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WALLS and ceilings constitute the background of rooms, and they are the first fittings one must consider when a house is being fitted and decorated. In the February number these subjects are described and pictured—the wood paneled wall and the molded plaster ceiling. As a guide to those who want to know their panels we have included two pages of sketches showing the designs from the Gothic to the present. There is also a suggestion for treating walls with screens, which is one of the many uses screens can be put to.

The fireplace is such an essential center of interest, and so cheering and practical a one during the cold months, that a special page is devoted to it. Tables for the end of the couch which so often comes into the fireplace furniture grouping are considered, too; and that the color scheme of the whole room may be pleasing, there is another article on the essential principles of color harmony.

An atmosphere of romance clings to Gardner Teall's article on Palissy, that skilled ceramic artist who made such sacrifices to his work. It is a story full of human interest and devotion to a great cause. More purely practical, but of intrinsic charm, are the sketches of Colonial interiors which Louis Ruyl has done for us, and the pages of Colonial doors and shutters.

In these days when the time-honored servant problem so vexes the housewifely soul, especially important today.

The gardener who knows accurately the proportions of seed sown to crops harvested is rare. But William McCoilom knows, and he tells about it in this issue.

These are but highlights on the February contents. The general illumination balances and sets them off with a total of twenty-six separate features.
When Oliver Goldsmith wrote that he loved everything old—old friends, old times, old manners, old books, old wine—he unaccountably forgot to mention old houses. The dwellings and the actual haunts of his old friends must have included among them some of those happy Tudor creations which still remain as beautiful witnesses to the vitality, freshness and pride of the village mason and carpenter. It is in the naive spirit of that period that the Residence of Allan S. Lehman, Esq., at Tarrytown, N.Y., has been built. This entrance motive is reminiscent of that time of fine craftsmen and noble residences. John Russell Pope, architect.
THE BEDROOM OF INDIVIDUALITY

Three Schemes, With Prices, for a Diversity of Tastes, Means and Sizes of Rooms

NANCY ASHTON

All the furniture and accessories mentioned are available in the shops and may be bought through House & Garden Shopping Service.

They knew how to live in the 18th Century. We, with our 20th Century civilization, seem to have forgotten in spite of the advantages of subway, electricity and so on. Their love of luxury and comfort was particularly illustrated in the “petits appartements” consisting of ante-room, salon and bedroom, which were a matter of course in the life of the great lady of that time.

A modern translation of this ideal arrangement would be, it seems to me, a boudoir (which may be as frivolous or severe as the character of its owner indicates), a dressing room and bedroom, with, of course, our really successful modern luxury—a beautifully equipped bathroom. This plan spells ease indeed, and in the harrying whirlwind of existence today one needs nothing more keenly than just that: comfortable, luxurious ease.

One may dress in a warm, cozy room with a crackling fire going, if one be fortunate enough to have a fireplace, than which there is no greater delight.

We must be sure not to underestimate the importance of a harmonious setting. That horrible moment, the beginning of the day, may be faced with a certain amount of philosophy if there be delightful surroundings with sympathetic colors to sustain us. So it must be with no uncertainty that one selects the color scheme which may dominate one’s very existence.

A Bas Brass!

It seems ridiculous to have to mention the brass bed, which should have long since been relegated to the realms of oblivion, where the red plush sofa and the “tapestry davenport” have been reposing this many a day. But despite other proofs of excellent taste, I still seem to see this particular atrocity obtruding itself, whereas an iron bedstead, which may be painted a good color is in far better taste. Then, if it is a question of economy, there are equally inexpensive wooden beds of good design, so that there really isn’t any excuse for this particular lapse.

Draping the Bed

There are no end of ways of draping the bed. The French have a great number of delightful canopy designs and hangings with guirlandes, and then there are the simpler but effective English draperies, the Colonial ones being the simplest. Sometimes the bed is placed at right angles to the wall and the drapery arranged at the head; other times, it is placed close to the wall with the canopy in the center and the folds of the fabric falling at the ends. But without drapery of any sort there are many possibilities of bed covers in taffeta or chintz with a ruffle or shaped valance, or a simple ruffled muslin cover which is also very effective.

Paneled or painted walls are in the long run more satisfactory than a wall paper with a design in it. It is all very well to use a paper of this kind in a room which is not in constant use, such as a guest room, but on the whole I think you will find a quiet background more reposeful. For the same reason, I would advise not having too many pictures. This is an absurd warning, as no one will want to give up the one room in the house in which they feel justified in hanging all the family photographs. I could go on endlessly as to the overcrowding of rooms with furniture which is too large for it, but let me rather expatiate on a room which has been a success.

A Successful Bedroom

A delightful English glazed chintz with a flower design of rose color, blue and mauve on a fawn colored lattice background was the inspiration for its decorat-
With such fascinating color harmony as the starting point, the result when skillfully handled could not but be successful. All the tones of the chintz which is only used on one screen and a day-bed are repeated in cur-

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 pairs of taffeta over-draperies @ $65 each</td>
<td>$130.00</td>
</tr>
<tr>
<td>2 pairs of georgette crepe draw curtains</td>
<td>$37.00</td>
</tr>
<tr>
<td>2 pairs of net glass curtains @ $8.50 each</td>
<td>$17.00</td>
</tr>
<tr>
<td>Twin beds, dull mahogany, $140 each</td>
<td>$280.00</td>
</tr>
<tr>
<td>1 pair of antique rose taffeta bed covers @ $85 each</td>
<td>$170.00</td>
</tr>
<tr>
<td>1 night table</td>
<td>$60.00</td>
</tr>
<tr>
<td>1 screen of glazed chintz</td>
<td>$36.00</td>
</tr>
<tr>
<td>1 writing desk</td>
<td>$130.00</td>
</tr>
<tr>
<td>1 stool covered in apple green satin</td>
<td>$37.50</td>
</tr>
<tr>
<td>1 sewing table</td>
<td>$68.50</td>
</tr>
<tr>
<td>1 satin chair covered in apple green high-lustre satin</td>
<td>$87.00</td>
</tr>
<tr>
<td>1 commode</td>
<td>$230.00</td>
</tr>
<tr>
<td>1 lamp</td>
<td>$17.00</td>
</tr>
<tr>
<td>1 shade, violet chiffon over pink chiffon, trimmed picoted frills</td>
<td>$18.00</td>
</tr>
<tr>
<td>1 picture</td>
<td>$37.50</td>
</tr>
<tr>
<td>1 mirror over commode</td>
<td>$100.00</td>
</tr>
<tr>
<td>Carpet, violet, per square yard</td>
<td>$16.50</td>
</tr>
<tr>
<td>2 painted light sconces, lyre motif, cream and violet, @ $85</td>
<td>$70.00</td>
</tr>
<tr>
<td>Cylinder shades of pink taffeta edged with folds of violet georgette crepe @ $3.75 each</td>
<td>$7.50</td>
</tr>
</tbody>
</table>

The antique rose taffeta curtains with their quaint frills and tie-backs make a delightful background for the dressing table, on which stand Wedgewood lamps with pink taffeta shades edged with silver tissue.

Behind dull mahogany furniture is a pale fawn wall, with antique rose taffeta at windows and for bed covers; a line of mauve in the undercurtains and in the carpet, a vivid spot of apple green on the small satin chair and all the colors brought together in the glazed chintz screen.

The outer curtains are of the rose colored taffeta made with a valance with an old-fashioned ruffled finish and tie-backs of the taffeta. The glass curtains.

3 pairs of taffeta over-draperies, old pink, with ruching edge and tie-backs, @ $65 a pair... $195.00
3 pairs of georgette crepe draw curtains, violet, @ $18.50 a pair... $55.50
3 pairs of net curtains, cream, @ $8.50 a pair... $25.50
1 toilet table... $210.00
1 mirror... $37.50
1 stool... $48.00
1 chair painted deep cream, floral medalion in pastel colors... $50.00
1 table, pie-crust edge, dull mahogany... $25.00
2 candlesticks, jasper green, Wedgewood, $13.25 each... $22.50
2 shades, pink taffeta, edged with shell Shirring of silver tissue, $13.50... $27.00
1 powder jar, Venetian glass... $11.50
2 pale green Venetian glass perfume bottles with flower stoppers, at $6.50 each... $13.00
1 Ruskin bowl, violet... $10.00
1 cover for toilet table of apple green satin finished with an inch-wide box pleating of violet taffeta... $13.25
January, 1919

The white ruffled curtains and bed cover are in keeping with the simplicity of this little room furnished mainly with furniture painted a deep cream color with a wide band of pale mauve. The bed and little table are in walnut finish and there is a gray chintz with a bold pattern design in mauves and blue with a touch of burnt orange used at the window and on the over-stuffed chair beside the table.

