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(2) That buying begin early so as to avoid the concentrated strain that usually comes upon selling and transportation just before Christmas. (Our Fall books are already distributed. Nothing else is more easily bought than books and the sending of them conserves a maximum of cool and man-power.)

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THE CHRISTMAS HOUSE NUMBER

WHETHER this is going to be the happiest Christmas in five years it is difficult to say at the present writing. Foch has the Boche on the run, and between this 2nd of October and the 25th of December a great many things may happen to bring peace on earth again. But even if we can’t get the boys out of the trenches by Christmas, we are going to stop long enough in our grind of war work and war sacrifice to remember the day and remember others.

For them are six pages of Christmas gifts selected especially by the HOUSE & GARDEN Shoppers because they are useful and moderate in price. Linens, china, glass, silver, small pieces of furniture, toys, and a page of soldier gifts will comprise the list. Shop early so that the railroads will not be flooded at Christmas time. Incidentally, the gifts on these pages are small in size and will not make undue space demands in the express cars and mail bags.

That much for six of the pages. The other thirty-four editorial pages contain a delectable variety of subjects. Alfred Noyes has written “The Garden on the Cliff” for this issue and D. Stuart Walker is doing the illustrations. Then come a page of remarkable interiors followed by a house in the snow, a good old English type of house. The collector’s article is on Christmas cards, and in this you will learn that the English and not the Germans, as is usually supposed, started the Christmas card practice.

Interior decoration in hostess houses might seem like stretching a point, but some of our best decorators have given their services to the furnishing of these cantonment havens, and their work is particularly striking. French wall papers are discussed in the following article, which is the last of the series on old papers. After this you read of handrails and spindles, inside architectural details which can make or ruin a hallway. From Iowa comes a house in that singular up-and-down architecture, with interior decorations to fit. It is unusual and striking.

Those who give house plants for gifts will find a suggestion in a little article on the care of such plants and the instructions to send with them. In the Little Portfolio are five rooms that offer a variety of decorative suggestions. The more you study these rooms, the more practical ideas you can find in them.

“A Beginner’s Lace Collection” will give you an idea of what laces to start with, how to select, mend and mount them.
Having recovered from those dark days when the ultimate taste in garden statuary was satisfied with a cast iron stag on the front lawn, we at last approach an appreciation of the rôle of statuary in the garden picture. We view the garden as a composition in which the flat planes of lawns, the colors and contours of flowers and shrubs and shadowy background of walls combine to form a setting for the focal point which is marked by some seemly piece of sculpture. Thus the statuary is given an environment worthy its art, and the setting, in turn, is enriched by its presence. This fundamental of garden esthetics is well exemplified in the placing of the fountain in the loggia court at "Shallow Brook Farm," the estate of J. C. Baldwin, Jr., Esq., at Mt. Kisco, N. Y. Edward Field Sanford was the sculptor of the fountain, and Benjamin Wistar Morris the architect.
The residence of Clarence Illingworth, Esq., at Fox Chase, Philadelphia, as the architect visualized the finished work of remodeling

BUILDING, REMODELING and the WAR

While There Is an Almost Total Cessation of Domestic Building, These Are the Days to Plan for Building and Remodeling After Peace Comes

P. B. O'CONNOR

A writer in a recent architectural journal recently summarized the present status of building in these words—words which tell the whole story succinctly.

"There are two phases to the war building situation—building for the Government and non-Government building. They are so closely related that they ought not to be separated. All building is either for or against the war. Let us not forget that for one moment. Let us also remember that in the decisions which will be taken, some of them will be wrong, some of them will be unjust; but just as there is no way of going to war without shedding blood and taking lives, so there is no war without casualties in business."

And, it might be added, casualties in the plans and dreams of perfectly worthy citizens whose schemes for building new homes have been rudely shattered by the demand of war industries for raw materials and labor.

The residence of Clarence Illingworth, Esq., at Fox Chase, Philadelphia, as the architect visualized the finished work of remodeling

Some time ago Mr. McAdoo, speaking for the railroads, put the domestic building question up to citizens on a purely patriotic ground. The transportation is needed for more necessary articles and purposes. That load of brick must go into a war factory, that load of cement is required for the foundation of barracks. In addition to this the War Industries Board in its rulings sets strict limitations to the output of certain raw materials and their disposition.

In short domestic building is practically at a standstill save such necessary developments as industrial housing.

But there are two phases of the present situation that should not be missed, for they have a definite bearing on the future.

The present is a time par excellence for making future plans. Granted, the greatest problem confronting the American people today is the winning of the war—our share of it, at least; we must also think ahead to that readjustment which will necessarily come on the cessation of activities. Whether those days will be prosperous or evil, no man can say with any measure of certainty, but each man can help to make them prosperous by planning now to go ahead then.

Don't stop dreaming of the house you are going to build—keep it in the back of your mind. It will serve as a relief when the news is bad or the times dark. Study the subject in detail—go into the roofing.

C. E. Schermerhorn, architect

The arrangement of the rooms on the first floor, shown below, is particularly happy.

Four bedrooms, two maids' rooms and three baths, all grouped en suite, make a livable arrangement.

The house as the architect found it was a dour example of over-porched Centennial design, a bit gloomy in effect.
problem, the arrangement of plumbing, the type and disposition of the windows. Keep a scrapbook of ideas, of architectural details. House & Garden is filled with schemes of this kind.

When the time comes to build, you will appreciate it all the more for having to wait—and possibly some of the mistakes you might have made will be caught now as you think out the plans and the furnishings.

The other phase of the domestic building situation is that, while apparently dead, you can feel a slight movement. Remodeling and restoring, neither of which needs a great deal of raw material or labor, has been quickened in some respects. Neither can really be called unpatriotic because, in many instances, the labor and much of the material required can be had on the ground. Both remodeling and restoring are slow jobs, done bit by bit, as the owner feels inclined. They can extend over a long period and therefore make no heavy or instant demands on the purse. In a way, both of them are architectural amusements—experiments, games in which a big handicap is given and the winning is whatever you choose to make it.

On these pages are shown three remodeling jobs and one that is practically a restoration. Another restoration is found on pages 40-41. Views of "before" and "after" tell part of the story; the remainder has to be told here.

Remodeling the Centennial
The Illingworth residence at Fox Chase, Philadelphia, started in as a

A rather gaunt, unlovely box formed the groundwork. A porch, portico, new windows and a small service wing were added.

The entrance is simple, thoroughly in character with the rest of the house.

Compare this view with the original. The improvements are evident.

The residence of Paul A. Rose, Esq., Plainfield, N. J., which was created from an old farmhouse set in a property of thirty-five acres. Hollingsworth & Bragdon, architects

The entrance is simple, thoroughly in character with the rest of the house.

Compare this view with the original. The improvements are evident.

rather sombre residence of over-porched Centennial design. But it had possibilities, and the architect, who was C. E. Schermerhorn, sketched up the finished house that he visualized from the original.

First the porches were ripped off and an eaved section added to balance the other side. Porches were added at either end, a German-town pent roof swung along the front with a hood over the entrance, and a row of dormers placed in the attic rooms.

The house is of stone and hollow tile, stuccoed white, with a light French green tile roof and shutters.

The front terrace and side porch floors are formed with old grind stones, squared, carefully leveled and neatly fitted together. The interior is of Colonial detail in white enamel. Tiled bathrooms and kitchen are up-to-date.

An Old Farm House
A second example, found on this page, shows the residence of Paul A. Rose, Esq., near Plainfield, N. J. It is an old farmhouse set in about thirty-five acres of good land. As it stood, the original building was an oblong box affair of clapboard, with two chimneys and an uninteresting window arrangement. In remodeling there was no attempt made to disturb the general lines of the old building and only such changes were made as modern requirements necessitate. These include, besides the bath, a service wing and a new portico for the entrance.

The first floor contains a large living room with fireplace and simple chair rail. The entrance hall has a Colonial staircase. A kitchen and pantry are placed in the service wing, which was practically the only addition. The second floor contains three bed-
rooms with large closets and a bath. There is no attic. The woodwork is painted white and the house decorated with old-style Colonial papers.

The Restored Cottage

Restorations and additions were made in the case of the J. S. Phipps cottage at Old Westbury, L. I. The architects were Peabody, Wilson & Brown and their work started with a cottage that was erected some time during the 18th Century, altered from time to time, and finally allowed to deteriorate to such an extent as to become objectionable. Mr. Phipps determined to remodel and reconstruct to such a degree as to make the building sufficiently modern, as required for living purposes, and at the same time keep within the spirit of the original structure.

The surrounding ground is rolling in character, full of fine big trees, lakes, etc., which gave a natural and interesting setting for such a project.

The architects' problem, therefore, was to take the house as found, use as much as possible of the old work, including wings which had been previously added to the original building, and try to accomplish the desired results, at the same time enlarging the building so as to make it of sufficient size to be rentable for this section of the country.

The results shown in the illustrations were obtained by using the original portion of the old house as the guide for the extension of the roof lines, the changes

in the wings, new chimneys, terrace, entrance porch, etc., and in that way was obtained a finished building which entirely harmonizes with the surrounding country.

The interiors were carried out in the same spirit as the exterior—all in the style of the 18th Century Colonial farmhouse.

The landscape work in the immediate vicinity of the house materially assists in giving it a proper setting. This was executed under the direction of Mr. Paul R. Smith, landscape architect, of Boston, Mass.

The Spirit of the Past

In these last two examples the work of the architect was to preserve the feeling of the past and still serve the needs of the present—the first was a frankly remodeling piece of work—making quite a different house from the one that originally existed. In all three cases and in the Colonial restoration on pages 40 and 41 the originals were a direct challenge to the sympathy and understanding of the architects—and in each case the results are eminently livable and satisfactory.

It is almost an axiom that any architect can build a house, but not everyone can remodel and restore, because restoration places upon both the architect and the owner the singular heritage of the past. That is why remodeling and restoration are a pleasant byway of architecture—a path off the beaten track that can be taken leisurely and is abundant with possibilities. And because it is a leisurely process, it can be recommended in these days when domestic building has practically ceased.

Plan today to build or remodel tomorrow. The delay will have compensations: you will be able to study your subject longer and in more detail, and the house will consequently bring more satisfaction.

The big chimney and wing were added, following the lines of the original structure.

Along the front was built a brick terrace with a balustrade and steps leading down to the lawn.

The entrance is in the rear. An arched portico pronounces the entrance and long dormers the roof.
SUMMER THOUGHTS in WINTER

Now Thoughts of Flowers Must Replace the Actual Blossoms; the Imagined Gardens, Whether Faint or Bright, Must be One's Winter Consolation

MRS. FRANCIS KING

L ET him who will declare there is no color in winter landscape—that is, in a landscape whitened by snow. I point this man to the January scene in a part of our country not generally considered to have beauty; a gently rolling country with here and there a woodlot and sometimes a cedar swamp. And I ask him to look in early morning sunlight at the pale and delicate blue of the sky above these fields and woods; at the rich browns of oak foliage, at the pale tans of the little ghostly beeches with their leaves which are a remembrance; at the grays of trunk and bough, and at the bluish shadows cast by these gray drawings upon the soft, deep whiteness of the ground. An austerity of beauty lies in the pale, cold winter color seen here; and when by chance the dark mass of a white pine or the pointed tops of cedar groups come into the forefront of the picture, their rich hues are almost too startling for the pallid yet lovely background.

The subject of the garden in winter is not a new one. Long, long ago Addison put his delight in his winter garden into words of beauty. To the true gardener the very breath of life is in that essay. Today Katherine Tynan in a charming lyric, The Winter Garden, sings the theme as only an Irish singer can. I look out of window at my own bit of ground and am not only comforted, consoled, but stimulated by all that others have written concerning gardens in winter. I begin to think of the value of winter to the gardener as well as to the garden. Now it is that the mind turns back upon itself. Now thoughts of flowers must replace the actual flowers. The real gardens, those imagined, whether faint or bright, must be one's consolation now. And the very contrast between the real garden of a summer past and the fancied garden of a summer to come, is, must be, a spur to better and more perfect following of the dear pursuit.

