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VOGUE PATTERN COMPANY, INC.

19 West 44th Street
New York City
HERE is an issue to read and re-read and then lay away for reference, because it is mainly about collectors and for collectors. And as almost everybody collects something and quite a number of collectable topics are covered, this August Antique Collector's Number promises to be one of the bright magazine spots of your summer.

The ancient lineage of collectors is discussed in "Collectors of Yesterday," by Gardner Teall. It makes you one with Valpode, the De Medicis, Rubens, La Pompadour and all that host of interesting folk who have collected. Harrison Cady, the artist, writes of collecting ship models. He is an ardent collector of models and speaks from broad experience. Mrs. T. P. O'Connor tells the story of Irish glass. Who better could tell it than Mrs. T. P.? Jack Rosé, who has been visiting antique auctions these past ten years to his profit and enjoyment, tells the story of them in pictures and words. C. J. Charles, the eminent connoisseur and decorator, writes the history of the English room, which should interest both collectors and decorators. Then, just to make good measure, the Little Portfolio this time is filled with ancient instead of new rooms and is called The Little Portfolio of Old Interiors. Added to this are the views of a dining room in a Boston residence restored in the American Empire style, a highly successful piece of work by Little & Browne.

How to treat a bay window, a problem plenty of amateur decorators face, is explained on two pages of this August number. And there are also suggestions for the use of unusual antique pieces in the dining room—practical hints that can easily be carried out.

There are two houses—both shown with plans that help visualize the rooms. One is an English half-timbered residence by W. S. Phillips, the other is a little Dutch Colonial cottage by Aymar Embury II. Modern interiors are shown in the views of the Richard Bennet House in New York City.

Then there are the gardening sections of the issue. McCollom keeps you abreast of the month's work in the vegetable patch by his article, and among the flowers by the Gardener's Calendar, and you see one of the prize gardens of the West.

Those who would shop will find the page this month unusual. We are taking them by months—in July the bathroom, in August the nursery. Such an assortment of delectable fittings for the children's room! And might we also mention that Arthur Guiterman has written a poem on Collectors and what should be done with them? And that Frank J. Forster has designed two garages for this number? And that the kitchen article considers glassware for cooking—a really readable contribution to your kitchen lore?

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Our forefathers were practical men. They designed their houses with a view to getting the greatest possible living capacity from them. And in the evolution of their architecture they managed to produce styles that were not alone livable but beautiful. This Dutch Colonial reproduction illustrates the point. The hip roof creates a second story and its overhang a covered terrace. The overhang also makes a shadow—and shadows are necessary to the beauty of a façade. The door is set in, producing another shadow as well as a shelter. The solid, simple character of the stone harmonizes with the architecture, as is also evident in the other views of the house, shown on pages 14 and 15. Frank J. Forster, architect
EARLY SUMMER IN THE PEONY BORDER

The Growth from Simple Beginnings of a Planting where, Singly and Collectively, the Peony
More than Justifies Its Pseudonym of "The King of Flowers"

JOHN L. REA

Away off here in this part of the Champlain Valley, where the last low foothills of the Adirondacks have given place to the more or less level country stretching east and north toward the lake and the St. Lawrence, Spring seems always three weeks late in her coming. Peony buds rarely venture to open much before the second week of June. With us, each summer dates from that morning when *Umbellata rosea*, breaking the spell, unfurls those lovely violet-rose outer petals of hers, and with all the pomp and ceremony of some great court functionary performs her gracious task of announcing that the peony season is at hand.

The little "cut-leaved" variety, *Peonia tenuifolia*, and Grandmother's old crimson, have, to be sure, preceded *Umbellata* and have in their turn been brilliantly acknowledged and loved, the one more for Grandmother's sake than its own, perhaps, and the other for the dazzling blood-red color of its friendly little blooms, nestled in the feathery foliage. Their brief seasons were soon over, however, and they have discreetly shed their petals as if having no notion of trying conclusions with any representative of that glorious galaxy of beauties soon to burst upon the stage.

And now time drags never so slowly. The last irises are cut. All signs of the late pink and yellow cottage tulips are carefully taken away. The whole hundred and sixty-five feet of length, is a billowy mass of green. There are the glistening metallic green of the peony leaves, the gay green of irises blades, the soft fuzzy greens of foxgloves and larkspurs, the dainty green of the growing phloxes, the cold, stiff, forlorning lily stalks—the whole relieved by the dark color of young evergreens and the overhanging boughs of old apple trees. Then the miracle slowly but surely takes place, and my impatience becomes a wish that time might run a little more slowly now, and the next three weeks lengthen out into the duration of as many months.

The Opening of the Season

In normal season *Umbellata*, for some three days, has the border all to herself. But I know her solitary grandeur cannot last, and, as with a miser's gleam, I gently feel the great swaying buds on the four mammoth plants of *Festiva maxima* at *Umbellata's* right, I wonder, with just a touch of irony, if she in her pride sees them, too. Gradually all about *Umbellata*, buds are coming to the bursting point, and each plant in its regular, never-failing order of succession discloses its gorgeous wares.

At the height of the peony season, there always comes a time when, standing at the far end of this wonderful mass of color, made up literally of hundreds of great flowers ranging from the purest white through all sorts of cream and blush tints, light and deep pinks, glowing reds and crimsons, I marvel why ever garden isn't full of peonies at that hour. Pray, Reader, plant them in your garden, if you have not already done so. The original cost of the roots is not prohibitive. The price of a pair of shoes will start a collection, and, as far as I can see, no conjurer's art is needed to make them grow.

I shall never forget the morning when the scales fell from my own eyes. That, indeed, was a red-letter day. It so happened that I had an eleven o'clock appointment with a gentleman living in a suburban town. As it was a beautiful June morning and I had given up the whole forenoon to keeping the appointment, I took an unnecessarily early train out from the city and spent the intervening hour or two roaming about the residential streets. Somewhere that morning I chanced by a broad green lawn where perhaps two dozen peony plants were growing—set stiffly in a row, to be sure, but all in full bloom, truly in the pink of perfection. I very thoughtfully forgot the appointment, as I have since forgotten both the face and the name of the man I had gone out to see. The revelation and inspiration of that row of peonies, however, yet abides, and they, like Words-
worth’s daffodils, still flash upon the inward eye.

It was not until some two years later, when the family bought back Grandfather’s old home away here in the country and once more boasted a fixed habitation, that an opportunity came of seeing to it that my dream of planting peonies of my own came true. We took possession in November, and by the following June the last member of the family had set his face toward the north and had arrived, burning with enthusiasm to be about the improvement and rejuvenation of the old homestead. By August I found that I had very nearly come to bottom of my shallow purse and knew I could make only very limited fall plantings in the border I had persuaded them to leave room for at the end of the newly made lawn. Before starting back for the city and the winter’s work, however, I did put in some irises, tulips, and a dozen unnamed mixed peonies, bought from a general seed house.

Increasing the Collection

Encouraged by the good behavior of these nondescripts and the very presentable blooms some of them threw out the following June, I decided on a bolder venture. A copy of a peony specialist’s catalog was obtained, and a real beginning was made, that next fall, of what is turning out to be a never failing source of joy each June to the family, our friends, and all who pass by.

My collection now numbers over a hundred plants, all named varieties, with the exception of that first dozen. Having many other things besides peonies to buy, I would lay out only a few dollars at a time on that particular plant. There was a whole summer’s display to plan for, as well as one for the month of June. Consequently my list contains almost none of the more expensive sorts, which, after all, isn’t such a calamity, as expense never means greater merit necessarily, only rarity and, usually, comparatively recent introduction. Many of the older varieties have never been surpassed and have become so plentiful that they may be purchased for from forty or fifty cents a root up to a dollar and a half or two dollars. By ordering the so-called “collections” made up by the various peony growers, from stock of which they perhaps have a surplus or an unusually plentiful supply, one can have a dozen first class named sorts for three or four dollars. A root priced at from three to twenty-five dollars I call expensive. So far, although I am reserving a place for them, they are entirely lacking in my garden. Thanks to an honest grower’s advice, my collection though limited is well chosen and contains plants of the early, mid-season, and late flowering sorts.

