New Lilacs on Their Own Roots

Of late years there has been a multitude of new varieties of Lilacs grown, and some of them have very great beauty; but, unfortunately, almost all the stock offered, both in this country and Europe, has been budded on privet and is practically worthless, for Lilacs grown in this way are certain to die in a few years. Nurserymen bud Lilacs on privet because they can produce a large stock quickly and inexpensively; but one Lilac on its own roots is worth a score of budded plants.

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Illustrated. Price $1.35

Published by The Century Co., New York City
Among the minor horrors of war is the terrible fact that, beginning with this issue, HOUSE & GARDEN will cost 35c on the newsstand.

You have enough to bother you without being given a detailed explanation of why this is done. It seems that, in the interests of paper economy, the Government has forbidden unsold copies of magazines being returned by the newsdealer. And as the newsdealer has to live somehow and his chance of sales is being cut down and the price of paper and ink and cuts and electrotypes and printer's devils is going up, the price has been advanced.

And that reminds me of my shaving soap. I've always used one kind of shaving soap—ever since I was sixteen and took the first fuzz off my face. It is a good soap and has served me faithfully. Since 1914 the price has steadily been going up and every now and then I'm tempted to give it up and get something cheaper. But just about that time I recall how long I have used it and how good it has been and is—and I dig deeper into my jeans and stick to my old faithful.

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

Title HOUSE & GARDEN registered in U. S. Patent Office
A LIBRARY IN THE MANNER OF THE REGENCY

The style of the Regency is of softer grace than the classicism which preceded it. It is an agreeable combination of straight lines and curves with tasteful but restrained ornamentation. That it was a livable mode can be witnessed from this modern library in the residence of A. J. Rogers, Esq., New York City. The walls are paneled in French walnut. Townsend & Livingston, architects.
THE MISUNDERSTOOD LOUIS XV STYLE

A Vindication of the Excellence of this Mode of Furnishing and Its Adaptability to Current Decoration

H. D. EBERLEIN and ABBOT McCLURE

No decorative mode has been more misunderstood in America than the "Style Louis Quinze." No mode has been more grievously misjudged and maligned. The attitude does no credit to the American reputation for fair-mindedness and candor. Moreover, such unreasonable hostility and groundless assumption do a gross injustice to the genius of the French people in a period that produced what was unquestionably one of the great phases of decorative art.

We have been too generally wont to look upon the Louis Quinze mode as an embodiment of vulgar gold and glitter, a medley of pallid and insipid colors, redundant ornament, meaningless and frivolous motifs and tortured design, a very orgy of effeminate details made for and reflecting the ideals of a hopelessly corrupt and decadent state of society.

Who's to Blame?

For this misconception we must altogether thank the furniture designers and reproducers of the late 19th Century who were not ignorant but incurably afflicted with execrable bad taste, which they showed by picking out and emphasizing what was worst in the Louis Quinze mode and suppressing all the rest. They picked the defects for perpetuation and made a part appear as a hopelessly corrupt and decadent state of society.

It is well enough to say that the Louis Quinze mode was synonymous with Rococo and that Rococo, when it was bad—which, without warrant, we proceeded to assume that it invariably was—like the little girl with the curl was horrid. And then, conveniently for our self-satisfaction, we forgot the rest—when it was good, "it was very, very good." And there is a vast deal that is good in Louis Quinze or Rococo, whichever you please to call it.

No one will deny that in the Louis Quinze style there are undesirable features and exaggerations aplenty and that exaggerations are very bad as exaggerations are apt to be. But, after all these are eliminated, there is a great residuum of what is truly sound and good, a body of design from which we may derive many a useful lesson and happy bit of inspiration for domestic use.

Many Americans will be coming back from France with a broader understanding and appreciation of the French people and French ideals and truer perception of the character of French art than they ever before possessed. Besides that the worthy part of the Louis Quinze mode is a portion of our heritage, or rather of our gift, from France which most of us so far have failed to understand. Let us now fully recognize what the style was; let us appraise its refinement and grace, its rich and manifold expression of emotion, its gaiety and cheer; and let us see how much we have to gain from an unbiased survey.

What the Style Was

By speaking of the "Style Louis Quinze," or Louis Quinze Mode, we understand the whole decorative system to which that name is attached. That is to say, both the fixed decorative background and also the movable furnishings which complete the composition. To consider any decorative system in a really constructive way from which we may derive any benefit, it is essential to take full cognizance of both factors. Though distinct enough to be analyzed one at a time, they are really inseparable and form one homogeneous whole. This does not mean to advocate only strict period work or even to indicate a preference for it. In understanding this, as understanding all periods, the principles of consistency and harmony between fixed background and movables should be duly observed, for any furniture that has not a sympathetic background is at a serious disadvantage.

A Louis Quinze bedroom, formerly belonging to Madame de Lisle and now in America, shows the simplicity of the style. Woodwork is blue with pale cream moldings. The panels have blue ground with dull yellow decorations. Courtesy of John Wanamaker
In Louis Quinze characteristics of the Louis Quinze mode, background and movables considered as one complete composition, we shall not attempt to portray the extremes or exaggerations. Instead, we shall endeavor to point out the same and serviceable phases of the mode—its simpler and more stable forms with which it is possible to live comfortably in modest households.

In Louis Quinze style there is a studied avoidance of oppressively formal or ponderous. Deep shadows cast by heavy cornices or boldly projecting mouldings are eliminated. This flattening of projections was a part of the revolt from the massive dimensions and heavy contours of the Louis Quatorze style and does not rob moulding profiles of a due emphasis of an agreeable relief of light and shadow. It is worth noting that the suppression of bold projections tends to increase the apparent size of small rooms. Straight lines—especially horizontally straight lines—are not emphasized; indeed, they are more apt to be suppressed or replaced by curving lines. The emphasis of vertical straight lines is modified, as a rule, only by the elimination or disguising of right angles and the rounding off of corners. These are general principles that it is well to keep in mind.

The Louis Quinze mode had little influence upon exterior architecture and its expression was chiefly confined to interior decoration. There was a tendency, however, to accentuate the size of windows, which often extended all the way to the floor, and whether full length or not, were of the casement type with wooden muntins, stiles and rails. Window heads were rectangular, arc-shaped with either angular or rounded shoulders, round-arched, or in the form of a much flattened ellipse. The characteristic divisions of windows appear in the illustrations. Door heads were shaped in much the same way as window heads. By ingenious manipulation of door and window trims, the interior effect was sometimes modified from the more severe aspect of external lines as already described.

Wall treatment was of paramount importance. Classic orders, previously so conspicuous in the make-up of the fixed background, were adjudged too formal and were either radically disguised or entirely omitted and their place taken by a system of carefully framed and bordered panels. Paneling, indeed, was the chief resource for wall treatment. Paneling in natural wood was generally of oak or of light-colored walnut and was not disguised by artificial darkening mixtures. Painted paneling was largely used and lent itself to a wider diversity of expression.

Panels were large and vertically oblong, extending all the way from a low dado to the cornice. Their widths varied according to the needs of the room and the distribution of openings. Some were narrow, others fairly wide, but they were always spaced in a symmetrical manner. Both tops and bottoms of panels were very generally shaped, while angles and junctions were managed by sundry softening devices. In the more elaborate phases of the mode, the boundary moldings of the panels were enriched with various carved or applied motifs, but in the simpler aspects of the style, as shown in the cut, most of these embellishment (Continued on page 62)
Early English in style, the house has been cleverly adapted to its surroundings. It is of red brick with natural finish oak trim. The south terrace, looking west, shows broken slabs with sod joints. The quaint hood and lattice round the French windows add an old-world touch.

The south terrace looking east shows a low brick wall that cuts off the service quarters. The bay windows with their diamond panes are delightfully picturesque. It is a pleasant place to sun oneself and rest, as the presence of the comfortably ensconced dog attests.

The dining room has been carried out in the Georgian spirit, with its rough plaster walls tinted. The niche is particularly interesting and the simple dignified mantel is absolutely in keeping with the whole room.

THE RESIDENCE of Mrs. J. E. SMITH HADDEN
WESTBURY, LONG ISLAND
PEABODY, WILSON & BROWN Architects
THE FOUR CORNERS of the ROOM

Their Possibilities Both With and Without Furniture

AGNES FOSTER WRIGHT

CORNERS have always been the bane of our existence. As children we found them hateful; as grown-ups we don't know what to do with them. At a tender age they were the position of disgrace. Corners were left bare in those days, as if expecting nobody. Today the fashion seems to have changed. Perhaps under the Montessori method there aren't any more naughty children. Perhaps—well, anyhow, there are a lot of delightful, charming and resourceful women who positively work themselves into hysterics over the corners of their rooms.

Now corners have a great deal of restful architectural grace, if left unmolested. Shadows and cross-shadows and the play of sunlight are variable and elusive in a corner. Shadows made by artificial light are even more interesting. To the contemplative mind empty corners are satisfying. To the decorating mind empty corners add depth and richness to a room. Unless you have just the right piece for the particular corner, let it go undecorated.

The Two Rules

But if you must fill your corners, remember these two rules:

1. Corners can be developed by (1) architectural treatment, (2) mobiliary furniture.
2. The first provides many interesting possibilities, both in the treatment of the wall itself and in the disposition of built-in architectural furniture.

The bedroom corner may provide space for a window seat close by the dressing table—a window seat that affords almost the same luxury as a chaise longue.

A quarter-circular console in a corner of the hall adds distinction. Wrought iron antiqued with dull colors.

If a seat is built over a radiator on one side of the room, give the same treatment to the other side.

If a room is pretentious, two flat pilasters set into the wall in each corner give an architectural finish and elegance. They may be painted the color of the woodwork and a deeper tone rubbed into the grooves. If the woodwork is to be antiqued, the pilasters may carry two or more tones or even colors, if closely keyed. Instead of marble, wood or plaster, pilasters of wall paper may be applied, a treatment most successful when the walls have paper panels of a strictly architectural character.

Corner Mirrors

Mirrors on both adjacent walls of a corner serve the purposes of reflecting light and silhouetting furniture. For instance, a semi-upholstered chair whose side lines and back are equally graceful may be placed against one of the corner mirrors silhouetting the back and reflecting the side. The mirror may be divided into oblongs and at each intersection, in place of the customary rosette, use a large flat plaque of silver metal with a quaint design engraved on it. Such a design could be found in drawer pull patterns. Oblong, diamond-shaped or oval mirrors can be inserted above the wainscot as a panel or as a picture in a panel. By the use of mirrors, many dark corners are enlivened and more light thrown into the rest of the room. While there is restfulness in the shadows a corner gives, there are times when a mirrored reflecting corner most certainly saves the room from being drab and gray. In the recognition of these times and the degree to which their demands may be met lies the art.
Corner cupboards have justly been preserved through the storm of protest against china closets. A long Colonial dining room with white corner cupboards housing a collection of china is certainly not to be easily disproved. Repeating, as they often do, the architectural features of the fireplace, they are one of the happiest of Colonial traditions. When the architect has failed to provide them, they can readily be added as a movable piece, but they absolutely must conform to the lines of the room, related not to the furniture but to the architecture of the room.

Various Cupboards

There are little low corner cupboards, made a little above the height of a table, with a circular front and short legs, that may be made to match the furniture. If the furniture is mahogany and the room needs lightening the cupboard can be painted some soft clear color and lined and decorated. In a gray dining room with mahogany furniture the cupboards could be gray with lines of green and a stiff, old-fashioned basket of flowers in bright clear colors, rose and mulberry predominating. Or the design could be an open dish of fruit to match the pattern of the glazed chintz curtains and valances. A black and jade green room could be worked out well, using the black chintz on chairs and shaped valances, and the furniture black set off by a blue green rug. The corner cupboard would be black with the front panel of green on which was the open dish fruit design. The shelves could be so cleverly arranged as to take care of the usual table glassware. If the circular front runs into too much money a diagonal front could carry the same design, but by all means avoid having a glass door. On top of each place a decorated jar or glass vase, or, if the cupboard is oak or walnut, a copper or brass piece of interest would look well.

Corner tables can be used, of course, but there is always an unpleasant look about the legs against the triangular shadow. A three-cornered table with a drop front leaf would obviate this to a degree, but I think the cupboard idea is more graceful providing the legs are short enough to hide the view of the corner itself and the dust thereof.

In a dining room or hall an effective scheme could be worked out with wrought iron quarter-circle corner tables. They should have a marbeled top and a deep enough apron to be substantial and an interesting treatment of the legs or cross stretchers. They have the same construction lines as a console table. The wrought iron may be foliated and worked out in antiqued gold and colors.

Little decorated corner cabinets are always adorable in a dining room. Yellow lacquer cabinets give a bright spot of joy in a room. Be sure there is something of interest to see in the little triangular drawers or on the shelves, because people are possessed to open any curious or unusual piece of furniture. You may be sure your corners will come into their own if some bright, interesting bits of furniture like these occupy them.

The Placing of the Desk

I find there are two types of people who disclose themselves by the placing of their desks. The contemplative put their chair with its back against the corner and the desk in front, and from that vantage point survey the room. The others are the easily distracted who put their desks in the corner flat against the wall and the chair before it, and find in the bare unsympathetic wall before them an aid to concentration. There is something very human about a desk in a corner. Try the "looking in" and the "looking out," and see in which posi...

(Continued on page 64)
WHY YOU WANT TO GO HOME

ONE day late in June a number of New York editors made a pilgrimage, as guests of the Y. M. C. A., to Camp Dix, the big training cantonment down in the Jersey barrens. All sorts of editors came along—the great, the near-great and the nonentities, men and women alike, from all manner of publications and all lines of activities.

Half the day was to be devoted to seeing the soldier at work, the other half to seeing him at play. The military authorities had charge for the first half and the Y men were to take us over after supper. But so many and various were the training activities through which a citizen soldier has to pass that the nicely arranged schedule was soon knocked awry.

Dusk found us still following the soldier at work, and when darkness came down and departing time approached, we could catch only a fleeting glimpse of the way the soldier plays and is amused.

Yet that fleeting glimpse was the best part of the day. It was like a sweet after a heavy meal. It helped us digest all that had gone before. It gave us a viewpoint from which to see the entire day in its true proportions.

I preserve this viewpoint because early in the day I had gone. Fellow editors wanted to know what House & Garden had to do with a training camp, and, on the way down, I had been culling my breasts for an answer. At first this trip simply looked like an excuse for taking a pleasant little holiday. An editor deserves a holiday now and then, I said to myself. That—I don't mind being frank about it—was the first appeal. But a heaven was at work that day. My hazy intention was to go through the day's training half over, to a big purpose, and gradually, as we motored to the train through the shrouded countryside, there dawned on me the vision of what all this meant—what the Y. M. C. A. was trying to do for the men down there and in other camps here and in France.

It was making them want to go home.

THERE are two factions worrying about the soldier in this country. The first thinks that his training will make a brute of him and will prove to be only the beginning of a vast militaristic scheme that will transform our country into a huge armed camp for generations to come.

The other faction takes the opposite view. They say that all these activities and amusements and petty luxuries provided by the Y. M. C. A., the K. of C. and other associations will make softies of our soldiers.