An alternate suggestion for chintz for this little room is an all-over flower design in gay tones of blue and rose on a white glazed background. 30", $2.40 a yard

are of cream colored net and then, instead of the usual banal shades, there are delicate mauve crépe georgette curtains made to draw and shut out the light. The furniture is in dull finish mahogany of excellent design and there are one or two painted pieces used with one chair covered in a vivid apple green satin. The plain paneled walls are painted a deep fawn color and the carpet is a dark shade of mauve. Though this room was planned for dressing room, boudoir and bedroom in one, the suggestions are equally applicable for three separate rooms.

The dressing table placed in its well curtained niche is a study in line and symmetry in itself. It has been so placed that one may have plenty of light by day and there is also adequate evening light provided by the two small lamps. The treatment of the triple window with a single shaped valance following the line of the architecture is worthy of particular note, as it is the kind of problem which so frequently has to be solved. There is great dignity and charm in the arrangement of the furniture so that one is a sense of space and comfort. A well stocked writing table has not been forgotten, nor the essential reading lamp next to the bed and even a screen to cut off annoying draughts, which is such a necessity, has not been overlooked.

Another very much simpler room, but one which I think will meet the requirements of a great many people is carefully planned with a view to both comfort and beauty despite a limited purse. The furniture which may be had in any color desired is of good design and I saw it most effectively painted a very deep cream with quite a wide band of delicate mauve and a small floral design. With most of it done in this fashion, it would be wise to have one or two pieces in the natural walnut finish, such as the bed and the little table shown in the illustration.

A very delightful chintz, with a gray ground (Continued on page 52)
The reception room has seen meetings between the leading figures of the world. One cannot but feel that here a man is sure of a hero to his own chairs.

Water buffalo, eland, a big fireplace flanked by elephant tusks; a service flag with three blue stars and one of gold—a man’s hall in every detail.

Naturally one expects to find trophies of countless days afield. Game heads on the walls, bear and zebra skins underfoot, these are characteristic.

The personality of the owner is everywhere apparent. Love of books, of out of doors, of action—the record of a strenuous life along this wall of the library.

INSIDE the HOME of THEODORE ROOSEVELT
OYSTER BAY, NEW YORK

Photographs © by Paul Thompson
Africa and America meet around the trophy room hearth. The bison heads flanking the mantel and the lion skin on the floor suggest two of Colonel Roosevelt's best known books.

A more general view of the trophy room discloses in marked degree the virility of the whole house. Here is nothing fragile, nothing which does not stimulate by its very character.
CHAIRS AS MEMBERS OF THE HOUSEHOLD

FUNNY things, chairs!
Sticks of wood, turned and carved. A bit of upholstery. A panel of caning.
You see them in the shops, row after row of them, the fat, the slim, the gaudy and the neat, waiting proud and aloof like expectant servants in an intelligence office.

You go down the line inspecting them casually, while a salesman murmurs catchwords about their periods. Eventually you come to one that takes your fancy. Yes, that might look well in your room. The salesman extols the merits of its upholstery and swears on his immortal soul that it is pure mahogany—as pure as ever came out of Brazil—and not mahoganized birch. Forthwith you exchange cash for the bundle of wood and hank of tufted hair, and go on your way satisfied that you have made a good purchase.

Sheer rubbish! A chair isn't a thing, it's a personality.

THERE are two ways of looking at a chair or a table or any piece of furniture: you may consider it a mere decorative objective, or something that plays an active rôle in your life—a member of your household.

By itself a chair may be simply so much wood upon which a craftsman has spent his energies and artistry. But once you think of a chair in respect to men and women who sit in it, or a table in respect to those who gather about it, the inanimate becomes suddenly alive. It is clothed with personality. It is real and vital. It will mean very much in your home because it means very much in your life.

A poet in The Spectator once put this thought into a verse—

I give a loving glance as I go
To three brass pots on a shelf in a row,
To my grandfather's grandfather's loving cup
And a bandy-leg chair I once picked up.
And I can't for the life of me make you see
Just why these things are a part of me.

It follows then, that the way to buy furniture is not to choose it merely for the beauty of the workmanship or the wood or the upholstery—all important things—but first, for its adaptability to the sort of life you lead and the sort of person you are.

Choosing a chair or any piece of furniture is not unlike choosing a friend. You require sincere craftsmanship, which connotes good materials; beauty of line and color, which will be pleasing to the eye; and strength with which to stand the wear and tear of everyday use. Granted these three, you will soon become accustomed to it, and its presence will have a great deal to do with your feeling about home.

For a home is more than furniture and people; it is a place where people appreciate furniture and furniture, in turn, would seem to appreciate people. A place where there is a camaraderie between the animate and inanimate, where the things that surround you are a part of you.

It isn't merely marital bliss and well-bred children that make a home of a house. Furniture plays a big part. The furniture in a house very seriously influences your desire to live there. Although many people are not aware of it, the fact is that bad furniture can get on one's nerves and make home an unpleasant place. It has as evil an effect as bad drains and drink, and is far more insidious. When our legislative fathers shall have finished with drink as a home-wrecker, they might well turn their attention to bad furniture. Possibly the average citizen will anticipate them by learning what good furniture is and can mean to him and by exercising discrimination in its selection and arrangement.

ON this page we are not concerned with what constitutes a good piece of furniture; we are concerned with two prejudices: Grand Rapids and grandfather.

In some minds the name Grand Rapids is anathema. Nothing good can come out of that town. If they want to say that a piece of furniture is bad, they call it after the name of the well-known Michigan city.

Now Grand Rapids is more than a place; it is a principle, an ideal. Like everything else human, it makes mistakes and falls far below its ideal and at times would seem to flout its principle. But taking it by large, Grand Rapids lives up to some mighty high ideals. It makes good furniture. It makes livable furniture. It makes a great deal of the furniture that dealers say is their own. Years of study, the skill of able craftsmen; the dreams of patient designers have been combined to produce lines of furniture of which the American people can be proud.

Personally, I would rather sit in a comfortable Grand Rapids antique reproduction than in its uncertain original. And as the years pass it will come to mean just as much to me as would any antique with a pedigree. Not that I distrust antiques. They are around me by the dozen—only I will not permit myself to take the blind reactionary view that age necessarily makes a piece of furniture good or that the imported piece is always to be held in esteem.

What has been said of Grand Rapids can also be said of Boston and Jamestown, N. Y. Our American manufacturers are awake to the necessity of making well-designed, well-built furniture. They employ workmen of the highest skill. Their designers come from many lands. They produce in abundance because the market is large. The American buying public—and it buys considerably over $200,000,000 worth of furniture a year—has a real interest in decorating. That is one reason why a great deal of sentiment—because it knows that most sentiment is true. But sometimes the sentiment is mere sentimentality. It is true that styles in furniture change—just as they change in clothes. It is true that modern decoration has left much to be desired in the realm of sentiment—but it knows that most sentiment is true.

There is just one flaw in this criticism. It is true that styles in furniture change—just as they change in clothes. It is true that modern decoration has left much to be desired in the realm of sentiment—but it knows that most sentiment is true.

The other prejudice is grandfather and the things that belonged to him. Among the criticisms leveled at the current interest in decorating is the fact that it is no respecter of sentiment. It would seem to be given to fads, to change its entire viewpoint every few years. What was howled at in exhibitions of bad taste a few years back has been revived and now enjoys popularity.

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A remarkable example of spontaneous architecture can be found in "Tamaracks", home of Franklin Colby, the artist, at Andover, N. J. The owner was his own designer, and the ensemble is pleasingly successful. Quite the most charming detail is found in the forecourt fountain, an Italian basin built up around antique pieces brought from Italy—intertwined Cupids supporting a top basin which is surmounted by another winged Cupid in bronze. Brick walks surround the fountain and grass plots and borders of flowers. Water grass growing in the basin gives the fountain a note of unusual interest in formal work.
OBJECTS of ART MADE by PRISONERS of WAR
A New Collecting By-path That Peace May Now Open Up to the Rider of Unusual Hobbies
GARDNER TEALL

 IN traveling to the Adriatic coast some years ago I stopped for several days in a little Italian town not far from Ancona. I suppose few visitors ever alighted there, at least that is the impression I got from the profuse welcome accorded me at the primitive albergo where I put up. Just why even the slow creeping trains of the Marche ever bothered to stop there at all I have yet to determine. With myself I seem to have established a precedent. No errand other than that of the spirit took me there. It all happened because, when journeying eastward, I had asked a fellow-traveler what there was of interest in this town, and then, why the train made so short a stop.

"No one ever gets out here," he explained, "there is nothing to see."

From that moment my curiosity was aroused, for experience has taught me that the most interesting places are those which most people find uninteresting.

A Medieval Hostelry

One of the things I found in this little town will, perhaps, dear reader, interest you, and so I will make mention of it as introduction to my subject. The room to which I was assigned by my host of the inn was, I have reason to believe, the chambrée de luxe of the countryside. The high beamed ceiling was painted much after the manner of the great ceiling of the Florentine church of San Miniato al Monte, although I saw nothing of it all by the flickering candle which lighted my arrival in the midst of this medieval hostelry. In the morning a burst of golden sunlight awakened me and in through the windows was wafted the fragrance of the grape-flowers in blossom outside. My sleepy eyes followed the walls around and then opened wide on beholding a quaintly framed canvas of beautiful freshness, the picture of a group of saints.