Favorite Sorts

Every peony lover has favorites and is prone to list the twelve best, when, in reality, that there can be no such is amply proven by the fact that no two lists ever agree. I shall, then, not venture to say which is best. But I cannot pass on without naming a few I should sorely miss if they were gone from my border next June.

Festiva Maxima—the great white one decked with an occasional crimson splash. Montenar Jules Elie—a beautiful pink of enormous proportions. Marie Jaccouin—also called the Water Lily, which it resembles in form, but warmer in color. Felix Crouse—an unusually pure red, rich and deep. Couronne d’Or—a white developing a crown of carmine-splashed petals separated from the rest of the flower by a ring of golden stamens. Marie—a beautiful flattish bloom made up of an iridescent mixture of cream, blush, and ivory tints. Henri Muger—the latest blooming peony in my list, a great full flower like a deep pink rose in color and odor

Madame Emile Galli—But what’s the use! If I keep on, it will merely mean naming them all.

Keeping Records

The careful keeping of records of planting dates and flowering dates and notes of general behavior, though at the time somewhat irksome, in the end adds greatly to the interest and pleasure of gardening, whatever plants one may be growing. When peonies enter a garden scheme, this becomes almost a necessity and absolutely so if any measure of a collector’s interest should be aroused, for we are now dealing with distinct named varieties having individual histories and eccentricities. It is impossible to keep these records kept at the ready, but lists and descriptive lists to see if the plants are proving true to name, etc., and not become interested in peony history. I shall try to give a few of the more interesting legends and facts I have gathered in various excursions after information, but before going on I must sound a note of warning to any peony expert who may chance upon what I am writing. I am not a scientist, an historian, nor even a professional gardener, but I happen to love peonies and am impelled by a passion for the diffusion of beauty to assume the character of propagandist for the novice. Then, O Expert! if you find here a thought of your own I have cribbed, for the good of the cause let it pass more harmlessly and now let us turn to that old legend of the flower’s origin.

The Legend of Peon

There lived, so the story goes, in the mythical age of Greece, one physician, not only court physician amongst the gods, but apparently the forerunner of the whole tribe of that ilk. Now Peon on a day was called in by the god Pluto, who was a-bed of a wound he had received from a shaft hurled at him by mighty Hercules himself. This Peon was possessed of a plant having wonderful healing powers, a gift he had received from the goddess Leto. This the physician applied with marvelous effect to the wounds of the grateful Pluto. So far all went well, but soon the villain of the piece is aroused into action by green-eyed jealousy. For Euscelapia, the god of medicine and Leto’s own grandson, and what makes the devil hath the care, the one in whose school the physician had received his training, in a fit of envy compassed the death of good Peon. At this juncture Pluto interfered and showed his gratitude by changing Peon into the flower he had used in working the cure, and which ever afterward bore his name.

From that day almost, if not quite, to this, the peony has been always regarded as possessing marvelous healing powers. Some irrever-
ent mortal has suggested that the odor of the common red peony, *Paeonia officinalis*, is in itself enough to have given rise to the story of the physician. Be that as it may, time was when one swallowed the great black seeds at bed time to keep the nightmare away. An infusion of peony and sack drunk before and after the new moon was a sure preventive of all sorts of ill, while in the case of children, much the same ends were attained without the really needless expenditure of sack, by the simple treatment of tying a bit of dried peony root about the youngsters' neck on a string.

**An All-around Variety**

In time the plant came to have attributed to it other more occult powers than the scientific properties mentioned above. Our great-grandparents did wisely on more counts than one in seeing to it that a thifty "piney" plant flourished in the doorway, for aside from the hardiness, beauty and modest cultural demands of the plant, its very presence was sovereign against all enchantments. Let *Paeonia officinalis*, then, in all the varieties you can muster be included in your planting, not only for the sake of these old fables and beliefs that clustered around it, but because, as coming as it does in red, white, and pink, in both double and single forms, and flowering in May, several weeks before the great class of Chinese peonies, it lengthens the season by that much.

*Officinalis* is a native of southern Europe. In English and other European languages it has furnished the name for the whole family. It is, however, not to Leto but to the gods of the frozen north that our thanks are due for the fragrant June peonies of our modern gardens. For they are all direct lineal descendents of a wild Siberian plant known as *Paeonia albiflora*. According to travelers returning from that country, *albiflora* is to be found growing on bleak hillsides, where in winter the mercury would register sixty degrees below zero. Although its name would indicate a white flower, it really has, we are told, a much wider range of color in the wild state, for not only white but pink, crimson, and deep red flowered sorts are said to be found there. These flowers are single and fragrant.

**Peonies in the Far East**

In Siberia the Tartars used the roots as food, and this seems to have been the original source of this appeal to the Chinese, who have cultivated this peony from very early times. With the latter people, however, the decorative possibilities of the plant and the natural beauty and charm of the flowers brought it out of the kitchen garden centuries ago, when a definite attempt was made to increase the size and improve the quality of its blooms. Although considerable progress seems to have been made along these lines by the Chinese, these Siberian peonies apparently never came to be considered anything but second class with them, for they called these the "King's Ministers," while the title "King of Flowers" they reserved for their own native peony, *Paeonia Moutana*.

This is the great tree peony of the East, which grows into a shrubbery plant with woody stalks and attains a height of 5' or 6'. The flowers are very large and are said to show colors lacking in the herbaceous section of the family, particularly scarlets and pure reds. There are, also, white, blush, pink, maroon, and purplish flowered sorts. At last, a double yellow tree peony, so long the dream of the Chinese enthusiast has been attained, but in France. This, however, is a hybrid developed by Monsieur Jacques, understood, from *Paeonia lactea*, a small single yellow tree peony found growing in China.

The tree peony is only occasionally seen in American gardens owing mainly to rather unsatisfactory methods of propagating it. Experiments are being made, however, which appear to be hopeful, and in each year which comes we may expect a considerable interest seems to have been aroused, and various attempts, some successful, were made to import roots from the Orient. *Fragrans*, some times said to be the most fragrant peony cultivated in Europe, was imported about 1865 by Sir Joseph Banks, head of the Royal Botanical Gardens at Kew. I have never read whether Sir Joseph made any attempts to originate new forms or not. But between his time and this many wonderful new forms and color schemes have been produced by selecting and crossing the limited number of sorts originally imported from the East.

As one looks at the beautiful flowers and realizes that five or six years must elapse between seed sowing and first blooming time and that, when blooming time does come, only one seedling out of a hundred, perhaps, will prove worthy of records and heralds, and when one makes a mental calculation of how long it will take biennial divisions to obtain a stock sufficient to be of any account, one is not likely to rush into growing peony seedlings unless—well, it is distinctly a labor of love.

To have gone out some fine morning and have found a *Festiva maxima* just springing into being in one's own garden must have made the watching and the waiting well worth while indeed. Glory to the gardener who can win praise to whom we praise. Both glory and praise are due in my estimation to those patient men who have done the waiting and watching. I cannot go into detail here and tell how Monsieur Jacques, to the King's gardener, set about forming that pioneer collection. Nor can I even outline the work of the illustrious Frenchmen who (Continued on page 60)

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**Simplest of all is the single, closely resembling the type flower before horticulturists altered it**

**The bomb form of peony shows an extensive development of central petals replacing the stamens**

**At the left (below) is Festiva maxima and at the right M. Jules Elie. Both are desirable varieties**

**Crown is a well chosen name for this odd type with its encircling band disfiguring the petals**

**One 4-year-old plant of Agnes Mary Kelcey has borne as many as 150 blooms in a single season**

**From such simple beginnings as the type shown in the upper left corner of this page has been developed the complex rose form**

**Still another form is the Japanese, an open-petalled type with prominent petals**
The house is located on a slightly elevated plateau commanding a view of the distant Hackensack valley. This rear porch is enclosed, offering protection from the western storms, but is open in summer. The rich play of lights and shades in the dressed stone and the sweep of the roof to shelter the porch are among the interesting architectural features of this view.

An open Colonial fireplace is a feature of the living room. Aged chestnut beams support the ceiling. Windows are set in a deep recess. One end is used as a dining corner.