Both are wrong, because both misunderstand the kind of American who is being made into a soldier in these training camps and because they do not realize the kind of war we are in. Above all else, they misunderstand these associations half of the time.

Taking him by and large the average American soldier is a high grade type. He understands what the fight is for, who it is for, and what it should bring him when peace comes. Don't make any mistake about that. The men in France to-day are there to do a dirty but necessary job. They aren't crazy about it. It is a thing that has to be done and done well irrespective of what it may cost. But when it is over—then they are coming back to their homes and enjoy the fruits of peace.

What the Y. M. C. A. and its kindred societies are trying to do is to keep this home idea alive. They are trying to give the men those creature comforts and facilities for which men appreciate their homes behind them, and the home ideal in his heart has the strength of ten. The American soldier has energized the entire field of allied activity because of these principles.

He has left his home to defend it. The Y. M. C. A. brings to his trench and training camp as much of his home as it is humanly possible to transport.

W E have long since learned that it is impossible to gauge this war by any previous wars. The cost, destruction and extent of it are inconceivable. So are the problems it has brought up, and so will be the problems that will come with peace. One of these is the question of getting the soldier assimilated back into civilian life.

Four years of war, four years of trench life and bloodshed and ruthless destruction will inevitably leave its mark on the men. For it must be remembered that the principles of warfare are diametrically opposed to the principles of peace, and the principles of war are being ingrained in these men. How can we bring them back to normal living and a normal code? How can we quiet bloodthirsty wrath and heal the spirit of destruction? These are big problems, and we must think about them now.

Granted that man is very much the creature of environment; granted that you love your garden because you have one, and love the atmosphere of home because it surrounds you. What can be done to prevent our boys over there entirely losing the appreciation of these things?

There is only one answer. The men in France to-day are there to do a dirty but necessary job. The other faction takes the opposite view. They say that all these activities and amusements and petty luxuries provided by the Y. M. C. A., the K. of C. and other associations will make softies of our soldiers.

But a heaven was at work that day. My hazy intention was to go through the day's training half over, to a big purpose, and gradually, as we motored to the train through the shrouded countryside, there dawned on me the vision of what all this meant—what the Y. M. C. A. was trying to do for the men down there and in other camps here and in France.

It was making them want to go home.

A NEW ANGLE ON THE WAR

The other day we bought a poem from a female contributor. The letter which followed it at the acceptance gave such an unusual and touching view of the Y. M. C. A. work that it may help others. Incidentally, it establishes a new record for House & Garden, as a poem for the first time. The editor who sent it is devoting a large measure of its space to service—40 per cent.

"ANY editors think there is very little need for gardens and the things that go to sell to passers-by, but I have another thought of it.

"We are vendors of lovely things which are perhaps just temporarily a little out of fashion. But that doesn't mean they aren't of an enduring nature. For they will come back again and again—and perhaps war will not.

"Of course, one gives all the time one can to war work. I have been everywhere from a seller of Liberty Bonds to a comfort waitress, when not running a house or scrubbing the children. But every once in a while one plants a canteen waitress, when not running a house or scrubbing the children.

"Imagine having to go through the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. 'Tell us—we are the lads who live in the trenches or the poems you have written. "

T HE reason why you readers of House & Garden subscribe year after year to this magazine is simply because you are interested in houses and gardens—in the betterment or maintenance of the houses and gardens you have or the ones you are going to have some day. The spirit which directed you to these pages is part and parcel of the spirit that makes men all over the fighting fronts to-day turn into a Y huts, sitting aside pack and gun, and refresh themselves with letters, movies, books, morning papers, fresh air, a cigarette or whatever luxury, amusement or convenience is available. Since you are fortunate enough to possess these things in peace and safety, how much more are you responsible for seeing that a measure of them is given the men who are making your peace and safety possible?

By the time this issue reaches your hands, you will have read of the coming Y. M. C. A. drive. The Y needs money to continue and broaden its varied activities.

Yes, another drive. And beyond that looms the fourth Liberty Loan and Heaven knows what else. But take this war a day at a time. Meet each new drive as a brand new opportunity to do your bit. Give, subscribe, promise—but give big and generously. The Y. M. C. A. is doing the work you would do, were you boy at home.

You cannot afford not to support it.

Why do you want to go home? Make a list of the reasons why.

Then give a dollar, ten dollars, a hundred dollars for each reason.
WHAT BOX and IVY CAN DO

Given the proper architectural background, a planting of box establishes immediately a colonial atmosphere. Add to it ivy, and the semblance of age is complete. This is well illustrated by the Colonial residence of T. W. Roberts, Esq., at Bala, Pa. The house is after a design used by Pennsylvania Colonial farmers—a field stone house long in design, substantially and simply built, with white trim and green blinds above. The architect was Louis C. Baker, Jr.
There are infinite possibilities in collecting the antiques and curios that relate to tea, both from American and British sources.

GARDNER TEALL

"That our host is the original of Walter Pater's 'Marius the Epicurean,' his best friend?" It was then that I gasped forth something about a Mohamet in Mecca. "You must remember," said the other indulgently, "that you are in London."

And here we stood, this other afternoon, on the threshold of another happy adventure!

"Tea and antiquity seem to go amazingly well together," said our host of this second day, "but our friend Marius has probably shown you that. Still, his hobbies are many. Ours are few. If we have not ridden in every nook and corner of the world, we have ridden furiously in one direction—tea."

With curiosity piqued we followed to the library. "Arthur?" warned our hostess, as the master of the house paused before the glass-encased shelves to the right of a tapestry-hung doorway.

"No," he laughed, "I'm not going to—yet! You see, every book on those shelves has to do with tea, old tea, new tea, good tea, poor tea. Everything everyone has ever known and printed about tea is there. You will find the first edition of 'Pepys' Diary,' in which that indefatigable chronicler remarks 'I did send for a cup of tea (a Chinese drink), of which I never had drunk before.' Then there is the rare first edition of Philippe Sylvestre Dufour's 'Manner of Making Coffee, Tea and Chocolate,' a quaint little volume printed in 1685, and just 'there'—our host pointed through the glass—'is Simon Paulli's 'Commentarius' of 1665.'"

"Arthur," laughed our hostess, "remember the fate of Carleton and Lord North in forcing tea down the throat of America, while Britannia wept!"

"I meant to go straight ahead!" our host replied with affected meekness, holding back the tapestry to admit us into the very sanctum of this entertaining collector's worshipping.

A Collector's Sanctum

The large room, despite its generous dimensions, was cozy. Although filled almost to overflowing with rare bits of china, prints, brasses, pewter; in fact, with a wealth of objects that
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would delight the heart of any collector, there was order in it all. One did not tumble over a Turkey-red tea-cosy or mistake it for a hassock. Nor did one have to compress elbow to side to keep from precipitating precious teacups to the floor underfoot.

In this instance a remarkable collection of antiques and curios furnished a whole room.

**Queen Anne and Leigh Hunt**

"I cannot vie with Marius in offering you the throne of George Eliot," said our host, "but here is a very comfortable arrangement once occupied by Queen Anne."

"Yes," commented our hostess, "Arthur went threescore to have it because Alexander Pope happened to have written:

 Thou, great Anna, whom three realms obey.

Dost sometimes counsel take, and sometimes say

In fact, I once arrived just in time to prevent him from buying Leigh Hunt's spectacles just because—what was it Leigh Hunt said of tea, Arthur; I never can remember?"

"Oh, heavens! to sip that most exquisite cup of delight was bliss almost too great for earth; a thousand years of rapture all concentrated into the space of a minute, as if the joy of all the world had been skimmed for my peculiar drinking, I should rather say imbibing, for to have swallowed that legend like an ordinary beverage without tasting every drop would have been a sacrilege."

"No wonder you were keen for the spectacles!" I cried.

"But I never heard of Leigh Hunt's spectacles. I don't believe he ever wore them. You have to make allowance for the attitude my better half holds toward tea!"

"No, my dear," our hostess replied sweetly, "you know I love these things as much as you do." It was true.

Now while we did not talk tea throughout all our little visit, we did eagerly examine the old tea-furniture. There was Delft, pottery and porcelain of all sorts, marvelous teacaddies, a collection of prints and caricatures of the Boston Tea Party.

"There were other tea-parties over there in America," our host explained, "you neglect them terribly! There was the 'Tea-party' of Philadelphia in 1773, the 'Tea-party' of Edenton in 1774 and the same year the 'Tea-parties' of Cumberland County and of Greenwich, New Jersey. I have them all in the Library!"

We saw the books before coming away. Not the least interesting was Chippendale's "The Gentleman and Cabinet-Maker's Director," issued in London in 1762 with its designs for tea-tables and tea-chests, and the Hepplewhite book of 1787. Dr. Samuel Johnson was rated a prodigous tea-drinker in his day "beyond all precedent." We did not compete with his record, nor yet with that of Bishop Burnet, who thought nothing of sixteen cups of a morning, but we did not find our tea taste stinted that delightful afternoon at Camberwell.

"Venus her myrtle, Phoebus has her Bays. Tea both excels, which she vouchsafes to praise."

We found Waller's lines coming to mind many times afterwards, when we had come to discover them in a dusty tome of 1662 which we found for a penny in a book stall and added it to our collection of tea-ana! As was what response to the memory of our Camberwell adventures was evoked when home again in our own country we chanced upon Thomas's "Massachusetts Spy" and read therein that touching farewell to tea!

"Farewell, the tea-kird with its equipage Of cups and sugar-cups, cream bucket and sugar tongs. The pretty teaboard also lately stored With Hysen, Cugo and best Double Fine."

**Books and Autographs**

We began then with enthusiasm to read up on tea. It behoved us to begin with the "tea-party" episodes our host in Camberwell had hinted at as neglected by our histories. For one thing, there were the autographs to be sought of many of the revolutionary participants. We found a book on the subject, long out of print, and many a hint was contained therein. This was "Tea Leaves" by Francis S. Drake "Being a collection of letters and documents relating to the Shipment of Tea to the American Colonies in the year 1773, by the East India Tea Company." There we found many portraits, fac-simile signatures, etc. It is a book worth looking for. Our copy cost us but two dollars. On a flyleaf someone—not the poet himself, alas!—had copied these lines of (Continued on page 66)
EXPLORING the BOGS for SURGICAL MOSS

Sphagnum, A Moss of Remarkable Absorptive Powers, Is Needed for Surgical Dressings—How to Collect and Prepare It

DR. GEORGE F. NICHOLS
Botanical Adviser on Sphagnum, American Red Cross

Do you know the whereabouts of a good, wet bog or marsh?

The kind where pitcher plants and cranberries and stunted little evergreens are growing?

That quakes and trembles as your feet sink into its velvety carpet of moss?

Where you are in constant fear lest you break through the thin surface crust into the miry depths beneath?

If so, explore it. It may prove a valuable mine of material to aid our nurses and surgeons in alleviating the suffering and restoring to health our wounded soldiers and sailors.

The ore of this mine is the moss called sphagnum. These little plants love the water. Their tiny leaves are like sponges and are never satisfied unless saturated.

Pull up a handful, squeeze it, and note how the water pours out of it. When you have pressed out all the moisture you can, put it back into the water and watch how quickly it fills up again. You may dry it in the wind and sun until it is dead and brittle, but you cannot destroy its thirst.

The moss is cured in drying frames of cheesecloth raised from the ground and set up in a spot where there is good air circulation.

The moss is found in bogs—good, wet bogs, the kind where pitcher plants and cranberries and stunted little evergreens grow, where the surface has a velvety carpet of moss.

Moss vs. Cotton

In the progress of events, however, moss had given place to cotton for surgical purposes and except for the war would doubtless have remained in obscurity. A time of stress and emergency, with a shortage of absorbent cotton impending, found in the bogs and moors of the British Isles an acceptable substitute.

Not for long did sphagnum remain in the substitute class; it soon won a place on its own merits. For certain purposes it is preferable to absorbent cotton, and as experience has shown how to overcome its objectionable features its use is being extended.

The chief advantage of sphagnum over cotton is that it absorbs liquids more rapidly and will keep on absorbing and distributing until the entire dressing is saturated throughout. Cotton, on the other hand, is more local in its absorptive power and a dressing made from it will ordinarily cease to act long before its theoretical capacity has been attained. In the case of cotton and gauze the liquid is merely held between the fibers and clinging to their surfaces, but in the case of the sphagnum it enters into the myriad of tiny receptacles in the leaves, which seem to have been designed by Nature expressly for taking up and storing liquid. When moderately

Of the varieties of sphagnum the three middle specimens are the best.

In making a sphagnum dressing the moss forms the foundation layer.

Charges from wounds are intentionally stimulated very materially. Hence absorptive dressings in unlimited quantities are indispensable.

The use of sphagnum for this purpose is not new; it represents merely another instance of the revival with modern improvements of an old-time practice. From time immemorial bog moss has been used locally in the home treatment of boils and discharging wounds. The early Britons are known to have used it for exactly the same purposes it is being utilized today.
The British Output

Small wonder then for the war-time popularity of sphagnum moss! The British are turning out sphagnum surgical dressings at the rate of a million every month, five times as many as last year and nearly ten times as many as the years before that. And compare these figures with a total of only 250 in September, 1915!

Last year Canada began an inventory of her moss resources and submitted specimens of her products. To-day the Canadian Red Cross is busily engaged in filling a requisition of the British War Office for twenty millions of sphagnum dressings.

The American Red Cross has recently extended its activities to this field and the work already is well under way. One of the most urgent problems at the present time is the location of places where desirable material can be secured without too great labor or expense. A number of good sites have been found, but there is need for more moss than these alone will furnish. Information is wanted regarding the location, size, and accessibility of every bog in the country which contains the right kind of sphagnum.

No one knows what the future holds in store and it is the part of wisdom to be prepared. There is unlimited opportunity for exploration.

The Kinds of Sphagnum

At the very outset it cannot be emphasized too strongly that there are a great many different kinds of sphagnum native to North America. Even among the botanists there are very few who can distinguish all of them. Moreover, the same species will exhibit a wide range of variation in response to different conditions of growth.

The requirements of surgical moss are exacting and only the choice material of a few species measures up to the standard. This calls for discrimination in the collection of material, but this becomes a fairly simple matter when the requirements are understood and particularly if the collector or prospector is provided with a standard sample for purposes of comparison.

The first step is to locate a bog. A bog differs in many ways from an ordinary marshy place. It is usually poorly drained and may be simply a depression partly filled with water and with no outlet whatever. Commonly there is free water in the middle and the margins are overgrown with a layer of vegetation, perhaps a mere crust of matted plants over deep water and oozy swamp-muck. Such bogs should be explored with caution and it is well not to enter them alone as there is more or less danger of breaking through. Bogs are rather rare and small in most sections of the United States and those with suitable sphagnum are for the most part restricted to the cool, moist regions of the North. In Nova Scotia and New Brunswick, bogs are very extensive and some of them build up great mound-like accumulations on flat ground.