Jumping out of bed and going over to inspect the painting I observed on an old marqueterie secrétaire which stood just below it an array of curious, golden-hued objects. On closer examination I found some to be boxes, some jewel-caskets, others yarn containers, while needle-cases, frames, book-covers and the like completed this odd assemblage of curious antiques. Then I discovered that these things were all examples of straw marqueterie, but finer, any one of them, than pieces of the sort that ever before had happened to come to my attention.

The Landlord Who Collected

I suppose being a collector makes one a discoverer. At any rate a discovery it was, and I asked myself how on earth these things happened to be here. That morning my host explained.

"All these things," said he, "I have been collecting as a hobby for years, things made by prisoners of war, interesting and worth preserving. The inlaid straw things are but part of what I have,—ivories, carved coconuts, jewelry, paper models, embroideries, and so on, all made by prisoners of war, mostly in Italy. I presume, as I have picked them up here in my own country in traveling around. I would not part with them for the world!"

This declaration dashed my hopes to the ground, but one can forgive much in a landlord who collects things more spiritual than rent, and a landlord in Italy who "travels around" also commands one's respect for his ability to be so independent. That is why I listened instead of bargained, and in that morning I learned many interesting things about my host's unusual collection. Perhaps there were few kindred collecting souls in the neighborhood who deigned to listen as sympathetically as I did or who made no effort to conceal an enthusiasm which these things awakened within me. At any rate the amiable inn-keeper who would not part with his things for the world proved finally willing to part with a few of them for considerably less than a hemisphere, which gave me a chance to weave tales of my own in the years that were to follow.

One of Hodgkin's Hobbies

I remember telling the late John Eliot Hodgkin, F. S. A., that renowned antiquarian whom I met in London, of my adventure. "Ah," said he, "do you know that happens to be one of my chief hobbies, and that I am collecting those very same sorts of straw marqueterie things? I am planning to write a monograph..."
about it." Unfortunately the good gentleman did not live to carry out his intention. Later I conceived the notion of writing an article about straw marqueterie and I thought it would lend interest to it to include illustrations of pieces in the Hodgkin collection. However, my intention was, for the time, blighted on receiving a reply to my request which expressed a hope that I would leave the field completely clear for his projected monograph, appending the suggestion that I would be much troubled if I did not. To be amiable is not always a collector's privilege; but in this instance I embraced mine and hastened to assure the dean of antiquarians that I withdrew from competition with his inexhaustible plans for writing about everything on the face of the earth.

Now that he is no more, what is said of straw marqueterie and objects of art made by prisoners of war cannot challenge hostility in a spirit whose eagerness was often misjudged, whereas it ought to have been measured, as I measured it, by its extraordinary capacity as a genius among collectors who ought to have been given the first chance to tell all he knew before others took a hand at telling it. His impressing volumes under the title of Rariora are, unfortunately, out of print. In one of these he did reproduce some of the specimens of straw marqueterie in his own extensive collection, and as I am not privileged to reproduce these here, I will refer the reader who wishes further information to the pages of those erudite tomes which he may be fortunate enough to find on the shelves of some of the more important art libraries in America.

The Variety of Prison Wares

From times immemorial, I suppose, war prisoners who have not been enslaved by their captors but have been treated without barbarity have sought to enlighten their ingenuity in the matter of tools and materials. To-day the subject is one of immediate interest to us. Already war objects of art made by prisoners of war interned in Holland and in Switzerland reached us. In time they will come to be as treasured as the antiques made by the prisoners of war of the Napoleonic period and of earlier times. To catalogue the variety of such things that would require page after page. Naturally nearly all such objects are "handy" in size and one does not look for particularly large specimens of war prisoners' art work. One begins to realize, after visiting the convalescents' ward of a military hospital, what a blessing to the soldier some knowledge of an art handicraft may be. I have seen several marvelous things whittled out of wood by prisoners of war, bone carvings, beads or jewelry that indicate the godsend the work must be to the soldier prisoner detained in the enemy's camp. But of all these objects I know of none that are more beautiful than those of straw marqueterie.

I do not know where the art originated. Mr. Hodgkin confessed to a like hiatus in his knowledge of the subject. However, I have no doubt but that artistic straw inlaying was practiced in the Orient at a very early date. Thence it may have been brought into Europe. I feel sure that it was known and practiced during the period of the Renaissance in Italy, and I consider the old Italian examples of this craft to be the earliest European ones.

Straw Marqueterie

This early Italian straw marqueterie is distinguished by its rich golden and golden-brown colors of various shades, suggesting the richness of Venetian pictures. The objects to be covered by the artist in straw were of various materials, such as wood, paper, papier-maché, cloth and occasionally glass, metal or bone. The design, pattern or picture was worked out by pasting filaments and little sections of straw (stained to various colors) on the surfaces of the objects to be covered, and then varnished. The minuteness of some of this straw work is extraordinary. It would seem to have necessitated the use of a glass of high magnifying power as well as to have required almost superhuman patience and ingenuity to put it together. Moreover, these early pieces in straw marqueterie were so faithfully fabricated that they have come down to us in excellent condition. I imagine the French learned the art of straw marqueterie from their (Continued on page 46)
THE RÔLE OF FURNITURE HARDWARE

Furniture mounts play a double rôle; they are both utilitarian and decorative. They are the indispensable hardware of furniture. At the same time, they are what might truly be called its jewelry.

Whether they are considered in their utilitarian or in their purely decorative capacity, a knowledge of mounts is essential to a thorough understanding of furniture. The subject constitutes one of the smaller refinements of mobiliary art, it is true; nevertheless the mounts produce a very material part of furniture's charm which is quite out of proportion to the amount of space they occupy.

Mounts and Their Materials

The general term mounts includes hinges, locks and bolts, key-hole plates or escutcheons, knobs, handles or pulls, backplates, straps or bands, corner or angle-pieces, re-enforcements, gallery rails or frets, pilaster capitals and neckings, bases and metal feet, nailheads, studding, finials, ornamental plates, Empire appliques, and any other metal embellishments (except metal inlay) that designers and cabinet makers may have resorted to from time to time.

The materials of which mounts have commonly been made are iron, brass, bronze, ormolu (an alloy of copper and zinc, with sometimes an addition of tin, much used by 18th Century French ébenistes), bone or ivory, wood, and, in the early 19th Century, glass.

With this latitude of possible applications and this range of materials, all susceptible of a wide diversity of manipulation in process and design, it is easy to understand how the course of evolution followed not only the trend of the great successive styles—Renaissance, Baroque, Rococo, and Neo-Classical—but also produced many subsidiary phases peculiar to certain localities.

During the period of Renaissance design in English furniture, that is, up to about the middle of the 17th Century, the mounts were a comparatively inconspicuous feature and were utilitarian in function. Turned wooden knobs of the plainest design often answered as drawer and door pulls. Chests, cupboards and cabinets in general had plain iron drop or loop handles, comparatively small in size and usually with little or no ornamentation. Hinges were either concealed or were apt to be plain iron straps. Escutcheons and keyhole plates were small and of simple pattern or were altogether lacking.

In France, up to the latter part of the 16th Century, much the same general condition prevailed. A great deal of the furniture was richly carved, for one thing, and, besides that, artisans were so occupied with the exuberance of decorative craftsmanship in so many other directions that relatively little effort was expended on the elaboration of mounts. In Renaissance Italy, also, the mounts were, for the most part, of quite secondary importance. Outside of a few simple brass knobs on cupboards and cabinets, and the brass studding occasionally used to embellish credenze or the underframing of tables, the only metal mounts were the plainest of iron drops or loops.

Other than these, knobs and pulls were of turned wood.

In Spain and Portugal—Spain—we may include Portugal with Spain—was the only country where mounts played a really conspicuous part in the Renaissance period. Iron locks, lockplates, corner or angle-pieces and bandings, hinges, handles and pulls, were beautifully engraved, chased, fretted, and punched, and, in addition, were often gilded.

These elaborate iron mounts were chiefly used on the exteriors of the varguero cabinets or kindred pieces of furniture and to some extent also on chests. The plain exteriors of the walnut varguero cabinets, for the most part devoid of carving or moldings, made an excellent foil for the intricate metal work, ensuring a striking contrast in color, material and design. The contrast was often still further enhanced by underlaying the large fretted mounts with velvet, usually of a rich red.

Moulded brass finials were often used to surmount the backposts of chairs and brass-headed nails or chair-tacks of many different kinds, some of them punched, hammered, engraved or fretted, were used to fasten on the leather or velvet back and seat coverings and, at the same time, to perform an important decorative function. Brass studdings and fretted band pieces were also occasionally used on cabinet work. The varguero cabinet, and the closely allied papelera with its many little drawers, may be considered the crowning achievements of Spanish cabinetwork. The drawer fronts of these pieces were frequently enriched with bone inlay which was still further enhanced by the addition of color, gilding and engraving, the incised design being filled in with black or vermilion pigment. The pulls or knobs of these drawers were often of the same
engraved and colored bone. Otherwise they were of iron, or of iron gilt, in the form of cockle-shells, mulberries, drops or the like.

