AIREDALE TERRIERS

"The One Man Dog"

An Airedale Terrier is the Dog Supreme for Companionship, for Watch Dog purposes, and Surpasses Every Other Dog on Earth as a Companion for Children. The all round dog of the times for city or country, a Useful Canine Citizen.

We Offer country bred, farm raised puppies from registered thoroughbred stock; a full grown male, and a full grown female already served by a registered stud.

At Stud: International Champion Koottanai Chinook, the only American Bred International Airedale Champion on Earth. Fee $25. Also puppies by this sire for sale.

Prompt shipment. Safe delivery. Satisfaction guaranteed.

Illustrated Booklet and Price List Upon Request

Vibert Airedale Farm, Box 14 a Weston, N.J.

Largest exclusive Airedale farm in the world.

Phone, Bound Brook, 397.

CHOW CHOWS

WAVING WILLOWS KENNELS

PUPPIES FOR SALE

Prices according to quality

Dark Red—Jet Black—Light Blue and Cream

Seven litters to choose from. Reserve one now.

THE MISSES THOMPSON

GRAND AVENUE

PHONE ENGLEWOOD 1360

SOUTH ENGLEWOOD, N. J.

Twenty minutes by Motor from New York

We have for sale Silver, Golden, Ringneck, Lady Amberst, Pormosan White, Mongolian, Reeves, Swinhoe, Versicolor, Impeyan, Soemmerring, Manchurian Eared, Melanotus, Black Throat Golden, Lineated and Prince of Wales Pheasants,

Wild Turkeys, Japanese Silken, Longtail, Mallard Ducks,

S. C. Buff and Blue Orpingtons and R. I. Reds.

Five varieties of Patowl, Crane, Swan, Fancy Ducks.

Seven minutes by Motor.

Send $1.00 for new Colortype Catalogue. Where purchase amounts to $10.00, price of catalogue refunded.

CHILES & COMPANY, MT. STERLING, KENTUCKY

G. D. TILLEY, Inc.

Naturalist

"Everything in the Bird Line from a Canary to an Ostrich"

Birds for the House and Porch

Birds for the Ornamental Waterway

Birds for the Garden, Pool and Aviary

Birds for the Game Preserve and Park

Special Bird Feeds

I am the oldest established and largest exclusive dealer in land and water birds in America and have on hand the most extensive stock in the United States.

G. D. TILLEY, Inc., Naturalist

Box 14

Darlet, Conn.

YOUNG'S

PORTABLE POULTRY AND PIGEON HOUSES

We have for sale Silver, Golden, Ringneck, Lady Amberst, Pormosan White, Mongolian, Reeves, Swinhoe, Versicolor, Impeyan, Soemmerring, Manchurian Eared, Melanotus, Black Throat Golden, Lineated and Prince of Wales Pheasants,

Wild Turkeys, Japanese Silken, Longtail, Mallard Ducks,

S. C. Buff and Blue Orpingtons and R. I. Reds.

Five varieties of Patowl, Crane, Swan, Fancy Ducks.

Seven minutes by Motor.

Send $1.00 for new Colortype Catalogue. Where purchase amounts to $10.00, price of catalogue refunded.

CHILES & COMPANY, MT. STERLING, KENTUCKY

G. D. TILLEY, Inc.

Naturalist

"Everything in the Bird Line from a Canary to an Ostrich"

Birds for the House and Porch

Birds for the Ornamental Waterway

Birds for the Garden, Pool and Aviary

Birds for the Game Preserve and Park

Special Bird Feeds

I am the oldest established and largest exclusive dealer in land and water birds in America and have on hand the most extensive stock in the United States.

G. D. TILLEY, Inc., Naturalist

Box 14

Darlet, Conn.

HODGSON PORTABLE HOUSES
THE REAL ESTATE MART

FOR SALE—Ormond, Florida

Ten miles north of Ormond. 100 acre orange grove (15,000 boxes. Richest flavor and high color, well known on N. Y. market). 200 acres rich virgin meadow land, suitable for early winter vegetables.

All kinds of fruit can be grown on high hammock portion, such as peaches, pears, etc. Private canal for transporting crop.

Once in a Lifetime at

Keur Gardens

Long Island

The opportunity occurs to buy, at far below reproduction cost, a modern home of individual charm, built in every detail to the taste of a discriminating owner.

The choicest Hilltop Site—16 Minutes run to Penn Station

Hollow tile, stuccoed, tile roof, 9 rooms, 3 baths, 6 fireplaces, sleeping porch, garage, lavish planting, etc.

Free and clear-liberal Purchase Terms, Price $29,500

EDGECOURT SMITH, 1 West 34th St. New York and Kew Gardens, L. I.

ROSTER OF RELIABLE REAL ESTATE BROKERS

ORANGE COUNTY REAL ESTATE.
Brooks Agency, Monroe, N. Y.

PLAINFIELD, N. J. Suburban Homes for rent or for sale. Harvey R. Linberg, 92 North Ave., opp. depot, Plainfield, N. J.

J. J. O'CONNOR, 22 Huguenot St., New Rochelle, N. Y. All Westchester property.


NORTH SHORE, J. Hart Welch, Douglaston, L. I.


WRITE ME FOR LISTS AND PHOTOGRAPHS of Morris County Farms for sale. Harvey J. Genung, Morristown, N. J.

DALZELL, BROWN & CO., Suburban Real Estate, Maplewood, N. J.

BLAKEMAN QUINTARD MEYER, 10 East 43rd St., New York City. Tel. 2466 Maplewood, Westchester County property.


ADIRONDACK CAMPS AND PRESERVES, Duryee & Company, Saranac Lake, N. Y.

LAIRD & SON, Aiken, S. C. Furnished cottages for rent. Desirable cottage for sale.

NEW ROCHELLE, ALONG THE SOUND, Westchester Co., Connecticut, New Jersey. Matthew Drumpnell, 202 Huguenot St., New Rochelle, N. Y.

BURKE STONE, INC., Offices, Bronxville, N. Y.

ALL THE ORANGES. Frank H. Taylor, State Farm agent, hyp. Brick Church St., New Rochelle, N. Y.

SOUTH SHORE, L. L. Jeremiah Robbins, Babylon, L. I.

WALTER B. HOWE, INC., Princeton, N. J.


CARL C. JOLLY, 9 Orchard Street, Tarrytown, N. Y.

TERRY & BREWSTER, Bay Shore, Long Island.


SHORE ESTATES, Gardner B. Hathaway, Marblehead, Mass.


RURAL LIFE CO., Agents for the Sale of Farms and Village Places, Kinderhook, N. Y.

GREENWICH, CONN., REAL ESTATE. Ladd & Nichols, Hill Blg., Greenwich, Conn.
Irvington-on-Hudson

The dignified approach through wonderful old trees

“ROCHROANE”

One of the finest estates overlooking the majestic Hudson.

The residence stands on the crest of an eminence commanding an inspiring view of the Hudson and surrounding country. It was completed in 1908 and contains every modern improvement. Town water, sewer, gas, electricity.

The property comprises pasture land and woods, velvety lawns and a 10 acre lake. Vegetable and fruit gardens and delightful walks and drives. Greenhouse, garage with quarters and outbuildings.

“Rochroane” is recognized as one of the most beautiful places in this section, noted for handsome estates of prominent families.

Convenient to Ardsley and Sleepy Hollow country clubs.

22 miles from Grand Central by electric train. One hour by motor over perfect roads

TO BE SOLD

To settle an estate—a rare opportunity

Kenneth Ives & Co.

Real Estate Brokers

7 East 42nd Street

New York

The complete garden bordering on the lake

The impressive music room with Kimball pipe organ

Southwest elevation of residence

Every corner has its vista. One of the several porches

The view from the Terrace with the Hudson in distance

Commanding view from windows sweeping far over the country

The picturesque lake Ten acres in extent

The view from the Terrace with the Hudson in distance

December, 1918
**Fruitland Park, Fla.**


**House Contains:**

- 4 large sleeping rooms, bath, sleeping porch, sewing room. Water heater, electric light. Large double garage. Chicken house. Sheds, etc.

For Sale, $10,000

(Great bargain.)

**Cottages For Rent**

In all mild winter resorts.

---

**Pinehurst, N. C.**

Every breath has the tonic tang of the pine! One of the finest golf courses in the country.

**House Contains:**

- Five master's bedrooms, four baths. Three servants' bedrooms and bath. Sun parlor, steam heat, open fires, electricity. Garage.

Rental $2750

(No. 910)

---

**Augusta, Ga.**

Set in woods gay with red holly and jessamine.

**House Contains:**

- Seven master's bedrooms, four baths. Two servants' bedrooms, two baths. Living room, library, dining rooms and servants' dining room. Eight fire places, hot air furnace, electric light. Garage, two rooms and bath. Tennis court.

Rental $3500

(No. 714)

---

**For Rent At Sierra Madre California**

at the foot of Mt. Wilson, 16 miles from Los Angeles, 6 miles from Pasadena. Italian Villa. Living room, dining room, library, 3 bedrooms, 3 bathrooms, one outdoor sleeping room glazed and screened. Kitchen, maid's rooms, and bath; laundry and furnace. 5 acres of grounds, with Japanese garden kept up and water paid for by owner. Garage, with chauffeur's room, closer and bath. Property enclosed by iron fence. For particulars and photographs apply to owner.

T. H. GRAHAM

437 North Lima Street Sierra Madre, Calif.

---

**Ladd &**

---

**Miami, Florida**

The successful business man in Europe has a villa during February and March on the Mediterranean. He finds February and March in his European city as detestable and unhealthy as you find them in Chicago, Boston or New York.

Why don't YOU live in Miami as he does in Nice during these winter months! Is he richer than you or only a better spender?

This completely furnished establishment in perfect condition, comprising residence, beautiful grounds, lodge, garage, concrete dock (8 x 45 feet) boathouse with two 75 foot slips, studio, tennis courts, rose garden, fountain and concrete embankment.

(No. 488)

For Sale $100,000

(a great bargain)

For Rent $8,000

winter season

---

This Beautiful New

**Colonial House**

An Exceptional Bargain

At Fieldston, Riverdale-on-Hudson

Exceptional conditions make it possible to offer this beautiful, new Colonial House Dwelling for immediate purchase at an attractive figure.

Charming entrance hall, library, dining room of exceptional size; dining room finished in soft yellow; large breakfast room; sun parlor; large living room; study; five bedrooms, four baths, four servants' rooms and bath. Garage for two cars. Grounds beautifully laid out.

This represents the highest advance of the builder's art and is decrease throughout with inexorable taste.

Delafeldt Estate, Owner

GEORGE HOWE, Sales Agent

527 Fifth Avenue, New York
Belleair, Fla.
Near the two 18-hole golf courses and Belle-view Hotel.
Entrance hall opens upon terrace and garden.
Living room 20x30. French doors everywhere.
Breakfast terrace and sun room. (No. 529)

House Contains:
Seven master's bedrooms, six baths.
Servants' rooms and bath in garage.
Electricity. Heated by hot water.

Rental $4000

Palm Beach, Fla.
Think of luncheon in this cool patio! Near golf links with real turf course. All living rooms open off patio. Master's bedrooms on second floor with balcony overlooking interior court. (No. 455)

House Contains:
Five master's bedrooms, four baths.
Eight servants' rooms and bath.
Extra children's rooms.

Rental $9000

Miami, Fla.
Near ocean. The air here is tonic with the prevailing southeast salt breeze. A spotless, dainty, compact house within.
Five hundred miles of macadam roads for motoring. (No. 589)

House Contains:
Three master's bedrooms, study, two baths.
One servants' bedroom and bath.
Garage.

Rental $2000

Nichols

Greenwich, Conn.
Telephone 1717 Greenwich

Country Homes
The dignified estate, the delightful place near town, the cozy bungalow, all are advertised in the Real Estate Mart of House & Garden.

Now Is the Time to Buy
More real estate bargains are being offered now than ever before. We are in constant touch with brokers who specialize in selected localities throughout the country. They can find what you want if it is obtainable.
Call upon us if we can serve you—there is no charge—the service is for the benefit of our readers.

Manager Real Estate Mart
House & Garden

Anno Domini "1673"
North Shore of Long Island
30 minutes to New York

This house—a patent of American Nobility
For Sale at $20,000. Only $7500. cash.
The Colonial aristocrat lived thus! ¾ acre, on Mill Pond. ½ mile to R. R. station. Rental $1700.
The antique furniture also for sale.

Manager Real Estate Mart
House & Garden

The delightful old Manor House

Anno Domini “1673”
North Shore of Long Island
30 minutes to New York

This house—a patent of American Nobility
For Sale at $20,000. Only $7500. cash.
The Colonial aristocrat lived thus! ¾ acre, on Mill Pond. ½ mile to R. R. station. Rental $1700.
The antique furniture also for sale.
Are You Kind to Your House?

This gay little breakfast room used to be a bit of rather forlorn conservatory until somebody realized the possibilities of a terra cotta tiled floor with insets of dull blue—provided one chose just precisely the right furniture.

Up against the neutral plastered wall the valance isn’t chary of its blues and terra cottas, repeated in the block fringe of the crisp little cream undercurtains; and the tied-on pads with fluffy tasselled cords add just the colour needed closer to the floor.

You’ve probably guessed that the chairs and the table are black with a tiny line of blue, and the cosmos flowers in their crystal holder are the dim pink of a winter sunset.

Perhaps you think your house hasn’t any unused possibilities. But you can’t be sure unless you consult the

Furniture Number

JANUARY

House & Garden

It’s full of fascinating glimpses of what other people have made of their homes. Sometimes it’s all in the colour—there’s an article on that. Maybe it’s an odd tie-back for the curtains, or a quaint Lancashire chair, a bit of painted furniture.

All these are discussed and pictured in the January number with everything else you’ll want to read about, from bedrooms and furniture mounts to the treatment of kitchen floors and walls.

Last of all—but first in the mind of the collector,—there is an article on the interesting work in straw marqueterie done by old-time prisoners of forgotten wars.

It isn’t money that makes the house beautiful—it’s knowing how. Read the January number of House & Garden and you’ll see why

If you have a house, or are going to have a house, be sure to reserve a copy of this Furniture Number at your usual news-stand now

35 Cents a Copy

$3 a Year
Contents for December, 1918. Volume XXXIV, No. Six

CONDE NAST, Publisher
RICHARDSON WRIGHT, Editor

Cover Design by Maurice Day

The Residence of James F. Clarke, Esq., Fairfield, Iowa...

Barry Byrne, Architect

A Little Portfolio of Good Interiors...

A BEGINNER’S LACE COLLECTION...

Merel F. Bainbridge

A Rest House and Bird Garden on the Estate of Mrs. Payne Whetnry, Manorhaven, L. I.

J. H. Phillips, Architect

Electric Luxuries That Are Necessities...

Eva Nigel Wolf

A Footnote on Sleeping Porches...

Agnes Foster Wright, Decorator

The Residence of Fred I. Kent, Esq., Scarsdale, N. Y.

Patterson & Dula, Architects

Some Random Thoughts on a Pagan Plant...

Robert S. Lemmon

Putting on the Garden’s Winter Clothes...

William C. McCollom

The Farm Group of Edward F. Hutton, Esq., Bayshore, L. I.

Charles M. Hart, Architect

Keeping Warm in a Colonial Winter...

George W. Jennings

China, Glass and Silver for the Christmas Table...

For Him in Service...

Insie Small Stockings...

Presents for the Householder...

Gifts of Linen...

Literally—A Number of Useful Things...

The Gardener’s Calendar...

Copyright, 1918, by Condé Nast & Co., Inc.

Title House & Garden registered in U. S. Patent Office

The title for the next issue is The Furniture Number and that covers a multitude of interests allied to the choice and placing of furniture. For example, the first article will describe the furniture necessary for bedrooms. Three types of bedrooms will be shown, with the price of each piece given, so that the room is decorated for you at a glance. Thus far in this series we have described living and dining rooms, and the interest aroused by those articles shows the type of professional service rendered by HOUSE & GARDEN. Other articles will describe furniture hardware—which is vitally necessary to a good piece—painted furniture and cottage chairs, to mention only three.

If you are in doubt as to the latest method of tying back curtains, here is a page of the latest styles with all the little details explained by sketches. Or if you want to make a garden inside your house, with latticed walls and a trickling fountain, you will find just the idea in a house garden described in this number. The Little Portfolio in January will consist of five views of San Francisco homes, all of them very smartly decorated by Mrs. Edgar de Wolfe. The kitchen article—and we believe the equipment of the kitchen is as necessary as the furnishing of a bedroom—will be on the treatment of floors, walls and ceilings.

There are six houses in this issue—one is a large Italian home in stucco; the second a little adaptation of Southern Colonial, a house just big enough for two; the third is a Long Island farmhouse, a rambling shingle structure of great charm; the fourth a little bungalow with sliding partitions somewhat like a Japanese house; the fifth a Dutch Colonial home in New Jersey, and the last a house with an arched door. Here is an abundant diversity of architecture, sizes and localities.

The collector will find an unusual subject in Mr. Teall’s article on collecting curios made by prisoners of war. Blaikie Murdoch also begins in this issue a two-part contribution on Japanese art.

A new series of gardening articles by William McCollom starts in January. His first is a warning to do your seed shopping early, which will be necessary next year. Winter pruning, a seasonal requisite, is described here in detail. The Gardener’s Calendar will continue through 1919.