Having located a bog, the next thing is to determine the quality of the sphagnum. The best material will be found in the wettest places, as there conditions are most favorable for the development of compact leafy plants. The more robust forms with close-set tufts of branches and abundant leafage are far superior in absorptive capacity to the more slender forms with scattered branch clusters and scanty leafage. Again it is desirable that the material should be soft and flexible but at the same time possessed of a certain amount of toughness and resilience. The kinds to avoid are the coarse, stringy forms and those with brittle stems or harsh texture.

Samples and Data

Should promising material be located in what seems to be sufficient quantity to warrant its collection, the next step is to secure a generous sample for assay purposes, as it were. This should be submitted for examination to someone qualified to pass judgment on its surgical value. Before mailing the material, spread it out in some shady spot and let it air-dry until the bulk of the moisture has evaporated. Then, before it has become so dry as to be brittle, wrap it up in newspaper and mark the package plainly. The sample should be accompanied by a letter containing accurate and full information as to its source, and the extent and accessibility of the supply.

What the Red Cross wants just now, then, is information. But the field to be covered is vast and the number of those who may be regarded as experts on sphagnum is altogether too small to permit their attempting to explore it in person. Furthermore, the matter of expense is one which must not be lost sight of. In very large measure the success of the sphagnum...
IT is a little difficult to reconcile the reputation and reality of the 18th Century. Particularly in America, it exhales an atmosphere of sobriety, pretty manners, family prayers and a tendency toward the Puritanical, — an imagined environment which is not altogether substantiated by fact. Whatever our Colonial ancestors were spiritually, they had a keen eye for the substantial necessities of their earthly sojourn. They built their houses with walls and girders of a suspicious sturdiness, and then brazenly decorated them with such handiwork of the devil as leaded glass, marble mantels and crystal lighting fixtures.

What Is Crystal?

Of all the adornments of that pleasant age, none are more gay and vivacious than these crystal candelabra, wall brackets and ceiling pendants. Just how they came into their popularity we shall never know. History, that has so carefully recorded the inception and growth of almost every other domestic art, has failed to give us even the most fragmentary details of how crystal came into fashion. One or two devotees of glass collecting (judging from their writings, they are quite as fanatical as the searchers after antique furniture) have condescended to tell us, in their chapters on the chemistry of glass, of its structure. It seems that, compared to crown, flint, plate and bottle glass, it contains a large percentage of oxide of lead, while soda alumina and oxide of iron are entirely omitted. Intellectual and comprehensive data indeed!

So it is that after a vain search for some information as to how it came to be so important a factor in 18th Century decoration, we are forced to this conjecture; that the use of cut glass pendants and beads on the arms and caps of lighting fixtures started through the desire to increase the brilliancy of candle light which was, of course, the only means of illumination during that age; that these perfectly cut and moulded parts were made in great profusion and with consummate art in Austria and Italy and particularly in that center of the glass industry, Bohemia; that English and American craftsmen found it simpler to import these separate parts and then assemble them according to some antique model or occasionally their own designs.

Modern American Work

This at least is the process being followed by modern American decorators. They have realized a growing demand for crystal of all sorts. They have bought whatever and wherever they could, of old pieces; but since this method can supply only a small part of the public demand, they have obtained through wholesale importers, the separate pendants, cups and bosses and had them made up in their own shops. A few have attempted to manufacture crystal, but the results have fallen so far short on the clearness of the glass, its sharp cutting and consequent refractive powers that they have continued their utter inability to match the original.

Unusual Types

Two of the photographs show candelabra for mantel or console. The shafts and arms in one are quite unusual; the bases are of blue and white pottery known as "Wedgwood." In another the standards are made of five delicately turned glass columns and a note of bright color introduced in the ruby disks that hang under the glass canopy at the top and the bases for the candle cups.

Another photograph shows an unusual happy combination of carved wood base and crystal candle arms and cups. It, too, is of the Adam period that delighted in delicate reedings and flat pattern in very low relief. The most unusual feature of this piece is the glass canopy and finial at the back. The photograph, unfortunately, does not show the supporting arm.

The pair of candelabra with marble bases, Wedgwood inserts and dainty pagoda-like brass canopies are very rare and are the pride of the Boston decorator who found them. The pendants and the arms are quite usual, but the standards, cut from mellow Sienna marble with ivory toned reliefs in the center, are of novel design.

The five arm bracket shown in the sixth illustration is an Italian piece of the 17th Century. Here the pendants are of extraordinary size and intricacy of cutting. The stairway and trim of this room are tell-tale of Colonial antecedents, but the Italian high back chair, the hanging lamp and particularly the crystal wall fixture tone down the austerity of that rather stiff and uncompromising period.

The pair of candlesticks on this page proves how far from the meaning of cut glass our own period.

An Adam mirror with crystal side columns and head bar. Escutcheons at top are glass; other parts antique brass

WERGWo0D bases in blue and white give distinction to the pair of Adam console crystal lights. The canopies and arms are metal

A pair of candlesticks suggesting the terror of Americ­an cut-glass without the terrors. The cutting nowhere mars the contours

contrasts with the average cut glass punch bowl that for so many years was considered the paramount requisite of every fashionable household and the likely first present of the blushing bride. Thank Heaven that so-called American "cut glass" is fast vanishing into obscurity.
A happy combination of carved wood base and crystal.

The last photograph is that of an Adam mirror with crystal side columns and head bar. The escutcheons at the top, over the columns are of glass, while the column caps, bases and center bands are of antique brass.

Crystal in Decoration

This use of crystal in wall brackets, candelabra and mirrors is a forcible indication of a healthful modern tendency in decoration,—the substitution of features having what we may call an architectural rather than a purely ornamental importance. By the latter, we mean principally pictures; pictures that are purely pictures, pretty pictures; landscapes of a highly realistic nature, placed in over-decorated gold frames; vases, plant stands, jardinières, curio cabinets,—the whole bric-a-brac family whose mission in a room seems to be to fill up spaces that should have been left as spaces, and needlessly to clutter small rooms that cry out for the few essential pieces of furniture and the elimination of all else. A lighting fixture, whether it be a candelabrum, a wall bracket or a lamp is obviously a necessity, and as such should give one the proper sense of importance and permanency. It should be as vital a consideration as the paneling or grouping of windows or the centering of doors. Indeed, in rooms that are used more frequently at night, it is of greater meaning because it is the feature that first attracts one's attention on entering the apartment.

It is not enough that it should be placed with a nice sense of its convenience for the divans and easy chairs; that is too obvious to need argument. But that it should fulfill in addition to this requirement, the functions of proper balance and such spacing as will permit the intelligent placing of wall furniture and pictures is of considerably greater concern.

Great Adaptability

There is not a period of decoration with which crystal lighting fixtures will not harmonize. The reason is that the value of crystal is the same value as light. And because we are becoming more and more conscious of the imperative meaning of intelligent and beautiful light, the present vogue of this heretofore unappreciated craft is gaining an importance which is likely to continue. We may confidently look forward to a period of enduring crystal popularity.

A rare pair of crystal lights have mellow Sienna marble bases with ivory Wedgwood medallions. Draped crystal strings add interest.

In this pair the standards are made of five delicately turned glass columns. Ruby disks between the crystals add a rich tone.

It is a favorite jest of the decorator that an architect has no intimate knowledge of the location of lighting fixtures and that the decorator's first mission on receiving a commission is to order the tearing out of most of the electric light outlets that have already been installed. Yet, I have seen many interiors in which I felt sure that the architect had studied his problem with a broader vision than the decorator. His placing of fixtures with a keen appreciation of the symmetrical balanced light (the decorator too often thinks in terms of an individual console or tapestry) is frequently more harmonious than the alteration.

We are likely to forget that torchères and candelabra of the size of those here illustrated often assume an equality with wall brackets. A symmetrical room with wall fixtures on one side may easily be balanced by a pair of candelabra or lamps on a table or console at the opposite end. Who has not seen the fireplace wall of a room spoiled by two wall brackets about the mantel that have lost their identity on account of a large pair of torchères standing at each side of the hearth? The brackets should have been omitted and the torchères left to their glory.
FALL CHINTZES and CRETONNES

Names of shops will be provided or purchases can be made through the Shopping Service. Cuttings will be sent on request.

50" imported linen in green, yellow and rose on gray. $3.50 a yard.

A new chintz of mauve, blue and rose on a vivid rose ground. 30" wide. $2.25 a yard.

Glazed chintz of mauves and brown on a brilliant yellow ground. 31" wide. $1.65 a yard.

A gay and flowery new chintz has a white ground with bow knots of vivid blue and natural flowers. 32". $3.75 a yard.

A Victorian chintz in gray with panels of old-fashioned flowers. 30". $1.75.

A charming Toile de Juoy on a natural linen has pastoral scenes in delicate mauve. 32" wide, and $2.10 a yard.

Imported Italian linen of cream and green on brilliant red ground. 32". Rare value at $1.50.

A pink and white cambric suitable for nursery or guest room comes 36" wide, 50 cents a yard.

On a black ground are vivid birds and flowers in this chintz. It is 31" wide and $1.35 a yard.
WHEN ARCHITECTURE COMES FIRST

A Principle of Decoration

In the decoration of any room, there are two necessary factors to be reckoned with—
(1) the permanent or architectural features
(2) the movable features or furnishings.

An understanding of this principle is so fundamental that it cannot be repeated too often. Misunderstanding of it or complete neglect of the architectural background is responsible for much poor decoration.

The architecture may "come through the walls," as it often does in Colonial houses, or it may be a separate creation for the individual room. Complete decorative harmony is possible only when the two elements are in keeping. In the case of the period room, architecture often preceded furnishing, i.e., the motifs and scale of the furniture were taken from the architectural background. In much modern reproduction of period work the nice harmony of details between these two elements is overlooked—with the usual results! On the other hand, harmony can be gained by contrast, and since we are not chained to the strict interpretation of the periods, contrast is a better choice.

The two rooms illustrated here are remarkable for the dignity of their architectural backgrounds. In each case it is so pronounced as to dominate the room. The overdoor carvings of the simple paneling of the walls gives an atmosphere at once ornate and restful. Period feeling has been observed in the selection of the furniture and the colors used are in keeping with the color of the backgrounds. In both cases, however, the architecture comes first.

Harmony—In this instance, the Adam chairs, knife urns and console are in harmony with the Adam overdoor and pilaster decorations.

Contrast—The delicacy of painted Hepplewhite chairs and rational settee contrasts well with the classical dignity of the architectural background.

THE SPIRIT OF WROUGHT IRON AND OAK

Their Points of Contrast

The dining room to the left presents some interesting points of contrast, points that are responsible for the individuality of the room.

The walls, as background of the room, are simple—rough white plaster with heavy but simple door, window and fireplace facings. The floor is tile.

The furniture is oak and the accessories are wrought iron. Between each of these is harmony and the two together are in keeping with the background. Perhaps the fireplace could well dispose of the wrought iron frame which now stands on the hearth and serves no ostensible purpose, but that is a minor point easily remedied.

To complete the feeling of the room and to soften it are such details as portraits on the walls, simple casement cloth at the windows and tassels tied on cushions to the Lancashire chairs. The long refectory table and the heavy Jacobean chest used for sideboard give the room its fine, sturdy Elizabethan atmosphere.

This room, together with the two above, shows the possibilities for drawing out practical ideas from a photograph if one will only study closely. In every issue of HOUSE & GARDEN there are dozens of interiors in which equal possibilities can be found. That is why it claims to be a magazine of service.

Wrought iron and oak are both sturdy and hard of texture. They have been used against a plain plastered wall. Casement cloth curtains maintain the simplicity.
THE RESIDENCE
of WALTER
S. GOODWIN, Esq.
MIDDLETOWN, VA.
GOODWIN, BULLARD & WOOLSEY, Architects

The stables contain ten box stalls. A carriage house to hold three cars occupies the center group.

Walls in the dining room are French grey with wood molding panels. French doors lead to breakfast porch.

The rear of the house faces a wooded lawn. An arched handling of stone adds variety to this facade.
The living room, which is 25' x 45', opens on the view with three windows and at either end with casement giving entrance to a breakfast porch. One enters the living room by three steps down from the hall level.

The house was designed and built to accommodate guests fond of outdoor life and for entertaining during the winter hunting season. It is of field stone set in wide white bond, with white wood trim. The roof is shingle.
THE GARDEN of WILD FLOWERS

Simple and Unassuming, and Therefore Quite in Keeping with War Times, Is the Garden of Native Plants

ELIZABETH LEONARD STRANG

For the present, flower gardening as a pastime has been relegated to the background of our desires. Nevertheless, more than ever before are relaxation and detachment from nervous strain made necessary. And where is one more responsive to the soothing processes of nature than in a garden of wild flowers?

An elaborate flower garden, besides assuming greater initial outlay and proportionately expensive upkeep, is more stimulating to the mind and suggestive of social functions than one filled with the less spectacular but more alluring native wild plants. There is a shy delicacy about hepaticas, bloodroots and violets infinitely more restful than the flaunting color masses of the peony or larkspur. Moreover, they require little soil preparation, no small advantage in these days of enforced economy.

Securing the Plants

If convenient, the plants themselves may be collected with no more outlay than the time spent in gathering them in the woods, the fields and the wayside—a delightful form of recreation. On the other hand it is possible to purchase them, and in some instances this will prove the cheaper in the end, as in the case where one would need help to gather them. As for maintenance, no garden is entirely free from weeds which the sunlight tinges with orange.

Additional Shrubs

Other spring shrubs appropriately facing the steps stand a weather-stained marble figure of Pan, upon which in springtime the young leaves of the birch cast their dappled shadows. Blue violets wink from the dewy grass, and in the background blushes the Judas tree. Feathered green hemlocks frame the sides of the picture. Nearby are pussy willows, symbolic of spring, and groups of little aspen trees, their trunks a color harmony of smooth creamy gray greens and warm browns, which the sunlight tinged with orange.

In arranging the enclosing frame of trees and shrubs, care should be taken to preserve the more or less naturalistic collection of plants usually implied by the term "wild garden," picture to yourself a grassy vista stretching between rows of blossoming apple trees, with daffodils clustered in the grass about their trunks!—at whose far end is a flight of shallow stone steps descending between masses of native trees and shrubs to a hidden garden near the brook! Here is certainly something very different from the ordinary wild garden.

In a setting of twiggy growth whose exterior gives no hint of the beauties within, lies a grass panel framed by flowers. In a woody recess opposite the steps stands a weather-stained marble figure of Pan, upon which in springtime the young leaves of the birch cast their dappled shadows. Blue violets wink from the dewy grass, and in the background blushes the Judas tree. Feathered green hemlocks frame the sides of the picture. Nearby are pussy willows, symbolic of spring, and groups of little aspen trees, their trunks a color harmony of smooth creamy gray greens and warm browns, which the sunlight tinged with orange.

In arranging the enclosing frame of trees and shrubs, care should be taken to preserve an informal effect. For that reason finely formed specimen shrubs set at regular intervals are not desirable. On the contrary, twiggy ones, collected if possible and set closely together as they are found in their native haunts, are much to be preferred. On the side next the flowers the ground may be spaded in the regulation manner. But on the outside, in order that no hard bed line may show, they should be tapered off into scattered groups set singly in holes dug in the grass. As you approach two seedling apple trees, planted solely on account of their bloom, blend happily with groups of birch and aspen, thus tying in the wild part with the cultivated orchard. Groups of gray birch, clustered thickly together as seen in their wild state, emphasize the four corners.