The Baroque Period

With the advent of Baroque influence in furniture design (1600-1735) there came an appreciable change in the character of mounts.

In England from the time of the Restoration onward, the prevailing surface treatment of cabinetwork was flat, no matter how much that flat surface might be enriched and diversified in color and pattern by marqueterie, inlay or veneer, which were without relief, or by lacquer, where the relief was negligible. Consequently, both the need and the propriety became apparent of mounts more conspicuous and more intricate than had hitherto been in use with highly carved surfaces. At the same time, the nature of the materials used in cabinetwork and the method of their treatment called for more brilliancy in the mounts and a nicer degree of finish in their execution.

Brass, therefore, quite naturally became the favorite material and was fretted, chased, and engraved, as well as punched, cast and molded. Bone and ivory were often used for keyhole facings and bone, ivory and wood frequently served as pulls. Not seldom did it happen that iron mounts on old pieces of furniture were replaced by the new and more fashionable brass mounts. The brass of this period differed from the metal used later in the 18th Century, in chemical composition; it was of a lighter yellow color and more ductile so that it lent itself more readily to chasing, engraving and other processes.

Backplates and Pulls

In the earlier part of the Baroque period of influence drop pulls were generally either flat or hollow in the back, and were plain, molded, embossed, or engraved, as were also the rosettes or small circular plates from which they depended. The engraved and modeled or embossed mounts, especially escutcheons or keyhole plates and the plates for drop pulls, exhibited compact designs of scrolls, fruit, flowers, foliage, cherubs' heads and the like. Late in the 17th Century bail pulls, with or without backplates, began to take the place of drop pulls and fairly early in the 18th Century drop pulls went quite out of fashion. The early backplates were often engraved or chased with minute designs of flowers, fruit, foliage and scrolls; so also, sometimes, were the contemporary keyhole plates. More frequently, however, backplates and escutcheons were decoratively shaped in silt-

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PREPAREDNESS AND THIS YEAR'S KITCHEN GARDEN

Plans and Preliminary Work for the Home Garden of 100% Utility—Necessary Space for Specified Yields—Early Seed Shopping, Keeping Records, and Other Essential Details

WILLIAM C. McCOLLOM

In some ways gardening is but little different from other lines of endeavor; it pyramids rapidly upon its own successes, but fails even more quickly when adversity or poor accomplishment turns the balance the other way.

That is one reason why we should plan our gardens with care. Mrs. Jones' garden may be ideal for Mrs. Jones' requirements, but you and I must plan for our own individual needs. We may beg, borrow or steal considerable knowledge from the experiences of others, but the first and most important work for us is to get something that fits our requirements. A garden too large never succeeds, while a garden too small is very disappointing. It must be admitted, however, that a small garden well managed is much to be preferred to a large one where carelessness and indifference prevail.

Advance Planning

Plan ahead, order ahead, work and harvest ahead. No really good gardens are the result of an overnight inspiration, even though many magazine articles on the subject would have you believe otherwise. Who for one moment thought when those gray-clad hordes swept through Belgium and northern France in the late summer of 1914 that the preparation for the drive dated back only to the killing of the Crown Prince of Austria on June 28th? Its failure can be attributed only to attempting the impossible; and the same is true of gardening. How large a garden must you have?

As a basis for our figures we will take a family of five, a good average American household. What would be a reasonable allowance for a family of this size based on yearly consumption? A garden is not only a summer visitor; if properly planned and managed there is not a day in the entire year when good, wholesome vegetables are not available for your table.

Potatoes are a staple crop. The average production of the United States prior to the war was about 300,000,000 bushels. This would mean approximately three bushels for every person in the country, or fifteen bushels for our family of five. How much ground does it take to produce fifteen bushels of potatoes? The average production is in the neighborhood of 100 bushels per acre, though in home gardens close planting and intensive cultivation should give us a yield of 200 bushels, or about one pound of potatoes to every foot of drill. This would mean 900' of drill, or a space about 45'x50'. This figure is very elastic, as favorable growing conditions will reduce the area required to grow the necessary fifteen bushels, and poor conditions mean reduced yield and more space to produce a given amount.

Small carrots keep best in jars; the larger ones require more cooking

Other garden crops can be figured on a similar basis. One row of bush beans 50' long should produce about 5,000 pods. This is based on average yields rather than bumper crops. About fifty beans will fill a pint measure; therefore a row of 50' will supply us with one hundred meals of one pint, or half that number of quarts. Beans must be used while fresh, or canned for future use. It is evident, then, that when planning our garden we must take into consideration the produce value of the various crops. In the February number this matter will be taken up more in detail.

If properly managed a garden 50' square should produce all the vegetables that our standard family could consume. That means one or more vegetables for every day of the year, in summer fresh from the ground and in winter via the pantry shelf route. This is by no means a theory, but a simple problem in mathematics. Your garden is usually over in late September; it will be seven long months before it will again be producing. Consequently, we should have stored on the pantry shelves when snow flies not less than 225 cans of our summer product.

Potatoes, of course, were not included in our 50' garden. Additional space will be required for them, and as most small gardens are lacking in area these vegetables are usually purchased for the winter. All other forms of root crops, however, were included in our garden, and while it is always a good practice to can the surplus of these crops it is also advisable to make a special sowing of some of them in late summer for the express purpose of storing them for the winter.

An Orderly Plan Essential

Start in gardening with a cool determination to have a good garden. Run it on a budget system the same as enterprising business men adopt. Make a small sketch plan of your garden and see if you cannot arrange the crops advantageously; see that the tall crops do not shade the smaller ones; have the rows run north and south if possible; make the space more attractive by the addition of flowers, fruits and other means of ornamentation. You will be surprised how much more productive your garden will prove simply because it does arrest your interest. The much frequented garden is the producer; the hidden garden behind the neglected hedge, which is more of an incident than a definite purpose, is always a failure. Ten dollars spent in the improvement of the surroundings will give...
A space measuring forty-five by fifty feet ought to yield fifteen bushels of potatoes. Gardening costume by Best

Plan your garden liberally. Make it a garden of plenty—canning will take care of any surplus.

The kitchen garden is a business proposition. Records should be kept of cost, yield, etc.

Best is a spot where the subsoil is open and porous. Avoid sites where the underneat strata is a heavy, impregnable hardpan. If there are grades to consider do not locate your garden at the lowest point, for, while water is very necessary to the health of plants, an excess of it is an evil that cannot be overcome without considerable expense. Ground that slopes gently to the south is ideal.

After you have selected the ground, make the garden one of the features of your place. Plan your grounds with the garden as the pivot.

Soil Tests

Plants do not exist upon the soil itself, but upon the soluble elements that are retained in it. These elements must be properly balanced for the garden to be productive; an excess or deficit of certain chemical parts is undesirable. It is for this reason that we feed the soil, placing therein elements that are particularly lacking. In every case these must be soluble to be of any value in the creation of growth. All soils contain a certain amount of natural fertility that can be made available for the plants by deep and constant working which admits the air to the lower strata.

The texture of the soil has an important bearing on its productiveness; soils that are very heavy and will not produce satisfactorily contain an excess of water but do not admit enough air to neutralize the chemicals. The reason for this is that the soil particles are exceedingly small and lie so compactly as to exclude air. Light, sandy soils contain abundance of air but do not retain water, by virtue of the soil particles being larger.

A simple test can be made to determine the soil texture by taking a small quantity and squeezing it in the hand. It should, if properly balanced, remain a perfect mold of the

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A view of the right end gable, with the garden wall in the foreground. The interesting feature of this detail is the fenestration, the beautiful effect gotten by the restrained use of windows in the broad, rough wall surface.

(Right) A porch detail of the arches and the simple casement windows. Beyond, in the porch wall, has been set an elaborately carved fountain with a semicircular pool at its foot around which are grouped potted flowers.

An unusual group of supporting columns and beams has been used in the hallway. Of the three columns, the end ones support the floor immediately above which the third continues on as a support to the roof. The stairs and interior finish are cement.

From the general view it will be noticed that while the house is symmetrical, symmetry has not been imposed upon it. There is the saving grace of interesting details. Mr. Colby, who is a well-known artist, is responsible for the designing of the house.
January, 1919

"THE TAMARACKS," HOME OF FRANKLIN COLBY, Esq.
ANDOVER, NEW JERSEY

Directly in front of the house is a little garden enclosed by a low hedge. Its focal point is an octagonal fountain, from which rises a basin crowned with a flying Cupid. From this, steps lead down on to a bricked path that terminates in a pool. It appears like a great distance, and yet so near is the pool to the house that it can mirror the arched portico and deep overhanging eaves.

