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Forecast of Spring Fashions FEBRUARY 1
Before the first crocus—the silhouette! Did you know that many a wise woman’s summer wardrobe depends for its success on purchases made six months ahead of time—at out-of-season prices—on Vogue’s advance information?

Spring Millinery FEBRUARY 15
Are you satisfied with your hats? If you aren’t—study your face; study Vogue. Don’t think of merely “shopping for a hat.” Know what you want before you leave the house. Know Vogue.

Spring Patterns MARCH 1
A sale-end of satin; the March 1st Vogue; a well-chosen pattern; a smart frock at a nominal outlay. If you’ve never tried this particular adventure in contentment—don’t let a two-dollar bill stand in your way.

Paris Openings MARCH 15
The secrets of the ateliers are guarded like the secrets of diplomacy—but you can see them all, the marvellous evening gowns, the clever little street dresses, the hats and blouses—and negligées and children’s clothes that Paris has worked as never before to produce. Vogue has the very loveliest of them—sketched and described.

Spring Fashions APRIL 1
You don’t have to sit in Sherry’s window, or tea at the Ritz—the full pageantry of the spring mode goes by in Vogue. Not only the wonderful advance French importations, the Fifth Avenue originations, the once-in-a-lifetime lovelinesses—but the very things you’ll need yourself, from earrings to shoe buckles.

Brides Number APRIL 15
If you plan to be a bride—or dress a bride—you’ll need this number, all blond tulle and white illusion. The bride’s mother, too, the bridesmaids, the gifts, the breakfast, the luggage, the wedding trip, the reception, the new home.

Smart Fashions for Limited Incomes MAY 1
If you have to make uncommon sense serve in place of dollars, you will appreciate this number of Vogue—the well-chosen accessories, the beautifully tailored suits, the hats with just that chic, the clever adaptation of what you have now, to what you’ll need by the middle of next month.

Summer Homes and Hostesses MAY 15
Whether it’s a bungalow in Santa Barbara or a cottage at Newport, you’ll want to furnish it appropriately. Vogue has searched New York and its own inventive mind and found everything you’ll need from door stops to coffee cups—not forgetting the loveliest clothes for all occasions of country life.

Summer Fashions JUNE 1
Do you yearn to be decorative—though cool? Do you want everything you wear, from the simple little frock to the most elaborate evening gowns, to carry the mark of individuality, good taste, and charm? Then you can’t do without the June 1st Vogue. It contains all the clothes and accessories you’ll need from June to September.

Travel and Resorts JUNE 15
Where and when and how to travel—the luggage the smart woman takes with her, the accessories that add to the pleasure of a trip by steamship, rail, or motor. What to wear en route, and what goes in each of those big, bulky trunks.

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February, 1919

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Wonderful old shade trees of different varieties. Fine lawns and tillable land.

Apply Owner, MRS. MASURY, above address

The house is most substantially built, the basement and first floor being granite, the second story—slate and the roof red English tile.

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From Backyard Gardener to Dahlia King in 25 Years

The Romance of a Modern Business which, from a hobby, developed into one of the largest enterprises of its kind—

BIG oaks from little acorns grow—and the little acorn, in this case, proved to be a hobby. That hobby was a flower—The Dahlia—which I found to be fraught with possibilities, as soon as I learned to look upon it as something other than an old-fashioned "posey". For years I grew Dahlias for my own pleasure. Then I made my pleasure my business.

Started with 60 Bulbs of 60 Kinds and—no capital

This was 25 years ago. I was in another line of business then, growing Dahlias as a side line. Since my Dahlias always did so much better than my neighbors', they soon applied to me for surplus bulbs. Thus the business started. Encouraged by this initial success, I added 20 more different and new kinds to my collection. The next year my sales amounted to $72.00—not much, but enough to encourage me to go on.

Proud of my first Four-page catalog

Because I thought that other Dahlia lovers, outside of East Bridgewater, would like to know about my favorites, I issued my first catalog in 1895. It was a very modest affair, but it did the business. Part of the $198.00 worth of Dahlia Bulbs disposed of that year were sold through the catalog. Because the year before, I had won several prizes at our local fair, I decided to stake my Dahlias against the best in the country. The result was that I

Won the First Prize in Boston

at the big show in Horticultural Hall. Since then, my growing exhibits at all the leading World's Fairs and Expositions have always won honors of the highest degree.

Two Big Fires Wiped out Everything

When I look back upon the year 1901, I don't know whether to think of it as a disaster or a "blessing in disguise." It surely robbed me of all I had, but also established me on a broader, bigger basis. First, my warehouse burned. Later, another fire in the shipping-room caused me a loss of about $6,000 worth of bulbs, but I had an inexhaustible stock of confidence and a good deal of experience. Combined with the principle of square dealings, these factors are responsible for the fact that I am doing business now in the largest plant in the world of its kind.

Five years ago I constructed a storage warehouse with shipping facilities unlike any other in my line of business. The building has a cellar with 11,700 cubic feet of storage space, besides 4,680 square feet of floor space. Everything is in its place, and there is a place for everything. Carefully arranged bins hold the properly labelled roots of the hundreds of varieties which I now grow every year. From the middle of November, when we finish digging the bulbs, until end of shipping season, the following spring, this warehouse is the biggest beehive you ever saw.

Yearly output of 38 acre Dahlia factory now Four Million Dahlia Clumps

Please don’t think I have lost my sentiment about my flowers when I call my farms a factory! To me, Dahlias are still and always will be, objects of cheer and love. But when you produce them by the millions, in scattered about lots on a 107-acre farm, it becomes necessary to employ methods of production not unlike those in big factories.

Happy and Busy the Year Around

Who wouldn’t be, with hundreds of different “pets” in as many varieties, in many different classes? It makes me happy to think that the Dahlia has finally come into its own. It makes me happy to know that, among my own, are some of the finest the world has ever seen. And it keeps me busy to maintain the high standard of perfection to which I have raised hundreds of popular kinds, not counting the everlasting work it takes to watch my many new hybrids.

Visit my Gardens during August and September

You’ll see a sight never to be forgotten. It’ll cause you to look upon Dahlias with different eyes ever after. My time is yours on visitors’ day, and we can’t see all the flowers on one visit either. So

Let Catalog Visit You Now

It will afford you a chance to get posted on Dahlias, before planting time knocks at the door. You can’t afford to do without some of my favorites in your 1919 garden. The joy they’ll bring will repay manyfold their small cost and little labor of growing.

J. K. Alexander, “The Dahlia King”

425-435 Central Street
THE AMERICAN people have learned one thing, at least, from the war. They have learned the value and enjoyment of kitchen gardening. And it is reasonable to suppose that, having known the fun and the refreshment and the money-saving joy of raising their own vegetables, they will continue it.

Gardening is a habit, but its success depends on how you go about it. Slovenly gardening, like a slovenly habit, never gets you anywhere. It only wastes time and energy. But—and here's where the March HOUSE & GARDEN comes in—you can make every minute and movement in the garden pay if you have the concise information of how to plant and cultivate and garner. These three subjects are fully described in the various articles and pictures that comprise the Spring Gardening Guide.

In "The Four Stages of the Garden" you will have succession crops and their planting graphically portrayed. In the flower and vegetable tables the whole story is tabulated—how much to plant, when, where, when to expect a crop and how much. To this is added a table of the destructive bugs and how to combat them. These tables are a yearly feature, but this time they are arranged in a novel manner. You know how a theatre program is printed—with the names of the actors in the order of their appearance? Well, these vegetables, flowers and bugs will be listed in the same fashion. They will then serve the double purpose of being a guide and a calendar of activities. The details of a beginning garden are also described. And thus the story is rounded out.

To these are added an article on conducting a flower show, which will interest gardening clubs, and one on the "Rainbow Garden Border," which is a complete survey of color schemes in flowers.

For inside the house you have cabinets and their use, the revived attic, heraldry in decoration, making a room from cretonne, kitchen cabinets and the beginning of a new and important series—"Decoration for Moderate Incomes."
There is a richness about the texture of some woods that makes it almost criminal to cover them with paint. In the New York residence of Mrs. Minton Pinchot, the dining room is paneled in birch, stained slightly to give it a warmth of tone, and waxed. The fireplace is set almost flush with the walls and the side lights are simple so that nothing detracts from the beauty of this background. The architects were Murphy & Dana.

Other photographs on pages 14 and 15.
THE SMALL HOUSE FOR THE MULTI-RICH

An Architectural Solution for the Man Who is Burdened With a House
So Big That He Can't Afford to Live in It

RICHARD HENRY DANA, Jr.

Drawings by T. F. Hamlin

MUCH attention has lately been given to suitable homes for the newly-rich working man. Should we not also turn to the problem of housing the newly poor rich? How shall we let them down easy? How can we help them escape from the burden of the sixty-room country mansion that hangs like a millstone around their lives—to the freedom of the ten-room little house? How can we help solve the problem, growing daily, of fewer dependable domestics? These are questions which today come home to the multi-rich as never before.

A large part of their former great income gave them no happiness. Now every thousand dollars left after taxes are paid must bring its worth of satisfaction and comfort. This is one of the most urgent problems of today. Let us meet it.

The advantages of the Petit Trianon over the Palace of Versailles are quite obvious. The small house costs less to build, less to maintain, requires fewer servants, and is easier to rent or sell. The little pretty is always more appealing than the big pretty; the small chic is smarter than the large.

In the first place, let us question those extensive lawns, the pride and ruin of many a respected Victorian, requiring the services of three or more men constantly to mow. The grounds around the new little house would be small enough to be well cared for by one man—preferably only one acre in extent. But, mind you, a specially selected acre, with a good extensive view, over an adjoining golf course, old estate or park, guaranteed for fifty years or more. The original price for this view

The small house for the multi-rich should be compact, readily heated and easily run with a maximum of three servants. Style and variety would be gained by having the rooms either spacious or cozy small; elegance ensured by high ceilings, unusually large French windows, selected materials and the finest finish inside and out.
might be high, but the upkeep would be nil.

The long way of the house, and the principal rooms would face this open prospect. Between the house and the low hedge separating the acre and the park would be a long oval view terrace, with places to sit entirely secluded from the driveway and public road. Complete privacy from adjoining houses would be ensured by thick bosquets of evergreen trees along the entire two sides of the property. The house would be secure from the dust and noise of the public road by being set more than half way back in the lot. The spaces at the sides of the simple forecourt would be used for a garage court and small flower garden on one side, and a drying green and vegetable garden on the other side. A large flower garden would be unwise with its constant upkeep in summer and bare, unsightly beds at other seasons. Such small finished grounds for the all-year country home would be no burden but only a pleasure.

**Elegance in a Little House**

The type of house would be compact, readily heated, and easily run with only three servants. Yet there would be style and variety by having the rooms either spacious large or costly small, and avoiding the usual monotony of many medium-sized rooms. Elegance would be ensured by high ceilings, unusually large French windows, selected materials and finest finish inside and out.

The unwieldy burden of the old mansion was largely caused by the quantity of rarely used rooms, unattractive because un-lived in, and maintained only by a large corps of polyglot servants constantly at variance. By eliminating these unused rooms, we would throw off half our domestic troubles, dismiss the housekeeper and breathe more freely.

There would, of course, be no reception room for polite old-fashioned calls; no drawing room for the formal entertaining of astonished acquaintances; no smoking room, as the ladies must smoke everywhere; no billiard room, as the country club affords better facilities for all such games. The dining room would be small and cozy enough to serve as breakfast room also. The large costly conservatory with its tiresome ferns and palms would be replaced by the flower bay in the dining room, small and easily cared for, with a few bright and unusual flowers. And finally, we would be free of those empty guest rooms, and the consequent obligation for large house parties and clumsy menage.

**Privacy Indoors**

Privacy would be the keynote of the interior. Everything would be devised for freedom of family life rather than for superfluous entertaining. There would be no grand opera staircase. From the front door only a smart entrance hall would be seen, no more. The graceful little staircase would be in a separate stair hall leading directly from the study up to the bedroom. There would be no extensive vista from one end of the house to the other, no throwing rooms together by broad portiered openings, not even glass doors to look through. The doors would be few, small and solid, often disguised in the paneling in the sake of greater seclusion.

Sense of space would be given one really large room—the living room. Here would be ample space for the largest of the good tapestries, furniture and rugs from Villa Victoria—but no place for et.

(Continued on page 66)
A living room fireplace of dignity and distinction has stone sides and a heavy oak carved mantel. Inset bookcases range on either side. The furniture grouping leaves an open space before the hearth. Color is given this room by the Chinese panels between bookcases, and the plaster-beamed ceiling which is painted blue, red and white.

There is an atmosphere of privacy about a fireplace in a jog. In this residence—the Dobyne House at Beverly Farms, Mass.—the dining room fireplace is set off in a corner by itself. The mantel stone is carved with family coats of arms and above that is a plain panel to be filled some day with a painting, flanked by carved panels and narrow closets.

The unusual blending of brick and cement and the little niche high up by the ceiling give this bedroom fireplace interesting individuality. A rag mat lies before the hearth. The chair covering is of green.

UNUSUAL FIREPLACES
BRETT, GRAY & HARTWELL
Decorators
The stairway leading from the entrance hall has a simple balustrade of wrought iron. Black marble floor and pale green walls. Furniture 18th Century Italian in gray green, vermillion velvet cushions.

The stairway leading from the dining room give entrance, through a blind door in the panels, to this landing, thus simplifying the service when guests are assembled in the living room, at the side of which the stairway has been placed. The painting by Henri makes a bright color spot.

In the dining room the walls are paneled in birch, stained light and waxed. The table is refectory in shape and is set here for the evening meal. A little stair leads from this room, as shown below.
A detail of the living room shows the placing of an old Italian mirror in dull golds and greens between two Flemish tapestries. The inlaid commode and the arm chairs of dull walnut and gold have been cleverly placed so as to make the piano as inconspicuous as possible.

The main group in the living room is arranged around the fireplace, the mantel of which was taken from the old Stanford White house. Below the side lights hang Venetian embroideries in oval frames. Walls are painted a delicate buff. The color at windows and on the furniture is warm crimson.
AMONG the fruits of peace that fell to our portion after the Civil War was great industrial growth and activity. Americans began making money. And having made money, they spent it. They went in for fine equipages and spans of glossy-coated horses; they slanted, dormered roofs. A man came to be known by the sort of roof he lived under. If it was a Mansard, he held a place of respect in the community. Since all men desired to hold places of respect, the houses sealed with such roofs came to slanting, dormered roofs. A man came to be known by the sort of in the community. Since all men desired to hold places of respect, the houses sealed with such roofs came to

One might speculate at great length on what architectural manifestations the present coming of peace will develop. Granted that prosperity will again be our portion, it is logical to believe that men will be proud, an architecture that will give them standing in the community as did,

There is much to be said for the tribe of Mansard. It had a noble lineage and it was fairly livable.

The father of the Mansard roof was one J. H. Mansart, master architect to Louis XIV, who gave the classic dignity to many portions of Versailles, where today the peace condees are assembled. Louis XIV greatly enlarged the palace, and Mansart designed the additions. Others of Mansart's conception of classic forms can be found in the Second Church of the Invalides in Paris. His classicism became the national architecture of the Louis XVI period. It was an imposing and dignified style, with admirable qualities of proportion and alignment of parts. It was, in fact, a continuation of the efforts of the Renaissance and it almost succeeded in cleansing itself of the vagaries and vulgaries of the Baroque.