The rooms are arranged for free and informal living. Entrance is directly into the living room. The dining room has been eliminated, an end of the living room being used.
On the upper floor the bedrooms are spacious, with cross ventilation in each. Ample closet space is provided. A general bath is located with easy access to each chamber.
RURALOMANIA

You can always tell a man who is new to living in the country because almost invariably he is afflicted with Ruralomania, the disease commonly known as Commuter's Fever. This is a strange and uncharted malady. One can never be sure in what form it will manifest itself. It begins with great virulence, accompanied by excessive enthusiasms and continues on until the disease burns itself out, sometimes taking several years. There are many cases on record of the afflicted never recovering at all. Thus far no treatment has been discovered which will successfully combat its ravages; you have to let it run its course like chicken pox and measles. It is apt to recur, without warning or any apparent reason, especially in the spring and fall months.

The most incessant conversation with a sufferer from Ruralomania is sufficient to give it to a hitherto healthy person, for it is a highly contagious disease.

The first manifestations of the malady can be observed when a man takes a house in the country. He immediately breaks out into a rash of queer ways. He buys a guest book. He sits up half the night trying to choose a name for the place, and deliberately and without complaint he makes his person an express wagon for the delivery of idiosyncratic bundles. These bundles may contain a lawn mower, ten times more watermelon seed than he can use, a monkey wrench, a length of electric wire, or a pound of some sort of synthetic butter purchasable only in city shops.

The first evidence of his recovery is shown when he ceases bringing home bundles. The guest book and the property name are also sensitive indexes to his return to normal condition—he is on the high road to health when he素食 when he lowers his fence a foot, paints his house a different color, and stamps on his writing paper. His recovery is almost complete when he ceases having guests write their names and a funny verse in the guest book. This is simultaneous with the period when he ceases having guests.

The average human being who suffers from a disease does not care to talk about it, but the afflicted with Ruralomania apparently have no such qualms. They discuss it blantly, without shame, and without end.

There is my friend S——, a nice fellow, kindly disposed, optimistic, home-loving, hard-working and apparently sane. Meet him on the street and he'll back you up against a wall and begin talking about the potatoes he is going to have this year. Perhaps you don't care for potatoes. That makes no difference, he insists on talking about them. Try to side-track him by mentioning drain pipes, and he'll assure you that in his house in the country he has the best system of plumbing known. Try to coax him away with a drink, and he'll come closer and whisper in your ear the complete liquid contents of his cellar, bottle by bottle. Then to top it all, he'll tell you that you'll never know what living is until you live in the country.

Or there is L——, Now L——, is old enough to resist such little of 'Colonial shack for the best apartment on Riverside Drive.

Most men who have Commuter's Fever spend a good part of their time finding excuses for their manner of living to tell their city friends. They are like men who drink for ulterior purposes only. They rarely come out frankly and say that they live in the country because they like it. They usually pass the blame to some one else—the children are better for the country air, or the wife insists on fresh vegetables, or the rents are cheaper, or one can drive a Ford without having to apologize. When you look them square in the eye and ask if they really enjoy getting up with the chickens, snatching a catch-asth-can breakfast and doing a daily sprint for the train, why, bless you, they'll blandly reply that they do enjoy these things!

Now something ought to be done about this, and I venture to make these suggestions. They are based on long observations of hundreds of cases, both mild and virulent Ruralomania.

So soon as a man registers a rising enthusiasm of Commuter's Fever, he should spend a night in town. Let him go to the theatre or eat at a restaurant with the boys, and sleep in a room where he will hear the rattle of trucks and the shouts of revelers coming home from orgies of 2.75 p.c. beer. This will keep him awake and give him a chance to think. Once he starts to think he'll agree that there is something piquant, picturesque and fascinating about life in the city.

Women are much more honest about Commuter's Fever than men. That is because the wife has not time to suffer her own fever, but suffers her husband's besides. Also, women recover much more quickly than men, especially if they have small children, no servants and the local grocery carries a poor stock. Sooner or later the female of the species gets the idea—and she is usually right—that she's had about enough of this nurse, maid, cook, laundress and poor food existence, and begins to long for the bright lights.

The same treatment should be given the wife of the commuter as is administered to him. She should have a day in town at least once in two weeks. She should get some one to watch the children and cook their meals. Then she should dress up in her best clothes, go to the city, rush from one department store to another, buy a lot of things that she can return as soon as they are delivered, treat herself and a friend to a luncheon in a restaurant where she will enjoy being seen, repeat the morning shopping, and then insist on her husband taking her to an expensive dinner and providing orchestra seats afterward. If she does that once a fortnight, or even once a month, she will never really suffer from Ruralomania.

It is a solemn fact—one can get too much of the country. One can permit himself to become so involved in his garden or his house that they enslave him. There is no use advising such a man to plant a smaller garden, or telling such a woman to take the house work easily. They won't, because human nature is not built that way.

The country has its own bondage—the bondage of fresh air and night calm and the sweet scent of flowers. One who has known these things can never rest content without them. A house has its bondage also—it imposes not alone responsibilities that make you slave for it, but your very affection for that home—and a God-sent affection it is—will make you unhappy unless you are slaving for it.

These things are beautiful and true and lasting, but one should seek the refreshment of occasional release from them. To be sure, this will be like a school boy playing "hookey"—it will cause a sense of guilt, but nothing is more stimulating once in a while than that.

The cure for Commuter's Fever, therefore, is occasional town. It should be administered in unexpected doses when given to women—for they like to be surprised. Men should take it regularly.

THE RETURN

I thrilled at sunsets on the painted desert,
At rocky gorges where the torrent leaps.
I gloried in the purple swirl of shore-line,
Bold cliff-heads where the raging ocean sweeps.
But when I turned and sought the tender home-land,
A sweeter, rarer ecstasy was born.
At stars above a sleeping meadow,
At winds across a field of tasseled corn.

—Rose Henderson
During the war the old idea of home was revived. It ceased being the sort of place where you can go when you can't go anywhere else and once more was the place where men would rather be than anywhere else. Home didn't mean a palace in a park but a cottage so covered with roses that you couldn't see the house.

To millions home just meant that—a small house, a low-lying heaven of comfortable rooms and cheery hearths, with flowers growing around the grounds. All of which thoughts are crowding out the fact that this picture shows a view of "Inellam," home of Mrs. Walter Douglas, at Montecito, Santa Barbara, Cal.

THE REVIVED IDEA OF HOME
COLLECTING ANTIQUES of PERSIA and INDIA

The Wide Range of Ceramic Work, Rugs, Brasses, and Weaving Characteristic of These Countries

GARDNER TEALL

Once upon a time an old gentleman moved into the house across the street. Whence he came no one knew, no one ever came to know. His name was Kyttyle,—Major Kyttyle. As midsummer marked his advent, he probably felt properly attired, when he appeared on the lawn that first day to survey his new domain, in a basket-shaped hat of straw and suit of an East India looking stuff. Major Kyttyle's face was seamed and bronzed. I imagine his hair would have been as white as the snows of Dhawlagiri had it not been as extinct as the Hippuritidae, revealing a shining pink dome as reflecting as the pool of Anuradhapura at sunset, visible as now and then he would lift his hat to mop off his brow.

Major Kyttyle's installation was followed by the arrival of countless foreign-looking trunks and boxes and the neighborhood naturally wondered what on earth the major had in them. Mrs. Minch was of the opinion that a lone man could have no use for such a lot of truck. Mrs. Bittles ventured the opinion that Major Kyttyle might not be so "lone" after all; he might have a family and it might arrive later. "Families" usually did. Mrs. Minch only sniffed. "I can tell a bachelor anywhere," she declared with conviction. And she could.

However, although no family came upon the scene, a whole menagerie arrived, one by one, from distant parts to keep the major company and to scandalize the town. There was a pet monkey, a poll parrot, a Persian cat, and a globe of diaphanous-tailed goldfish the like of which had never been dreamed of thereabouts and which quite put to rout the two gilded minnows owned by the Pickhams, which till then had been the only exotics in the district and had lent a certain distinction to the Pickhams to which, socially, their breeding did not entitle them.

