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October, 1918

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House & Garden
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October, 1918

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WHO LIVES IN YOUR LIVING ROOM?

Would you know at a glance that the people who owned your living room were the kind you'd like to know? Does it show that restraint of line, that unusual choice of colours, that nice balance between the bizarre and the conventional that gives a room personality?

Or is it—well, you know—just a bit commonplace? Not because you planned it that way; but because you didn't plan it at all.

The House Planning Number

NOVEMBER

House & Garden

shows you that even if you have a full-grown self-made house on your hands it's never too late to mend. The most charming of all charming houses are often those that have been reformed late in life.

A hundred and fifty years had blown over the chimney of an old house on Long Island; House & Garden shows views of it before and after remodelling. A white New Jersey farmhouse, too—a little New England roadside find—in each case you aren't shown the miracle and left at that. You're shown; and shown how; and shown how, moreover, without creating transportation difficulties, for near-home materials are used.

There's an article on how to hang tapestries; another of those entertaining chats on hooked rugs; three centuries of mirrors; a collector's experience with Chelsea china; views of a charming Italian stucco house; an Alpine cottage that behaves like a glorified bird-cage; pictures showing up-to-date farm building, grouping, unpretentious but artistic.

And last of all—after an article on planting deciduous trees and shrubs—there's a double page of the Leyendecker garden where the two brothers of postermom get new ideas for five-hundred-dollar covers.

It isn't what you spend—it's how you spend it. House & Garden shows you how to get full war time value out of every dollar.

Newsstands do not sell copies of magazines unless reserved in advance. Be sure to reserve your copy of the House Planning Number now.

35 Cents a Copy

$3 a Year
TIME was when house planning was almost synonymous with building a new home. To a certain extent that is also true to-day, but the limitations on new construction work imposed by wartime conditions have so influenced the situation that we long ago decided to make our annual planning number a number of remodeling, rather than of new plans from cellar to roof tree.

So the November number will lead off with a big article on the remodeled house, illustrated with real before and after photographs. Then there will be two somewhat similar pages on the restoration of Colonial houses, and four other layouts each one of which is full of suggestions which can be adapted to individual house problems. Of course, these do not make up the whole number by a long ways. For instance, we are going to tell about mats and tapestries and collecting old Chelsea china, not to mention mirrors and bathrooms and a lot of the new and practical house adjuncts which the shops are offering this fall.

We would be disappointing our readers, as well as ourselves, if we ever made up an issue without several timely features relating to the surroundings of the house, as well as its exterior and interior. One does not ordinarily think of November as being a gardening month, but we have done a lot of searching through our inner consciences and have brought to light several ideas which we are going to lay before you. One of these has to do with the planting of trees and ornamental shrubs, so that they will be all ready to take their places in the landscape scheme with the return of the warm rains and sunshine of the coming spring. We are proud of this article, and of the pages which will show the garden in which the Leyendecker brothers gain some of the inspiration which so permeates their paintings.

Gardeners would not be gardeners if they did not dream during the wintry months of the flower joys which will be theirs with the return of warmer weather. Mrs. Frances King seems to have had this idea, too, for she has written for us an article which she calls "Summer Thoughts In Winter." Every gardener knows who Mrs. King is and how she stands as a garden authority.

So you see the house planning number is going to be one which is pretty well balanced. We have mentioned only the main features here; the rest you will soon see for yourself.
A house is in its proper setting when it lives intimately with trees. They may be close at hand or at a distance, according to the structure of the house itself, but they are necessary if the picture is to be complete. In this view, which is of the residence of W. T. Grant, Esq., at Pelham, N. Y., a terrace connects the house and the grounds, making the approach to each a gradual progress, an easy transition without jarring interruption. Howard Major, architect
pair of consoles and the necessary chairs, is Italian in feeling. The chairs with lyre shaped backs are painted a deep fawn color with line decorations in green, and the table and console to match. On the consoles stand jade green vases filled with orange and mauve bead flowers. When the table is not in use, there is a wide piece of heavy filet placed over it, with a boat shaped glass bowl filled with many colored fruits of Capri ware and a pair of Venetian candlesticks.

Still another room which was full of great charm has warm biscuit colored walls with a mellow toned old chintz at the windows. The old Chippendale furniture is in dull mahogany, the chair seats covered in the chintz. The one vivid note in the room is a brilliant Vermillion lacquer screen. There are yellow candles in the many branched crystal candelabra on the buffet, which throw their light on a few bits of old silver, and on the dark polished surface of the table. An attractive flower painting, oblong in shape, is set above a mirror which hangs over the buffet. The decorative value of bird and flower wall papers, if they be well chosen for a dining room, was particularly happily illustrated in a room we recently saw. This was divided into beautifully proportioned panels, into which the bold patterned paper had been set. A deep cream was the background and all the woodwork and the rest of the walls had been painted this tone. There were splashes of color in vivid tones in the design of the paper, with a rich vermilion predominating. This vermilion was repeated in the damask curtains. The round table was mahogany in dull finish and the chairs were Sheraton. On the mantel, which was white marble with an insert of a black and white Wedgewood plaque, stood beautiful old lustres, and above it hung an old round dull gold mirror.

One of the most beautiful rooms we ever saw is an exact reproduction of the 18th Century. The old Chinese wall paper, which came from a house in England, is that indescribable color known as duck’s egg. The design of the paper is in delicate traceries of mauves, blues and greens, with brilliant birds. All the furniture is in mahogany of the period and the chairs are covered with black horsehair—all excepting two wing arm chairs which stand in front of the fireplace and have glazed chintz covers of yellow and mauve in a seaweed design.

Our third room is furnished throughout in walnut. Georgian green painted wall with dull gold moldings, chintz curtains, gold oval mirror. $800

The reproduced old English dresser is appropriate for a display of old china and silver. It is of walnut and is priced at $280.
Both the living and dining rooms are distinctive for the dignity of their architectural backgrounds and the atmosphere these create for the well-chosen furnishings. The success of the rooms is due to a harmonious cooperation of architect and decorator. Mr. William Odom collected the furniture in Europe and arranged it here.
The garden elevation is simple, quaint and yet dignified—an unusual combination. A semi-formal stone terrace successfully ties the house and grounds. The style was inspired by the early Virginian Colonial.

The enclosed porch is light and airy and set in a wing of its own. At the end of the wall in the distance is a service yard to which will be attached the garage, to balance the porch gable.

THE RESIDENCE OF W. T. GRANT, Esq.
PELHAM, NEW YORK

Howard Major, Architect

A simple entrance is formed by an extension of the roof between the gables. A variety of window types with stained wood lintels gives interest to the façade.
DIG IN AND DIG DOWN

EVERY time our troops slow up in an advance, they immediately dig in—scorched out little barricades of earth to shelter them from the fire of enemy bullets. By the time the Hun counter-attacks these little man-sized pits are consolidated into fairly formidable defenses. The soldier digs in habitually. It is second nature to him. He carries a shovel for that purpose.

Each Liberty Loan is something like that, only instead of digging in we have to dig down. For each Liberty Loan is an advance that must be held at all costs, and each of us has a little man-size roll to dig into.

When the first Liberty Loan was put up to the American people they over-subscribed it because of their enthusiasm. So with the second. On the third financial advance they had their heads down and went through with it magnificently. Here is the fourth loan—and by this time digging down should have become second nature to us.

We are going to put it over. We can. We must. The only problem that we have to solve is how quickly can we do it and how shall we adjust our finances to meet the extraordinary demand.

We cannot put across a loan of this size as a side issue. It must be the most important issue of the day to each American. He must dig in and dig down.

SO much—oh, so much depends on the success of this loan. Yes, we have done a powerful lot. Our shipments of troops abroad have astounded our allies and struck terror into the hearts of the German leaders. Our lads have won magnificently in their advances, and we have taken our casualties like Spartans. But we cannot stop there. We cannot be content merely to snatch victory by the sleeve. This is a war to exterminate war.

A premature or inadequate peace would only mean a repetition of the terrible work, in a generation or two. When the Americans started to drive yellow fever out of Havana, they went to the task with such relentless vigor that many criticized our methods. Today, however, Havana is a healthy place for decent folks to live in. The Cubans are keeping it healthy. Clean streets and modern sewerage have brought better business. Havana today is reaping the benefits of the persistence and thoroughness of the American sanitarians. But Havana could have readily slipped back into the old pest hole it was had the Americans been content to compromise with their problems.

Exactly the same sort of problem faces the Allies. They've got to make a clean sweep of this job once and for all. If they stopped now they would be in the same category of contempt as the housewife who sweeps the dirt under the bed. Her work goes for naught. Their work would go for naught, and the deaths of valiant men would have been in vain.

AMERICA has made a business of war for the time being. We have thrown the whole weight of our energy and wealth into it. Shall we quit now, when the goal is almost in sight? This Fourth Liberty Loan comes, then, as a challenge to every American. For years we have borne the stigma of being a commercial people. Today we are proving that commercialism is no stigma. Give the Government the money and the men, and we can show the world that we are just as capable of grasping and putting across a world-wide human ideal as we are of putting across a big business deal.

There was a time when an ideal was considered a vague, intangible affair, something for preachers to talk about, a one-day-a-week topic that was promptly forgotten when Monday morning came. But an ideal, as we see it now, is a very tangible and visible thing. It can be attained, but not by merely talking about it. Having decided that the ideal of democracy is a real thing, we go about establishing it in a tangible, visible fashion. In this case the process requires guns and bayonets and gas and tanks and planes and hospitals—and tangible enough dollars.

We can't and coo about an ideal for humanity—we have to go out and establish it. But before we can establish it, we must first exterminate the evil which seeks to annihilate it.

This looking on the ethics of everyday life as a business proposition may seem crude, but it certainly is effective—and it is American.

INTERPRET this new loan in the terms of everyday life, and it cannot help being a success. Interpret it in the terms of your own life, and you will soon know what that loan will mean to you.

With each Liberty Bond you are investing in the future peace of the world.

You are buying a guarantee on happiness.

You are assuring to yourself and your family and friends the quiet of purple dusks, and the cheer of a fireside, and the rich warmth of peaceful noonstides.

You are also insuring yourself against shame — against the reproaches of those men who come back with the strange fire in their eyes—the fire that sears the conscience for that it has faced annihilation for you.

I ONCE asked a man why he went to church. He was a grungy old customer, and he gave me a straightforward answer. "I go to church," said he, "because I believe in the power for good churches exercise in the community. If there wasn't a power for good at work, my investments wouldn't be worth a cent. My bonds retain their value only so long as churches and the things churches stand for exist."

The only mortgage a man has on the future is the principles which guide his present activities. He may have to wait a long time for their consummation, but it will inevitably come.

The principle behind the Allied armies is the only mortgage we have on our future. The fact that a million and a half Americans have gone over there to fight for a just cause is America's contribution to the safety of its investments of energy and labor. Sweep away that principle, withdraw that support, and the things we have invested our life in will go to pot.

Through three dark years the Allies fought for the consummation. It looked, at times, as though the future held nothing for them. Today the scales are turning. The institutions they supported remain intact. Their investments have begun to pay. You are also insuring yourself against shame — against the reproaches of those men who come back with the strange fire in their eyes—the fire that sears the conscience for that it has faced annihilation for you.

THE DREAMS OF MEN

The great, great banners go before,
To all the far winds blown,
And though men march beneath them to the war,
They die alone.

Steel and clash of steel and voice of hell,
Bare fields and broken hearts,
They go into the dust of night—oh! wish them well,
They play their parts.

And where are all our toys, our visions,
That clung to us since we were boys of ten,
Are they forgotten with the other things?
Alas, the dreams, the dreams of men.

Pile up the dead and keep the powder fresh,
Bagel and jive and drum,
The red-hot cannons roar for human flesh . . .
They come, they come.

Beneath the haunted silence of the sky
The red battalions war,
And those who care enough to win or die
Come back no more.

And all the deeds of saints . . . what are they worth
Their lofty visions and the mighty pen,
The splendid sadness and the roaring mirth?
Alas, the dreams, the dreams of men.