April Colors

Days there are in April possessed of a blue and green splendor not surpassed by those of June. There are the days when the very glass in one's window seems more crystalline for the glories seen through it. Such greens, such delicate shadows of trees upon turf, blurred just a bit by the soft outlines of bud along bough. And then across the glory of this newest, earliest grass, tight bouquets of color, long, loose garlands of color, crocuses flung down upon the brown earth, rimming the green as with enamel. Who among living writers can paint the Spring with so incomparable a brush as Mrs. Humphry Ward? "They left the garden and wandered through some rocky fields on the side of the fell, till they came to one where Linnaeus or any other pious soul might well have gone upon his knees for joy. Some loving hand had planted it with daffodils—the wild Lent Lily—upon his knees for joy. Some loving hand had planted it with daffodils—the wild Lent Lily—among the snowdrops. And here, two acres in search of the crocus fields of the Alpine slopes. Flemwell's lovely pictures as well as many pens beside his have given me this desire. Yet in that absurdly wild imagination which I fear is mine I see a hint of these longed-for sights as I gaze now upon my white and palest violet flowers of March. Did not these snowdrops a week ago raise their buds and green leaves through a sheet of ice? Is not the effect of little tree and little flower so scaled as to suggest a much larger and more important picture? The least animate object coming into it disturbs that scale, of course—just as they say a robin perching upon the miniature Matterhorn ruins so tragically the effect of the renowned rock-garden of Sir Frank Crisp at Friar Park, his place upon the Thames.

The Year's Renaissance

And here before Spring has fairly opened I begin planning for another year. "On this earth," says Margaret Symonds in that rare book of hers, Days Spent on a Doge's Farm, "one season is usually spent in looking for the crocus. One season is usually spent in looking for signs of the next." More planting of the crocus is needed here, to give an even more natural-looking picture, a little cross-current, so to say, of the lavender; and the introduction perhaps of loose groups of Iris reticulata for the sake of its green spears alone as the snowdrops and this species of crocus bloom much earlier than the iris. A few feet away from my Alpine valley the iris leaves are in plenty and a more determined plant I never hope to see. Its green leaves have plummed as with needles, points thick, wet masses of last year's fallen leaves, and as the Irises are here in rounding groups the effect is of brown pincushions studded with green pins.

(Continued on page 58)
INSIDE the HOUSE WITH the GREEN DOOR

A Beacon Hill Residence, the Home of Halstead Lindsey, Esq., which
Departs from the Bostonese by Being Spanish

MARY H. NORTHEND

FRONTING the winding course of the Charles River, just back of Beacon Hill, away from the confusion of Boston town, has been erected a semicircular group of post-Colonial houses which open on to a wide court. These were designed by Coolidge & Carson of Boston, and replace an ugly brick gasometer that stood years ago dividing the gardens of Oliver Wendell Holmes and James T. Field, that of the latter being still retained as a playground for the children of West Hill Place.

Notable among the group is the Halstead Lindsey House, which fronts the river, with its exterior of irregular dark red and black bricks laid in black mortar, and its trim of white marble with keyed lintels introduced on the entrance floor. Especially unique is the double doorway, painted a Colonial green in harmony with the color scheme of the exterior and showing twin ring knockers. A wrought iron transom tops the doorway, and an over-decoration has been worked out in the leaded glass balcony above.

The front door gives into a vestibule where a stairway with iron balusters and rail winds to the entrance floor and on to the stories above. Here, the Colonial idea has been evolved through the use of spatter work in staircase and risers with plain dark tread. Midway, this is lighted by a fascinating wrought iron and glass window in tiny leaf motif.

An unusual interior is obtained through the elimination of wall paper and hard wood floors, for both rooms and hallways on the lower floor show octagonal tiles dark in coloring, laid in black mortar and repeated in the tiling around the fireplace. The rough plaster walls are a soft gray in tone, for every room is finished in rough plaster, delicately tinted to meet the color note of the furnishing and to relieve what would otherwise have been a bare white surface.

The small hallway with arched doors on either side connects the two rooms that form the main floor. Here the largest one, which lies at the left, is 45' in length by 30' wide, and has been so carefully divided into four rooms, that they most appropriately blend into one, so successful is the decoration.

The door, in harmony with the trim, is a single plain piece of wood soft rose pink in coloring, and was imported directly from British (Continued on page 54).

Midway, the stairs are lighted by a wrought iron and glass window.

The music room corner of the salon is made unusual by the pieces of Spanish fabric that have been used for piano and radiator covers.

The living room corner contains a mixture of antique and modern pieces with a Spanish cope used on the farther wall for a hanging.
SOME time ago there crept into our vernacular an idiom that represented everything rural, gauche and petty-minded. It was a vivid epithet of scorn-worthy product of American as she speaks—and you used it casually or with disgust. You said that such-and-such was "small town stuff."

It conjured up an amusing picture, this "small town stuff," yokels chewing hay straws, over-bun-dled commutiers, a one-man police force, fearfully God-fearing Sundays, and baby coaches. Jokes on small town life kept the comedians supplied with their tools of trade and gave cartoonists a reason for existence.

One had to apologize for living in a small town. The man who lived in the city had a reason for doing so, but the man who lived in the small town always had to have an excuse. He was always telling you that the air was better or the nights quieter or that it was the only place to bring up children.

Yes, indeed, before the lordly pride of cities the small town was of little account.

THEN came the war.

(By the way, have you noticed how that phrase "Then came the war" creeps into everything you read or think or do? August, 1914, saw the beginning of a new dispensation. It came to us three years later—but it came, Heaven be praised!)

Then came the war.

We forgot that there was any such thing as the rural, the provincial or the gauche. We were too busy getting together and hurrying into the scrap to make comparisons. Today, after a year and a half of it, we begin to see that the "small town stuff" is the right stuff, and that it is making good. For it is in the small towns of America that a big part of the war is being won. It is there that the home fires are kept burning, casualties are being sustained without a whimper, the loop holes of extravagance being plugged and the conservation of food carried on almost ascetically.

In the cities we are accustomed to the ferment of patriotism. As someone said of New York, it has gone drunk on the war. But in the small town you see the grim determination of people whose shoulders are squared to a heavy burden. To them come little or none of the refreshing aridor of parades or the enthralling movement of people in masses, such as you see in the city. You can't bump against Pershing veterans in its shops. French Foreign Legionaires do not saunter down its main street. There are no chic, uniformed women ambulance drivers or colorful Kilties or dashing Bersaglieri. No, the small town has to do its bit without the gaunt of extravagance being plugged and the conservation of food carried on almost ascetically.

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Walk down the side streets of any small town and read the mute evidence. Here a service flag with its stars: about it Liberty bond stickers and a Red Cross poster and a card that says the people in that house are buying War Savings Stamps. These small town folk don't mind if the stickers do mess up the front parlor window—their boys have gone, and the little home stands back of them body and soul.

Go to the small town church of a Sunday night. The preacher prepares a real, old-fashioned fire and brimstone Hell for the Hun. He doesn't dawdle with any new-fangled, pussy-footed pacifism. He calls the rape of Belgium rape, and the bombing of hospitals murder, and the words on his decalogue are writ too plain for him to mistake the punishment that is coming to the men who commit these crimes.

And the small town girls,—who stroll home with them after service? They go home together, where two years ago a lad walked laughing by their side. This is going to make a difference in the years to come, a great difference.

Watch the faces at the front door of a small town house when the postman walks up the drive. Even in times of peace a letter was an added pleasure to the day. Now there is only one kind of letter they want, and when it comes it goes from hand to hand, from house to house. The men in the front line trenches speak to their reserved back home, other men bodies. The rule of "Live and let live" is carried out pretty consistently in the small town; in the city it is a fight to the finish. You share your life in the small town; in the city you live it alone. Finally, sacrifices are legislated out of the mob in the city; in the small town they are given from the heart.

The going forth of the small town's sons to war was a going forth of individuals. Their support and the maintenance of national ideals there is the result of individual effort. It can be counted. It can be set down in figures that the human mind grasps.

IT is this direct contact with realities that makes life in the small town so full of compensation. "The gift is to the giver, and comes back more to him." And because it has given so nobly, it will receive nobly. It will be a better town to live in because of the men and boys it sent gladly to the cause. Its ways will be sweeter and more full of peace because of nights that knew no peace nor consolation. A new light shall shine in the face of its people because of the darkness that lies on them now.

Life—even the life of a town—is measured according to its capacity for sacrifice. But, in return, for every void eventually comes abundant fullness. These are intangible things; you cannot measure them by the rule of thumb, but they are exactly what makes life more satisfying in one place than in another. They are the ingredients of the real "small town stuff."
A TOUCH of ITALY in NEW YORK

Given the setting, the architect and the means, one can recreate in our American environment even the most subtle spirit of Italian architecture. The foundation of the study here is a strip of lawn and red bricked terrace. An arched loggia opens on this, and above it the end of the house wing covered in pink plaster stucco with stone trim and wrought iron balcony, and roofed in red Spanish tile. The fountain, the Italian marble benches, the bow window and the shadows cast by the broad eaves over the façade have caught and held the Italian feeling successfully. A view looking out from the loggia, on page 10, shows the setting of this glimpse which is on the estate of J. C. Baldwin, Jr., Esq., at Mt. Kisco, N. Y. Benjamin Wistar Morris, architect.
THE FASCINATING STORY of OLD CHELSEA

So Rare is this Ware Today that Four or Five Veritable Pieces Are Considered a Collection

GARDNER TEALL

Illustrations by courtesy of Mrs. Emma Hodge, The Art Institute of Chicago and the Metropolitan Museum of Art, New York

OLD CHELSEA — with what associations is the name endowed!

Here came the wits, Smollett, Steele, Swift, Horace Walpole and others of the monde.

Those were the days when Chelsea was still a village of the 18th Century, boasting of Ranelagh and its gayeties on the one hand and Cremorne Gardens on the other. Here was the manor Henry VIII had given to Catherine Parr when Chelsea was completely rural; in Walpole's time it was just beginning to be truly suburban, while now it is so integral a part of London that it might long ago have had its identity swallowed up but for the perpetuation of its literary, artistic and historical atmosphere by Carlyle and his circle and by Whistler and his.

The fifteen years from 1750 to 1765 comprised the period of old Chelsea's social heyday, though the aftermath was not without its distinctly brilliant though somewhat irascible flashes. These were years demanding fine things for the fashionables. Horace Walpole and others had stirred up the passion for chinaware and the English porcelain and pottery manufacturers were kept busy not only to supply the demand but to meet the exacting quality of that demand, which called for perfection in fabrique. With this in mind it is not at all strange that some enterprising potter with a provident eye to business should have decided on establishing a porcelain factory at Chelsea. Just when this venture was established, History has neglected to disclose, but it must have been somewhere around 1740. We do know definitely, however, that the Chelsea porcelain works were already celebrated for their wares in the year 1745.

Some students of keramics believe a very early date should be assigned to Chelsea productions. It is even possible that porcelain was being made in the village as early as 1682, the year in which was begun the old hospital for invalid soldiers, designed by Sir Christopher Wren. Of course, as Oriental porcelain had been introduced into England some fifty years before that—1631, to be exact—it is likely enough that works for the purpose of imitating it were established in Chelsea. Horace Walpole made note of very early "specimens of Chelsea blue and white." Perhaps these were the sort of crude porcelain which Dr. Martin Lister referred to in an account of his visit to France in 1695, wherein he mentions the superiority of the "Potterie of St. Clou" over the "gumroon ware" of England, although he observes that the English were "better masters of the art of painting than the Chineses," a statement that might have applied to Chelsea porcelains of the gumroon, or imitation-oriental genre, productions perhaps antedating the native English development in decoration.

The French manufacturers of 1745 had become concerned at the strides taken by the English potters and they petitioned accordingly for the privilege of establishing a soft porcelain factory at Vincennes, complaining of the competition of English wares of Chelsea. Such early porcelains extant and ascribed to a period co-eval with that of the porcelain of St. Cloud exhibit a clumsiness and lack of finish. Already the village of Chelsea had become well-known in the industrial world through its
glass manufacture established there by Venetian glass workers under the patronage of the Duke of Buckingham, 1676. It may be that the Chelsea pottery was evolved as an outcome of this experiment.

**Oriental Influences**

The early bits of Chelsea were, almost entirely, copies of Oriental wares and mainly decorated with Chinese designs. Queen Anne does not appear to have bothered her head particularly about the Chelsea porcelain. The Hanoverian Georges paid more attention to it. Porcelain was too intimately connected with the table in their minds to escape royal patronage. George II especially encouraged the manufacture at Chelsea. Frederick II had early borrowed and taken from France the art of porcelain-making and had initiated his several hundred princes in the mysteries of its allurements. Naturally, the Hanoverians were interested and George II had everything from models to workmen brought over in the hope of rivaling the wares of Sevres and of Dresden. The Duke of Cumberland took interest in the Chelsea factory and made it an annual allowance.

Soon the fame of Chelsea porcelain had become so great that the demand was far in excess of the supply and the prices soared accordingly. In 1763 contemporary references inform us that the china of Chelsea was in such repute "as to be sold by auction, and as a set was purchased as soon as baked," dealers were surrounding the doors for that purpose.