As time went on Major Kyttyle brought to him a few congenial spirits and yet the little group really found out nothing about the major's past beyond the fact that he had lived in the Far East for years. Why he had come to America no one knew. Why he had settled in our uneventful valley no one could guess.

In fact, deliberately to choose the spot was thought to be an indication of mental weakness. But if there is anything that the major was not, that thing is mentally weak. No one else could have had the will-power and ingenuity to evade the life-history disclosures sought by the Minches and others who came to "know" the major as successfully as did this gentleman of mystery.
Notwithstanding Mrs. Minch’s earlier disapproval of the number of trunks and boxes which the “lone man” appeared to have accumulated, she came in time to revise her opinion when it was discovered that though decent, the major’s wardrobe had not compelled his luggage, whereas wonderful objects of Oriental art at once made it clear that the trunks and boxes had been put to a very excellent and approved good use when their unpacking found the major’s house adorned with treasures in the way of pottery, brasses, rugs, damascened arms, Persian miniatures, Indian enamels, gem-encrusted jades and what not.

Frankly, Major Kyttyle might have been as miserable with his treasures as was Midas with his enchantment had it not been that some of his neighbors were persons of culture and themselves not only appreciative of art but versed in some of its branches. Otherwise the major would have had to depend on whist, which, by the way, he played poorly and to which he was devoted.

As for the menagerie, it served to bring out the fact that the major adored children. His yard was always full of them after school let out. At first those fond mothers who could not be persuaded that the major’s several East Indian servants were not one and the same with the tribe of the son of Hagar, were much distressed, but when these did not steal forth like pied pipers, they concluded that perhaps they were n’t gypsies after all.

Meeting the Orient

Good old Major Kyttyle, how grateful I am that, mysterious though you were, you permitted me to browse for hours among the curious and beautiful things of the Orient that appealed to my child-fancy! And the marvellous tales you would tell us of their history! How patient you were with our eager queries! You should have been attached to some great museum to interpret its hoardings to the soul of the people.

It was in your house, in the house of the stranger that had come among us, that I formed some knowledge of the arts of India and of Persia, a knowledge that made some of the beautiful things which had found their way from the Far East into my own home greater joys to behold than ever before.

I suppose I might have taken down one of the heavy volumes of that vast encyclopedia which so formidably thwarted youth’s enterprise though advertised to foster it, and have read therein much of what was told me in less pedantic and less academic style by the major.

If I have seemed to linger beyond the limits of a preface it is not that I started out to write a eulogy of Major Kyttyle, but rather that in what I am saying I hope there can be found some hint of the truest sort of collecting, the noblest sort of a collector,—one who uses his collection as a preacher uses his text, happily discoursing to attentive ears and not shutting himself up with his treasures, like a medieval monk of old with book in cell.

The good major has gone to his rest long since. We had supposed him out of the land of India, not only because we had gleaned from his stories that he had spent long years in service there, but also because of his attachment for the arts of India, which he seemed to hold above those of Persia. But when his grave was marked, the granite shaft provided in his will as a last luxury bore simply this legend, “Kyttyle of Khorassan.”

Mrs. Minch was jubilant. “What did I tell you? A Persian! One never knows what with these mysterious people.”

Western Interest in Eastern Art

It is only within the last half dozen years that the arts of India and Persia have attracted much attention with Americans in general. Happily we are out of that (Continued on page 50)
One end of the house terminates in a pergola-roofed porch.

The architecture follows the lines of a New England farmhouse.

**A Small House for Three**

Upstairs, there are, in addition to the master's suite of bedroom and dressing alcove, two chambers and a bath. It is a house designed for a family of three.

The downstairs plan shows a house-depth hall and wide living room, with good-sized dining room and kitchen, after the Colonial plan. Harry W. Knowlton, architect.
WHEN the dream of the prospective home-owner takes final shape, his enthusiasm is but natural. But many a house that is never finished, though the spirit that pervades it be perfection itself.

Planning, building and framing a home may be likened to creating, in a small way, a new heaven and a new earth. Especially is this the case with respect to the garden, the magic circle about the home. Many an owner who has spared no expense on the house itself snaps the bands of his pocketbook at the mere mention of beautifying the lot; yet the setting should be worthy of the jewel. He is not stingy; he is simply unaware of the latent possibilities with which his plot of ground is endowed. In the initial outlay, we may only pay a larger dividend than that derivable from a like amount venturized commercially. It is not so much a matter of art as of intelligent and well-directed effort.

Three problems are presented in this article, which in each case represent actual conditions.

The ideal manner of procedure is to plan the house and grounds simultaneously. But the usual way is to purchase a lot, build a house on it and let the grounds take care of themselves. Here let me emphasize the importance of thorough soil preparation: Remove all gravelly subsoil to a depth of 8" for grass, 18" for shrubs, and 2' for flowers. Indeed, the entire area should be prepared rather than holes dug by each individual plant—likewise with good loam which is incorporated one-fourth its bulk of well-rotted manure. It is a waste of money and effort to put plants into poorly prepared soil.

The back fence is constructed of 6' by 6' posts strung with wire, and with a board along the bottom. It is entirely screened by vines. In front of it are a number of Lombardy poplars which help to secure privacy until such time as the shrubs attain the height of the fence.

For these shrubs, in the spring, there is the vivid yellow foliage of Forsythia, flowering cherry and crab, choice hybrid lilacs, deutzia and peonies, fragrant and lovely orange and lemon lily. In summer, roses, tall white daises, a maple for shade, and a plum tree for fruit. In the train of autumn come the snowberry, high bush cranberry, scarlet thorn, and red hips of the Japanese rose. There is also the vivid red foliage of Japanese barberry, sumac and Virginia creeper; the rich bronze of Viburnum tomentosum, and the white flowering mass of Clematis paniculata. With winter come the fruits of the barberry and thorn, the orange-scarlet of the bittersweet, and the green of the evergreen. The latter also relieves the barrenness of the north side of the house.

Here a hedge of unclipped Regal's privet separates the driveway from the adjoining lot.

The Front Planting

The front of the house looks particularly well in winter. Here are some arborvitaes, and an edging of prostate juniper. Against this green background in spring, the sound of the crossanths, the forsythia and daffodils, with a few porcelain blue hyacinths, look radiant.

### PLANTING LIST FOR PLAN No.1

<table>
<thead>
<tr>
<th>Evergreens</th>
<th>Shrubs</th>
<th>Vines</th>
</tr>
</thead>
</table>

**BULBS (Spring)**

| 23. Crocus, McMillan's crocus | 24. Tulip, Red tulip | 25. Iris, Yellow iris, Iris, Yellow iris |
| 25. Tulip, Red tulip | 26. Iris, Yellow iris, Iris, Yellow iris | 27. Iris, Yellow iris, Iris, Yellow iris |
| 27. Iris, Yellow iris, Iris, Yellow iris | 28. Tulip, Red tulip | 29. Tulip, Red tulip |

**PERENNIALS (Summer)**

| 32. Solidago canadensis, Goldenrod | 33. Asclepias syriaca, Milkweed | 34. Ageratum houstonianum, Ageratum houstonianum |

**ROSES (Summer)**

| 41. Rosa, Climbing rose | 42. Rosa, Climbing rose | 43. Rosa, Climbing rose |
| 43. Rosa, Climbing rose | 44. Rosa, Climbing rose | 45. Rosa, Climbing rose |
| 45. Rosa, Climbing rose | 46. Rosa, Climbing rose | 47. Rosa, Climbing rose |
| 47. Rosa, Climbing rose | 48. Rosa, Climbing rose | 49. Rosa, Climbing rose |
| 49. Rosa, Climbing rose | 50. Rosa, Climbing rose | 51. Rosa, Climbing rose |

(Continued on page 56)
The planting for No. 3 comes between $172 and $365. The design as a whole is architectural in effect, yet not oppressively formal.

crete, or one of the better type of white wood garden seats arched with an arbor of wrought iron and netting. The garden is joined to the house by a duplexed overhanging branches of privet. Since the living room windows are so far above, there can be no entrance from the house on the main axis, but a flight of stairs from the main floor leads down to a garden door.