Then he'd look at the butterflies, fluttering like little white sails over the clumps of thrift at the edge of the cliff, and settling on the little pink flowers. Very pretty they was, too. He planted them there at the end of his garden, which ran straight down from his cottage to the edge of the cliff. He said his wife liked to see them nodding their pink heads against the blue sea, in the old days, when she was waiting for him to come home from one of his voyages.
"I DON'T know about three acres and a cow, but every man ought to have his garden. That's the way I look at it," said the old fisherman, picking up another yard of brown net that lay across his knees. "There's gardens that you see, and gardens that you don't see. There's gardens all shut in with hedges, prickly hedges that 'all tear your hand if you try to make a spy-hole in them; and some that you wouldn't know was there at all— invisible gardens, like the ones that Cap'n Ellis used to talk about.

"I never followed him rightly; for I supposed he meant the garden of the heart, the same as the sentimental song; but he hadn't any use for that song, he told me. My wife sent it to him for a Christmas present, thinking it would please him; and he used it for pipe-lights. The words was very pretty, I thought, and very appropriate to his feelings: 'If I should plant a little seed of love, in the garden of your heart.'"

"That's how it went. But he didn't like it."

"Then there's other gardens that every one can see, both market gardens and flower-gardens. Cap'n Ellis told me he knew a man once that wore a cauliflower in his buttonhole, whenever he went to chapel, and thought it was a rose. Leastways, he thought that every one else thought it was a rose. Kind of an ostrich he must have been. But that wasn't the way with Cap'n Ellis. Every one could see his garden, though he had a nice big hedge round three sides of it, and it wasn't more than three-quarters of an acre. Right on the edge of the white chalk coast it was; and his little six-room cottage looked like a piece of the white chalk itself.

"But he was a queer old chap, and he always would have it that nobody could really see his garden. I used to take him a few mackerel occasionally— he liked 'em for his supper—and he'd walk in his garden with me for half an hour at a time. Then, just as I'd be going he'd give a little smile and say, 'well, you haven't seen my garden yet! You must come again.'"

"'Haven't seen your garden,' I'd say. 'I've been looking at it this half hour an' more!'"

"Once upon a time, there was a man that couldn't see a joke,' he'd say. Then he'd go off chuckling, and waving his mackerel against the hollyhocks.

"Funny little old chap he was, with a pinched white face, and a long nose, and big gray eyes, and fluffy white hair for all the world like swans' down. But he'd been a good seaman in his day.

"He'd sit there, in his porch, with his spyglass to his eye, looking out over his garden at the ships as they went up and down the Channel. Then he'd lower his glass a little to look at the butterflies, fluttering like little white sails over the clumps of thrift at the edge of the cliff, and settling on the little pink flowers. Very pretty they was too. He planted them there at the end of his garden, which ran straight down from his cottage to the edge of the cliff. He said his wife liked to see them nodding their pink heads against the blue sea, in the old days, when she was waiting for him to come home from one of his voyages. 'Pink and blue,' he says, 'is a very pretty combination.' They matched her eyes and cheeks, too, as I've been told. But she's been dead now for twenty-five years or more.

"He had just one little winding path through the garden to the edge of the cliff; and all the rest, at the right time of the year, was flowers. He'd planted a little copse of fir trees to the west of it, so as to shelter the flowers; and every one laughed at him for doing it. The sea encroaches a good many yards along this coast every year, and the cliffs were crumbling away with every tide. The neighbors told him that, if he wanted a flower-garden, he'd better move inland.

"'It was a quarter of a mile inland,' he says, 'when Polly and me first came to live here; and it hasn't touched my garden yet. It never will touch it,' he says, 'not while I'm alive. There are good break-water s down below, and it will last me my time. Perhaps the trees won't grow to their full height, but I shall have them, and that's enough.'"

"But he was a philosopher,' he said to me once, and I suppose that was why the old chap talked so queer at times.
One morning, after the war broke out, I'd taken some mackerel up to Cap'n Ellis.

"Are you quite sure they're fresh," he said, the same as he always did, though they were always a free gift to him. But he meant no offense.

"Fresh as your own lavender," I says, and then we laughs as usual, and sat down to look at the ships, wondering whether they were transports, or Red Cross, or men-of-war, as they lay along the horizon. Sometimes we'd see an air-plane. They used to buzz up and down that coast all day; and Cap'n Ellis would begin comparing it through his glass with the dragon flies that flickered over his gilly-flowers. There was a southwest wind blowing in from the sea over his garden, and it brought us big puffs of scent from the flowers.

"Hour after hour," he says, "day after day, sometimes for weeks I've known the southwest wind to blow like that. It's the wind that wrecked the Armada," he says, "and, though it comes gently to my garden, you'd think it would blow all the scents out of the flowers in a few minutes. But it don't," he says. "The more the wind blows, the more sweetness they give out," he says. "Have you ever considered," he says, "how one little clump of wild thyme will go on pouring its heart out on the wind? Where does it all come from?"

"I was always a bit awkward when questions like that were put to me; so—just to turn him off like—" I says "Consider the lilies of the field."

"Ah," he says, turning to me with his eyes shining. "That's the way to look at it." I heard him murmuring another text under his breath. "Come, thou south, and blow upon my garden." And he shook hands with me when I said good-by, as if I'd shown him my feeling, which made me feel I wasn't treating him right, for I'd only said the first thing that came into my mind owing to my awkwardness at such times.

Well, it was always disturbing me to think what might happen to Cap'n Ellis, if one day he should find his garden slipping away to the beach. It overhung quite a little already; and there had been one or two big falls of chalk a few hundred yards away. Some said that the guns at sea were shaking down the loose boulders.

"Of course, he was an old man now, three score years and ten, at least; and my own belief was that if his garden went, he would go with it. The parish council was very anxious to save a long strip of the cliff adjoining his garden, because it was their property; and they'd been building a stone wall along the beach below to protect it from the high tide. But they were going to stop short of Cap'n Ellis's property, because of the expense, and he couldn't afford to do it himself. A few of us got together in the Plough and tried to work out a plan of carrying on the wall, by mistake, about fifteen feet further, which was all it needed. We'd got the foreman on our side, and it looked as if we should get it done at the council's expense after all, which was hardly honest, no doubt, in a manner of speaking, though Cap'n Ellis knew nothing about it.

"But the end came in a way that no wall could have prevented, though it proved we were right about the old man having set his heart in that garden. David Copper, the shepherd, saw the whole thing. It happened about seven o'clock of a fine summer morning, when the downs were all laid out in little square patches, here a patch of red clover, and there a patch of yellow mustard, for all the world like a crazy quilt, only made of flowers, and smelling like Eden garden itself for the dew upon them.

"It was all still and blue in the sky, and the larks going up around the dew-ponds and bursting their pretty little hearts for joy that they were alive, when, just as if the shadow of a hawk had touched them, they all wheeled off and dropped silent.

"Pretty soon, there was a whirring along the coast, and one of them air-planes came up, shining like silver in the morning sun. Copper didn't pay much attention to it at first, for it looked just as peaceable as any of our own, which he thought it was. Then he sees a flash, in the middle of Cap'n Ellis's garden, and the overhanging piece, where the little clumps of thrift were, goes rumbling down to the beach, like as if a big bag of flour had been emptied over the side. The air-plane circled overhead, and Copper thinks it was trying to hit the coast-guard station, which was only a few score yards away, though there was nobody there that morning but the coast-guard's wife, and the old black figurehead in front of it, and there never was any guns there at any time.

"The next thing Copper saw was Cap'n Ellis running out into what was left of his garden, with his night-shirt flapping around him, for all the world like a little white sea-swallow. He runs down with his arms out, as if he was trying to catch hold of his garden and save it. Copper says he never knew whether the old man would have gone over the edge of the cliff or not. He thinks he would, for he was running wildly. But before he reached the edge there was another flash, and (Continued on page 60)"
The coloring of the room was suggested by the colors in the parrot panel over the mantel, which is embroidered in different shades of mauve, red, and green. The English chintz has a design of red and mauve flowers on a black and tan ground. This, together with the mantel, which is an old one, as well as the steel grate, give the room an air of distinction. A Chinese rug before the fireplace recalls the various colorings in the room. Miss Green, decorator.

A BEDROOM in the RESIDENCE of RICHARD F. HOWE, Esq.
JERICHO, LONG ISLAND

Another view of the same bedroom shows the interesting use of several colors in the furniture, all of which have been most happily chosen. The bed and the bureau are in green lacquer, while the chiffonier is in scarlet lacquer. The small dressing-table is an old mahogany piece bearing a triple mirror. All of these are well grouped against a background of cream paneled walls. The curtains are a dark, sheer fabric with a heavy fringe at the bottom.
In the design and execution of the library, the architect has used mellow old oak paneling walls, originally in a Jacobean residence and readjusted to new conditions, and an ivory ceiling molded from original casts of old work. Furniture by Schmitt Brothers.

Brick and wood, stone and slate, stucco and ledged work have been made to produce what the architect wished—the old world charm possessed by such historic Tudor houses as Compton Wynyates in Warwickshire and Ockwells Manor in Lancashire.
While a part of both, the dining room porch is a happy transition between house and terrace. A sleeping porch with rows of casement windows is above. The tall windows locate the great hall, an interior view of which is shown on page 31, the feature of the plan.

The dining room is unusual in being a true replica of 15th Century English Gothic. It is copied from an old house in Somerset and is done entirely in antique colored plaster. The furniture is original 16th Century examples. Schmitt Brothers, decorators.

The forecourt is a veritable library of Tudor architecture—a small entrance with low pointed arch, leaded casements, walls of stucco-filled half-timber, rough brick walls with random stone ashlar and quoins, stair tower, rough slate roof and brick chimneys.
THE AMBULANCE THAT WENT TO BETHLEHEM

SAPPER HIGGINS of the Middlesex Fusiliers, operator for the night, dozes over his switchboard, a fag hanging listless from the corner of his mouth.

The wires are quiet for once, and the night wind drifting in through the window brings little sound. Ten days ago the line drove north, and the chorus of the guns has died down to an intermittent thudding. Occasionally a motorcycle darts past the hospital, its cut-out sputtering furiously. A sentry, pacing along the cobbled pavement, stops now and then to challenge a late passerby and make him take to the other side of the road. Sick and wounded men must be quiet.

Higgins walks dreamily to the window and looks up at the silent stars. From the horizon behind the lines streams a great light, that momentarily grows brighter.

"Can't be a fire. Too 'igh for a fire. Must be Northern Lights or somethin'!"

Suddenly the bell jangles. He steps back to the switchboard. A raw-voiced lieutenant is on the wire. "Ambulance to Post No. 7. Case at the inn."

"P'ine any real case?"

"It's a baby. A splash of blood. And a girl of unearthly beauty; in her arms a new-born child. A light dances about them."

"Wot abaht wot?" Thus the ambulance driver.

"Wot abaht wot?" Thus the ambulance driver.

"Wot abaht wot?" Thus the ambulance driver.

"Ah, bless.

"That's funny. I" He glances up at the sky. "Can't be a fire. Too 'igh for a fire. Must be Northern Lights or somethin' . . ."

THERE is a subtle relationship between the Wisemen who paddled slowly across the desert and the ambulance driving furiously down the dark road. The Magi pursued their way until the object was at

As the wagon creeps back, Higgins watches it sway into the yard. The sentry at the gate turns to see what poor devil is being brought in. A sister comes out to the car, her white veil fluttering in the night wind.

On the front seat by the driver sits an old man. The driver helps him down, while the sister looks in at the stretcher. Finally they bring out—walking, and radiantly beautiful—a young girl and in her arms a newborn babe. A light dances about them. It throws a rosy glow over the white-haited nurse and fills the hospital close with an odor of unbelievable loveliness that arises from the reeking pit of this war whenever tenderness is shown to those sorely stricken, homeless and in great anguish.

The myrrh it brings is the stern exertion—bitter to endure—with which men are snatched away from annihilation and given the will to live, the weary rested and made joyful, the desolate made strong to go on with their burdens when, to most of them, death would be a welcomed release.

The gold? That gold comes from your purses, American people. It signifies that you, who enjoy nights of silence and safety, count no sacrifice too great so long as it maintains those agencies of mercy that cluster beneath the Red Cross—nurses who worked fearlessly amid cl Amanda suffering, doctors who rarely knew the refreshment of sleep, drivers who took their ambulances where Hell was and through bestial darkness.

ALL ambulances go to Bethlehem, and all carry these same gifts.

Some ambulances are trucks with food and clothes and medicines for refugees. Some carry bricks and timber for new houses. Some bring dentists and shower baths and soap and soft things for little children to be wrapped in. Some ambulances enter plague districts. Others ride fearlessly into the face of earthquake. Still others cluster about the mine mouth, the burning factory and the piled-up wreckage of trains.

But all of them go to Bethlehem, for all the roads to mercy end in that Inn, above whose door you can read: "Inasmuch as you have done it unto the least of these, you had done it unto me."

WITH these whose ambulances go to Bethlehem we must share our gifts. They know what gifts are sorely needed. They will show the tenderness, if we give the fabric of tenderness. They will apply the bitter myrrh of medicine, if we supply the medicine. To us they leave entire the gift of gold without which the others are impossible.

"Hey! Ho!" Sapper Higgins yawns and slides from the chair as his relief comes in. "Bloody long night. Guess I'll look abaht the ward 'fore I turn in."

And stepping through the door he beholds a strange sight.

From the other end of the ward comes a girl of unearthly beauty; in her arms a babe that sparkles like a great jewel. On either side, in serried rows, range the cots with huddled figures thereon. As they pass, the maiden and her child, the figures move, stretch, sit up. Pale faces turn to the light and take on its color. Weak arms draw from it strength. A heavy perfume drowns the stench of the recovery room, and fills the ward with the scent of many flowers. Sweat of suffering fades from brows. Cries of pain hush, and those in anguish smile content. There is a soft rustling as of many wings and the faint echoes of a song.

"Gawd!" exclaims Sapper Higgins.

It was merely the nurse walking up the ward.

CHRISTMAS EVE

Our hearts to-night are open wide,
The grudge, the grief, are laid aside:
The path and porch are swept of snow,
The doors unlatched; the hearthstones glow—
No visitor can be denied.

All tender human homes must hide
Some wistfulness beneath their pride:
Compassionate and humble grow
Our hearts to-night.

Let empty chair and cup abide!
Who knows? Some well-remembered stride
May come as once so long ago—
Then welcome, be it friend or foe!
There is no anger can divide
Our hearts to-night.

CHRISTOPHER MORLEY.
A HOUSE BY THE SIDE OF THE STREET

Next to a house by the side of the road comes a house by the side of the street—a house set close to where men pass and repass on their various occasions. Here is one—the residence of Arthur F. Elliot, Esq., at Fieldston, New York City—which stands close to the lot line, with only a narrow grass strip and a privet hedge separating it. Walls are of cream stucco, trim of chestnut stained brown and the window frames and sash are painted different shades of brown to give color variation. Three shades of brown shingles comprise the roof. Blinds are pale bluish green with black strap hinges. The brick corbelling around the windows is of different shades of red, the joints matching the stucco in color. Dwight James Baum was the architect of the house.
THE STORY of the CHRISTMAS CARD
From Out of England—Not From Germany— Came a Custom
Which Furnishes Collectors a New Subject

GARDNER TEALL

ONE might imagine that the Christmas card is an institution whose origin is at least as old as pictorial printing. Bookplates, playing cards, cartes de visite, in fact, almost all sorts of cards were in vogue some hundreds of years before anyone appeared to think of producing Christmas cards, at least the printed pictorial ones that have come to be so familiar to us and so inseparable in our minds from the thought of the holiday season.

Learned bibliophiles and enthusiastic print-lovers have unearthed several very early woodcuts to which they have ascribed a greeting purpose. But it is unlikely that greeting cards were in use as Christmas cards before the 19th Century, although an artist-engraver would, now and then, issue a birthday card or, perhaps, a new year pictorial greeting.

I suppose Charles Dickens did more than anyone else to create the atmosphere into which the true and cheerful Christmas card was introduced, an atmosphere that fostered and encouraged the lovely idea. Prince Albert is credited with introducing the Christmas tree into English homes and the Apostles of Kultur have yearned to make us believe that “Made in Germany” appeared on the first Christmas cards, merely because that unfortunate legend has appeared on some of the later ones. As Germany borrowed her art and her science from other countries—she is welcome to her philosophy!—so too did she borrow the idea of the Christmas card from England, and in other of its forms...
A personal Christmas card designed by G. Cave French, an English artist from America. It is a relief, and scarcely a surprise, to know that so wholly charming a custom is not German made.

I have not come across the Christmas card of any country that can authoritively be dated earlier than 1846. Mr. Gleeson White was the discoverer—or the recove---of a card of that time designed by J. C. Horsley, R.A., for Mr. Henry, afterwards Sir Henry Cole. I doubt if Sir Henry had ever heard of the German birthday cards that occasionally circulated in Bavaria and elsewhere. He is believed to have considered the idea of a printed pictorial greeting card for the occasion of Christmas as his own idea. It may have been anticipated, in a sense, by the card which Mr. Thomas Sharrock of Leith is said to have had engraved on copper by Daniel Alkmaman in 1840 or afterwards, bearing the legend "A Gude New Year to Ye." Northumberland and Yorkshire also hint at the cradle of the Christmas card, but untitl further evidence substantiates other claims I think one may say with authority that Sir Henry Cole's is the first Christmas card printed and issued for general distribution.

Mr. Gleeson White found that but 1,000 copies of this card of 1846 were issued. These were published for general distribution. Mr. Gleeson White found that but 1,000 copies of this card of 1846 were issued. These were published for general distribution.

A popular card in 1890 was this design for the English trade made by H. F. New maker has improved upon it. There was a line for the filling in of the name of the one to whom the card was sent, and another line was left for the sender's name, both on the face of the card. This indicates that these were the good old days when Christmas cards were not furtively inspected in the hope that no writing would appear to prevent a revamping in order that they might go forth on their way another season.