The revival of the Mansard style was a natural step for American architecture after the Georgian Classical efforts had spent themselves toward the middle of the 19th Century. Some sort of classicism was wanted—and lo, Mansard! But in his travel across the ages and the sea he lost both his purity and his name—as tea loses some of its flavor by coming overseas. The style to which he fell in the latter part of the 19th Century in America was of low estate, and our builders and their publicists even did him the injustice of calling his roof Mansard!

The angle of the roof was acute, and therein lay its secret. In the good old days when taxes were imposed for almost everything (something like the present), a man was taxed, it is alleged, for each story of his house. Our surveyors, who were as loath to pay taxes as are we, got around the restriction by building a house with one story and a hip roof. They also found that this style—known today as Dutch Colonial—made a rooky upstairs because the roof was high. The same is true of the Mansard's—try its angle, plus dormer windows, made a rooky third floor. It provided space for dormer windows, made a rooky third floor. It provided space for storage, for the nursery and for maids. It may have made the house look as though it had a retreating brow, but then, who cared? Mansard roofs were the rage and good folks could see nothing laughable or unlovely about them just as you will see nothing unlovely in that new hat—until the styles change.

There's the word—the architectural style changed! As time passed and other architectural conceptions were put forward, the Mansard roof went into the discard. Today its name is a mockery. No one would dream of putting up a house with such a roof. And yet, how fallacious such judgment is!

A architecture is good if it serves the needs of a generation. And before it can be good architecture, it should first be good workmanship. Much good and sincere labor went into the house of the Mansard generation. Its woodwork was honest. It stood four squared. Its stairs had a dignity of line and a commendable sturdiness of structure. Its ceilings were high and its windows looked out upon the world with a measured and precise fenestration. If as much good workmanship goes into the houses of our next era of prosperity, we need have no fear.

Architecture is an expression of the customs and mind of a people. It is an outward and visible sign of an inward feeling. The brownstone tribe of Mansard crystallized in its form the mental and moral concepts of its age. It stood for a time when women were content with their roles and were not interested in the world of the intellect. The Mansard generation was not interested in those things, but we have yet to find a saner basis for life than that which the tribe of Mansard typified.

Try this—some time when the world has been about your ears—try walking down a street of brown fronts, Mansard roofs, &_night time is the best, for then the architectural idiosyncrasies are lost in the darkness. At first, as you pass, you think scornfully of all those things that such homes lacked—telephones, good plumbing, and simple decorations. Then gradually, you become aware that they stood for something very fine—for decent home life, for simple pleasures, for children. And deep in your heart you are thankful for them.

We do not suggest that Mansard be revived. Spare us that! But it is desirable that we have an architectural expression for our time which will be as effective as Mansard was in its day. Once that form of architecture is attained it will have a singular effect on American life. For, in addition to expressing the genius of a people, architecture also stabilizes their life, and American life needs stabilizing. More power then to the architects! More power to the men and women who plan to build homes!
Beyond the gate and the spherical sundial of this garden, beyond the low gray wall and the pergola cedars at the farther end, beyond even the colorful border plantings and their shrubbery backgrounds, lies the interest of the paths. They are of broken flagstones with grass cropping up between them. The garden is on the estate of Mrs. Charles T. Ballard, Glenview, Kentucky. Marion C. Coffin was the landscape architect.
BERNARD PALISSY, HIS WISDOM AND HIS WARES

The Story of a Famous Potter of Old France, Inventor of Rustic Figulines to the King and the Queen Mother

GARDNER TEALL

Far better it is that one man or a small number of men should make their profit from some art by living honestly, than that a large number of men should struggle, one against the other, so that they cannot gain a livelihood save by profaning the arts, leaving things half done. So said Master Bernard Palissy, born some four hundred years ago—1510, to be exact—near Chateau Biron in Perigaud, France.

Where in the whole history of the arts will a more interesting figure be found? His was not the swashbuckling career of a Cellini, never­theless, the serious-minded would not exchange him for the volatile Italian who seemed ever and anon to be swallowing diamond dust or crossing a cardinal for copy. Palissy's was romance of a different sort, but romance nevertheless of a fine type.

A Forgotten Master

I have often wondered why we of to-day have almost forgotten about Master Bernard, Master Bernard, whom the read­ers of our grandmothers' generation immortalized. I suppose the cultivated virtue of novelty which, in this restless era, demands incessant changing of school books from term to term failed to bring old Palissy along with it. In earlier days it was part and parcel of one's polite education to know something of Master Bernard, at least to know that there had once lived such a person. In those less curricula­lated yesterdays the story of Palissy the Potter was always a welcome one. Perhaps we ourselves have merely overlooked the matter, and so I make here this venture, believing time has intended no slight to Master Bernard's memory.

How well I recall a certain lower shelf in a library which regaled the rainy autumn days of my tender years! There were treasures here convenient to the hand of one aged nine, treasures fitting the advancement of learning laboriously attained under the unflinching persistence of an all too faithful governness. In this sanctu­ary I chanced in childhood to come upon a tiny octavo bound in blue, stamped with gilt morn­ing-glories, morning glories such as I have al­ways associated, for some unexplored reason, with the long late Prince Albert and the equally long late Lucy Larcom! Within the covers of this little book was a highly embellished frontispiece, hand-stenciled in colors of saff­ron, scarlet and azure with an overwhelmingly deep dash of bottle-green. I imagine this vol­ume emerged from the press at a time when analine dyes self-proclaimed their advent to the mediocrity of the day. Beyond that I do not venture a date.

This giddy frontispiece seemed, even in my childish eyes, profanely gay for the subject it presented. Here was depicted the figure of a bearded man in foreign dress, visage forlorn, struggling, one against the mediocrity of the day. Beyond that I do not venture to consider me other than a menace to mahogany in the front of the house or black walnut in the rear.

Thus you can well imagine how heroically there loomed forth from that frontispiece the figure of one who was deliber­ately breaking up chairs, tables, stools, four-posters and what not—and a grown man at that! But the thrilliness of the situ­ation was further enhanced by the fact that not only was he breaking up the furniture, but he was feeding it to the flames! There was no doubt of it; a copious employment of carmine and saffron made that point clear. That anyone should have dared to be so deliberately de­structive at once awakened my curiosity, and I am not sure it did not awaken my admiration as well. I hope not, for as we grow older we like to think that our Golden Days were paragon in their virtues.
February, 1919

An oval dish with figures and decorations in relief, by Palissy

"La Madelaine au Desert," an oval dish by Bernard Palissy, in the Louvre Museum, Paris

It was not long before I discovered in the background of the picture the figure of a woman in a Breton cap—inexcusable anachronism, though I did not know it then. Who was she? The furniture-breaker's governess, perhaps; no, that could not be, for he was older than she. From the corner of my eye I took a swift visual dart at Miss Solander. The lady in the picture appeared timid and weeping. No, it would not be a governess.

Just then a voice interrupted. "What are you looking at, child?"

"I do not know," I replied.

"You do not know!" exclaimed Miss Solander in expected disapproval, "Pray why do you not know?" She moved near, to be serviceable.

"I was only looking at the picture."

Now Miss Solander never cared for pictures, at least only for painted ones of forget-me-nots and buttercups in water-color and sheep by Mauve in oil, so I hurried on to spell out the title-page. I gave it up.

"P-a-l-i-s-s-y,—Palissy. Master Bernard Palissy the Potter," coached Miss Solander.

"What is a potter?" I asked. And then it began.

Meeting Palissy

In these after years I have always been glad that Miss Solander's embroidery chenaille gave out at the first question, and that a gentle rain kept us indoors. Undoubtedly, too, this little book had been known to her childhood, for she extended it a more approving greeting than it was her wont to begrudge many of my other early literary discoveries. At any rate, I have forgiven her much, for that afternoon she read me the story of Master Bernard from beginning to end.

How it all came back to me yesterday when my friend Cleon, at whose house I was dining, took me into his library and showed me, not a book about the old potter, but an actual bit of his craft, a sauce-boat in the enameled faience which Palissy struggled through so many years of vicissitude to produce. Tenderly I took it in my hands and gazed intimately upon its lovely soft blues, grays, browns, wonderful greens and the soft and well-fused marbled colors on the back of the piece, all of which, together with the sharp modeling of the relief and "neatness" of its workmanship gave unmistakable evidence of its authenticity. It had not the crude greens, the glaring yellows or the bright purples that disclose imitations of Palissy's ware.

Palissy Collections

I have seen the fine collections of Master Bernard's handiwork in the Louvre, the Hôtel Cluny, the Sevres Museum, the Victoria and Albert Museum and the Wallace Collection in London, the Metropolitan Museum of Art in New York and the other collections of note, public and private at home and abroad, but the little saucière which my friend Cleon permitted me to gaze upon,—nay, dear reader, to hold in my hands!—there was not a finer bit anywhere. Master Bernard must have given a chuckle of contentment when he drew it from the kiln!

One might, with a princely purse, collect a few examples of Palissy ware in the course of a lifetime keenly devoted to the pastime! But so rare is Palissy ware that even in Cleon's house I had not ex- (Continued on page 68)
DOORS and SHUTTERS of the COLONIAL PERIOD

The Structure, Measurements and Panel Disposition
Which Make for Colonial Perfection

H. D. EBERLEIN

A MAHOGANIZED door, with a full-length, bevelled plate glass panel and a plated-silver knob, set within a fine old Georgian doorway is a brutal shock and a glaring anomaly. It jars one’s sense of the eternal fitness of things. It is a clumsy misfit and nothing can ever reconcile such a door with its setting.

A little more than a year ago the writer was making a special study of the fine 17th and 18th Century houses in a part of the country where dwellings of that sort abound. Time and again he was confronted by just such offensive anachronisms, mahogany and plate glass dead flies in pots of otherwise purest architectural ointment. It set him to wondering whether all the people of that neighborhood had gone architecturally blind since they had so utterly failed to appreciate their surrounding architectural glory and could deface it with such monstrous improprieties. And the same inexcusable phenomenon may be found to a greater or less extent in plenty of other places, too.

The points to note and compare in examining the door and shutters of the Colonial period are:

- Structure and type.
- Measurements of stiles and rails.
- Arrangement, size and number of panels.
- Measurements and profiles of the moldings enclosing the panels.
- Character of the hardware.

Doors and shutters are of two sorts of construction, battened and paneled. The former are necessarily more massive than the latter but possess the merit of direct and vigorous simplicity. They consist of two layers of boards, usually grooved and often beaded on one edge, which are laid at angles each to the other. The boards of one side, usually the outer, are set vertically; the boards of the other or inner side may be set either horizontally (at right angles to the outer layer) or diagonally; sometimes, if there be two doors, herring-bone or chevron-

The affinity between the door frame and the door itself can be seen in this example of late 18th Century work found in New Hampshire.

Periods are based on panel arrangement. The eight panel design on the extreme left is mid-18th Century type from Barnstable, Mass. On the right, the two panel door is late 17th Century and comes from South Yarmouth, Mass; the next is late 18th Century, and the third, with small top panels, early 18th Century.

Among the unusual types found in Bermuda is this folding door with an all-over latticed light. Plaster columns at either end. Early 17th Century doors are to be found at Greeme Park, Horsham, Pa. This Colonial woodwork is an especially fine example.
February, of a T^u J frame, wise. The door of boards. Such a beaded party of a suc­
tive way. If there be a full feature beside the plainest kind of a hood. This occurred frequently in dwellings and was also
room in old meeting houses. It is easy and inexpensive to make and can be fitted to any size of doorway without reference to the stock sizes of millwork.
Panel doors and shutters exhibit great diversity of composition and consequently a wide variety of interest. Different fashions of paneling doors prevailed at different periods.
and the manner of panel arrangement affords an approximate index to date, just as do the cut of clothes or any other phenomena of style evolution. Measurements of stiles and rails vary according to panel arrangement and can best be studied in that connection.
In the late 17th Century and early 18th Century (c. 1665-c. 1725) one common arrangement had four or two panels of nearly equal size, double doors having two panels in each leaf, single doors either four or two according to width of doorway. Another arrangement common at the same time had six panels (double doors three in each leaf); two small at the top, two long below, and two (Continued on page 60)

Door of the Manor House, Croton-on-Hudson. An early 17th Cen­
tury example, from Holland

An eight panel door is found at “Cliv­
den”, Germantown. It is an example of the mid-18th Cen­
tury. Doors are nar­row and pro­
tected by shutters.

A late 17th Century four panel door is found at the Mon­
astery Sisters’ House, Bethlehem, Pa. The overdoor light is unusual in such work.

The door of Gloria Dei Church in Phila­
delphia presents a study in the regular paneling of the early 18th Century. A stately style in a stately frame.

(Left) Doorway to “Ml. Fleas­
ant” Philadelphia, showing the heavy classical lines of the frame and pediment, with sturdy panels in the door itself relieved by a carved light.
The successful use of screens to form a whole background is here happily illustrated. Corners of rooms could be so created or objectionable doorways closed up. Alice Schille, decorator.

In the room above the low Coromandel screen, so popular in the 18th Century, has been revived in its proper use by a settee when it is placed near a doorway. Schmitt Bros., decorators.

The Use of Screens.
Varied Possibilities.

NANCY ASHTON

Of all the decorative accesories, probably the most versatile and at the same time the least understood is the screen. It never occurs to most of us that it has any use except in the dining room to shut off the service door. As a matter of fact its possible uses are as varied as its designs and its presence frequently creates the character of a room.

In Georgian days when the huge living rooms were cold and draughty and heated by nothing more adequate than a small fireplace, a screen was an actual necessity. Discreetly placed at one of the entrance doorways it served the double purpose of cutting off the cold air and breaking the length of the room. So placed today, with an interesting furniture group in front of it, it may be equally effective.

Such a screen must of course be tall and no less than four-fold. It may be of painted canvas in an infinite number of designs or of tooled leather, or carved wood, but it must be of sufficiently lovely design and color to add a great deal to the harmony of the room. I suppose one of the most beautiful illustrations of this was the use of a tall screen in itself so lovely that it was the dominating note in the room. It was made of plain emerald green old Chinese satin without a sign of decoration and it was very tall, at least eight feet. In its bright surfaces was reflected all the light and shadow of the room. Placed directly in back of the glazed chintz davenport, which was drawn up at one side of the fireplace, it made a perfectly delightful background for the charming hostess. The room was a library lined with books, with a gay flowered glazed chintz at the windows and on the furniture and the striking note of emerald green repeated in the glass wall sconces.

In these days of huge studios which serve the purpose of living room and dining room as well, the screen plays an important rôle, and if wisely placed may effectively cut off that part of the room where dinner is to be served. Sometimes an ugly wall may be disguised by the correct placing of screens, so as to form a new and interesting background. If more than one screen be used, they should of course be the same height and the same general character of design, preferably as simple as possible.

To break a long living room by discreetly placing a tall red lacquer screen at one of the entrances, with an arrangement of furniture in front of it, is an interesting treatment. Schmitt Bros., decorators.
February, 1919

The little low screens, not more than 3' high, have always fascinated me the most, and they are less used than any. The tall, rather important Coromandel screens are better known, but the small ones are even more delightful, though serving an entirely different purpose. I saw one effectively used next to a vivid yellow damask settee, its Chinese design on a black ground making an interesting color contrast. Placed near a doorway as it was, it was both effective in color and useful.