Flanking the sides of the niche at the far side of the garden are banks of amelanchier, whose young leaves, downy gray, and abundant white blooms express the spirit of the place even more delicately than the larger and later flowering dogwood. The bloom of the red maple slightly overlaps the amelanchier, and they form a striking combination.

Drifts of bluets, exquisitely colored as bits of Dresden china and far more dainty, powder the grass.
early summer; and in early July the shade of the hemlocks near the niche is perfumed by the white azaleas. In the comparatively wet place near the brook is planted the elder, whose large white panicles of bloom form an attractive background for the low wild rose of single pink.

In June the wild blue flag thrives at the brook-side and all the flowers of the garden; its flowers, smaller of course than the German varieties, blend harmoniously with the wild blue lupine, which has been relegated to the dry part of the garden. These plants resent being moved; but if the seed is collected from the wild plants as soon as it ripens, and is sown in the permanent spots allotted them, they will bloom the following year.

**Balanced Planting**

Although the spirit of the garden is informal a certain amount of balance observed in the arrangement of the more striking floral forms is in keeping with the formal design of the turf panel. With this in view, *Indian hemp* is placed in four conspicuous clumps, where its large, plentiful green leaves give height very early in the spring. The corners next the shrubs are filled with woolly-looking clumps of meadow rue, whose creamy flowers last about a month, but whose foliage last all summer. Ferns are scattered irregularly in shady places between the shrubs and early wild flowers, where their coiled leaves push up at the first approach of spring. Millefleurs stand forth in bold balanced clumps of flowers, making the large spikes of sulphur yellow flowers toning effectively with the wooly gray leaves—a tose of gray repeated by the aromatic southern wood near the entrance. Though a garden plant, the latter will thrive under trying conditions.

Almost anything will grow in spring when the earth is soft and warm, but as summer comes on, plants adapted to dry soil do best. The colors must be carefully arranged.

(Continued on page 60)
AN OCCASIONAL PIECE of NEW FURNITURE IS the SOLUTION for WAR-TIME REFURBISHING

A convenient sized commode (34" long, 19" wide) with three drawers and a sliding shelf is painted black with gold and flower decorations. $85. Oval mirror to match, 30" by 20". $38. Painted candlesticks, 12" high, $20 pair.

The hutch will prove an addition to almost any hall or living room. It is antiqued oak beautifully carved. 16" by 14" by 36" high. $75

A comfortable sofa (54" long, 30" wide) comes with back and seat cushions in dupion silk, painted in blue chintz. $120. Chippen­dale mahogany table, 24" high, 20" wide, $44. Small table, 22" high, 12" wide, is priced at $10.

Drop leaf table with gate leg, suitable for tea or breakfast. 26" by 30". $31.50

For the fireside group, a sofa table in excellent design, with black inlay top. Uniquely finished walnut. 26" by 60" by 36" high. $175

Roomy armchair with down cushions and sateen cover, $32. Mahogany table, $11.50. The porcelain lamp with oval painted shade is priced at $24

Small secretary suitable for guest room. Mahogany, 32" long, 48" high, 18" deep. $75. Painted side chair with rush seat, $25.
The woodwork is old white, with embellishments of blue and crimson on pilasters and capitals. Arched zinc shelves have been built in on every available wall space. An old sailing ship on the south end of the room is a quaint and artistic touch. Midway down one wall a niche holds a bust of Voltaire.

The door leading into the living room is made of a Chinese screen in blue and yellow. The 16th Century Italian table is tilted with an interesting medley of books, flowers and photographs, which give the room an air of livableness and personality. A quaint chintz-covered fireside seat is a final touch of comfort.

A LIBRARY in WASHINGTON SQUARE, NEW YORK

Decorated by KARL FREUND (New York, Inc.)

It is very much the sort of room we have all dreamed of having, with plenty of space for our cherished books and a background worthy of them. The furniture is covered in old chintz. A star-shaped lantern from Italy is the ceiling light.
An unusually comfortable sun room has a rambling fireplace in rough plaster, and plant stands, aquariums and sashes of wrought iron with a rusty finish. The floor is tile and walls lattice. Decorations by the Cutting Studio.

The end of this long porch opens into an octagonal bow. The furniture is black wicker with gay-colored linen cushions. Floor of old blue tiles; gray woodwork and lattice. Cutting Studio, decorators.

SUN ROOMS for ALL THE YEAR

Suggestions for Their Decoration and Furnishing

NANCY ASHTON

WHEN the story of our contribution to the decorative arts is written, assuming that the overtaxed historian will have any energy left for that trivial occupation, we will shine particularly, it seems to me, in our treatment of the sun porch. We have created so little besides easy chairs and wicker furniture. But these are our own.

I suppose one explanation is that we really enjoy being comfortable. And we have found that with little difficulty and small expense, we may obtain that pleasant goal in this fashion.

So the manufacturers have gone to China for reed, Singapore for rattan, France for willow and have created an endless variety of so-called porch furniture, with which one may be picturesquely at ease. Most of it, disregarding the flimsy, tawdry sort, still menacing the unwary in the cheaper shops, is of good design implying absence of meaningless ornament and lines, suggesting strength and comfort, and excellent workmanship; and it will stand the hard usage it frequently gets. With a fresh coat of paint or new stain every other season, it may last indefinitely.

The Adaptability of Wicker

The wicker furniture is so adaptable that one may devise endless color schemes into which one may fit one's favorite chintzes. And one's imagination has much play when one begins to consider some of the other features of the "solarium"—if you choose so to call it—"a room arranged to receive the sun's rays."

The floor may be tiled or brick, or covered with a fiber rug in any conceivable shade and design. The new alternate squares of natural color and black or green are most effective. Then the other accessories: awnings—striped in vivid...
hues or cool restful green; Venetian blinds; wrought iron brackets for plants; gold fish bowls; bird cages—an endless list.

It's simple enough in summer—with all the joy of out of doors looking in. But one is even more fully rewarded by planning a restful cheery spot of this sort for the gray autumn and wintry days. A place full of growing things in gay color jars, window boxes, parrots or birds, and a group of inviting arm chairs in which one may luxuriously ensconce oneself.

In some houses the sun room is used for a breakfast room, and I remember seeing a particularly happy example of this. The house was of stucco and at one end of the dining room there were long windows opening into a good sized porch, with a green tiled floor. The stucco walls were nearly all windows and the space between had been carefully latticed—with a view to the architectural beauties of the arched windows. The lattice, painted a vivid orange, made a pleasant background for the growing vines planted in tubs at regular intervals. At one end of the room there was a wall fountain splashing merrily, made of gray green and orange color tiles. A long breakfast table painted gray green with orange lines of decoration, a pair of serving tables and suitable simple rush-seated chairs of ladder-back design were the only furnishings.

Another delightful room used as a sun room has bricked walls painted a green blue. The floor is paved with wide dull red tiles and there are great low comfortable chairs and settees which are grouped about the hospitable hearth on cool days and drawn up at the French windows when the sun is high. The furniture is willow, painted black, and all the brilliancy of the chin
tz in vivid mauve, rose and blue is shown up by contrast. The chin
tz—which is glazed—is used on the cushions and for window shades. A brilliant macaw perched on a tall stand adds his gayety of plumage to the cheeriness of the scene. There are masses of growing plants in tubs painted a blue green, and in stone jars. A well stocked writing table, plenty of books, magazines, cigarettes and so on, complete a milieu which is a center of attraction to which all instinctively gravitate.

A fiber rug in alternate squares of black and corn covers the floor. The desk is painted green with an orange band. Behind it is trained ivy. Residence of Thomas Lyman, Eng. Evanston, III. Margaret Field, decorator

Boostrack, 26" long, 36" high; natural willow $10.75; stained $12. Arm chair, natural willow, $10.75; stained $12.25

International Film Service, Inc.

The opposite end of the Lyman sun room is curtained with a gay green and orange chin
tz outlined. The cur
tains are bound with o
range taffeta. Fur¬
ture is painted cool green with orange stripe. Table is wrought iron

Arched windows afford a good ground for the linen in yellow, blue, green and mulberry. Black and white tile floor. Walls and cornice, Caen stone. Furniture green with yellow lines. C. Victor Twiss, decorator.
From beneath a large maple tree near the street entrance one looks across an unbroken stretch of turf to the terrace, flanked with evergreens and a magnificent rhododendron.

In the center of the little grass-plot garden with its shrub walls stands a pedestal urn with just enough planting in the bowl to soften and embellish its formal lines.

The entrance to the turf garden is guarded by two Lombardy poplars and arched with a rose trellis over which climb Dorothy Perkins bushes. Flowering shrubs extend on either hand.

Abundant variety of line and mass is in the shrubbery plantings which surround the house. The type of architecture calls for a certain informality which is well under control.

THE GARDEN on the ESTATE of W. U. PARSONS, Esq.
ARDSEY-ON-HUDSON, N. Y.
A. F. BRINCKERHOFF, Landscape Architect
A pleasant fireplace arrangement has been made in the living room of the residence of A. Poppenheimer, Esq., Cincinnati, O. Furniture is grouped at a distance from the hearth. Mrs. A. R. White, decorator.

The entrance hall of the Goodwin residence at Middleburg, Va., is two stories high with stairs that rise from one end to a gallery extending the width of the hall and opening on the bedrooms.
Stucco over galvanized metal lath forms the walls of the house to the left. The roof is of red tiles. An Italian feeling is given the facade by the indented windows and entrance vestibule and judicious use of wrought iron.

The plans show the single square scheme developed in a livable fashion: a middle house-depth hall with living room and sun porch on one side and dining room and kitchen on the other. Upstairs the disposition of space is simple and economical.

Designed along the lines of an old Dutch Colonial house built in 1750, the outline has been preserved and the sun porch and garage wings occupy the same relative places that the kitchen and carriage house did in the old structure.

The garage inside the house walls with servants' rooms above is a distinctive feature of the plan. Woodwork throughout is white.
THE VOGUE OF THE BRAZIER

From Italy and Spain Comes an Old Household Utensil Now Glorified in Modern Decoration

W. G. WOODS

THERE is a marked tendency among the best modern decorators toward the grouping of several periods of furniture in an individual decorative scheme. The precedent of holding to one particular epoch so that wall coverings, curtains, rugs and furniture shall conform strictly to some text-book style, is giving way to a freer handling. With much apparent good sense, the argument is broached that in so far as our population is composed of elements more diversified than that of any other nation, there is no logical reason why we should not express our cosmopolitan character in our architecture and decoration.

Even in the furniture of the garden room which perhaps more than any other apartment in the house suggests a consistent scheme of decoration, this informal spirit seems to prevail. It is not thought amiss to provide for its comfort wicker, painted or overstuffed chairs, iron or wooden tables, terra cotta jardinieres, Venetian glass, tapestries or Japanese prints.

Plant Stands

A permanent feature in such rooms is the plant stand. This usually consists of a large bowl placed on a base about five feet high and filled with fruit or flowers. An obvious receptacle for this purpose would be an earthenware pot or metal basin. A more interesting substitute for these somewhat commonplace articles is the historic brazier—time-honored for use as charcoal burner in Spain, Italy and other of the South European and Oriental countries. Many a brazier that has helped (very meagerly, we fear) to make bearable the chill of some nobleman’s palace in Venice or Algiers, may be surprised to find itself performing the humble modern task of supporting a pyramid of fruit or a cluster of garden blooms.

For these purposes the brazier has many obvious advantages. There is first of all the durability and cleanliness of the metal; there is no chance of breakage such as frequently occurs when glass bowls are used. And always there is the charm of the luster of fine old polished brass or copper.

Using Braziers

One of the photographs shows an Algerian brazier of the 17th Century across which is placed a beautifully wrought iron fork that was formerly used for handling vegetables that were cooked in the brazier when it was filled with water and served as a stew pan. It is made of the finest hand-wrought brass.

In the second illustration, the brazier has been placed on the top of a Florentine wrought iron stand. There is no more interesting feature of the garden room, hall, living room or terrace than one of these pieces filled with brilliant fruit or flowers.

The third photograph shows a low stand 30” high on which a covered brazier is placed. The use of the perforated top, of course, precludes the placing of flowers in the brazier. But in view of the interest attached to the beautifully modelled and wrought cover, the substitution is a fortunate one.

A modern wrought iron stand 30” high supports this fine example of covered brass brazier.
COOKING DE LUXE in AN ELECTRIC KITCHEN

A Survey of the Necessary Equipment—What It Costs and How It Should Be Used

EVA NAGEL WOLFE

Science, now the dictator of warfare, forced its way into our kitchens and set us to work anew. Its gentle taps, for the past ten years, have been unheeded except by the few who made domestic science a profession. Food, important as munitions for the maintenance of war, its raising, its substitutes, and its preparation, have become a subject for earnest study. So, through war and patriotism, science, ten years ahead of its time, at last is being warmly welcomed in the realm of the kitchen. Not only is science called upon to assist us in preparing nourishing and appetizing meals but to produce them with the least possible expenditure of time, labor and money.

To accomplish this electricity, the fuel of the future, has been subjugated to the simple pressure of thumb and forefinger. Drudgery, today, is merely a matter of push the button or turn on the switch.

The modern kitchen is now as sanitary as the best hospital, supplied with equipment that is operated with the least effort, and as easily kept in order as it is operated.

After the experiences of last winter, one might say that electricity is the only dependable fuel for heating and lighting. The question naturally arises: Is electricity practical from an economical standpoint?

The Cost of Electricity

The locality in which one resides answers this question. Throughout the Middle West electricity is cheaper than gas, while in the East, with few exceptions, it is higher. Each must answer the question for herself.

The cost of the current is the only objection that can be raised against electricity. It has been found that at 3 cents per kilowatt hour, cooking by electricity will be equally as low as gas at 5 per 1000. Intelligent use of electricity at 3 cents per kilowatt hour will be economical but a higher rate makes only the use of the lamp socket devices practical.

While the initial cost of an electric range may be considered high ($100 to $140) it must be taken into account, however, that such a range will last a lifetime. There is little or no loss of heat with electricity, for the heat generated is applied directly to the cooking surface. It is best to have flat bottomed utensils for surface cooking and only those that exactly fit the heating element, if one would receive the maximum amount of heat. The bulk of the baking or roasting operation may be accomplished on retained heat, as all electric range ovens are insulated, (on the same principle as the fireless cooker). As soon as the oven is thoroughly heated the current may be turned off. In many of the electric ranges this is not necessary as the heat is controlled automatically by a thermostat. This arrangement gives a perfect control of temperature which makes for perfect results in cooking and more economical operation.

The fact that little or no heat is wasted...
on the surrounding atmosphere makes the electric range of the greatest comfort in hot weather. Ordinarily the range is set apart from the other kitchen equipment, but one may bring the electric range within a few feet of the "mixing center" and even a close proximity to the refrigerator would not be impractical. It is here that the most efficient arrangement of the electric kitchen differs from that where coal or gas is used.