I have often wondered if collecting Christmas cards was not made difficult to the lover of such ephemera by being so shamelessly recirculated, kept out of his reach in consequence. Occasionally one comes across an odd scrapbook filled with early Christmas cards below each one of which is written in the next hand of our grandmother's day. "From Aunt Fanny," "From Cousin Virginia," "From Cousin Kitty" or "From Willy," as the case may be, and if they are dated the true collector will bless the accuracy as it enables him to assign doubtful cards to their proper period.

The Inappropriate Designs

Speaking of periods, there are some cards that need no dates to enable us to know to which decades they belong. Was it not Mr. Dooley who succinctly described that period "Whin' th' iron dogs howled on th' lawn, and people 'd come 7r miles to see a grotto built iv relics iv th' Chicago Fire'? Strange to say it was just this period that gave us the loveliest Christmas cards we have known. It was then that Kate Greenaway, Randolph Caldecott and Walter Crane were in their heyday of delectable invention. There were, of course, in the early days of the Christmas card, ridiculously inappropriate designs to be found on (Continued on page 82)

An American card, probably issued by L. C. Prang & Co., of Boston, in 1881, shows the contemporary disregard for seasonal effects

A popular card in 1890 was this design for the English trade made by H. F. New
OLD FRENCH WALL PAPER DECORATIONS

The Early Works of Lafitte and Dufour—The Art of Hand Block Printing—
Fine Papers Now Reprinted From the Original Blocks

EUGENE CLUTE

TWO FOLD interest attaches to old French wall papers, for in addition to being beautiful examples of the decorative art of a past century, a number of the finest designs have been made available for use in present-day homes in the form of reprints from the original blocks.

The big pictorial decorations which represent the highest development of the art of wall paper making in France consist of many breadth of paper upon each of which is printed a portion of the design, the strips matching to form the complete picture. Some designs are continuous around the room while others are in panels.

Classic Subjects

One of the finest of these wall papers is the "Psyche and Cupid" decoration designed by Lafitte and executed by Dufour of Paris in 1814. Several panels of this set are preserved in the Metropolitan Museum of Art, New York City.

Twelve panels in all, some broad and some narrow, compose the set which is printed on more than a score of strips each about 20" wide and between 5' and 6' in height. It is entirely in tones of gray.

A dream of luxurious idleness is pictured in this section of old French paper, showing scenes in the park of a chateau. Courtesy of the Metropolitan Museum of Art

The printer stands before a heavily built wooden table or work-bench and prints with a wooden block about 20" wide, 2' long and 2" thick. Upon the face of this block is carving that represents the parts of the carving coming in contact with the paper. The printer places the block face downward upon a cushion formed of thicknesses of felt laid on the table-top. Further pressure is brought to bear upon the block by means of a simple lever.

Hand-Block Printing

All of these papers were printed by hand, a process calling for care, skill and no small degree of artistic feeling on the part of the printers. Though all but the finest papers have long been printed by machinery, the old art of hand-block printing has, fortunately, been preserved unchanged down to the present day.

Until the outbreak of the war the famous Zuber factory established at Rixheim in Alsace at the close of the French Revolution was in continuous operation. In France and England the method is still employed in the production of fine wall papers and in our own country paper hangings of great beauty are printed by the old hand-block process.

The printer places the block face downward in a shallow wooden box that stands on supports at his right. He presses the block down with his hands in order that it may be evenly charged with the color that has been spread upon the felt in the bottom of the box. He lifts the block by a strap handle.

Applying the Design

Before him on the table lies the paper. He carefully places the printing block upon it and presses down with his hands. The high parts of the carving coming in contact with the paper transfer the color to it. Under the paper is a cushion formed of thicknesses of felt laid on the table-top. Further pressure is brought to bear upon the block by means of a simple lever.

Characteristics of Paper

The decorative quality of French wall papers is due to the fact that they have been printed by hand from blocks that are cut in the shape of the design and a separate block is used for each color. The printer places the block face downward upon a cushion formed of thicknesses of felt laid on the table-top. Further pressure is brought to bear upon the block by means of a simple lever.

The paper used for these old French wall papers is of a very heavy texture and is felted to an extent to make it very strong and capable of withstanding the wear and tear of a great many years. It is in clear colors on a white ground. So fine is the workmanship involved in its production that it is of the highest development of the art of hand-block printing has, fortunately, been preserved unchanged down to the present day.

The printer places the block face downward in a shallow wooden box that stands on supports at his right. He presses the block down with his hands in order that it may be evenly charged with the color that has been spread upon the felt in the bottom of the box. He lifts the block by a strap handle.

Applying the Design

Before him on the table lies the paper. He carefully places the printing block upon it and presses down with his hands. The high parts of the carving coming in contact with the paper transfer the color to it. Under the paper is a cushion formed of thicknesses of felt laid on the table-top. Further pressure is brought to bear upon the block by means of a simple lever.
The block is then carefully lifted, the paper is moved along to the left a distance equal to the length of the block, and the operation is repeated. The printer is guided in matching the pattern by small brass pins that print dots in the margin of the paper.

In this manner a strip about eight meters long is printed in one color. It is then hung from the ceiling until dry, when it is rolled and placed at the right of the printer. The strip is then printed throughout its length in a second color by the same slow process. This is continued until all the colors required to complete the design have been applied. Occasionally between printings the paper is calendered under a heavy steel roller worked by hand on a steel table to flatten the color.

The printing blocks are interesting. Upon examination it is found that each block is built up of three thicknesses of wood. The face, about \( \frac{3}{16} \)" thick, is of pear or similar wood. This is backed by two thicknesses of some strong wood, usually oak. A wood of fine grain is chosen for the face of the block because it permits the carving of delicate detail with the least probability of small parts breaking in use.

Preparatory to making the blocks, the complete design that has been painted in water color by the artist is traced in outline and transferred to the blocks. The parts that are to be left in relief on each block are then filled in with red as a guide to the block-cutter, who carves the rest of the surface away to a depth of about 3/16".

Artistic Advantages

Every step in the process is slow but the same results cannot be obtained in any other way. The hand of the worker comes into close contact with the material and this permits a sensitiveness, a personal element to enter into the work. The very simplicity of the process by which hand-printed wall papers are made renders them free from the mechanical regularity and hardness that are present, at least to some extent, in all the products of machinery.

Among the artistic advantages of the hand-block process is the opportunity it affords for the use of a large number of colors. Wall papers printed by machine are in twelve colors or less, while many hand-printed wall papers contain from forty to sixty colors. Some fine floral designs in French hand-printed wall paper show as many as seventy-two colors. An American firm recently produced a beautiful paper that contains one hundred and twenty colors printed by the old hand-block process which has been described.

Early History

The art of wall paper printing dates practically from 1700, for previous to that time the process was in a formative stage. A century earlier, in 1610, Le Francois produced wall papers in imitation of velvet hangings at Rouen. These were made by applying finely cut wool, known as flock, to paper upon which an adhesive substance had been spread in the form of a pattern. Papers of this kind were known as "papiers velutes".

La Papillon of Paris is credited with being the first to use wooden blocks in printing wall papers at the end of the 17th Century. Hand-painting and stencilling were, however, employed for many years after that date, often in combination with block printing, some parts of the design being done by one method and

(Continued on page 60)
A stair panel in wrought iron, after the French 18th Century mode, executed by Samuel Yellin

An excellent example of a whorl newel—a small turned newel encircled by a whorl of spindles—is found in "Whitby Hall," Philadelphia.

Modern turned spindles of good line are used on the stairs at "Cogshill," the Philadelphia home of Jessie Wilson Smith. E. B. Gilchrist, architect.

Square spindles and newels with mahogany hand-rails and cap constitute a good modern usage. E. B. Gilchrist, architect.

December, 1918

STAIR-RAILS, SPINDLES and NEWELS

Three Important Details that Create the Atmosphere and Charm of Any Stairs—Their Period Evolutions

HAROLD DONALDSON EBERLEIN

"The stairs likewise to the upper rooms, let them be finely railed in with images of wood."
—Lord Bacon.

IN Lord Bacon's own house at Gorbahbury, near St. Albans, Aubrey tells us, "was a delicate staircase of wood which was curiously carved; and on the post of every interstice was some pretty figure, as a grave divine with his book and spectacles, a mendicant friar, and not one twice."

If the great Lord Chancellor could find it within him to bestow constructive thought upon the intimate details of staircase design, it surely beseems us, too, to pay some heed in the same direction, especially since it works to our individual profit.

A balustrade with its spindles, its handrail and its bounding newels, is by its very nature a decorative feature. It cannot help being so. It is for us to see to it that it is good decoration and not bad decoration. The difference is sometimes gauged by scarcely more than a hair's breadth. Like every other feature subject to the constant changes of style evolution, spindles, hand-rails and newels are peculiarly sensitive indices and faithfully reflect the tone of each successive mode. Perhaps it was because of this sensitive quality that, in the Victorian decline of domestic architecture, the staircase fell to a lower depth of banality than almost any other individual feature and became a perfunctory contrivance of fantastically turned mahogany or walnut newels, "mean and starved balusters of varnished pitch-pine" and "steep flights of steps which turned in a well carefully excluded from the light."

In analyzing the situation we must distinguish between the wholly physical or structural features—position, form, dimensions, slope, measurements of risers and treads—which may not be changed without more or less considerable labor and expense, and the partially decorative features—hand-rails, spindles and newels—which may very easily be replaced.

The most generally satisfactory measurements for treads and risers are treads 12½" broad, risers 6" high; or, treads 12" broad, risers 6½" high. (This measurement means from top of tread; the projecting nosing will of course make the face of the riser

(Continued on page 58)
A STUDY in the TEXTURE of WALLS
Stone, Brick, Stucco and Wood Are Combined to Make an Entrance Detail of Unusual Interest

One of the architectural details that a true lover of beauty eventually comes to appreciate is the texture of wall surfaces. A wall is to the architect what a tapestry or a rich fabric is to the decorator, only the architect is limited in his handling of it. More credit, therefore, is due him when he produces a rare and artistic effect.

The subject of this present note is a small section of the walls close by the entrance to the residence of F. O. Zenke, Esq., at Riverdale-on-Hudson, N. Y. The architect was Dwight James Baum. The view shows a corner of the elliptical entrance feature and the large chimney nearby. The effect desired here was of the old world architecture, as found in, perhaps, the corner of a courtyard of an abandoned English manor-house or inn.

There are three materials used—rough texture tapestry brick of six shades running from red and browns to purples; the stucco on the chimney; on the walls and the joints of the brickwork (which are approximately 1" wide), is of a gray mortar. The stones are of a yellowish gray mortar. The stones are gray local stone carrying some rust in them which ties in harmoniously with the cream of the stucco. The trim is of chestnut stained and the blinds are painted a pale dull green tone.

Some elements are combined to produce an effect of permanence and solidity without being monotonous. There is subtle affinity between them, between the wood and stone and brick and mortar, which makes for a pleasing harmony. Final touches of greenery in the window boxes and in the foundation planting relate the walls to the grounds.

Such a detail is worthy of preservation because it can be used in future homes. It is the sort of idea that should go into that scrapbook you are making, of the house you will build some day when the A. E. F. comes back and life is normal again. You will find, scattered through the pages of HOUSE & GARDEN, dozens of pictures of equal value. That is why they are selected and shown.

One might also speak of the contrasting contours. The arch of the door is repeated in the arch of the little window in the side wall, and further suggested in the bow of the bay window over the entrance. Contrasting with these are the straight lines of the door window that lights the cloak room inside. Here are simple harmony and contrast side by side, and effective because each is used with restraint.

THE DOOR THAT IS INSIDE THE HOUSE
An Example of Simple Treatment Applicable in Varied Types of Home

In the last analysis, an idea is valuable to you only when you can apply it to your own problem. Women understand this in dressmaking. They see a gown which is far beyond the possibilities of their purse, note its cut, draping and details, and then go home and apply the ideas to the gown they are making. Interior decoration ideas come in the same category. As they stand, they may not be suitable for reproduction in your house, but their principle can be applied to your problem.

The doorway here is a case in point, and a study of it will uncover some simple rules well applied.

First there is the nature of the opening itself. The wall is quite thick, and makes possible a deep-set door. The simple plaster finish, which is a concomitant of the beamed ceiling, has not been broken save by a chair rail and base board. In itself the door opening might be commonplace enough, but it is made unusual by the small window to the right. This little window repeats the treatment of the doorway. It is to the door what a repeated melody in plucked strings is after a full orchestra has presented the theme.

Distinctness is also found in the nature of the door itself. They are of headed glass. The narrow lead mullions furnish a delicate contrast to the width of the frame and the sturdiness of the beams overhead. Almost any interior is enriched by using contrasting elements whether they be in color or line. But the contrast must be subtly presented, else the two elements would merely clash.

Finally, the door frames a view—and lets you see the view beyond. Here is a subject worthy of much consideration. We Americans seem to have a fetish for doors that close rooms in—solid oaken or cypress or pine doors that set themselves sternly against any visual communication with the next room. Either that or no door at all. But the absence of a door is almost as great a mistake as a solid door. Each room should be an entity, a personality that is distinguishable from the others. But it should be related to the others just as people with distinct personalities are related. Doors preserve this distinctive personality, hence they should be used. Glass doors furnish a relationship between room and room, hence their advisability.

In addition to this is the sunlight which a glass door lets in and the silhouette value of narrow mullions, that break the view sufficiently to make it illusive. From these it can be readily seen that the glass door is pre-eminently the door for inside the house.

Because it preserves the individuality of a room and links it to the adjoining rooms, the glass door is advisable. Wilson Eyre & McIlvaine, architects.
Winter isn't half bad! It sheets the ground for the tracery of bare limbs to silhouette against and makes rhododendrons and spruce huddle close to house foundations. It reveals tiny fingers of vines stretching along walls and sets dull brick chimneys to smoking. It lights with new fire the red tiles of roofs and picks out hewn timbers in the shadowy stucco of walls—and robes this house in Greenwich, Connecticut, and your house in St. Paul and his house in Montreal with a fresh grandeur. It is cold, ascetically cold, and its winds are bitter-tongued; but beneath its chill stars a new warmth, and even in its cutting winds can be heard the beginning of a new song. No, winter isn't half bad!
INTERIOR DECORATIONS THAT SOLDIERS LIKE
The Colors and Furnishings Used in Hostess Houses, Soldiers’ and Sailors’ Clubs, Canteens and Huts

EMILY BURBANK

Decorators and furnishers, like architects, now plan with regard to both war needs and war incomes. They came head on against this situation when at the full tide of carte blanche orders to meet peace conditions. The shock was bewildering. But instead of checking the imagination of the creative, new brain cells have opened up and a flock of ideas—beautiful and practical—are let loose every day.

The magician wand has been stern utility, emphatic elimination of all but the essential, and a censored budget for outlay when the work to be done was the interior decoration of rooms used for the refreshment of our fighting men.

Decorators’ Service
Decorators, being also patriots, at once agreed to small commissions, some indeed giving their services free, counting it as a part of their war work. The immediate reward awaiting them was the unexpected possibilities for interesting line and color, suitability and durability, within the restrictions imposed by war.

These classes of buildings for the refreshment of soldiers and sailors awaited decorative skill. There was the “hut,” quickly thrown together within some zone of intense activity, demanding no cluttering frills within or without. This type of emergency building was put up at the front by the Red Cross, Y. M. C. A., and Salvation Army, of boards, canvas and sheets of corrugated iron.

To speak of interior decoration in such cases seems absurd, yet as a matter of fact, it was experiments tried in canteens and rest houses in the war zone that first proved the value of this art even under fire.

Color and the Men
Early in the war, Red Cross National Headquarters received letters telling how whitewash and gay paints applied inside canteens and rest huts acted as a tonic on the jaded senses of men coming out of a region of smoke and dun-colored earth.

Color! Color! It was color that they craved! Someone discovering this and believing in its power, and the suggestion in design, had made the experiment. Great sunflowers, flaunting reds and greens, crude drawings of various sorts were dashed off on the walls, the idea being to suggest cheer, diversion, and relaxation after the depressing strain at the front. It met with immediate success. The soldier himself gave out the verdict.

"Dress up the rest hut!"

It is easy to believe that those in charge found it great fun trying to do an elemental decorative stunt under fire when the jury was to be worn poilus, Tommy Atkins and later the Yanks. A light in the eye, a faint smile or cheery slang for approval, coined in the trench, and hurled back over his shoulder as the man went...
out to continue the march, were tokens by which every decorated hut and canteen knew that it was to "hang on the line."

When America went into the war and training camps were dotted over our land, there were added, in addition to the temporary buildings for the diversion and refreshment of the men, hostess houses near at hand for the purposes of accommodating friends and relatives of the men who had occasion to visit them.

Hostess Houses and Canteens

In those cases, where the hostess houses (planned for meeting places for soldiers with families and friends) had been built previous to the war and for private use and then adapted to the new need, because they were houses and not huts, it is a simple thing to make them look like homes.

This second class of refreshment station for men in the war often included canteens and soldiers' and sailors' clubs of every description as well as convalescent houses.

Here we enter the usual realm of flowering chintz, colored sun-proof materials, simple scrim, painted furniture or natural wood and cane, pictures, cheering china and appetizing glass.

The decorator can really do something under these conditions.

It is what he has done at the camps, and outside them, in temporary buildings that surprises us most. For example, one decorator, a woman, who did the Red Cross Convalescent House at Camp Upton, L. I., furnished the invalids' bedrooms and two or three others for the visiting relatives of men in the hospital with white iron beds, white enamel chiffoniers, chairs and tables, blue and white rugs and simple scrim curtains. The important point was to keep it hygienic and inexpensive. This was done, and at the same time a delightful result obtained.