Fireplace Screens

Another happy use of a small screen is near a fireplace, not as a fire-screen (they are a story in themselves) but just a low, two or three-fold screen, either of damask or silk, placed near a big armchair, making a little more friendly group in front of the fire. These little screens may be made in a variety of materials, and I saw a fascinating one made of heavy beige colored paper on which little old color prints had been inset in oval medallions. The edge of the screen, as well as the medallions were finished off with a narrow green paper border. What a delightful touch this would be for a boudoir!

An artist in the small decorative accessories has devised a screen made of pergamyn through which the light filters sufficiently to bring out the quaint Persian design in delicate tones. This was placed in a bedroom directly in front of the door leading to the dressing room and was made about 5' high.

At a very wide doorway where the thoughtless architect has omitted doors altogether, the screen is absolutely indispensable. There one will need a very tall one and I have seen a pair of tall Chinese screens fitted into such a doorway so as to actually close.

Their Advantage

There is one great advantage about screens: they may be really as simple and inexpensive as you please if made of a good wall-paper. Even for the rather dignified living room, if the paper be chosen with great discrimination and lacquered to a good tone such a screen would be very effective. There are a variety of black wall papers which are excellent for this purpose and one or two pastoral designs, not to forget the bird and flower designs reproduced from the 18th Century papers. The simple chintz covered screens are useful for the bedroom, or if one pleases, one may have a plain linen in a good color with the main design of the chintz repeated in the applied motifs on the panels of the screen. In fact, inexpensive and yet effective screens are so easily made that one wonders that the department stores are still able to dispose of their cheap supply of pseudo-Oriental variety.
A general view of the entire group shows the compactness and easy access of the various units. The chicken houses are located in the wing on the left. The cows and horses are in the long wing in the middle, and the carriage room and general wagon storage in the wing joined to the gardener's cottage by a trellis. The cedar planting, not on the architect's plan, somewhat detracts from the appearance of the front.

A trellised archway stands between the chicken house and the tower with a path leading to the door of the feed room. This trellis is repeated by the gardener's cottage.

The cottage is a simple Colonial type with four rooms and half downstairs and four rooms and bath up. The latter can be opened, making a dormitory. A vegetable garden is in front.

The lower floor of the tower serves for feed room and the upper houses an extra hand. A dovecote is in the top. This and all the buildings are finished in old split cypress shingles, long in vogue in the locality.

FARM BUILDINGS on the PLACE of J. A. MOLLENHAUER, Esq. at BAY SHORE, L. I.

ALFRED HOPKINS, Architect
IN A SOUTHERN GARDEN

On the Place of Mrs. A. P. Humphrey, Glenview, Ky., Marian C. Coffin, Landscape Architect

ELSA REHMAN

went to see the creeping phloxes and where in a few days we will be seeking the bloom of irises and the peonies that will begin to open their ready buds. After that, when the great trees are in full leaf and the garden becomes very shady we will find but an intermittent bloom, of white lilies, of foxgloves, of white asters.

SOMETIMES, as upon some day in early summer, we will stop midway down the path where, at a little round pool, a cross path will lead us into the rose garden. It is just a tiny place, half hidden away, half lost in its enclosing shrubbery, yet how full of flowers we find it. Rose Dr. Van Fleet is out, climbing over the arboled seat with its large flowers and loose habit displayed through very contrast amid the small rambler type of the other pink climbers, Paradise and Evangeline. The pink H. T. roses are in bloom and the polyanthas, pink and cream ones that grow intermingled as edgings. There then are old fashioned China roses and there are moss roses whose spiny clusters are full of fragrance and full of memories of old-time nosegays. And there are some bush roses, white Madam Pantier and pink Penzance briers.

At other times when we hesitate midway along the path our eye may catch glimpses of another garden, on the other side. Like the rose garden it, too, is half hidden in its tree and shrub enclosure, but it is larger with an irregularly shaped lawn surrounded by broad borders bright with flowers. The oriental poppies may be in bloom, pink ones, maroon ones, deep blood red ones, or there may be great mats of Sweet William, like the poppies each variety in separate masses, or there may be larkspurs in flower, their great spikes rising out of the background all around the garden.

These effects are just simple preludes to a garden at its best in the autumn. It seems quiet enough at the entrance with ageratum and blue salvia, but look at the border opposite. As we cannot see, from the entrance, any of the flowers that make the transition,—the pink phloxes and flesh colored zinnias, the calendulas, the yellow and orange dahlias and crimson coreopsis,—several octaves in the color scale seem to have been leapt at a bound, for across the coolest of blues we see scarlet zinnias and red dahlias full of richness and warmth. They form a brilliant keystone, as it were, for the flowers that seem to radiate out from them: for tritomas and orange red montbretias, for rich red heliuchrysum and flame snapdragons, for scarlet verbenas and the brightest red phloxes.
The RESIDENCE of C. C. MULLALY, Esq.
PHILIPSE MANOR, N. Y.

DWIGHT J. BAUM, Architect

The house is of Dutch Colonial influence, clapboarded, comfortably low to the ground and with red bricked porches and door-step. It is white, with bluish-green blinds and red tile chimney caps.

The entrance is sharply accented by its peaked gable within which the space is occupied by a bathroom. A box of geraniums and trailing foliage plants crowns the door-frame, adding a touch of color.

On one side of the ground floor are the dining room and service section; on the other, the living room with its flanking porches and fireplace at one end. Four bedrooms and two baths are above, besides the maid's quarters.

An unusual architectural feature noticeable at the rear is the manner in which the larger dormer has been brought forward so that it blends into the main line of the house, thus greatly increasing the bedroom space.
One of the most distinguished davenport-end tables is a reproduction of an old French design, which may be painted any color. There is a special place for books and a long, narrow drawer. 30'' high, top 21'' x 12''. $45.

Jacobean feeling characterizes this little mahogany table with its half octagonal top. 26'' high, top 13'' x 26''. $37.50.

A three-legged table with stretcher reproduces a Colonial design. Mahogany with walnut stain finish. 26'' high, top 24''. $37.

A half-moon shaped table of Hepplewhite design comes in dull mahogany finish. 20'' high, top 13'' x 26''. $12.

A reproduction of an old English stool. Solid mahogany in walnut stain finish. 20'' high, top 18'' x 12''. $27.

Dull mahogany finish gives character to this rectangular table with single stretcher. 26'' high, top 20'' x 13''. $22.50.

A convenient little gate leg table comes in mahogany with walnut stain finish. 27'' high, top 24'' x 30''. $40.
Among the strange records in the book of New England antiquity is the tale of the Orient in Oriental art objects brought back from the East by Yankee sea captains. Though exotic they fit in with the sturdy furniture of the period. In this living room, for example, the walls are covered with Chinese tea box paper. Above the mantel hang two old Chinese paintings on glass, and at each end of the mantel shelf is a yellow cloisonné vase. At the same time Colonial atmosphere is established by the brass candlesticks and andirons, the crane and pot, the warming pan and the gold mirrors which hang at either side.

COLONIAL ANTIQUES OF DISTINCTION
IN THEIR PROPER SETTING

The walls of the dining room are covered with a blue Chinese paper of dwarf pines. Silver sconces contrast with their background. The table is an old type of square gate-leg and the rush-seated chair with spindle backs go with it harmoniously. A Queen Anne lowboy serves as sideboard, its old silver plate grouped in a dignified fashion. The corner cupboards which is almost a sine qua non of the period, is filled with old china that enriches the color of the room. The atmosphere is dignified and livable, the colors interesting, and the furnishings simple—the requisites for an dining room in good taste. The sketches on both of these pages are by Louis Ruhl.
When one possesses so dignified and rich an antique as a pine­apple four-poster it should be given the place of honor in the room. The bed takes its name from the carving of the posts, and is usually low, the posts being sturdy and the headboard having a slight roll. Its covering can be simple, as here, or a valance may be used around the bottom. The fabric here is a rose pattern. Curtains are scrim with a ruffle edge, hooked back. A quaint paper and old color prints give the background unusual interest. A colonial secretary and bureau with old chairs and mirrors and rag mats complete the furnishings.

THE HOME OF MRS. IRMA KENNARD
AT DUXBURY, MASS.

The drawing-room maintains the genuine Colonial atmosphere. The walls are papered in silver gray with examples of old copper plate prints and carved mirrors breaking the surface. A beautiful mantel forms the focal point of the room. It is fitted with a low brass fender and a fender cushion that encircles the hearth. The furniture is typical of the period: six-leg table, rush-seated chairs, sewing stand of Colonial design and simple antique accessories of pottery and brass. Between the beading on the mantel and the beading on the frieze is a surbed affinity. The low wainscot and chair rail both add to the architectural background of this genuinely Colonial interior.
A long and dreary time must elapse ere the Occidental, living in Japan, can speak with any fluency the language of the country. Having reached that stage, he will find it very difficult, still, to follow the ordinary parlance of the people. But, when that likewise has been mastered, an adventure of quite singular charm is to visit many Buddhist temples, and chat with the priests. They are usually friendly, proud to show their treasures of hieratic art, glad to tell what they know about the men who wrought these things, while often they will give an invitation to come into the rectory for some green tea. Listening always with a curiously marked interest to Western comments on Oriental painting in general, the priests to-day, as of old, are frequently themselves artists, perhaps conducting a little art-school. And here may be seen a group of boys and girls, kneeling on the matted floor, with their handiwork spread before them, each using exactly the media used in Japan centuries ago. The visitor may himself essay those media, thus getting an idea of their advantages and disadvantages, compared with those of the brushes and pigments of the West.

Painters and Society
Through ten centuries, Japan nearly always had fine painters. She personally honored them far above the adepts in the colored print, although this last is what the Occident is still inclined to view as the prime glory of Japanese art.

Dealing with the curious forms of despotism which existed in Old Japan, Lafcadio Hearn says that personality was "wholly suppressed by coercion." Like statements are made by countless other historians, pointing out for instance that formerly a Japanese, whatever his gifts, could not rise from the clearly defined social grade into which he was born; while the State told people where they must live, and even dress was controlled by law. But strong individuality is like dynamite: it will manifest itself in spite of what the westerner might deem mere convention. That old Japan presents no exception is finely shown by the story of Hideyoshi (1536-1598) who, born a peasant, and employed for a while as butler to a feudal lord, rose by sheer genius to be king in everything but name, which achievement should be borne in mind by Occidental critics of Oriental art. For these usually give the bulk of their space to discounting on the different Japanese academies: they tell how, at each, certain tenets were imposed in a manner despotic as that which obtained in ordinary laws, pupils being taught that there was one right way of depicting trees, say, water, or the human form. And, as a rule, this matter is followed by a mere tabulating of the artists themselves, according to the respective styles of workmanship to which they were trained. Now, in Japan, as in every other country where art has reached great heights, its chronicle is essentially one of individualities, not solely of codes or academies.

Toba Sojo was the artist of "The Way of the Monkey" pictured below, a delightful portrayal of Japanese humor. Toba Sojo was a bishop who lived in the mid-11th Century.
"Philosophers", by Shubun. Among Shubun's pupils was Masanobu, renowned for his hieratic paintings.

A Landscape screen by Maruyama Okyo, naturalist, who was accustomed to paint directly from his subjects.

"Prelates", by Maruyama Okyo. Together with two pupils he decorated the Dajo Temple of Kamaeizan.

At Horyuji Temple, near Nara, there is a pleasant little sculpture, Prince Shotoku of Japan as a Child. And, in a document lately found at the temple, a priest has written that "we, wishing to do a deed by virtue of which we may be admitted to Nirvana, cause with the deepest reverence the making of this sculpture." A legend says that, shortly before Shotoku's birth, an angel told his mother that the child was predestined to teach the whole world, the story further holding that the mother suffered no pain when the prince was born. This reverential way in which he is viewed is indeed only just, for he, if any man, merits the title of the father of Japanese painting. It was in 572 A.D. that he was born, a little prior to which time Buddhism had been brought to Japan by Korean missionaries, and when yet a boy the prince showed himself deeply in love with the beautiful Indian religion. He fought on its behalf against the party seeking to uphold by the sword Japan's pristine faith of Shinto; later he gave both great energies and fine gifts to lecturing and writing on Buddha's teaching; and in eagerness that this should have a worthy temple in Japan, he founded Horyuji.

Work at the Temple

Loving art keenly, himself a talented sculptor, and friendly with one of the best Korean painters of his day, Prince Asa Shotoku entered with the utmost zest into personal supervision of decorations at the temple; and some frescoes there, depicting angels and Buddhistic deities, are regarded as the oldest paintings existing in Japan. It has been suggested that the artist, named Cho, was in actuality a Korean. But Shotoku soon had the satisfaction of seeing many of his own compatriots actively painting, which color was always the medium of the Japanese till quite recent times. The early Buddhistic artists naturally took their formulas chiefly from Buddha's own land, and naturally looked for technical enlightenment to China, painting having begun there so much earlier than in Japan. But has not the similarity between Chinese and Japanese art been greatly exaggerated? Some writers actually infer that Japan, as a painter, lacked character of her own, and merely uttered her neighbor's. Nevertheless, almost from the first, the Japanese wrought with an elegance, a quaintness, beyond the alchemy of the Middle Kingdom school. And, whereas Chinese art is somewhat staid and solemn to the Western mind, Japanese is notably light-hearted, abounding too in humor. Consonantly it often expresses a fondness for the grotesque, which taste is marked in the pictures by Kobo Daishi, who, living at the end of the 9th Century, is famous as the inventor of the syllabic signs with which his fellow-countrymen write today.

Kose no Kanaoka

Kobo attained great distinction in the clerical profession, but, as painter, he was in no way comparable to Kose no Kanaoka, who was born about 850, and began life as a designer of those pretty landscape-gardens for which Japan is so famous, his avowed aim in work of this kind being ever to attain quite natural effects. Then, his skill with the brush coming under the notice of the Mikado, he was long kept busy with religious pictures for the royal palace, painting some in a bold, simple style, others minutely. But the best of all his extant works is one at Ninwanji Temple, near Kyoto, a memorial (Continued on page 56)
Wall ornaments may take the shape of molded plaster swags and drops, as in this example of early 18th Century work found at this London residence.

A combination of molded niches, flower swags and ceiling ornament, characteristic of early 18th Century work, dignifies this English hallway.

A molded plaster frieze, pilasters and ceiling enrichment enter into the decorative composition of this mid-18th Century dining room. Sir Ernest Newton, architect.

A center ceiling decoration of great delicacy found in the Powel House, a Colonial Philadelphia residence.

Another of the molded plaster ceiling decorations which are found in the old Powel House at Philadelphia.

A cornice detail of the ceiling at "Solitude," home of William Penn, Philadelphia.
PLASTERWORK may be either a curse or a blessing. It rests with ourselves to decide which it shall be.

It is an unmitigated curse when we use it only to create a plain, staring surface, as arid of interest as the Desert of Sahara or when we fashion ornamental cast devices that suggest the technique of the pastry cook and confectioner, smug, mechanically accurate, mechanically hard, mechanically stupid, without even the grace of occasional irregularity of texture to break the exasperating monotony of its brummagem perfection.

It is a blessing when we employ it intelligently to produce decorative charm of a sort that no other material is capable of in quite the same way. It is a step in the right direction that we are reproducing for domestic use some of the old English ceilings, but it is only a step and only reproduction.

Material Advantages

The material itself is a sympathetic medium and remarkably adaptable to diverse modes of expression. Besides that, it is inexpensive and easy of mechanical manipulation. It needs but the addition of artistry to render it again a most valuable adjunct for the fixed decoration of domestic interiors. Such artistry former ages possessed, such artistry we have allowed to lapse, largely because we have ignored a part of our heritage that is worth while.