From the standpoint of family health and food economy refrigeration is a most important factor. Again we turn to electricity as a labor-saver. While it is possibly more expensive than ice, however at a rate of 10 cents per kilowatt it has been found that a 250-pound refrigerator can be kept at 50° F. for 17 cents a day or $5.27 per month of 31 days, certainly not an exorbitant sum. And not unreasonable when a uniform temperature is maintained with practically no possibility of disease contamination which is always a danger when ice is obtained from questionable sources. Food can be kept indefinitely and in perfect condition in the electric refrigerator. Here, too, the temperature is regulated by thermostatic control.

**Refrigerator Details**

Electric refrigerators range in price from $350 to $500, the latter white enamel: The refrigeration equipment is the highest priced of all. And if, in these war days, the price is considered too high and the present refrigerator is in good condition, the refrigerating unit may be installed in the present ice chamber by cutting a hole in the top large enough to admit the square copper coils. All water connections and outlets are then disconnected and closed. The refrigerating unit consists of a system of copper coils, a condenser and the motor to run it. While this machine is not an ice maker, small blocks can be produced beneath the copper coils, if you wish them for iced drinks. Oh, the joy of being rid of the ice-man! Those heavy water-filled pans that had to be hauled out from beneath the refrigerator and emptied! The satisfaction of perfectly kept food and the elimination of all these worries is well worth the extra tariff.

**Dishwashers' and Their Use**

Possibly the greatest boon of all the efficiency equipment is the dishwasher. One may purchase a satisfactory electric machine for $80 and on up to $110. Certainly no money has ever been advanced more cheerfully by thousands than has the money for electric dishwashing machines. When well made, of good design, the dishes are handled in a sanitary way and cleaned most satisfactorily. There is one point to be made, however, and that is, the waste water should be disposed of through the waste pipe, otherwise the drudgery is continued but in a different manner. The best results are obtained if warm water and an alkaline soap powder are used first and then boiling water for the rinse water, otherwise particles of food are literally cooked upon the surface of the dishes if boiling water is used first. Silver and glass must be polished; if it were not so the dish towel would be de trop in the kitchen. Next in service is the combined work table and plate warmer, placed in the center of the kitchen. This is of the correct working height for comfort, 34" to 36" from the floor for the average woman. It has a plate warming compartment heated by electricity, and is also wired to accommodate the small motors of all the labor-saving (Continued on page 72)
IT is a sound and universally accepted principle in both architectural and decorative practice, whenever ornamentation is to be employed, to ornament structural lines and structural features. To them the emphasis of adornment naturally belongs and stress applied in this way has logical significance.

Doors as Features
The door is an important structural feature and, as such, is a thoroughly legitimate object for decoration. By regarding it, as we too often do, merely as a necessary piece of joinery or cabinet work, we miss a fruitful opportunity of creating interest. The door and the doorway exist for and because of each other. If we bestow great pains on adorning and dignifying the doorway, it is logical sometimes to do the same for the door.

Our own American architectural heritage, whether of truly Colonial or of Georgian character, supplied little precedent for door decoration beyond the comparatively meagre decorative interest to be obtained through divers forms of paneling and battening and the affixing of hardware that might possess a certain degree of decorative amenity. Nor was there anything in the grotesque architectural practice of nearly the whole of the 19th Century to suggest the legitimate decorative treatment of doors. Whatever limited embellishment of that sort was attempted was stupid and hideous.

But we have waked up since then in matters of architecture and interior decoration. There has been steady progress ever since the latter years of the 19th Century. A more cosmopolitan outlook has done much to open the public eye to manifold possibilities that few had previously dreamed of. The adornment of doors is a significant item in the list. But, notwithstanding this awakening and the broader outlook it has induced, the surface of the field of precedent has only been scratched. There is abundant depth of soil to dig in. We still need to have our decorative consciousness prodded and stimulated and our horizon widened before we can reach a full appreciation of all that awaits us, ready for either reproduction or adaptation.

Methods of Decoration
The status of door decoration established as a feasible and sane thing, it now remains to offer a few practical suggestions as to the "how", "when", and "where".

The possible means, and the most readily available, are painted or inlaid embellishment; carved, turned or modeled ornament, which includes divers sorts of paneling devices; and, finally, the application of metal mounts or studs.

In not a few cases two or even all three of these processes were employed in combination. The styles of domestic architecture with which the several methods of door adornment have natural affinities, confirmed by historic usage, are...
The reverse of the late 17th Century Italian doors below is flat with a continuous landscape painting.

The use of color and numerous small panels. This use of many small panels, a common door characteristic in Spain, was a peculiarity of Moorish derivation, and in itself possessed great decorative value. Thanks to the same source, in Spain likewise were found doors divided into many small panels, each panel perforated and closely filled with small turned spindles or grilles. One of the illustrations shows an ingenious and striking modern application of the multiple division of panels filled with small Chinese frets. In 17th Century England doors occasionally had the upper panels filled with baluster turned spindles, and the same device has been used from time to time in other places. It is worth noting that in 18th Century England and America the great diversity in the shaping and placement of door panels, had a decorative intent.

Metal Mounts, Strapwork and Studding

Door decoration with metal mounts, reinforcing bands or strapwork, and studding was practised in Renaissance Italy, Spain, France and England, and, in its range from the utmost simplicity to intricate elaboration, could be suited to any taste or to any purpose. The wide acceptance of Tudor and Stuart domestic architecture especially invites a free use of such embellishment. Quite apart from this particularly attractive (Continued on page 60)
COAL-LESS GARDENS UNDER GLASS

While Limited in Its Adaptability, the Hotbed as an All-Year Vegetable Producer Deserves Every Gardener's Attention—Its Uses, Structure and Maintenance

WILLIAM C. McCOLLOM

ONE of the greatest advantages of a hotbed or cold-frame is the fact that it gives our garden a running start in the spring. In this way it makes possible plants that are robust, vigorous and better able to stand our hot, dry summer. Under such favorable circumstances, certain crops mature much earlier—an essential feature in an efficient garden. Yet this is only a small part of the earning power of properly managed frames. There is not a season of the year when they cannot be made a factor in the garden, yielding returns in the form of garden dividends.

The purposes of a frame are so many that it is difficult to decide just where to begin in naming them. Let us take summer, however, when we will assume that the frames have just unloaded their fulness of well developed seedlings of all kinds into the various gardens, and there is a short lull in their activities.

The soil in the frames, through constant working, is unquestionably the richest soil any place may boast of. Such soil is highly productive and there is no excuse for allowing it to remain idle, as muskmelons, cucumbers and numerous exacting flowers and vegetables may occupy the frames during this season. It may also be used for the seeding and propagating of late sowings of vegetables for fall, such as cabbage, cauliflower, Brussels sprouts, kale, etc.; or an equally good purpose even in these war times is to use the frames for the raising of numerous perennial seedlings for the old-fashioned garden. It makes possible extensive plantings of these flowers at minimum cost.

Frames for Winter Production

At the present time, next to our war problems, the food situation is of the greatest importance. These frames can be made a real factor in the production of winter food with a little extra effort such as all improvised methods of this kind entail.

There seems to be considerable confusion as to the various terms applied to frames; hence it may be well to designate the different types. The "cold-frame" is simply an unheated enclosure of any type with an exterior sash covering to admit the light. The "hotbed" is similarly constructed, but is dug out to a considerable depth and filled with live manure which furnishes the necessary heat. The "heated frame" is one where heating pipes coming from an adjoining building, or oil heaters, furnish the heat. In other words, any frame artificially heated otherwise than by manure is termed a heated frame.

These frames are so easily constructed, or bought ready-made, that there is little if any excuse for the average suburban garden being deprived of the pleasure and benefits they afford. The simplest type is made of 12" wide rough boards. Three lengths may be cut 5' 11". One is to be used for the front and the other two for the rear. Three boards are cut 6' long and then one of these is ripped diagonally. Small corner posts of two-by-fours are used, and small strips should be placed on the sides to keep the sash from spreading. It might also be well to place a nailing board in the center, especially if the frames are to be moved about to any extent, as is often the case.

It is possible to make improvements on these frames, both in appearance and utility, by using brick, concrete or other permanent construction for the sides. Thus they become a fixed feature, and care must be exercised to place them properly, facing due south and in proper relation to the surroundings of your grounds.

If your frames are heated, it is a rather simple matter to make selection of what they shall grow. There are few vegetables which cannot be raised, as the only limiting factor is their height. Therefore, all low types of vegetables may be grown, such as beets, carrots, beans, cauliflower, cress, endive, parsley, onions, lettuce, radishes, spinach, Swiss chard and turnips.

It is desirable for several reasons not to go too large a variety unless one has a considerable area that can be devoted to their culture. While requiring a little more work and closer application, it is possible to have nearly all of these vegetables without heated frames. It means that an abundance of manure must be placed in the frame to supply sufficient heat during extreme weather. It also means that sufficient covering must be applied during very cold weather to eliminate any possibility of the plants being frosted and to maintain the growing temperature in the frames.

For fall sowings, the frames should be excavated 3' deep and filled with good fresh manure within 6" of the surface. The manure must come from animals which are grain fed or it will not have any heating qualities. It must be thoroughly firmed to insure lasting for a considerable length of time, and about 6" of soil should be placed over it. The soil used must be rich and fertile, as the plants do not derive any food from the manure.

How to Sow

It is advisable to start these vegetables for winter forcing as early as possible. No time should be lost now, as it is necessary for them to become thoroughly established before the cold weather and accompanying short days. Therefore, if you are interested, do not procrastinate. Secure your seeds at once and start sowing. The surface of the frame should be raked perfectly smooth and level. A board should be

The manure which furnishes the heat is placed inside the frame to a depth of 2' or so, and covered with good soil

After the seed is sown, give the rows a thorough watering with a fine hose, so as not to disturb the surface with the drops
September, 1918

The width of the frame, to be used as a guide for making the drills. The seed is in all cases sown crosswise of the frame to facilitate cultivation, which is just as necessary in a frame as out of doors.

It is also quite essential that proper forcing types of vegetables be selected for this purpose, as they mature the most quickly. In beets, lettuce, spinach,考核 and radishes, the entire type will be found satisfactory, being of good form and color and quick to mature. If beans, Black Valentine is the most robust of any variety and is practically adapted to forced forcing. French Forcing is the best type of carrot to use. Extra Early Erfurt, which is a very popular forcing cauliflower, should be selected in preference to the other types such as Snowball, which are not as desirable for this work. In lettuce, Big Boston and May King will be found satisfactory, and for chicory, the golden variety should be used. It is best to select the small blanched type of radish, although any of the radishes may be forced as desired. New Zealand spinach, one of the most productive vegetables that can be grown, but it must be established quickly in order to assure returns. Either loosestrife or Viola may be used in the broad leaf types of spinach. Where it is possible to use cuttings of New Zealand spinach, they can be started in preference to the seeds, as the latter are low to germinate. Parsley and Swiss chard may be taken from the garden and transplanted into the frame, removing the tops to assist them in becoming established. The distance required in the frames will be practically the same as that for the garden, as the time development is possible.

Post-planting Care

After sowing the seeds or planting the cuttings or roots, it would be well to keep the frame covered, uncovering the sash both top and bottom to allow sufficient ventilation. The glass should be coated with a whitewash to exclude the strong sun until the growth is showing, and during the time it should be rubbed gradually until the glass is clear. The seeds should be watered immediately after sowing, but in no case should the entire frame be saturated. It is best to water the drill only, leaving the balance of the surface moderately dry, because when the sash is on, the evaporation of moisture is not nearly so great as out in the open. It is also a good practice to keep the spaces between the drills thoroughly pulverized with a hand cultivator, as there is a tendency for a confined soil to turn sour. This, of course, can be overcome by using some lime in the compost when it is made up for use, but cultivation should always be in practice and its value should never be disregarded. When the seedlings are sowing above ground they should be thinned out to the necessary distance apart. In some cases the drill can be used as a bed where the seeds are sown broadcast on the surface, and from which they are transplanted to the other part of the frame. This applies to such vegetables as lettuce. Beets, carrots and others of this type should be sown in a drill where they are to mature.

At the approach of cold weather it is quite essential that ample protection be applied to the frames. In some cases, boards are placed upright on the back and sides to afford protection from cold winds. The frames, however, cannot be worked from both sides, making it necessary to remove the sash when watering or cultivating. The best protection is frostproof mats for the top. Considerable litter may be placed on these mats during extreme weather, and where board construction is used it is advisable to bank hot manure around all sides, as the frost will easily penetrate through a framework of this kind. Where frames are arranged in tandem, the spaces between them and the adjoining area can be filled with the manure to such an extent that the frames have the appearance of a sunken pit. The most important item is to be certain that enough protective material such as litter or leaves is applied during bitter weather. It may be necessary virtually to bury the frame in 3' or 4' of good earth and keep the plants moderately dry for the entire winter.

Sowings for this purpose should be made next month. It is not well to have the plants too large, as that would seriously reduce the number that it is possible for the frames to hold. The plants should be grown rather slowly, as they will become soft and very likely turn yellow and die during the trying winter months when they do not get enough air or light. For this purpose the frames will not have to be opened as often as advised for forcing crops. The frames are simply serving the purpose of a storage pit.

Spring Uses

There is no denying the fact that spring produces the greatest number of gardeners, and it is very difficult to match enthusiasm of this class at any other season of the year. They will be found making out seed orders, sharpening tools, repairing lawn mowers and various other occupations which are delightful to the real suburbanite. This is one phenomenon which may explain why the hotbeds are usually dusted off in spring and made ready for their annual period of use.

For spring work, the frames should be made ready early February. It is not necessary to excavate to anywhere near the depth as when the frame is to be used during the winter, but a few weeks of freezing weather are before us. Usually from 12" to 15" of good hot manure will furnish heat for that period. The manure should be well moistened and thumped thoroughly, after which it is very difficult to awaken the 4" or 5" of good earth and the seeds may be sown on the surface. For this work it is usually advisable to use a part of the frame for seeding purposes, as the seedlings are transplanted when they have made their first character leaf. Practically all types of vegetables may be started in this manner. Egg-plants, peppers, cauliflower, cabbage, tomatoes and various other vegetables that require an early start should be sown now. There is very little effort required in growing plants under these conditions, as the days are lengthening and the growing conditions improving hourly. The great tendency is to overwater. During the early stages of the use of a hotbed there is little air applied, and this lack of ventilation decreases the soil evaporation to the very minimum. Under such circumstances, very little water will be necessary.

(Continued on page 72)
**REPRODUCTION OF ELIZABETHAN BELL IN BRONZE. $2.50**

A well and tree dish reproduced from old Sheffield on copper. 18" long. $21.60

Brilliant coloring distinguishes this black lacquer shade with white parrots, mounted on a pale green China lamp. 18" high, shade 14" wide. $50 complete

Sheffield reproductions on copper with wearing qualities guaranteed are always useful. The sauce boat is priced at $8.25 and the covered dish at $10.75

A roomy Chinese red leather box with decorative gilt design would do well for the accumulation of mail on the hall table. 12" long. $15.00

Three very decorative jars of Capri ware in the faintest of flesh color. The center one is $9 and the jars at either side come at $10 each

A new mayonnaise bowl has bands of blue with gold edges and fruit design. $8.75

A brown pottery jar mounted on a teakwood stand makes an attractive lamp. Shade is gold figured silk with brown and blue tassels. Shade $28. Lamp $7

A well and tree dish reproduced from old Sheffield on copper. 18" long. $21.60
ALTHOUGH the full flush of the war garden's growing season will have passed by the time this issue of House & Garden reaches you, there remains much to be done in the way of insuring the maximum yield from this year's planting, and also the preparatory work looking toward the season of 19.