Within the garden, a walk separates the beds from the hedge, planned thus for the purely utilitarian purpose of keeping its roots from robbing the flowers. Like the pictured Elizabeth gardens, the beds should be a mass of color from earliest spring until late fall.

In spring the hemlock, red maple blooms, tending green of the larch, misty yellow of the spice bush, scarlet Japanese quince and snowy amelanchier outside the hedge, bid a fair morning to the narcissus, early tulips, grape hyacinths and arabis within.

Shrubs and Flowers

The procession never halts. Presently come white lilacs, flowering crab, wisteria, the whole splashed by the delicate tints of the Darwin tulips. Here are iris, columbine, lilac-blue Phlox divaricata; Sweet William, foxglove and peonies; heliopsis and light blue asters and last the snowy yellow chrysanthemums.

Across the front of the house dwarf evergreens and vines are used sparingly, because, owing to the low foundation, too much planting would ruin the effect. The lawn in front is framed by an apple tree, two specimens of Cercis canadensis, a fringe, spirea, forsythia and barberry.

Two buckthorns meet over the ser-
vice walk, and a tall hedge of unclipped privet successfully conceals the drying yard at the side. Back of that is a small enclosed lawn where fruit trees flourish. Here is an excellent spot for the red Oriental poppy.

White roses and grapes cover the fence. The high corners of the house next the garage are supported by masses of high bush cranberry and flowering currant; while clinging vines like schizophragma, euphorbias and Boston ivy are sparingly used on the house. Over the hooded seat is a turquoise berry, whose glossy fruit of lapis-lazuli and grape-like leaves convey the effect of a jewelled canopy flashing in the sun.

In No. 2 the plants come to $188.55, divided thus: Evergreens, $18.50; trees, $9.95; deciduous shrubs, $48.75; vines, $19.40; bulbs, $18.25; perennials, $73.70.

The Third Plan

Plan No. 3 is a decidedly architectural design, yet not oppressively formal. Unlike the first example illustrated, the house was carefully planned in relation to the lot—the object being to secure from the ground the maximum of utility and beauty.

Next the side walk is a low hedge of barberry. The street trees are elm. Pink Hawthorns arch the entrance walk—exquisitely constructed of brick laid in sand. The low house foundations and front lawn area are planted with snow-berrries, karlina, and Spirea Van Houwtei, dwarf Philippine and Japanese yew, all of which are small in scale and fine in texture. A few lemon lilies lend a note of color.

The main entrance is at the back, where French doors open from the living room onto a brick terrace. This looks over a turf panel faced with flowers and shrubs. These having the effect of a large garden, but one that calls for comparatively small outlay for plants, and subsequent upkeep.

At the end are beeches, hemlocks and Japanese tree lilacs; while at the sides are straight lines of honeysuckle and Spirea Van Houwtei, chosen for their large effect. In spring, therefore, the snowy white panel bush and fothergilla; in June, euphorbias, with its pink foliage in

(Continued on page 54)

PLANTING LIST FOR PLAN No. 2

PERENNIALS (Spring)
43. Ardahia alpina, white rock crev. 49 plants, 10' apart.
44. Alpinia canadensis, Golden Self. Vivid yellow for accents. 4 plants.
45. Iris pallida, large porcelain blue tri. 40 plants, 10' apart.
46. Dianthus plumarius, hay-scented form. Sun or shade. 18 plants, 12' apart.
47. Aquilegia chrysantha, hybrid columbine. Pink and rose. 24 plants, 12' apart.
48. Philémum viviparum, wild Swirl William. Large, fringed, blue-blue. 24 plants, 12' apart.

PERENNIALS (Summer)
49. Helichrysum elegans, equal balls. Small reddish orange, brown, yellow red, orange, yellow yellow, summer orange. 15 plants, 12' apart.
50. Digitalis planiflora, foxgloves. Mixed crimson pink and purple. 49 plants, 12' apart.
51. Dianthus barbatus, white Sweet William. Take up after blooming and plant with perennials. 18 plants, 8' apart.
52. Paeonia, vast range; poppy. Double rose, creamy center; 4 specimens plants.
53. Papaver orientale, red Oriental poppy. 32 plants, 12' apart.
54. Euphorbia marginata, mini flowers, gray leaves, garden plant for edging. 15 plants, 12' apart.
55. Delphinium hybrids, larkspur. 32 plants, 18' apart.
56. Strophanthus Missouriensis, Missouri primrose. Large solitary yellow flowers useful as accents. 5 plants, 18' apart.
57. Funkia lanepatella, lavender day lily. Late blooms in September. 15 plants, 12' apart.
58. Phlox variata, selection, 15' apart. (A) Jeanne d'Arc, pale purple. 48 plants; (B) R. P. Strevens, vivid coral red. 24 plants; (C) F. B. van Loo, large white. 14 plants.

PERENNIALS (Autumn)
59. Helianthus tuberosus, yellow sunflower. 12 plants, 12' apart.
60. Ageratina altissima, blue Mexican blue. Large masses perennial blue flowers. 49 plants, 12' apart.
61. Euphorbia stenophylla, vivid yellow, evergreen. 46 plants, 12' apart.
THE COTTAGES AND HOUSES OF FRENCH CANADA

Their Architecture and Native Peculiarities

RAMSAY TRAQUAIR, A. R. I. S. A.
Professor of Architecture, McGill University

SCATTERED through the Island of Montreal from St. Anne to Bout de l’Isle, all down the shores of the St. Lawrence to St. Anne de Beauvire, stand the broad-roofed stone cottages of the Quebec habitants. Clustered in places into little villages, centering in the presbytery and the church with its slender, needle-like spire, scoured along the sides of the highway, they mark everywhere the older settlements and have a character of simple, homely comfort which we will seek in vain elsewhere in Canada. These are no temporary shells, thrown up to be abandoned within a few years; they are the ancestral homes of a people deeply attached to their land.

Colonial Simplicity

The early French settlers of "New France" were a simple folk. Even the wealthiest of them do not seem to have brought much from the motherland, though here and there an old piece of furniture still survives. But only the simplest methods of building were transferred from France to the St. Lawrence. Unlike the settlers of New England, who brought with them from the south of England a tradition of wood framing, lined with clapboarding and roofed with shingles, the Normandy peasants were accustomed to stone houses, with parapetted gables and steep roofs, often spreading at the eaves with a strong bell-cast. There is indeed wood building in the North of France, but so little did it affect the building of Quebec, that when the French settlers did use the abundant logs of Canada they copied the forms of stone building in them and their log houses are architecturally of stone form.

The settlers brought with them no stylistic or ornamental architecture. The date of the early settlements corresponds to the early classic Renaissance of France, but the vernacular was still Gothic. Excepting in the churches there are but few classic moldings, indeed few moldings of any kind. In the houses a simple basis of medieval construction is modified by the needs of the climate, with its alternations of winter snow and summer heat.

Dates of Establishment

Few records are available as to when most of these houses were built. The type seems to have been fully established by the end of the 17th Century, for there are houses of the kind in Montreal of about 1695, and the Chateau de Ramezay, built in 1703, is a fully developed example of the cottage type on a large scale. The tradition seems to have lasted until about 1830 when it was submerged by the wave of commercial prosperity. We may take it that most of our examples were built towards the second half of the 18th and the beginning of the 19th Centuries.

Early drawings of the City of Quebec show us that the town houses of the mid-18th Century were of two or three stories, with plain square windows, steep roofs and corbelled gables with high parapets separating each from its neighbor. The chimneys were large, often double, and set in the gable walls. The roof is always parallel to the street. Under the French regime the gable end to the street, with its accompanying privacy of side entrance, seems to have been a privilege, and the right "d’avoir pignon sur rue" was allowed only to a few. To this day even the village house stands front to the road.

The French law of inheritance, which required an equal division of all property, had one curious result. It led to the division of
the farms into long narrow strips, each with its little frontage to the road and the river. On each of these a house might be built, and so in places the highroad is lined with houses, fairly close together and each with its long strip behind it.