**Royal Collections**

Watkin's "Life of Queen Charlotte" writes: "There are several rooms in Buckingham Palace full of curiosities and valuable movables, but not ranged in proper order. Among other things, I beheld with admiration a complete service of Chelsea china, rich and beautiful in fancy beyond expression. I really never saw any Dresden near so fine. Her Majesty made a present of this choice collection to the duke, her brother, a present worthy of so great a prince." Indeed, Horace Walpole, in writing to Sir Horace Mann in 1763, had said: "I saw yesterday a magnificent service of Chelsea china, which the king and queen are sending to the Duke of Mecklenburg. There are dishes and plates without number, an epergne, can-

(Continued on page 62)

It is said that collectors snapped up these plates at the very kiln's mouth

Figure pieces began to appear about 1750. They were influenced by both the Dresden and French figurines

Even Chelsea has traces of Rococo influence, as can be witnessed by this plate, from the Metropolitan Collection

This Chelsea porcelain figure and its companion piece were modeled by Lewis Francois Roubillac.
To one of the lawns background is given by a wall in the center of which are ramps leading up to the higher level. The top landing breaks out into a balustraded balcony and below is a wall fountain that plays out to a flat basin. Cedars and boxwood mass on either side, finding a rich background in the pink stucco walls. This fountain forms the terminal of the cross axis of the music room lawn. To one side lies the outdoor swimming pool; to the other, the stretch of lawn and the loggia pictured on pages 10 and 17.

From the upper garden level a broad road winds down between wall and arborvitae hedge to the dining room wing. From this point the details of the architecture can be appreciated—the pink stucco walls capped by the red Spanish tile roofs, the arch of the windows and the wrought iron balcony above the middle French door.

Of the end of the music room wing—you see this room on page 35—you enter a gate that lets out to the bottom of the lawn shown above. The path here skirts a low wall banked with boxwood and leads up broad stairs to another level where, set in a grass plot, lies the swimming pool. Oil jars have been effectively used for accent points and their ruddy tone mingles well with the pink of the walls and the green stretches of pathside grass and clipped box. Beyond, the trees are silhouetted sharply against the sky.

"SHALLOW BROOK FARM"

THE ESTATE OF
J.C. BALDWIN, Jr., Esq.

MT. KISCO, N. Y.

Benjamin Wistar Morris, Architect
Italy of the 14th Century—that pivot of the medieval cycle—is perpetuated in this chamber. The walls are of old gray plaster, against which are hung curtains of deep coral damask with a heavy fringed valance. The bed is an antique, a 14th Century piece, in walnut and polychrome. A richly figured damask cover with a deep fringe maintains the dignity of the bed. The little bedside chair, also a 14th Century antique, has a seat pad tied on with tasseled cords—a quaint device. Orientals are used on the floor.

On the other side of the chamber shown above is a wide fireplace with a carved mantel. A triptych and a pair of fine old K'ang-Hsi beakers in coral ornamentation are used for mantel decoration. The doors are solid oak fitted into the openings without wood trim. The ceiling is arched and so that rough plaster one finds universal in Italy, its rough texture giving it rich values and a variety of light and shade that is pleasing in such a room.

Another Italian chamber boasts a little 14th Century bed raised, as was the custom of the day, on a platform. A pair of old commodes make bedside tables. Behind is a Flemish tapestry that is in perfect character with the rough plastered walls. A coverlet of velvet bound with heavy fringed galloon is thrown over the bed and the foot-board. A stool is covered in the same material. One object typical of the 14th Century chamber, oddly enough, seems lacking—some religious symbol.
NOTES on the HANGING of TAPESTRIES

Their Place in the Decorative Scheme

I. DELANY SMITH

FOR color value, pictorial interest and air of richness few objects that go into the decoration of a room can compare with a tapestry. But none of these can be fully appreciated nor can they fully serve their part in a decorative scheme unless the tapestry is hung right. And in the hanging two main points must be considered—decorative value and mechanics.

Tapestries were originally used as arras, or portières at the doors of feudal castles. Their weight and texture served to cut off drafts and gave the semblance of privacy to rooms. Again, they were used for wall decorations, the purpose in which we find them today.

The Modern Use of Tapestry

As a decoration they can completely "make" a room, although their setting and general environment should be such that they do not dominate it to the exclusion of other furnishings. A good tapestry warrants a good place on the walls where its colors, figures and rich texture can be fully appreciated. Nothing is more effective as a background to bring out the coloring of antique furniture, and they can be used with practically any type of furniture from the Tudor to the present, save of course, Adam rooms with the character of which they would be unsuited.

A small piece of pictorial tapestry should never be crowded into a small opening. Only when it is so hung as to show the entire design does it play its rôle fully in the decorative scheme of a room.

While tapestries have generally been adopted for the drawing room, they are just as consistent for hall use, especially if there chances to be a large space on the stair wall where one can hang an unusual piece. Caen stone walls and marble floors in a large hall require the dignity of a Renaissance tapestry showing

In a hall of large proportions where the ceilings are high and the paneling dignified or in a caen stone hallway, that lacks the softness of textiles, a tapestry will give warmth and color. The hall above, for example, would be frigidly dignified without the Flemish tapestry hung between the doors and the tapestry covered settee which is placed before it.

Nothing serves so remarkably as a background for antique furniture as a piece of good tapestry. The colors and depth find a ready correspondence in the texture of the wood. Tapestries can be used with almost any type of furniture from the Tudor to the present style, save in Adam rooms when the classical atmosphere requires a lighter background.
Tapestries can be used as panels on either side the fireplace provided, of course, that the fireplace warrants such a treatment. The mantel in the drawing room above is carved marble surmounted by an overmantel of well-proportioned wood paneling.

For Halls, Walls and Panels

The three illustrations here show tapestries hung to the best advantage. In the first—the high ceilinged hallway—the tapestry covers a multitude of architectural sins in that it fills an awkward space between two paneled doors. Without it the hall would appear colorless. Although the space does not fit it exactly the treatment is justified because, in this instance, the tapestry is the dominant object.

The second shows an old Flemish tapestry covering the better part of a side wall and acting as background to an antique refectory table. Tapestry of this value should not be hidden behind an array of furniture; its display value must be considered.

As panels on either side an ornate fireplace—which is the treatment in the third illustration—the tapestries are pleasingly successful. They give balance, color and richness to a group that in itself is of high merit.

As a contrast in treatment study the picture below. The setting does not justify the dignity that an expensive or even inexpensive tapestry would give. Instead there is used an old damask cope, rich in color and delicate in fabric—an ample decoration rolled on a long round stick when put away.

Tapestries can be used as panels on either side the fireplace provided, of course, that the fireplace warrants such a treatment. The mantel in the drawing room above is carved marble surmounted by an overmantel of well-proportioned wood paneling.

How to Hang Tapestries

The ideal manner of hanging tapestries is to let them be suspended loose and free, with occasional slight folds. But this is not always feasible since the place for the tapestry may be an exact space—say in a panel on either side of a fireplace—in which instance they have to be stretched flat. This stretching has ample precedent since even Grinling Gibbons was responsible for wood panels in which to stretch tapestries—whether hung loose or stretched in a frame, the actual fabric of the tapestry should not be attached. A band of stiff webbing with rings sewed on at intervals should be attached to the tapestry, and the whole suspended from hooks. Or, if one insists on a flat tapestry the webbing can be fastened to a flat board and the board hooked into place.

As a final note on the mechanics of tapestry handling, remember that a tapestry should never be folded. It should be

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For Halls, Walls and Panels

The three illustrations here show tapestries hung to the best advantage. In the first—the high ceilinged hallway—the tapestry covers a multitude of architectural sins in that it fills an awkward space between two paneled doors. Without it the hall would appear colorless. Although the space does not fit it exactly the treatment is justified because, in this instance, the tapestry is the dominant object.

The second shows an old Flemish tapestry covering the better part of a side wall and acting as background to an antique refectory table. Tapestry of this value should not be hidden behind an array of furniture; its display value must be considered.

As panels on either side an ornate fireplace—which is the treatment in the third illustration—the tapestries are pleasingly successful. They give balance, color and richness to a group that in itself is of high merit.

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The living room goes back to 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 with pargeting. Suitable furniture was selected—some for comfort and one or two bits to carry out the atmosphere of the period. Schmitt Brothers, decorators.

The library carries out the 18th Century spirit. A quaint old chintz is used for slip covers on the comfortable arm chairs and sofa, and at the low casement windows. Other furniture, which can be seen in the view shown in the Little Portfolio, is Sheraton. Hooked rugs of a gay design give color to the room.
It is called "Nonesuch House" and the name well fits it. The long, low roof line and the rambling character of the plan fills you with a sense of old world comfort such as you get in some of the beautiful English estates.

A bit of the 18th Century, in its most distinguished mood, is the dining room with the painted Chinese paper. The furniture is old Sheraton.

This detail of the exterior shows the uneven quality of the brick and the unusual disposition of the casements that give the façade character.

THE RESIDENCE OF COURTLANDT D. BARNES, Esq.
MANHASSET, L. I.

PEABODY, WILSON & BROWN, Architects
THE POPULARITY OF THE RAG MAT
Because It Is Useful As Well As Decorative and Because Its Price Is Reasonable It Enjoys a Growing Revival

W. G. WOODS

This year, more than ever before, we have come to realize the necessity of devoting all our energies to conservation. In adopting requirements to help out in the war, let us not forget to study economy in house furnishing. We give up our grounds to the planting of food crops but are forgetful that little economies practiced inside the home are fully as helpful.

There are many phases that should be carefully considered, not the least of which is how we can furnish our rooms economically without dwarfing the decorative scheme. One of the most sensible developments along this line is the use of the simple rag mat. Old-fashioned, sometimes homely, it can be used to harmonize with even French, Spanish and Italian furniture. This is a fact—although few of us may realize it.

At the present time old chintzes are being greatly sought after to be used for decorative effects. They have such a subdued or else a brilliant coloring that it is often a difficult matter to find rugs that harmonize with them. This difficulty can readily be overcome by using hooked rugs. Imagine a small bedroom, the furniture painted black with gaily painted flowers, walls of blue, bed-spread of rose, with curtains of chintz showing brilliantly blue stripes. For such a room the floor should be painted black to match the furniture. What could be more appropriate or harmonious for a covering than the hooked rug, worked out...
Softness of tone would make this suitable for a bedroom in rose on a blue background?

The value of this simple, homemade product must of necessity depend upon many things. First of all, are the primary factors—artistic designs and coloring. In connection with these, quality should be taken into consideration and the rug chosen for firmness, closeness of weave, weight or thickness, all four of which are points proclaiming its superiority.

Scarcely one out of a hundred people realize that the common hooked rug will harmonize with French furnishing. Considering its surroundings, New England farm life of a century ago seems hardly to have been in sympathy with the sort of environment that would produce the French mode of living, more especially the Louis XV mode. But it did.

Careful study will show that scrolls and shells were popular in the designs during this regime, and the French also were fond of colors as brilliant and gorgeous as were found in their brocades. On examining the home-made products of New England one is surprised to find that much the same sort of scroll, often with a Rococo feeling, and gaily colored flowers emblematic of the French brocades of that period are introduced. In the drawing in of calla lilies, poppies or daisies, each one of which has a great variety of

(Continued on page 56)

BUYING NOW for the FUTURE HOUSE

A Footnote On Conservation In City Apartments As It Was Tried In a War Bride’s Living Room

"CONSERVATION is the smart thing nowadays."

That is how the renting agent replies when you despair at the absurdities of rooms he shows you. That also is the enigma set before the decorator. We must leave free spaces, keep to plain tones and "attic" every unnecessary piece of furniture.

So many people are just biding their time now; furniture is bought with a view toward the future house. In this apartment, then, we find the ris-à-ris of every fire place—the long refectory table and the comfortable lounge. This lounge has the left end on a ratchet to let down, so that an extra warrior can be stowed away. For who is not offering hospitality to some soldier or sailor? And it is the war brides who are clamoring for hints on flat furnishing.

As the exposure is north, the walls are a soft sea green. At the windows, chiffon cur-
The walls of the living room are paneled and painted, a lighter shade being used to bring out the moldings. Embroidered Japanese screens fill some of the panels and a portrait serves for an overmantel decoration. Crystal chandeliers and sconces preserve the light tone which the walls give the room.