Successful gardening, far more than most people realize, depends upon planning and working well in advance of actual planting time. With the present and the immediate future in view, up the cultivation of all land now bearing crops. All garden products which are needed for consumption should be grown. Vegetables which are normally preserved in vinegar should be grown as they are being grown.

Preparing New Ground
This is the time to begin work on new areas which a plan to put under cultivation next year. Especially true is this of sod land which is to be plowed. Some time is required for turned-under sod to come thoroughly incorporated with the soil and attain a workable condition, so get it all down before fall rains come. Plowing or deep spading to all soil is necessary at this time; the smoothing and leveling of the soil can be left until the early spring.

We hear more of cover crops now than ever before, but less because their value as soil improvers is being better understood by home gardeners. Certain legumes, notably the legumes, have the property of fixing nitrogen in the soil by means of helpful bacteria in their roots, thus adding materially to the productivity of the ground in which they grow. These are the two latter methods are employed along with those already mentioned for the two former methods.

Storage
of garden products has been lately revived and has gained greatly in favor, for this process of preserving has many advantages that all others lack. By drying garden produce, the product is most easily and simply handled, the cost of jars is eliminated, bulk is reduced, the product is easily handled, there is no loss of nutrients, and much of the labor involved in the preserving process is avoided.

Dehydration Methods
Vegetables and fruits to be dried should be fresh and sound. The same precautions should be exercised in the proper selection of garden products which are to be dried as if they were intended for canning. Eight steps are involved in the drying process: preparation, blanching, cold-dipping, slicing, drying, conditioning, packing, and labeling.

Preparation means picking-over, sorting and cleaning. Blanching consists in immersing the substance to be dried in boiling hot water for a few minutes. The object of this is to loosen the skin of such edibles as need peeling, to kill some of the organisms that may injure the product, to set color, and to loosen the fiber.

Cold-dipping is plunging the vegetable into cold water directly from its hot bath. The food to be dried must not be allowed to lie in cold water. The object of the cold plunge is to harden the pulp, to stop the flow of coloring matter and to cool the vegetable or fruit preparatory to peeling.

Slicing is the fourth step. Uniform slices are essential, otherwise careful sorting will be necessary because uneven slices will require varying lengths of time to dry.

The next step is drying. This may be done in one of three ways: by the heat of the sun, which is called sun drying; by the aid of artificial heat; or by an air blast. Sun drying is the best of the three objects to be dried to the rays of the sun. To employ artificial heat for home drying, the use of the oven is recommended, as is also the drying on top or over a cook stove. In oven drying the oven door must be left open, and the temperature must not rise above 140° F., preferably 120°. In the air blast method, a current of air, as from an electric fan, is passed over the trays upon which the product is spread to dry.

Conditioning consists in preparing the product for storing. It should be carefully sorted two or three days in succession and all pieces that show moisture should be removed, otherwise the product will cause mould.

Dried products should be packed in airtight containers — paraffined bags or paper boxes, or tin cans with tight fitting lids. Only enough for one meal should be stored away in any one vessel. This guards against gaseous loss due to possible spoilage.

All containers should be properly labeled, and all dried products should be stored in a cool, dry place, free from mice or insects.

Vegetables may also be stored in the cellar or buried in the ground. Those best for the purpose are beets, winter apples, cabbage, carrots, onions, parsnips, potatoes and turmus. Care should be taken to guard against frost and yet provide proper ventilation.

Three other methods may be employed along with those already mentioned to utilize the garden and orchard products, namely: preserving in dry salt, fermenting, preserving in brine and preserving in vinegar. The latter two methods are commonly called pickling.
### September

#### THE GARDENER'S CALENDAR

**SUNDAY**

1. **Visitors** should now be moved from the frame or greenhouse benches. The same is true of *excursions*. Shooting the flowers from a distance in several days is advisable in order to assist the plants to establish themselves in the ground.

2. After the passage of a few days, ripe there is some advantage in using the frame that was in order to assist the plants to establish themselves in the ground.

3. **Divide large peony clumps into four pieces of suitable size to transplant**.

#### MONDAY

4. **Do not leave the long cases free to whip around. They should be tied.**

5. **Bulbs** should be allowed to ripen (they have only a limited time in which to ripen them). They should be dug, and after proper drying may be stored in the frame, where it may be kept for the following season.

6. **All vines should be removed, over, removing and placing them in a cellar for winter.** They may be to be removed at this season. Letting the vines remain may be destructive. This is advisable.

7. **Kernels** of nuts which may be bruised should be set forth in the frame. Letting them remain before they are in the frame. Letting the vines remain may be destructive. This is advisable.

8. **Remove all sweet clover or buckwheat** which may be in the frame. Letting them remain may be destructive. This is advisable.

#### TUESDAY

9. **Two sowings of peas should be made** during the month, using any seeds which may be available. The following will help to determine when the seeds should be sown and when the covers may be removed.

10. **Flowers** that are making a very heavy bood do not need so much of the danger of the winter. All flowers are at this stage should be removed. The following will help to determine when the covers may be removed.

11. **New plants may be grown** in the frame which will be productive vege­
tables, such as gerani­ums, petunias, etc., which may be in the frame. Letting the vines remain may be destructive. This is advisable.

#### WEDNESDAY

12. **Pine cones** that are not going to be used should be picked up and placed over the winter. This will help to improve the ground.

13. **Peas** may be grown **quickly** to be bused. They will do well in this stage. Letting the vines remain may be destructive. This is advisable.

14. **New plants** may be grown to be productive vegetables such as gerani­ums, petunias, etc., which may be in the frame. Letting the vines remain may be destructive. This is advisable.

15. **How to grow** a flower. With the exception of the beans, corn, and radishes, which may be grown, the rest of the frames and flowers should be removed in the frame. Letting the vines remain may be destructive. This is advisable.

#### THURSDAY

16. **Cover the flowers** that are not going to be used should be picked up and placed over the winter. This will help to improve the ground.

17. **Cover** for outside plants, where possible, the frame and long cases may be used. This will help to improve the ground.

18. **Leaves** from the frame and long cases may be used. This will help to improve the ground.

#### FRIDAY

19. **New plants** may be grown quickly to be productive vegetables such as gerani­ums, petunias, etc., which may be in the frame. Letting the vines remain may be destructive. This is advisable.

20. **Passes** may be grown to be productive vegetables such as gerani­ums, petunias, etc., which may be in the frame. Letting the vines remain may be destructive. This is advisable.

#### SATURDAY

21. **Passes** may be grown quickly to be productive vegetables such as gerani­ums, petunias, etc., which may be in the frame. Letting the vines remain may be destructive. This is advisable.

22. **Planting** may be started. This is advisable.

23. **Plant**ing may be started. This is advisable.

24. **Plant**ing may be started. This is advisable.

25. **Plant**ing may be started. This is advisable.

26. **Plant**ing may be started. This is advisable.

27. **Plant**ing may be started. This is advisable.

**THE GARDENER'S CALENDAR**

**Ninth Month**

**DIVING LARGE PEONY CLAMPS INTO FOUR PIECES OF SUITABLE SIZE TO TRANSPLANT**

**TYPING UP THE TERRY PLANTS IS A PRELIMINARY TO BLANCHING THE STEMS**

**WHEN THE BREEZE OF NIGHT TUMBLED THE WINTER'S SLEEP**

**ALL ITS VARIOUS SAPPHIRES, VIOLET GLANCE AND SILVER SPLENDOR**

**WITH THEIR MAGIC TOUCH THEY FLEW THROUGH THE GATEWAYS OF EYES**

**I AM ONE WITH THE TWILIGHT'S DREAM**

**A. E.**

**This Calendar of the gardener's labors is almost a reminder for understanding all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it is remembered that for every hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**

**Early autumn is the time for lifting and transplanting bulbs of various kinds**

**The perennial border, rightly arranged, is one of the best ways to face down shrubbery plantings. Plans for it should be completed at once, as much of the planting is best done in the fall.**

**Pears should be picked before they become so ripe that they fall**

**Oranges, like pears, ought to be had picked when ripe. If left until they fall they lose some of their flavor and quality for preserving. Besides this, the fallen fruit will be generally bruised**
The above illustration shows a reproduction of an unusual Chinese Rug of the Kien Lung period, produced upon our own looms in the East. Size 16 ft. x 12 ft. Price $835.

REPRODUCTIONS OF DESIGNS

Of Unusual Merit, Woven on Our Own Hand Looms in the Orient

The Rug illustrated above has a central ground woven in soft tones of imperial yellow closely covered with a small diaper pattern of the “dragon scale” design. The field of the Rug is interrupted by various motifs, the larger of which show a characteristic Chinese treatment of the fret. The small circular motifs appearing upon the central ground, as well as in the border, show arrangements of the Shou, a symbol of longevity. This symbol has many different forms, there being a plate in the South Kensington Museum in the design of which are shown one hundred treatments of the Shou. Porcelain blues and soft creamy-white, combine with the yellow ground to produce a most attractive color-scheme.

We specialize in reproducing Rugs of unusual designs and color effects. We carry in stock, for immediate delivery, many of these fine examples of the better antique Persian and Chinese creations.

We shall be glad indeed to send you further particulars upon application.

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THE DEVELOPMENT OF OLD-TIME PATCHWORK QUILTS

By MABEL TUKER PRIESTMAN

WITHIN the last decade or so the growth of the desire for things simple and for living close to nature has resulted in an increasing love for old-time occupations and homes bearing the impress of our ancestors.

A Real American Product

There always seems to be something distinctly American in the patchwork quilt; as it speaks of pioneer days when the life of every house mother was one of constant toil and effort to make the most of everything that came within her reach. Each little bit of calico left over for the home-made dresses; each little bit of chintz that could be saved after covering furniture, were collected and later used in the making of the patchwork quilts. Leisure hours were employed in piecing together gay colored squares, and long looked forward to and often were the great events of the year. Everyone in the neighborhood would be invited to the quilting parties which were all-day affairs in many cases.

In one day six or eight nimble workmen would be able to make a bed cover, so that if there were times that number, three completed quilts would be added to the provident housewife's linen closet. As it was the custom for every family to piece quilts and have quilting parties, the housewife would be at all the nearby quilting occasions, which were generally planned so as to suit the convenience of the majority.

A bountiful lunch was served, and sometimes an early tea, after which the ladies went home; but more frequently a later tea was provided at which hands and brothers appeared, and sometimes sweethearts—and the evenings were spent in jovial pastimes. These gatherings were not looked upon as great events and were the excuse for generous entertainment.

The amount of labor required to make a patchwork quilt and the thousands of tiny stitches that were sewn into these quilts made by the following out of selected designs, give one a heartache today, and we wonder whether injured eyesight and overwrought nerves were not often the result of these arduous tasks.

This beautiful needle work has survived for nearly two centuries. The credit must also be given to the quality of the fabrics and materials made in those days, for when these old pieces are brought to light the colors are as beautiful as of old, with a mellowning that was probably not even considered.

The oldest quilts show a great deal more quilting in the background than the quilts made during the last century. Many of the later quilts are pieced together in rather a haphazard style, and the results sometimes very ugly to say the least. But the older quilts are much more artistic. The ground work is often a mass of delicate stitches tracing unusual and intricate patterns and done by hand in the quilting frames.

In the making of the "Turkey Track" quilt, two months were spent in quilting the background. This particular cover, one of the most lovely that the writer has come across in the quest for old-time quilts. There are so many different designs in each square and not an inch of background that is not covered by a dainty bit of stitchery.

The names given to the various patterns are quaintly distinctive. Job's Trouble, Log Cabin, The Rising Sun, Crow's Foot, Dove in the Window, and floral names are well known among patchwork quilters. These are not always known by the same names in the various localities.

How the Quilts Are Made

The making of the quilts is done in the following manner: When the patchwork is finished it is laid on a frame, and when the work is finally finished, the quilting is done. The frames are adjustable so that the workers can roll up the quilts until they reach the center. The blue and white bedspreads that were woven by our ancestors are sought after as objects of old and rare collection.

While it is considered more or less a revival industry, there are weavers in the mountains of Kentucky, East Tennessee, Virginia and Louisiana, where the occupation of weaving coverlids is still carried on just as it was in bygone days and many of them have been handed down from generation to generation. A set of four sets of harness and as many as 1,200 threads are threaded through the warp in the harness and threaded in two's through 600 slits in the slay of reed. Each loom possesses four tendles, one for each harness, and two to four shuttles are necessary to do the weaving.
KEEPING THE CIVILIAN "FIT"
a Advertisement by GEORGE H. PETERSON

O UR Government is sparing neither pains nor expense, and rightly so, in providing entertainment and relaxation for the soldier, to the end that his mind may be diverted from the task before him and so that he may not become "stale." And while the world is free from tyranny cannot be won without the soldier, he, important as he is in the destiny of mankind today, cannot fight without the backing and support of the man and woman who stay behind and fight the battle at home.

In the excitement of preparation and of battle, the soldier, although his life may be at stake, does not begin to work a tithe as much as the father, mother, wife, sister or sweetheart left at home.

And so it seems fitting to me that because of this inseparable worry, combined with ever-increasing privations, and the fact that without the best and continued effort of the civilian the war could not long be carried on, the question of his or her relaxation and diversion should be given serious thought—that such relaxation should be increased rather than diminished.

There are, it is true, many things of which we should deny ourselves in whole or in part. We must eat less meat, wheat and sugar, so that our soldiers may have an abundance; so that our Allies, who for four years have been holding back the hordes who would destroy the freedom of mankind, may not suffer too severely.

We must make a suit of clothes, a pair of shoes, last longer; so that the fighter of our battles will have wool and leather which will help you to decide the practical problems of style, materials, arrangement, furnishings, etc. which will help you to decide the practical problems of style, materials, arrangement, furnishings, etc.

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From this number you are sure to get ideas and suggestions which will help you to decide the practical problems of style, materials, arrangement, furnishings, etc.

Each month The Architectural Record presents a careful selection of the best current work in the various types of buildings—with an average of 100 or more illustrations. In the business section are also described the latest and best building materials, as well as the furnishings and specialties which add so much of comfort, convenience and value.

Figure it out as you may, the fact remains that no other relaxation, diversion—call it what you will—will prove of such real benefit as the cultivation of flowers, a benefit not only to the grower, but to many less fortunate fellow creatures.

With this thought in mind, it has been especially gratifying this year to learn of quite a number of cases where our Peonies were so useful in Red Cross and similar work. As a lover of this flower, even more than as a professional grower, it has been likewise gratifying to observe the liberal use of the Peony on Decoration or Memorial Day of this year—for which purpose it stands preeminent among flowers. And who can foresee the limit of its usefulness in this respect? The Decoration Day of the future is to hold a new meaning to many, if not to most of us.