The Country Cottage

The typical cottage of the country roads and villages seems to have been developed from the plain, solid houses of the city. It is an oblong building, usually without breaks or projections, with a steep roof and a parapeted gable at each end. The walls are a story and a half high, from 2' to 3' thick, built of good irregular rubble masonry with larger squared stones at the angles only. The masonry is almost smothered in mortar, and the walls are often whitewashed.

The door is usually about the center, with the windows more or less symmetrical on each side. These arcasements opening inwards in the true French manner, for the English casement, opening out, is not used. The frames are set close to the outer face of the wall and are finished with a wooden surround on the face. This is sometimes quite delicately molded, more often plain, with a flat gabled form at the top. The old windows are divided into small square panes by wooden glazing bars. Leaded glazing must have been used in some of the oldest houses, for the well known drawing of Champlain's "habitation" shows diamond panes in the windows, but the houses, as we have them now, all have wooden window bars.

Shutters and Galleries

Large buildings have slatted shutters hinged on the outside and folding back against the walls, where they are held by little "S" catches. If the windows are large, the shutters are in four leaves, so that either the upper or the lower part can be left open for light. Painted the usual green, and folded back on each side of the windows, these shutters give an unmistakably French quality to the building. In the cottages they are usually omitted, and single windows are the rule in their stead.

Very often the main floor is raised some 4' above the ground and entered from a gallery extending along the front of the house. A cellar for food and stores was necessary in the farmhouses and could be obtained in this way, whilst the gallery is sufficiently high to rise above the winter snow level and provide a walk in front of the house when walking elsewhere was difficult.

Inside the House

Entering the house we find ourselves at once in the large room, the full width of the house and lighted by windows in both sides. At the end is the great fireplace with its iron crane; the walls are plastered direct on the stone, or, if it is a more elaborate house, they and the ceiling are lined with broad planks whose joints are covered by a neat molded fillet. The stair rises rather irregularly in a corner and climbs up to the single big attic above. A second room, or two rooms separated by a central partition, occupy the other end of the house, but the planning of the cottages is very rudimentary.

The larger houses are often very broad—the Chateau de Ramezay is some 50' from front to back—and in these houses a central longitudinal wall divides the front from the back rooms. There will then be two fireplaces in the gable, which show on the outside in the double chimney with its connecting parapet.

The floors are of heavy squared logs often laid close together and boarded over. An effort towards fireproofing seems to have been made in the Chateau de Ramezay, where the basement is vaulted and the first floor covered with stone paving laid over the wooden beams.

Roofs and Eaves

Roofs are steep, 40° or even more, and usually end in a chimneyed gable at each end. Quite a number, however, have hipped roofs with a central chimney. The gambrel roof which is so common in the villages is apparently a later introduction, but some of the old barns have hipped gambrels.

In gabled houses the deep eaves are

(Continued on page 52)
A house for a man with a quaint slant on life—that's what it is. The architecture is hybrid, a mixture of Dutch and Salem Colonial developed in stucco on the first floor, clapboard above and a cut-in red shingled roof. Two big chimney stacks give the ensemble a solid dignity. The overhang of the second story, the windows and the entrances make it an unusual design.

Across the front is the living room with an entrance at this corner. Behind that runs a glassed-in gallery facing the garden. A study or library, with a fireplace, occupies an ell. On this side the kitchen, pantry and dining room fill the extension.

Upstairs we have a master's room with a fireplace, a second chamber and a maid's room in proximity to the nursery. One bath suffices. A quaint little hall with a pointed ceiling connects the rooms. Closet space is ample. All rooms are well lighted and ventilated.

A HOUSE & GARDEN
COUNTRY HOUSE

Designed, Furnished and Pictured by
LEWIS E. MACOMBER
In the living room, balancing the door to the right is a writing corner, lighted by a circular window. The furniture costs as follows: 6' long couch with three loose cushions and covered, $170; couch table 6' long, 28" wide, 29½" high, in pine or walnut antiqued, $100; wing chair in bay window, $45; stool, $27; chair at desk, $18; comb back chair by fire, $45; small circular table, 28" high, $45; painted pine chest, 40" long, 38" high, 20" deep, $150.

One corner of the dining room is filled with a built-in cabinet, the other side a settle. The woodwork is simple and painted white. Dutch tiles are used around the fire opening. The furniture costs are: Dutch slat-back chairs, walnut or painted, with rush seats, $40 each; draw-top table, 40" wide, 8' long extended, $310; English hutch, used for a serving table, 40" long, 41" high, $100. To left and right are details of the entrance and the bird house.
PERIOD STYLES in OLD and NEW DESKS

Their Placing and Part in the Composition of the Room—Identifying the Types

H. H. BRIDGES

As early as the 16th Century, desks were considered of enough importance to attract the attention of master craftsmen. Their work, in turn, attracted the patronage of royalty, who, realizing the importance of the desk as a work of art, placed them in their most notable rooms.

We have grown to feel the same admiration for this once neglected piece, especially during the last few years, for we realize that it has a distinct rôle to play in the composition of a decorative scheme, where period furniture is used.

When our country was young, few old desks were to be found among the scanty furniture. Our Colonial forebears could not bring over many of their belongings in the diminutive ships. One of the earliest that came to our shores was brought in the Mayflower, owned by no less a personage than John Alden. It was not a large desk, standing only 2 1/2' high and known as a bureau desk. This has never been out of the family and is treasured in the home of one of his descendants, and is in as good condition as when it was first brought here.

Another interesting example is the desk once owned by General Israel Putnam of Revolutionary fame. On it he wrote many of his war letters. It is a fine example of the ball and claw feet type, showing rising sun ornamentation on the drawers. In the old Stark Mansion at Dunbarton, New Hampshire, is another that was originally owned by Robert Morris, the “financier of the Revolution.” It was inherited by the present owner, who is a direct descendant. These are only a few of the desks still to be found in homes over the country, with which history has been intimately connected.

In their construction the best woods only were used—usually mahogany and walnut, although sometimes white wood veneered was chosen. Desks of this period should be used in rooms where the furniture is Colonial in type, as they harmonize with that style.

Should you by chance have inherited an old mahogany desk, remember in determining its make that if it was in your family’s possession before the Revolution it was in all probability an imported one, for furniture was not designed to any extent in our

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Early Georgian feeling is found in this secretary in a New York apartment

From New England comes this type of early American desk with slant top

The red lacquer of this old desk has been repeated in the mirror frame above
country until after then. The master craftsmen gave to their own special work distinguishing marks that are helpful for identification. Chippendale leaned to table desks, and secretarys, which have glass doors. Many were exquisite in their workmanship, showing classic hand-carving on the feet and fluted columns. Hepplewhite preferred a heavier style and more severe, while Sheraton created, among other pieces, tambour tables to be used by both ladies and gentlemen. Many of his pieces were finished with plain legs, while others were twisted.

Classifying Desks

In classifying these desks they should be divided into three groups: antiques, reproductions and machine-made pieces. The last were never carved and followed such similar subjects that Ruskin, during his day, condemned them as unfit for use in any up-to-date room. For a time they went out of fashion, but today with the introduction of skilled labor, men who have studied the art for years have caught the spirit and with a perfect understanding of the type desired, are producing satisfactory pieces.

We are particularly fortunate in being able to control master craftsmen, who have come from Spain, Italy and even Japan, attracted to our country by our superior work. It is the mobilization of experts, such as these, that has led to such wonderful productions.

William and Mary desks are in favor at the present time. They prove satisfactory on account of their being able to fit into small places. The mahogany desk in Queen Anne's style also is fashionable for it is particularly congenial in a Colonial room.

For Men and Women

The man of the house demands for his library something in harmony with his furniture. If it is mahogany of the Colonial type, a Chippendale or Hepplewhite desk is applicable. Elaborately carved woodwork requires a richly carved desk.

The housewife prefers an entirely different kind of desk. It should have plenty of compartments; or if she has much correspondence, it should be a cabinet top, where she can place her letters. In chambers where old Colonial pieces are used the desks most adaptable are either walnut or mahogany. Yet, even here, discretion must be exercised for it would be unsuitable to place a Chippendale desk in a Hepplewhite setting. Then too, proportion and style demand a placing of desks that is in harmony with the rest of the furniture. In direct contrast, painted pieces demand either a writing table of the same color or possibly an odd piece which makes a pleasing contrast. For this, why not have a built-in desk in one corner of the room, painted white, and decorated with the same design used in the furniture?