Across the wasted bosom of the earth
The frenzied columns streak
And the hosts who love them and who gave them birth
They dare not speak.

And where are all the songs that have been sung?
Can things once beautiful be so again?
The viols of the singers are unstrung . . .
And those who care enough to win or die
To all the jar winds thrown,
The frenzied columns streak
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The hosts who love them and who gave them birth
They dare not speak.

THE DREAMS OF MEN

Lead the great, great banners go before,
To all the far winds blown,
And though men march beneath them to the war,
They die alone.

Steel and clash of steel and voice of hell,
Bare fields and broken hearts,
They go into the dust of night—oh! wish them well,
They play their parts.

And where are all our toys, our visions,
That clung to us since we were boys of ten,
Are they forgotten with the other things?
Alas, the dreams, the dreams of men.

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To all the jar winds thrown,
The frenzied columns streak
The hosts who love them and who gave them birth
They dare not speak.
A jewel on a woman's hand, a bright vase in a quiet room, so is a little pool to a garden. The seasons may come and go—flowers fade and die, shrubs turn brown, leaves fall, house walls stand gaunt, paths be hard to the feet and wind raw to the cheeks—still the little pool mirrors the sky and the fountain tickles its pizzicato through the autumn days.

**SO IS A LITTLE POOL TO A GARDEN**
A shelf of rare transfer printed Worcester. It is seldom found with marks and hence collectors should proceed with caution. George Hancock was the masterhand at this sort of work.

THE MAKING and SEEKING of OLD WORCESTER

If, Like Charles Lamb, You Love to Rummage in Old China-Closets, Here Is a Satisfactory Collecting Hobby

GARDNER TEALL

Charles Lamb once confessed "I have an almost feminine partiality for old China. When I go to see any great house, I inquire for the china-closet, and next for the picture gallery. I cannot defend the order of preference, but by saying, that we have all some taste or other, of too ancient a date to admit of our remembering distinctly that it was an acquired one. I can call to mind the first play and the first exhibition that I was taken to; but I am not conscious of a time when China jars and saucers were introduced into my imagination."

I suppose the majority of us are like the gentle Elia, that smouldering in the breast of every one of us is the spark which, once kindled, will burst forth into the flame of a love for old china. With some, the glow will be gentle, stopping perhaps with a bit of delft, a Sevres saucer, or "the pickle dish my great-great-grandmother had on her table the day Thomas Jefferson dined at her home."

With others the fire of enthusiasm will heat the kiln of the desire to collect—and to keep on collecting old china, until it becomes the passion of the soul. Then there are the "between extremes"—Wasn't it Pope who said "Old China is below nobody's taste, since it has been the Duke of Argyle's whose understanding has never been doubted, either by his friends or his enemies,"—I am not sure however, we do not have to follow the Argyles; the same intuition is as apt to be our own. Unlike Oliver, old china tickles the universal palate without any strenuous cultivation of the taste for it.

Old Worcester is not to be forgotten by those others of us who, like Charles Lamb, love to rummage in old china-closets, even if only visually. You will not come across it at every turning and you may not come across it at all.

I had vainly searched the antique shops of a certain Eastern city for a bit of old Wor...
Another shelf of old transfer printed Worcester. It was not to be found. Months after I bought a rare plate of early Worcester fabric in a second-hand store in a village up the Hudson. I suppose the right way to be prepared to collect anything is not only to have one's eyes open but to know the things seen when one sees them, which is of course to discover them. Any one may find a thing, but the joys of discovery are reserved for the initiate.

The approximate date for the English wares of Worcester place the beginnings about 1751. It is a soft glaze porcelain, as is Chelsea, Bow and Derby, in contradiction to the hard glaze porcelain of Bristol, Liverpool and Plymouth, hard glazes that are cold to the touch while the soft glazes of Worcester have a somewhat velvety feel and may readily be scratched with a steel point or knife blade. Worcester porcelain was not begun as early as that of Chelsea or of Derby, or of Bow, but its fame has come to be greater. The Worcester Porcelain Company of 1751 sought to imitate the blue and white hard paste Chinese porcelains. There were several sorts of the early ware with a fritty body superior to the commoner product of the manufactury. A greenish hue is one of the characteristics of the frit paste. As Sir James Yoxall says, the Worcester of this early period was "the best simulacrum of blue and white 'Oriental' ever produced." Certain it is that the famous Dr. Wall, proprietor of the Worcester works from 1751-1757, set about to satisfy the Chinese wares and succeeded admirably in the venture.

Some years ago the late R. W. Binns, a noted British authority on ceramics, founded the museum in Worcester and there has been gathered the finest extant collection of this old porcelain. It is rich in examples of the Dr. Wall period. The enthusiasm with which (Continued on page 54)
DOMESTIC architecture in America has been advancing by leaps and bounds in the past twenty or twenty-five years. The more considerable part of the improvement, both in architecture and architectural taste at large, has taken place in the very recent past. We are happily coming into our own again after sloughing off the worst of the transitional stupidities that came between the deadly sterility of the long, dreary Victorian era and the present state of architectural grace.

But we shall never fully enjoy the benefits of our architectural heritage—whether of American, British or foreign derivation—until we cultivate a broader general appreciation of architectural refinements and subtleties than is usually ours.

In no one and easily compassed way is there a more promising opportunity of attaining this distinction, this subtle refinement in our buildings, than by using metal work for exterior enrichment and, of all metals, iron is the most universally suitable for this purpose. It is a very efficacious and readily applied trimming and quickly does away with architectural aridity. We have, it is true, made a good beginning in our return to intelligent employment of exterior ironwork, but it is only a beginning, and a comparison between the past, when decorative smithing was in its hey-day, and the present, when it is just winning its way back again to favor, will show how much there is to do and how wide are the possibilities which lie before us.

The American Tradition

Our own American past was by no means barren of worthy decorative smithing. Most of us, unfortunately, are so accustomed to taking the old ironwork we see about us as a matter of course that comparatively few stop to contemplate its niceties of craftsmanship, unless something occurs to draw our attention especially to them in individual instances. The Colonial blacksmith, therefore, generally suffers a lack of appreciation at our hands.

But from this dismal epoch we may now turn, with no little satisfaction, to the work produced in recent years by craftsmen who have a wholesome respect for their craft and a sincere belief in it. They have a genuine feeling for their material and a sense of propriety in design indicating what is seemingly to be wrought in iron and what not. They have added again the transforming grace of craftsmanship to a metal that was long despised as base and held undeserving of decorative effort. There was the necessity for exterior ironwork and the craftsman made a virtue of necessity and bestowed such admirably cunning craftsmanship upon his medium that he enlarged the scope of his craft, did much to restore it to its ancient dignity, and opened the eyes of the people to the number of forms, forms they apparently had not dreamed of before, in which wrought-iron, or wrought-iron in combination with cast-iron, may be employed to utilitarian and decorative advantage at one and the same time.

The Properties of Iron

The cheapness of the raw material and the ductility and strength of wrought-iron give it superiority over other metals for most exterior work. It needs but the addition of becoming design and deft craftsmanship, along with judi-
The sharp contrast between this Spanish Renaissance iron window grill and the stucco surface of the wall gives the whole composition a remarkable touch of piquancy. Mellor & Meigs, architects.

The combination of the simple metal balcony rail with the masonry produces a happy effect at this entrance, the metal giving color to both door and surrounding walls. Mellor & Meigs, architects.

Wrought iron handrail to the doorstep of the Franklin Inn Club, Philadelphia.

Cast and wrought iron handrail and terminal of old American craftsmanship.

Wrought iron balconies with brackets beneath are used above the sun porch of the Francis L. Hine residence at Lattington Road, L. I. Walker & Gillette, architects.

The Meaning of the Words

The old builders and architects were not slow to recognize the value of good smithwork and they made liberal use of it in manifold ways. When men knew how to use wrought-iron airtight, there was never a more valuable adjunct craft to the art of architecture. The term "wrought-iron," of course, simply means "worked iron" and might quite properly, so far as the actual meanings of words go, be applied to iron shaped by almost any process, but by usage it has come to have a narrowed and specific significance denoting manual contact of the craftsman with his material, and in this sense the term will be used.

Varieties of Treatment

"Decorative smithing," as the work of the iron craftsman is sometimes called, is comprehensive in scope. The skillful smith may treat his material in a great diversity of ways, for iron may be forged or hammered, chased, rolled, drawn, pressed, punched, embossed, stamped, inlaid, engraved, polished, turned, planed, sawn, filed, or drilled, and separate pieces may be welded or riveted together or joined by collars—a most varied array of possible treatments and replete with interest. Much of the interest inherent in the earlier work—the same interest may be conveyed just as well to-day and for the same reason—comes from its virile sweep and spontaneity because, worked at a red or a white heat on the anvil, there was no time for copying or measuring a design save only by the eye. The result of the personal element, therefore, was manifest; this fact, however, (Continued on page 50)
Rose, blue and green on deep cream ground—a gay little design for a bathroom frieze. 32.25 a roll

For the bedroom, a dainty paper of delicate pastel shades of blue and rose on a gray ground. Single roll, 45 cents

It is self-toned with all-over design in beige, gray, white, yellow and rose; or silver and white. For the bedroom, 55 cents

For hall walls comes this fawn or gray block paper with blue and green design. 95 cents

A Japanese design of grass cloth with peacocks and flowers in blues and greens on silvery gray ground. 57 a roll

Another bedroom paper, old blue and yellow on tan and white striped ground. 50 cents

Why not breakfast room panels of this grass cloth? Blue Japanese trees on a white ground. It comes at 66.75 a roll
WARTIME REFINISHINGS FOR YOUR WALLS

The Uses of Wall Papers, and Some New Designs Especially Worthy of Consideration

NANCY ASHTON

Black and dull gold, excellent for covering a screen. Single roll, $4.50

Rose, blue, mauve and tan on linen colored ground; also tan, white and gray. 75 cents

One of the most important considerations in the redecorating of the house is the wise selection of a background. This may very easily make or mar the rest of the furnishings. At this particular moment, when we are endeavoring to keep our homes fresh and attractive, despite wartime conditions, a simple method of renewing the youth of the house is to use wallpaper.

There should be no difficulty in the selection from the variety of new papers available. The magic of transforming dark rooms by means of light papers, decreasing the height of overgrown ones by a frieze, is only one among the many possibilities offered by the material.

Among the most interesting papers on the market are the hand-blocked ones, often taken from an old chintz pattern or reproduced exactly from one of the old Colonial papers, which were so picturesque. The use of some of these scenic Colonial papers has been noted in a former article, but the quaint old flower designs are now equally popular.

We also note with great satisfaction that people are no longer afraid of color on their walls—really cheerful, clean, bright colors far removed from the non-committal shades of putty and tan. They are trying to make their surroundings as gay as possible to get away from the general gloom of the war," was the public's psychology as analyzed by the manufacturer we questioned. Of course, with these bold patterned, bright designs, one must needs use plain hangings. This has become so much of a decorator's axiom that we emphasize it here simply to impress it upon the minds of the forgetful.

There is a variety of new designs as well as brilliant colors to be had in the new grass cloths. This is a picturesque fabric made in Japan of shredded honeysuckle mounted on rice paper. Frequently the patterns are stenciled by hand. The combination of colorings is unusually lovely, peacock blue on a gold background, opalescent shades on a gray ground, black on gold and any number of plain shades. This is a particularly strong material to use on walls.

There has been a growing tendency to make screens of wall paper, and for this purpose there comes any number of excellent designs, many with a black background. These screens when given a shellacked finish are frequently almost as effective as the lacquer screens of far more extravagant price.

Still another treatment of shellacked wall paper, which has been very successful, is to set the paper into panels, shellac it and paint the rest of the wall a tone to harmonize.
Green peppers need no packing material. Simply store them in shallow boxes or on a shelf.

A dry trench will protect the cabbages if they are turned head down and covered with earth.

The larger root crops may be packed quite closely in an outdoor trench and protected with hay.

Before storing the roots in trench or cellar, break off their useless tops and discard them.