A Red Cross Building

The same decorator's treatment of the living room in this Red Cross building was both appropriate and attractive. Its interior woodwork and the furniture were of silver gray; rugs gray with faint yellow pattern; curtains of pale green sun-proof; chair cushions a dark green denim; lamps antique green iron; the lamp shades deep rose-red, edged with fringe of stem green. The strong brilliant notes of color were contributed by war posters held to the walls with silver gray moldings.

This decorator was asked to supply china glass trays, kitchen utensils, etc., the quantity designated for this convalescent house being enough to supply a dozen people. She also selected the oil stove used for cooking. We mention this fact since it is sometimes forgotten (Continued on page 58).
The walls of the dining room are pure yellow and the ceiling white with narrow gilt frieze. This brilliant background has for its foundation a blue rug on a black floor. Woodwork and furniture are of silver with a light inlay of black. The chairs are red edged with guimpe.

The living room fireplace is of golden tone brick with an overmantel of ultra-marine relieved by ivory and gold. Caps of the pilasters are painted the same blue. The floor is black and the walls smooth white plaster. Rug is red with blue and gold border. Decorations by the Lanelli Studios.

The lighting fixtures, whether at the side or in the center of the room, are of white opaque glass pencils suspended from a hammered brass frame.

Silver birch woodwork and furniture give color to the living room. The upholstery is blue with black guimpe and the hangings are of gold with blue enrichment.
The house is indigenous to its setting, the architecture being of the flat low character which is bred in the environment of the Middle Western plains. It is unusual, but it is distinctly American of a locality. White birch and oaks are supplemented by plantings of shrubs, sumachs, varieties of dogwood and native crab apples, hawthorn and witchhazel trees, the general character being full and rich, typical of Middle Western foliage.

This home reads like a medieval text—brown and soft toned without, and every room its own rubric. The dull gold of the brick exterior is trimmed with rough surfaced wood stained black. Plaster and sashes are of white, while the roof is gray green. Above the entrance hangs an ultramarine blue porch. Here is a house without a front, its architect insisting that a home needs but an entrance side and a garden side to meet the essentials.

The RESIDENCE of JAMES F. CLARKE, Esq.
FAIRFIELD, IOWA
BARRY BYRNE, Architect
LET YOUR CHRISTMAS PLANT GIFTS BE UNDERSTOOD

A Christmas Card Accompanying Each Gift, Inscribed With Some of the Following Facts, Will Help the Recipient to Supply the Simple Care Which Spells Longer Life for That Particular Plant.

SPIREA (Asitlle). Not to be confused with the flowering shrub called spiraea. Some varieties have clusters of white flowers; others of pink or almost purple. Spiraeas need plenty of moisture at their roots, but may even be kept standing in a saucer containing about one inch of water.

After the flowering season the plant may be placed outdoors and protected with dead leaves. In the spring it can be set in the flower garden or border.

PRIMROSE (Primula). Primula veris, “first in spring,” was an old appellation applied to one or two species of plants, and retained today as an unusually descriptive family name of these interesting flowers. Over three hundred different primroses should be watered daily. An application of concentrated plant food, obtainable at any good flower shop, is advisable once a week.

JERUSALEM CHERRY (Solanum caseolaris). A native of Chile and Uruguay, belonging to the same family as the potato, tomato and egg-plant. Most of the solanums come from the temperate or tropical regions. One of the solanums comes from the home of the house plants, is an attractive shrub called spiraea. The family includes such prominent horticultural subjects in Europe as the hedges and flowers of the apple, the rose, and the plum.

After the blossoms have fallen the plant should be watered well for a week or two. The plant may be set outdoors in a shady place. Azaleas are closely related to rhododendrons; in fact, botanically speaking, they are inseparable.

HEATHER (Erica). Although the family heather and heather-like kinds of heather does best in a temperature of not more than 55°F., and sparingly. Over three hundred different primroses are recognized. In most houses primroses should be watered daily. An application of concentrated plant food, obtainable at any good flower shop, is advisable once a week.

NORFOLK ISLAND PINE (Araucaria excelsa). The Araucarias comprise about a dozen species, native to South America and Australia. One form attains a height of one hundred feet in the Chilean Andes, and another, in Australia, one hundred and fifty feet. The Norfolk Island Pine, indoors, requires daily watering, but the water should not be allowed to collect and stand in the jardiniere. A room temperature of 60° to 70° is best.

POINSETTIA (Euphorbia pulcherrima). The Poinsettia is a native of Mexico. A shaded location out of doors will be the best for spring and summer.

POINSETTIA (Euphorbia pulcherrima). The Poinsettia is a native of Mexico. It is sometimes used as a stock for dwarfish other oranges. Excess watering will cause the tree to fall. The foliage should be sprayed occasionally with soft water to cleanse it. Toward spring the plant will start into new growth, and then requires more water. Spring is also the time for repotting.

TIA (Euphorbia Central America the natural home of interest ornamental foliage are usually small. Types of Euphorbias are heat lovers, and do best in a temperature above 65°F. Like most soft wood plants they require plenty of moisture—watering at least once a day will be necessary to prevent the leaves wilting.

If exposed to cold or other unfavorable conditions, poinsettias are apt to drop their leaves. For this reason special care should be taken to handle them as directed.

CLUSTER ROSE (Rosa multiflora). To prolong the flowering period indoors it is a good plan to stand the pot in a cool room at night, where the temperature is about 50°. Be careful not to over-water.

After the flowers have gone the plant may be stored in a cool cellar and watered just enough to prevent the wood shriveling.

In the spring it may be planted in the garden, where it will bloom during the summer.

AZALEA. A temperature of 50° is best, although, like many other plants, azaleas will succeed for some time in ordinary house temperatures. While in bloom they should be watered about every other day, making them thoroughly.

After the flowering period less water should be given until good weather comes, when the plant may be set outdoors in a shady place. Azaleas are closely related to rhododendrons; in fact, botanically speaking, they are inseparable.

CYCLAMEN (Cyclamen persicum). For over a hundred years this plant has been under cultivation. It came originally from Persia, and does best in a temperature of about 55°. Not after than once a week, apply a weak solution of plant food such as the seed house supply.

Plenty of drainage, such as bits of broken crock, should be in the bottom of the pot.

OTAHEITE ORANGE (Citrus taitensis). A dwarf tree of the orange family, derived its name probably from the island of Tahiti.

It is sometimes used as a stock for dwarfish other oranges. Excess watering will cause the tree to fall. The foliage should be sprayed occasionally with soft water to cleanse it. Toward spring the plant will start into new growth, and then requires more water. Spring is also the time for repotting.

PALM. In Arabia there is a saying that the palm "stands with its feet in the spring and its head in the fires of Heaven." For palms are water lovers, and they demand in addition a warm house in order to be at their best. Frequent spraying of the leaves with soft water is advisable. Never fill the jardiniere completely with water.

A shaking with one of the liquid insecticides every month will keep the foliage bright.

Boston Fern (Nephrolepis). Ferns need plenty of water. It is also a good plan to stand the plant in a tub once a week and spray it with tepid water to keep the dust from the pores of the leaves. If you wish to keep the fern through the summer it should be repotted with fresh, light earth about March. A shaded location out of doors will be the best for spring and summer.
A LITTLE PORTFOLIO OF GOOD INTERIORS

It's a picture from out of the past, this great hall. Christmas breakfast over, the family, friends and innumerable servants crowd in to sing Yuletide catches and greet the day before the blazing hearth. In England? Yes, once on a time. Today the hall stands in the residence of Allan Lehman, Esq., at Tarrytown, N. Y., one of those homes we owe to our ally Britain, for the woodwork and paneling in this great hall were taken from an old English house. The stone chimney piece dates from 1650. About it is a minstrel gallery and above that the open timbers of the ceiling. An embroidered cope suspended from the gallery rail lends a touch of color to the sombre wood. The furniture is original of the period. Special interest is found in the screen shown to the left which is made up of old paneling removed from Haddon Hall. John Russell Pope was the architect, and the decorators were Schmitt Brothers.
In the sun parlor of the apartment of Mrs. Howard Linn, Chicago, Ill., the dominant piece is a Louis XVI panier sofa, with cushions of antique brocade in pale green and gold. Gauze curtains filter the light into an even glow. The furniture is cream with polychrome decorations. A black parchment shade surmounts the cream lamp base. By the doorway stands a wrought iron base supporting a green porcelain bowl with a cluster of bright berries.

Cream paneled walls form the background of the dining room in the Linn apartment. Against this are placed an old French sideboard and commode. The table is of the "draw" refectory type — the ends pull out, affording double the table space. Prints, a rococo frame mirror, simple pottery and silver make up the decorative accessories. A one-tone rug on a dark floor gives the room a good foundation and justifies the lightness in tone of the walls.
The west end of the Linn living room shows a coiffeuse now used for writing table, a good example of the adaptation of an antique. The chairs are French painted antiques with petit-point seats. A deep smoke valance of lace is an unusual touch on the mantel. The corner couch with its reading lamp behind supplies the maximum of comfort. Books with old architectural prints hung above them complete the interest of this sensible grouping.

The other end of the living room contains a more formal treatment; a console and mirror form the focal point, balancing the fireplace at the opposite end. The Directoire sofa is covered with blue and yellow striped silk. From the blue in this is taken the tone for the paint of the walls and woodwork. Valances and over-drapes of a striped taffeta with sheer under-curtains. The furniture for the apartment was collected abroad by the owner.
A BEGINNER'S LACE COLLECTION

What to Select—How to Mount and catalogue the Pieces—The Types of Laces

MABEL F. BAINBRIDGE

WHY not have a lace collection? Almost all of us have some bits of old lace, maybe much worn, that have come from grandmother's or Great-aunt Susan's attic. Gather all the pieces together, perhaps you don't think they are of any value; go to the nearest Museum which boasts a collection of laces. Ask about them, but most of all compare them with similar pieces there, and to your surprise you will find dozens of specimens, that have the same queer little outline thread or carnations, or flowers in relief that your treasures have. Failing a Museum, consult lace books at a public library, and in any case buy one good lace book. After years of reading everything that comes out in English, I still advise "Point and Pillow Lace," by A. M. Sharpe, for a practical, interesting text book, and another more advanced volume is Mrs. Palliser's "History of Lace."

Cleaning and Care of Laces

If your specimens are soiled, wash them in good soap and water, and either press over several thickness of flannel, or if possible, pin them out on a large board, using fine lace pins, and putting a pin in each picot. The most delicate lace will stand a very careful wash and putting a pin in each picot. The most delicate lace will stand a very careful wash and pinning against the wood in front. The lace lies in this depression and is not worn by rubbing against the next mount. Sew the lace on carefully with a very fine thread and needle, folding the extra length in a neat pile at the end. Never cut your specimens, but insert a bit of the silk used on the mounts, wherever the lace folds on itself. The color and material used on the frames is a matter of choice. I use a dull green, which makes a clear, but restful background. Old blue is used successfully in one French collection, and black velvet makes a rich mount, although it is considered trying to the eyes.

All laces come under two principle divisions; point or needle lace made with a needle point, and pillow or bobbin lace, made on a pillow with bobbins. Crochet and knitted laces have no historical value and although often useful and decorative do not merit a place in your collection.

Needle point laces are the oldest as it is a short step from ornamented fabric, embroidery, to lace which is ornament and fabric at once. A connecting link between lace and embroidery is Tirato or drawn work, made by drawing apart the threads of loosely woven linen, and whipping three or four closely together, thus forming square meshes. The meshes are the background, the pattern being often left in the solid linen or made by darning some of the meshes. Filet, punto in aria, is made by netting the foundation as a fish net was tied, and then darning a pattern onto these square meshes. Filet is put into the point lace classification as it is really needle made.

Needle Point Lace Stitches

Old embroiderers felt that their work was too heavy, and to get the desired effect of richness combined with delicacy pulled some of the threads out, and embroidered on those left. They soon realized, however, the handicap of having all the threads run at right angles, and eventually did away entirely with the linen, and couched threads onto a parchment pattern; hence punto in aria, literally stitches in the air, or lace. Except for the first laces which were made with button-hole stitch, a weaving stitch, and roll stitch, all needle point laces are composed of button-hole stitch; that is, just one looped stitch into another. Armed with a strong magnifying glass, examine a specimen carefully, and see if it is composed of looped stitches, and if so, you may be sure it was made with a needle, and goes into the needle...
Milanese Italian bobbin lace. This is made on a pillow, the braid woven first, then the mesh.

A Flemish bobbin lace lappet of the 17th Century. Author's collection.

Examples of Abruzzi Italian bobbin peasant lace. Author's collection.

This and the piece opposite, both Milanese Italian bobbin lace, from the South Kensington Museum.

Do not think for a moment your few pieces lack merit for the honor of forming a real collection. The mere fact that you have studied, arranged and catalogued a dozen specimens will prove you more a curator than the man with a very valuable collection of which he has no definite knowledge. With a little nucleus, and a great love, your collection is sure to grow like the proverbial oak, and be a source of never-ending joy and education to you and your friends.

Often you will find pieces of lace in need of repair, good pieces that can be bought at a reasonable price because of their condition. Do not hesitate to buy them, for often these will turn out to be the best loved in your collection.

Having washed them carefully, as directed above, study the mesh or stitch in detail. Then proceed to darn the holes. Take time at this. Eventually you will be able to simulate the original. The Dutch bobbin lace cap—the long strip at the bottom left hand of this page—had two button holes originally. These were mended and the design carried on so that only the closest examination will reveal where the new work begins.

Skill in mending lace can come only through practice. You can't learn it from books. But learning it from the laces themselves, you will thoroughly acquaint yourself with every idiosyncrasy of stitch and mesh, and, when the mending is finally completed, the piece will have more value to you personally.
When Mrs. Whitney asked her architect to design a little rest house in the woods, she had in mind a witch's cottage, such as one sees in fairy tale books. The lovely old oak paneled room, imported from England by Karl Freund, was enclosed with masonry walls; the lower story stucco; above, brick and oak half-timber work, taken from old barns on Long Island. The roof is old English slate of varied sizes and colors—purple, green and gray—laid with wide joints and raked to allow the moss to grow.

The room, views of which are shown here and opposite, has a dark oak wainscot. The mantel is composed of simple round columns supporting a cornice, and faced with a carved Portland stone arch. Windows are divisioned by straight mullions. The plaster ceiling is covered with medallions of Scriptural subjects grouped around a sunburst. Reddish stones, rough hewn, comprise the floor. Over it is laid a large hooked rug in a tessellated pattern. The room is furnished with a chosen collection of 16th and 17th Century pieces.
Up under the eaves, and reached by an old plank stairway, is a little room with rustic furniture and hooked rugs. The mantel is of Tudor style. Iron guinea hens act as fire dogs.

This view, from the end of the garden, shows the bird bath, fountain and stone walks. Entrance to the garden is through a 16th Century solid iron door on the chimney side of the house.

A quaint entrance was made with an old carved wood paneled door and stone architrave. To make this Tudor door the architect used old stone fragments and two stone heads. A candle fixture set in the little window above lights the doorway and vestibule.
ELECTRIC LUXURIES THAT ARE NECESSITIES

Because They Save Labor and Minimize the Servant Problem

EVA NAGEL WOLF

Once upon a time there was a genie who was very powerful and very much feared. After many years there was born a wise man who made many plans to outwit the genie. He studied long hours, consulted many huge books and made many curious experiments but finally enchained the genie until even to this day he is at the beck and call of those who but desire his services. This genie is electricity, and the clever wise man, none other than our friend Edison.

Those who desire the services of the great genie have but to push the button or turn on the switch and lo! electricity is ready to serve.

Many are the devices that have been made to enslave this genie, and this year especially are they in demand, for with the scarcity of coal and the rarity of servants, electrical utensils are a necessity in every home.

Breakfast Minus Servants

A dainty table, a beautiful, cheerful woman opposite, a piping hot breakfast served from glistening electric utensils onto attractive china—what more could any man ask to start him right on his day's work? That the woman is beautiful matters not, but that she radiates cheerfulness is most important. In these days of intermittent servants it is difficult to start the day cheerfully, but with the genie at the other end of the wire, and attractive cooking utensils, it is almost an unaided pleasure to cook a meal. The old drudgery of preparing a meal has lost all its terrors with such appliances as the coffee percolator, for instance, which is easy to clean and in which one cannot help but make delicious coffee.

Percolators or urns can be had in nickel, copper or silver plate, on straight lines, Colonial pattern or a copy of the well known Sheffield plate decorated with the Old English chased pattern. Or a set composed of urn, sugar bowl and cream pitcher on a tray to match makes an attractive gift at $29.50 to $49.75 for the silver chased pattern.

For golden brown toast, the electric toaster is to be commended, for it will keep the family supplied with toast that is always hot and crisp waiting in the rack above. With the advent of the electric toaster we are assured of the disappearance of the leathern square that used to masquerade under the name of toast.

The price is $15 and the silver Sheffield variety is priced at $27.50. For golden brown toast, the electric toaster is to be commended, for it will keep the family supplied with toast that is always hot and crisp waiting in the rack above. With the advent of the electric toaster we are assured of the disappearance of the leathern square that used to masquerade under the name of toast.

One can boil, broil, fry or toast on the single burner grill. The round grill at $9.50 has four heats and three cooking pans. One can boil, broil, fry or toast on the single burner grill. The round grill at $9.50 has four heats and three cooking pans. One can boil, broil, fry or toast on the single burner grill. The round grill at $9.50 has four heats and three cooking pans. One can boil, broil, fry or toast on the single burner grill. The round grill at $9.50 has four heats and three cooking pans. One can boil, broil, fry or toast on the single burner grill. The round grill at $9.50 has four heats and three cooking pans.