Italian and Baroque Designs

We revel in the rich colors found in Italian furniture, admiring particularly those pieces that came into vogue during the Renaissance. The finest and most desirable desks came into vogue about the middle of the 16th Century. They embodied cleverness of construction together with good taste in design. Particularly happy was the choice of color. These Venetian workmen were most elaborate producers of furniture, and their type is easily recognizable as they use principally light shades with vivid polychrome decorations. Their favorite tones were light blue, gray, a greenish white, and an effective shade of light yellow.

The same designs were copied later by the Roman cabinet-makers whose work is characterized by the use of heavier colors. Following on their work came the Baroque, a style that reached its apex during the reign of Louis XIV. In both Spanish and Portuguese desks we find this Baroque note. An example of the Spanish Baroque is illustrated on this page. The desk is decorated with the old iron work, so popular with the Spanish craftsmen. The hammered wrought iron designs stand out on a background of dark wood in a decorative manner.

We must not forget the decorative value of lacquer, which because of its color value is often introduced as a single piece in the room. Oriental lacquer work is ornamented with gold, and mother-of-pearl. Gold ground lacquer is occasionally found in furniture, although black and red are considered most desirable by experts. One of these antiques occupies a wall space in the home of Mr. Henry G. Vaughan, M. F. H., of the Norfolk Hunt, shown at the bottom of page 28. The lacquer here is red, and the same color is repeated in the mirror hanging above.

In addition to these period pieces many enthusiasts are making over old furniture into desks, using the square piano and the spinet for this purpose. The possibilities in this are limitless and offer a wide field for ingenuity.

This revival of the desk as an essential piece of furniture is due to the fact that we are appreciating the architectural atmosphere of our rooms. We are considering them as complete pictures in which hangings, furniture and wall coverings combine to create a finished ensemble. Into this ensemble comes the desk.

The Position of the Desk

Heretofore the antique desk was relegated to a dark corner whereas, granted it has good lines and is in a fitting condition, it should be given a place of honor in the furniture grouping of a room.

The place for the desk is the position that affords light over the left shoulder—granted, of course, that the writing members of the house are right-handed! If possible it should not be in too public a part of the room. A corner is preferable. Although one often sees the desk placed between windows—and there it finds its best position as a piece of furniture—the cross lights are often amazing. But one can always sacrifice a little of her convenience to make the perfect grouping.

When the desk is used as an integral element in the furnishing of a room, it should be combined with accessories to form a group. There should be a floor lamp close at hand or a lamp above it. Pleasing garniture may be placed on top. A picture or decorative mirror may be suspended above.
ARCHITECTURAL PAINTINGS and ETCHINGS

As a Decoration for the Wall They Visibly Enlarge the Size of the Room and Open Windows on a Wide Range of the World

PEYTON BOSWELL

The four walls of a room present one of the most serious problems with which we come in daily contact. To escape the blight of them and the dread of them is worth some thought and consideration on our part.

Now, if one of these walls has a window that looks out upon the Roman Forum, with all the grandeur that epitomizes the glory of the ancients; if another has a window through which may be seen the hollow, vine-clad ruins of a medieval castle; if the third wall has two windows, through one of which you see the soul-uplifting spires of a Gothic cathedral and through the other you enter the cathedral itself; and if on the fourth wall is a vista of the pure beauty of a Hindu temple—well, it would seem as though the four dead walls had vanished and left in their stead a gateway to the whole great world.

The Picture and the Room Size

Before the magic gesture of architectural painting and architectural etching, solid walls melt and fade away; or if not exactly that, they become merely a frame in which pleasantly the human soul, if it chooses, while it contemplates all the works of man, be they beautiful or sad, inspiring or pensive.

Of course, almost any kind of pictures may be used to break up the monotony of four dead walls. Subtle landscapes that serve to put the beholder in the same mood that inspired the artist; colorful landscapes that give just the right note to the decorative scheme; old portraits that help to carry out the “period” motif, or bright figures pieces that serve as decorations much as a vase or a plaque or a rare textile would serve.

But all of these leave the room the same size as when they entered it. They make it less livable to the person who lives in it, or they may make it less livable to the person who doesn’t have to live in it. But as regards the person who in these modern days does not particularly like thoughtfulness and moods, and who at all times has a wholesome shunckering for the wide, wide world—for the great stretches—for foreign sights—all these things do not help much. It takes the architectural painting or the architectural etching to satisfy such as these.

The architectural theme in painting and etching has come surprisingly to the front in the last few years. This is manifested in two ways: first, the eagerness with which old paintings with architectural subjects have been sought by collectors and home makers, and, by the same token, by the art dealers; and, second, the extraordinary interest that has been manifested by etchers in similar subjects. Plate after plate has been turned out by such artists as Haig, Brangwyn and Fitton, all finding eager buyers, until the modern school of architectural etching has assumed a place of great importance in the art world and in our homes.

The reasons for this popularity of architectural painting and architectural etching probably come under three heads which may be set down as follows:

First, the psychological reason before mentioned. The wholesome outdoor instinct that has come into modern life appreciates the sense of bigness which these works impart to a home—the opening up of vistas into the outer world.

Second, the desire of the home builder under the cramped conditions of city life to make the best of the small space available in apartments, and make it seem as large as possible. The right use of architectural works will sometimes make a room seem twice as big as it really is.

Third, the appropriateness of the architectural work as a decoration in the “period room.”

It is surprising how “large” an effect can be obtained with an architectural etching in a city apartment—and by apartment is meant the modest living quarters of the ordinary man. A bright corner, by means of a sunshiny print, can be made twice as big. Even a hallway can be stretched out and widened in a surprising way by a well chosen etching.

Classifying the Etchings

These etchings fall under three main heads:

First, there is the etching of some historical building. It may be Windsor Castle, it may be Notre Dame, it may be the ruins of the Coliseum, or of some old feudal castle in England or Scotland; and the interest in it may be one of beauty or one of sentiment.
Then, there are the quaint glimpses of old world towns and cities, which often have a romantic charm as well as beauty.

Lastly, come the etchings of interiors, when the artist's sole aim is to reproduce the masterpieces of architectural beauty which men of other ages have left in the great cathedrals and noble public structures of Europe. Such etchings have all the art value of objects of virtue, as presenting beauty for its own sake.

Their Use in Decoration

The development of the "period room" in America in the last ten or a dozen years has been the cause of the bringing to this country of some of the finest works of the architectural painters of the past. Formerly the art of Guardi and Canaletto, of the Italian school, and of such men as Hubert Robert, of the French school, was almost unknown in this country. Now when examples by them are placed on exhibition they cause as much interest as a Reynolds portrait or a Ruysdael landscape.

For instance, what could be more appropriate in an Italian room than one of Canaletto's visions of Venice, with its canals, its great landing ways, its bridges, its gondolas, its brightly clad 18th Century figures? Or, again, one of Guardi's beautiful, if melancholy, impressions of the Dalmatian coast, with the remains of some old castle dating back to the days of Italian feudal ascendancy, now indicated merely by solitary arches, silhouetted against the blue sky, and by fallen columns which serve as the seats for red and blue clad herdsmen, whose flocks graze round? Such a scene is so Italian that it serves to explain even Italy's stand on the Adriatic question at the Peace Conference!

Or in a French period room, what could be more appropriate than one of Hubert Robert's imaginative pieces — ruins again — interpreted with all the splendid color and all the Gallic love for classic beauty that belonged to his age? A portrait by Largilliere of a beauty of the court of Louis XV, or of the "conversations" of Watteau or Lancret might furnish as much atmosphere for a period room, but surely not more.

Architecture owes its place in painting and etching to a quality which may best be described by the word "personality." A landscape, or a marine, may be a thing of beauty or a dramatic composition, capable of inspiring a "mood" in the beholder or of stirring feelings that will be cherished as priceless. All of this is true of architectural painting and etching, and in addition there is the poignant something which comes from "personality."