In the library the architectural background is English oak with carved moldings. Set in bookcases are on either side the fireplace. A stone mantel of delicate design forms the focal point of the room. Around the hearth are grouped comfortable couches and deep chairs in a brilliant chintz.
(Left) Looking west along the terrace shows the front facade with the balance porches and over-entrance balcony.

The house is in the dignified Georgian style, built of local granite with limestone trimmings and slate roof.

(Right) The master’s study is finished in gum wood, a simple room providing masculine comforts. The mirror doors of the cupboard give an added interest to this interior.

THE RESIDENCE OF EUGENE MEYER, Jr., Esq.

MT. KISCO, N. Y.

CHARLES A. PLATT, Architect
THE WHITE BATHROOM and ITS COLOR CODE

One Door to the Left of Godliness Lies that Room in Which Every Housewife Delights. Here Are Some Suggestions to Help Her

MILDRED GAPEN BOWEN

If a housewife would "business manage" her bathroom she must see to it that it inspires orderliness. She must plan and equip it so well and furnish it so attractively that each member of the family will fold his towel neatly and rinse and spread forth his wash cloth on his own rod perforce. Indeed, he should feel ashamed to spoil the picture.

An all white bathroom, the dull finish of white enameled fixtures setting forth glistening porcelain surfaces, and cretonne quaintly alive to its responsibility of picking up color tones in bath mats, towels, and kindred linens,—this is the ultra modern, the super bathroom. In summer, quite the pleasantest room in the house. In winter, a bath paradise, one door to left of godliness.

Every good housewife likes to spend money on the bathroom. A newly-wed housewife not long ago remarked, "I was given thirty dollars on my birthday, and I spent every cent of it on things for the bathroom". Not a difficult task, one might venture, since good equipment is not the least priced of household commodities. However, well made bathroom articles are a luxurious economy. Their upkeep is swallowed by the original cost. Really extravagant equipment is that which is marked, "I was given thirty dollars on my birthday, and I spent every cent of it on things for the bathroom".

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Use the Best Fitments

The best white fixtures now obtainable are made of high brass, white enameled with a dull finish. These are rust proof and practically chip proof. The tumblers, removable soap dishes, and glass shelves which accompany the fixtures are all of opaque white glass, and are very attractive. It is unnecessary to remind any housewife that it will not do to hang a damp towel or wash cloth on a steel hook, the enameled surface of which has been chipped. A brass base obviates this danger in the newest fitments and a series of thorough experiments has provided a smooth, enameled surface easily cleaned by soap and water and that "dean" of cleaners never found in packages—elbow grease. White fixtures are, or course, the most sanitary of bathroom furniture, although this is unnessecary to mention. The articles selected for illustration are also the newest in design, the most improved, and the most popular of all white bathroom items.

The Color Code

"None but the guest deserves the fairest of household linens" might be a household dictum. Because of its kindliness it will not do to hold water until the end of time. What housewife, also, does not delight in directing a guest to a well-ordered bathroom, one in which good judgment shows to advantage with good taste?

A true perspective on the average family bathroom, however, with its neat little group of "show" towels and its other little groups of the bread-and-butter variety, nowhere near so neat, should compel a broad smile.

After all, why not invest a reasonable sum in the artistic development of the family and bring things nearer to a level.

One mother, with ideas of her own about saving mother-tongue, has settled the matter in her particular household by adopting a color code in the bathroom. Fortunately for all no member of this group is color blind,—unless wilfully so. Between Father and five year old John, every tint has been requisitioned for stripes and patterns on towels, wash cloth, and bath mats. In order: Father has lavender: Mother, green; the two older girls, blue and yellow; the littlest girl, pink; and the aforementioned John, navy blue or Turkey red. Each individual has a stock of four bath towels, six hand towels, and six wash cloths. Emergency supplies and guest towels, face towels, and wash cloths are all pure white, and of extra fine quality, practically undecorated. The two older girls have added effective monograms to their quota of linens, although this is unnecessary for identification.

The linen marts of the world have been searched for the colorful linens illustrated. They give evidence of the strong hold of stripes.
The color code is made possible by these broad striped towels and wash cloths in five regular bathroom colors. The monogram at the left is worked in French knots and by machine on the others in the modes of bathroom linens. These contrast, by the rules of interior decoration, with the figured cretonne curtaining, bath stool cushion, and radiator dust hood.

**Cretonne in the Bathroom**

The little sketch in the upper corner of page 30 shows the successful use of cretonne in the bathroom. It is as cheery as the tinkle of a cool shower on a hot summer's day. The radiator hood protects the ceiling in winter from the dust of rising heat, while the cushion takes away that ever surprising chill of enamel surfaces. The roller shade is made of Indian head linen with a scallop of embroidery for border.

In any bathroom there should be a cabinet or chest of drawers. Two types are shown here. The white enameled cabinet on page 30 has two small drawers partitioned for such utilities as buttonhooks, files, and orange sticks. The opening below these forms a temporary table on which to place the weekly supply of bathroom linens before depositing them neatly on divided shelves. Below is a bin of roomy proportions, for soiled bathroom linens.

The other cabinet, which is at the bottom of this page has two drawers at the top divided into compartments for such extra toilet articles. The first large drawer is given over to hand towels and wash cloths; the second to bath and guest towels.

**The Variety of Towels**

Of towels and wash cloths quite a variety is illustrated. In one group the possibility of making a color code is explained by the broad striped towels and wash cloths in the five regular bathroom colors, and peace pink and apple green as well. The monogram on the bath towel is worked in French knots. The narrow striped towels are effective in pink, blue, yellow, green, or laver-

der, with machine-worked monogram.

In the second group the upper, fine huckaback towel is one of the prettiest of Italian cut work with Venetian point at both ends. The lower has inserts of Venetian point, and is hand-hemstitched. To the right is a basket weave linen towel with a single stripe of indigo blue or Turkey red. Basket weave is the most absorbent of all linens. The small guest towel is fine huckaback with Colonial satin stripes.

The third selection has a bath mat in the middle. Bath mats such as this, in strawberry pink, give a much needed accent to a white bathroom, especially when embroidered with a five inch monogram of contrasting French knots. This is also colorful in tan, blue, or green. The towel to the left is domestic single shuttle weave with brocade patterned stripe of pink, blue, or gold. The towel to the right is of British manufacture with tulip border in ecru, pink or blue, and has a double shuttle weave.

**Other Accessories**

Among the minor furnishings that one may consider for the bathroom is a shoe shining box. But be sure that this is kept supplied with fresh polishes and clean brushes. Nothing so exasperates the head of the house as to find polishes caked hard beyond use or brushes too stiff for polishing. A good assortment of polishing rags is also desirable.

Another feature is a soiled towel hamper, if one's bathroom does not contain some such chest of drawers as shown here. Often this hamper is kept in the closet.

Of medicine closets quite a whole article might be written. Fortunately these are now considered essential, and are usually provided built-in with mirror doors. One can only suggest that the housewife regulate these closets monthly.
A SWISS CHALET in an ILLINOIS RAVINE

A Make-Believe Estate Upon Which Two Happy People Live

in a Cuckoo Clock of a House

HENRY BLACKMAN SELL

BREAK from the dusty road at the big black elm just north of the yellow cottage—you can't miss it—and cut down the trailing foot path that kitty-corners through the tangled underbrush of dogwood and hazel, of rag weed, of mullen stock and wild rose. Overhead the monarch oaks, strung into autumnal magnificence by sharp prophetic frosts, bend their gnarled arms and stretch forth their glowing leaves as if to cool themselves in the refreshing fountains of maple gold. Gold and bronze, flame red, purple, brown and green, the giant tapestry is spread against the gray blue sky. Across the stone bridge over the deep, misty ravine. Again the road, dull ivory in the half sunlight. Down past the garden encircled house of the Lady-Who-Calls-Her-Flowers-Children, and turn to the right. Keep a-rambling. Follow the road...

Hello! What's this?
A little red roof low among the trees. A stone chimney boldly demanding attention at the farther peak. But where's the house? Down the side of the ravine. Well, I never! Smokey gray, the lower half. Peacock green, the upper. A chalet, a real, old world chalet, with crossed logs at the roof. Built on the native rocks, built of the native rock, I do believe. It is like a toy house, so tiny, a cuckoo clock of a house. What a setting! Trees all around, wild underbrush, a tiny stream trickling down the ravine side, a rivulet in the gully. Come, let us descend the rustic stairway and make a neighborly call.

On the peacock green door, with the black striping, is a miniature stag's head knocker. Tap—tap—tap! Madame at home in a russet gold smock opens to her guests.

"May we peak?"

"Indeed you may. Won't you come in?"
And as we enter, a snowy white Persian kitten flashes through the doorway to chase the scurrying leaves in the tiny meadow on the hill, her tinkly silver bell warning incautious birdfeasters. A coppery flash through the doorway to chase the scurrying leaves in the tiny meadow on the hill, her tinkly silver bell warning incautious birdfeasters. Madame offers the cozy bright blue—penciled songsters from her mischievous paws.

"What a wonderful old screen. Is it Japanese?"

"Yes, a friend brought it to us from the far East. It is four hundred years old. It would stand alone, it was so worn, so we cut a piece from the wall and tacked it in. I rather like the scheme. The colors blend so beautifully with the room. In fact, the truth is that we repainted the room to match it. A treasure like that is worthy of some consideration."

"Pardon me a moment. I'll make the tea. I have no maid. The work in this little toy house of ours is as simple as A, B, C. Would you like to see the kitchenette?" We would.

The kitchenette is as compact and shiny as the workshop of a chemist. Four feet wide, it is, and twelve feet long. The sink against the wall stands exactly in the center. To the right, an ice chest. The top of the ice chest is used as a kitchen table. The cooling chamber opens at the side. To the left, a modern gas range. Two full-length shelves above. The lowest, just hand high, holds the dishes of every-day use, and a series of confectioners' jars for spices, tea, coffee, sugar and the like. Handy.

The higher one, reached by the aid of a two-step ladder, holds the brasses, electric toaster, grill and chafing dish and less used equipment. All the cooking utensils are aluminum and glass. The silver is held in compartment canton flannel cases, tied to the walls with mending tapes. The work in this little toy house of ours is as simple as A, B, C.

The architect, who was Carl Hoerman, has drawn up a side elevation to show how the chalet is held in place—a rough, held stone foundation. Above it is a balcony that runs around the ravine side of the house and stretches-into the refreshiing fountains of maple gold. Gold and bronze, flame red, purple, brown and green, the giant tapestry is spread against the gray blue sky. Across the stone bridge over the deep, misty ravine. Again the road, dull ivory in the half sunlight. Down past the garden encircled house of the Lady-Who-Calls-Her-Flowers-Children, and turn to the right. Keep a-rambling. Follow the road...

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The tea kettle boils. Madame sets up the folding, blue tiffin stand, and spreads the tea cloth. The November twilight dims the light from out of doors. Candles are brought out, their tapers lit. Long shadows deepen in the corners, lights and high lights flicker on the glass and silver upon the linen cloth. The fire blazes up as an under log crumbles and falls back.

"What a charming setting this chalet has!"

"Yes, I think that every season is the most beautiful. In winter the bare trees stand out against the snow in sharp black and gray lines, tracing the most alluring patterns. We have snow in the ravine from the first heavy fall until spring. Then as the snow melts into the rivulet the sides of the ravine, dull brown, waken with a sprinkling of white hepaticas. As the days grow warmer the hepaticas spread and spread until the whole ravine side is white and pale pink and blue with them. Before they fade the trilliums and bloodroot bloom. They have scarcely gone when the new grass, the violets and the wild roses are here. The little tree leaves follow, jewelng the trees, and it is summer. Then come the blue and white and lavender phlox, with marsh marigold and

(Continued on page 60)
THE ROSE GARDEN of TWO POPULAR ARTISTS

Like Most Famous Artists and Literary People, the Leyendecker Brothers Find a Goodly Share of Inspiration in the Surroundings of a Quiet Country Home

Most of us have a lively curiosity as to the surroundings in which artists and literary people live and move and have their being, and from which they derive their inspiration. In probably a large majority of cases these surroundings are quiet country homes, set amidst gardens and trees, in the calmness of free air and open skies. That gardens should have so prominent a share in the products of brush and pen is an added proof, if any were needed, of their essentiality to humanity.

It may sound like a movie hero popularity contest, but—who is your favorite magazine cover artist? If we were to hazard a guess, we would think of just one name: Leyendecker. Whether “F. X.” or “J. C.” is quite immaterial, for these two brothers hold jointly and singly a unique place in the illustrative world.