The electric waffle iron is certainly a wizard. The double range requires special wiring.

The double range requires special wiring.

The double range requires special wiring.

Most women are familiar with the uses of the alcohol chafing dish, but now that alcohol is prohibited the electric chafing dish will be substituted and will be found much more convenient and certainly much cleaner to operate than the spluttering alcohol lamp that usually needed filling in the middle of the cooking operation. Electric chafing dishes cost $15.75 and the silver Sheffield variety is priced at $27.50.

Electric Heating

After the experiences of last winter it is the wise person who looks into this matter of heating with electricity if it has not already been done, for, with poor gas and little or no coal, one hails with delight, even though it is a bit expensive, the portable electric heater. It is most practical for the smaller room, and for the nursery, sick room and bath room, it is indispensable. It costs $9.50.
For the health of the youngest member of the family and the comfort of his nurse see that one of the adoring relatives presents him with an electric milk warmer for Christmas. This is a clever little container with a cover that can be used for heating water when not serving his majesty. The attached black handle allows one to carry it about in comfort when hot. It is equipped with the approved Hygeia, eight-ounce nursing bottle and can be had in copper, nickel plated or silver plated with cord and plug attachment for the lamp socket. It will be found invaluable when taking baby to Grandmother’s for the Christmas holidays.

For the nursery it might be wise to purchase a heating pad and it might also be whispered that it will be borrowed, when not in use in the nursery, by the larger members of the family.

Nothing will take the place of a heating pad in the sick room and at $6 it has sent the leaky rubber hot water bottle scurrying to parts where electricity is unknown.

To please his lordship see that an immersion heater is at hand for his shaving water. At $5.50 it will make a most acceptable Christmas gift, for it must be admitted that it is difficult to purchase something for “him” that he will use and not pass on to some one else.

Possibly the most widely known and most universally used electrical article on the market is the electric flat iron. It is the pride of every household and the constant joy of travelers. It will quickly iron the heaviest, dampest linen or by removing the plug will press the daintiest lingerie; purchased from a reputable firm, it will last countless days. A six-pound iron can be purchased for $6.35 and will pay for itself many times over in the saving on laundry bills.

There is a very clever tourist iron, with a hole in the end for the electric curling iron, accompanied by a black velvet bag for traveling. And while on the subject of curling irons there is also a most clever device for drying the hair. It is in the shape of an aluminum comb and can be attached to the same ebony handle that comes with the curler. This combination is $6.35.

With this array of silver electric devices the new housekeeper need not shake her head and begin to worry about keeping it clean. It is no longer a day’s work with whitening and ammonia, brushes and clothes and elbow grease. The clever little housekeeper of to-day collects all the silver in the house, piles it in a large pan—any pan that is large enough will do—for she first places in the bottom of it a metallic plate. Over all she pours boiling water and then, clever little witch, she adds soda and salt and laughingly watches the genie do her work. Her greatest labor is to take the articles from the boiling water and dry them on a clean towel.

There is another device for cleaning silver that requires even less work. This double rectangular pan with a perforated inset and a soldered grid, which acts as a cathode and negative pole, cleans the silver by electrolysis. This arrangement is quite as magic as the other in results, for all one has to do is to add boiling water to have the genie serve.

So it would seem that electricity is as subdued as we now have the Hun and it is this war with the Hun that has taught us many things, not the least of which is the more universal use of electricity in the home and the boudoir.

A Colonial percolator in nickel or copper, four cup capacity, $13.75. For six cups, in copper or nickel, $13.75; in silver plate, $17.25

A simple percolator in copper or nickel, 5 cup capacity, $11.60; and for the same capacity in silver plated the price is $13.75

The furniture is delf blue. At the window are white Holland shades with blue painted designs. Bedspread, yellow piped with blue. Agnes Foster Wright, decorator

Another room has a black fiber rug, a willow day bed with black trimmings, a bedspread of black and white linen piped with red. Agnes Foster Wright, decorator

So many readers of House & Garden have wanted to know how to decorate and furnish the sleeping porch as an all day room that we are squeezing in this footnote concerning such work.

Both the sleeping porches shown here are off bedrooms, which is the proper arrangement, since the bedroom can be used for dressing. The windows are of the ordinary sash variety, so that there is nothing unusual about the mechanical arrangements. The secret of their livableness lies in the decorations and furniture.

In one porch the rug is of orange fiber squares, and the furniture wicker painted delf blue. White Holland shades at the window have hand-painted decorations in blue. On the bed is a spread of yellow linen trimmed with a narrow band of blue. The walls are white enamel.

The other room has a black fiber rug, willow day bed and arm chair in natural color with black border, and a day spread of black and white linen piped with red. The decorations on the shades carry out the colors in the furniture and spread. Agnes Foster Wright was decorator of both porches.

A FOOTNOTE ON SLEEPING PORCHES

Color Schemes and Furniture That Make the Porch a Twenty-four Hour Room

December, 1918
The Residence of F. I. Kent, Esq.

Scarsdale, N. Y.

Patterson & Dula, Architects

Broken and repeated roof lines give the house unusual architectural interest. These, together with the grouping of windows and the arched gate and door, and the oriel up under the eaves of the ell, produce a pleasing façade full of contrasts and rich in texture.

An arched service gate with a pent roof breaks the garden wall.

The walls are rubble with a heavy coating of white wash, a combination that gives interesting light and shade effects.

In this inner court white walls form a clear background for the foundation planting and pronounce the window openings.
THE mistletoe season is at hand. Hear, then, these wayward thoughts.

Mistletoe is primarily a plant with a legend. In the good old days when Druids were in flower, it entered to no slight degree into the ceremonies of their cult. Their strange religious rites were often performed in oak groves. Did mistletoe grow on the rugged limbs of the trees, so much the better; a Druid, clothed in white, would climb among the branches and, with his golden knife, cut free the plants, while a companion stationed below stood ready to catch them in a spotless cloth. Just what followed our historian does not relate, but we fancy there was considerable hopping about among the _dolmens_, a Celtic chorus or so, and toward the conclusion of the party, perhaps some careless throwing about of _cromlechs_ on the part of the less responsible participants. 

Note, however, that no mention was made of the modern significance of mistletoe, the Yule tidings possibilities it offers when hung from the parlor chandelier or other point of vantage. That came later, in the decadent days when cave-man tactics were yielding to more diplomatic methods. If we are to believe the evidence presented by Caesar and his contemporary historians, the early Europeans were men enough to take their kisses where they found them, without waiting for such faint-hearted excuses as a cluster of greenish berries and waxen leaves overhead. Had they lived today those old-time ideal Turk Corps recruits, for we have it from a high official source that the motto most frequently carved on the lintels of their dank abodes was _Crom draoil tod_-—"Treat 'em rough."

**CONOCLASM** is a dangerous pastime. From Voltaire to H. L. Mencken, idolaters would have courted death by violence, sans trial by jury or otherwise. Not without justification can one contemplate the shattering of the half gods; yet until these go it is well known that the real gods cannot arrive. 

The Christmas mistletoe tradition is entitled to some consideration because of its antiquity. The plant's definite connection with the day's celebration began in England, we are told. Let me set down a few facts, though, to show how false is the basis of its claim to continued popularity as a demi-god of sentiment.

Firstly, mistletoe flowers are dioecious at their nodes. Think of it—and such innocent-looking blossoms, too! If they were consanguineous, or even capriciously pedunculate, we might feel less harshly toward them. But dioecious, especially at the nodes—why, the thing is unpardonable! Are there any depths to which the gods, in their infinite wisdom, cannot sink them so low as to live in indescribable stipels.

This fact is overshadowed, however, by the far more serious accusation of glabrosity which we are forced to admit the whole plant only too justly deserves. No one characteristic could be less in harmony with the noble role of mistletoe at Christmas time. It is no manner of thing to warn the public of the dangers that lurk in this trait of glabrosity, especially to those of both sexes who chance to pause, even for but a moment, beneath a plant in which it is inherent. Misinterpretation, jealousy, hectic mothers-in-law, dire consequences of many sorts—these are risks not lightly to be run. 

Crowning all is the existing uncertainty as to the ancestry of mistletoe. Some authorities say it is descended from the Viscums, old Latin family which for generations has lived in the temperate and warmer portions of the globe. Were the Viscums pure blooded we should not regard them so much askance. Truth compels me to state, however, that as to the Phoradendrons. As to the former, the less said the better. The founder of the Phoradendron family was a Greek whose name really signified "Thief Tree." Details of his married life are lacking, but the fact that through the succeeding generations the stigma of thievery has never been dissociated from the name is rather significant.

As a matter of fact, all of the mistletoe's family connections are notorious for their kleptic tendencies. They have always preyed on others, settling down for an indefinite stay in any home hospitable enough to allow them across its threshold, true parasites in the most despicable sense of the word. Bed and board, once offered them in a misguided moment of hospitality, are never relinquished. They are as persistent as a poor relation after the two weeks' invitation is long outworn. Rare indeed is the host with strength sufficient to eject them and crop.

On one other point etiologists are unanimous; I refer to the lack of culture so painfully evident throughout all branches of the family. "The Phoradendrons are not cultivated," says one authority; "Cultivation is rare among the Viscums," states another; "Attempts to cultivate Loranthus seldom succeed," is the verdict of a third.

On three distinct counts, then, the indig-
PUTTING ON THE GARDEN'S WINTER CLOTHES

The Reasons and Methods for Winter Protection of Shrubs, Trees and Hardy Perennials—Plans for Special Situations

WILLIAM C. MccOLLOM

WHY does Nature in her mysterious way clothe animals in heavier winter coats than they wear in summer? Why do trees of northern climates root more deeply than those of the tropics? Why do briars and other underbrush always grow beneath trees in their natural environment?

The answer is simple: these are merely Nature's ways of caring for her own. The fur of the animals is for warmth, the deep rooting of the trees is to avoid damage by deep freezing or heavy winds, the underbrush is to catch the falling leaves for winter protection.

It is by giving serious consideration to the laws of Nature and improving upon them that it becomes possible for us to have any number of beautiful plants that are by no means hardy in this latitude.

Some there are who would excuse their lack of progressiveness by questioning the sense of trying to grow plants that always require protection during winter. Yet one of the greatest factors contributing to our present high standards is the desire to have better things. That is excuse enough for anyone trying to winter plants that require extra care to survive the cold.

Protection Methods

There are two distinct methods of protecting plants to prevent winter killing. One is to protect the roots by covering the rooting area with loose material called a mulch; the other is to cover the tops to prevent sun scald or the effect of freezing and thawing during winter. Each of these methods is necessary with certain classes of plants.

Any material loose enough to form an air cushion on the surface of the ground may be used to protect the roots. Manure is preferred, as it not only reduces the penetration of the frost and minimizes the freezing and thawing process, but at the same time it enriches the soil. The winter rains slowly dissolve the plant foods in the manure, washing them into the soil where they become available for the roots. This annual application of manure mulches should be more generally practiced.

Besides the protection afforded, it keeps plantings in a healthy, vigorous state of growth. Leaves when used in large quantities form an excellent protecting covering for the roots, but they take so long to decay that they possess little fertilizing value when used fresh; and when decayed, they disintegrate so thoroughly that they are of no value as a mulch. Where conditions are such as to allow leaves to fall and decay gradually we have the ideal root protection and refertilizer. This process should always be followed on large plantings of rhododendrons, laurel, etc.

Where dryness is advisable, leaves are also invaluable for their water shedding qualities. Anchusas and other soft rooted perennial plants suffer from excessive moisture at the roots, but this can be overcome by mulching heavily with leaves. Leaves are also helpful in keeping out the frost; very tender roses can be wintered safely with a proper covering of them.

Fine needles, meadow hay or any loose material that will not mat solid may be used for root protection. If these mulches are loosened occasionally during winter so that they do not freeze into a solid mass, they are certain to reduce the action of the frost on the roots.

The proper time to apply root coverings is after the ground has been somewhat frozen. The purpose of this is to allow Nature to check the root action and properly ripen the growth for winter. If the mulch is applied too early the roots continue to be active until unseasonably late, which, of course, is not desirable.

Usually after several light freezings a crust will form on the surface of the ground. This is the proper time to apply root mulchings. The quantity to be applied is determined by the nature of the plant and the material used for covering; usually from 4” to 6” of manure is used in mulching, while from 8” to 12” of leaves will be necessary to give proper protection.

The Plants to Protect

It would be much easier to name the very few plants that are not benefitted by winter mulchings, than to enumerate those which are. Those actually requiring it are the broad leaved evergreens, rhododendrons, mahonia, Andromeda, etc. Evergreens of all types should be protected for the first few years after planting, at least; and retinosporas, biotas, and other dwarf evergreens should be protected regularly. Those not familiar with the different types of evergreens would be acting wisely to mulch all kinds adequately.

Plants of all kinds that are not growing satisfactorily can often be brought back to health with the assistance of a mulch of good manure applied in autumn. Hedges of all sorts, regardless of their hardiness, should be mulched. Specimens growing in exposed locations need this form of protection, while plantings of any kind on raised mounds which shed water should be mulched deeply to retain all the water possible about their roots.

Deciduous trees and shrubs do not suffer so much from the action of the sun as do evergreens. They are, however, just as susceptible to damage from severe freezing of the roots. In many cases the trees will start into growth in early spring, only to stop shortly and then gradually die. This often leads one to think that the trouble is of some other nature. The fact is that the roots were killed to a point where they are awkwardly exposed for Nature to check their action and to ripen the growth properly for winter.

Often we see in the fall of the year, the tops of the plants ripening prematurely and the freeze killing them. This can be prevented by covering the tops with a loose material which is kept loose during winter. A box of suitable size will hold dead leaves in place over an individual plant. Cornstalks and dead leaves can be utilized for winter protection of borders.
they could no longer support the tops, and when growth started the whole structure failed and broke down.

All new plantings of deciduous trees and shrubs should be mulched, and shallow rooting trees such as birch, peach, etc., need this protection for the first few years. This is also true of the cane fruits such as raspberries, blackberries, currants and gooseberries.

Annual mulchings of good stable manure should be applied to all perennial borders, to serve the double purpose of protection and re-fertilization. Bulb planting of all kinds must be protected, also; in this case manure is preferred, but other mulching materials will do. The object is to secure a deep covering, as the entire rooting system of the bulbs is within the working radius of the frost.

**Frost Protection**

In some cases the protecting material consists simply of sufficient bulk to prevent the frost from penetrating and doing damage. This is true of the protection of vegetables when stored out of doors. Leaves are the best material to use for this purpose, although hay or other loose material may be substituted. Even perfectly hardy vegetables such as parsnips should be covered slightly, to lessen the labor when gathering them. The best plan to follow with vegetables is to bury them in trenches out of doors where they will retain their freshness. After mounding up properly with earth the trenches are thoroughly covered with leaves or litter until there is no danger of the frost penetrating. In all such cases where the material is used for protection from frost it should occasionally be loosened up to prevent matting. If the mulch mats it loses its protecting value.

It seems advisable to devote a few lines to the protection of the soil during the winter. Soils winter kill the same as plants. We must bear in mind that the soil is composed of myriads of small living organisms, which if destroyed will reduce the fertility of the ground. Surfaces that open up fissures or are damaged by erosion should be protected. It is too late to take any action at this time, but efforts should be made next season to prevent such conditions by covering the surface with some suitable crop. Heavy sowings of rye with some winter vetch added are recommended for this purpose. In fact, this is an invaluable method of soil restoration and should be practiced whenever possible.

**Shielding the Tops**

There is little difference in the result of the various methods of protecting the tops of shrubs, bushes and small trees. The advisability of certain methods varies somewhat according to locality. When possible to procure them, pine boughs make one of the best materials for winter covering; they may be gathered, sharpened at the end and placed in openings made in the soil with a crowbar. They should be placed between or around the plants to be protected.

Burlap or other material of this kind is very useful for covering the tops of individual specimens. It is advisable to erect some sort of framework to prevent the covering material from lying on the plant, otherwise the snow will sometimes accumulate on the covering, freezing the foliage fast and doing damage. Very formal plants such as boxwood or junipers are often damaged seriously by the accumulation of snow. In many cases this is heavy enough to break the branches, to prevent which the plants can be tied together with bands of rye straw or burlap. String should not be used, as it is liable to cut the trees if any strain is placed upon it.

**Special Cases**

Boards or sometimes the sides of packing cases are also used for top protection. They are unsightly but in some cases very necessary. For instance, at seaside resorts where the salt spray burns the plants, something very substantial like this is needed.

Tender deciduous plants such as standard roses, hydrangeas, etc., may be buried to prevent winter killing. The best method is to loosen the roots slightly on one side so the plant can be laid over without breaking and then mounded up with soil. Small plants can be covered by placing a barrel over them and then filling it with earth. Climbing vines that winter kill can be taken down from their supports, the tops tied together, and buried. By practicing this I have successfully grown such tender plants as the sweet scented jasmine in the latitude of New York.

**Boxwood edgings** should always be covered to prevent damage. The winter of 1917-18 proved conclusively that, no matter how well established the planting, it was apt to be damaged by cold. We cheerfully pay insurance on our other possessions, so why not a small sum to protect our plants? A few corn stalks or some meadow hay, held in place with a few sticks, will save the boxwood.

Tender tea or hybrid roses must be protected to prevent winter killing. The tops may be strawed on or covered with excelsior. The soil should be well mounded up around the base of the plant, to turn the water away and afford additional protection.
THE FARM GROUP of
EDWARD F. HUTTON, Esq.
BAY SHORE, N.Y.