Time and conditions are both full ripe for a plaster revival for domestic use. The rough sand-finished plaster wall is a rebellion against the ordinary bald, white plaster surface. The paneled wall and the paneled ceiling alike are protests against desert plaster walls and banal plaster ceiling ornament. And all the various other wall and ceiling treatments we have sanctioned in the recent past are likewise protests against the same thing. The lesson is clear; people are bored by plaster as they usually know it, and wish to escape. The writer entertains a sincere regard for sand-finished plaster walls, for paneled walls and ceilings, and for most of the other devices for attaining wall and ceiling interest, but he insists that plaster, too, has its place—that is, plaster intelligently used. There is room for them all, in their proper places.

The Diversities of Plaster

Besides the ordinary plaster, composed of sand, lime and hair, and showing considerable variation in quality, there must also be included, under the general head, stucco-duro—carbonate of lime carefully prepared and often toughened and regulated for setting by the addition of fig juice, curdled milk or some such glutinous size—the medium used by the old Roman stuccatori, and by their successors of the Renaissance in Italy, England and France, to such good purpose; plaster of Paris (sulphate of lime); and fibrous plaster, which is plaster of Paris in combination with canvas. The widely varied qualities of plaster thus attainable render it a medium sensitive in the highest degree; suitable either for executing diverse...
HIDING THE UNSIGHTLY FIXTURE

The objectionable two light fixture may be turned into a thing of beauty by the use of either a painted veilum or paper shade, fan shaped, the right size to fit. A quaint carnival scene in brilliant colors on a black background is only one of the many possibilities of this design.

For the single fixture a shirred peach colored silk shield, shaped so as to curve at the side and completely hide the electric bulb, may have an oval ribbon embroidered decoration, and then, as the final Victorian touch, peacock blue beads finished off with white drop crystals.

A quaint carnival scene in brilliant colors on a black background is only one of the many possibilities of this design.

Around a central light could be hung some old gold silk gauze, topped by a Chinese wood carving and finished with an ornamental Chinese tassel, Chinese wood and enamel beads.

In a boudoir or bedroom Chinese blue silk cords with tassels of a darker blue by which the lemon chiffon shade is suspended have their tone repeated in the blue crystal trimming beads.

Still another drop light fixture might have red lacquer and gold frame with painted glass sides. This would allow you an enormous amount of leeway in the way of interesting designs and brilliant colorings, and as painting on glass is somewhat of a revived art these days, it should be of particular interest.

For the hallway light a lantern shape made either in dull black iron with painted glass panels, or the lantern itself painted a delicate green blue with the glass decoration painted in two tones of the same shade, would shed a welcome glow for the arriving guest. And it would be a thing of real beauty.

Then there is the ceiling light which is an ugly shape and must be concealed in order not to upset any decorative scheme of a room. This may be of painted parchment paper or silk, with shirred silk on the bottom finished by a decorative tassel. The color scheme may be anything you please; black and gold with a touch of terra cotta, perhaps.
The Little Portfolio this month shows five views in the residence of George Dobyne, Esq., Beverly Farms, Mass. The architecture of the house is English and this same spirit is reflected in the interiors. The opening between the living room and hall shows part of a carved grill; beyond that a hallway grouping of Jacobean chest and an old polychrome and gilt Spanish mirror with a background of crimson Italian brocaille. The English chair is balanced by an iron brazier. The colors are old blue and red. Brett, Gray & Hartwell, decorators.
The master's bedroom has a low wainscot and cupboards of paneled wood painted white. The rug is tete de nègre with a soft green fringe. On the bed and at windows is embroidered linen with Spanish wool fringe in soft green, mulberry and blue. The William and Mary stool is covered with old needlework. Slip covers are mulberry, green and blue.

A view of one corner of the living room shows the beautifully carved screen in which are depicted scenes from Tennyson's "Tales of Enid." It is finished in red, green and blue. The rug is tete de nègre and the furniture Jacobean. Slip covers and curtains are mulberry, green and blue in a characteristic Jacobean design.
In the morning room the color scheme is yellow and blue. Walls are buff plaster stippled with hand-painted borders of birds and flowers. The curtains are of yellow grosgrain with blue and yellow fringe. An English chintz chair is also in yellow and blue. Decorative tiles around the fireplace repeat the color scheme, lending interest to the over-mantel.

The breakfast and dining room are, in reality, one big room, their division marked by the heavy beam. In this sunny corner surrounded by plants is set the breakfast table with old rush bottom Italian garden chairs in blue and gilt. Tile floor with inserts in red, green and blue, showing the signs of the Zodiac.
HOW TO HANDLE COLOR IN DECORATION

The Second of Two Articles on What Colors Are and How to Combine Them

COSTEN FITZ-GIBBON

A JAZZ hand jazzying away full tilt is not a restful thing to listen to. Amusing, for a while, it may be, but no one could wish its cacophony for a steady diet, and after a while it would become unbearable. The reason? We might name several, but one will do to illustrate the point. The jazz wearies because it is essentially restless and represents organized disorganization. It is essentially restless because there is nothing consecutive nor related about it; it is an anarchic jumble of sounds without any particular rhythm or any particular key.

It is precisely the same with color. If we are so timid that we avoid color and stick to dull combinations without character, we may get a result that is safe and harmless, but likewise perfectly stupid and depressing—what someone has rather aptly designated a "symphony of mustard and mud." If, on the other hand, we wish to do nothing interesting and are willing to dare a bit, but don't know what we are about, we are in danger of achieving a color jazz, a genuine chromatic catastrophe.

It is plain, then, that to be successful our essays in color composition must achieve harmony, and to achieve harmony we must have regard to scale and key. A piece of music is written in a certain key. That key—A major, G minor, or whatever it may be—has its known tonic, its dominant, and so on. Every note in the scale chosen has its definite relation to every other note and the composition progresses by observance of these laws and relations of musical harmony. Now, it is just as necessary, in dealing with decoration, to have one predominating tone or key color as it is to have a piece of music written in one key.

Having established that keynote of color, then we work up to it and build our scheme in a logical way with a definite object in view.

THE adherence to a dominant color or tone in the composition of a room—the preservation of a color key—does not at all imply monotony or dullness of effect. There are plenty of ways of avoiding such things and of introducing relief. To begin with, the room may be composed in a high key or a low key, just as a voice may be pitched in a high or low key, or a piece of music written in a brilliant major scale or a subdued minor scale. Then there may be accents and contrasts. In short, there is no excuse for any color scheme being dull and stupid, no matter how law-abiding its creator may be.

The term "harmony of colors" means that the kinds of colors put together in a combination work well together and don't jangle. This harmony may be arrived at in two ways. Either the colors have so much in common, both in the scale in which they are presented, and also in their actual physical composition, that they will not fall out; or else the colors are in such manner opposed to each other and so lacking in any common quality that each acts as a foil to set off and emphasize the other.

As a nation, we are timid in our use of color, timid probably because we do not know how to manage it. We may be diverted by colorist fads, but in our own homes most of us are too apt to shrivel from what we fear is "daring." If we would analyze every color scheme we see—and there are all about us—pick out what is good and, and determine why it attracts or repels, we should gain a store of experience valuable for our own domestic use. Knowing the ground and work and principles, the next thing is for us to cast aside our timidity and get rid of the obsession that schemes, to be polite, should all be grayed and dulled. Such may be polite; they are also uncanny.

Going a step further, we come to accents and contrasts as vivifiers. A man with clothes of a quiet tan might wear a tie of an orange shade. It would be loud, but it would produce accent and liven the sartorial make-up, which would not have been the case if he had worn a tan tie. So a room with a similar dominant tan color would receive accent from an orange bowl full of nasturtiums or, perhaps, in orange screen. Without such accent, though harmonious, is apt to be insufferably monotonous and dead.

But the man with a tan suit might better still wear a blue tie. So might the tan room have a blue bowl or some other blue object and, if the shade of the blue accent will have more value and variety than the accent of kindred color. This is because blue is the complementary or opposing color of orange and its related hues and each, therefore, gives value and quality to the other. For example, it is plain that there are two kinds of accent—the related accent and the opposing or contrasting accent.

The term accent means the addition of emphasis. It is clear, then, that in the tan room we must not have too much orange or too much blue (either in mass or in a number of scattered objects), or instead of accent we should get only disturbance. It is also obvious that in the tan room we may have more of orange for emphasis than we may properly have of blue, for the orange is related while the blue is opposing.

These principles still hold if we reverse the combination. Take, for example a bedroom, a country house furnished with old blue and white curtains, blue and white curtains at the windows, on the floor gray-blue rugs, matching in shade the blue of the curtains, the wallpaper a gray white with a small white figured design. The orange bowl of nasturtiums would have been the perfection of accent. In this scheme in addition to the blue and orange we have two other elements—white and the mahogany tone of the furniture. What is good in a color (theoretically) is the combination of all colors, therefore, neutral, so that it conflicts with none and may be used with all. The mahogany tone is related to the orange and contrasts agreeably with the shade of blue.

To the foregoing combination add a scene whose dominant color is in the same tone of blue, but it contains also green leaves and some other colors which, however, occupy less space than the blue and are pleasantly related or contrasted. Our color harmony is still safe. If this is the dominant or prevailing color, but it is enlivened by opposing color and by a moderate variety of different but related colors. In other words, we have a room composed in a dominant or prevailing color and relieved both of harmony of contrast and harmony of analogy.

This brings us to a point to be closely considered. There are some people, even some decorators, who limit themselves too narrowly by laying out color schemes or "rhythms" composed exclusively of varying shades of one color with, perhaps, only one accent added. Now, a room composed entirely in one color does not present harmony but monotony. Harmony is agreed between two or more different things, and have harmony—in color, or music, or anything else—one must first have diversity so that different factors may agree. No more can one have harmony by striking one note or its octave and not produce harmony by striking another note. No more can one have harmony by the lightest and dark tones of one color.

On the other hand, there are people, some of them decorators, too, ever ready to find in a riot of color without a sufficiently long...
basis of neutral or, at least, quiet and undisturbed surfaces. In themselves the colors may not conflict but there is no dominant note and there is a color so many different points of emphasis and "reliefs" that they will produce both mental and visual confusion and the result fail to relieve. It is plain that all harmony without relief, and all relief without harmony, are errors equally to be avoided. All of which comes back to what was said at the outset—that it is necessary to have one predominating tone or key color upon which to add the accents and the relieving harmonies. The predominating ground, or foundation color acts as a foil for the accents and relieving harmonies, but to do so it must predominate and have enough undisturbed, unbroken lines to give stability and to intensify the accents and reliefs.

The individual colors are the tools we have to work with in carrying out our schemes. We must, therefore, consider their peculiar individual properties and their effects upon each other.

Black, strictly speaking, is not a color at all, but the absence of color. When black is juxtaposed to a color, it lessens the effect of that color, renders it less brilliant, or lowers its tone. If blue, for example, is lowered in tone and removed to another scale by putting black next it, the same amount of black must be added to its complement, orange, in order to give a true contrasting harmony, both the primary and its complement being thus kept in the same relation by simultaneous removal to a lower scale. Although the two colors, just noted by way of example, were kept in the same relation to each other by exposure to an equal amount of black, it is not, however, advisable to employ black with one luminous or advancing color and one sombre or receding color, for the latter will be almost wholly nullified. The receding quality inherent in the color itself plus the modifying effect of the black produce a doubly negative result. With luminous or advancing colors, black can always be employed to advantage and adds both emphasis and refinement. A high-keyed polychrome decoration, for instance, will look well on a black ground; on a white ground the same decoration would be insufferably garish.

White heightsens or intensifies the tone of colors placed upon or beside, just as black, similarly used, has a subduing effect. With white, also, one may quite safely use both luminous and sombre colors at the same time in close proximity without the receding color or colors suffering any diminution of value. White tends to give apparent size, and white woodwork materially aids in giving an aspect of space to rooms in which it is used. Dark woodwork, on the contrary, tends to reduce apparent size. White has also a relieving quality. It should be remembered, especially in dealing with large surfaces, that white has great reflective quality and that the shadows on a white surface are not white but reflect varying degrees of color while the high lights alone are truly white.

Gray is a term susceptible of several applications. It is more accurate, therefore, to speak of the grays. In the first place, gray is a tone midway between black and white. It is a cold tone and in its effect may be regarded as half way between the effects of black and white.

In the second place—and this is much the more common—there is the normal gray resulting from a fusion of equal powers of the three primary colors, yellow, red and blue, or from a fusion of equal powers of two complementary colors—red and green, for instance, or blue and orange—which is, of course, virtually the same thing. By the preponderance of a little more of one element, therefore, are naturally derived cool grays and warm grays. Thus, for example, we have blue grays or greenish grays, pink grays or yellow grays.

These grays are pre-eminently useful as backgrounds and generally possess a receding or else a neutral quality which renders them valuable as foils to throw other colors into relief, or as harmonized blend other factors and neutralize too insistent qualities, unless there be an excess of one of the warm color elements so marked as to make the resulting gray an actively warm tone. Such grays, if there be not a great excess of any one element as just indicated, assume a tint complementary to the adjacent color. For example, gray beside red appears faintly greenish or gray beside blue has a faint orange tinge.

Tones of gray along with soft colorings almost invariably make safe combinations. The grays, however, are too inert and non-committal to be left entirely to themselves. They need "accents" and "reliefs" to get the best effects of which they are capable. To illustrate, the cream gray of linen furniture covering in summer has a cool, refreshing aspect, but the whole effect of the room is vastly improved if a few spots of accentuated color relief are visible. Again, yellow or rose with gray make the combination sing without being loud or dissonant. Still again, a room with gray walls and mulberry hangings gives a combination of great depth and refinement. In using grays, one must, of course, be careful to discriminate between the different kinds.

Of the raw, unmodified primary colors in immediate juxtaposition, yellow and blue alone do not create a combination bizarre and often painful to the eye. Used in judicious proportions, they may produce a harmony of contrast that is pleasing. Red and blue so used are unpleasant; red and yellow are even more so.

Yellow and its derivatives in which yellow emphatically preponderates make for light, life (Continued on page 52)

THE HOUSE PRETTY-FULL

For ever moved a gilded hall,
No palace 'e'er by me was built.
My house is white, and very small,
I don't think I should like it gilded.

And in my house, my children four,
My wife and cook—at present, Finnish,
Completely fill the second floor,
Thank goodness, I am fairly thrifty.

And now, how 'blest all our talks,
How 'blest the neatly drawn perspectives,
A dreadful hoo-doos ever steals,
Our steps, like some Gob's bird detective.

And when we're ready to begin
In any direction,
This poet insists on hunting in
To voice some obious objection.

Have you considered, Mrs. C.
The "creation of young George's schooling"?
Your scheme is charming, I can see,
But come, this is no time for fooling.

Then 1., among the scarps,
Will hover o'er the excavation,
And say, with all my heaven's won,
Two wings, on my south elevation.

George S. Chapnell.

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COOKING WITH RETAINED HEAT

A Clear Explanation of the Purposes and Use of the Fireless Cooker

EVA NAGEL WOLF

If thrift will produce such cooks as the French, certainly the Americans can hope, because of the war, to compete with their cousins over seas. It has been our pleasure, in these grim war days, to vie with one another in matters of economy. Rich and poor alike have used every possible means to accomplish the desired results. And that which was done for the sake of peace, with such remarkable results, has come to stay—with peace.