The Leyendecker brothers’ home is at New Rochelle, New York. Below the house, and reached directly from the broad terrace, a semi-sunken rose garden fills the view. Bricks laid in herring-bone design form the paths, and there are borders of green turf about the bushes. Cedars, spruces and pines are the immediate surroundings of the garden, while taller growing oaks and other deciduous trees give solidarity to the background.

From the terrace steps to the stone bench and wall at the opposite side, the garden is a delightful spot in which to idle away a fragrant June dusk. Quite different is its atmosphere then from what it is in the early morning, when shadows still hover over it and the night’s dew clings to the delicate reds and pinks and whites of the blossoms’ petals. Yet whatever the hour or light, the garden’s influence on its owners’ work can never be denied.

There is none of the traditional attic bedroom atmosphere about the studio where Francis X. Leyendecker does his work. Space, light and a pleasant garden without—these are his surroundings.

No garden can be completed without a proper background. Looking down from the terrace, the view terminates in a setting of cedars with deciduous trees behind.
A LITTLE PORTFOLIO of GOOD INTERIORS

In San Pietro at Perugia was found the inspiration for th's music room in the Baldwin residence at Mt. Kisco, N.Y. The walls are old gray plaster with window openings and gallery brackets decorated in the Italian manner. Old choir stalls line the walls. The roof is supported by heavy painted oak trusses. A musician's gallery is at one end. A famous set of tapestries of the Trojan War is hung on one wall, and from the gallery the flags of the Allies. Doors are of carved walnut and American walnut comprises the other woodwork. Benjamin Wistar Morris, architect. John Hutaft, decorator.
Mauve, rose and amber is the scheme in the boudoir of Miss Anne Meredith, New York City. Under-curtains are pink gauze and over-drapes light rose taffeta with an inserted ruffle and piped with amber. Shade, yellow and rose chiffon; rug, mauve. The linen is a French design in mauve, amber and rose. Walls and furniture deep ivory. Agnes Foster Wright, decorator

The end of the living room in the residence of Courtlandt D. Barnes, Esq., Manhasset, L. I. (See pages 24-25) is shelved to form a library corner. A Sheraton cabinet with glass doors and clock, a unique piece, graces one side of the room. The walls are paneled and painted in ivory. Peabody, Wilson & Brown, architects. Schmitt Bros. were the decorators.

In the placing and appreciation of a good piece of furniture the background plays an essential rôle. It must be relatively as dignified as the furniture, yet not so pronounced as to distract. In addition, the wall should afford a silhouette value for the furniture. Lee Porter, decorator.
The dining room of the apartment of Mrs. Ronald Tuttle, New York City, which opens on the living room shown on page 27, has walls of light green and delicately designed black lacquer furniture. Curtains and portieres are linen pink and American Beauty edged with a jade green taffeta that matches the gauze of the under-curtains. The decorator was Agnes Foster Wright.

The living room of the J. S. Phipps cottage, which is shown on page 13, has a background of ivory walls paneled with molding and covered with canvas. An upholstered fireplace bench takes the place of the usual davenport which, in this room, is against the wall. There is a pleasant and convenient disposition of small tables. Peabody, Wilson & Brown, architects.

Harmony can be readily found in any furniture group by regarding the source of the various objects. In this grouping by Lee Porter there are decided affinities between the painted Italian table and chairs, the richly embroidered Italian brocade and the old ivory of the Italian alabaster vases.
PLANTING
THE DECIDUOUS TREES
AND SHRUBS

General Principles of Arrangement and Specific Details of Varieties, Combinations and Groupings

ELIZABETH LEONARD STRANG

For an immediate effect under try ing conditions of soil, exposure and climate, deciduous plants are to be preferred to evergreens. In summer, they furnish luxuriant masses of green, flowers, and fragrance; in autumn brilliant coloring and fruits; nor are they devoid of interest in winter, for vari-colored twigs and persistent fruits give as much cheer as the slower growing and doubly expensive conifers. The choice of deciduous material for winter effect is of more importance than is ordinarily supposed, because the texture of the twigs, whether coarse like the Physocarpus or fine and glossy like the Spiraea Van Houttei, will make a vast difference in the aspect, particularly if it is impracticable to mingle evergreens with them.

Having decided upon deciduous planting as the scheme of a particular problem, the choice lies between trees and shrubs. The former are planted for shade, in avenues, as street trees, or in groups on the lawn; for the beauty of their flowers or foliage; for a utilitarian purpose like fruits or nuts; to blot out an unpleasant outlook; or to form accents or high points in massed shrubbery.

Shrub Arrangements

Shrubs should be used in masses, though occasional specimens are appropriate, such as the lilacs flanking the entrance gate or the syringa or fine Physocarpus sup{)osed, because the texture of the twigs, and glossy like the Spirxa Van Houttei, make a decisive effect under suitable circumstances, and are amenable to clipping. The former is much more effective than the latter, and particularly if it is impracticable to mingle evergreens with woodsy and syringa, pruned back to encourage a dense growth. In front of the poplars the fine textured Stephanandra and Spiraea Van Houttei contribute to the garden's frame of verdure, while the service entrances are almost entirely concealed by arching privet. The flowering trees used as accents could be pink crabs or cherries, standard lilacs or snowballs, or specimen white dogwoods. The beds are edged by a low clipped hedge of Japanese barberry, with higher accents at the corners of Spiraea Van Houttei. Both of these shrubs are very amenable to clipping. The former is much used in regions where box is not hardy, and where the expense of an evergreen edging is

views. It is not necessary that each part of the border shall be graded down in three heights, tall, medium and short, as is sometimes advocated. This tends to stiffness, but it is decidedly important that all leggy or unga\ntly plants shall be faced with smaller shrubs whose foliage grows closely down to the ground. Finally, having carefully selected and arranged the plants according to form, something attractive should be included for each season of the year, from the puzy willows and Cornus mas of early spring to the witch hazel of late autumn or the golden barked willows and hawthorn berries of winter.

The second type of massed shrubbery planting to be considered is on the country place where a high degree of polish is neither necessary nor desirable. This affords a delightful opportunity of creating informal woody plantations of mingled trees and shrubs. It properly done it need not be limited to wild sites, but may be introduced in suburban or large city places. However, it requires greater art in its execution than the first type, since the average gardener in his zeal to have everything tidy, spots the holes for informality by sharp edges of turf and too much clipping. In this kind of planting the trees are set close together as they are found growing in nature, even though to do so hinders their best individual development. There is no attempt to have an unbroken wall of foliage, but the effect is more mixed, twiggly, and open, with deep shadows and leafy undergrowth. No definite bed line is desirable, but this merging of turf with shrubbery is always a difficult problem to handle, since it entails endless labor in keeping grass and weeds away from the base of the shrubs. In the real country the grass growing long will not look out of place, but in places where greater neatness is desirable, wild violets will luxuriantly clothe the base, clove violet choke out all undesirable undergrowth.

Formal Uses

Still a third way of using shrubs or small trees is in an architectural way in the formal garden. An example of this is shown in the lower plan on page 39. A close hedge of Lombardy poplars 15' high across the end, entirely shuts off a view of some high apartment buildings, while the neighboring houses at the sides are screened by luxuriant green masses of honeysuckle and syringa, pruned back to encourage a dense growth. In front of the poplars the fine textured Stephanandra and Spiraea Van Houttei contribute to the garden's frame of verdure, while the service entrances are almost entirely concealed by arching privet. The flowering trees used as accents could be pink crabs or cherries, standard lilacs or snowballs, or specimen white dogwoods. The beds are edged by a low clipped hedge of Japanese barberry, with higher accents at the corners of Spiraea Van Houttei. Both of these shrubs are very amenable to clipping. The former is much used in regions where box is not hardy, and where the expense of an evergreen edging is
prohibitive. It must be trimmed at least once a week in summer if it is desired to keep it as small as 1’ high. In larger and more intricate formal beds the formal beds may be agreeably
Spiraea outer hedge may be of lilacs, althcas, or Harrison’s Yellow rose. Aside from Deutzia Lemoinei, Ahelia flowering shrubs like the snow has obliterated the design of the beds. baceous plants, they give a sense of height and and shrubs comes the intelligent choice of va­ form to the garden in the winter months when

It is surprising how many attractive combina­tions of deciduous plants are seen when one is on the lookout for them. In March or April, the feathery green of the larch with the blood red blossoms of the swamp maple and the snow white of the shad-bush; in May purple lilacs with a facing of pink flowering almond, yellow and orange Azalea mollis with purple wisteria and lavender German iris, or the luxuriant white mass of the Japanese flowering dogwood, with compact fragrant clusters like large Mayflowers; Cornus Kousa, or Japanese flowering dogwood, appearing later than the native variety, with petals pointed instead of indented. In summer there is Potentilla fruticosa, a low shrub whose yellow flowers appearing in July resemble tiny single roses; golden Hypericum; and Koelreuteria paniculata, or varnish tree, whose graceful compound leaves are topped by clusters of small yellow flowers lasting for nearly a month in midsummer.

**Special Combinations**

**Choice of Varieties**

After a study of the arrangement of the trees and shrubs comes the intelligent choice of va­ rieties. One usually begins by deciding to avoid all the hackneyed suburban combina­tions. This is a wise thing to do, for the bar­ berries, spireas and honesuckles are much over­used. There is, however, a sound basis for their use; only as they flourish where the more unusual shrubs languish and die. But many other plants are equally easy to grow and people should be educated to their use, which may be in combination with the proved standbys, to give variety and originality of effect. The finely cut foliage of the Spiraea Thunbergii is lovely in the fall, as it flashes pink against the dark bronze-red of a Vi

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**PLANTING LIST FOR WOODY BORDER**

<table>
<thead>
<tr>
<th>TRESS</th>
<th>SHRUBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Laurus nobilis, 1 plant. 3’ apart.</td>
<td>9. Anemone hupehensis, 3 plants. 3’ apart.</td>
</tr>
<tr>
<td>2. Cornus sericea, 2 plants. 3’ apart.</td>
<td>10. Chimonanthus praecox, 5 plants. 2’-3’ apart.</td>
</tr>
<tr>
<td>3. Populus tremuloides, 5 plants. 3’ apart.</td>
<td>11. Prunus necalitica, 1 plant. 2’-3’ apart.</td>
</tr>
<tr>
<td>4. Cornus stolonifera, 1 plant. 3’ apart.</td>
<td>12. Prunus spinosa, 1 plant. 2’-3’ apart.</td>
</tr>
<tr>
<td>5. Aesculus parviflora, 4 plants. 3’ apart.</td>
<td>13. Rhododendron catawbiense, 1 plant. 2’-3’ apart.</td>
</tr>
<tr>
<td>6. Cornus alba, 3 plants. 3’ apart.</td>
<td>14. Spiraea Van Houttei, 1 plant. 2’-3’ apart.</td>
</tr>
<tr>
<td>7. Cornus alba, 3 plants. 3’ apart.</td>
<td>15. Spiraea Van Houttei, 3 plants. 3’ apart.</td>
</tr>
<tr>
<td>8. Cornus sericea, 1 plant. 3’ apart.</td>
<td>16. Cornus sericea, 1 plant. 3’ apart.</td>
</tr>
</tbody>
</table>

**PLANTING LIST FOR THE FORMAL GARDEN**

<table>
<thead>
<tr>
<th>TRESS</th>
<th>SHRUBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Prunus nippon var. John Ritchei, 1’-2’</td>
<td>9. Malus Schrilekii-ri, 1 plant. 1’-2’</td>
</tr>
<tr>
<td>2. Malus Schrilekii-ri, 1 plant. 1’-2’</td>
<td>10. Spiraea Van Houttei, 1 plant. 2’-3’</td>
</tr>
<tr>
<td>3. Malus Schrilekii-ri, 1 plant. 1’-2’</td>
<td>11. Spiraea Van Houttei, 1 plant. 2’-3’</td>
</tr>
<tr>
<td>4. Malus Schrilekii-ri, 1 plant. 1’-2’</td>
<td>12. Spiraea Van Houttei, 1 plant. 2’-3’</td>
</tr>
<tr>
<td>5. Philadelphus coronarius, 1 plant. 1’-2’</td>
<td>13. Spiraea Van Houttei, 1 plant. 2’-3’</td>
</tr>
</tbody>
</table>

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*Continued on page 54*
A COLONIAL HOUSE SUCCESSFULLY RESTORED

Both Fabric and Feeling Have Been Preserved in this Connecticut Home of a New York Architect

LEMUEL FOWLER

It is not surprising that an ever increasing list is available of Colonial houses that architects have restored for their own use. The latest name on the list is that of Herbert M. Baer, an architect of New York City, who has recently completed the restoration of a house dating from 1750 or thereabouts, located in Westport, Connecticut.