CHARLES M. HART, Architect

The buildings are grouped around three sides of a farmyard which is fenced in, on the fourth side, by a graduated picket fence, an arched bower pronouncing the entrance. These buildings are a guest cottage of living room, two bedrooms and bath, a garage for six cars, a kennel for eight dogs, a stable with accommodations for six cows and a gardener's cottage of six rooms and bath.

Between the windmill and the kitchen garden stands the gardener's cottage, a substantial little frame house of hand-split cypress shingles painted white and with painted pierced shutters. A portico repeats the character of the dormers.

The windmill, a feature of the countryside, stands before the farmyard. Its lines are graceful, and its great arms give a sense of action to the scene. Like the rest of the buildings it is of cypress shingles painted white.
Keeping warm in a colonial winter

How They Used Warming Pans and Foot Warmers

George Wilson Jennings

When Sancho Panza wrote a famous story about rest and sleep he may have had, in his mind, a vision of the good, old-fashioned warming pan. But that was many years before the device came into use, many years before it was introduced into the homes of England and the houses in this country. Even in those early days a warm bed was a mark of hospitality to a guest!

Stone water jugs were used from early times but the real luxury of a warm bed was not attained until warming pans came into use.

The Warming Pan

The pan or bowl is usually made of copper and is circular in shape, about 12" in diameter and 4" deep. It has a hinged top or cover which is perforated and on which are etched quaint designs in landscape scenes intermingled with many of the old-fashioned flowers of our grandparents' day—phlox, Sweet William, bleeding heart and marigold. The handle is about 4' in length and was sometimes made of oak, although the better quality warming pans usually had a mahogany handle richly carved in ornate designs. This adjunct to the household of other days always hung by the open fireplace where it was "right handy" to be mustered into service at any time. It was always kept highly polished and formed, as it hung on the wall, a cheerful disc to reflect the light of the glowing fire.

In Colonial days fire was rarely laid in the sleeping rooms at night, although fireplaces were usually provided. The warming pan was used to warm the beds before they were occupied. Anyone who has experienced the trying cold of a New England winter can form some idea of what this article did for comfort. The chilling entrance into the icy-cold winter can form some idea of what this article did for comfort. The comfortable house was made comfortable with a warming pan. For although we have more modern devices for heating, the warming pan can still be made an attractive decoration by the fireplace in a Colonial room. With the handle removed and with a wrought iron stand in which to set it, the pan will make a delightful brazier. And braziers, by the bye, are returning in favor—for flower holders, at least. One occasionally sees the less attractive portable foot warmer. A little box is inserted in the wooden frame behind the perforated tin side, and filled with flowers. They take naturally to the handle and the aged household utensil eventually is employed as an attractive decoration in Colonial households.

Its English Source

The idea of this convenient luxury originated in England about the year 1740. Almost every English home possessed a warming pan and some big houses boasted as many as six, all kept busy in the winter season at the bedtime hour.

A London paper many years ago gave a description of a famous warming pan presented to Queen Victoria soon after her marriage to Prince Albert. This was especially made for the Queen by a well-known silversmith in Cheapside. The bowl was of silver and the hinged top of gold, bearing the English coat of arms. The handle was ebony. It was considered the finest example of a warming pan ever made.

In 1750 Ebenezer Coffin of "The Crown & Beehive," Cornhill, Boston, imported 200 warming pans. He did not foresee that the day would come when they would fetch a good price; in fact, he thought little about the matter save to rid himself of what appeared a bad purchase. So he composed a long advertisement that appeared the same year in one of the Boston papers in which these articles were offered "very cheap for cash or short credit." The price was £1 each! Today a good warming pan at an antique dealer's will fetch anywhere from $15 to $40. If you are fortunate, you may pick up one occasionally in the country, direct from the owner, for a somewhat lower price.

Two fine warming pans are found at Mount Vernon. Both are of English make. One has etched on the cover a design representing a basket of fruit and has an English birch handle. The other is oblong in shape, which is rather rare in this country, and has on its cover a basket of old-fashioned flowers, and a mahogany handle. Evidently the Father of His Country appreciated a warm bed and made generous use of these methods of getting one.

During Lafayette's visit to America in 1825, he made a tour of New England and was entertained at one of the famous houses in Portsmouth, N. H. It was at this home, so the legend runs, that he saw a warming pan for the first time. He was being shown over the kitchen, with its rows of pewter, copper and brass pots, and later enjoyed the luxury of a bed made comfortable with a warming pan. Turning to his hostess—a lady of French descent and quite a linguist—he remarked fervidly, "La maison Americaine est smothered in foliage, his delighted hostess presented him with an English warming pan, and it is said that when he returned home he introduced the device into a number of French households.

Colonial Foot Warmers

Our Colonial forefathers had other simple methods of heating which we, in a coalless winter, might well envy. There was the foot warmer, for instance, a wooden frame holding a pierced tin box in which the coals were laid. These Colonial braziers were set in rooms or taken in coaches. An iron handle made them readily carried about.

In Colonial times the fact that the church was cold was no excuse for failing to attend divine worship, and our forefathers got around the discomfort by taking with them small flat foot warmers, one of which is illustrated here. These were set in the bottom of the big box pew, the door was closed to keep drafts off the feet, driving robes were wrapped about stockinged legs, and the master of the house slept comfortably through the sermon!

Both warming pans and foot warmers were useful as well as ornamental pieces of furnishing. The traveler, the无效 as well as the luxury-loving have been thankful for them. Their burnished faces added to the stern glory of Colonial interiors. Let us not forget their humble service when we chance to pick one up in the antique shop. For although we have more modern devices for heating, the warming pan can still be made an attractive decoration by the fireplace in a Colonial room. With the handle removed and with a wrought iron stand in which to set it, the pan will make a delightful brazier. And braziers, by the bye, are returning in favor—for flower holders, at least.

One occasionally sees the less attractive portable foot warmer. A little box is inserted in the wooden frame behind the perforated tin side, and filled with flowers. They take naturally to the handle and the aged household utensil eventually is employed as an attractive decoration in Colonial households.

Thus do these old objects come down to us. Valuable in their time, they can be of value to us now if we understand their history and their present day decorative possibilities.
Useful and welcome, an individual Sheffield silver and glass egg cup with salt, pepper and spoon. Complete $5

A sterling silver hot milk jug in the style of Guernsey is always acceptable. It is 4" high. $16.50

To aid Hoover an etched glass honey jar with silver top and platter for crackers, 9" diameter. $33

A cheese and cracker dish of enameled crystal has a sterling silver lid. Diameter of dish 9½". $14.50

A sterling silver sweet basket, beautifully wrought, 7½" in diameter, makes a seasonable gift. $11.50

A cheese and cracker dish of etched glass in three parts which fit compactly into the round dish beneath, is exceptionally priced. $4

CHINA, GLASS and SILVER for the CHRISTMAS TABLE

The House & Garden gifts this year were chosen with a strict regard to war limitations. They are useful, their prices are reasonable and they can be transported in small bulks. Kindly order by number. See page 54

An hors d'oeuvre dish of etched glass in three parts which fit compactly into the round dish beneath, is exceptionally priced. $4

Small decorative dishes such as this for celery or relishes make suitable and inexpensive war-time gifts. 10" long. Etched glass. $1.50

Tea set of Japanese china with wide bands of blue and yellow panels in bird and flower design edged with black. Tea pot, sugar and creamer and six cups and saucers. $10

Solid silver dinner bell, $8. Next to it (2000) a combination jigger and corkscrew in silver, $5.75

A cheese dish is a welcome novel gift. $5

Octagonal plates of a new design in English semi-porcelain. Empire blue with rose flower panels. 8" in diameter. $12 a dozen. The cheese dish is a welcome novel gift. $5

Suitable for war bread or muffins comes a basket of hammered solid silver. It measures 12" long. $28

CHINA, GLASS and SILVER for the CHRISTMAS TABLE

The House & Garden gifts this year were chosen with a strict regard to war limitations. They are useful, their prices are reasonable and they can be transported in small bulks. Kindly order by number. See page 54

An hors d'oeuvre dish of etched glass in three parts which fit compactly into the round dish beneath, is exceptionally priced. $4

Small decorative dishes such as this for celery or relishes make suitable and inexpensive war-time gifts. 10" long. Etched glass. $1.50

Tea set of Japanese china with wide bands of blue and yellow panels in bird and flower design edged with black. Tea pot, sugar and creamer and six cups and saucers. $10

Solid silver dinner bell, $8. Next to it (2000) a combination jigger and corkscrew in silver, $5.75

A cheese dish is a welcome novel gift. $5

Octagonal plates of a new design in English semi-porcelain. Empire blue with rose flower panels. 8" in diameter. $12 a dozen. The cheese dish is a welcome novel gift. $5

Suitable for war bread or muffins comes a basket of hammered solid silver. It measures 12" long. $28

CHINA, GLASS and SILVER for the CHRISTMAS TABLE

The House & Garden gifts this year were chosen with a strict regard to war limitations. They are useful, their prices are reasonable and they can be transported in small bulks. Kindly order by number. See page 54

An hors d'oeuvre dish of etched glass in three parts which fit compactly into the round dish beneath, is exceptionally priced. $4

Small decorative dishes such as this for celery or relishes make suitable and inexpensive war-time gifts. 10" long. Etched glass. $1.50

Tea set of Japanese china with wide bands of blue and yellow panels in bird and flower design edged with black. Tea pot, sugar and creamer and six cups and saucers. $10

Solid silver dinner bell, $8. Next to it (2000) a combination jigger and corkscrew in silver, $5.75

A cheese dish is a welcome novel gift. $5

Octagonal plates of a new design in English semi-porcelain. Empire blue with rose flower panels. 8" in diameter. $12 a dozen. The cheese dish is a welcome novel gift. $5

Suitable for war bread or muffins comes a basket of hammered solid silver. It measures 12" long. $28
An air cushion of khaki colored cloth, which when folded up is contained in a small case, is a useful gift for the man in service. It may be had for $2.

A khaki shoe polishing kit contains a brush with felt and bristle ends and a tube of polish attached to the top. A compact camp adjunct. $1.25.

An officer's hand-sewn dispatch case has transparent space for map, a flap for notes and a detachable strap. $14. Map, 50 cents extra.

He'll appreciate a good jack knife with a chain attached. $3.25.

A hot coffee before a monkey drill in the dawn's early light at camp will be made possible by this quart size, unbreakable Thermos bottle. $0.50.

What could be more welcome at camp than a sleeping roll of khaki colored cloth with a vermin proof Kapok mattress lining? Rolls up compactly. $28.50.

A sterling silver cigarette case with an etched coat of arms of the United States measures 4 5/8" by 3 1/4" and holds twelve cigarettes. $23.

Essential for the cold weather, a khaki colored wool sweater with four roomy pockets. $13. A pair of heavy, warm khaki colored gloves with strap. $2.50.

A collapsible pail of strong brown duck has been found a necessity by our men. Open, it measures 12 3/4" in diameter and 7 5/8" high. $2.50.
INSIDE SMALL STOCKINGS

Kindly order by number.
See page 54

1. War in the nursery! Lead soldiers, airplane guns, a small fleet, Red Cross tents, to say nothing of Old Glory. Complete, $3.50

2. A paint box with colors, ruler, pencils, eraser, compass and T-square comes at $1.75

3. The fruits, flowers and vegetables are first cut in small round disks from the paper, then the young House & Garden enthusiast matches them up in the book. 50 cents

4. A thrilling machine gun, well made, 18" long with wooden cartridge attachment sells for $2.24

5. For the youngest householder, a wash tub, wringer, washboard, laundry basket, iron, clothes pins and rope, with real soap, starch and cleanser. Complete for $1.75

6. This auto truck with machine gun attachment actually works, even if it is only 8" long. $1.49

7. A puppy grab bag, 12" high is filled with toys. Stuff it with cotton and you have a pillow! $1

8. This destroyer will sink the fastest U-boat in any bathtub, 12" long. Painted battleship gray. 94 cents

9. A small embroidery set with six stamped pieces and several skeins of colored threads would be welcomed by a little girl at Christmas time. 46 cents

10. Here's a complete outfit for picture binding—bristol board, glass, binding tape, rings and moistener. Enough for six pictures. The set, without picture, sells for $3.
PRESENTS for THE HOUSEHOLD

Especially selected for the war-time purse because they are useful, inexpensive and can be transported in small bulk. Kindly order by number; see page 54.

49

A Cape Cod fire lighter and tray of brass is always useful for the hearth. It costs $5.

(A65) A Cape Cod tire lighter and tray of brass is always useful for the hearth. It costs $5.

(A65) Crystal candy jar beautifully etched, with enamel top in pink or blue. 10" high. $10.

(A66) Exquisite etching of Rheims before the invasion, by De Witt H. Fessenden. Natural wood frame, $15.

(A66) Exquisite etching of Rheims before the invasion, by De Witt H. Fessenden. Natural wood frame, $15.

(A67) A seventeen piece, individual breakfast set, comes in pale lavender, pink, blue or yellow, including the white enamel tray. $17.50.

(A67) A seventeen piece, individual breakfast set, comes in pale lavender, pink, blue or yellow, including the white enamel tray. $17.50.

(A68) The painted bellows, which come in yellow or black, sell for $5. A metal wall pocket, $5.50 for small or time tables, is to be had for the sum of $2.

(A68) The painted bellows, which come in yellow or black, sell for $5. A metal wall pocket, $5.50 for small or time tables, is to be had for the sum of $2.

(A69) A hall console grouping. (A70) Dull gold or green oval mirror, 28" by 19". $17. Dull brass candlesticks with quaint bells attached. (A71) $8 a pair. Brass bowl, (A72) 8" diam. $3.50.

(A69) A hall console grouping. (A70) Dull gold or green oval mirror, 28" by 19". $17. Dull brass candlesticks with quaint bells attached. (A71) $8 a pair. Brass bowl, (A72) 8" diam. $3.50.

(A73) A waste basket that defies the ravages of time is made of perforated metal with decorations and black frame. 15" high. $7.50.

(A73) A waste basket that defies the ravages of time is made of perforated metal with decorations and black frame. 15" high. $7.50.

(A74) Of Belgian wrought iron come three-branched candle sticks. 17" high. Equipped with old gold or yellow candles. $12.50 a pair.
GIFTS of LINEN
Kindly order by number. See page 54

(2046) Set of two bath towels, blue, lavender or pink, 45" by 24". With face cloths. Ten days to monogram. $5 including monogram

(2047) Filet finger bowl doilies, 6" diam. $10 a half dozen

(2048) Madeira embroidered cocktail napkins, $1.75 a half dozen

(2049) Oval tray cover, cut work and filet edge. It measures 12" by 18". $10

(2050) Italian linen tea cloth, $8.50. Napkins, $2.50 a dozen

(2051) Renaissance and rose point forms the center of this table cover sold for French and Belgian Refugees. 18" diameter. $87

(2052) An alluring table cover of cream linen with pink gingham elephants. It is 1 yard square and costs $6

(2053) Tray cover of embroidered linen with fine filet inserts and narrow edging. 18" by 27". $13.50

(2055) In all white or with blue or pink striped border come fine blankets bound separately. 60" by 90". $12.50 the pair

(2056) A lingerie pillow of linen with fine embroidery and scalloped edge. 12" by 16". With china silk covered down pillow. $12.50
FINALLY—A NUMBER OF USEFUL THINGS

Which can be purchased through the House & Garden Shopping Service. Kindly order by number as shown on page 14.

Plated silver chop dish, 13" in diameter, $7.50. Graceful plated silver fruit basket, 8" by 9½", $5.25. Cheese dish and six plates of white and gold china, $4.75.

A revolving "Lazy Susan" of mahogany, with glass top 10" diam., $10. Glass honey jar with plated silver top, $1.75. Plated silver creamer, $7. Sugar bowl, $2.

Book ends are always acceptable. These of a Gothic design in composition with polychrome finish are $7 the pair.

Sconces in carved wood of a lotus pattern come at $9 the pair. They are 14" high and finished in dull gold.

This is a remarkable reproduction of an old Chippendale tip table, 28" in diameter, 27" high. Made of finely figured mahogany, carved or molded, $105.

A gate leg table with flaps that fold down compactly. Table is 27" high, 39" long and 24" wide. Painted in any shade or in walnut or mahogany, $40.

Narrow enough to be inconspicuous in a hallway, a dull finish mahogany umbrella stand of simple design, 30" high with a tin insert at the bottom for the umbrella drip, $8.25.

A nest of three mahogany tables with painted design on under side of glass, and gilt decorations on frames. Top table, 18" by 12". $45 the set.

Mahogany tea wagon, folded flap, 45" high, $34. Gold and white tea service, $15.45. Lace edged linen cloth, 36" by 36", $28. Napkins to match, $32.50 half doz.
December

THE GARDENER'S CALENDAR

Twelfth Month

SUNDAY

1. No time must be lost in getting the autumn quar­ters ready. Soil should be dug into the winter quart­ers and the temperature raised; the cold frame or hotbed should be filled and the geraniums and begonias put in. Make sure that the frames are fit for the winter; check and clean the bottom and sides of the frames.

2. This is the time to transplant the bushes, trees, and shrubs. When transferring them, be sure to keep the roots as intact as possible. Water the plants well before and after transplanting.

3. Do not neglect to mulch as it is essential in the protection of the soil. A good mulch will help retain moisture in the soil, prevent weeds, and deter pests.

4. Tender greenhouse plants that have been trans­planted or are growing poorly should be checked and treated as necessary. If necessary, they may be brought back to the greenhouse and placed in warmer quarters.