Wrapping tomatoes in paper will enable you to keep them indoors for several weeks.

WINTER BEDS for SUMMER CROPS

Another method of keeping tomatoes for fall and early winter use is to pack them in hay.

If dry earth is used in the storage of parsnips there will be less shriveling of the crop.
IS FALL PLANTING UNIVERSALLY POSSIBLE?

A Brief Discussion of the Climatic and Other Conditions which Affect Its Success

GRACE TABOR

WHEN I delay I may say at once that successful fall planting is not universally possible. There are many places where it may perhaps prove only fifty per cent disastrous, but there are other places where it will result in failure so invariably that it is doubtful if anything can ever be done to insure its success there. There are others where it will yield a favorable balance and still others where it will invariably succeed, providing it is properly done and the material used is not itself intolerant of fall handling.

There are a great many things that enter into the conditions which we designate by the name "climate." Some of them are of broadest origin, arising from worldwide or even possibly interplanetary causes which affect large areas of the earth's surface—whole zones, indeed. But some others are more local and are therefore more subject to the determining factor, although it enters into the consideration largely, of course. Actually it may have less to do with determining whether or not fall planting is expedient than some purely local circumstances, for a number of local circumstances may so modify the normal conditions imposed by latitude that these will be practically nullified. Altitude, as we have just seen, is one of these; atmospheric peculiarities caused by the direction of prevailing winds, and what these may blow over as they approach—the sea, possibly, or a large body of water, or chilly mountain ranges—furnish another; the degree of surrounding forestation still another; Proximity to any body of water, even a small pond, not infrequently upsets things completely, and nothing is a more treacherous frost-trap, very often, than a seemingly sheltered hollow.

Being so largely affected by local conditions, fall planting of necessity falls into that class of gardening operations which must be decided locally and independently for each problem. Hence, only generalities are of really practical value; and so to generalities we must give particular attention. This does not mean that a casual examination of the problem will suffice, but rather the contrary—for in order to make particular application of the principles which generalities express, very careful study of the normal conditions pertaining to the subject is necessary. So it is not an easy, cut-and-dried proposition by any means, but one demanding real and concentrated effort.

Let us consider first what actually happens when a plant is taken from one place and planted in another. Whether it is transported a hundred feet or a hundred miles in the interval is, of course, immaterial, so far as the operation itself is concerned. Why do plants die when transplanted? It is the fact that a multiplicity of roots is supplied if it had but one, transplanting would be quite impossible.

As a matter of fact, transplanting is always attended with a grave danger, not considering it as an operation involving the welfare of the single specimen subjected to it: We do it constantly and with a high degree of success; but there is the experience of everyone who has handled any considerable amount of material that a certain degree of mortality is to be expected—and if we could look at it from the plants' point of view I have no doubt it would appear a frightful ordeal from which even the hardest would shrink. Consider that it involves complete detachment from everything that furnishes the means of life, in addition to the physical shock of lost members and the depletion that follows shock invariably, and it appears in a truer light than we commonly turn upon it.

The one measure that we are able to resort to, to balance the damage we do by taking a thing out of the ground, is pruning. Everything maintains itself in equilibrium as to roots and top, and loss of either must be met by sacrifice of the other. Plants attend to this for themselves in a state of nature—not always, however; with a high degree of success as far as appearances go—but we must attend to it with great care when we interfere with their natural growth. Whatever proportion of roots may be injured or destroyed in getting a plant out of the ground, must be compensated by a corresponding proportion of top removed. For example, if a third of the roots are sacrificed—and this proportion at least is likely to be the loss—a third of the top should be pruned away, in order to re-establish a balance between top and roots, and insure sufficient nourishment for the growth above ground. Plants die when transplanted usually because this balance has not been restored—and it is wise to overprune tops rather than take a chance of leaving too much. The great essential to success is the re-establishment of root activity just as soon as possible; and, of course, the less top there is to carry on transpiration, the sooner the roots will be able to catch up with the demands which are always made upon them by the top.

THERE is bound to be an interval, however, no matter how carefully the settling of roots into the new soil may be done, during which there is no root activity—for the roots must themselves take active hold upon the soil before they will begin to draw in the juices which are the basis of plant diet. It is one of the inexplicable phenomena of life, this difference between taking hold and establishing itself—the positive and the negative, between activity and passivity, especially when it is reduced to so seemingly inert a thing as a plant; but plant roots are like the horse of the proverb—one man can set them in the earth, but ten cannot make them drink of the waters of the earth which contain their food in solution. So until the plant itself recovers from the shock and its rootlets begin actively to reach for nourishment and in the reaching, to grow, there is a period of suspended animation which is the critical stage of the entire operation.

If planting is not undertaken until a plant is absolutely dormant in the fall, this period will, of course, extend over the entire winter; whereas, if it is planted the plant remains in very much the state it would be in if it were not planted at all, except that its roots do not dry out—unless conditions of soil and weather are such that the earth in which they rest does not protect them from doing so. This brings us to the kernel of the whole matter. Fall planting would meet all the requirements, theoretically, for successful operations providing these conditions could be controlled. But they cannot be, beyond a certain point. Protection may be given a plant by mulching the ground above its roots and by covering the plant itself, and beyond a certain point. Protection may be given a plant by mulching the ground above its roots and by covering the plant itself, and yet frost action in the ground and the degree of aeration and the detachment of the plant itself—the negative state—will act singly or together, to overcome the precautions taken.

ON the other hand, if fall planting is done so early that vegetation is still active, the resumption of root activity will not be sufficiently vigorous to establish the plant in its new location before winter puts an end to growth; and the tenderness of such growth as may have taken place makes it utterly inadequate to sustain the rigors of winter.

Roots must, of course, freeze under normal circumstances, as the ground freezes; and freezing is not in itself a menace to ordinary plant material native to a latitude where frost is the rule. But rootlets that are in this detached state which I have endeavored to describe are affected by it differently than they would be if their hold upon the soil were not so interrupted; and the freezing which they undergo during the depth of winter seems to act upon them more as it would act upon succulent vegetation above ground. That is, it actually freezes the life out of them, and they dry out and wither instead of thawing into plump and vigorous little feeders.

This may very possibly be owing to the lack of sufficient moisture. When rootlets are in active contact with the soil, they absorb moisture from it continually through their delicate tissues; and when the soil freezes they freeze as one with it, and thaw as one with it when it thaws. But when they are only passively reposing in it, they freeze separately—as alien (Continued on page 25)
CHINTZES OLD AND NEW for DECORATION

A Footnote on Their History Together with Sundry Suggestions on Their Use in Boudoirs and Morning Rooms

MARY H. NORTHEND

No one questions the value of chintzes for interior decorating. They give a distinctive note that can be filled by nothing else. Today we find them in all grades and prices, showing colors that will fit into the color scheme of any room.

Imported and Native Prints

The standard of imported fabrics—English and French—has never been questioned. Both their color schemes and their wearing durability have made them a first choice where price was no consideration. But there is a danger, now that their importation has been limited and the Government has imposed a high duty on fabrics, that when the present supply of foreign goods is exhausted there will be a decided shortage until after the war. Moreover, their manufacture in France and England has been reduced to a minimum. It is well to remember these facts when the salesman or decorator quotes a figure greatly in advance of pre-war prices. On the other hand, if your heart is set on an imported fabric and your purse permits, you may just as well pay the price.

Nothing so much gives a woman peace of mind as getting exactly what she wants, irrespective of what it costs.

Later on we will speak of the decorative value of chintzes; in the meantime, it may add to their value if you know what chintz is and where it came from.

Where Chintzes Came From

Where did these chintzes come from and how did they derive their name? “Chint” is a Hindoo word, meaning spotted or variegated. It was first applied to a stained or spotted calico produced in India. Changed in spelling and pronunciation, it now designates a highly glazed printed calico, commonly made in several colors on a light ground and used for hangings, furniture coverings, curtains, etc.

The use of cotton originated in Central Asia and flourished in India at a very early day. Masulipatam, a seaport of British India, the earliest English settlement on the Coronadel coast, had in former years a great reputation for its wonderful chintzes, which were remarkable for the freshness and permanency of their dyes. As early as 1611 an agency of the crown was established here, although during the wars of Camaic the English were temporarily expelled from the town, and it was held by the French for many years. A large part of the population comprised weavers, specialists not only in weaving, but in printing.

bleaching, washing, and dressing. It was a popular fabric with the peasant, while the wealthier classes used finer silks and satins.

The vogue for printed cotton from India was so great in the 17th Century that it drove the cotton operators of England to desperate measures. Withstanding the strain in later years, they carried the war into their enemies’ camps so successfully that the product of the Manchester cotton mills sold in India for a much less price than the native India prints.

Chintz came into vogue during Queen Anne’s time, replacing the word “Chintz,” derived from the Sanscrit. It meant, as did the Hindoo word, either spotted or variegated, and was applied to all gaily printed cottons in use. The artistic consciences of Europe and America were slow in appreciating the beauty and value of these hand-printed fabrics. Today this honorable old craft has, through the edict of fashion, returned to its own, taking a prominent place in the world of interior decoration.

In the golden days when cotton printing was at its height, one artist designed a pattern and prepared the wood block required, mixing his own pigment or dyestuff and then printing the cotton himself, a long, tedious process but resulting in the wonderful fabrics shown here—works representing years of hard labor and careful perfection of each detail, not only in pattern but in coloring also.

Machine-made Chintzes

Today a great deal of this work is done by machinery, but there is no difficulty in being able to distinguish between the modern machine-made fabrics and the old-fashioned handwork, so different in weave and finish. When the fabric under investigation shows a very fine and open impression with detail broadly cut, then one is safe in assuming that it was produced by the old-fashioned hand-printed process, which gave it a distinctive tone. If, however, the printed cotton shows edging very clearly and sharply defined, we may know that the print has been made exclusively by machinery.

Some of these fabrics are very beautiful, such as the glazed chintz where yellow and black predominate bringing out the background of foliage, and illustrating baskets artistically arranged with fruit. The French pieces have a pleasing range of pattern. Some of them picture old prints, such as the realistic bull fight
with a setting of red and white flowers on a gray background. The same coloring is used in the representation of the allegorical scene. Then we find the conventional design in different lines of coloring. They show clusters of flowers worked out in stripes and groups.

Because of the daintiness of their design and coloring chintzes are eminently suitable for use in morning rooms, boudoirs and bedrooms. They should not find a place in rooms of formal character. There is an intimacy about these fabrics which requires an intimate atmosphere. Moreover, their designs are usually so amusing, if one may be permitted to use the parlance of the professional decorator; they have vivacity of color and design and permit of a wide variety of treatments.

Perhaps the most interesting manner of handling chintzes is to bind it with sateen silk of a corresponding or contrasting color. Take, for example, the allegorical print on the bottom of the opposite page. It is suitable for a morning room where easy couches, the misses' writing desk and sewing appointments would constitute the general furnishings. The color is red on a white ground. This could be used for curtains and covers, and the draw cords and pulls of the curtains could be coral, and the seams of the furniture covers the same. A jade green vase in some part of the room would deepen the coral note.

Chintzes of these designs should be made up fairly small because the fabrics themselves contain a great deal of color and pattern action. Simple one-tone binding and a simple treatment of valances to go with them will display the fabric itself to greater effect and prevent the hangings and covers from annoying the eye or detracting too much from the furniture ensemble. The under curtains would be net or scrim.

Fabrics of this character require furniture light in scale. Their daintiness calls for French pieces painted in soft tones and with rattan inserts or some of the painted American styles simple in line. If one has to put up with heavy pieces in the morning room or boudoir, their weight may be hidden by covers. Remember, apropos of this, that slip covers are not exclusively a summer device. Incidentally, they are also a good wartime treatment for furniture which is shabby but which cannot be replaced until more prosperous times return.
THE FALL BULB BUDGET and ITS SPRINGTIME YIELD

When, Where and How to Plant Bulbs, with Several Definite Schemes of Arrangement

ELIZABETH LEONARD STRANG

In proportion to the effort expended, no other flowers are so effective as bulbs. They need only to be tucked in the ground in the autumn and given a slight protection of litter to repay one the following spring by a prodigality of blossoms. As the bulbs contain their own plant food they will blossom, for the first season at least, on very poor soil. They may be had in every color, and for practically every season, and are equally desirable for both outdoor and indoor decoration. One who desires a gorgeous display of color may plant thousands of the inexpensive species, or the collector may have his cultured taste gratified at greater cost.