This war will, I feel confident, renew the interest in flowers and sooner or later increase the demand for them. Many of us, I am sure, feel very much as did a woman customer who feelingly wrote me this spring as follows:

"I can do without other things, but flowers I must have—now more than ever. They are a great consolation to me."

"The conclusion of this article and the most interesting part of it will be found in my beautiful 1918 Peony catalog—sent on request.

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Rose and Peony Specialist
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Objects of Art

English Period Furniture

Old English Interiors

Tapestries

London—27-29 Brook Street W.

Charles of London

A Garden of Wild Flowers

(Continued from page 35)

Autumn Effects

In autumn, the most striking effect is derived from the tall groups of heliun, which are balanced at the four corners. With its glowing yellow is contrasted royally the tall purple New England aster. A combination equally beautiful of lower growth, is that of goldenrod, with the lavender blue of Aster patens. These are supplemented by the starry priscodes already mentioned, all cunningly dispersed so that the fall seems particularly rich in color.

Two vines of interest are the wild bean, whose violet-scented, chocolate-colored blooms are seen here and there in summer clustering over the shrubs, and the Clematis virginiana, whose white flowers are followed by silky seed vessels in autumn contrasted with the red of the sumach and viburnums.

The berries of the latter are particularly interesting just now, the multi-colored clusters of pale green, bright rose and dull blue overcast with the whitish bloom; and the dark blue, shiny fruit of the acccflolium and dentatum. Their foliage displays gradations of brown red, pink and often a cream color.

Still later, after the leaves have fallen, the berries of the ilex and the chokeberry gleam brightly against the feathery green of the hemlocks, persisting well into winter. Last of all, in late November, a mere ray of sunshine shimmers the yellow blossoms of the witch hazel.

The Decorated Door in the Modern House

(Continued from page 51)

Field, however, there is plenty of opportunity for metal decoration in accord with architectural precedent and, even in the expression of Colonial and Georgian types, there is more leeway for consistent metal decoration than many people imagine.

"When" to use door decoration is a matter of definite principle. Use it when the particular door in question is a point of structural emphasis upon which it is appropriate to focus interest. Use it boldly and without hesitation. Someone has said that "audacity is the better part of decoration." This, of course, is not unqualifiedly true, but it is true, when once you are sure of a sound principle, that daring to act without waiting to see what others will do is an element of decorative success. There are degrees of importance in doors just as there are degrees of importance among people. Don't stress an unimportant door by decorating it. If a door is important, either from its purpose or from its architectural position, it is logically a fit subject for decoration.

Where to Use Decorated Doors

"Where" to use door decoration is also a matter of principle. Where the adjacent walls are perfectly plain, doors will blend less soundlessly together than the wild spring flowers.

One end of the oval turf panel is framed by a broad band of the vivid orange butterfly weed which blooms for a month in summer. This effect is fore-shadowed in late June, when the orange-yellow of the meadow lily, intertwined with the lace-like wild carrot. Before the butterfly weed is quite gone, wild chicory overhangs it with sprays of somewhat scattered sky-blue flowers, while on the extreme edge the early white aster will carry bloom into the fall.

On the opposite side of the oval, far from the orange, is the rich yellow black-eyed Susan. The edge is bordered with butter-and-egg, its flowers of clear yellow, spotted with orange resembling miniatures of cone flower with their brown centers; the showy rose mallows; the purplish heads of cone flower with their brown centers; the dark blue of the sumachs and viburnums.

Two vines of interest are the wild bean, whose violet-scented, chocolate-colored blooms are seen here and there in summer clustering over the shrubs, and the Clematis virginiana, whose white flowers are followed by silky seed vessels in autumn contrasted with the red of the sumach and viburnums.

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Peonies and Irises
Defy Winter's Cold

Rosedale Nurseries prize-winning varieties give the greatest satisfaction to all who have added them to their gardens, and prove themselves hardy in the severest winters. One of our customers says "plants of the kind you sent me are the kind that makes your customers order from you more than once."

September is the planting month for Peonies, Irises, and many other perennials. From our large stock you can select a wonderful range of color and a wide variety of forms.

Our new catalogue tells the story of varieties, prices, etc., for Peonies, Iris, Phlox, and other desirable hardy plants. Sent free on request.

Trees, Fruits and Shrubs for Late Fall Planting

There are superb Maples, Elms, Lindens, Spireas, Lilacs, with fruits in variety at Rosedale Nurseries, ready to be transferred to your garden and grounds this fall. Send for our special catalogue.

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Morgan Cold-weather Protection means a warm house—perfectly ventilated and free of cold floor drafts—in below-zero weather. And it saves one-third or more of the coal bill.

Morgan Storm Doors, Combination Screen and Storm Doors, and Storm Sash are built of selected, seasoned stock with the same care characterizing all Morgan products. While built especially for service, they are attractive in appearance and harmonize with standard designs.

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Weather Vanes, Fasteners, Knockers, Lanterns, and other pieces of interesting design.

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129 NORTH WABASH AVENUE : CHICAGO
WING'S PEONIES

The Misunderstood Louis XV Style

The W. Irving Forge Inc.
No.s. 326 and 328 East 38th Street, New York City

THE WING SEED CO.
Mechanicsburg, Ohio

Exploring the Bogs for Surgical Moss

(Continued from page 29)

num enterprise depends on the co-operation of the many who, while they may not even know the sphagnum, do know the country in their own intimate neighborhood or are willing to undertake its exploration.

Collecting the Moss

For obvious reasons, the actual collection of material in bulk should not be attempted without specific instructions from the authorities in charge of this phase of Red Cross work. The general method of procedure, however, is somewhat as follows: The workers locate a bed of desirable moss, seize a double handful and pulls it up bodily. Then be sure that no mudly or decayed matter from the bottom and picks out any sticks and useless plants which may be included. Next squeeze the water out of the sorted material. Every collector should appreciate at the outset that it is quality, not quantity, that determines the success of his efforts. The sorting is a simple enough process, but unless properly done a great deal of foreign and undesirable material will be included which will later have to be picked out.

The bags of damp moss are carried out of the bog and hauled to some central place for "curing." This is merely an air-drying process which can be readily accomplished by spreading the material loosely on the grass or on some sort of drying rack, preferably in the shade where there is a good circulation of air. Conditions are unfavorable at this time for further picking over the moss for the more complete removal of foreign matter. Curing the moss is the heat is not recommended.

The air-dried moss is packed loosely in bags or boxes and then sent to central depots where it is spread out on tables and very carefully hand-picked and sorted. This is a tedious process and must be done before the plants get too dry and brittle. The choice material goes into surgical dressings while the poorer grade, somewhat coarser and less absorbent, is acceptable for bed pads. Very poor stuff is discarded or used only for coarse packing or similar purposes.

Making Surgical Pads

There are different methods of making sphagnum surgical pads and the British type, which is simply a muslin bag filled with the moss, is often found in American type. The latter, as now made, consists of a layer of the absorbent sphagnum, backed with a piece of colored cotton, to prevent shifting, and enveloped in Scott tissue. A very thin wood-pulp paper; at the back of the pad is a layer of non-absorbent cotton to prevent the discharge of moisture leaking through the bandage. The whole is covered in the usual manner with gauze to hold everything in place and present a soft absorbent surface to the wound. The pads are kept as clean as possible in the making and are sterilized in the field before use.

The bed pads, used mostly for dysentery patients, are larger and are made up in much the same way as the surgical pads except that second-grade moss is used and several thicknesses of newspaper are sewed to the exterior. Different types of dressings and pads are, of course, subject to modification from time to time as experience dictates.

Sphagnum is playing a part of increasing importance in war hospital practice. Our share in the preparation of the material has only just begun. It is now of fundamental importance that every one of this moss be made known as early as possible. Herein lies an opportunity for us to "over here" to render a distinct patriotic service.

WING'S PEONIES

Now is the time to start your Poony Garden. Once planted, it lasts forever, becoming more beautiful every year.

We have Peonies of all types and classes, all colors, all prices, good strong roots that will bloom next spring. Write for our catalog describing over five hundred varieties. We have Peonies of all types and classes, all colors, all prices, good strong roots that will bloom next spring. Write for our catalog describing over five hundred varieties.

THE WING SEED CO.
Mechanicsburg, Ohio

Order bulky and ask for our big, descriptive catalog.

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Continued from page 29

ments were dispensed with entirely. The color scheme, though usually based on the French or the Dutch, was light and cheerful, was not necessarily gaudy or frivolous with a dominant pre­
domination for white and gold. On the other hand, the scheme was often quiet and simple—pale light green, yellow, a medium green, citron, green blues or blue greens, light warm grays, fawns, or putty tones, and occasionally graining. Sometimes deeper tones occurred, such as fairly dark blues or greens, sufficiently grayed. All of these might be used with or without the accompanying of gilt or gold. The woodwork of one of the rooms illustrated is of a moderately dark gray-blue rectangles, or "painted" linens and chintzes with their abundant wealth of design and color.

The Use of Mirrors

Mirrors were freely employed to fill poorer grade, somewhat coarser and less absorbent, is acceptable for bed pads. However, it is now of fundamental importance that every one of this moss be made known as early as possible. Herein lies an opportunity for us to "over here" to render a distinct patriotic service.
The Life of a Fence depends upon its posts and their anchorage.

Anchor Posts

erected over twenty years ago are in perfect condition today. They will not sag or get out of line—are not affected by frost or thaw and withstand the strains and stresses of hard usage indefinitely.

The heavy T-bar Anchor Posts of high carbon steel—and the patented method of anchoring by means of the two diagonally driven steel stakes—are vital factors in preserving the life of Anchor Post Fences.

Write for a copy of our Catalog H-51, which tells the complete story of Anchor Post Fences.

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Running Water

The one city convenience that changes your country house into a modern home is running water—at the turn of the faucet. You can have an abundant supply with a Kewanee WATER SUPPLY SYSTEMS

Kewanee Systems are made to meet your individual requirements—no matter how large or small your home or where located.

Kewanee Electric Lighting System is a complete plant in itself—engine, generator, batteries and switchboard.

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are found in the foremost American homes, because the principles upon which they are designed and the superior excellence of the workmanship and the materials that enter into their construction insure the highest character of service under all conditions. Full information sent on request.

Stated above: No.209 French Range in Combination with Gas Range and Broiler.

We also manufacture plate warmers, broilers, steel cook's tables, incinerators, laundry ranges, etc.

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MINNEAPOLIS, MINN.
INTERIOR DECORATORS
AND MAKERS OF FINE FURNITURE

Bramhall, Deane Company
261-265 West 36th St., New York
The Misunderstood Louis XV Style

(Continued from page 62)

Farr's Gold Medal Peonies

Awarded the gold medal of the American Peony Society at the annual exhibition in Cleveland, 1935, New York City, 1936, Chicago, 1934.

Peonies, the aristocrats of the hardy garden, are so democratic in their habits that they thrive and bloom in the humblest garden as well as when under the care of the expert. Few, if any, flowers give so great a return for so little care. When the plants are well established they form a tangible asset which increases in value and beauty from year to year.

In order that everyone may have a collection of extra choice Peonies, I have selected twelve varieties which I offer at an extremely low price to those who will mention House & Garden when they send their order.

Farr's War-Time Collection

TuBle Selected Peonies (regular price $10.25) for $7

Farr's, Hardy Plant Specialties will tell you all about Peonies and their cultivation, with descriptions of over 500 varieties; it is a book of 112 pages, with 13 full page colored illustrations and many photographic reproductions of the best plants and shrubs. If you do not have a copy send for one today.

Bertrand H. Farr
Wyoming Nurseries Company
106 Garfield Ave.
Wyomissing, Penna.

How to Use the Style

One thing is absolutely necessary to the successful carrying out of any such scheme. An architect or a capable decorator must be engaged to design the moldings and trim, for their proper file is vital to the total effect. The moldings are not present article to be but they are not to be found in ordinary mill stock and the average artisan is not to be trusted with their construction.

As to the movables that enter into the composition of the Louis Quinze mode, a description of the representative furniture forms is scarcely necessary, for the reader is doubtless already sufficiently familiar with them. It is, however, to emphasize the fact that these forms do not mean that the pieces must be either elaborate in decoration or costly in material. They may be, and often are, simple in detail and full of quiet dignity. It is most important that the proportions and contour be correct, and, secondly, that its use involves no inordinate expense. Once these objections are dismissed the reader will readily realize that the employment of the Louis Quinze, properly, and with a full knowledge of the entire character of each system from which we derive, is perfectly compatible with quiet dignity and simplicity.

Neither is it necessary to enlarge on the types of accent chairs and other accessories which, if not already well known, can easily be mastered. The Louis Quinze mode relies on the accurate illustration of the stock of accurate reproductions in the shops. As an example, it will suffice to mention a priority in substituting a plain one-toned rug or an obtrusive Oriental rug for the Aubusson, which is both laborious and a sine qua non under the circumstances.

Reclaiming Impossible Pieces

Touching the possible simplicity of Louis Quinze furniture, it will not be amiss to suggest that much may be done with even the gilt and brocaded horrows of chairs, sofas and other pieces of a generation ago. Remove the gilt and paint the body a putty, soft gray or fawn color, or some other appropriate tone as inclination may dictate, and then paint the bead moldings some suitable contrasting color. Rip off the showy brocade covers and substitute quiet linen or chintz of agreeable pattern printed in one or two tones—such, for example, as old rose, mulberry or blue on a gray or oyster shell ground—or some petit and gray painted with suitable tones. It is astonishing to find how much may be done, and at a negligible cost, merely by a judicious use of color in paint and fabrics.

Again, we repeat, it is not at all the intention of the present article to set up any compliance with strict period conventions. It is our fortunate privilege to live in an age both eclectic and catholic in its appreciation. It is also our privilege to pick out and assimilate the good and to reject the bad from past systems. The only obligation resting upon us is to do it with regard for function for floor coverings, there is no improvement of the Aubusson, which many people fancy, is really an exquisite piece of mill work of a room to be painted may be of inexpensive material. For the panels that are to be decorated, an appropriate printed linen, chintz or paper may be used and shellacked to tone down the color and to impart a desirable surface. If a wall is thoroughly plastered, outside of the window and door trim, no wood need be used except the moldings which can be applied directly to the wall as panel borders.

The Four Corners of the Room

(Continued from page 23)

If you can possibly avoid it, do not place furniture diagonally. You will find that a nervous, untrained person instinctively places her rugs and her furniture diagonally. Rugs and furniture should follow the lines of the wall. Of course, one draws up a chair to a table or a fireplace at any angle, but the more important pieces should go with the lines of the room. This is especially true of corner pieces.

If books are to go in the corner the effect is much better when the cases run a short distance on either wall, instead of being one side, one. So often there are at the end of a room a pair of windows, bookcases placed in the adjoining corner, the line down from the window and form a solid mass, which always looks well near a window.

Radiator Seats

A corner radiator cover of wood and canvas in the countries where an otherwise side would be both practical and attractive. There should be an air space between the radiator box and the books of course.