The new house was built around an old structure that had been standing on the site over a hundred years. The one remaining feature of it is the dining room fireplace with the old bake oven still in service. An open beam ceiling and rough-cast walls furnish a dignified background for the Lancashire chairs and Jacobean hutches with which the room is furnished.
A group suitable for a simple country house dining room is shown in the sketch. The chairs are modern adaptations of peasant designs, with rush seats, and can be painted any color desired. The arm-chair comes at $30, the side chair at $25, the little table with drop-leaf sides at $33, and the stool in dull oak finish at $25.

A familiar type of old American cottage chair is painted green with touches of color in the decorations. Several of these are available at $5 each.

(Below) First, a ladder-back, rush-seat chair with twin stretchers, $38. Then, a Windsor yoke-back of 18th Century make, $65. The third is a Dutch chair of 1720, with a fiddle back and rush seat, $35.

An interesting reproduction of a comb-back chair with pierced splay comes in dull mahogany or dull finished oak. It sells for $26.

From Spain comes a walnut monastery chair, a type also used in cottage furnishing. It has very interesting chip carving. $48. The arm chair, to match, comes at $55. Both would be more comfortable with chair pads.

Another reproduction of a Windsor straight back chair has a rush seat and is painted black with decorations in dull green, $17.

COTTAGE CHAIRS FOR COUNTRY HOMES

They can be purchased through the House & Garden Shopping Service, 19 West 44th Street, N. Y. C.
Through the arched openings in the plastered walls one glimpses an Italian living room beyond. An old Siennese coat-of-arms is hung against the plastered wall. From the red walk one steps down into the pebbled garden. Pots of all sizes are grouped on the pebbles, in the fashion of a real Italian garden.

Sapphire blue niches, which have rose-marbled posts flanking them, hold Chinese figures of yellow marble. The window framing of trellis and the perspective trellis inserts add to the unusual character of the garden, each contributing its share to the color ensemble. Ruby Ross Goodnow was the decorator.

The shaft in the center of the garden, which was an architectural difficulty, has been made background for a pool. The balustrade, which runs around the tiled walk, is background for a stiff and formal ivy hedge, trained on a wire frame. The illustration gives an excellent idea of the use of a perspective treillage.
COLOR TONES IN PAINTED FURNITURE
One Painted Piece Will Lighten a Heavy Room and a Number of Them Affords Excellent Color Schemes

MARY H. NORTHEND

LIKE a page gleaned from an old-time romance reads the story of decorated furniture. Royalty, especially in the middle ages, revelled in its bright colors, and placed in their palaces cabinets and chests showing rich scarlet and bright hues, worked out in heraldic designs.

During the régime of William and Mary decorated furniture was used extensively, continuing in favor when Queen Anne took the throne. This queen, fond of bright colors, was responsible for the broad scope of brilliant decorations which were in keeping with the extravagance of the age. The master craftsman, attracted by the artistic influence of color, conveyed this thought into new designs.

The Color Revival

Then the fashion passed, and gorgeous old pieces were tucked away under the eaves, considered valueless. The Victorian era came in and massive furniture replaced the more delicate designs. But today the modern decorator sees the desirability of using harmonious colors, and where could they better be found than in painted furniture?

The revival in color naturally brought a revival in the use of peasant furniture and to-day novelties are continually being designed which lend unusual charm to a room, by creating a cheerful atmosphere. Original designs by the Italian, Dutch, and Bavarian peasants are being copied. These pieces have a distinct charm, as they differ in character from the ordinary painted furniture and are easily identified by their original coloring—solid backgrounds of yellows, bright blue, and sometimes black are applied, brightening the line and floral decorations in contrasting tones. Their appropriateness for rooms where light, dainty furniture is applicable has caused a demand for them and householders are searching the attics to discover old ancestral bits that can be scraped and redecorated.

Adaptable Pieces

Early American furniture lends itself to this type more readily than any other, both in reproductions and antiques; for here solid colors are generally applied with contrasting decorations of conventional flowers, in garland spots, and borders. Countless and bewildering are the many designs that are being constantly reproduced by modern artists, and these in their finish represent the work of the ancients much more brilliantly, as scientists are bringing out not only more permanent, but a better variety of colors than those formerly used. Often single pieces may be obtained, so odd in construction that they mingle consistently with the furnishing of even a conservative room.

Black and gold is an Oriental combination that is particularly effective, although many

For a girl's room, white enamel beds decorated with flower sprays are suitable. The corner desk and curtains bear the same motif.

Black and white can be used successfully in a bedroom when some other color is introduced to lighten the severity of the contrast.
January, 1919

Painted furniture fits perfectly into the breakfast room. The pieces here are white with green striping and rose decorations.

The chest of drawers below is brown with colored medallion inserts. Peasant chairs match. Chamberlain Dodds, decorator

Types are finished with a black background and bright colors introduced in embellishment. Striking contrasts, very effective in character, are shown where harmonious lines of color are employed without any modifications.

Color in Bedrooms

Matched pieces are suitable either in the breakfast or bedroom furnishings. For the latter, whole sets are effective; but these, while similar in treatment, should show different decorations to avoid a sameness which is disastrous in producing proper results in interior decorating. The background of each piece should harmonize with the wall treatment and draperies. Black and white is always in good taste, if not over-ornamented, as there is a charm surrounding a room of this nature, more especially if the floor covering has squares of black and white, thus transforming what would otherwise have been a commonplace apartment into one of quaint vitalizing interest. Choose for draperies imported cottons of the same tone, with picture insets, which can be cut out as covers for ornamental pillows.

Daintiness must be the theme in a young girl's room where dark furniture would entirely out of place. Why not use white enamel pieces with flower touches? There is a freshness connected with childhood days that would make this room consistent, and all the more so, if white muslin curtains with borders of flowers are chosen. If this order of furniture is advisable, remember it can be painted to match the walls and draperies in the various rooms; but have the finish just a tone darker than the wall surface, for the color prominent in the hangings will bring out individuality. Dark brown with flower medallions is adaptable for a room with one-toned wall, which should be just a little lighter than the framing of the bed. The draperies of flowered chintz must fit into the composition, thus giving a snap to the finished whole.

Unique is the bedroom fitting in a Boston residence where green and brown is the color scheme chosen, and like many other pieces of Italian or Dutch furniture, instead of geometrical motifs, such as the tulip or Oriental figures characteristic of the countries, mythological scenes have been inserted which show great spirit in design.

Nursery Schemes

Keep away from white in the baby's nursery, for here delicate tints are most appropriate, with whimsical figures as illustrations that delight the little one's heart. The wise use of light furniture is important, as nothing dark or somber should intrude on their small world of gladness. Add a screen with framework from Mother Goose; but limit yourself in the use of animals, which sometimes create fear in a child. In no part of the house are we so unlimited as here, for diminutive furniture comes in so many different styles, ranging from beds, dressing tables, and chairs, to play-boxes, chests, and blackboards, each one suitable for illustration. Through their use, this part of the house has become a veritable paradise.

Love of the open tempts us to leave indoors to spend our days on the porch or sunroom, which should be fitted up with bright, attractive settings; painted pieces, combined with flower effects, give a gay atmosphere that is irresistible. The early American chair, rush bottom, is admissible, while willow and raffia furniture have been included in the list, as they are found to-day most attractive in their coloring. The inevitable tea cart is now shown in vivid colors, much more picturesque than the raffia or mahogany ones which are also obtainable.
The style is Colonial, all architectural features being omitted to obtain a farm cottage type of building. Wide clapboard walls are painted white, shutters green and the hardware black.

The distinction between living and service quarters on the first floor plan is marked. The rooms are large but the individuality of each has been preserved and the plan is simple and livable.

From the master suite to the other end of the second floor runs a narrow hall with bedrooms and baths conveniently arranged along it. The rooms communicate easily and are well ventilated.

THE RESIDENCE OF HUNTINGTON NORTON, Esq.
OYSTER BAY, L. I.

PEABODY, WILSON & BROWN, Architects
The living room is an example of what can be done with simple, well-chosen pieces arranged for a maximum of comfort. At one end is a fine Colonial mantel with a padded fender before it. A deep couch stands to one side and a wing chair at the other. A writing group has been created between the windows and the music corner is in the foreground. The curtains are simple sunfast made with plain valances. Gay-colored linen covers give tone variety to the furniture.

Off the living room entrance is given to a paved terrace through a French door. From this is commanded a view across the hills and woods. The old moon cut shutters and black hardware are in keeping with farmhouse architecture.

A sense of freedom and openness, so essential to a country house, is felt in this view looking from the living room across the hall into the dining room. The difference in levels gives a noticeable added attraction to the larger room.