It is the purpose of this article to suggest ways in which bulbs may be used most suitably, to select and describe some of the most satisfactory named varieties, and to give an approximation of their cost. There is a distinctive way of planting each part of the home domain: the herbaceous garden or border, the formal parterre, the old corner beneath the window, or the tree-bordered stretch of grassy lawn.

When placed in direct competition with the showy tulips and daffodils, some of the more unusual bulbs are eclipsed. For these there may be reserved a sunny corner, possibly by the entrance where they will attract greater notice, and create an intimacy which would be denied them in the plan of a larger garden. They will also thrive better if the tops are allowed to die undisturbed instead of being removed to make way for annuals, as is necessary in conspicuous places.

A Combination Plan

Such a border is shown in the plan at the top of page 29. Dark evergreens are used as a setting for the flowers, and bright forsythia to strengthen the color, since many of these bulbs are daintily inconspicuous. Earliest of all is the tiny yellow aconite with its cup-shaped flower and deeply divided leaves. Then follow in quick succession snowdrops, scillas, and yellow crocus, the last the showiest of the very early bulbs. A little later blue grape hyacinths and nodding white fritillaries form an attractive combination in the foreground, while at the back are accents of the tall Leucojum or snowflake. The dainty little hoop petticoat narcissus will be appreciated here, though its charm would be wasted in the large bed. The allium, a relative of the onion, bears umbels of deep yellow or blue flowers which happily lack the scent of its lowly relative. Puschkinia and camassia are interesting scilla-like flowers of the ever-desirable blue. The above-mentioned bulbs fill the early spring season, and may be planted as shown.

For summer the tiny gladiolus-like montbretias of deep orange will take up little space and are hardy with slight protection. To make the bed still more interesting at the season ferns might be planted sparsely, as they uncurl their fronds after the bulbs have finished. In autumn the leafless colchicum will send up its lavender blooms. As they look little bare it is proper to mask them at the base by some trailing plant like myrtle.

Such a border is interesting and unusual but the most important and showy spring bulb flowers are the tulips and daffodils. An effective way of utilizing their beauty is to plant them in groups between the herbaceous plants in the garden, and even a space apparently filled with plants, is surprising in its emptiness. Used in this manner it is customary to leave the tulips in the ground after blooming, removing the tops as they turn yellow. If this is done the tulips will need renewal every third year. The daffodils are more permanent. A better way is to lift the bulbs after bloom

For planting good sized bulbs, a trowel is a convenient tool. The bulbs should invariably be set with their crowns up. The winter protecting mulch is essential to prevent damage.
In addition to these there are several classes of tulips of interesting broken tones. If too many of them are used they detract from the effect of clear color. But a few grouped against a background of light blue anchusa or Phlox divaricata, or the fluffy white astilbe, will certainly attract the admiration of the color enthusiast. The breeders are the most beautiful of these later tulips. They are particularly large, self-colored flowers, comprising the most exquisite dull tones of lavender, buff, smoky gray, bronze and gold. With a few exceptions, they are expensive but well worth the price.

The Rembrandts, Byblooms and Bizarre tulips are all striped and feathered in neutral tones on a ground of white or yellow. Double and Parrot tulips are also distinctively different. All are described in the list for the lower plan on this page.

There are also several interesting tulip species like Tulipa Kaufmanniana, pale yellow with the outside of the petals spotted with a cross, appearing in March or early April; T. viridiflora, pale green edged creamy yellow; and T. carinata rubra, dark crimson with the center of the petal having a stripe of apple green.

As for the use of the tulips on the plan, as with the early ones, the yellows are used in well-placed accents, usually balanced. Preference is given to clear light tones as these give the best general effect. The deeper notes of rose or dark maroon look well against a background of white spiraea or deutzia, while the lavenders combine well with pale yellow. By grouping certain varieties together many exquisite gradations of color may be evolved.

### Formal Bedding

Another distinct use for bulbs is in formal bedding. The day has gone by when our ideal of beauty was a fancifully shaped bed carved in the middle of the lawn and filled with a red and yellow mixture. However, a well-designed parterre has its appropriate place, preferably the terrace next the house, or perhaps the entire space at the rear of a small city lot. The little plan shown might be one of the units of a larger scheme or used as it is in a

#### A TULIP GARDEN

<table>
<thead>
<tr>
<th>Variety</th>
<th>Pink, in harmonizing tones:</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Primrose Queen, primrose edged</td>
<td>35 doz.</td>
<td></td>
</tr>
<tr>
<td>2. Princess Mary, deep yellow</td>
<td>35 doz.</td>
<td></td>
</tr>
<tr>
<td>3. Pink Beauty, vivid cherry rose</td>
<td>35 doz.</td>
<td></td>
</tr>
<tr>
<td>4. Queen of Belgium, yellow.</td>
<td>35 doz.</td>
<td></td>
</tr>
<tr>
<td>6. White Perfection, white.</td>
<td>35 doz.</td>
<td></td>
</tr>
<tr>
<td>7. Madame Plantier, white</td>
<td>35 doz.</td>
<td></td>
</tr>
<tr>
<td>8. Prince of Orange, orange.</td>
<td>35 doz.</td>
<td></td>
</tr>
<tr>
<td>10. Queen of Belgium, yellow.</td>
<td>35 doz.</td>
<td></td>
</tr>
</tbody>
</table>

#### A BORDER OF MINIATURE BULBS

<table>
<thead>
<tr>
<th>Variety</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Crocus chrysanthus, deep blue.</td>
<td>35 doz.</td>
</tr>
<tr>
<td>2. Crocus speciosus, deep blue.</td>
<td>35 doz.</td>
</tr>
<tr>
<td>3. Crocus tommasinianus, deep blue.</td>
<td>35 doz.</td>
</tr>
<tr>
<td>4. Crocus bertoliana, deep blue.</td>
<td>35 doz.</td>
</tr>
<tr>
<td>5. Crocus vernus. deep blue.</td>
<td>35 doz.</td>
</tr>
</tbody>
</table>

#### PLANTS

<table>
<thead>
<tr>
<th>Variety</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Paeonia lactiflora, pure white.</td>
<td>35 doz.</td>
</tr>
<tr>
<td>2. Paeonia lactiflora, pink.</td>
<td>35 doz.</td>
</tr>
<tr>
<td>3. Paeonia lactiflora, red.</td>
<td>35 doz.</td>
</tr>
<tr>
<td>4. Paeonia lactiflora, purple.</td>
<td>35 doz.</td>
</tr>
<tr>
<td>5. Paeonia lactiflora, white.</td>
<td>35 doz.</td>
</tr>
</tbody>
</table>

#### BULBS

<table>
<thead>
<tr>
<th>Variety</th>
<th>Price</th>
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<tr>
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<tr>
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</tr>
<tr>
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<td>35 doz.</td>
</tr>
</tbody>
</table>

#### Diagram

The Tulip Garden

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October, 1918

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The Tulip Garden

The tulip garden is assumed to be filled with the usual perennials, the bulbs to be arranged according to color, inserted as thickly as possible in the approximate spaces shown. They come into bloom before the herbaceous plants are very large, and later in the summer the space they leave is hidden by foliage.

The early tulips are not used as profusely as the later ones, since at this time one invariably wishes to give some space to daffodils. Nor are they quite so attractive, being short and of smaller bloom. Their gamut of crimson, somber red, orange-scarlet, yellow, pink and white, unsurpassed. There are whites but no blue, blue-violet and dark maroon is important when one views the general combination I once worked out was a tri-colored primroses, and a great variety of yellow trumpet daffodils, the whole backed by pink flowering crabs.

The list accompanying the plan gives a good assortment of the representative kinds of narcissus in the least expensive varieties. Such a border may be worked in between the spaces used in existing herbaceous plants, or planted to daffodils alone, the space between them being carpeted with thyme, trailing myrtle, evonymus, sweet woodruff, dwarf Chinese juniper, or other low evergreens.

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corner adjacent to the house. The hedge should be small and closely clipped, and the bulbs equally spaced. Several plantings of bulbs are suggested in attractive color combinations with appropriate under-planted annuals and succession of annuals. The hyacinths are very suitable used here, though they are sometimes considered too stiff for the garden setting. They are also the earliest bulbs of any size to flower. In order to make room for the annuals, it is best to remove the bulbs as soon as the petals have fallen. In this case the colors can readily be kept separate. If the little bulblets are removed they will last for a number of years.

Another kind of bulb planting is that of naturalizing in colonies or drifts. Since their beauty consists in the massing of large quantities together, usually any mixture of kinds is to be avoided. In this case the bulbs are allowed to multiply undisturbed year after year. They succeed best where the grass is not too thick and is not cut too soon after the bulbs have bloomed. The cultivated soil around the base of shrubs or edges of woodland in partial shade are good places. The large old trees of the English parks often shelter a perfect carpet of snowdrops, scillas, or wood hyacinths. Another delightful picture is to be seen near an old Cambridge house where hundreds of yellow daffodils spring up in the grass at the foot of the ghost-like gray trunks of some veteran beeches.

As to Lilies

The majority of bulbs are, so to speak, children of the spring, but lilies nod and beck the summer long. Some of them are expensive for the annuals, it is to plant them well below the surface. Perhaps a needless word of caution is to mention that the crowns of the bulbs must be uppermost. It is from the crowns that the leaves and flower stalks spring, and naturally these seek the shortest road to the sun and air above.

Oddly enough, the earliest flowering bulbs should be planted last. Being especially hardy, as one would expect from the fact of their early bloom, there is a strong possibility of their starting top growth in the fall if planted before the end of the warm, sunny weather of Indian summer, and this would be fatal to their success. Do not put in the very early spring bulbs, then, until you have figured that real freezing weather cannot be more than four weeks away. As a matter of fact, the majority of bulbs should be safely planted any time before the ground freezes up.

All hardy bulbs should be mulched after the ground has really frozen up. Four to six inches of straw or dead leaves will be sufficient. The bulbs should be held in place by dead branches or widows of old poultry wire laid on top. The object of a mulch, which is nothing more or less than a permanent layer of material to keep the ground from freezing, but to keep it from thawing out and freezing up again.

In conclusion, although the blossoms derived from bulbs, excepting perhaps lilies, might be expected to evanescence, the intensity of their coloring, coupled with their soldierlike bearing, demands our interest and admiration. No material reward is expected in return for their care or culture. Nevertheless, flowers pay a good dividend on the investment, and the medium in which they pay never deteriorates, never gets lost.
AN APPRECIATION of THE PAVED GALLERY

The Role It Plays in House Design and How It Can be Furnished

Seldom few of our houses have vistas inside them. Vistas outside aplenty—but inside?

Why not? The principle, and the desirability, are the same whether in the garden or within house walls. Vistas open up all sorts of possibilities to the imagination. Well planned, they catch the eye at once, intriguing our thoughts and turning them in new directions if the psychologists should take up vistas in a serious way we fancy these often overlooked features would emerge from the investigation with clearer significance—if you get what we mean.

Vistas, in a word, can have the purpose of the long gallery.

To be sure, not all houses permit of such an admirable architectural treatment. That is because, in our desire for many rooms, we are willing to suffer the confines of small rooms. Far better would it be to have fewer and larger rooms, to which decorative character can be given, and with which one may enjoy vistas inside the house.

The gallery or hall is one of those spaces that we often conserve on, and very few halls indeed may be said to possess individuality. An example of what can be done in a hall is illustrated here. It is from the residence of C. D. Barnes, Esq., at Manhasset, L. I. The architects, who were Peabody, Wilson & Brown, conceived a rambling English cottage type of house and co-operated with the decorators, who were Schmitt Bros., to carry this atmosphere throughout the interior. Two examples are shown on this page, but here we are concerned only with the entrance hall or gallery.