Consistent restoration is difficult at all times and it must be said that Mr. Baer has succeeded in the task better than many of his contemporaries have, somewhat because his find was a good one at the start.

A Colonial house may be genuine and eminently respectable, but it may never have been beautiful, like a George IV sideboard which is clumsy and ugly enough to throw one into a fit of hypochondria. There is more genuine, antique furniture of this ill-advised period knocking about than there is any demand for, and it can be picked up at regular bargain prices. It never was beautiful, and is still less so now.

Architecture's Dramatic Note

Luckily, in one way, there are lots of people who, far from discerning the dramatic note which I claim to be the secret of good architecture, cannot even distinguish between good and bad lines, proportions and the dynamics of color. They are the people for whom are written such helpful books as "How to Appreciate Pictures," "How to Listen to Music," and — yes, Ovid's "Art of Love." Not hopeless, but lacking in the necessary technical groundings of their chosen avocations, groundings that are usually intuitive, and need no special training. Devoid of all graciousness, as it is, the George IV furniture yet deserves an asylum, if it be genuine and respectable, and finds it here. Luckyer, however, are the circumstances in the case of an architect. Mr. Baer discriminated in selecting a truly beautiful old-timer upon which to operate for his professional recreation—beautiful always it must have been even during its most lamentable vicissitudes, and under the worst aspects it ever wore.

Like a valuable piece of furniture of the Chippendale period, which has been neglected and is sadly out of repair, the restoration of an old house requires judgment. Mr. Baer was content to restore, and stop. This requires self-control. He added the extension to the left, which might just as well have been added toward the close of the 18th Century had the requirements of the first owners demanded more room — more "ease, elegance and hospitality" in the words of Eliza Southgate in her delightful "Letters." But if Mr. Baer has amplified, it has been so cunningly done, that it is difficult to spy where. It is all in the vernacular of genuine 18th Century work.

Good and Bad Restoration

Many designers have discovered, to their confusion, that the knowledge of what makes the restoration of a Colonial house or the reproduction of one good or bad, is not a matter of luck, any more than it is a detail of architectural knowledge to be casually picked up when needed. The original Colonial architect knew well how to get his dignified effects with no loss of homeliness and with no extravagance of material. To the Colonial practitioner architecture did not mean the use of a number of well-known hackneyed details to be used time and time again in the most log-cared fashion, but it meant a certain stern simplicity and dignified leisureliness, a careful eye for sensible design and well-considered form and conscientious construction that is not always understood, it is said to say, by the designers of the present time.

Certainly you have noticed in visiting such monuments of Colonial architecture as Mt. Vernon, the Longfellow house or the splendid old houses in Salem, or Portsmouth, that the successful Colonial house is not in any wise elaborate but rather sternly simple. The suc-
cessful Colonial house, the one you remember longest, is not one that stands at the roadside and bluntly proclaims its qualities of having Colonial details upon every available square foot of the structure, but it is the unassuming one that stands back among great trees and is surrounded by flowers and vines and perhaps contains no single detail that you ever saw or ever heard or imagined having been used in any house of the authentic Colonial period.

As It Was Found

At the time of its purchase, the exterior of Mr. Baer's house was encumbered by many additions that had been put in place by generations of farmer owners to whom strictly utilitarian considerations occupied a much more important place than any thought of architectural continuity or faithfulness to any esthetic laws.

In spite of this, you will agree that this house now carries with it as convincing an atmosphere of genuineness as a house may conveniently possess. Careful study of the photograph reproduced here shows us that in order to get this Colonial atmosphere, it was not necessary to go out with a pencil and rule and make an exact copy of an old example. Too often the copy lacks the convincing spirit of age that this house so distinctly possesses, for the simple reason that the copy lacks the sturdy truthfulness of construction and those qualities of virile resourcefulness that the designers put into the original product.

To design a Colonial house successfully assumes that the designer possess some of that Colonial feeling. The "doing" of Colonial (in modern practice) too often completely ignores any possession, even the smallest, of those qualities. But Mr. Baer's house shows the superintendent of its restoration to be the fortunate possessor of those desirable qualities.

Restoring or designing in Colonial is a little understood art. A well-known Colonialist once explained that he had no use for the many excellent text books that have been published on this style, because he had Pepys Diary always on hand and numerous volumes of 18th Century letters and memoirs, all of which he considered were the best guides for the acquisition of the feeling and spirit of the age in which Colonial work was produced.

This certain feeling which makes you sense that here is something unusual in the way of fine old houses, is all secured by refraining from copying and reproducing time and again the forms and details that the Colonial builder and designer produced. It is obtained through the more difficult task of copying the Colonial point of view and designing in the light of the knowledge gained thereby.

Mr. Baer seems to have understood all this and then, too, in addition to all that, it is also true that he seems to have been especially fortunate in the important matter of entourage, the lay of the ground, and the disposition of some venerable trees.

You cannot simulate the irresistible tranquility and twilight of great age with saplings, a few two-year-old shrubs, a lawn mower and some crushed blue stone for the walks. You cannot induce a comfortable breakfast feeling with the typical setting of a commuter's home and the knowledge that everything depends upon one making a certain train.

The Illusion or Ease

The existence that is suggested by most suburban homes to-day, is one of hurried nervousness and restlessness while the Colonial house suggests an opposite condition of things. And if there is one desideratum, which I may say is the sine qua non in every restoration of the Colonial house, it is the atmospheric illusion which pervades the whole picture, that one's time is still a little one's own to be consecrated to a little homely charity.

Mr. Baer, if I am not mistaken, does not rush for a train that "gets him in" at 8:58. Unless all the indications of his house are false, he takes a later train and comes in to town in a very leisurely manner on one that arrives nearer 9:25.
MIRRORS and MIRROR FRAMES in THREE CENTURIES

The Curve of Furniture Development is Marked by the Design of Renaissance, Baroque, Rococo and Neo-Classic Mirrors

COSTEN FITZGIBBON

The story of mirrors as furniture and as factors in decoration begins in the 16th Century. As furnishing and decorative adjuncts they reached the climax of their development in the 18th Century. As imposing expanses of glass they attained a size in the early 19th Century that sometimes dwarfed the decorative significance of their frames. Both periods are well worth the study of those who are interested in interior decorating.

Certain frames are so adjustable that they may be used almost anywhere with equally happy effect. Others, again, have such pronounced characteristics that they demand careful consideration on the score of the principles of correspondence and analogy of line.

One thing is plain: mirror frames echoed faithfully the progress of evolution in the great cycle of style development as manifested in its successive phases—Renaissance, Baroque, Rococo and Neo-Classic, followed by the Directoire and Empire as subsidiary stylistic phenomena.

The size of glass obtainable governed the size of mirrors and, consequently, much of their decorative capacity. In the 16th Century sheets of mirror glass were small and the frames were minor considerations, so far as the space they occupied was concerned. Mirror glass was also precious and on the frames, therefore, were often lavished great care and expense. When precious metals, precious stones and cameos were not employed as framing accessories, the frames were of wood carved in high relief in motifs characteristic of the period, motifs that exhibited a strong architectural trend. Nearly all the glass at this time was made in Venice and Italy had prac-
Queen Anne mirror painted light green with Chinese motif in panel. Courtesy of R. H. Lehne

Baroque Details

It was not until the 17th Century, when Baroque influences had become firmly established, that the making of mirror glass prospered in France and England, and the making of mirror frames showed any distinctly national development in style. While the finer mirrors were still fetched from Venice, small mirrors, square or almost square, with bevelled edges, began to be made in England about 1615 and were set in wooden or in needlework frames. Some of these needlework frames were elaborately wrought in stump work. Slightly after the middle of the century the English mirror frame assumed more decorative import. Though most of the mirrors were still small, and all the larger pieces of glass had to be imported from France or from Italy, the embellishment of the frame elicited serious effort.

The Restoration Era

In the Restoration era some of the mirror frames were of richly wrought silver. In 1670 the establishment of the Duke of Buckingham's glass works provided England with a native supply of large glass and the making of decorative mirror frames thereupon received a great impetus. Grinling Gibbon and his school of followers curved frames in high relief or in the round, with ingenious and delicate undercutting, using the characteristic foliage, flower, fruit, and human figure motifs. Ribbon scrolls, angels, cockle-shells, strapwork and laurel wreathing also occasionally appeared. Walnut, pine or lime wood were the best materials.

Small square mirrors were often framed with broad ovolo moulded walnut frames, decorated with seaweed marquetry and surmounted by a shaped cresting. At the same time (the latter part of the century) not a few mirrors were framed with glass of a different color (often a deep rich blue) bevelled at the edge and set in metal mounts. These mirrors were occasionally in three divisions; the central section having a rising arched top corresponding in line with the hooded furniture.

The greater lengths of glass now obtainable made possible the tall Queen Anne mirrors with shaped tops. The frames were usually of (Continued on page 50)
In one corner of the grounds is the gardener's cottage. Who wouldn't be a gardener if he could live under such a delightful roof and sit out the dusks on such a porch?

The main house is a bungalow with wings that enclose a grassed court. This is the front seen from across the lawn. It has been placed with a nice regard for the trees.

The rear of the building shows the court with the living porch in the center and the little swimming pool in the foreground. The two end pavilions are sleeping porches.
The walls of the living room are paneled in antique oak and the ceiling decorated with a strap ornament in low relief. This combination of oak wainscot and old ivory ceiling is happy. A focal point is furnished by the carved limestone mantel. The rug is a neutral gray and the chintz covers and hangings are in black and yellow with dull reds.

The main entrance is an arched portico supported by delicate trellis panels. Vines which will be trained up these posts will help to complete the picture. From the portico broad flat steps lead down to the drive. This entrance commands a wide stretch of lawn.

Like the living room, the library is paneled in antique oak and has a mantel of limestone. Books, in set-in shelves, range down one wall. The rug is dull gray. A comfortable lounge is upholstered in old chintz which shows dull tones of mingled red and yellow.
A wrought iron standard done in polychrome colors holds a clear glass bowl suitable for flowers or for the ever popular gold fish. Iron standard, $10. Glass bowl 18½" wide, 2½" deep, $6.

**SEEN in the SHOPS**

Names of shops will be furnished on application or articles can be purchased through the Shopping Service of House & Garden.

A hallway telephone table and chair come in black lacquer with color decorations. Table and chair, $35. A telephone screen of silk with gold lace and silk fringe in colors of room, $12.50.

A new shape in marmalade jars comes in engraved crystal with solid silver top and spoon, 7½" high. $13.

Covered letter paper box and inkwell combined in any color desired, with gold decorations, $37.50. Desk pad to match, $10. Calendar, $10. Letter opener, $2.50. Mirror in tooled leather, 11" by 18", $38. Three branch brass candlesticks, dull green finish, $10 the pair.

The unsightly letter file has been made attractive by a covering of hand-tooled leather in mellow tones. $15.

A pie dish comes with mahogany base and silver rim, and with a pyrex glass lining, 9" wide. $10.

Practical casserole of pyrex glass with pierced solid silver frame and wooden base. 8½" wide. $27.
EVERY worker, whatever his or her particular field of activity, is entitled to the luxury of an occasional pause and backward glance over what has been accomplished. It is quite fitting, therefore, now that the season of active garden operations is all but past, that we look for a moment at just what the War Garden Movement has amounted to.

Government officials recently estimated that 1918 saw the planting of 10,000,000 home gardens. These figures are conservative, as it would obviously be impossible to make any accurate summation up of an activity so widespread and of so individual and private a nature. There is no doubt, however, that if there is any error in the Department’s estimate it is on the lower rather than the higher side. Specific examples show how the garden movement has grown during the last few years. Before the war, so says the garden leader of the District of Columbia, there were not more than 5,000 gardens in the Federal district which contains the capital of the country. Now there are 28,000, including school gardens, with a decided increase in 1918 over 1917. Chicago had 483,000 gardens during the past season, 140,000 of which were home gardens, 90,000 children’s gardens, and 288,000 community gardens. The people of Oklahoma City cared for more than 12,000 gardens in 1918.

Farm and Industrial Gardening
It is not by any means to be assumed that the city gardeners and the suburban dwellers were the only classes who heeded the national call to “raise your bit.” To be sure, the county agent of Oswego County, N. Y., states that the majority of the farmers in his district have not had gardens and that much of the effort toward more and better home gardens should be expended on the farmer rather than on the city man; but this condition does not appear to be universal. In the South, for instance, more than 315,000 new gardens were started last year through the efforts of farm demonstration agents. This figure does not include the many gardens established as an indirect result of the work of the Department of Agriculture.