The main entrance follows the Colonial classic proportions, with post and lattice work in place of the usual stock columns. The door has an old Colonial fan light at top and two leaded lights on the side. Bricks form the floor.
In Victorian Days the Tie-Back Was a Popular Institution. The Use of It Is now Becoming More and More the Accepted Thing

You might call tie-backs the jewelry of curtains; they give a decorative finish that is very entertaining although they must be chosen with a regard for the material and design of the curtain. In the circle above, is a band of gilt with a white porcelain flower center. It measures 4"; $38. The little rosettes shown below are used to loop the curtain cord on when cord is used for tying-back. The two placed together are of gilt. They measure 4" in diameter and are $6 the pair. Next to them is a shield shaped gilt holder with a little knob of glass below which is pink tinted. 3" high. A set of eight are available for $25.

The dignified curtaining of a window requires several elements—the sheer glass curtain that filters the light and makes it an even glow, the over-curtain that frames the window and gives color to the window space, the valances that finish the top and lend the variety of a decorative edge, and finally, our Victorian revival, the tie-back and its rosette. Here are two types. At the left is one of those delightful opalescent glass rosettes, which are so effective. 4 1/2" in diameter, $6 the pair. At the right, severely simple bands of French gilt with design in green, 7" long, $1.50 the pair.

This Victorian revival does not mean that decorators are reproducing Victorian rooms in entirety. Heaven and Grand Rapids forbid! But there were many decorative and entertaining details used in Victorian days that are quite worth reviving. The draping of this over-curtain to the floor is a case in point. It is a reaction from the severely short-skirted curtains of the last few years. The tie-back is another detail that justifies revival. Done in the best Victorian manner there comes a pair of rather ornate tie-backs in a design of morning glories made of French gilt with the flower in white porcelain. 8 1/2", $15 the pair.

Tie-backs are capable of such infinite variations that the few shown on this page represent but a handful of the hundreds available in antique and decorating shops—and in attics waiting to be rediscovered. Here are two designs. A striking pair of rosettes come in French gilt with touches of black in the design. They measure 4" in diameter and sell for $1.50 a pair. At the right is a shield shaped affair of French gilt that is used as a rosette. The curtains are tied back with an embroidered band ending in heavy tassels looped over the rosette. It is 8" high and is priced at $4 for the pair.
A LITTLE PORTFOLIO OF GOOD INTERIORS

The breakfast room in the residence of Mrs. Christian de Guigne, San Francisco, is an example of a small room in which the Louis Seize spirit has been pleasingly reproduced. The walls are pale gray green, with painted panels let in as over-doors and above the console. The curtains are butter colored taffeta. Special interest is found in the black marble-topped console with its Venetian glass vases, the marqueterie-top table and the wrought-iron fixtures delicately reproducing the floral sprays and ribbons of the period. A plain carpeting rug affords contrast to the delicate colors and contours of the furniture and walls.

The architect and decorator was Mrs. Edgar de Wolfe.
One end of the bedroom in the De Guigne residence has a simple fireplace group of couch and writing table. Walls are paneled in pale gray and draperies and furniture are old rose.

The other view of the bedroom shows the Louis XV bed with the characteristic wall decorations and draped curtains of the period. Mrs. Edgar de Wolfe was architect and decorator.
Dignity is given the drawing-room of the De Guigne residence by the paneled walls and carved woodwork. Walls are Adam green, draperies in green and rose, and furniture, old needlework.

The small drawing-room in the residence of Mrs. George A. Pope, San Francisco, of which Mrs. Edgar de Wolfe was decorator, is chiefly in yellow and blue, with a fine Savonnerie rug.
COLOR is either one or the other of two things in the composition of a room. It is either a most valuable ally and servant, or else it is a destructive tyrant and enemy. Which it shall be depends altogether upon ourselves and how we manage it. If we grasp it firmly, as we are told we should grasp nettles, and treat it with assured and intelligent mastery, it will serve us; if we are timid and uncertain, it will make us rue our decision for many a day.

We cannot ignore nor evade color, even if we would, any more than we can avoid breathing, so long as we are alive. It is all about us at all times and presents an issue that must be met. We ought not, therefore, to leave our dealings with such an important subject to chance, as so many of us do, when there are definite principles upon which we may act with a reasonable assurance of satisfactory results.

The following suggestions and epitome of facts are intended for the use and guidance of the average householder who necessarily has numerous color decisions to make from time to time. When a skilful decorator is retained to take charge of furnishing a room or a house, one does not need to worry about color adjustment, but when a decorator is not engaged the whole responsibility must be borne by the householder. And even when the services of a decorator are retained, some knowledge of color properties and color combination, adjustment, and balancing of proportions will be of inestimable value in facilitating co-operation with the decorator, in assuring appreciation of what is done, and in avoiding subsequent ill-judged additions.

Primary Colors and Their Combinations

The basis of all colors, and of all combinations of color, is to be found in the solar spectrum, which is made up of the three primary colors, red, yellow and blue. From these three foundations, standard or primary colors, by varied combinations and properly graduated proportions, all other colors are derived.

A color formed by combining two primary colors in equal proportion is called a secondary color. The secondary colors are also three in number—green, orange, and violet.

Green is formed from the primaries, blue and yellow; orange is made from the primaries, yellow and red; violet is composed of the primaries, red and blue.

The combination of two secondary colors forms a tertiary color. The three tertiary colors are slate, composed of violet and green; citrine, composed of green and orange; and russet, composed of orange and violet.

A further progression gives us quaternary colors, each composed of two tertiary colors. These, likewise, are three in number, the tertiaries citrine and slate producing sage; citrine and russet combining to make buff; and russet and slate uniting to form plum.

Color Actions

By another classification, which dovetails in with the foregoing, colors are:

1. Advancing and warm.
2. Receding and cool.

Of the primary colors, red and yellow are warm or advancing, while blue is cool and receding. An advancing color is one that contains red or yellow elements in ascendency. It is called advancing because it is assertive, outstanding and strong in character and creates the visual impression of coming forward towards the eye.

The perception of color is "an internal sensation" transmitted to the brain by the optic nerve. And the agency that sets the optic nerve to working is the wave action known as light. It has been scientifically demonstrated that advancing colors are stimulating to the nerves in varying degrees, even to the extent of being disturbing or actively exciting. Red, for example, excites and stimulates the nerves, in some cases to the extent of causing restlessness. And because, by their vibrations, the advancing colors stimulate nerve restlessness and the rapid action of excitement, they are appropriately termed warm colors.

The warm colors differ in the degree of their power to excite.

A receding color is one that contains blue or violet elements in ascendency. It is called receding because it is not assertive nor insistent in character, but rather creates the optical impression of sinking into the background and receding from the observer. It has also been scientifically demonstrated to complete satisfaction that receding colors have a quieting, restful effect upon the nerves. And because of this soothing tendency in allaying excitement, they are called cool colors. They also differ in the degree of their sedative quality.

What a Neutral Color Is

A neutral color, as the name indicates, is neither advancing nor receding; it is a composite color in which the advancing and receding elements evenly balance each other. Thus, a pure green, one-half yellow and one-half blue, is neutral and so, also, is violet, in theory, one-half red and one-half blue. As a matter of fact, in the latter instance, the blue tone usually predominates and imparts a receding quality. Of the tertiary colors, slate is theoretically neutral because the advancing and receding elements in its violet component (red and blue) are evenly balanced or neutralized and so, likewise, are the advancing and receding properties in its green component (one-half yellow and one-half blue).

Neutral colors are often of a dull character (not invariably, however), such as some of the drabs or grays, and might be derived by lightening slate or other neutral colors with white or darkening them by the addition of black.

One of the most valuable properties of neutral colors is that other colors may be put in immediate juxtaposition to them without clashing. This property is shared by black and white and by the grays resulting from their combination. Such grays, strictly speaking, should be called negative and not neutral for there is no advancing element in them to be neutralized by a balancing receding element.

Coral, Gold and Blue

Certain colors that cannot be classed as either neutral or negative have this neutral property of agreement. Coral red is one instance, and this neutral property of certain colors that are not neutral explains in part some of the peculiarity and charm of a good deal of Oriental coloring that, upon first analysis, strikes us as daring. Gold, also, has this neutral property, as the illuminators and painters of red and Blue in the Middle Ages knew well. Under certain conditions, a cerulean blue, or a gray cerulean blue, likewise has a neutral property making it possible to use it satisfactorily as a background and foil for other colors.

From the foregoing explanation of the properties and composition of colors, it becomes clear that the qualities of color exert very concrete effects upon the successful choice of paint, paper, upholstery, hangings, or even upon personal apparel.

To take the walls of a room. The effect of advancing color upon the walls will diminish the apparent size of a room by seeming to bring all the walls forward to you and thereby contracting the dimensions. On the other hand, (Continued on page 48)
Because of the steepness of the ground, the site is cut into several levels. The house is placed on a broad terrace paved with flags and with blue flowering plants in spaces here and there. The style is taken from the simplest New England prototypes. A railing crowns the cornice.

The doorway, one of the features of the front, is flanked with an arch bearing a lamp made from a pair of antique iron newels taken from an old house in New York. The exterior—clapboard walls and brick chimneys—is painted white, and the iron porch and entrance archway bottle green.