5. Bulbs of all kinds should be planted now if they are to bloom in spring. Plant them in a warm, sunny spot where they can receive as much light as possible.

6. All perennial fruit trees that are in ground should be covered, and a light covering of straw or leaves should be placed over them to protect them from the winter weather.

7. What about the trees that are in the ground? They should be protected with a light covering of leaves or straw to keep the roots from freezing.

8. Mushrooms are very easy to grow in early winter. Grow them on sawdust or in a garden. The compost should be well drained, and the air should be kept moist.

9. It is a good practice to remove all dead leaves around the fruit trees. They can be picked up with a broom and burned. This will help prevent the spread of disease.

10. Birds are the natural enemies of many garden pests, and you should encourage them to come to the garden. The best way to do this is to provide a birdfeeder and a water source.

11. All the garden tools should be cleaned and put away. This will prevent rusting and make it easier to use them again in the spring.

12. Why not build a few small greenhouses now? They can be used for starting seeds, and they will provide a warm and protected environment for the plants.

13. Dormant fruit trees should be covered with straw or leaves to protect them from the cold. This will help prevent the drying out of the soil.

14. Do not neglect to mulch as it is essential in the protection of the soil. A good mulch will help retain moisture in the soil, prevent weeds, and deter pests.

15. Trees that are infected with scale should be sprayed with a dormant spray. This will help control the scale pest.

16. Have you ever tried drenching your plants with a solution of copper or copper sulfate? This will control many pests and diseases.

17. An abundance of planting material should be on hand. Make sure you have enough to plant all the plants you have ordered.

18. Laws that are very open and contain numerous small cuts should be tightened up. This will prevent the spread of disease.

19. Don't cut off the dead leaves before they fall. They will help protect the plants from the cold.

20. Have you looked over the potatoes since you put them in the cellar? A few bad potatoes will cause a serious loss if they are not removed.

21. House plants should be sponged regularly to keep the foliage free from dust which impairs the breathing processes of the plants.

22. Winter is the best season for transplanting trees and shrubs. This is the time to plant them.

23. House plants should be kept well watered during the winter. The soil should be kept moist, but not soggy.

24. Do you intend to graft some good varieties on any of your fruit trees? If so, you had better get your budding stock now. It is important to have the grafted plants ready for the spring season.

25. Do not overlook the value of using the correct fertilizer for your fruit trees. If the fertilizer is not the correct type, it may stunt the growth of the trees.

26. Have you looked over your pruning tools lately? They should be sharpened and ready for the spring season.

27. Winter Is the best time to remove trees that must come down. After cutting, the stumps can be removed with stump pullers; or dynamite makes a clean job, especially when the ground is thoroughly frozen.

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

I FEEL binder shot in an' lonesome when winter comes—durned if I don't. 'Tain's only because I have to keep indoors more'count of the weather an' my rheumatism, neither. I got to study about it, and maybe I'd make it easier if I had more time to study. Th' ol' winter falls on the old peach trees, an' maybe it's better to think about it now. Yer see, yer can't be alone in a garden 'longer. It's a town, like, full of all kinds of life—business, farmers, birds, butterflies, worms—each with some particular duty. The peach trees got their first thing ye know ye feel like ye was a part of the life of it—helpful! the life things that need help, ye' lightin' them that's ag'in 'em. No, ye can't never be downhearted marly ye can't keep the plants from killin' ye. A heavy covering of salt meadow hay will help to keep the vegetables growing. It should be delayed until after the first killing frost.
Original Sixteenth Century Italian Furniture and Tapestry now in the Sloane Collection

ITALIAN AND ENGLISH FURNITURE AND OBJECTS OF ART—HAND-WROUGHT REPLICA S AND ANTIQUES INTERIOR DECORATION FLOOR COVERINGS

W. & J. SLOANE
FIFTH AVE & 47TH ST.
NEW YORK CITY
The War Industries Board requests you to buy Christmas Gifts now and to choose Gifts that are useful.

A GIFT of new wall paper for one's room, means new surroundings, new Inspiration, new Happiness—a constant reminder of thoughtful affection.

New wall paper for the whole house means unending Joy, Content and Cheer for the whole family and a constant reflection of unmeasured love.

Certificate Makes Giving Easy

Thibaut has made wall paper the easiest of all gifts to select and present. All you have to do is write to Thibaut for a GIFT CERTIFICATE which may be had in denominations of $5, $10, $30, $40, $50, $60, $70, $80, $90, $100.

You present the certificate on Christmas and the recipient then delivers the Certificate at our New York office in person, or by mail and makes a selection to suit individual taste. Ease! Satisfaction and lasting Gratitude.

Order early to assure satisfaction!

Make a list now of those who would love to have a gift of wall paper. Simply tell us what priced certificates to send you and send your check. Order promptly and thus assure the timely fulfillment of your order and satisfaction to all concerned.

Address Department "M-B" and WRITE TO-DAY.

RICHARD E. THIBAUT, Inc.
Wall Paper Specialists
Madison Avenue at 32nd St., New York

How to Order Your Christmas Presents

Read These Rules Carefully

BEFORE you send money through the mails, either to House & Garden or direct to our advertisers, it will insure prompt delivery of your gifts and assure your ultimate satisfaction, to read carefully the directions on this page and the model letter printed below.

What House & Garden Will Do

HOUSE & GARDEN will buy for you, without any charge for its services, any article mentioned in its pages. When ordering, please give the date of the issue, the number of the page and the order number of the gift, if such a number is printed under it.

How to Order

Simply state what you want (see model letter) and enclose cheque or money order to pay for the desired articles (as many as you like). We cannot open charge accounts.

Second Choice

It is not really necessary to state your second choice, but it is highly desirable. Your first choice will always be purchased for you, except in cases where special popularity has exhausted the stock.

Charge Accounts

Articles purchased through House & Garden cannot be charged to your personal account in the shop from which they are bought. Nor can articles be sent on approval.

Deliveries

All articles will be sent express collect unless otherwise requested. Small articles, however, can be mailed. When ordering articles to be sent by mail, please enclose approximate postage. The excess, if any, will be returned to you.

On Approval

During this busy Christmas shopping season, we regret that we cannot send articles on approval.

A Note About the Other Advertised Articles in This Issue of House & Garden

HOUSE & GARDEN will also be glad to purchase for you any articles mentioned in the regular advertising pages of this issue, but it will usually "save your time, in such cases, to write direct to the advertisers."

Follow This Model Letter:*

House & Garden, 19 West 44th Street, New York.

Enclosed is my cheque (or draft, or money order) for $11.50, for which please send, by express, charges collect, the following articles to Mrs. John J. Smith, 84 Jones Street, Boston, Mass.


P. S.—If you cannot secure these gifts, you may purchase the following articles for me and send me the difference, if any, in cash:


No. 2025. Paint box with colors, ruler, eraser, pencils, etc. Page 48 December House & Garden. $1.75.

HOUSE & GARDEN SHOPPERS

19 West Forty-Fourth Street
New York City
Radiator Obscuring With Decorative Metal Grilles

This panelled window closet effect is in the magnificent home of Arthur Curtis James, New York. The panels are hinged, carrying out the closet effect, and making the radiator accessible for heat control or repair. We should be glad to make suggestions for the solution of your radiator-obscuring problem, or be pleased to cooperate with your architect. Send for Booklet No. 66-A.

"THE BEAUT-I-ATOR"

The "Beaut-i-ator" is a portable all metal Radiator Enclosure. You simply place it over your radiator. Nothing to put together. Nothing to fasten. No outside help needed. Instantly removable. Ask for the "Beaut-i-ator" Booklet, when you ask for Booklet No. 66-A.

TUTTLE & BAILEY MFG CO.
52 VANDERBILT AVENUE
NEW YORK

Planning to Build?
Then Get This New Country House Number FREE

The October issue of The Architectural Record is devoted exclusively to country houses, with more than 100 photographs and floor plans, illustrating the most successful recent work of leading architects throughout the country. This year, the moderate priced home is especially featured.

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

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

Special Offer

Please mail the coupon promptly

THE ARCHITECTURAL RECORD

The October issue of The Architectural Record is devoted exclusively to country houses, with more than 100 photographs and floor plans, illustrating the most successful recent work of leading architects throughout the country. This year, the moderate priced home is especially featured.

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

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

Special Offer

Please mail the coupon promptly

THE ARCHITECTURAL RECORD

THE ARCHITECTURAL RECORD, 119 West 40th Street, New York
H. G. 13-18

Enclosed is $1. Enter yearly subscription and send Free your copies of September, October and November (add 60c for Canada; $1.00 for Foreign).

Name

Address

Well varnished floors and woodwork grow old gracefully. Time mellows their beauty. Dust and liquids may settle on the surface. But they cannot get under to mar the delicate grain of the wood.

HARRISON'S VITROLAC VARNISH
(A Du Pont Product)

is really floor armor—tough, durable, brilliant and luxurious—proof against scuffing feet. Protect and preserve the delicate natural grain of your floors and woodwork. Banish the embarrassment of spots and stains and save excessive housework.

HARRISON WORKS
Owned and Operated by E. I. Du Pont de Nemours & Company
Wilmington, Delaware
Boston, Massachusetts
Minneapolis, Kansas City
Chicago, Illinois

Visit the Du Pont Products Store—1105 Boardwalk, Atlantic City, N. J.
The Story of the Christmas Card

(Continued from page 19)

Christmas cards, just as there are now, but those cards of yesterday have not, on the whole, been surpassed in their Christmas atmosphere by the cards which have followed them. May a renaissance of their spirit come to pass!

Cards and Their Makers

After Sir Henry Cole's successful card appeared—that it was successful is attested by Messrs. De la Rue's reproduction of it in 1851 by chromo-lithography attracts—many card printers entered the field with Christmas cards. I can well imagine that the firm of R. Canton were immediate followers of the 1846 experiment, for as early as 1849 Canton was well known through his publishing numerous sets of valentine and birthday cards. T. Sulman and Dean & Sons must have likewise been alert in this line. Elliott of Buckleysbury has been credited with the introduction of chromo-lithographed Christmas cards and 1855 is put as the date of the first Christmas cards with designs in relief stamped in colors. Before 1850 cards were colored by stencilling or hand-colored. The more elaborately embossed cards were the product of a Fleet Street card publisher, Thierry by name, who was the first publisher to develop the Christmas card trade to anything like remarkable proportions. Messrs. Goodall, however, have probably best claim to be the first Christmas card publishers about whose products we have authentic date information. They issued a series of Christmas cards designed by C. H. Bennett in 1854 followed by other Bennett sets up to 1857.

By the time the '70s arrived the Christmas card must have become firmly established. The period 1878 to 1888 has been put as the one in which the finest cards were produced. Of course, the Christmas card collector—there are such persons; Mr. Jonathan King had, some twenty years ago over 150,000 different Christmas cards mounted in some 700 volumes—will prize the earliest examples even though they may not be so beautiful, and fortunate indeed is he who may chance upon the Cole card of 1846!

American Cards

Louis Prang of Boston was the pioneer Christmas card publisher in America. Prang was born in Prussia but left Germany in 1848 as he refused to bend to Prussian slavery. He had taken part in anti-autocratic revolutionary activities and in 1850 sought a home in the Land of the Free, becoming loyally attached to the home of his adoption. Being of Norman-Huguenot stock, it is not strange that he sought liberty rather than Prussian spiritual disintegration.

In 1856 Prang founded his famous lithographic establishment in Boston. The early floral, fruit, bird and other fancy cards printed in gay colors and used by merchants throughout the country in the period following the Civil War and later the Centennial Exposition of 1876 suggested to Mr. G. E. Whitney the suitability of such designs being issued for sale at Christmas time with "Merry Christmas" printed upon them. These cards were immediately popular and the demand for them immense. The Prang firm employed the best artists and their work not only equalled but surpassed that of the English firms. Exhibited at the Vienna Exhibition it inspired the Austrians and the Germans to enter the field, but the German cards never equalled the Prang products, nor, as a matter of fact, the English cards of Marcus Ward, Raphael Tuck, Eyre & Spottiswood, De la Rue or other famous English Christmas card producers.

American Artists Compete

The Prangs held several Christmas card design competitions, the first in 1880, when Samuel Colman, Richard M. Hunt, E. C. Morey, Tiffany & Co. were judges. The judges of the last contest were Samuel Colman, John LaFarge and Henry Tiffany. The designs contributed were by the foremost artists of the day and were later exhibited in the leading cities of the United States. Among the prize-winners were Elithu Vedder, whose mural paintings came later to lend dignity to the decoration of the Library of Congress in Washington; Don Wheeler, Charles Caryl Coleman, Rosina Emmet, C. D. Weldon, Will H. Low, Thomas Moran, Frederick Dieulman. Among other artists who designed cards for Prang and whose names were later to become famous in the annals of American art were F. G. Atwood, Reginald Birch, William M. Chase, F. S. Church, Palmer Cox (inventor of the Brownies), Paul de Longpré, the famous flower-painter of bygone days but a master unapproached by today's moderns; Abbott H. Thayer, Henri de Toulouse, Frederick Waugh, J. Carroll Beckwith, E. H. Blashfield, J. Alden Weir and Douglas Volk. Celia Thaxter and other noted writers contributed verses and "sentiments" for the designs.

The Christmas Card

Personal card of 1891, by W. Midgley

"Intimate Paintings" by our best AMERICAN ARTISTS

An unusual opportunity for lovers of fine pictures, but with limited wall space

Catalogues and particulars will be mailed promptly on request

WILLIAM MACBETH

Incorporated

450 Fifth Avenue (at Fortyith Street) New York
There is an unmistakable style to things from McHugh's.

What better for a sensible Christmas Gift than a Comfortable McHugh willow Chair— or a gaily Cushioned Sofa.

Make Early Selection of your Gift pieces and allow adequate time for finishing and Cushion upholstery to carry out your ideas.

JOSEPH P. MCHUGH & SON
Established 1878
9 WEST 42nd ST. NEW YORK

Would you think this a Player Piano?

Would you adorn and complete your home with the most beautiful of all possessions—a Player Grand Piano— which will equally satisfy the accomplished musician who can play, and the music lover who cannot him/herself play?

Then buy a

KRANICH & BACH
Player Grand PIANO

This—the masterpiece of the piano maker's art, containing the wonderful Kranich & Bach Self-playing Mechanism is the only grand made in which the playing devices entirely disappear when not in use.

Moderately Priced
Kranich & Bach
Catalogues on Request
237 E. 33rd St., New York City

Convenient Terms of Payment
CHICAGO—215 S. Wabash Ave.

The W. Irving Forge, Inc.
Nos. 326 and 328 East 38th Street, New York City

Period appointments hand wrought in metal

Irrespective of war work requirements, we are in a position to fill a limited number of orders.

JOSEPH P. MCHUGH & SON
Established 1878
9 WEST 42nd ST. NEW YORK

Would you think this a Player Piano?

Would you adorn and complete your home with the most beautiful of all possessions—a Player Grand Piano— which will equally satisfy the accomplished musician who can play, and the music lover who cannot him/herself play?

Then buy a

KRANICH & BACH
Player Grand PIANO

This—the masterpiece of the piano maker's art, containing the wonderful Kranich & Bach Self-playing Mechanism is the only grand made in which the playing devices entirely disappear when not in use.

Moderately Priced
Kranich & Bach
Catalogues on Request
237 E. 33rd St., New York City

Convenient Terms of Payment
CHICAGO—215 S. Wabash Ave.

The W. Irving Forge, Inc.
Nos. 326 and 328 East 38th Street, New York City

Period appointments hand wrought in metal

Irrespective of war work requirements, we are in a position to fill a limited number of orders.

JOSEPH P. MCHUGH & SON
Established 1878
9 WEST 42nd ST. NEW YORK

Would you think this a Player Piano?

Would you adorn and complete your home with the most beautiful of all possessions—a Player Grand Piano— which will equally satisfy the accomplished musician who can play, and the music lover who cannot him/herself play?

Then buy a

KRANICH & BACH
Player Grand PIANO

This—the masterpiece of the piano maker's art, containing the wonderful Kranich & Bach Self-playing Mechanism is the only grand made in which the playing devices entirely disappear when not in use.

Moderately Priced
Kranich & Bach
Catalogues on Request
237 E. 33rd St., New York City

Convenient Terms of Payment
CHICAGO—215 S. Wabash Ave.

The W. Irving Forge, Inc.
Nos. 326 and 328 East 38th Street, New York City

Period appointments hand wrought in metal

Irrespective of war work requirements, we are in a position to fill a limited number of orders.

JOSEPH P. MCHUGH & SON
Established 1878
9 WEST 42nd ST. NEW YORK

Would you think this a Player Piano?

Would you adorn and complete your home with the most beautiful of all possessions—a Player Grand Piano— which will equally satisfy the accomplished musician who can play, and the music lover who cannot him/herself play?

Then buy a

KRANICH & BACH
Player Grand PIANO

This—the masterpiece of the piano maker's art, containing the wonderful Kranich & Bach Self-playing Mechanism is the only grand made in which the playing devices entirely disappear when not in use.

Moderately Priced
Kranich & Bach
Catalogues on Request
237 E. 33rd St., New York City

Convenient Terms of Payment
CHICAGO—215 S. Wabash Ave.
Stair-Rails, Spindles and Newels

(Continued from page 23)

appear less than 6") As a rule of thumb, remember that the width of the tread and the height of the rise ought to be multiples of 7.5. It was the observance of approxi-
mately these proportions that made so many 18th-Cen-
tury stairs so comfortable and easy to ascend.