Of perhaps even greater significance is the large amount of gardening which has been done through the co-operation of industrial enterprises. Many of the great lumber and cotton mills of the South have encouraged their employees to establish home gardens, even going to the extent of furnishing the land and the plowing, and allowing time off with pay for the planting, cultivation and harvesting of the crops. In Bibb County, Alabama, mine companies furnished land, seed and fertilizers to their employees. In Calhoun County, the same

The fall clean-up is a garden necessity. All the rubbish, dead stalks, etc., should be burned

Fall preparation of the ground is an excellent plan, resulting in better soil conditions next year

Boards placed along the parsley row will hold enough dead leaves for winter protection

State, home gardeners collaborated effectively with the military authorities at Camp McClellan, Anniston, in growing food for the camp mess. Figures from Mobile show that the city had 4,000 war gardens.

On many railroads, too, especially in the South, the unused portion of the right-of-way has been given up to gardens cared for by section hands and construction gangs. There has been a decided movement for the establishment of fall gardens and even for all-year gardens where there is a long growing season, and the “fall food acre” of the South has been a direct result of the Government’s campaign for increased home food production.

The Permanency of Garden Interest
These facts are significant as an index of activities throughout the Union. The most hopeful aspect of the gardening situation, according to those department officials who have expressed an opinion, is their belief that the home and community garden has come to stay and that those who have undertaken the work in a war-time measure will continue it after victory has been won. That such permanency will prove to be a fact is our firm conviction, and that those who have undertaken the work will hold upon our souls and feed them as well as our physical bodies.

We may look forward with confidence, then, not only to next season’s activities with wheelhoe and seed packet, but to those of many seasons yet to come. Our work will not be limited to our own benefit; those who come after us will feel the effect of it in no small measure. In thousands of homes, these war times, are being laid the foundations of a love for growing things that is sane and sure and enduring. Ensuing generations will build upon them structures that nothing can shake. Our war gardens, begun in necessity, will become the outward sign of a deep and wholesome idealism.
November

THE GARDENER'S CALENDAR

Eleventh Month

SUNDAY  MONDAY  TUESDAY

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

4. Potatoes, the principal crop of this season, should be planted so as to have the harvest in the middle of the month. The potatoes should be thoroughly cured and planted in thickly. The potato blight is heavy again this season. These plants often suffer from frost of maturity.

5. Fall is the best time for any extensive transplanting of trees such as pines, tulip, maple, and birch. The roots should be taken up and put in a cool cellar. The trees should then be transplanted outside or placed in a cool root cellar or room.

11. After the frost has killed the last of the season's crops such as corn, beans, turnips, etc., the roots should be pulled up and the tops cut off. Then the roots can be carefully dug and placed in a cool dry place. Heavy mats will be needed for the winter. These plants will not be ready before fall.

12. Decorative plants such as chrysanthemums, coleus, and heliotrope, should be kept thoroughly dry. These plants are now in great demand, especially for强迫 them by them. They can be dug and placed in an open root cellar or root room.

13. Evergreens of the native leaved kinds whose foliage will be killed by frost should be covered with burlap until the late snow. Such material is required for this purpose. This practice will surely be necessary to keep the evergreens alive through the winter. The outside of New Hampshire is covered with burlap, and it is thought that this will protect the trees perfectly.

17. Strawberries may be set out in the fall, but they must be given shelter from the winter. These plants will not do well in the open ground until spring.

21. The autumn plowing of the vernal bandage type such as turnips will be needed. These crops will be ready for harvest in the middle of the month.

26. Most of the evergreens should be dug now. This is still the best time for this purpose. The burlap should be carefully wrapped around the roots of the trees to protect them from the winter. The burlap should be tied in place with twine every fall in order to prevent the evergreens from being blown away in the wind.

27. After the falling snows have covered all but the hardiest of the hardy perennials, these plants should be covered with burlap. This is the best method of covering standard races. These coverings are applied on the plants in the ground to prevent cold from reaching the hardy perennials and to turn the winter into a mild one even though it is dry outdoor during winter.

30. The ground frosts may be expected with the exception of the very northern sections. This is the best time for removing the flowers and other hardy plants from the garden. These plants may be left out until the early spring.

T HIS automobile idea's might be hard on the business of us horse doctors, even out here in the country. Seems like they want to use so many horses to try and keep the horses moving around and think. When you come home summer days as long as he can do it because he's lazy, of course the best idea is to let the horse sit and let the owner do all the work.

—Old Doc. Lomax

THE GARDENER'S CALENDAR

Wednesdays

This advertisement is a quarterly one. A trench may also be utilized for cold weather storage of dahlias.

Fridays

A clean-up before snow flies is important. When the trash is piled it should be burned to destroy insect eggs, larvae, etc., which would otherwise survive the winter.

Saturday

There is still time for the last fall planting and deadening.

Good heavy mats will be needed for the winter vegetables. Frames to protection hardy vegetables may be grown all winter.

Lay the cabbage, cabbage, cabbages, and all other hardy vegetables in a dry outdoor trench and cover them.

A trench may also be utilized for cold weather storage of dahlias.

Preparation of rich beds for next spring may be done this month.
The illustration shows a Seamless Axminster Rug, which in texture, design and coloring, closely follows the well known French Savonnerie weave.

SEAMLESS AXMINSTER RUGS
Of Decorative Character

These distinguished looking Rugs represent the finest product of a leading American Textile manufacturer, and are admirably adapted to the requirements which formerly were met by the most expensive Floor Coverings imported from Europe.

Our Seamless Axminster Rugs are available in any coloring and design, up to 30 feet in width. Appropriate effects for any room are obtainable within a reasonable time and at moderate cost.

Full particulars and samples sent upon request.

W. & J. SLOANE
RETAIL CARPET DEPARTMENT

Interior Decorators  Floor Coverings and Fabrics  Furniture Makers

FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

Washington, D. C.  San Francisco, Cal.
Furniture of Character
At No Prohibitive Cost

The Furniture which graces the well-appointed American home of today echoes a silent yet eloquent tribute to the cabinetmakers of olden times.

Those original pieces which happily have survived the passing of centuries furnish inspiration for such admirable adaptations as may be found in the Twelve Galleries of this establishment.

Here one may acquire, within a modest expenditure, groups and single pieces for the formal as well as informal rooms—Furniture which will impart to its surroundings decorative distinction, fulfilling withal the function of utility so often absent in the "antique."

Here also are available hand-wrought facsimiles of rare old Furniture, embodying the very spirit of those leisurely days when the master carver took rank with the painter, the sculptor and the architect.

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

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

Baroque — William and Mary — small square, 3' x 3' x 1' frame with seaweed marqueterie. Lehne

Baroque — William and Mary — small, square, 3' x 3' x 1' frame with seaweed marqueterie. Lehne

Mirrors and Mirror Frames in Three Centuries

(Continued from page 43)

Influence of Large Glass

Once the large glass was available in quantity, the decorator was not slow to use it to full purpose and empanel it in walls. A contemporary description of the dining-room at Chatsworth tells us that at one end was "a large door all of Looking glass in great panells all diamond Cutt. This opposite to ye doores that runs into ye drawing room and bed chamber and Closet so it shows ye rooms to Look all double. Ye Dutchmen's Closet is wainscoted with ye hollow burnt japen, and at Each corner are peers of Looking glass. In all ye windowes ye Squares of glass are so large and good they cost 10s. a panel."

"Diamond Cutt" means the shallow cutting of leaves, flowers, scrolls, stars, sun rays and similar devices with which the heads of mirrors were adorned. From empaneling mirrors in walls and doors it was only one remove to empaneling them in cabinetwork, and from the last quarter of the 17th Century onward this became a common and highly effective practice.

The early Georgian mirror frame, walnut veneered and parcel gilt or finely figured walnut veneer or of laquer and gold. Oftentimes the upper section of the glass was embellished with some simple and shallow-cut device. Another ornamentation was to paint on the under side in reverse, Chinese figure, goda, and tree and bird devices in vivid colors. This usage continued till after the middle of the 18th Century. It was also a common practice to make the frame enclose two areas, the lower and large section being for the mirror, while the upper section was reserved for a decorative painting.

Influence of Large Glass

The Rococo Mode

A singular unanimity of design seems to have characterized mirror frames in the period of Rococo influence, both in England and on the Continent, with a single exception. That exception was the Anglo-Chinese phase of which Chip.
Mr. Hutaff assisted in the design of most of the Interior Woodwork in cooperation with the Architect, and was largely responsible for the design of all Decorative Painting, Furniture and Hangings in consultation with the Architect. Mr. Hutaff cooperated with Mr. Morris in the design of nearly all of the Interior Finish and Furnishings, and executed most of the important Woodwork Metalwork and Furnishings, except the Tapestries and Rugs.

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Mirrors and Mirror Frames in Three Centuries

(Continued from page 50)

pendant, Sir William Chambers and Johnson were the chief exponents, a phase in which gymnastic, rustic bouquets, styalites, mandarins and umbrellas and birds were the distinguishing properties. This phase was a part of the Rococo episode because it was strongly influenced by Rococo principles and because the fresh burst of passion for Chinoiserie was a part of the revolt against Baroque formality.

Other than the Chinese creations, Rococo mirror frames in England and France, in Spain and Italy, displayed the same waving vegetable forms, the same irregular shell motif, the same counterposed curves, and the same studied avoidance of straight lines. Many of these frames are graceful and delicate and need only consistent environment to call forth their charm. In France it was a common practice to empanel a number of mirrors in the walls of a room and to surround them with small decorative paintings enclosed in the head of the framing.

Neo-Classic Designs

Again, in the Neo-Classic period, we find a strikingly remarkable unification of spirit, the spirit of reawakened classicism, but a diversity of interpretation of this classicism, in the Rococo period. In England the Brothers Adam made a deliberately formal use of mirrors in their schemes of decoration and designed emphatically architectural frames and divisions, accompanied by all the well-known "trade-marks"—fluting, urns, medallions, paterae, ovals, fan rays, sphinaxes, grotesques, rosettes—and oftentimes hung swags and drops ofrolling flowers over the upper reaches of the glass. They also made frequent use of vertical and horizontal oval shapes and of octagons.

Although the gilt mirror frame was in high favor, it was by no means universal. Frames were gesso coated and then painted in the soft hues and cream tones, prevalent at the period, and decorated with devices in gilt or color. A special feature was made of painting decorative mirror heads which might either be in full color, in the manner of Pergolesi or Angelica Kauffmann, or in soft monochrome with classic figures in a medallion or other formal composition, drawn in the manner of Flaxman or Lady Templeton. Or, again, the mirror head might merely contain a graceful little pichyrama in the arabesque. Later in the century, mirror heads were frequently painted in reverse in gold, white and black, sometimes with a diapered ground, while the principal design was encircled in a circle, octagon or medallion. In some instances, especially in the case of large mirrors, classic designs similar to those by David were executed in monochrome.

Besides painted frames, other alternatives to gilt were satinwood and mahogany. The latter, especially, continued popular throughout the century and occurred plain with silhouetted shaping at the top, carved, or carved and parcel gilt, not only in designs that were suggestive of Sheraton inspiration, but also in designs that were clearly reminiscent of the earlier part of the century. This was particularly the case in America.

While the Neo-Classic spirit was powerful enough to keep mirror frame styles in England and on the Continent in virtually the same channel of expression, several local forms of peculiar individuality deserve a special note of recognition. One of these was the Spanish Bilboa mirror. It was strongly architectural in its marbled compensatory composition, with pilasters at the sides and an entablature at the top. Generally a surmounting medallion in gilt with a colored ground and a device of classic figures, some suggesting feature of the same attaining simplified interpretations that retained classic dignity and restraint, but managed to eliminate awkwardness and acquire a peculiarly intimate and domestic character.

Directoire and Empire

The Directoire and early Empire episodes were pure lessons. A copied a notion in England, in Italy, in Spain, and in America, so there is a striking similarity between the frames executed in those styles in all the countries. During the ascendancy of the Directoire influence, previous forms were attenuated and simplified and the spirit of austerity aimed at was well represented by the rigid classicism of the monochrome mirror heads wrought in David designs.

Under the Empire style a spirit of robust ostentation controlled all design, placing about equal emphasis on stability and heavy classicism and upon military attributes in impressive groups. Vigorous, imposing lines and plentiful gilded gorgeousness held the foreground and the chief aim of art seemed to be to express ideals of opulence and physical might. This expression was carried out with as much decorous grace as possible. One admirable example of this was particularly seen in the large round convex girandoles with spread eagles and military trophies and plumes.