From the south porch brick and flagging steps lead to the sunken garden, which has been laid out with a circular grass path centering in a brick-edged pool. An interesting arched open porch beneath the sleeping gallery is continued as a pergola to connect with the garage and kennels.

The garden is enclosed by a wall of rough stone with a brick coping that forms an excellent background for the plantings. From the south end steps lead to a grass terrace and a light tea house screened in at the back with an unusual lattice and raised on a flagged brick platform.

MR. ANDREW MORISON'S PLACE at MONTCLAIR, N. J.

WILLIAM EDGAR MORAN, Architect
THE WINTER PRUNING OF FRUIT TREES

Spot-lights on a Subject That Is too Little Understood—Methods Whereby the Crop Can Be Increased and Brought to a Higher Standard of Quality

M. G. KAINS

For convenience in discussing the problems of pruning, let us divide fruit trees into four general groups: those newly planted; those that have been planted from one to three or four years; those comparatively young trees that are bearing; and old trees that have been more or less mismanaged or neglected and are therefore in need of renovation.

When trees are planted in the fall it is wise to postpone pruning the branches until spring. Of course, if branches have been broken in transit from the nursery or in handling they should be trimmed immediately below the break, but preferably no farther. The fewer and smaller the wounds, the better, but preferably no farther. The fewer and smaller the wounds, the better. So, even though it may ultimately be necessary to remove half or two-thirds of the top to make a well shaped tree, postpone the cutting until spring when the tree will be in most active growth and can easily heal its wounds.

So far as pruning is concerned, March will be seasonable for autumn set trees. At this time cut out superfluous branches so as to leave four to seven if possible with at least a hand-breadth between them. If twice this distance can be secured so much the better. The advantage of having six or seven branches is that in case of accident or poor development of some there will be still enough left to make a good top; for it is far easier to remove a branch than to develop one.

The object of having considerable distance between branches is that growth is gained thereby. Branches placed nearly opposite each other on the trunk pull against each other when loaded with fruit or ice, with the result that they break down sooner or later. Because of the importance of this point, to say nothing of others equally important, it is therefore advisable to start an orchard with one-year-old rather than older trees; the branches are much easier to secure where they are desired and the trees can more easily be trained in the way they should grow. When trees are planted in the spring they should be pruned immediately afterward.

Subsequent Work on Young Trees

The March or early spring pruning of newly set trees should be supplemented by a little attention during the early summer of the first year when any twigs that start to develop lower on the trunk than the lowest desired branch should be cut off, but every other twig and every leaf ought to be allowed to grow. These are necessary to help develop the tree. Remember that trees know their business better than any pruner; they need only direction.

In brief, the more pruning of young trees that can more easily be trained in the way they should grow. When trees are planted in the spring they should be pruned immediately afterward.

During the second winter—any time between November and March—the pruning should consist of removing first only those small branches that are certain to become a menace to the desired ones, and second, of shortening only those branches that have developed out of all proportion to the others. In brief, the more pruning of young trees that can be avoided during the dormant season the better.

Here is where many people make their mistake; they prune not wisely but too well every year, and cut off too many twigs—the very ones that the tree intended to develop into fruit-bearing branches. When over-pruned during the dormant season trees figuratively grit their teeth, dig their heels harder in the soil, and develop more of the opposite small branches, so their work becomes branch production rather than fruit bearing. Can you blame them?

Trees Approaching Bearing Age

If one wants fruit, the safest place for the pruning tools is beside the "unloaded" gun, under lock and key in the attic! When this "hands off" policy is followed and where rational fertilizing is practiced, especially the sparing use of nitrogenous materials such as nitrate of soda, the trees will begin to develop blunt ended little twigs along the branches. The age when these start to develop varies with the kind of fruit and the variety. Cherries and plums often start the second year after being planted and bear fruit the third; some varieties of apples and pears start as soon, but many wait until five or even ten years old. Gyves upon the hands that hold the pruning tools will shorten these maximums!

Peach trees bear fruit upon a different principle. Their fruit buds are not borne upon perennial spurs but upon exterior branches and slender interior twigs, mostly biennial, developed out of all proportion to the others. These buds are easy to recognize during winter because of their position and form. They are rounded more or less and are borne mostly near the bases of the last season's growths. Generally they are in pairs with a usually smaller pointed "wood" bud between. As the tendency for the peach is to develop most growth from the terminal and near terminal buds and thus both extend the spread of the tree and increase the leverage and consequent risk of breakage, it is the practice of successful growers to cut off one-half to two-thirds of each twig and also reduce the number of twigs. This plan not only keeps the tree within bounds and helps to strengthen it, but it reduces the number of fruits and consequently improves their size and quality. While the pruning of apples, pears, plums and cherries may be done at any time during the winter it is best to wait until
blossom buds have begun to swell before pruning the peach, the nectarine and the apricot, because the buds of these fruits are often injured during winter. If pruning is delayed one can be sure of how many blossoms he is losing at pruning time.

If the policy of pruning as little as possible has been followed, not only will the trees have begun to bear sooner than if over-pruned, but they will have almost surely developed a larger number of branches, especially of interior ones, than will give best results later on. To be sure, the number of these interior branches may be kept small by regular attention during June. This attention consists of cutting off with a pocket-knife, or even with only the fingers and thumb, such twigs while still succulent. The plant food and energy that they would consume in their development may thus be directed into more desired channels. The process is as simple as I have described it, so needs no further elaboration here.

Young Trees That Are Bearing

But when, as is usually the case, these twigs have been allowed to develop into woody branches, some of them perhaps as thick as a man's wrist, the problem is very different. The tree may be considered in a state of balance, its 100% of roots and its 100% of branches working in harmonious co-operation. Now suppose that the owner suddenly decides to cut off the equivalent of 20% of the total branch development. He will have an 80% top but still a 100% root. The result may be so serious an imbalance that the tree will immediately slacken or perhaps entirely suspend fruit production and direct this 20% root power to the making of new twigs, and these twigs will probably spring from all sorts of unexpected places on the branches, the trunk and even from the ground.

All such wasteful development can be prevented by the removal of fewer of the branches at one time, but extending the work over two, three or more years. The fruit bearing habits of the trees are thus not upset and the reduction of branches is not sufficient to cause the development of undesirable woody growths.

Making the Cut

While it is important to remove branches in small amounts during any one year, it is even more important to make each cut at the proper place. There is only one proper place; namely, as close to the trunk as possible, even though the wound so made is twice as large as if made an inch farther away. The reason is that the former wound will heal more surely and in less time than the latter. In other words, the longer the shoulder or stub the slower will be the healing and the greater the danger of injury to the tree through the entrance of decay. For unless a wound heals quickly the germs of decay may gain entrance to the heart wood of the stub and thence to the interior of the trunk. The inevitable result will be the decay of the heart wood, perhaps ultimately to such an extent that nothing but a shell of living wood will be left. Sooner or later such a shell will give way under the stress of a heavy crop or a storm.

When branches are carelessly removed they may split and tear the trunk or remaining part, due to leverage. In order to prevent this it is a good plan to make a saw cut from the under side upward a foot or more from the trunk until the saw sticks, then to pull the saw out and cut from the upper side downward until the branch drops off, and finally to cut off the remaining stub at the proper place, close to the trunk or part that is to remain.

Dressings for Tree Wounds

Since decay of the trunks is due to fungi and bacteria, the question naturally arises, what can be done to prevent the entrance of these enemies? Many substances have been recommended. Of these, white lead paint in good linseed oil has been the favorite. A little coloring matter such as raw Sienna, is often added to make the paint less conspicuous. But even the best of paint is unsatisfactory; it too often checks and leaves cracks through which the decay germs gain entrance to the wood.

Where trees have been properly managed from the start there will rarely be any wounds large enough to need antiseptic treatment or painting. And upon trees of vigorous growth wounds less than about 2" in diameter will heal so rapidly—in a year or two—that no application need be made. But when wounds are larger than 2", and where the trees are old or not vigorous, they should be treated. A far better dressing than paint, but one that must be used with far greater caution, is creosote. This is actively antiseptic, but it will kill living tissue. Therefore it must be very sparingly applied, and then only to the cross-section of heart wood. The brush must be pressed against the paint so that no drop will "run" or spread.

(Continued on page 52)
Orange and light green were the colors chosen for the enclosed porch. Cushions and valances are of a rich green, orange and gray linen edged with a worsted block fringe of these colors. At the windows are hung linen gauze curtains edged with the same fringe. The long green and orange table holds an orange bowl on a wrought iron base.

Among the furnishings of this enclosed porch is a card table painted green and orange and made to fold down into a small space. The wrought iron bridge lamp is polychrome with dull green to match the ceiling light and mantel candelabra. The furniture is Swiss reed enameled in a clear, light green. A fibre mat covers the red tiled floor.