The Saving

It is amazing how much we saved! Every woman has had her turn in the kitchen. In the days when servants were not to be had, the mistress donned a business-like apron, rolled up her dainty sleeves and assumed charge. She worked systematically, she used every labor saver, time saver and money saver. She found that among other things she could cut her gas bill by the use of the fireless cooker. So the fireless cooker has become a kitchen necessity. It will be used henceforth by Bridget when she condescends to leave the munition factory or the trolleys to return to the kitchen.

But when she does return she will find that Madame, among other things, will initiate her in the uses of "that queer little box" that cooks with no visible fire. Bridget will be amazed to find that not only will it cook, but that it will cook the biscuits, the vegetables, the roast and the dessert at one and the same time and that all will be ready to serve with no attention from her after once they are shut up in the box.

Modern Cookers

The modern fireless cooker must not suffer from the faults of the old-fashioned one. No longer is food allowed to remain in the cooker after it has been thoroughly cooked. The method of cooking in the modern cooker differs from that of the old one. Formerly all food had to be cooked in liquids. The temperature was always below the boiling point, hence the quantity of liquid depended upon the length of the cooking process. A greater quantity of liquid was required for a lengthened cooking period.

The construction differs also from that of the modern one. They could be made with a tighter seal, consequently the food remained at a higher temperature for a greater length of time than in the modern invention. However, the modern cooker is safer and more sanitary than the other. It can, when heated, radiate a temperature equal to that of any range oven, therefore must be constructed so that any danger of an explosion from compressed steam cannot occur. The steam escapes by means of safety valves in the outside covers. Another arrangement entirely different but quite as effective is the plunger-like cover of other cookers to allow the steam to pass off.

Cylinder Construction

Another important part of the construction of the fireless cooker is the cylinder. The most expensive are seamless, the less expensive have on seam. If there is the slightest opening or gap in this seam the cooker is practically worthless. To prevent any escape of steam the wise constructor keeps this seam thoroughly rubbed with olive oil or any salable grease. Aluminum is chosen for forming the cylinder.

(Continued on p. 54)
FOUR HALLWAY GROUPINGS

Three are of priced articles that can be purchased through the House & Garden Shopping Service. The fourth is a suggestion for an arrangement.

Against an Italian rough cast plaster wall has been set an old English coffee table in oak, $65; a grapevine polychrome mirror, $65; and Italian table lanterns of parchment and iron, $40.

A third group shows a reproduction of an old Dutch fruit and flower panel, $75; Italian walnut chairs, $30; iron table with walnut top; and Italian compotes in silver, $65 the pair.

A group for a narrow hall comprises a beveled cut English mirror, reproductions of antique Haitian lanterns, $30; and an Italian commode used as Victrola cabinet, $138.

For a spacious hallway a group such as the one below is advisable—Jacobean sideboard backed by tapestry and flanked by Italian chairs. Silver candlesticks and bowl give color.
A modern form of linen fold paneling is used in this hallway and closet door. The name describes the source of the design, being a conventionalized series of parallel folds in which linen naturally falls. Brett, Gray & Hartwell, decorators

THE PANELINGS AT A GLANCE

Drawings by
DAYTON COLIE

A French Gothic design, from the Museum of the Arts Decoratifs at Paris. It is a portion of an impressive screen from the Church of Villeneuve

Of the two here, the left is an example of 15th Century English paneling from Broughton Castle; the right, a Jacobean example from Jesus College, Oxford

A portion of early paneling from the Stranger's House at Norwich, England. The rails run through, with stiles the length of each panel butted against it

An example from Haddon Hall, of the time of Henry VIII, shows the later development of panel arrangement with characteristic carving introduced
Great dignity and simplicity characterize the paneling of our American Colonial period. This example from the House of Seven Gables shows the fireplace arrangement of panels.

Of the two sketches, the first shows the arrangement of Louis XIV panels, by Le Pautre, the famous designer. The other Louis XIV example is a door from Versailles.

A modern adaptation of Louis XV. There have been used Louis XV panel heads and a built-in china closet showing Louis XV Provence spirit. The room shows how a period effect can be obtained by a small amount of carving. Francis A. Nelson, architect.

A Louis XVI example from the Chateau of Versailles shows the typical simplicity of its architectural form and the symmetrical placing and character of the ornaments.

The Regence is represented in this section of a paneled salon. It is a very restrained example of the period and is principally characterized as to style by the large surfaces given up to painted decoration in the over-door and also in the panel above the mantel over the mirror.
SOME idea of the productive value of the vegetables we intend to grow is essential if we are to expect a well balanced garden. We know that if we plant one cabbage seed and it matures we will have but one head of cabbage; but if we plant one seed of a pea, how many pods will the vine bear and how many peas will be in a pod? The conditions governing the growth are factors in production, but good ground will not make two heads of cabbage form from one seed. The head will be larger and in every way superior if the soil is right, but it will still be one head. That is why it is rather easy to form a good idea of the productive value of the various garden crops.

The Productive Value of Different Vegetables

You will find that practically all vegetables which produce themselves in one season and of which the seed pods contain the edible portion produce much more freely than other types. These we will call the embryo type of vegetation, where the reproductive organisms are esteemed for their food value. You will also discover that the embryo types are a much better standard of food, containing considerably more nutritive value than those vegetables that require two seasons to reproduce themselves. This may be an incident, but it is a curious one as it follows right through the vegetable kingdom.

The embryo class of garden crops includes peas, beans, corn, okra, tomato, egg-plant, peppers, pumpkins, squash, melons, cucumbers, etc. The true type of embryo vegetation is found in the grain crops, which are all noted for their food value.

Nearly all vegetables that require two seasons to reproduce growth beneath the ground, such as turnips, kohlrabi, beets, carrots, parsnip, onion, radish, etc. Those that grow above ground are cabbage, cauliflower, kale, celery, etc. Last month we discussed the productive value of potatoes and beans, basing our calculations on a family of five. We will continue on the same basis—in other words, the quantities will be gauged to meet the needs of a family of five persons.

A row of carrots 50' long will require about

one-quarter ounce of seed. This calculation is based on sowing moderately thick with the idea of thinning out when the plants are large enough to handle. The row should produce about 600 carrots. If used at the proper stage of growth, when they are young and full of their good qualities and not when old and coarse, it will take thirty to fill a pint jar. This quantity might also be considered sufficient for a meal. Therefore, one row of carrots should yield about twenty meals or that many jars for the pantry shelf. The number of rows you must sow depends entirely upon how fond you are of carrots; for a perfect succession not less than four sowings will be necessary. If you cannot use four rows, make four sowings of a half row each time.

Beets are very similar to carrots; in fact, they should be treated as companion crops. A row of 50' will require one-half ounce of seed and should produce about 400 to 500 beets of the proper size for table use. Eighty beets of this size will fill a pint jar, so one row will give twenty-five pint jars for next winter's use or that number of meals if used fresh.

Peas, Corn and Beans

To me it always seemed a misdemeanor to call peas vegetables; surely they come from a different social stock than cabbages or kale. But we are not revolutionists, so we will call them as others do. At all events, one pint of seed will sow 100' of single drill or half the distance of double drill. There is no denying the fact that our best peas require support in some form or another and it is just as easy to stake a double row as a single one. It is therefore better practice to sow in double rows.

A good vine of peas should carry at least ten pods, and twelve or fourteen is quite common; the pod of high quality peas must contain not less than ten seeds, but this basis a row 50' long will produce a little more than two bushels of peas yielding thirty-six pints when shelled. This difference is based on the large wrinkled varieties; the round seeded types are more prolific, but are inferior in quality, and there is a good reason for growing them in home gardens. The number of rows to be sown...
Always keep the tomatoes picked clean. Whatever surplus there may be can be canned. Garden costume by Best is purely a matter for individual adjustment, but you should surely have not less than four for spring and two for fall. If you have the necessary space, by all means make additional sowings, as good peas are never wasted.

It takes twelve ears of corn to fill a pint jar when scraped from the cob. I don't believe that twelve ears would be considered too many for a meal for the five members of our hypothetical family—if I were one-fifth of that family I could answer "no," very definitely! A row of 50' in drills should produce ninety ears, including the nubbins, or about seven or eight jars to the row. Our family of five is certainly going to have six rows, for which purpose we will need one pint of seed. Whether own in hills or drills, the productive value is the same.

Lima beans are one of the real delicacies of the home garden. Few vegetables dry out and lose their good qualities as quickly as the lima. That is why you must have your own garden to know what a real lima is like. Pole beans are better producers than the bush types, but is not always possible to get the poles, so our bush type fills a little niche in the hall of necessity. It takes three parts of pods to shell to one pint of young pods of the kind that are tender and succulent. One hill should produce during the season from fifteen to twenty quarts of pods, twenty-five pints of shelled beans; twenty poles will grow us fifty pint cans of this, six cans of the stems were put up for winter use. This season my row of Swiss chard is to be only 15', as I found that we could not possibly use all that the 20' of drill produced. Tomatoes are canned in so many different ways that it is a hard matter to gauge accurately the space required to produce a given amount when put up. When preserved whole it takes less than one-third the quantity to fill a can than when cooked. However, from two rows, each 50' long—that is, thirty-two plants, sixteen to a row—we had all the fruit we could use for salads and cooking and put away thirty-two cans for winter use. It is of course understood that the canning was not all done at one time; when enough fruit was ripe to warrant canning the preserving kettle was brought forth and the cans put away for the winter. Squash and pumpkins were not put up in cans, as with any reasonable care they may be kept until late winter. It seems like wasting materials to preserve them. Dehydrating is unquestionably the proper system to employ for the preserving of bulky vegetables of this type.

Cucumbers we have always planted sparingly. Where I live there are not many doctors, and the stomachaches are both expensive and painful. But if you like them (cucumbers, not stomachaches), I would suggest leaving room for six hills, planting them three at a time—two hills at each sowing. If they keep the vines sprayed about every fortnight

(Finished on page 52)
There is a cactus garden, a dry hillside thicket of prickly pears, flowering Spanish bayonets, scarlet aloes and century plants, with desert trailers below.

Both the house and the gardens are distinctly Spanish, great concrete walls forming a background for the flowering trees and shrubs and vines.
It looks down upon a mighty panorama framed by the Sierra Madre Range. Silver Lake stretches below. Charles G. Adams, landscape architect.

JULIAN ELTINGE'S GARDEN
LOS ANGELES, CAL.

So precipitous is the site that the grounds resolve themselves into seven gardens of individual atmosphere, on seven connecting different levels.
The house lies among the woods on sloping ground below the level of the road, with a fine view from northeast to south, a view commanded by the broad brick terrace and the rows of French doors opening out upon it.

On the exterior hand-hewn cypress shingles are used, stained with old Virginia white. The lines of the building and woodwork are simple and farmhouse in character, the only attempt at ornamentation being the fan panels over the doors.

A master's suite occupies one end of the house, with a large size sitting room adjacent. Three other bedrooms and two baths are provided. The third floor has accommodations for servants and storage. Ample closet space is provided.

The living room is paneled on two sides with bookcases set in. This is painted soft gray. The ceiling is hand-hewn timbers and rough plaster. French doors open on the terrace. At the end is an enclosed porch, with dining room and service quarters beyond.
A correctly set luncheon table shows the use of the objects on this page. Venetian glass compote, $12. Silverware is plated and of good design. Sterling silver candlesticks (center) 10" high, $18 a pair. Salt and pepper pots, 6" high, in Sheffield silver, $11. Salt urns in Sheffield, $14 a pair.

French crystal glass comes at $36.50 a dozen for grapefruit, water goblets $6, and white wines at $5.35 a dozen.

Flower patterned white dessert plates with narrow blue band border are recommended. They are of English semi-porcelain and come at $10 a dozen.

Ming design service plate in natural colors, used at the White House, is of American china. Blue border, $25 a dozen. Luncheon plates, $22.

A very useful and inexpensive Madeira luncheon set with a 24" centerpiece as shown here, six plate doilies and six glass doilies, comes complete at $8.50.

The luncheon napkins may be of Madeira embroidery on white linen. These, which are of excellent design and material, are to be had at $7.30 a dozen.

A correctly set luncheon table shows the use of the objects on this page. Venetian glass compote, $12. Silverware is plated and of good design.
February

THE GARDENER'S CALENDAR

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

SUNDAY

A couple oaks, standing near a stream of clear, limpid water, shaded each other, so that each could throw its protecting branch across the stream. So viewed the pine-tree by a sleigh in the morning. And fancied the stream to run like brook.

-Emerson

1. Why not some raspberries or other cane shrubs or broken crocks so warmed the soil. And willing to be fanned the ground sun. Palms that time to do it. This is the time to do it. Tools must be sharpened; earth will be ready. This is the time to do it. This is the time to do it.

2. No one should work in a hospital with stiff muscles. This means time to do any work. All colonies must be sharpened; earth will be ready. This is the time to do it. Tools must be sharpened; earth will be ready. This is the time to do it. This is the time to do it.

3. Foliage trees may be trimmed this month, before the sap rises.

4. Plants that do not require supporting, but they do, and we should do it. Other plants should now. If you can, transplant these before you see the rising sun.

5. Paper pots are excellent for the waning days. For the waning days, peas may be started into action outside. Paper pots are excellent for the waning days. For the waning days, peas may be started into action outside. Paper pots are excellent for the waning days. For the waning days, peas may be started into action outside.


7. Have you prepared any such plant. Make these, if they should, give water; or, if they should, give water; or, if they should, give water; or, if they should, give water; or, if they should, give water.

8. Have you prepared any such plant. Made these, if they should, give water; or, if they should, give water; or, if they should, give water; or, if they should, give water; or, if they should, give water.

9. Deer damage trees and shrubs. So try not to give it water. Allow no water to give it water. Allow no water to give it water. Allow no water to give it water. Allow no water to give it water.

10. Pen a brush, been plots and flower beds, make a planting of a productive garden. A few hours saved on this task will let your gardeners good.

11. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased.


15. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased.

16. Start working up the greenhouse this month. The greenhouse vegetation. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it.

17. Now that the war is over, we can think again of the greenhouse. There are many greenhouses in use; it's not easy to decide. They should be selected carefully after they are matured. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased. Each year that goes by, the gardener's labors are increased.

18. How will you study the phonograph? The phonograph. Not content. That is the standard of these days. No use trying to determine their merit. They should be select, when you want to thrive in the garden, to thrive in the garden, to thrive in the garden, to thrive in the garden, to thrive in the garden.

19. How will you study the phonograph? The phonograph. Not content. That is the standard of these days. No use trying to determine their merit. They should be select, when you want to thrive in the garden, to thrive in the garden, to thrive in the garden, to thrive in the garden, to thrive in the garden.

20. Never give up that rose bush. The rose bush. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it.

21. Keep your trees in the right climate. If the trees are stunted, as they will be, you must not be content. They should be select, when you want to thrive in the garden, to thrive in the garden, to thrive in the garden, to thrive in the garden, to thrive in the garden.

22. Before work is started, you should make an effort to prepare your garden. If you can, transplant these before you see the rising sun.

23. Before work is started, you should make an effort to prepare your garden. If you can, transplant these before you see the rising sun.

24. Sweet peas are started now in the greenhouse. The greenhouse. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it.

25. Flowers are started now in all kinds that ever wished. The flowers. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it.

26. Garden stools are started now in all kinds that ever wished. The garden. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it.

27. All dormant, these and those that are ever wished. The dormant. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it.

28. Spring greens are started now in all kinds that ever wished. The spring greens. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it. This is the time to do it.