Into plasterwork of a delicate rose tint that has been set ancient half-timber work that divides the wall into irregular panels. The entrance to the living room is marked by an old rood screen which came from a private chapel on the other side. The floor is of old hugging. Nothing is allowed to break the simple, austere and yet delightful lines of this hall, save a quaint clock of the period, a few simple peasant chairs and a row of geraniums on the window sills. The name of the house is “Nonesuch House.” Certainly it applies also to this gallery, for there are few examples in America of such restrained handling of antiques.

It gives, to those who contemplate building after the war, a suggestion that is worth remembering. It is simple; it affords a vista, and it has the distinguished merit of individuality given by the legitimate use of antiques. Each element is in harmony, each has its history and the whole combine to create an atmosphere that is unusual and in good taste.

A NEW FIREPLACE in AN ANCIENT MODE

Showing How Past Custom of the Hearth Can be Reproduced in Decorative Details

Off the hallway which is pictured above is a living room of equally distinguished design. It is of the 17th Century, the paneling and half-timber work having been removed from a house of that period in East Anglia. The walls are old plaster relieved with occasional parget designs. The furniture has been selected to carry out the atmosphere of the period.

Naturally the focal point of the room is the fireplace. A detail of it shows an old carved beam of the Jacobean period that has been let into the wall where the mantel shelf usually stands. Bricks laid in herring-bone pattern form the fireback and hearth; an old wrought iron fire-basket takes the place of andirons. A large part of the overmantel is occupied by an ancient heraldic plaque in plaster. Three little book shelves hang to the left of it. At one side of the hearth is a fire bench of rude design beside which is placed a quaint standard wired and shaded to be used as a lamp. Old nine-branch candle sconces serve for lighting fixtures. In one of the panels above the wainscoting is stretched a piece of old embroidery.

Given the necessary antique almost anyone, it would seem, could reconstruct the atmosphere of the past as it has been recreated here. But that is far from the fact; accomplishment is far different from theory.

First we must have a knowledge of the antiques themselves and the places they came from; then we must appreciate the demands of modern times. And third, we must harmoniously combine the two, co-ordinating each with the other.

The secret of this fireplace grouping lies in the one object that has not been mentioned—the comfortable, modern upholstered chair that stands on the other side of the hearth, inviting ease and comfort.

One can conceivably sit on the rude fire bench with its narrow seat and stiff back—but not for long. In the comfortable modern chair? That’s another matter! And the success of this chair is that a fabric of quaint and ancient design is the covering.

In the last analysis the complete reproduction of a past period without regard for the customs of the present is a great mistake, and no interior that neglects the present can be considered livable. The combination of the two, each used with restraint, makes for comfort and good taste, and produces an atmosphere of distinction.
KITCHEN ARRANGEMENT to SAVE LABOR and STEPS

Eliminate the Unnecessary and You Minimize the Trials of Preparing
Eleven Hundred Meals a Year
EVA NAGEL WOLF

With one thousand and ninety-five meals to be prepared and cleared away in every kitchen in every year, with the peoples of the world depending for their mental and physical working power upon the food they prepared, it would seem that the workshop of the home would be the first instead of the last to receive the attention of the efficiency experts.

To produce these one thousand and ninety-five meals with the greatest despatch and least expenditure of labor and money, every unnecessary motion and article must be eliminated and every foot of floor and wall space and every tested labor-saving device within reason must be utilized.

Since the room should be as sanitary as a hospital, no equipment is installed for laundring work. Consequently a room of smaller proportions is practicable; 11' x 12' has been found sufficiently large. No longer are kitchens the meeting place for the members of the family, nor does the family ever eat in the kitchen of today—family, nor does the family ever eat in the kitchen of today—

Eleven Hundred Meals a Year

Modern kitchen arrangements are based on simplicity and space and labor economy. The detail elevations of this plan are shown below

Beside the sink and but a step from the range should be placed the greatest labor-saver ever devised—the kitchen cabinet. It houses practically all non-perishable foods and the most frequently used utensils. Any excess of the non-perishable foods, together with seldom used utensils, can be stored on shelves placed on the wall opposite the sink, as shown in the left corner of this page. Shallow shelves are better than deep ones, just as glass containers are preferable to opaque ones.

The clearing away process is facilitated by having the kitchen wagon just behind the door which leads from the dining room. It is wise to have this wagon wired, so that when drawn beside the dining table, percolator, toaster, chafing dish or grill may be attached. A cluster plug makes it possible to use more than one of these devices at the same time.

Next in importance in the clearing away process is the dish-washer. The electric ones are, of course, the best. This should be placed beside the sink. A top, arranged to be hooked up to the wall when the dish-washer is in use, serves as a table in preparing food and as a second drain board. A dishwasher makes possible the expeditious and sanitary accomplishment of this most unpleasant part of kitchen work.

Locating the Range

The range should be but a step from the kitchen cabinet. Whether a coal, oil, gas, alcohol, electric or a combination range is used, it is economy to procure the best make possible. If an electric range is selected, it may be placed close to refrigerator or cabinet, as is most convenient. The heat from such a range is not diffused but insulated as in a fireless cooker. The space between range and cabinet may have racks for pots and pans.

(Continued on page 56)
The master bedroom is in fiery copper red and black, softened by the reseda neutral green lacquer and faint gold stipple of the furniture and the porcelain and ivory inserts of the wrought copper lighting fixtures.

The dining room is consistently Adam. Deep Adam blue upholstered chairs, brocaded satin curtains of blue and pale gold, and plain fawn color tufted carpet are the chief features of the scheme. Chased silver fixtures.

Tapestry brocade and velvet chairs, old English red silk velvet lambrequins, hangings in old red and deep ecru damask, and neutral floor covering characterize the library.

Blue and silver are the upholstery colors of the little Adam bench in the living room. Hangings of amethyst and gold brocade, ceiling and walls gray ivory, silver chased fixtures.
VISTAS IN THE GARDEN
ROBERT ELWOOD

The primary purpose of a path is to lead one somewhere. Thus was it in the beginning, is now, and, so far as one can foresee, will indefinitely remain.

Yes, a path must go somewhere, if its existence is to be justified. It should possess a destination not only in the physical sense, but in the mental as well. In other words, the ideal path carries one's eyes as well as feet from here to there. It is a vista, more or less pronounced according as it is straight or winding.

This vista quality is one of the chief assets of an attractive path, for vistas in the garden there must be. Without them we feel confined, shut in by too narrow boundaries of flower, shrub and tree. Our imaginations, together with our eyes, have too little to feed upon where there is no guiding sense of distance.

A vista need by no means be as ambitious as the two examples shown on this page. It may be no more than a glimpse between two flowering shrubs to a garden seat a dozen yards away; or a bit of distant mountain seen through a gap in the boundary hedge.

Yet it must always be justified—generally by the existence at its far end of some object which serves as a definite goal for the eye.

Rules for planning vistas can be no more than suggestive, as the conditions and possibilities of different places are rarely identical. Keep in mind the general principle—that a vista is a more or less narrowed glimpse into the distance, gaining its effect through the contrast of near and far objects.

Two mediums may be utilized in framing the sides of the vista, for distinct sides there should be in the majority of cases. The first is architectural in character, exemplified by the pergola, the gateway in wall or fence, the pillars of the covered terrace. The second, and by far the more generally available, is the planting of trees and shrubs. Here lie the biggest possibilities, the best chance to attain success with the minimum of labor and expense. Growing things are Nature's frame, ready to your hand.

Work for perspective in the plan of your garden or grounds. If there is even an indefinable feeling of undue restriction, of overcrowding, look about for vista possibilities. It is not all of landscape planting to plant; more frequently than most of us realize the solution of our difficulties on the road to garden perfection lies in elimination rather than addition.
No medium for contrasts in an interior is so successful as wrought iron. It requires a fairly plain background because its beauty lies in silhouette. An example of this is found in the residence of Frank and Joseph Leyendecker at New Rochelle, N. Y. The stair balusters are of square wrought iron rods relieved at regular intervals with formal inserts and a floriated newel. The rods are painted white and the newel polychrome. A mahogany hand rail tops the rods.
Italian in feeling is the living room in the T. F. Crowley residence at Greenwich, Conn. An especially good furniture grouping adds to the charm of the fireplace end. J. C. Green, architect

Wood paneling to the ceiling is a feature of the Leyendecker living room. Richness and color are augmented by the tapestry covered settee and well hung paintings. Louis R. Metcalf, architect
October, 1918

Old gold walls with dull blue draperies and chair covers give a mellow tone. The chairs and table are walnut. Fakes - Bisbee, decorators.

The commode is a 17th Century English adaptation, painted dark blue with the carving brought out in antiqued gold. Black and yellow marble top.

The Leyendecker brothers have gathered into the high-ceilinged studio of their residence at New Rochelle, N. Y., a variety of period and oriental pieces which the dull yellow of the walls brings strongly into prominence. As in every well regulated studio, particular attention has been given to the lighting. Louis R. Metcalf, architect.
Between the terrace and the house is a pergola, with heavy cement pillars and floor in contrast to the classic beauty of the terrace balustrade. A rustic roof establishes the spirit of Italy.

The main room is a combined living and dining room. Black walls bring out effectively the red and yellow of the antique furniture and the rich brocades. The whole setting is unusual.

Like a bit of Italy is Villa D’Amicenza and altogether at home in its New England setting. Into its construction have been introduced antique details that enrich the exterior. The soft gray of the walls is accented by the black of wrought iron and the blue of Venetian blinds.

VILLA D’AMICENZA
The Residence of Harrison Bennett, Esq.
WESTON, MASS.
In front lies an Italian garden with a dignified balustrade capping the rubble wall and accented by heavy cement flower jars. Steps lead down to the lawn from the cross axis of the garden.

The service yard is surrounded by a high wall over which vines are gradually creeping. An insert of majolica gives a peep hole. The old gate is formidable with strap hinges.

Both the door and the ornaments surrounding it were brought from Italy and introduced into this villa, giving it a picturesque individuality. An arched living porch is on the second floor.

The house is really quite small, but every corner of it affords a fascinating glimpse. A garage connects with the service yard and the kitchen. The house top silhouette is fascinating.
MORE than a million men are in France.
They are there to fight our fight. Here in America 20,000,000 householders are in the fight. They, too, are battling with an enthusiasm that knows no equivocation or hesitation. They are fighting to conserve every commodity our fighting men in the fields and trenches shall require of us.

Of all the commodities our country needs now to provide its fighting men none is so vital as coal. In times of peace it has been an axiom that coal moves the world; in war times it is unanswerably true that coal is the motive power which moves ships and trains transporting supplies and soldiers, that it turns almost every wheel of industry producing supplies. Moreover, coal preserves the health of the fighting power of the vast army of domestic laborers and producers.

Seven hundred and thirty-five million net tons will be required to satisfy the demands of the present coal year if America is to protect her soldiers, her Allies and her civilians.

Seven hundred thousand miners are working under tremendous pressure in the coal mines of the country to bring forth a record output of coal. Under the stimulus of the Fuel Administration’s measures the production has broken all records. But the demand for fuel to fill the ravenous maw of the war machine grows so rapidly as to outstrip even the record production now coming from the mines. The work of the miners must be supplemented by the elimination of every wasteful and unnecessary use of coal, if the war need is to be met.

We, the householders, are as hotly in the fight as are the miners. Our share will be supplied from our saving of coal.

To rely upon the furnace in such manner as to save every possible pound of coal, the heating experts of the United States Fuel Administration advise the householder that the interior of his furnace be cleaned and kept clean throughout the year. Every two weeks soot should be completely removed. The furnace operator might as well lavish his coal on heating ten inches of iron as to use it to heat even one one-hundredth of an inch of soot.