There are beautiful corner cabinets of Italian and Spanish design for a living room. They should always be used as a quarter-circle seems to demand a repetition to balance it.
Your Share of the Nation's Coal

How to make it go farther and at the same time make every radiator give off 100% of heat, NOISELESSLY.

No matter how hot a fire you have in your boiler, the radiators cannot heat up if they are choked with air and water—two of the greatest coal wasters that the owner of a home, apartment, office or factory has to contend with.

The air and water stop the circulation of the steam: burning more coal simply makes the pipes pound and knock while the little valves on the radiators hiss, spurt steam and water.

Get all the air and water out—and you will not need so hot a fire; you will burn less coal and get more heat out of it.

That is just what the Dunham Radiator Trap does—automatically removes the coal-wasting air and water. At the same time it makes the heating system absolutely noiseless. The radiators heat up quickly—the coal lasts longer, just the ideal conditions for economy and comfort during the coming winter.

The Dunham Radiator Trap—one of the fundamentals of the Dunham Heating Service—can be applied to your present heating system without extensive alterations. The coal saved will largely offset the cost of installation.

Architects recommend the Dunham Radiator Traps, which are installed in many leading buildings, including the Woolworth Building.

Write now for complete details and let us tell you how the coal-saving Dunham Radiator Traps may be applied to your steam heating system: without obligating you in the least.

MAKE your house a cozy, cheerful home by allowing plenty of sunshine into the rooms. Buy Orinoka Sunfast Draperies for all the windows.

They are guaranteed absolutely fadeless—no matter how intense the sun, nor how frequent the

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


MYERS HYDRO-PNEUMATIC PUMPS

When you carry a bucket of water from some outside well or cistern, you are wasting your time and energy by performing unnecessary labor. This is still being done in many homes and on numerous farms where a Myers Hydro-Pneumatic Water System should have been in service long ago, relieving the entire family of the "endless water bucket" burden. Where homes are out of reach of city water mains or where private water facilities are preferable, it is an easy matter to have water at the turn of a faucet by installing a Myers Hydro-Pneumatic Pump and Pressure Tank and piping the water to points desired. These Pumps come in many styles and sizes, and can be used with any tank. Easy installed, occupy small space, guaranteed for efficient pumping service.

Catalog and information mailed on request.

F. E. MYERS & BRO., ASHLAND, OHIO
NOW when you must make every hour, as well as every dollar count, your sleeping hours are more than ever important. Your days are filled with hard physical and mental labor; you must face tomorrow perfectly refreshed and rebuilt.

Wilson's Restgood Mattress is designed and built for good rest. It is filled with resilient, spring-like curled hair selected and treated by our own exclusive process which has given Wilson Curled Hair its commanding reputation.

WILSON'S
"RESTGOOD"
SANITARY CURLED HAIR MATTRESS
more than ever an essential

Its sanitary construction is self-ventilating and invites and assures utter relaxation—the deep, health-giving, restorative slumber of childhood.

If you do not know who handles Restood Mattresses near you, write us and we will send you full information. Address Dept. H-59.

INDEX TO DISCUSSIONS OF TEA HAVING BEEN SEEN

NOTES OF COLLECTORS' COMBINATION

A BALLAD OF THE BOSTON TEA PARTY

"A ballad of the Boston Tea Party"—so started such a draught was poured upon a city, set at defiance with better The bright Olympians and their lord The subject S. H. Pusey, President: Since Father Noah squeezed the grape And took to such behaving, As would have shamed our grand sire age. Before the days of shaving; No, nor was mingled such a draught. In palace, hall or Arbor As deep green breasted and tyrants quaffed That night in Boston Harbor!

The House and Garden in England Now

A GARDEN full of weeds was before us when we sought to reach an Englishman's garden. It is not uncommon now to hear him speak of "war weeds" and boast that his garden is full of them. Weeds are clearly good evidence that a man or woman is not employing, for the purpose of pleasure, anyone who could be of use in helping his or her country. Gardens which in pre-war times supplied work for five or six gardeners are now under the care of some old man. Of course he can only do his best to grow some vegetables; and it is rather a melancholy sight to see gardens, which a few years ago were beautifully kept, now almost unrecognizable.

It can scarcely be denied that a man who turns into a potato plot a lawn which he has taken years of careful tending to perfect, the beauty of which is his pride and his joy, means business. Sacrifices such as these helped materially to raise the 1917 potato crop in England by $100,000,000 tons.

Possibly the "war garden" has revealed to many people the beauty of vegetables. They may have discovered that the art of gardening does not reach its acme in a layout of yellow calceolarias and blue lobelias; that, for instance, a straight row of carrots or parsnips helps to give emphasis to less ornamented parts of the garden, a quality which some gardens sadly need.

So much for the garden. What of the house? In the way of building or alterations "nothing doing" is the order of the day. Those who desire to re-build or alter must wait. Theirs is but to dream of what they will some day do and to do these things. Not more than $100 may be spent on building in England now, and this only with the consent of the authorities.
Does Your House Need New Fittings?

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Autumn Decorating Number

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The Homely Origin of the Windsor Chair

By GEORGE WILSON JENNINGS

A MASTEr artisan, "honored and unsung," may with reason be said of the English cabinet maker who first made the famous Windsor chair. Who he was, and where he received his inspiration, and why no definite information exists regarding him is unknown. None of the many writers on furniture and period designs undertakes to say much about the origin of the Windsor chair, it is known that the chair received its name from having been made in the quiet little village of Windsor, England, for two centuries and more a favorite retreat of the English sovereigns.

No chair was in greater favor during the last half of the XVIIIth Century, and why its origin should even now be of interest. This is especially peculiar for the reason that the original maker of this style of chair put out no less than twelve varying patterns. Reproductions of the entire twelve can be found in this country, most of them now being stock patterns in several factories. Collectors of rare furniture in America possess Windsor chairs made by the man who first brought out the style, holding them as precious relics of a day filed with romance.

It was not until the maker of this historic chair had been making them for nearly half a century that kingly favor came his way and the chairs were made known throughout England because George II and his queen took a fancy to them; and what was pleasing to the royal family readily became famous with all. This story has been handed down in England:

In the year 1750, George II and the queen were driving through that section when the villagers beheld the royal coach, drawn by six spirited white horses mounted by postilions, prancing down the quiet little street, the footman attired in scarlet velvet, blowing his horn.

(Continued on page 70)
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The Homely Origin of the Windsor Chair

(Continued from page 68)

One can understand the confusion that came to the old man at receiving a call from the royal personages who had never halted their coach in that street before, and his great pleasure when the king and queen showed such lively interest in a Windsor chair he was then making. Confusion passed away and the maker of furniture, destined to become world famous, was able to talk on a subject of common interest when nobility showed an uncommon pleasure in a work that seemed ordinary to him.

The cabinet-maker in his talk about his work let it be known to the king that in a small way he had been making the chairs for nearly a half century, and the museums in England and America today bear evidence that such was the truth, for they have samples of the man’s original work that date back of 1750. The king complimented the old man on being able to do such excellent work, and orders were left by the queen for several different styles for use in Windsor Castle.

So far as known, the kind words spoken to him by George II and his queen, and the extra sovereigns left with him by them on that day of the great visit, were the only especial encomiums the originator of the Windsor ever received for his great work. The graceful lines and curves of the chairs in the little shop remained in the minds of the royal guests and the social advertising they therefore did in his behalf resulted in the making of the chairs upon a larger scale than ever before. Yet nothing more is known of the maker.

In this country the Windsor chair was first made in Philadelphia previous to 1768, and in New York in that year; some time later in Boston. After that the chair became very popular and now and then has come and gone in the styles of furniture. Just now it is again in vogue and is made in large numbers, many of them on the exact lines laid

For true grace of line the curved-back Windsor is peculiarly distinctive

A grandfather’s Windsor rocker was to be found in almost every early Colonial living room

For five generations this extension back chair has been in constant use in New Hampshire

(Continued on page 71)

For true grace of line the curved-back Windsor is peculiarly distinctive

Many a chimney corner in the old days held one of these Windsor arm chairs
The Homely Origin of the Windsor Chair

(Continued from page 70)

down by the little old cabinet-maker of Windsor.

The writer is familiar with a collection of Windsor chairs, taken recently from a garret in a town in southern New Hampshire. The collection, it is reported, is the purest of its kind extant. The back of each chair is considered the oldest one made in these chairs. It has been in the same family for one hundred and fifty years, and has been in constant use by five generations. It is the traditional chair of Capt. Paul Jones, and was the favorite chair of Ezekiel Webster, brother of Daniel Webster, who lived in the old home.

Among the different styles of Windsor chairs there was what was known as the comb-back, which resembles a lady’s hair comb in the way of a headrest. The fan-back Windsor at a certain angle resembles an open fan. The grandfather Windsor rocker could be found in almost every Colonial living room in the eastern United States. The Windsor rocker has a peculiar quaintness which is unique, and is more comfortable than appears in the illustration. For grace there is none that compares with the curved-back Windsor. Many cabinet-makers have endeavored to reproduce this chair but have not succeeded, to one who possesses such a chair. It always has the air of beauty and a joy forever.” The little child’s Windsor was brought from England, and is as strong and sturdy as the day it was made in Windsor, England. The Lincolnsire chair is virtu­ally an English chair representing the landholders and upper class of the period. The chairs there were made of the same period in many of the colonies, and the Lincolnsire chair was, perhaps, the most widespread in the colonies. One of the most beautiful of the chairs was the Windsor chair, which was considered in those days a so-called "art." The Colonial period manifested itself in three districts. The northern, which is the English, which is English filtered through Dutch, the middle Colonial, which is straight Dutch, and the southern, which is straight English, representing the land holders and upper class of the period. Many an old chair can tell a vast experience from grave to gay, from lively to sedate, and always has made about the same difference in one’s life. Many of these pieces are missing. One who is lover of the antique, and in his collection one or more of the old Windsor chairs, realizes that age alone is always sufficient to arouse interest.

ARE THESE YOUR PROBLEMS?

One of the answers given by a reader who appealed to us in a personal letter to a Service Inquiry—\(\text{I have recently purchased, for my mother and myself, a very modest (}3,700\) little home, which I wish to improve with shrubbery, trees, and flowers, to the extent of my physical and financial ability, both of which are limited. Before anything whatever is attempted, I want to have the whole project planned, with the idea of carrying it out gradually, but I want to work from a definite plan, exactly the same as if I were building a house, so that when the work is finally completed there shall be a harmonious whole rather than a hodge-podge of this, that and something else, and the effect of a hit and miss arrangement.

My lot is on a corner and is 135’ x 69’. On the north side there is a hedge of box and the remainder has up to this time been devoted to vegetable gardens. The condition of the lot is somewhat better than the other half. My idea is to first improve the half on the house stands, the first thing being to divide the two halves with shrubbery, and give the other half some sort of a hedge, perhaps a gate in the center. Somewhere on the lot I want a chimney of two or three rooms, and perhaps some dwarf evergreens, perhaps. Then, too, I want something to hide the foundation, and between the alley and the end of the house, which extends almost to the lot line, some tall shrubbery to screen the alley. I also want enough varieties of flowers so there will always be something in bloom from spring until fall.

On pages 25 and 26 you have suggested a most beautiful garden arrangement, but this is far too elaborate for my modest requirements, and I am wondering if you can assist me in planning something along the lines outlined above. To assist you, I have drawn a rough pencil sketch, which is enclosed here.

I had in mind using some lattice work, possibly at the back, and since seeing the middle illustration on page 50 of the June number, suggested to “Livable Back Yards,” it occurs to me that the space immediately back of the living room, which I have marked X on the sketch, offers a good site for some such treatment, particularly if there is no porch. In this event there should be a good place in the house, immediately adjacent that will make the same purpose.

Do you think of this idea?

If I am correct in my understanding, I should be glad to get your suggestions, and if one can be made for me in the minds of this kind of work, I shall be glad.

Answer—It would seem to me that the space you have herefore devoted to a vegetable garden must be continued in that capacity—that is.

(Continued on page 72)
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COOKING DE LUXE IN AN ELECTRIC KITCHEN
(Continued from page 49)

are these your problems?
(Continued from page 71)

House & Garden

Cooking de luxe in an electric kitchen

(Continued from page 49)

devices such as food choppers, ice cream makers, egg beaters, electric graters, electric mixers, bread and cake mixers, etc. Such a table can be had with a white enamel top for $15 to $35.

Another piece of electric equipment that is sure to be found in the modern kitchen is the dish washer. It is the least expensive of the electric devices, so inexpensive that it is a pleasure to use. It saves time and labor, and makes the kitchen clean and pleasant. It is an asset to any housewife. The dish washer is a necessity in any modern kitchen.

The cleaning, drying and ironing can be done while the food is being cooked. The electric dryer is a convenience that is becoming more and more popular. It is a great help in the kitchen, and is a real time-saver. It is a necessity in any modern kitchen.

When the plants have made their first character leaves, they should be transplanted in rows about 6" apart and watered carefully. The plants should be shaded for several days until growth has again started and then the light may be increased and watering should be looked after carefully. It is also quite necessary that some of the spaces between the plants be constantly stirred. This practice is even more necessary in the confinement of a frame than in the open air, as the breathing action of the soil is reduced to a dangerous point and is overcome only by keeping the surface constantly stirred to admit as much air as possible. A layer of ashes or peat moss is much "damping off," which is nothing more than a fungus caused by excessive moisture and lack of air on the surface soil. Just as soon as the weather proves air should be admitted freely that the plants are ready; before it is time to set them out.

There is no contributing factors greater importance than the care of the coal, which is the life of the house, and the home garden could not lose sight of this fact.
Are You Putting Your Garden to Bed?

Do you know all the secrets of the last rites of the garden?—the corn stalks for the roses, the lime for the soil, the mulching, the vegetable trenching, the salt for your Christmas lettuce, the bulbs that go into the earth to live on their own brown bones for the winter?

House & Garden was the first magazine to get action pictures of the garden—real step-by-step guides on how to do, what you ought to do, and just the results you'll get. House & Garden still has the choice of this action-picture market. It takes a year to produce a single series of these pictures; House & Garden has scores of series; and is always working on new ideas for you— a year ahead.

Fall Planting Number

OCTOBER

House & Garden

will contain some of the best of these garden movies—as practical as a hoe and as clear as the green house roof—shown in connection with those wonderful Fall Planting Tables worked out for you by experts with years of experience. The whole question of fall planting is taken up in a rather radical article: bulbs, too—when, where, how to plant them; vistas in the garden; a page of photographs on storing vegetables; a lovely medium-sized country house hid away among trees.

Then, because we can't live in the garden all the time, even if we wanted to, there are indoor articles—three pages of dining rooms with everything priced for the war-time budget; two pages of exquisite French fabrics for hangings; a fourteenth century Italian house transplanted to New England; a southern house domesticated in Oregon; and then—just to show the breadth of our mutual interests—we're planning to enjoy together a leisurely chat on collecting old Worcester, and a severely practical series of kitchen arrangements for Hooverizing the steps of the housekeeper.

It isn't money that makes the garden successful; it isn't even work alone. It's knowing how. Read October House & Garden and you'll see why this is so.

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