29. Start your hotbed now. Hot manure. At least 12 inches of good manure should be available for the whole country if it be remembered that for every one hundred mile north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for a great extent this month, before the sap rises.

30. February

When they have made their first true leaf the young plants should be transplanted, setting them about 2" apart.
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Other styles or complete equipments will be made to special order.

Prices $50 to $1000

The Highest Class Talking Machine in the World

How Much Shall You Plant?

(Continued from page 45)

with Bordeaux mixture to prevent the blight, you should have the largest crop of beans that any family of five ought to battle with.

Who was it said "From the sublime to the ridiculous"?—or cucumbers to melons, for that matter. Anyway, melons are costly do not belong anywhere near cucumbers; they don't speak the same language. You cannot cultivate for them together because you couldn't grow enough for this purpose; but you can make provision now for about eight hills, and a little later we will tell you the secrets of growing good ones.

Peppers and egg-plants are so productive that a few plants of each are all that is required. The exception to this might be where one is very fond of green pickles of various kinds, for which the peppers are used generously. However, not more than twelve plants will yield all the peppers required for a family of five.

Selecting Types for Canning or Table

There are very few types of vegetables compared to the many thousand varieties that the ambitious seedsmen list. The average seed catalog would make one believe that the salt in the ocean and the North Pole are both inventions of theirs. It tells you what a wonderful creation the kobu-rabi was, a cross between a cabbage and a turnip (who couldn't guess that it originated in Germany?).

Generally speaking, a good table vegetable is also the proper type for canning, so the first consideration is to select types that are best suited for your purpose. The common error in the gathering of all kinds of vegetables is that they are not used when young and tender, but are allowed to get somewhat coarse and woody. The cause of this is usually sowing in too large quantities; the secret of good gardening, if there be any, is frequent sowing in usable quantities.

Do you prefer a long beet or a round one; a long, intermediate or a stump-rooted carrot; a wrinkled or smooth pea; a bush or a pole Lima; a yellow or green podded bush bean? These adjectives refer to the different types and not to varieties. Many varieties are the result of a clever fancy, but types are not. Study the new varieties carefully to make certain that they are of the right types that you prefer; and when selecting the varieties for your home garden, keep that one motto, "quality," before you all the time.

Quantity Versus Quality

The commercial grower must always have a full crop, or his productive value of the various varieties is his chief concern. He must always judge the merits of a variety by its production. Furthermore, the best varieties are poor shippers; or, in other words, a fine quality vegetable deteriorates more rapidly than a poor grade. The seedsmen is compelled to list these sorts along with the real quality, as the task for the hom gardener is to select these latter from among the rest. This is much easier than it would seem when you select varieties that are mentioned only for their quality. Don't pay any attention to colors that are said to be equally good and more productive; these varieties have merit for the farmer, but they are not the varieties that the seed man uses as a basis of comparison with others. Their quality and their quantity sufficient.

When a successful salesman entertains his guest, he picks vegetables, runs his finger down to the best, or most expensive dish, and then says, "For two." That is the way he does it to the home garden. One good dish is worth ten ordinary ones; one, pleasant enough, to make a whole patch of hard, inferior varieties. Start out with the intention of having a 100% quality garden, in addition as well as planting and care.

Ordering for Each Individual

I firmly believe that the proper term of gardening is the budget stage. Make a careful survey of your needs and then order to meet them. Value of this is that you have a planned plan that you will strive to live up to. Where the supplies secured as occasion demands there may be too many openings for delayed or other neglected detail. You know the size of your garden, so you should know how many rows of various things you can sow and what quantity will be required for a seedling.

How to Handle Color in Decoration

(Continued from page 39)

With yellow this difficulty does not exist, and even divers shades of yellow reveal no difficulty to match a greater variety of shades of yellow than it would seem if you select varieties that are mentioned only for their quality. In general, the properties and uses of the primary colors are most useful in decoration, but, owing to its great activity and power, care must be exercised in the amount used or in the modifications adopted, else it will dominate every thing else and upset the balance.

The fundamental derivatives in which red strongly predominates make for strength, vigor, vitality and warmth. It and its derivatives are the best colors for outdoors, or other neglected detail. You know to gauge the tertiary and quaternary colors may readily be gauged by the nature and proper components. So also may colors be color in the right place. That is to say, there must be enough, but not too much, or the garden becomes a humdrum, as the reader has probably noticed, when a thoroughly wholesome and colorful, if it universally needs them, all green room would be well worth the indulgence, as the reader has probably noticed, that this practical caution regarding greens or very blue violets make for coolness, stability, poise and elegance.

Red and its derivatives in which red and power, care must be exercised in the amount used or in the modifications adopted, else it will dominate everything else and upset the balance.

White and its derivatives in which blue strongly predominates make for strength, vigor, vitality and warmth. It and its derivatives are the best colors for outdoors, or other neglected detail. You know to gauge the tertiary and quaternary colors may readily be gauged by the nature and proper components. So also may colors be color in the right place. That is to say, there must be enough, but not too much, or the garden becomes a humdrum, as the reader has probably noticed, that this practical caution regarding greens or very blue violets make for coolness, stability, poise and elegance.

Red and its derivatives in which red
February, 1919

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of fresh, delicious peas, tender corn on the cob, cucumbers, crisp lettuce, succulent golden wax beans—

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Division K, 15 Beacon St., Boston, Mass.

How to Handle Color in Decoration

(Continued from page 52)

as it is the only metal which will not rust when constantly exposed to steam.

The Radiators and Heat Required

Next in importance, in the make up of the fireless cooker, are the radiators. Two kinds are on the market, soapstone and metal radiators. Each serves a special purpose and the housewife who can afford it has a set of each, that is, if she uses the fireless cooker a great deal.

The metal radiators which heat quickly hold baking heat for one and a half hours, while the soapstone, splendid for slow cooking, hold the baking heat in the cooker for nearly three hours.

For the best results certain processes require a definite quantity of heat. It would be difficult to estimate when the radiators are sufficiently heated without a thermometer. Fireless cooker thermometers are made to stand on the radiators while they are heating. The following temperatures are authoritative and, no matter what medium is used to heat the radiators—coal, wood, gas, oil, electricity or alcohol—the radiators should be heated till the right temperature is obtained, to get perfect results:

Roast meats—Heat radiator 400° F.  
Baked beans or casseroles—Heat radiator 400° F.  
Cakes—Heat radiator 375° F.  
Pies—Heat radiator 450° F.  
Biscuits—Heat radiator 450° F.

It must be understood that an fireless cooker is performed by retained heat. Unlike any other process the cooker does not generate heat.

Food should not be placed too near the radiators or it will be burned before it is cooked. Racks are used to space the food and utensil holding food. When food does not fill the compartment it is well to have a utensil filled with boiling water to fill the remaining space.

Most cooks use the radiators too constantly. They should be reserved for roasting or baking only, as the boiling temperature which remains for over an hour destroys flavor. In cooking cereals the long, slow cooking process preserves the flavor which is destroyed by the quicker method.

Removing Food

As necessary as it is to remove food from a range oven when it is cooked just so soon should it be removed from a fireless cooker. Otherwise, the steam condenses and the moisture is absorbed by both food and radiators. When that happens the radiators are no longer useful and the food is unpalatable.

It is then that a disposable odor emanates from the radiator. It is well to see the food that is afterward cooked in the receptacles.

Cooking with Retained Heat

(Continued from page 40)

After each cooking process is over, the radiators should be carefully cleaned and dried and the cooker wells should be thoroughly aired.

When the cook fails to get good results from the fireless cooker, it can be depended upon that she has failed to follow the rules. As stated before, food should be removed from the cooker when cooked. A roast should be taken from the cooker when it has retained the required number of minutes to the pound to produce, as in any other oven, a rare or a well done roast. When roasting or baking, a heated radiator is placed below the roast and one above it. The utensil containing roast is placed on a rack and the radiator above is used as a cover to the pan or is placed on a rack that fits inside the pan.

For boiling only one radiator is used and that is placed at the bottom but it must be remembered that the results are obtained with no radiator. The wise cook will carefully note the rules that govern her particular cooker and follow them. The fireless cooker for a family of two, if the entire meal is to be cooked, should be a two compartment size of eight quart capacity. If it is to be used as an accessory only, a single compartment will be sufficient. For serving more than four persons, select a three compartment size of eight-quart capacity.

Computing the Gas

When computing the quantity of gas needed it must be remembered that the radiators must be heated. Fifteen minutes are required to heat soapstone radiators for baking. Five minutes extra are added to each roasting and twenty minutes are necessary when an extra large size roast is to be cooked. The double compartment is then heated to capacity. It can absorb no more heat. When the ten minutes required to heat the oven before the roast is put in a range oven are added to the fifteen minutes for each of the five pounds of the roast, we will have just one and twenty-five minutes compared with the twenty minutes necessary to heat the radiator which will cook the roast in the same length of time. This makes a difference of twenty minutes in favor of the fireless cooker. To be a brief for the range oven, other than this could also be cooked in it at the same time. However, for roasting and for the single loaf of cake or of biscuits and the long, slow process of baking bread and cooking cereals this is nothing that can take the place of the fireless cooker. In the summer especially its uses are indispensable.
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The genesis of the war of 1914-15 goes back to the Congress of Vienna, for here Prussia laid the foundation for the military domination of Germany which made it possible for her to disturb the peace of the world. Here the rulers turned a deaf ear to the misery of Poland; crushed the rising tide of liberalism in the German Confederacy; strengthened Bourbonism in France and set Hapsburg rule over Italian States that had to bleed half a century longer before they achieved unity.

The Century Co. has just published a book which is an intimate account of the Congress of Vienna. It is entitled, "A Peace Congress of Intrigue." It was compiled by Frederick Freksa, and translated, with an introduction and notes, by Larry Hansen. In this book the author has drawn upon the wonderful story of social and political intrigue told by the participants themselves in their memoirs; and we pass in review such figures as Hardenberg, Wellington, Admiral Sir Sidney Smith, Bentinck, the Prince de Ligne, Count de la Varenne, Frederick William of Prussia, Francis of Austria, Marie Louise and Napoleon's son, the young king of Rome, the fascinating Countess Icyle, Archduke John of Austria, and most of the princes and princesses, dukes and barons and crafty statesmen of an age the influence of which survived even down to our own time.

"A Peace Congress of Intrigue" is sold by all booksellers for $2.50.

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The outdoor window-box should be able to withstand the hardships of severe winters, and be moved from the nursery to you how much those same windows glowing petunias? And it has occurred to you how much those same windows (and, in fact, the whole house) would lose in effectiveness were the plants removed? If you can answer these questions in the affirmative, then what follows should be of especial interest. And if you cannot, read it anyway and apply its ideas to your own home.

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more, not quite so long, at the base.
The two lower panels were separated from the four upper by a wide cross-rail.

18th Century Panels
In the early 18th Century (c. 1700-1735 or 1740) the same two arrangements persisted to some extent and, in addition, we find a wealth of multiple panel arrangements of no little diversity—three long vertical panels above, the same below, and a wide cross-rail between; two large above, two small square or horizontal oblong below, and two large again at the bottom, broad cross-rail occurring usually below the two small panels; three small square panels at top, three vertical below them, a broad cross-rail, three more small squares, and then three verticals at the bottom; and besides these there were various occasional combinations of vertical and horizontal panels, panels with shaped heads, and triangular panels divided by diagonal rails, as in the door of the Purson Williams house at Deerfield, Massachusetts, one of the best New England examples.

In the mid-18th Century (c. 1755-1775) the most characteristic arrangement had eight panels—two small squares above, two vertical panels below, then two small, then two large, all stiles and rails being of about equal breadth.

In the late 18th and early 19th Centuries (c. 1775-c. 1815) there was an almost universal return to a six panel plan, the proportions, however, somewhat different from the earlier six panel scheme, two small at top, two long, a broad cross-rail, and two large panels below.

The panel divisions are not, of course, an invariable index to date as there were overlapping, earlier forms persisting into a later period; on the one hand, and later forms, on the other, being sometimes foreshadowing in earlier periods; but in the main the indications are reliable.

Types and Periods
If anything, it is even more important to mark well the kinds of panels—whether they be countersunk, bevel-flush, or flush—and whether there be a molding defining the panel or whether it abuts directly against stiles and rails without a molding; likewise the dimensions and profiles of moldings, for they varied in every period. Not only did each period have its own general molding characteristics, such as the favorite quarter-round molding between panel edge and the stiles and rails of the early 18th Century, but there were also minor variations and each of them holds some lesson for us. Shutters followed pretty closely the characteristics of the doors.

Attention should be called to the frequent practice, especially in the first half of the 18th Century, of using two narrow doors instead of merely one wide door.

The two cardinal principles to observe in studying doors and shutters of the Colonial period, and in any creative work resulting therefrom, are (1) propriety of scale and (2) consistency.

The former requires the scale of the door's details—the proportions and depth of its panels and the size and contour of its moldings—shall coincide with the scale of the corresponding characteristics in the doorway. To illustrate, it would be an infraction of the principles to put an early 18th Century door with deep-set bevel-flush panels and vigorous, boldly-defined moldings within an Adam doorway where all the contours are shallow and all the details exceedingly delicate. It would be like putting a full-blown peony in a bunch of small orchids—a violation of all our ideals of fitness and harmony of character.

Congruity
The second principle calls for congruity between door and shutters. Should not a door of a pronounced type of design into a doorway where the type of design is utterly at variance; for instance, an early 18th Century door with multiple divisions and shaped panel heads into an Adam doorway of severe rectilinear emphasis. It is a universally accepted truth that the openings have more to do with the appearance of a building than almost any other feature. This applies to what we put within those openings as well as to the openings themselves. The inconsistency of a good doorway and a bad door is obvious, like a wretchedchoro in a beautiful frame.

The writer holds no brief for a purist, meticulous adherence to architectural and decorative precedent and slavish reproduction. That would be nothing but archaeology, would mean the rapid ossification of all originality and initiative and would put a speedy stop to all legitimate adaptation and creation. But there are certain inherent principles of fitness that are unalterable. A lively perception of these principles results from the conscientious heed of just such details as have been pointed out. If they are subtle, and potent as they are subtle, and they richly repay the study bestowed on them. Likewise they are prompt to avenge neglect or ignorance or misuse.

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February, 1919

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Plasterwork in Modern Decoration

(Continued from page 62)

entirely different course and there grew up a style, purely local and thoroughly domestic in character, which flourished throughout the Tudor period and the shapes, motifs, and the like, up to the Restoration, and, even after that date, was perceptibly felt for a long time. The English plaster workers were craftsmen rather than artists. The human figure and animal figures were too large for such a purpose, and the one was used to make life-size representations of Elizabeth I. The human figures, however, sprouted, considered from the artist's point of view, not only looked flat, but were cloddish and often merely grotesque caricatures. Their animals were usually lumpy and pudding-like. Nevertheless, humans, birds and beasts were intensely decorative. These plasterers showed great ingenuity in devising a wide variety of vigorous and, at the same time, delicately modeled system to the architectural form. The strap work interfaces along foliated and floral sprigs and repeats. All of their work, even with the human and animal forms, was intensely decorative and pleasing and wrought with a freedom and freshness.

It is this type of plaster decoration that was especially kept in mind for years, and it is the reproductions of the same, done in a coarse-material and creamy plaster, that have materially aided a re-awakening taste for plaster decoration. There is no good reason why, holding to the same technique, a great deal of interesting original work, entirely different from the same sort which was executed. Finicky exactitude and a sand papered perfection of plaster surfaces, however, will spoil the whole effect. Incidentally, it will pay to consider barrel vaults, coves and other ceiling shapes. One cannot afford to neglect the ceiling of a room any more than one can the sky of a landscape.