The hall has all the furniture requisite for a small country house. The wicker seat is cushioned in a stripe of blue, rose and yellow. The fixture is English antique hammered brass with bulbous sides.

The guest room is in brilliant green and mulberry. The spaces of the walls are painted in large panels using a wide mulberry and green stripe, the walls being deep ivory. The chintz for daybed cover, curtains and upholstery is a crisp, old-fashioned English pattern in green and mulberry with bright green fringe. Furniture is stippled in ivory and decorated with the chintz design.

"DORMY HOUSE"  
PINE VALLEY, N. J.  
FRANK HAYES, Architect  
AGNES FOSTER WRIGHT, Decorator
“Dormy House,” which gets its name from golf parlance, stands on the edge of the Pine Valley course. It follows Dutch Colonial lines and was built as a week-end house by a bachelor for his golf friends. It is painted white and has a red roof and red brick walks about the house. The garden is laid out in terraces behind it.

(Below) On the stairs landing curtains of soft cream striped net act as background to the ivy and geraniums. Over-curtains are of Italian striped sunfast in rose and blue and yellow.

The living room has paneled stippled walls in putty color, a rich background for the deep blues and browns in the room. Cushions are of brilliant blue velvet and the furniture oak.

Around the old carved mantel in the living room are grouped two couches upholstered in a large pleasing design of blue and warm brown, and a long table with lamps of Italian pottery.
The FLOORS, WALLS and CEILING of a MODERN KITCHEN

For Sanitary Results Tile, Cement and Linoleum Are Advisable
With Enamelled Wood as an Alternative

EVA NAGEL WOLF

SINCE cooking has become a science, the kitchen has been transformed into a laboratory. Certainly no surgeon could find fault with the sanitary conditions of the modern kitchen. Not a crack nor cranny is left for dust or dirt to collect in and the corner is taboo. The joining of walls and floor is no longer an angle for they now merge with a sweeping curve whenever the materials admit of such treatment. Best of all there is not an inch of space but can be washed. Even old kitchens can be remodelled so that those who are not building a new home can take heart; the most approved kitchen can be theirs if they will but re-cover floor and walls along the lines suggested on these pages.

First let us consider the treatment of the walls. Time was when they were papered as were the other rooms of the house; the patterns differed perhaps, but still paper covered the walls, absorbing the greasy smoke and quickly becoming unsanitary. Then appeared glazed waterproof paper designed specially for bathrooms, a step certainly in the right direction. But this wall covering was not sanitary, despite the fact that it could be readily cleaned, for the heat and the steam quickly caused it to loosen from the walls. Something more durable was necessary and the painted plaster walls seemed to be the only solution. This treatment presented a smooth surface that admitted of washing but not as satisfactorily as a glazed surface such as tiling afforded. It was more difficult to keep in proper condition than the tile, although an improvement over the earlier materials.

The most approved material of all for the kitchen walls is the glazed tile. The tiles are cemented in place, becoming a part of the wall instead of a wall covering. When considered too expensive to cover the whole wall it is used only as a wainscoting with the upper wall and ceiling painted plaster or metal tiling. Walls of this type combined with a tiled floor make a most luxurious kitchen. The room may be white, unornamented, or any color scheme adopted that the fancy dictates. All corners and angles are fitted with cove or angle tiles and when the floor is tiled a sanitary base connects the two. When there is to be but a wainscoting of the tiles the top is finished with a suitable cap mould, which may repeat the general color scheme of the room.

Metal tiling is less expensive than the glazed tiling but at present somewhat difficult to obtain as all metals were commandeered by the government for war purposes. However, it answers the purpose in no mean way for walls and ceiling. It may fashion the wainscoting when upper walls and ceiling are painted, or when tiles are used for wainscoting the remainder of the wall surface may be covered...
January, 1919

A Sheffield silver tray with a pie crust edge and an etched design comes in various sizes. 8" wide, no feet, $10; with feet, $11. The 10" size without feet, $13.50 and with feet, $14.50. A 12" size without feet $15, and $21 with.

Because of its graceful shape, size and hand-chased design this small after-dinner coffee set of Sheffield plate is very attractive. Coffee pot 6" high, sugar bowl, 3 1/2", creamer, 3 3/4". Set $28.50. Tray $15, and sugar tongs, $3.

There is always use for a good water set. This glass pitcher of clear crystal, beautifully cut, comes with six glasses to match at $5.

SEEN IN THE SHOPS

These articles may be purchased through the House & Garden Shopping Service, 19 W. 44th St., New York City.

A silver plated electric boudoir lamp, 14" high, with an 8" silk shade in rose, gold or blue, trimmed with silver braid comes at $6 complete.

A cedar wood table lamp suitable for a hall table has a quaint rice paper shade with Japanese design. It is 15" high. $15 complete.

For mint sauce or salad dressing, a glass boat and stand with gold border, $5.

Lacquered boxes covered with wallpaper in different designs and sizes, from a hat box to a trinket case. 12" x 12" x 3", $4.25; 10" x 12" x 3", $3.75; 9" x 9" x 3", $1.15; 7" x 9" x 3", 80 cents; 7" x 7" x 2", 55 cents.
February

THE GARDENER'S CALENDAR

First Month

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

1. Do not neglect to mulch bare-branched amber-rose and other shrubbery, especially fruiting plants. Choose care and the mulch will prevent the leaves from frost, and do not apply the mulch until the frosts are over. The location of apples, pears, or other fruit trees may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

2. Learn to take care of daffodils, tulips, hyacinths, narcissus, irises, and other bulb plants. Choose care and the bulbs may be forced to bloom indoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

3. New bulbs that have been bought for forcing, are now ready to be forced. These bulbs may be forced to bloom indoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

4. Don't neglect to apply your regular or other manure to your garden. The manure will keep the soil warm and furnish the plants with necessary food for growth.

11. Plant seeds that are barely started may be forced to bloom indoors. These seeds may be forced to bloom indoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

15. What are these seeds that are used in the garden? These seeds are used for forcing the bulbs to bloom indoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

16. Potatoes and other stored-root vegetables are now ready to be planted indoors. These vegetables may be forced to bloom indoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

17. During the warm weather large crops of vegetables may be grown outdoors. These vegetables may be grown outdoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

21. While the snow is on the ground the vines are in a safe place. These vines may be forced to bloom indoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

22. All-grown root vegetables are now ready to be planted outdoors. These vegetables may be grown outdoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

23. Potatoes and other stored-root vegetables are now ready to be planted outdoors. These vegetables may be grown outdoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

25. Remember that potatoes are now ready to be planted outdoors. These vegetables may be grown outdoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

27. Have you ever seen a flower like this in your garden? This flower is called a "silk flower." These flowers may be grown outdoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

29. All flowers that are now ready to be planted outdoors. These flowers may be grown outdoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.

31. Many crops that are now ready to be planted outdoors. These crops may be grown outdoors. Any of the bulbs have great beauty, and the foliage of these plants may be used for covering the fruit tree foliage in winter. The leaves will not remain on the trees for long.
A Reproduction of the famous Bagdad Carpet

ORIENTAL RUGS
Woven on Our Looms in the Far East
In Any Desired Design and Coloring

The reproduction of the famous Bagdad Carpet, shown above, in which each detail of the interesting design and all the beautiful color of the original Rug are brought out with amazing fidelity, illustrates the unlimited possibilities in fine weaving of which our private looms in the Far East are capable.

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LONDON—27-29 Brook Street, W.

Another straw marqueterie cabinet made by a naval prisoner of Napoleonic days and containing a model of a ship. Courtesy Mrs. Charles of London

The Role of Furniture Hardware

(Continued from page 17)

...and most imposing of all were the great circular mounts for the sword

"Engravings for any room require the same care in selection that you give your other decorations.

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Another straw marqueterie cabinet made by a naval prisoner of Napoleonic days and containing a model of a ship. Courtesy Mrs. Charles of London

The Role of Furniture Hardware

(Continued from page 17)

...and most imposing of all were the great circular mounts for the sword.

engravings for any room require the same care in selection that you give your other decorations.

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The Bedroom of Individuality

(Continued from page 9)

and a bold design in mauves, blues and a touch of burnt orange made an interesting contrast to the furniture to be used at the window and on the over-stuffed chair. Simple white muslin covered curtains and a bed cover of the same material give the room a freshness and crispness of air which is very pleasing. A two-toned gray wall paper with the faintest of designs, the wood-work painted a deep ivory and a deep moose colored carpet with a bright colored little woven rug at the dressing table complete the furnishings.

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The Winter Pruning of Fruit Trees

(Continued from page 37)

to the young wood or the bark. A light brushing of large wounds each year will maintain the wood in aseptic condition and thus prevent decay. The principles already enumerated as to wound making and the removal of interfering branches apply to the pruning of old and neglected trees. But here we perhaps have dead and diseased wood and the sapsuckers, those usually burlv and erect shoots that appear upon the trunk and main branches and at the base of the tree. Such growths indicate good root power but the novice will almost surely decide to cut out all this "useless stuff.

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