To coal and fire his heater, the experts advise:

General Rules for Furnaces and Kitchen Ranges

1. Be sure there is a check-draft damper in the smoke-pipe besides the turn-damper. This check-draft damper is as important in controlling the rate at which the fire burns as is the throttle of an engine. Open it to check the fire. Close it to make the fire burn more rapidly. Work it. Experiment with it in the daily regulation of your fire. The coaling-doors should be left ajar and it is a good rule always to use as a check-damper. Never open the coaling-door to check the fire. If you cannot check the fire without opening the coaling-door, you need proper dampers.

2. The turn-damper should sit at the smoke-pipe door and should never be entirely closed. With the average plant it may be kept partly closed most of the time in mild weather, but during severe weather it usually needs to be opened wide.

3. Make use of the lift or slide-damper in the coaling-door only to let oxygen in to consume gases, if you are using soft or bituminous coal, after fresh fuel has been added.

4. Just enough draft and that from below, checking the draft by letting more air into the smoke-pipe, is one of the best general rules. This furnishes oxygen from below, necessary for the consumption of the coal-gases, and at the same time gives time for them to be consumed before being drawn up the chimney. This method also avoids escape of coal-gas into the cellar. To make the fire burn more rapidly, do not open the whole ash-pit door but the draft damper in the ash-pit door. Opening the whole ash-pit supplies air to the fire faster than it is needed for combustion. The air is heated, passes out the chimney and is so much heat wasted.

5. All heat pipes in the cellar should be thoroughly and completely wrapped with asbestos or similar covering to prevent loss of radiation.

6. Grates should be cared for properly. A short, quick stroke of the shaker handle will sift the ashes through the grates. Leave grates in flat position at all times. Keep fire pot free from clinkers. Clean ash pit daily, to prevent damage to grates. In severe weather grates should be shaken until a glow appears in ash pit. In moderate weather a bed of ashes should be carried on top of the grates.

7. Avoid poking and slicing fire-bed. It causes draft holes and clinkers.

8. Never shake a fire that is low until you have put on a little fresh coal and given it time to ignite. A thin fire wastes coal. Disturb the fire as little as possible.

9. Storm-doors and storm-doors, weather-strips and such protective devices are economical of heat. They should be used.

10. Keep the temperature of sitting-rooms at 68° or less, unless there are old folk, little children or invalids in the family, in which case, a higher temperature may be needed. Rooms where you do not sit are more comfortable if much cooler, as a rule, providing the air is kept a little moist. Get a thermometer— a good one. Use it inside, not hanging outdoors.

11. Keep an even temperature. It is not economy to allow the house temperature to drop way down at night. It takes just twice as much coal to heat it up again next morning.

12. Turn off the heat in unused rooms as far as possible. Bedrooms should be kept much cooler than living-rooms. Don’t try to heat all the rooms all the time. If you have a hot- water heating system, put a heavy radiator slip-covers and put them over radiators when not in use. This will prevent them from freezing.

13. Always keep two pans or open-top jars of fresh water on radiator or in front of registers to keep the air in the home moist.

14. Study the Specific Rules applying to the system of heating used in your house.

Rules for Hot-Air Furnaces

1. Provide cold-air drops from upper floors so as to insure a return circulation from all rooms to the air intake of the furnace.

2. Regulate the window of the cold-air box so as to avoid too great a current of outside air, especially on very cold days.

3. Always keep the water container in the air-jacket filled with clean water. Moist air heats much more readily than dry air, and is better for health, as well as more comfortable.

4. It is advisable to keep a jar of water near one of the first-floor registers that send out the most heat. Change the water frequently.

5. Hot-air pipes should have a good pitch upward from the furnace, and should be of sufficient diameter. They should also be wrapped with sheet asbestos. A separate pipe for each room with turn-damper near the furnace is a good rule. Each pipe should be labeled, so that certain rooms can be shut off at the furnace when desired.

6. Be sure the fire-box is gas-tight. All cracks must be thoroughly cemented or a new section put in. Sufficient heat will escape coal-gas will escape into the air-jacket and be carried up directly to the rooms.

7. Study carefully the General Rules pertaining to other types of heating-plants as well as your own. Notice the “clean-out” door and remember why it is there.

Running Hot-Water Plants

1. All the water shall be emptied from the plant and clean water put in at least as often as every spring and every autumn.

2. When the first fire of the season is built, as the water is being heated, use the radiator key to open the air-valve of each radiator in turn until all the air remaining in each radiator is allowed to escape and water starts to come—radiators filled with air will not heat. Repeat this operation frequently.

3. Be sure that water always shows in the glass gauge of the expansion tank which is usually located in the top-story of the house above the level of all radiators.

4. Be sure the boiler and cellar pipes are completely wrapped.

5. Study carefully the General Rules relating to all types of plants. Keep heating surfaces of the boiler well cleaned.

The householder’s wife has a fuel charge. Her kitchen range can be a criminal waster. As specific as the cellar rules are the directions for the heating experts of the United States Fuel Administration issue to her for running her coal range:

(Continued on page 60)
The exterior shows a clever adaptation of the bungalow idea to a structure containing interior features usually possible only in a full-sized house. The walls, floors and ceilings are insulated with seaweed, resulting in winter warmth and summer coolness.

A BUNGALOW with a REAL SALON

The Home of Miss Dai Buell, Pianist, at Newton Center, Massachusetts

Designed by William L. Church, Esq.

The plan is arranged around the music room, which carries through to the roof. A single hallway serves the bathroom and all the bedrooms, making for practical living convenience and economy of space.

The unusual height of the music room permits a balcony below the peak windows. This height has been secured partly by sinking the floor below the ground level. The walls are perfectly deadened.
DAME FASHION decrees the designs of our dining tables just as she does our frocks, our hats and our furniture.

We may have grown accustomed to moving in a groove—to using the same style that was the vogue in our grandmother's day when the round or oval table, polished or covered, seemed the only proper type. But who would be content with such monotony? Surely, the vogue of the refectory table, redundant with its association of monastic and baronial days, is a truer democracy, one is often tempted to feel, than the democracy of today. The long table stood as a symbol for it.

The happiest results in furnishing can be achieved through the consistent use of a long table. It is superior to a small, cluttered table or a number of tables. In a room of average size the refectory table will dominate—and to the good of the other furniture. Make no mistake about that, and remember it when you plan to buy a long table. Its very dignified simplicity demands equally dignified and simple furnishings about it.

Their Romantic Past

These long tables were in use as far back as feudal times. In those days, it will be remembered, the whole household, including servants, sat down at the same table. Your social status was marked today! There was a fine democracy about the Middle Ages, a truer democracy, one is often tempted to feel, than the democracy of today. The long table stood as a symbol for it.

It has other associations, to be sure. We can see the cowled figures that sat about these old boards, eating in silence while the lector read from a tome of the saints' lives. We can see it in the monastic hall when the hunts folks gathered around it after the chase, and piled on it their trophies and sat about to drink of steaming punch. And we can see it—in our own, steam-heated homes, thanks to Dame Fashion, who has revived it for our delight.

The earliest tables of this design were made of oak, and were used in England and France; later on they were copied in Italy and Southern England, being constructed of long walnut boards laid on trestles and devoutly polished so that no spot showed on their surface. They varied in length and width, but were generally from 6' to 8' long and from 2' to 4' wide. Many of them in castellated homes were very rich in carving, to harmonize with the magnificent furniture in vogue especially during the reign of Louis XIV.

Our forefathers copied the idea in our early American homes where furniture was scant. They devised the "Table Borde"—plain lengths of pine or oak fastened together and laid upon rude trestles. They were thus made removable because in many Colonial homes the kitchen was also the living room and these tables occupied too much space for permanency. Although many are cleverly imitated, the antiques cannot be reproduced in such graceful designs and it is perfectly possible to determine the old from the new. Generally they are finished in walnut or mahogany, polished every day that they may shine without trace of stain.

Types of Tables

Elaborately carved bases are fitting for the dining room where the furniture is equally ornate, but the plain top is in better taste for use in long narrow dining rooms where old oak pieces are used for setting. It is perfectly admissible to shorten the "long borde" table to fit the size of the room and the supports can be either trestles or legs, to make it fall in with the type of furniture used.

The selection will depend, of course, on the house and the room itself. A farm house interior is wrongly treated with richly carved pieces. Far better is it to purchase two lengths of either oak or hard pine. Sand, paper them to proper smoothness adding a filler and finishing with wax well rubbed in. Such a table can be made by a village carpenter and it is much more fitting than a richly carved and expensive antiques would be.

The bench companion to the long table is not so readily found, although reproductions are plentiful. It has been replaced by chairs or lamp shades and correspondence fitments will be according to the decoration of the room or one's personal taste.

The Sustained Popularity of the Long Table

Its Utilitarian Value and Possibilities in Decoration Have Established It as a Household Necessity

W. G. WOODS
Even in the small dining room where the other furniture is Colonial the refectory table harmonizes pleasantly wrought iron may be enriched with gold or antiqued color rubbed into its turnings. Somehow, silver does not quite harmonize with the rough planks of an antique refectory table. It does, however, with the more ornate and meticulously carved types that bear a heavy polish. Perhaps it is merely a matter of taste.

The shape of the refectory table almost connotes a balanced arrangement of accessories—a pair of lamps, a pair of vases, a pair of candlesticks, a pair of book racks and spreads of magazines. A central group, in scale with the terminal group, will give the eye a sense of harmony.

In the hallway lamps and a piece of bronze statuary will suffice for decorative accessories, with a bowl of flowers in season. The hall table should be kept fairly clear save in a hall that serves also as reception room, where magazines and books can be laid out.

Dining Room Vases
In the dining room the between-meals dress of a refectory table should be either candles or candelabra with a strip of filet or linen with filet inserts in the center, laid across the boards to break the long line. A pottery bowl with flowers will add a touch of color. A strip of rich damask bordered in antiqued galloon may also be used.

A propos of this let me mention an abominable practice that one sometimes on occasionally. I have found, in some dining rooms, a strip of plate glass laid over the refectory table and beneath it stretched a piece of the fabric that serves for curtains. This completely robs the refectory table of all its original beauty. Of course, it is easier to rub off plate glass after a meal, but such shirking doesn’t go with refectory tables. Wax and elbow grease—an abundance of the latter—should be applied regularly to the table top and any such pretty nonsense as a piece of fabric and a strip of plate glass, smacking of office desks, is an offense to good taste. One may have it in a summer cottage where the housework should be light, never in a dignified dining room, such as the refectory fits.

Following Precedent
Remember that the refectory table was a bare table in its original environment, and that such enrichments as have been given it in the course of time were made solely to add to its greater dignity. With this in mind you cannot go very far wrong in the selection of the other furniture in the room and in the treatment of the table itself. With few other types of furniture will a violation of historical associations be more disastrous than here. The refectory table possesses a distinct personality, to be guarded as jealously as that of an old and valued friend.

With rough walls, tiled floors and wrought iron accessories the refectory table is in perfect accord...
"Forest Hall" stands in a grove of towering firs, the replica of an old Alabama mansion transplanted to the northwest. From the windows one commands a view of the mighty Columbia River, two hundred feet below. The house is clapboard with green blinds.

The entrance opens on a spacious living room. At one end is a white stone fireplace in the Adam style. Wide French doors give access to the other rooms and to a bricked court. This court balances the service entrance at the opposite end.

The bricked court is surrounded by an ornate, delicate lattice with pergola roof beams. It is built around a huge fir whose branches shade the spot. This addition gives color to the severely Colonial lines of the rest of the house.

THE RESIDENCE OF
STANFIELD N. ARNOLD, Esq.
BRIDAL VEIL, OREGON
October, 1918
THE WAR GARDEN DEPARTMENT

Unquestionably success breeds success, but the splendid news from overseas is no excuse for any slackening of our efforts on this side of the sea. Yet our war gardens are and will continue to be extremely important, as is there is anything in your which is doing well out Information Service would be only too glad to help you.

ROBERT STELL

NOW is the day of the final fruits of our war garden labors. The battle of the weeds, which has been in progress since early spring, is all but won. With clear consciences we may turn to the harvesting of our long-season crops.

On another page of this issue appears a series of photographs illustrating the methods employed in storing various vegetables for use during the fall and winter months. To amplify them a few lines of further instructions will not be amiss.