Wren, Gibbon and Adam

From the time of Sir Christopher Wren in the middle of the 18th Century and the dominant Palladian influence in architecture required a more regular and formal manner of ceiling decoration than that which he used, in the course of his domestic work, and which was later to be embodied in the Adam style, and there came into fashion the stately and more-heavily detailed sort of plaster decoration which is often referred to as a reflection of the Grinling Gibbon school of wood carving—fruits, flowers, foliage, birds, cherub heads and the other familiar motifs—and, with its symmetrical disposition of large panels, coves, and cobble work, combined with the roughness and coarseness of the material used, was the result of a period ordered scale of the period. These decorations were often modeled or cast separately and then put up by sections, many of the smaller connecting features being modeled in situ. The same kind of plaster decoration in bold relief with festoons, drops, trophies, armorial bearings and figures often graced the upper portion of the walls also.

With the ascendancy of the Adam style, after the middle of the century, an altogether new plaster technique, if indeed it can properly be called plaster, came to the fore. The exquisite low relief, the boldness of ornament, the Pompeian details, which the Brothers Adam and their contemporaries and imitators habitually used, were executed with a composition of dead plaster or gypsum combined with a glutinous compound and pressed while hot into metal molds. Hence the sharp definition of even the minutest lines and finest details. But the rather hard effect resulting therefrom. This sort of decoration, ensured elegance, accuracy and a wealth of detail that would have been difficult to achieve in a different medium, such as the earlier plaster used in the 17th Century, but despite its great beauty and delicacy, it conveyed a certain metallic effect and lacked the sympathetic warmth of the older work. The whole system of details introduced by the Brothers Adam—the circles, lozenges, oval, hexagons, octagons, medallions and plaques with classic figures and the dainty arabesques—are familiar to all.

Before passing on, the reader should be reminded that the Adam school employed relief decorations only as well as on ceilings, and particular attention should be called to the effective use, made on walls, of slightly countersunk panels, or of panels formed on an uninterrupted surface with delicate floral panels and small medallions. Such decorations may very easily be applied even to old walls that are in a good surface. After the Adam school, plasterwork sank into a dreary state of coarseness and vulgarity.

The Practical Side

As to the purely practical application of plasterwork for our own requirements, the following facts and suggestions are to be kept in mind:

Plaster decorations are either either modeled in situ or else they are modeled, or cast, in separate pieces and applied, between the plaster being modeled in situ, wooden framework or a canvas on which the plaster is then stuck in place. Have the plaster well seasoned, that is, left to dry in a temperature of about 65°F., after the texture is made, worked up, chopped and beaten. For a rather coarse texture, like the old work, do not riddle too fine and robbed of its grace. It may also be well to stiffen the texture with short white timber, or raw meal.

Unless one is going to experiment with working in the old stucco during what while extremely plastic and setting, becomes intensely hard and strong with the addition of marble dust and admixtures of high sand, it will be better to avoid an attempt at undercutting, high relief, especially with short white timber, and make use of sand plaster of Paris and work all the detail. The plasterer could then put in place the frieze, the ceiling, the corbels and the like. The lime putty, the small connecting details being modeled in situ, on a wooden framework or a canvas on which the plaster is then stuck in place. Have the plaster well seasoned, that is, left to dry in a temperature of about 65°F., after the texture is made, worked up, chopped and beaten. For a rather coarse texture, like the old work, do not riddle too fine and robbed of its grace. It may also be well to stiffen the texture with short white timber, or raw meal.

Work done wholly by plasterers, where designs prepared by the architect or the householder, need close supervision because the fault of the capable modeller, from the decorative point of view, is that he is dependent on doing job in what he considers the work. Unless he is carefully watched, therefore, he will do too good a job, too smooth and finished. There is a great amount of work done by the plasterer, the earlier plasterer, the general one and lines of embellishments shaped, or marked, or modeled, or cast, in metal molds. They may then be stuck in place when the final "wet coat" is laid over and smoothed, and the leadwork, the metal plaques of the Adam school, plasterwork sank into a dreary state of coarseness and vulgarity.
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Using Gesso

For low or moderate relief decorations to be applied to an old surface, gesso is an admirable medium and easily worked. Trace the outline of the decoration to be added, then scratch the ground well to make the gesso adhere, stop absorption by a thin coat of shellac or a couple of coats of glue over the roughened surface, and then apply the gesso, either by modeling it in a thick, consistent, or by painting it on with a brush, keeping the mixture about the consistency of thick cream.

Gesso applied in this way has been aptly termed "relief painting." If a continuous surface, such as a lunette or a chimney-piece decoration is to be done in gesso, glue thin canvas on over the old plaster and apply the gesso. This method commends itself especially also for any work to be executed in conjunction with panels made by applied wooden moldings. Tempera colors are the best to use for polychroming either gesso or other plaster decorations. Admireable results may be gained by using color either partially or fully. In applying decoration to old surfaces, the use of color becomes almost a necessity to cover up the traces of recent addition.

If the reader is minded to essay any plaster modeling for his or her own satisfaction, it would be well to make friends with a good local plasterer; good things are not given to try on purely for fun, hence profit by his hints. It will also be advisable to get the plasterer to apply the panels to all the finished results in place, as this is a work in which experience counts.

The Small House for the Multi-Rich

(Continued from page 12)

In one low wing would be the servants' rooms, for two cars only (all the other buildings sold to help pay the new taxes). Also a chauffeur's room and bath, an extra dressing room, and a garage for garden tools and equipment. If such a house is too small for the needs of a large and hospitable family, let there be a second small house for the children on one side, and a third house for a gardener connected to the owner's house in the middle by short brick paths through the garden. When the children are grown and guests become fewer—one small house could be used by a married son or daughter, and the other rented to congenial friends.

Three such small houses would much easier to rent or sell than a great whale of a mansion; and, what is more to the point, would make living much more flexible and free.

Well, rather!
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Childs' Giant Kochia
Our 1919 novelty has taken its place
everywhere as the greatest floral fava­
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tive effects and is equally valuable
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a dark crimson all Christmas. Easiest of
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one's garden crops

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For 25c we will send everything, Kochia,
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How to cook vegetables

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Pumping a Spray Pump several hours at a time is
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praises of them. These Pumps actually require 25% less muscle to operate, have
capacity larger than others, and throw a most powerful and penetrating spray.

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The Great
Washington

A Modern English Walnut Orchard
near Rochester, N.Y.

269 bushels from 225 trees—one season.
Pocano Hills Model

Order Now for Spring Delivery

Picture this bungalow in your favorite summering place—up in the mountains, at the seashore, close to the shimmering waters of a breeze-swept lake, or perhaps nestling in the silences of the deep woods!

Possession of one of these inexpensive, artistic and sturdily built houses not only adds greatly to the pleasures of country life, but saves the high cost of living at summer resorts.

Shipped in sections of convenient size for easy handling. Any two persons can quickly assemble the parts. No expert labor necessary. Simple instructions for assembling furnished.

Bossett Houses

should not be confused with so-called “portable” houses of temporary character. Bossett Houses are of enduring quality of material and workmanship and fully covered by U. S. patents.

They are fabricated at the Bossett plant—a method of construction which insures equal weight and lower construction costs.

Bossett Houses are shipped complete from our factory—even with doors and windows hung and hardware attached.

Price of Pocano Hills Bungalow, $375.1 , o. b. Brooklyn.
Send check or money order for $413.35, Pay balance of $61.75 when notified bungalow is ready for shipment.

Send For catalog showing the full line of Bossett Houses.

LOUIS BOSSERT & SONS, Inc.
1306 Grand Street
Brooklyn, N. Y.

Bernard Palissy—His Wisdom and His Wares

ected to see such a treasure acquired. Strangely enough, it had been discovered, not just bought, discovered in the London, and, unromantically enough, thought cautiously, in a shop whose keeper ought to have known what it was, who ought to have known enough not to have let it go for the mere pittance of— but that is Clon’s secret!

My own share for collecting has often fed my pride, but it is tempered with a happy reflection that I experienced in coming upon that sauciere at Clon’s, the joy I felt in being permitted to take my time in glazing it and shaping it until by a museums current, whose official anxiety must of necessity ever play false to his kindly attempt to come between us, and the heat of the furnaces; more than once my shirt had never been upon me even those who sought to have me taken crying through the town, that I was burning the Boors that I was made to lose my credit, and was thought to be mad for false money, and I went about crowning the earth like one ashamed; think that what Madame Palissy did for her in the hierarchy of our marveling esteem! Howbeit, I write of a hero and not of a hero; to give true blue book with the gods morning-glories, the anemone front-piece! Brave, unfinished Madame! Bernard; brave, unfinished Madame!

Recognition Comes

Probably by that time Palissy’s wife had left him and had taken her daughter and the children with her for a time. He was married when Master Bernard pulled a perfect plate from the kiln. He had succeeded. The Saintonge salt tax on the Saintonge, and had not Master Bernard been commanded to make the surveys of the salt marshes in the neighborhood of Saintes?

However, there came a day when—Palissy tells us this himself—he was shown an earthen cup turned and enamelled so beautifully that the protector himself entered into dispute with himself, remembering many things that people had told him, making mock of himself when he was painting pictures. Now, seeing that these things were no longer much wanted in the part of the country where he dwelt, he began to think that if he found out the invention of making enamel he could make vessels of clay and other things of comely favor, as God had granted him to understand somewhat of pottership, he discoursed to the learned who, without caring that he knew nothing concerning argillaceous earths, he set himself to search out enamels like a man who gropes in the darkness. These are his words.

How the imagination wreathes around that mysterious cup which inspired Master Bernard. What was it, malicieuse Letizia of Italy or of Spain, or was it an assignation of southern France? None of these things, I think. I cannot imagine it could have been anything short of a treasure such as a porcelain cup fetched from China by some Marco Polo! At any rate, Master Bernard set about the business diligently and persistently. Once he had made his mind up that there was no changing him, so long as the thing he had set his mind to appeared to him better, more or more righteous than that which would take its place. He became as persistent a potter as he had been, (and as he was), persistent—protestant.

Bernard Palissy—His Wisdom and His Wares

(Continued from page 19)

Hicks Catalogue

"Home Landscapes"

HERES a booklet that answers the many questions which preoccupy the thoughts of home owners and home builders when laying out their grounds. To possess it is like having the advice of expert landscape gardeners right at hand.

Its 80 pages are beautifully illustrated with 109 sketches of plans, groupings, and valuable information on planting, etc. To those interested in making their homes beautiful it will be sent free. Limited supply. Write today.

Hicks Nurseries

Westbury, Long Island, Box Q

Phone 68

Hicks Big Trees Save Ten Years

(Continued on page 10)

Palissy in Prison

Although Master Bernard had escaped with his life, his property had been destroyed in 1562, and now, twenty years later, he was seventy-eight again in peril. This time the King, Henry III., declared he could no longer support him, and in the spring of 1582, he was arrested by the tener of his huygenet, the Marchese di Montmorency, who was sent by the King to quell an uprising in Saintes. He was chanced to cross Master Bernard and to take up with him ingeniously. Before this day, however, Master Bernard had shaved away at his experiments, neglecting his work, meeting disappointments and reverses, until finally there was not even a shilling left in the house. His invention of a white enamel, at first only a step out of the darkness. This is his own story, his discovery of the white enamel, another misfortune befell me, causing me great annoyance; which, however, was a running jest, the palings which maintained the boundary of my garden. When the house was being burnt I had to burn the table and the floors of my house in order to cause the melting of the second enamel. I was in such agony as I can not express, for I was utterly exhausted and withered up, with my work and the heat of the furnaces; during more than one month my shirt had never been upon me, even those who sought to have me taken crying through the town, that I was burning the Boors, that I was made to lose my credit, and was thought to be mad for false money, and I went about crowning the earth like one ashamed; think that what Madame Palissy did for her in the hierarchy of our marveling esteem! Howbeit, I write of a hero and not of a hero; to give true blue book with the gods morning-glories, the anemone front-piece! Brave, unfinished Madame! Bernard; brave, unfinished Madame!

The nobility patronized him. He came a favorite of the Queen-Mother, Catherine di Medici, and was from the Massacre of St. Bartholomew’s Eve. He discoursed to the learned on that occasion in 1563, and respectfully listened to at a council, a large lecturn entrance and those days.

Hicks Big Trees Save Ten Years

(Continued on page 10)

"Hicks Big Trees Save Ten Years"

(Continued on page 10)
You’ll Want Flowers When The Boys Come Home

You’ll want the garden to speak its “welcome home” with brilliant blooms; from every corner in the house bright flowers should smile their greetings. Gladioli are superb for decorations, retaining their freshness for days, and every bloom opening to full beauty. My special collections will supply a choice assortment of varieties and colors.

Special Offer No. 1
42 Bulbs for $1, postpaid
- America, lavender-pink
- Baron Haile, violet-blue
- Brechinensis, scarlet
- Empress of India, purple-red
- Halley, salmon-pink
- Independence, orange-scarlet
- Mrs. F. King, salmon-pink

Special Offer No. 2
20 Bulbs for $1, postpaid
- Mrs. F. Pendleton
- Panama, pale pink
- Apollo, carnation
- Chicago White
- Farr's, crimson
- Hollandia, pink
- Niagara, cream-yellow
- Glory of Holland, white
- Willy Whitman, white
- Pink Progression

All bulbs true to color, securely packed and sent postpaid.

I have a plan whereby you can get twenty-five bulbs for almost nothing. Ask me.

My “Glad” Catalogue tries to convey to you some of the surprises in store for those who plant my Gladioli. Cultural directions furnished will help you to be successful with the bulbs. Send for the catalogue; or better still, order a collection for immediate or future delivery.

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in 70 Varieties and Many Sizes

These include the four ironclad natives:
- Concolor Fir
- Douglas Fir
- Hemlock
- White Pine

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E. H. Wilson, an authority on cone-bearing trees, says: “Either as a lawn tree, or for avenues, or for massing, the Douglas Fir is equally valuable and needs no commendation.”

Downing says of the Hemlock, “In almost all cases, it is extremely ornamental.” The White Pine, he says, is undoubtedly the most beautiful North American tree of the genus Pinea—24 species. It is beautiful in every stage of its growth from a seedling to a towering tree.

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Broad-Leafed Evergreens

Broad-leaved Evergreens are well-nigh indispensable in many locations. Some of the most popular are:
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- Mountain Laurel
- Rhododendron

Both narrow and broad-leaved Evergreens are fully described in the Rosedale Catalog. Also Roses, Fruit, Perennials and Deciduous Trees and Shrubs. Order our catalogues of the year. Write today.

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(SIXTH EDITION, ISSUE OF 1918)

The most complete and helpful book of hardy garden PERENNIALS, SHRUBS and TREES that I have ever issued.

Specialties for Early Spring Planting

New French Lilacs, Philadelphia and Deutzias
- a complete collection of Lemoine's new creations.

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- new cotoneasters, enkianthus, berberis, flowering cherries, cornelios, etc., for the border and rock garden.

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- rare specimens for formal gardens, lawn groups and rock garden plantings.

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- the most complete collection of herbaceous and tree peonies in the world.

Irises
- many novelties of my own raising (awarded the Panama-Pacific Gold Medal).

Perennials, Phloxes, Asters, Delphiniums, Chrysanthemums, etc., etc.