Newels are the natural terminals and stays of the balustrade or banisters. They are structurally the supports upon which the intervening sections composed of hand-rails and spindles hang from the floor. As they occur at points of structural stress to support and stiffen the railing, they require structural and decorative em-
phasis. Structural emphasis is given by their size, contour and height; decorative emphasis by their shape, surface ornamentation, or some sort of sur-
mounting cap or finial. A continued newel, extending like a post or pillar from floor to ceiling, or from one land-
ing to the base of the landing immediately above, contributes both ap-
parent and actual strength to the staircase structure. It is found chiefly in Renaissance work, but in-
stances of it occur, now and again, in our own American Georgian work of the Colonial period.

Hand-rails, which form the line of connection between newels and into which they are tenoned the tops of the spindles, like the associated features, changed in form with need to view but were not susceptible of much

decoration beyond the profiles of moldings. It is worth noting that some of the early forms of rail that could be wholly graspable by the hand were more logical in shape than many of the later and broader rails.

Spindles, constit-
tuting the filling be-
tween hand-rail at-
top and steps or covering string at bot-
tom, into both of which they are ten-
oned, admit of almost unlimited deco-
orative treatment. Indeed, their function, apart from contributing to a feeling of protection and keeping children and household animals from falling through, is almost purely ornamental. As alter-
atives to spindles or balusters, the space between hand-rail and steps or covering string can be closed in with thin boarding pierced with ornamental perforations; filled with fretwork or War-Cork, either in the style of a si-
houette, or with carved surface; with decorative panels, either pierced or solid; or in some cases with wood or metal work.

Strings, covering and concealing the ends of steps in the earlier staircases, and contributing an aspect of solidity and strength, might be either merely molded or elaborately carved.

Brackets, placed under the outside projecting ends of treads in the older staircases, when fashion dispensed with enclosing strings and left the contour of the hand-rails exposed to view, were purely ornamental in function.

Interior Decorations That Soldiers Like

(Continued from page 27)

build and furnish quickly and cheaply for immediate and transient use. In the temporary huts put up by the New York V. M. C. A., where there was no necessity to regard future use, the decor-
ator, Mrs. Albert Herter, has indulged in slashing inexpensive choice. The fur-
niture is of simple lines, strongly built, and painted a vivid "peasant" blue; bright examples are green and yellow. At the win-
dows, the lamps have parchment paper shades with one broad band of orange, salmon or rose; the walls are of common calico, or painted pictures of an original decora-
tive character on the walls.

Buildings used as soldiers' clubs under the jurisdiction of the Commission on War Camp Activities (such as the Hav-
sack at Wrightstown, New Jersey, near Camp Dix) are often private dwellings lent to the needs of hand and
not infrequently built especially for the use of the soldiers with an eye to peace ends.

The patriotic donors of canteens, hostess houses, soldiers' clubs, etc., have found that unused houses lent free of rent for war pur-
poses can be made to all but conquer with their gift under the magic touch of a wise and con-
scientious decorator, their value actu-
ally goes up. A few dollars in shabby and paints, arm chairs with bright cushions, broad tables piled with reading matter and soft lights by day and night, will lure the men. Human beings coming and going give life to any place;

Continued on page 60)
Cuts Coal Bill 25%

Are you burning 20 tons of coal when you might be using 15—or 16 tons when you could be burning 12? We have been able to reduce coal bills from 25 to over 40%.

The Eddy System
Automatic Vacuum Steam Heat

can be installed on your present steam heating plant at a cost that in fuel saving will equal 30% interest per year on the investment.

A boiler fire which must continually push air is wasting its energy. The Eddy System lets your coal pile rest. Advise make and number of radiators and prices will be quoted.

EDDY ENGINEERING CO.
Alpena, Mich.

---

Send for our catalogue on each. It will pay you.


---

Steps. Try our Spiral Ribbed Ash Barrel.

Our Truck wheels ash barrels up or down under the severest scientific tests and in actual use. Has proved Its superiority. Send for free samples and book "Built on the Wisdom of Ages." EDDY ENGINEERING CO.

---

December, 1918

THE BISHOPRIC

Bishopric Board, under the severest scientific tests and in actual use, has proved its superiority. Send for free samples and book "Built on the Wisdom of Ages."

---

Cincinnati, O.

The lath In Bishopric Board are created and imbedded in Asphalt Masc on a background of heavy lath board, making a fire-resistant combination that is proof against vermin, cold, and moisture.

Bishopric Plaster Board

Since finish can now be made lasting and economical. How?

Apply it properly on a background of Bishopric Board. These insulation values between the lath affords the structure. It can't be let! And nails through every lath board, Bishopric Plaster Board makes a joint weatherproof and impervious to all natural elements. It resists dirt, scoured without wearing away this surface. It resists dirt and is imperious to acids.

If some future day you will be interested in new plumbing, write for our instructive book, "Bathrooms of Character." P.S.

THE TRENTON POTTERIES COMPANY
TRENTON NEW JERSEY U.S.A.

Makers of the Silent Swivel-clo Closet

---

F. E. MYERS & BRO., No. 190 Orange St., Ashland, Ohio.

---

APOLLO

Roofing Products

Metal makes the most satisfactory roofing for farm buildings or city construction.

APOLLO-BRONZE Copper Steel Galvanized Sheets are guaranteed for Gutters, Tanks, Ribs, Roofing. Swimming and air equlpped sheet metal work. Look for the Keystone trade mark, Watch for products. KEYSTONE COPPER STEEL CORPORATION, Pittsburgh, Pa.

---

ANCHOOR POST

SERVICE plus attractiveness sums up the attributes of Anchor Post Fences and Gates.

From the simplest to the most ornate there is an Anchor Post design to suit every purpose and satisfy every puruse.

Catalog C-51.

ANCHOR POST IRON WORKS
167 Broadway, New York
Boston Hartford Philadelphia Cleveland Atlanta

---

RESTWEL PILLOWS

Are your pillows still soft and comfortable?

A Restwel Pillow will be comfortable always. Day after day, year after year, it will keep its original softness and buoyancy.

It may seem strange that one pillow will remain comfortable while another gets hard and matted. But there has been progress and improvement even in the manufacture of the familiar Feather Pillow.

Our booklet, "The Pedigrees of Two Pillows," tells how Restwells are made—how a scientific treatment preserves the natural buoyancy of the ALL NEW feathers in each pillow by removing or destroying all dirt and mold that causes the lumpy feeling, even in the quills. Send for free copy of this booklet.

Restwel Pillows are sold in Department and Furniture Stores throughout the United States. We will gladly send the name of a nearby dealer on request.

The Robinson - Roders Co., Inc.
27-33 N. J. R. R. Ave. Newark, N. J.
Old English model of Living room or Library Sofa, loose cushions, spring edge seat, spring back, soft and comfortable—one of the smartest we carry. In denim or imitation linen with down cushions. The price is $115.

Polychromed Mirror, size 3 ft. x 3 ft. 6 in. Price $75.

Oak Floor Lamp, rose silk shade. Price $60.

Iron Floor Lamp, hand painted vellum shade, marine subject. Price $85.50.

ATTRACTIVE interiors not only depend upon harmony of color but the correct grouping of well chosen furniture. We will be glad to furnish color schemes and estimates to those interested in correct Home Furnishings.

McGibbon & Company
3 West 37th Street
New York

Interior Decorations That Soldiers Like
(Continued from page 58)

a constructive atmosphere is created and the house no longer counts as dead property.

That present needs may be met while future needs are anticipated is a fact which not only suits architects and interior decorators to interesting and entertaining feats; the idea has taken hold of many thoughtful men and women of the laity. One woman we know recently rebuilt a monstrous cottage of the gig-saw-stained-glass-tower period, which gloried in a magnificent front close to a well known training camp. She deliberately bought this property and planned the rebuilding of the house with regard to the men's comfort now and her own after the war. Then she furnished it with a stock (readily replaced) pattern in chintz and china, using colors which she is happy with, while primary enough to gladden the heart of a Texas cow-puncher! The furniture is of the solid mission type and strongest cane. When completed she turned the whole over to Uncle Sam as a soldiers' club and volunteered as manager. The large living-room, 15' by 20', is made alluring with bright sea-tall, cushions and hangings against a background of woodwork stained a dark walnut shade. The house is of the type where no plaster is used. The day we visited a young man or musician in some of them from the Far West—one, in fact, an ex-cowboy—were singing war-songs and the man seated at the grand-piano, leading the others, had been a member of one of our best orchestras.

Later that same day we heard a violin and were told that the sergeant when ill and in the Base Hospital fretted for his violin left behind (he had belonged to a restaurant orchestra) and the understanding woman, who had so wonderfully set her stage for others, hired one and this man came there to use it in the friendly, cheering surroundings.

Doctors, nurses and nurses' aids to the fact that colors cheer, brace or depress. Interior decorators, masters in the manipulation of colors, know that cheering colors are pink, yellow and reds; cool colors gray, violet, blues and greens; restful colors yellow and brown tones; awakenings ones the striking, intense red, blue, orange and vivid green or purple.

For soldiers' use textiles must not fade or catch dust and they should be washable, hard wearing, and of good quality iron, well seasoned strong wood and the best of cane. Lines for economy must be simple and clean cut.

Walls of a sleeping room are more restful if they are done in plain colors or very indefinite designs. Living-rooms and dining-rooms cannot be too gay in color and strong in material with no unnecessary objects. Men need plenty of space.

Decorators who are working on the few houses now being built, old houses to be refurnished and "war relief" buildings need a note for others, hired for all interested in the future edition of American citizens. They say that no one now ever says "Oh, I'll buy that—it will do well enough for one season." Emotional buying has become bad form as well as poor economy. The new slogan is "build and furnish for the future."

Old French Wall Paper Decorations
(Continued from page 21)

The reprints that are to be had of Old French scenic papers are from the old blocks which have been preserved.

From a decorative standpoint they are equal to the first impressions that were taken when the blocks were cut from fifty to one hundred years ago. In some cases it was found that a number of the blocks had warped, or had been lost or broken during the period of disuse, but careful repairing and the recutting of the parts that were damaged or missing put the sets of blocks into condition for use.

Among the old papers that have been reprinted are "Psyche and Cupid", "Vues de l'Amérique du Nord", "Decor Chinois" and a number of other decorations of the greatest interest at the present day.

These scenic wall papers may be used with furniture and interior woodwork that show the characteristics of the French decorative styles of the 18th Century or first half of the 19th Century. They are equally good in rooms of a Colonial character, and the examples to be seen in old houses still standing in this country provide ample precedent for their use in modern dwellings.

The Garden on the Cliff
(Continued from page 12)

when the smoke had cleared, there was no garden or cottage or Capt Ellis at all, but just another big bite taken out of the white chalk coast.

"We found him under about fifteen tons of it down on the beach. The curious thing was that he was all swathed and shrouded from head to foot in the flowers of his garden. They'd been braided around him, lavender, and gilly-flower, and hop-honey, so that you'd think they were trying to shield him from harm. P'taps they're all gone with him to one of them invisible gardens he used to talk about, where he was going to meet his dead sweetheart.

"They buried him on the sunny side of the churchyard. You can see a bit of a blue sea between the yew trees from where he lies, so they've left his window still; and there's a very appropriate inscription on his tombstone:

"Avenge, O north wind, and come, thou south; Blow upon my garden, that the spices thereof may flow forth"
"The Finest Willow Furniture in America"

"Useful Gifts this Christmas"
You desire something beautiful in design, something practical, durable and—most of all—something economical! Whip-O-Will-O Furniture fills just this need! In sets, single pieces, novelties including muffin stands, lamps, work baskets, flower baskets, tea wagons, etc.

Send for Booklet J. Filled with delightful Gift Suggestions.

WHIP-O-WILL-O FURNITURE CO. SCRANTON, PA.

SATINOVER GALLERIES
IMPORTERS OF SELECTED OLD MASTERS OBJECTS OF ART

Illustrated Booklet on request

27 West 56th Street NEW YORK

Interior Decoration
Entire houses or individual rooms executed in a correct and artistic manner. One of our staff will call at your home for consultation without any obligation whatsoever on your part. Estimates given.

Furniture
Carpets
Calico Making
Laboratory
Interior Woodwork
Drapery
Interior Painting
Lamp Shades
Papering
Lighting Fixtures
Art Objects

Correspondence Solicited
WM. J. CONVERY & SONS
FOUNDED 1861
TRENTON NEW JERSEY

LaPLACE
The Antique Shop
Importers of Old Furniture and Objects of Art, Curios, Rare Old Crystals and Sheffield Plate, Period Furniture—ancient and faded colors.

242 Fifth Ave. near 23rd St., N.Y.
	11 East 48th St. near Fifth Ave.

Antique Furniture for home decoration.
Sixteen mansions English chairs, marquetry dressing table, Empire style tables and desks, English ladies chairs, crystal and porcelain vases, crystal and porcelain plates, crystal and porcelain sets, various objects of Art, and many more. We are also importers of Sheffield plate.

Smoky Fireplaces Made to Draw
No payment accepted unless successful.

Also expert services on general chimney work

FREDERICK N. WHITLEY
Engineer and Contractor
315 Fulton St., Brooklyn, N. Y.
Governmental restrictions on furniture

America's war needs have made necessary a far-reaching, governmental program of conservation in the furniture industry.

Under this ruling all furniture makers must not only materially reduce the number of their designs but must also make many changes in manufacture which will greatly restrict the present wide range of selection.

The Berkey & Gay Furniture Company is in cordial agreement with this new program. The nation's war essentials must come first.

At the time of the new ruling thousands of pieces of Berkey & Gay furniture are on sale in a wide variety of patterns and materials, were under the process of manufacture. The ruling does not restrict the completion and sale of these pieces.

Neither does it restrict the sale of our large reserve stock in Grand Rapids and New York and the stock now in the stores of our hundreds of dealers. This means that for a time at least Berkey & Gay furniture will be obtainable in practically its original variety.

But no matter how the war may restrict Berkey & Gay quality, the quality will remain the same. Our famous Inlaid Shop-Mark will continue to be an honored symbol of excellence in material, in cabinet work and design. Berkey & Gay Furniture Company, 444 Monroe Avenue, Grand Rapids, Mich.

BERKEY & GAY
FURNITURE

A new and comprehensive exhibit comprising thousands of pieces of Berkey & Gay furniture may be seen at the New York showroom, 2790 Feurib Av. S.w., or at Grand Rapids. Pictures should be accompanied by, or have a letter of introduction from, their furniture dealer.
HODGSON
PORTABLE HOUSES

It is possible to build that small house you need and still help to conserve lumber and labor. Buy the Hodgson Way, whether a garage, clubhouse, cottage, bungalow, playhouse, or any other kind of small house.

All you have to do is send for the catalog containing photographs of small houses in many styles and sizes. The dimensions and layout plan are also shown and prices given for every item.

After you have selected the one you need, send your order and the house will be shipped in neatly painted sections that can be assembled quickly by a couple of unskilled men. When it is finished you will have a beautifully attractive house, exactly as shown in the catalog and at less cost than if you had it built the usual way.

Even if you don't need the house till Spring —now is the best time to order it. Send 25% of the cost with the order and we will pack your house ready for shipment and hold it for you until you need it. At the same time you are protecting yourself against possible increased prices.

Send for the catalog today.

E. F. HODGSON CO.
Room 22, 71-73 Federal Street, Boston
6 East 17th St., New York
KOHLER

Also MEANS A BATHTUB

Kohler achievement finds its highest expression in the Viceroy Bathtub, the inviting built-in tub you see in the great hotels and better homes. As you revel in its luxury you are keenly alive to the sharp contrast between Kohler comfort and the wooden tub of childhood days. And, could you but witness the making of this bathtub in a great community factory, your respect for Kohler quality would be still greater than ever.

You would readily become imbued with the spirit by which Kohler signifies not only a bathtub and a host of kindred products, but also an idea, an ideal, a town, an institution, a spirit of achievement.

The famous enamel which graces the Viceroy Bathtub apparels every Kohler product, whether for the home or commercial building.

A really interesting book pictures and describes the Kohler method and the Kohler line—the outcome of forty-five years' unceasing endeavor. May we send it to you with our compliments?

KOHLER OF KOHLER

Kohler Co., Kohler, Wisconsin
Shipping Point, Sheboygan, Wis.
AND TWELVE AMERICAN BRANCHES

MANUFACTURERS OF ENAMELED PLUMBING WARE

TO cultured MEN and WOMEN of the WORLD it is the essential magazine because it represents the best in American life—social and intellectual.

In sumptuousness of production, Town & Country has stood unsurpassed among ILLUSTRATED PAPERS for a quarter of a century, not excepting such famous publications internationally as Country Life of England or L'Illustration of France.

While an intimate personal note runs through all of its pages, Town & Country is never "cheap" nor intrusive. Brilliant departments, such as its notable London Letter, characterized by a world point of view, combined with a background of illustration, cleverly "edited" both as to interest and artistic value, have given this publication an outstanding individuality and prestige unique among all American magazines.

As Town & Country comes to you THREE TIMES A MONTH, it is more complete, authoritative and timely in all of its departments than are magazines devoted wholly to the fields of ART, the DRAMA, AMATEUR SPORTS and SOCIETY, or to COUNTRY HOUSE and COUNTRY CLUB LIFE.

$5.00 a year. 25 cents a copy

Town & Country is never sold at a cut price or with premiums, but the COST PER SUBSCRIPTION COPY is lower than that of any contemporary magazine, and the measured value is that of 36 issues against 12, or at most 24, of other magazines.

Society Recreation Country Life The Fine Arts
Literature Travel

Town & Country

NO. 8 WEST FORTIETH STREET, NEW YORK

You may enter my subscription for the next fifteen issues of Town & Country and $2.00 is enclosed herewith.

Name and Address