Vine Crops and Others

The squashes, pumpkins and whatever melons and cucumbers remain should be harvested before there is danger of the first killing frost. The first two keep best when cleanly cut with about 1" of vine left on either side of the stem on which the fruit grows. The cucumbers and melons, on the other hand, do not need these bits of vine, the severing cut being made where the stem joins the vine.

Careful handling of all four crops is essential. If the fruit is even very slightly bruised decay is apt to set in after the crop is stored away, the trouble sometimes spreading rapidly from the part originally affected to other sound fruits nearby. It is advisable, also, to brush off any soil which may adhere to the under sides and retain harmful moisture. If the fruit is laid away bottom side up it will keep better.

A temperature of not more than 40° is the best for the storage room, and, of course, the air should be dry. The pumpkins and squashes need no packing material, but it is a good plan to store the cucumbers and melons in straw.

Too few gardeners realize how much the fresh vegetable season may be prolonged at the cost of a little work and forethought. Sweet corn, for example, if cut before frost and shocked like field corn will yield good ears for a considerable time. Egg-plants, handled the same way as melons, are well worth storing, while both green and ripening tomatoes will well repay the slight trouble involved in treating them as shown on page 24. Okra is still another crop with post-season possibilities. The plants should be cut and the pods allowed to dry on them, for subsequently soups or flavorings.

The home storage of fruits is perhaps too well known to call for detailed explanation here. One word of advice, though—never put away a single one which is not perfectly sound. Bruises, worminess, decayed spots of any sort, bring in their wake contamination. Probably the majority of crops stored indoor will be placed in cellars. If this sort of place is utilized, see that the section where the vegetables and fruits are kept is shut off by a tight partition from the rest of the room. Though the aim should be to keep the temperature as close to 35° as possible, ventilation should not be forgotten. Keep the windows or other openings closed during warm days and open on cool nights, but do not take any chances of freezing after the really cold weather arrives.

Planting and Mopping Up

Without attempting a detailed discussion of the case, it may be said in a general way that fruit trees and bushes, with the exception of cherries, plums, peaches and apricots, are all adapted to fall planting. The successive steps in setting out a small tree are shown in the accompanying photographs. Good stock is so inexpensive and reliable, and its returns will pay such good dividends on the investment, that I can hardly urge too strongly the desirability of a few trees or bushes if you have space available for them. By doing the planting this fall, and doing it right, you will have them all ready to resume their growth with the first spring stirrings of plant activity.

Mopping up the garden is as essential to a complete and thorough-going campaign as it is on the battlefields of Northern France. Toward the end of the month look the situation over and decide what needs to be done to make everything shipshape for the winter. Clean the old vines from the bean poles and put the latter away in some dry shed where they will keep until next year. Clean up the perennial borders, take down the tomato trellis or stakes, give the edgings a final trimming, and see that all the tools which will not be needed again are put in order, oiled and properly put away. Thoroughness may not be next to godliness in gardening, but it is not far behind.

The use of cornstalks as a winter protection for trunk and roots is often advisable.
THE GARDENER'S CALENDAR

October

SUNDAY

MONDAY

TUESDAY

TUESDAY

THURSDAY

FRIDAY

SATURDAY

This Calendar of the gardener's labors is aimed as a reminder for undertaking as many tasks in season. It is fitted to the latitude of the States, but the service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of five from the seven days earlier or later in garden operations.

1. This is the time to finish all haying and mowing, and to poll all the clover that is not too late. The time for moving sections of the garden is not far off. Many gardeners are now gathering a large supply of manure to be spread next spring. Plant some in the root crops such as parsnips, potatoes, beets, carrots, and onions.

2. Rub down the plants to be lifted, and those that are lifted, to prevent insect injury and decay. Be sure to label each lot, and place it in a warm, dry place when lifted. This work should be done occasionally until the first killing frost.

3. Crop of beans that are ready, the sickle being too large and the hoe too small. The sickle is best for pulling anything that must be dry and even temperature when they have a variety of hardy vegetables, such as turnips, rutabagas, etc., that may be used for soup or stock. The turnips should be lifted carefully and stored in the dark. Some should be left in the ground for winter use.

4. Plant potatoes now while they are still green and tender. The crop should be done in time to allow the crop to set in the sun all day. After this comes the period of greatest danger, when the frost is likely to break up the surface. If the potatoes are left in the earth, they will be more likely to rot and late fall and winter use.

5. After these vines are touched with frost, or when their leaves have withered, or when the winter cold has come, the garden should be plowed or well mulched.

6. Tree and shrub pruning, if not done before now, should be done now. This work should be done in winter, if possible, when the trees are in the dormant state. Pruning should be done in the spring, when the trees are active. Before pruning, the trees should be thoroughly cleaned, dusted, and fumigated. The trees should be well watered before and after the pruning is done.

7. Pumpkins and squashes should be stored in a dry, well ventilated room. They should not be stored in a cellar, as they are not piled up in the same way as other vegetables.

8. The plantings of deciduous trees and shrubs should be made now. The time for planting deciduous trees and shrubs should be made now. This work should be done before the trees are too large to handle.

9. The proper time to plant bulbs is now. When planting bulbs, the roots should be lifted carefully and stored in a dry, well ventilated room. They should be lifted carefully and stored in a dry, well ventilated room. This work should be done before the trees are too large to handle.

10. This is the time to plant bulbs of hardy perennials. The bulbs should be lifted carefully and stored in a dry, well ventilated room. They should be lifted carefully and stored in a dry, well ventilated room.

11. The time is near at hand to plant bulbs of hardy perennials. The bulbs should be lifted carefully and stored in a dry, well ventilated room. This work should be done before the trees are too large to handle.

12. A few old men will be satisfied with placing the old dresses and suits of winter clothing over the garden. The old dresses and suits should be placed in the garden, where they will not be damaged by weather. The old dresses and suits should be placed in the garden, where they will not be damaged by weather.
Exquisitely decorated furniture, in the style of the Brothers Adam

W. & J. SLOANE
FIFTH AVE & 47th ST.
NEW YORK CITY

ENGLISH AND ITALIAN
FURNITURE - ANTIQUES
AND HAND-WROUGHT
REPRODUCTIONS, FLOOR
COVERINGS, DECORATIONS
The many and varied Exhibits so engagingly arranged in the Twelve Galleries of this establishment constitute a veritable encyclopaedia of the cabinetmaker's art.

Here, indeed, may one give the fullest expression to personal preference in selecting each piece of Furniture and each Decorative Object, whether the scheme in view involves an entire house or a single room.

This noteworthy collection is as comprehensive as any gathering of distinguished Furniture could well be: equal alike to the modest requirements of the small apartment and the elaborate demands of the town house, or country estate. Whatever the problem, its solution may be realized here, amid harmonious surroundings and at well within moderate cost.

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

New York Galleries
Grand Rapids Furniture Company
UNCORPORATED
34-36 West 32nd Street
New York City

Smithecraft as an Ally to Architecture
(Continued from page 21)
should not lead us into the silly and amateurish affectation of demanding a multiplicity of hammer marks all over the surface till the iron looks as though it had had small-pox. However fascinating the technical side of iron working may be, we must more directly heed the large relation of decorative smithing to architecture and its applicability as an architectural embellishment to enrich the buildings that are being erected to-day and shall be erected to-morrow and all the days following.

Decorative smithing has its own traditions, its own types of design peculiar to certain periods and corresponding to contemporary architectural expression. There was just as much development, just as much progressive change of style in ironwork, as in the making of furniture or in the evolution of architecture or of any other art, and all its changing aspects were affected by influences just as subtle and gradual in their working as were the agencies that determined the varied growths and manifestations of other arts and industries.

To cite only a few instances of the part decorative smithing played in the past, we might mention the strap hinges with diverging, foliatedscrolls and the elaborate strap-work, or "cramps," amusing from them and used to enforce and enrich medieval oaken doors. Keyplates, locks, knockers and door pulls, too, afforded the smiths a chance to display their decorative skill and originality.

Foreign Iron Works
Of the Italian decorative ironwork, the most familiar examples to the majority of people are the balconies, lanterns, lamp brackets and torch holders that grace the exteriors of old buildings in North Italian cities.

In France the iron gates and railings of the Louis XIV period are enough to impress the most heedless with the tremendous decorative value of this sort of metal work.

In England, from the time of William and Mary onward, to say nothing of antecedent work, the smiths produced the most graceful creations from which it is impossible for anyone, blessed with eyes to see or taste to appreciate, to withhold admiration. The popularity of this type of adornment was phenomenal and it was put to every conceivable use. Following the example set by Hampton Court, every important seat or mansion became adorned with magnificent forecourt and garden gates, screens and...
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This pair of andirons is an exclusive Lewis & Conger design taken from an old English door-porter. Antique brass finish 12" high. Price $24 the pair.

Smithcraft as an Ally to Architecture

(Continued from page 50)

balastrades, gaily painted in blue and green and gilded, and rivalling the glories then being made on the Continent.

There are certain architectural types, now in high favor among us, with which it is eminently appropriate, both from artistic considerations and upon grounds of traditional fitness. All the Georgian houses that have been built, or are now a-building throughout the length and breadth of the land, invite its use in a hundred ways. Buildings of Italian Renaissance type—mark how this type is exerting a constantly increasing influence on our domestic design—or houses of modern French and Italian affinities, afford numerous opportunities for its effective employment. Even stately structures of Classic design now and then make a place for it.

Domestic Styles

Then, again, other domestic styles positively demand it and suffer in appearance if it is withheld. Many of the modern concrete houses, especially those approximating the Spanish Mission type, require the relief of a bit of exterior wrought ironwork here or there to mitigate their severity. Indeed, without such touch of grace, they are undeniably bald and naked looking. And yet, it takes very little ironwork to change the whole aspect and impart an air of finish and refinement to an exterior that before was austere and harsh.

Roughcast and stuccoed houses of other types, whether of Colonial or of Georgian provenance, are often better for a saving touch of ironwork. The ordinary concrete or stuccoed house is apt to present awkward problems because of its monotony of texture and the difficulty of providing sufficient play of light and shadow by means of moldings and string courses. The gray or white walls of such houses, however, make an excellent foil for ironwork and none of its decorative value is lost. A balcony or a railing, under such conditions, assumes great ornamental importance and that importance is not diminished by simplicity of design. In and about gardens, too, there is ample and diverse field for the effective use of wrought iron.

Modern Application

The mere mention of what has been done in the past, in various countries with smithcraft as an ally to architecture is enough to set the mind working in the direction of present application. It is scarcely necessary to rehearse the various objects that can appropriately be made of ironwork and grounds the suitability of handrails for door steps, cellar and other window gratings, window and door frames, and garden gates and screens, fences, balustrades, marquise frames, wall anchors, well covers, foot-scrappers, and weather vanes.

When not painted, wrought iron may be either dull black or burnished and may be kept so without difficulty. The black finish, compounded of oils and several other ingredients, is applied in a thin coat and baked on the metal upon the forge. It is permanent and will withstand the weather. One of the best features about this finish is that it is thin that it does not obscure the complexion of the metal.

When used for door and window grilles or for other door accomplishments, wrought iron may be burnished on a buffer and kept in its bright condition, resembling the surface of old silver. Occasionally a thin coat of fluid prepared for the purpose and used for door and window gratings, balustrades, marquise frames, window and door frames, and garden gates and screens will give it a further embellishment of gilding. It frequently happens that the use of some such touch of grace as polychrome or of polychrome treatment will greatly enhance the effectiveness of the design. The employment of gilding suggests also the employment of other metals, especially brass, in conjunction with iron. This

(Continued on page 54)
October, 1918

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Let Your Coal Pile Rest
polished brass knobs on the newels of old-fashioned iron step rails urge, in a modest way, the propriety of this practice. These are things to think about.