This book containing 112 pages of text, 30 full page illustrations (13 colored plates) is already in the hands of most well informed gardeners, but if you have not received it, or it has been mislaid, a copy will be sent to you promptly on request.

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HARDY ROSE BUSHES
- for their fragrance, beauty and vigor.
- Many new varieties are just opening for the first time—plant now.
- For the best selection—ORDER NOW.

TREES & SHRUBS

OLD-FASHION FLOWERS

RHODODENDRONS & EVERGREENS

Peonies

For the best selection—ORDER NOW.

RUTHERFORD, NEW JERSEY.
Questions Which Have Been Answered

By your Information Service. We always stand ready to help you with your own house and garden problems.

Inquiry—Could you help me to get rid of the moles, which are becoming so numerous that they eat the bulbs in my garden and spoil the turf near the house.

Answer—the mole problem is one of the most troublesome with which lawn owners have to contend. In spite of innumerable experiments with various devices made to find a real solution, I believe that about the only way to attain worth-while success is by persistent warfare against the pests by means of the standard traps which are sold in any hardware store. In addition to the place is of any size you should have at least half a dozen traps, and keep them all working all the time. A mole can usually be caught by digging them out as they work at extending their surface.

If you happen to have a good, keen terrier, such as a Scottie, fox or Irish, very likely he will pick up the trick of mole hunting. Of course, he will disfigure the lawn to some extent by his digging, but that will be worth it if he gets the moles. I have known several dogs which became very proficient in this work, rarely missing their quarry and never making a hole more than a few inches in diameter.

Lacking such a dog, a person with persistency, a light step and a handy spade, can destroy a good many moles in the course of a summer simply by avoiding the latter, and occasionally to where they are making their work (easily discernible by a slight movement of the soil surface as the mole moves it up in his advance into fresh ground), stamping down the burrow immediately behind the mole to prevent retreat, and unearthing him with a quick stroke of the spade. Once above ground, the mole will move so slowly that it will be an easy matter to dispose of him.

To the best of my knowledge, moles have no economic value—or at least, the damage they do far exceeds the benefit.

In conclusion, may I suggest that the extermination of moles, once an unhealthy habit, has become well established, is a long and tedious process that calls for unending watchfulness and patience. It is hard to do, however, although any skilling of vigilance will almost surely be followed in a short time by a reappearance of the pests from neighboring places.

In the case of July or August, the litter which is so valuable for the sake of future effect, will be almost certain to win out.

There is no need for discouragement. Your lawn is a natural home to a hardy breed of all resultant bare patches, and next summer should see a greatly improved lawn.

As a matter of fact, every well-kept lawn should be weeded as thoroughly and as frequently as the vegetable garden.

Weeds seem to have an economy of taking root where least expected. Sometimes they can be traced to the stable manure which has been brought for mulching, and for this reason many experts advise the use of liquid manure whenever it is necessary to enrich the soil.
Have Your Own Vegetable Garden

FOSSLER, FISKE, RAWSON CO.

The Faneuil Hall Square Seed Store, Boston, Mass.

OUR SEED ANNUAL WILL BE MAILED FREE AT ONCE. It is complete—and yet concise and to the point. Full of lifelike illustrations. We especially feature

VEGETABLE SEEDS—FARM SEEDS

Implements most useful in home gardening.

The best fertilizer to use.

The insecticides proper to use for the destruction of the various Insects.

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FOSSLER, FISKE, RAWSON CO.

BOSTON, MASS.

How to make your garden better

However successful your garden may have been in the past this is the year of all years when bigger crops are expected of every farmer and gardener.

Inccased production depends on thorough cultivation, and this can best be secured by the use of Planet Jr. garden tools. Their scientific construction, with various specialized attachments, enables you to cultivate with the thoroughness that produces strong, healthy, vitalized plants, which in turn yield bigger and better crops. Planet Jr. tools get these results quickly and with less labor because of their light draught and ease of operation. Use them, increase the joy and profit of gardening, and add to the nation’s food supply.

Planet Jr. GardenTools

No. 4 Planet Jr. Combined Hill and Drill Seeder: Wheel-Hoe, Cultivator and Plow is a special favorite, and there are more of them in use throughout the world than any other seeder made. Opens the furrow, sows all garden seeds (in hills or drills), covers, rolls down and marks the next row all at one operation. Hoes, plows and cultivates all through the season. A hand-machine that will pay for itself in time, labor and seed saved in a single season.

No. 12 Planet Jr. Double and Single Wheel-Hoe has hoes that are wonderful weed killers. The Plows open furrows, cover them, and hill growing crops. The Cultivator Teeth work deep or shallow. The Leaf Lifters save much time in late work when plants are large or leaves too low for ordinary work. Crops are straddled till 20 inches high, then the tool works between rows with one or two wheels.

72-page Catalog free

Illustrates Planet Jr. doing actual farm and garden work, and describes over 55 different tools, including: Seeders, Wheel-Hoes, Horse-Hoes, Harrows, Orchard-, Beet and Pivot-Wheel Riding Cultivators.

S. L. Allen & Co., Inc.

Box 1196-K, Philadelphia
Heating comfort depends on more than a good boiler and radiators.

The best of boilers cannot force steam through radiators choked up with water and air. The steam must circulate freely to give up its heat. The boiler, radiators, piping and the device for removing the air and water must bear the proper relation to each other. These facts hold as true for the factory and office building as for the home.

A knowledge of these facts is behind every recommendation of the Dunham Heating Service—a practical service that is at the command of all who desire maximum heating comfort per ton of coal. This Service gives a good boiler a chance to do its work by automatically freeing the radiators from air and water. It does this by properly designing the entire system and by placing on each radiator a Dunham Radiator Trap—a device that has been recommended by leading architects for fifteen years.

In a Dunhamized System the radiators are noiseless, leakless and as hot as you want them. The steam flows into the radiator through the Dunham Packless Radiator Valve which is installed at the top. You don't have to stoop to turn on the heat.

Inspection that guarantees continued satisfaction for every installation is another good feature of Dunham Heating Service. Write for all the interesting details.
Your Shrubbery Border Will Need This Hydrangea

(>Hydrangeas Annabelle Euphrosyne Grandiflora Alba)

Clusters of Cool Snowy Bloom

—It is called "許多 of snow"—a great English favorite, hardy in that distant latitude, when shrub flowers have gone and late blooms yet remain. Planted in the right places, this will make a delightful difference in the summer appearance of your home.

AN IDEAL SUBURBAN PLANT

There's in almost any soil. 50 each, $1.00 dozen. Free packing and delivery to the express stations.

Eight Hundred Acres. Established 1870.

"If it grows with the Nation"

Our Catalog and Representatives. 

AMERICAN NURSERY RUSHING, N.Y.

February, 1919

Tell the truth

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For more than 30 years McCray has been building refrigerators. During those years our constant aim has been to make refrigerators that satisfy; from the standpoint of health, convenience, durability, economy.

McCray Sanitary Refrigerators are quality Refrigerators used in America's best homes. The McCray Opal Glass Refrigerator, lined with snow white opal glass, nearly one-half inch thick—practically unbreakable—is the cleanest and most hygienic of refrigerators.

McCray cooling principals insure a constant circulation of cold, dry air through every compartment. Outside icing is a McCray feature—this keeps the iceman outside and eliminates "tracking up" the kitchen.

"Refrigerators for All Purposes" McCray Refrigerator Co.

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Agencies in Principal Cities

Write for New McCray Catalog

Gladly will we send you Catalog showing Opal Glass, White Enamel and Wood Inset Refrigerators.

No. 93 for Residence

No. 61 for Meat Markets

No. 71 for Groceries and Delicatessens

No. 31 for Hotels, Restaurants and Clubs

February, 1919

Everything Electrical for every room of the modern home

SHOPPING SERVICE

House & Garden, 19 W. 44th St., N.Y.

-the big things to attract

Charm and Comfort

THE BIGGEST THINGS TO AT TAIN IN WIE AND LITTLE HOMES

No other feature will add so much in beauty as casement windows; none so much convenience as CH casement adjusters.

Write today for the Casement Window Handbook. It's FREE to YOU

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It Positively Heats Any Room In Any Weather With the Wind in Any Direction

FIVE people, two of them prospective home owners, were having a social evening at the residence of one of our New York customers, who has a Kelsey Health Heated place in the country. The two prospective owners, eager about their contemplated home building, turned the talk towards heating systems. It was then, so our friend told us, that he spoke up and explained why it is that the Kelsey Health Heat will positively heat any room, in any weather, with the wind in any direction.

He even cited instances where radiator heat had been replaced by the Kelsey Health Heat.

He explained to them how it heated with freshly heated fresh air and how it mixed the air with just the right healthful amount of moisture.

He even went so far as to claim it will give more heat from the coal than other heats. All of them seemed surprised that the wind had no effect on the heating of any or all rooms.

 Afterwards he told us about the evening and said with much emphasis that we ought to make it plain in our advertising that the wind has absolutely no effect on the Kelsey.

So that's how this advertisement happened to be. Now let us explain to you why it heats any room in any weather, with the wind in any direction. And how it gives so much heat from so little coal.

Write us, or send for Saving Sense booklet.

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Let Us Send You England's Choicest Flowers For Your Peace Year Garden

WHERE you think of the return of peace and happiness, flowers at once become the most delightful of all symbols. So this peace year, plant Sutton's flower seeds in profusion. Grow flowers as never before. Have bright colorful blooms for the cloudy days. Choose ones of delicate hues for the sunny ones.

To be able in this way, to send messages of happiness to you over in America, makes this the most wonderful year of all our 112 years in business.

Our American agents will promptly send you a catalog. With 35c purchase of our choicest flowers and finest vegetables, your order will be filled direct from England. Send 35c for the catalog. With $1 purchase of seeds, the 35c will be promptly refunded.

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H. P. Winter & Co.,
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SUNLIGHT BUSH SMOKELESS FUEL

Your Hero Without the Smoke

Here is the news that every home wants to read — that every housewife wants to know — about the Sunlight Bush. It is the true-to-life substitute for the old-fashioned wood fires. It is the cleaner, safer, and more economical fuel for the home. It is the best friend of the garden and the flower bed. And it is the sunGuiding hand that makes your home a happy place.

Sunlight Double Glass Seed Co.,
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This new “Monroe” Book on refrigeration tells how.
Send for a copy today.

It explains why the average “ice-box” is so wasteful and endangers the family’s health. Tells how the “MONROE” cuts ice bills 50% or more, and stops food waste; how it affords perpetual protection from the dangers of half-spoilt, germ-infected food. An invaluable book that fully describes the many advantages of the celebrated “MONROE” refrigerator.

A handsome expertly built, lifetime refrigerator that will keep the food absolutely fresh and pure, with a saving of 50% or more on ice bills; will pay for itself many times over. Used in the very best homes throughout the country.

Famous for its snowy-white, one-piece food compartments of thick-thick genuine porcelain ware with full rounded corners. They are spotlessly clean, and stay clean. No joints, no crevices to harbor dirt, or decaying food.

Net Sold in Stores — Shipped Direct From Factory — Freight Prepaid — Monthly Payments if Desired

MONROE REFRIGERATOR CO.
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30 Days’ Home Trial

Whip-O-Will-O
the “home” furniture that combines grace, comfort and durability with moderate price

DEANE’S FRENCH RANGES

cost more than ordinary kitchen ranges because they are worth more. They cost less to maintain because they are constructed to insure uniform heating with minimum coal consumption. The saving in coal, alone, will pay for them. In addition they give highly satisfactory services under all reasonable conditions. Made in various sizes and combinations.

We also manufacture a complete line of kitchen accessories. Send for catalogue. No. 209—French range, in combination with Geo. Range and Jingles.

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Antique Hooked Rugs
Fabrics and yarns in the most beautiful and durable colors hooked then by hand. A rug of delight and lasting utility

Antique Furniture and Clocks

Crystal Chandeliers and Candelabras

Fine Old Crockery and Plate

Rare Old Mirrors

E. C. HOWE
392 Boylston Street
Boston, Massachusetts
Has Your Officer Hung Up His Coat?

"... And the very minute they were mustered out, the captain got married—
to me! If a home were a canteen I could plan it, but as it is, all I see is that I don't
want him to hang up his coat in anything the least like the old thirteen-roomed
black walnut mausoleum where they brought me up. ... Do please plan an
apartment for me!"

Of course the letter didn't stop there. It went on into details, financial and otherwise, that
enabled us to make a back round for the captain's coat, that began with a wee entrance
hall of much distinction, and progressed into a living room with walls of the loveliest faded rose's egg blue.
There were curtains bound in blue—curtains of glazed chintz with blue and rose peacocks
on a putty coloured ground. Which chintz was (let us whisper it) a most astounding bargain considering its design and colouring.
There was a sofa in blue damask, too, with rose taffeta cushions; there were alabaster lamps with rose chiffon shades and—

But we can't tell you about the whole apartment. It took five pages to describe it, with everything priced and samples enclosed. But the letter we got in return was worth it.

You mayn't be concerned with peacocks in your living room. It may be a lily pool, or an electrically equipped kitchen, or a super-Morphean sleeping porch, or a really productive vegetable garden that tantalizes your daydreams. House & Garden knows all the ex­perience—and it won't cost a cent. Have them bring you up. ... Do please plan an adventure in possession—and it won't cost a cent.

Country Life

Goes back to a peace basis with the February issue, and the editors announce a series of color manuals that will be guides to good taste in every­thing that pertains to the Country home.

In February INTERIOR DECORATION

A color manual that will be devoted largely to "After the War" problems, giving in detail a comprehensive plan for nation wide reconstruction of our useful Arts.*

In March GARDENS

The Garden Manual of COUNTRY LIFE is an institution—This year it will be of more than usual value, having as contributors some of the best known writers, among them Walter Pritchard Eaton, Louise E. Wilder and Francis Bolt-Wheeler. Hundreds of illustrations and eight full pages in color.

In April BUILDING

The ban on building has been lifted. This will be the first building Manual of COUNTRY LIFE in two years. All that is best in architecture, and all that is new in equipment, well illustrated, with superb color plates.

In May SUMMER FURNISHINGS

This is the season of the year when you are thinking of refurnishing the summer home. You will find the Summer Furnishing's Manual a practical guide. Hundreds of fine half-tone illustrations and at least eight full pages in color. This is only a brief glimpse at the color manuals in the forthcoming issues.

Each succeeding number will have a manual on a subject relating to the Country home, illustrated with not less than eight pages of color and hundreds of half tone plates. Each number of COUNTRY LIFE covers more than fifty subjects and you will find a subscrip­tion to be an investment that returns big dividends.

TWO DOLLAR VALUE FOR ONE DOLLAR

These four issues will cost you $2.00 on the newsstands, but to place COUNTRY LIFE in the homes of discriminating readers, we offer to send these four issues on receipt of the coupon and One Dollar, or if it is more convenient, send the coupon without remittance and we will bill you.

Doubleday, Page & Company, Publishers,
Garden City, N. Y.

Gentlemen: Enter my subscription for four issues of COUNTRY LIFE beginning with February. I enclose $1.00—special price. 

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Address

Free Information Coupon

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<tr>
<td>- Andirons</td>
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<tr>
<td>- Bell</td>
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<tr>
<td>- Table</td>
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<tr>
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<td>- Pots</td>
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<tr>
<td>- Tables</td>
<td>Baskets for work</td>
</tr>
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</table>

Address: Garden City, N. Y.

H&G 2-79

Name

City: H&G 2-79

Address