The alternative to gilding was mahogany with plentiful gilt or brass mounts to enrich it. A coping alint of black molding was also often used in conjunction with the gold.

Many of the mirrors were large—larger than single sheets of glass had ever been before—and when there were decorated mirror heads that were large, too, and of either classic or military provenance. The small vertical mirrors in mahogany frames that were so plentiful in America at this period, and are still to be found in considerable numbers, had, however, architectural or landscape subjects, painted in reverse in polychrome, and echoed in a humble way the more splendid conceptions of the French designers who devised the style in compliance with Napoleon's beho"
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**Inside the House With the Green Door**

**Planting the Deciduous Trees and Shrubs**

(Continued from page 39)

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Guiana. The plainness of the wood is relieved through the judicious use of decorative hardware. At the right is the library with its overhead balcony. The entire side is occupied by a built-in bookcase, corresponding with the door and trim, and balanced by rare old chests of foreign make and chairs with tapestry coverings that lend themselves admirably to the completion of the interior decorative plan.

Directly opposite this room is the drawing-room with its wonderful old 16th Century furniture, including a desk and chests of Spanish workmanship, ornamented with carvings and exquisite wrought iron. The living-room has a cien stone fireplace with soft gray-brown lounge settles on either side lightened by a rare bronze flower stand. The music room occupies the fourth corner. Here rich pieces of Spanish silk are used for coverings for the radiator and piano give a homelike atmosphere.

Continuing with the hallways and extending throughout the entire lower floor, we find a happy mingling of odd details that formulate harmoniously with the atmosphere. The dark tiled floor with its rich Oriental coverings is accentuated by the peaceful tones obtained by the plaster walls, which form a charming background for the rare Spanish fabrics and foreign furniture. Not a modern piece has been advantageously used as coverings for the radiator and piano, as its hard, unbending texture lends itself admirably to the rich pieces of furniture.

A touch of daintiness has been given to one of the rooms on the third story, where a whole set of unusual painted furniture has been advantageously placed. The dark green background is illustrated with medieval medallions in soft contrasting tones and vividly brought out by an inlay of varied colored wood. This set comprises a bed, table, bureau, commode, day bed, and small chairs. The plaster has been treated with a light green touch and is emphasized by the soft draperies which lend themselves admirably to the color tones.

---

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The Popularity of the Rag Mat

(Continued from page 27)

shade and color we find a direct resemblance to the French products. No doubt much of this is due to the fact that only a small amount of bright colored cloth was available in New England for decorative purposes. So limited was the supply that "leftovers" were carefully saved to be used in the small areas. This led frequently to the combination of different shades and blendings with other colors of the same weight, which had to be utilized for economy's sake in the composition of even one single flower. As an example of this consider the rug at the bottom center of page 26. It has that pronounced feeling which was evident during the Louis XV period.

Before purchasing a rug make sure that it is worked in woolen cloths, for they are much more apt to hold the color than cotton. Then, too, they have the advantage of not soiling as quickly as cotton.

Many owners pride themselves on the ownership of a shrived hooked rug, but do not realize that it can be used harmoniously, as can most of the older hooked products, with old English woodwork. These old examples have taken on with years a subdued tone that gives them unusual beauty. Restraint, which was one of the characteristics of the furniture of this period, is markedly brought out in many of New England's hooked rugs. They are quite different in effect from the Oriental products, which generally are so bold and crude in design that they detract rather than add to a decorative scheme.

In the old rugs the loops were very symmetrical, but later rugs show irregular clipping, which makes them much softer in texture. This helps the expert to determine the age of a hooked rug. In addition, he judges them by the fact that years ago the patterns were crude, home-designed and lacked the brilliance of coloring and artistic picturing found later on.

To the average eye a rug is simply a

(Continued on page 58)

Birds and animals furnish interesting motifs to the makers of old hooked rugs. They are suitable for the children's rooms.
Remember Last January

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The Popularity of the Rag Mat 

(Continued from page 56)

rug, but to the expert there is as much difference as in a painting. Weavers show individual characteristics as did various artists. Careful study is necessary to understand these differences so that one can tell by sight and feel the make and history of a hooked rug.

Often these rugs are made by combining hooked rags and yarn. This gives added variety and softness to the finished article. Many of the hooked rugs resemble in design and coloring the old needlework used in William and Mary and Anne furniture. Hence they are eminently suitable for use in a room which is furnished in this style. They are also suitable with Spanish furniture, for rag rugs were not uncommon in Spain. The Spanish hooked rugs generally had a fringe known as "spaced edging"—an alternating color binding. Most Spanish rugs therefore have a touch of bright yellow either in design or fringe. These are not made of cloth, cut into strips as were the New England rugs, but yarn, the loops being far apart and seldom cut. The design is generally primitive, rectangular, such as conventional birds, trees or strongly Moorish patterns.

Summer Thoughts in Winter

(Continued from page 34)

How well Walter Pritchard Eaton has said for us who live the year round in the country that Spring does not, as many people think, begin with apple-blossoms; but when its bagpipes, like those at Lucknow, "were heard far off and far away." When the little frogs pipe, the hard water of each warm pool; when the color of trees large and small changes with the unspiring of the sap; when the swamps are encircled with dogwood stems.

Now with the spring, this renaissance, with this renewal, how can we who garden fail to put forth a welcoming hand to what is new in our own province? New plants, new flowers, new shrubs, new trees. We are as sheep-like in horticulture as we are in dress. No sooner does one town cover itself with Spirea Van Houttei as with a garment, than another follows suit. In consequence, and even in these enlightened days, the American May and June in many localities have taken on a shroud-like pallor of dead-white bloom. I know the value of this shrub. I can fancy the furore which must have followed its arrival and distribution in this country, but—we have too much of it. So, too, with the two barberries, Euonymus nudiflorus and Thunbergii. Our suburbs and larger and smaller towns deserve such names as Spiraea and barberry. And the monotony is inexcusable now, for every list contains beautiful varieties on these shrubs and of others, such as syringa, Philadelphus, hydrangea, lilac, so lovely, so unusual in beauty and so new that we need to save us is not only here but of the highest possible interest and order. Who has seen any collection of the newer lilacs (Syringa) in flower would be satisfied to have only the common form. Marie Le Graye, Mme. Emile de Nancy (almost a blue), Philemon, with its great panicles of pinkish-mauve—the list is only hinted at here. Listen to this description of Syringa suaveolens superba: "This superb plant was introduced from Central China through the Paris Museum. Its leaves, of moderate size, are dull green and sharply pointed; its flowers, borne in long clusters covering the whole shrub in June, are of a soft flesh color and deliciously fragrant. Grace—this is one of the lovely shrubs we possess." Or this bit concerning Syringa Emile Gentil: "Good thymes of large, full and imbricated flowers, bright cobalt blue, a very rare shade among lilacs."

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As we turned to go I could not refrain from one imperiously direct question. "I should like a little house, something similar to this. Would I ask if I have the great investment?"

"Surely you may ask and I will gladly tell you. The land, the house and all the furnishings are the uses of mauve shown in the color illustration "Leonardieae in June," from that sumptuous new book, "Rho-donodendrons," by Millais, recently published in England. It is by studying such arrangements that one gets fresh conceptions of what may be done with flowering shrubs."

Some one—was it Eden Phillpotts?—has said that it seems to be the general course of amateur gardening to turn in one's middle age to the more permanent forms of vegetation, trees and shrubs. I confess to a feeling of regret that my earlier years were not devoted to study and experiment with these glorious subjects and would advise young amateurs to begin their decorative gardening with shrubs and trees. Thus they build upon a horticultural rock.

Better than in any picture I have seen are the uses of mauve shown in the color illustration "Leonardieae in June," from that sumptuous new book, "Rho-dodonodrons," by Millais, recently published in England. It is by studying such arrangements that one gets fresh conceptions of what may be done with flowering shrubs.

A Swiss Chalet in an Illinois Ravine

(Continued from page 35)
ANCOR POST

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The J. L. Mott Iron Works celebrates its ninetieth birthday. The company has been a leading factor in the development of modern plumbing. The J. L. Mott Iron Works offers a standard manual on bathroom equipment, known as the "Bathroom Book," which includes 22 model bathrooms with floor plans and full descriptions of latest fixtures. The book is available for 4 cents postage.

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A WAR MESSAGE FOR THE FURNITURE BUYER

America must win the war—and the big job of American manufacturers is the production of war essentials. To this vital task many of the skilled Berkey & Gay workers are now applying themselves. Naturally our normal output of furniture is, therefore, diminished.

However, our reserve stock in Grand Rapids and New York with such other furniture as we may be able to manufacture, in addition to goods of our make now in the stores of our dealers, will, we hope, be sufficient to supply necessary requirements during the period of the war.

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Berkey & Gay Furniture Company
Grand Rapids Michigan

A Chelsea porcelain rabbit egg dish, from the Hodge Collection

The Fascinating Story of Old Chelsea

(Continued from page 10)

diestick, salt-cellars, sauce-boats, tea and coffee equipage. In short, it is complete, and cost £1,200." After the death of the Duke of Cumberland and Lord Dartmouth, the porcelain of Chelsea declined. Gresley's "Tour of London," as we have it in Negen's translation noted this decline. Apropos of earthenware he wrote: "The manufacturers of earthenware are no longer on foot in the neighborhood of London have not been able to stand their ground. That capital was just taken when I arrived at that capital." The last proprietors had pleased in vain for further state protection, but it was not forthcoming. It closed its doors, while the models, materials, etc., were carted off to Derby, followed by the former workmen who witnessed the dissolution in 1784. In Smith's "Life of Nollekens" we find the following reference to the porcelain of Chelsea: "The factory stood just below the bridge upon the site of Lord Dartmouth's house. 'My father worked for them at one time,' said Nollekens. 'Yes,' replied Betew, 'and Sir James Thornhill designed for them.' Mr. Walpole has at Strawberry Hill a half-a-dozen Chinese plates by Sir James which he bought at Mr. Hogarth's sale. Paul Ferg painted for them. The running roguies produced very white and delicate ware, but then they had their clay from China, which when the Chinese found out, they would not let the captains have any more for ballast, and the consequence was that the whole concern failed." Nevertheless, although decorated by Sir James Thornhill, these plates are probably of Dutch fabrication.

We learn from Faulkner's "History of Chelsea" that Dr. Johnson "conceived the notion that he was capable of improving the manufacture of china. He even applied to the directors of the Chelsea China Works, and was allowed to bake his compositions in their ovens in Lawrence Street, Chelsea. He was accordingly accustomed to go down with his housekeeper, about twice a week, and stayed the whole day, she carrying a basket of provisions with her." One could hardly imagine the good Doctor's adventuring without the provisions! But, alas! the Doctor's natures all yielded to the intensity of the heat while the clays prepared by the company came forth aggravatingly white. Faulkner says: "The Doctor retired in disgust, but not in despair, for he afterwards gave a dissertation on this very subject in his works; but the overseer (who was still living in the spring of 1814) assured Mr. Stephens that he (the overseer) was still ignorant of the nature of the operation.

The collector of old Chelsea will find it rare indeed! But, as with so many things worth while, an occasional find will bring thrills of a quality scarcely to be compared with the ordinary excitements of coming upon a bit of common ware.

The color-charm of old Chelsea is very definite. Where, for instance, in any other porcelains, will one find just its own peculiar claret color? The early forms were oriental undoubtedly, but the early forms of Chelsea within the period its history is clear to us were French. Under the Georges, Dresden exerted its influence in form, color and decoration.

The Chelsea figure pieces began to appear about 1750, at least the earliest mention of them extant is dated about that time. While they were influenced by the Dresden and by French figurines, they developed qualities of their own. There were gentle shepherds, demure shepherdesses, swains and sweethearts modeled in old Chelsea porcelain, but portrait busts as well came into fashion.

Nearly all bits of Chelsea porcelain display start marks. A crudely drawn anchor upon an embossed oval mark in red or gold painted on the plates were probably of Dutch manufacture.

In Smith's "Life of Nollekens" we learn that Dr. Johnson exerted its influence in form, color and ornament. Then followed through 1751 the Anchor mark, which, while the clays prepared by the company were copies of Oriental ones, various pseudo-oriental marks were used at Chelsea, but nearly all introduce an anchor-like mark. This mark was probably suggested by some early Venetian workman in Chelsea's first porcelain manufactory.
As your garden looks ready for the first bloom of the year, consider adding some of the new varieties and colors of recent years to your garden. One of the best ways to do this is to select from the many catalogs available. Many nurseries and garden centers offer a large assortment of new varieties, as well as some of the old favorites. Here are some suggestions for effective box planting.

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