In conclusion, let us note several practical hints regarding the exterior architectural use of smithcraft. Study well, before doing anything definite, all the needs, conditions and opportunities offered. Then use only a little of it, as boldly and effectively as you can, and thus ensure that the interest shall be concentrated at one or two points—a balcony, an area railing, a step rail or the like. If the character of the architectural permits it, considerable richness of design may thus enter into the composition. A little well designed and well placed architectural ironwork will go a long way, too much will only cloy and spoil all the effect. It is a grave mistake to use it too lavishly and break up the focus of interest, just as it would be to indulge in a hugely bad taste and dress oneself promiscuously with jewelry. Don't choose designs calling for minutiae, finski or involved workmanship, such as punch work, engraving or fretting; these are all well in the door work, where they will be seen from near by, but not for outdoors. Remember that the outdoor work is usually best seen from some distance. Pick out, therefore, clearly defined outlines which will carry, and, above all, keep the character of the ironwork consistent with the architectural type of the structure it is to adorn.

Last of all, when picking a place to choose your bit of decorative ironwork, choose a spot where the background will be a good foil and make the design sing.

The Making and Seeking of Old Worcester
(Continued from page 10)

the collection has been intelligently expanded suggests one of the reasons why old Worcester has come to be so rare. The reasons are varied and numerous.

After Dr. Wall
In 1783 the Dr. Wall influence gave way when the London agent, John Flight, became sole proprietor, although Dr. Wall's name still appears on the earliest wares. The collectors' interest, however, was still to be found in the Graingers and by the Kerrs. It will be seen that the Grainger company continued till 1840 as an independent firm. In the latter year, Chamberlain & Co.'s works were taken over by the Royal Worcester Porcelain Company.

Finally, one Thomas Grainger, who had been in the Chamberlain employ, withdrew and entered the porcelain manufacture for himself in 1801, and this Grainger company continued till 1880 when it was consolidated with the Royal Worcester Works, Worcester.

All this would be uninteresting as a recital of the "begats" were it not for the fact that Worcester, for the collector's purposes, is that manufactured by Dr. Wall, by the Flights, by the Barrs, by the Chamberlains, by the Graingers and by the Kerrs. It will thus be seen that the field of old Worcester is a varied one, and sometimes the problem a piece may present will seem confusing. However, it need not be when one goes seriously into the study of the different periods of this fascinating ware. I suppose more has been written on the subject of old Worcester than on any other one of the ceramic products of Great Britain. Of course, it is not the purpose here to more than outline the subject, that the lover of old china may be inspired perhaps to delve further into it in more voluminous sources.

Worcester Marks

Much of the early Worcester found its way to America; much undoubtedly remains undiscovered in family cupboards. To one who has not given particular study to this porcelain the mention of Worcester is apt to suggest the Royal Worcester of the present day. This is because of the exquisite and very beautiful porcelains. It is true, but the earlier wares are not to be thought to resemble it. The marks on both have little in common. Indeed, the marks on old Worcester are too numerous for the collector to consider. In 1757, Dr. Wall went to Worcester to instruct the pottery and porcelain, and Worcester is, of course, always porcelain.

Smithcraft as an Ally to Architecture
(Continued from page 52)
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RED FIR RED CEDAR

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To it—and thau accordingly, and in the thawing process are unable to maintain their moisture content owing to interruption of their perfect contact. For earth shrinks in thawing, remember, and often withdraws itself from contact with bigue trees on plant roots.

With this general idea of what causes the death of a transplanted plant—that is, the interruption of root supply over so long an interval that the plant actually starves to death—we may proceed to the consideration of conditions under which half may be more expedient than the other. But extremes in temperature—particularly extremes of variability—are very certain to be disastrous; extremes of wind likewise; and extremes of sunlight, or perhaps should be forgotten that Worcester came to be so much in demand that the manufactories placed on the market innumerable pieces of undecorated ware, sold to those who wished to try a hand at its decoration on their own account.

The Dr. Wall period pieces are collector's pieces paramount. After 1783 the flight past was not so fine as that of the preceding period, nor so good, either, as that of the Chamberlains. Flight continued patterns in the "Japan taste" but his mainstay was in his painted or printed flower patterns.

The Chamberlains attracted the favor of Royalty and of other distinguished patrons. The Prince of Orange ordered a dessert set from them in 1796. Lord Nelson and Lady Hamilton gave an extensive order in 1802 but Lord Nelson's period was soon followed by the discontinuance of work on these pieces when only the breakfast set had been completed. In 1811 the Prince Regent patronized the Chamberlain works as did the Princess Charlotte. Although the Chamberlains employed the original recipe of Dr. Wall for their wares, by use of materials developed after his time, came to be more translucent and lighter. This paste was called "Regent's body. Pieces of this faience all bear the Chamberlain mark, and thus may be distinguished.

Worcester is as celebrated for its old porcelain as it is for its famous saucers, just as Chelsea's renown is divided between her delectable china swans and sheepshermes and her delicious buns. I am not sure but what we are not sure but what, and am not sure but what, even in a materialistic age, one's affections would not be as immediately pleased by the porcelain as by the proponent. At any rate, the cupboard may contain both, so I advise one who is disposed either way to follow Charles Lamb's very satisfying visit habit.

And let us not forget, in the pleasure we derive from the contemplation and the possession of the things of yesterday, the efforts of those pioneers in the arts who produced them. Even the learned Dr. Samuel Johnson, we are told, tried his hand at theoretically evolved formulas for porcelain pastes, some of the sad results of which nestle somewhere in the collection of the Albert Museum in South Kensington, London. If only Dr. Johnson's dreams have come so true as a little. But then, we might not have had the dictionary!

KITCHEN ARRANGEMENT TO SAVE LABOR AND STEPS

(Continued from page 52)

A combined electric fan and oozillator is placed in the kitchen. In the kitchen used for illustration it is placed on the shelf arrangement.

When an electric range is not used, it is most advisable to have a fireless cooker. This can be placed conveniently under the drain board of the sink.

The necessary garbage can will be best placed under the sink. The most satisfactory type is a plastic and waterproof. In the kitchen used for illustration, it is placed in the corner of the room, will be found of great assistance. Besides serving as a regular ash-tray, it has a place in the compartment, which may also be used for keeping food warm. A cluster attachment accommodates such labor-savers as food-chopper, bread, and cake mixer, ice cream freezer, silver cleaner, or any other operation requiring continuous power.

THE MAKING AND SEEKING OF OLD WORCESTER

(Continued from page 54)

The blue and white pieces of the Dr. Wall period were soon followed by those brilliantly decorated in the "Japan taste." Such decoration was very popular in the tea-sets. Such gilding, too, found favor with the blues. These forms were unlimited, many pieces of the ware, such as "cake baskets" being pierced. Worcester potters left the making of figurines to others. It must not be forgotten that Worcester came to be so much in demand that the manufactory placed on the market innumerable pieces of undecorated ware, sold to those who wished to try a hand at its decoration on their own account.

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say extremely warm sunlight, during cold weather. High winds are drying—unless they come from bodies of water—and often cause irreparable injury to the bark even of established specimens. They are almost sure to dry out the bark of fall planted material to a fatal degree. And warm sunlight also injures the bark hopelessly, burning as well as drying it.

HOW shall one decide whether or not to undertake planting operations in the fall? What are the infallible signs that say “go ahead,” or “forbear?” If extremes prevail, we know immediately that fall planting is not generally advisable—that it is in fact an operation increasing in ratio with the intensity of these extremes—but if a locality enjoys generally moderate conditions, it is fairly certain to be favorable to fall planting. If there is much snow which normally stays on the ground over a long period uninterrupted, go ahead; but if it is likely to thaw and lie on the surface of the ground as water or ice, abandon the idea. If there is much wind coming either from a cold mountain range or over ocean so that it lacks moisture, do not plant or transplant in the fall; but if in the direction of the prevailing winter winds there is a body of water which tempers these winds—a body of water on the north that freezes does not always come within this stipulation—it will be safe to go ahead. In addition to these outside conditions, examine the earth and consider whether the soil is heavy and dense or light enough to be called loam; and here again if extremes exist, consider the answer negative. If you would be on the safe side.

As to the material which may not be transplanted in the fall, there is one general rule which may safely be followed. This is to avoid doing anything with thin barked trees or shrubs such as the beech, birch, cherry, peach, or plum—anything in which there is a close, smooth, surface textured bark—in the fall; and also the wide leaved evergreens, such as rhododendron, laurel, boxwood and all evergreens that have this character.

Finally, when fall planting is done, bear in mind always that the plant will not actually take hold upon the earth until spring stimulates it into activity, hence the action of the frost during the late winter or in the spring will almost certainly lift it bodily out of the ground owing to its repellent or expansive force. Precautions are taken to prevent this happening. These precautions consist simply in holding the frost in the earth until the settled weather of late spring brings it forth gradually; and frost is held captive by blanketing the earth to a depth of from 10” to 20” as soon as it is well frozen, with the ground or leaves or other material which is not heating compost.

The Fall Bulb Budget and Its Springtime Yields

(Continued from page 30)

IS FALL PLANTING UNIVERSALLY POSSIBLE?

(Continued from page 56)
The Duplex-Alcazar Helps You Conserve—

This wonderful stove burning Gas and Coal or Wood singly or in combination, is a food and fuel conservator as well as a modern kitchen convenience.

It saves fuel by enabling you to use the kind best suited to your purpose and doing away with the waste attendant on separate fuel ranges. It helps you to conserve food by cooking it better and making good results a practical certainty.

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See your dealer or write us mentioning whether you are interested in the Gas or Oil type.

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You can see Berkey & Gay furniture at the leading furniture store in your city. If you have any difficulty finding it, write us and we will gladly tell you where you can see it. Berkey & Gay Furniture Company, 444 Monroe Ave., Grand Rapids, Michigan.

ARE THESE YOUR PROBLEMS?

Some of the personal letters which our Information Service has written to inquirers

Inquiry—As a reader of House & Garden I ask for full information.

Answer—From what I know of the general type of country about Atlantic City I am inclined to believe that your best success with bird houses will be with those designed for Bluebirds, House Wrens and Purple Martins. The other species which patronize such shelters, chiefly the woodpeckers, chickadees and nuthatches, are found in the more wooded areas farther inland, and if I am not mistaken would occur with you only occasionally as stragglers.

With this assumption, then, I would suggest that you put up about half a dozen, if possible, small houses, three of them being the bluebird size and three for wrens, and one large colony house for martins. The latter should be on top of a pole at least 15' high, and in as exposed a position as possible. It should stand all way from trees and buildings, as martins prefer to have nothing nearby which tends to curtail their flight in anything but leaving the house.

The wren and bluebird houses, on the other hand, may be placed almost anywhere, preferably at heights ranging from 8' to 15'. As your trees are still small, it would probably be advisable to set some of these houses on especially erected poles, although such situations as the top of an arbor or trellis, boundary fence posts, etc., often prove attractive. I have known of several cases, both where wrens have taken them and where, up to this point, bird houses should face the east, south or southwest. A northwest exposure is not so good, because it exposes the full force of the heaviest summer winds and storms. The houses may be put up at any time during the fall or winter. It is well for them to have a chance to weather a little before the birds arrive in the spring.

As you doubtless know, it is difficult to get the birds from the existing nesting houses for if they do not like the locality, they cannot be induced to stay there, nor will they go far from the general type of country which is natural to them. I would suggest, therefore, that you be conservative about putting up any but the martins house unless you know that the other species of birds I have mentioned are found in the general region. Many disappointments are caused every year because the birds for which houses have been erected are not natural to the locality and therefore fail to put in an appearance.

The purple martin, however, is quite common along the New Jersey Coast, and you should have a good chance of getting a colony of them to nest on your place. A large house with many separate rooms is the best, as these birds prefer "community" life. Twenty-five or more pairs sometimes take possession of one dwelling, returning year after year.

I am today asking a number of the bird-houses manufacturers to send you their catalogues and information booklets, which will give you such details as price, construction, etc., for the birds' houses.

Inquiry—I wish to put in an asparagus bed.

Answer—How do I prepare the bed?

How deep should plants be planted?

What kind and where can I buy plant food?

How far apart should I plant?

Where I will I plant?
Bishopric Plaster Board

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The most beautiful of all curtains. Hand-made in original and exclusive designs.

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