Personality in These Pictures

The Cathedral of Notre Dame in Paris has a personality expressive of the finest feelings of Gothic art; it personifies the humanity and the religious piety of the Middle Ages. It is this spirituality that has made it a favorite subject with etchers.

(Continued on page 60)
COLOR SCHEMES FOR SIMPLE BEDROOMS

A Variety of Combinations for Furniture and Hangings That Will Suit
the Purse of the Youngest Householder

NANCY ASHTON

WHEN the question of furnishing the small house is considered, it is imperative to give particular attention to the furnishing and the decorating of the bedroom, which should be made as comfortable and inviting as possible, despite the necessity for economy.

The question of scale is an important one, and whereas the old Colonial furniture, though lovely in itself, is frequently too heavy and cumbersome for the small house, graceful and appropriate reproductions may be found, which will carry out the spirit of the Colonial and yet fit into our modern existences. With this furniture, a variety of fascinating color schemes may be devised, either with wall paper and a plain fabric, or painted walls and chintz.

For a simple, inexpensive bedroom, well-made mahogany furniture, Colonial in design, is appropriate and effective. Four posters with posts so low as not to require a canopy are reasonably priced at $26.50 each. For these, mattresses and springs of very good quality should be procured, as the cheap sort are a very poor investment. A very good hair mattress may be procured at $37.00 and a very good box spring at $26.50.

The Chifforobe and Dressing Table

Among the most useful pieces of modern furniture, rivalling the high-boy in capacity, if not in line, is what is known as a chifforobe. This is about the height of a Colonial chest of drawers, and consists of two roomy drawers, with an upper cabinet of four trays. Excellent value of dull mahogany is the one chosen at $79.00.

On it stands a small toilet mirror, like the old Colonial designs, which is priced at only $17.50.

Instead of a mahogany dressing table, a simple one hung with dotted swiss and lined with the color which is to predominate in the room, will be found attractive and dainty, thus giving a little more variety.

This, of course, may be a homemade affair, a simple kitchen table serving successfully for that purpose, or it may be procured completely draped at $35.00.

Above it a graceful Queen Anne mahogany mirror is useful and appropriate, priced at $29.00.

One comfortable arm chair is essential, although, of course, a chaise longue is even more luxurious. A very comfortable chair may be had covered in a plain sateen, the chair priced at $75.00, and the sateen at $1.05 a yard. Then a small rush seated stool to be used in front of the dressing table, a rush seated side chair and a small night table will be sufficient to make the room adequately furnished and entirely livable.

With all this undecorated, almost severe mahogany furniture, it might be well to depart from the always restful, plain, painted, or paneled walls, and use a Queen Anne block paper of quaint and captivating design. This comes in several color combinations. One of the most attractive, in which the design is the least obtrusive, is a delicate combination of soft grays and pale yellow, with the faintest touch of pale blue on a white ground—cool and restful to a degree.

As to Swiss Curtains

With this, swiss curtains, with a yellow dot and a plain yellow sateen for bed and chair covering with the dressing table in the swiss, would be an effective combination. The lamps could be blue painted tin with pale yellow painted shades with a blue edge. A gray wool carpet would keep the whole room in a soft delicate color harmony.

For anyone with more love of color, the same wall paper comes in a design of mauves, blues and crushed raspberry on a linen colored ground. Used with this, the swiss curtains should have a white dot, with possibly a tiny edging of crushed raspberry, either fringe or binding, and that same vivid color in sateen could be used for the bed covers and the chair.

Dotted swiss, such as this, with a white dot, may be procured 72" wide at $2.50 a yard, or 56" wide at $1.15 a yard.

The swiss with a colored dot, either blue, rose, yellow or mauve comes 31" wide at $1.95 a yard.

Sateen is really a very serviceable and useful material and comes in a variety of attractive shades.
A plain sateen is used for the bed covering and on the one upholstered chair. The wool rug is also without design, thus confining all the decoration to the walls.

An interesting room was evolved from the use of jade green sateen for hangings and a smart dark blue chintz with touches of rose and mauve in the design, for the furniture, some of which was painted the delicate jade green with a line of dark blue as the decoration. The wall paper was a delicate gray and the carpet a deeper shade of the same color. One or two of the smaller pieces of furniture were in walnut and the dressing table hung with the jade green sateen was smart with dark blue glass bottles.

A very tiny room was fascinating in a combination of oyster white, blue and salmon color. It was the furniture that was oyster white, with a nosegay of blue and salmon colored flowers, the curtains salmon colored silk, ruffled and tied back; and there were two or three bright blue tables, whereas the dressing table in its stiff white muslin skirts edged in blue looked like a crinoline.

A Taile de Jouy, 18th Century in design, in several tones of rose on a cream colored ground, was used as a wall covering in a very feminine room.

All the furniture was Louis XVI, in tones of cream, and the small comfortable slipper chair was upholstered in the deepest tone of rose taffeta. The woodwork was also cream, and at the windows hung white thin muslin curtains edged with a narrow lace. Two straight emerald green vases stood on the little mantel, filled with old fashioned nosegays of roses.

**A Water Lily Room**

The soft delicate colorings of a water lily were the inspiration for one particularly cool and restful room. The walls were painted that warm yellow which is at the heart of the flower, and at the windows hung silk gauze curtains of a delightfully soft green tone. Most of the furniture was painted a mellow cream, with a delicate tracery of water lilies. On the chaise longue, a watery blue sateen was the background for a mass of small taffeta cushions covered in the varying delicate tones of rose, blue, green and yellow, which make water lilies so alluring.

A rug in soft watery blue was used. The dressing table was smart in crisp yellow organdie. Another color combination which is most attractive is the old-fashioned tea rose yellow and delicate heliotrope. With such a plan the furniture might be painted a delicate heliotrope with a line of gray and a very fine line of yellow. The chaise longue and little slipper chair could be covered in a yellow and mauve chintz and at the windows a tea rose yellow cotton crepe would be effective.

A gray green rug could be used in this room and the walls might be painted a delicate mignonette green.

One or two spots of deeper mauve in the way of cushions and toilet articles would be effective, and the dressing table could be hung in the chintz. Among the new linens there is a particularly luscious shade of salmon heliotrope pink, which would be sufficient to form the nucleus of a pleasing color combination. It comes 36" wide at $1.75 a yard, and could be used as window curtains bound with a blue linen, and also to cover either arm chair or chaise longue. In combination with it, a strong blue swiss dotted with white would be most attractive, for the dressing table. This comes 31" wide at $2.25 a yard. White ruffled muslin bed covers could be used with this plan, lined with a pink sateen. Mahogany furniture would be appropriate, with the walls panelled in ivory color and a line of strong blue in the molding.

**The Question of Costs**

The following is a complete list of the furniture mentioned in the article and pictured in the two views above:

2 Mahogany four posts, 3 feet, 3 inches outside width at $26.50 each .......... $53.00
2 Special black hair mattresses @ $30.00 each .......... $60.00
2 Box springs @ $26.50 each .......... $53.00
1 Chinoiserie, 36 inches wide .......... $90.00
1 Toilet mirror .......... $20.00
1 Rush seat stool .......... $10.00
1 Night table .......... $16.00
1 Chair .......... $57.00
2½ yards 50 inch material @ $1.05 a yard .......... $2.37
1 Queen Anne mahogany mirror .......... $29.00
1 Dressing table hung with dotted swiss .......... $35.00
1 o x 12 wool rug, reversible and seamless .......... $30.00
2 Pair dotted swiss curtains @ $10.00 a pair .......... $20.00
2 Satin bed covers @ $24.00 .......... $48.00
1 Rush seated side chair @ $18.00 .......... $18.00
2 Painted tin lamps with parchment paper shades to match @ $22.50 .......... $45.00
THE EMBARGO ON YOUR FLOWER GARDEN

A Short Analysis of Quarantine No. 37, Effective June 1, 1919, and Which Excludes Many Shrubs, Trees and Flowers Formerly Imported to the United States From Other Countries

F. F. ROCKWELL

NOTHING in the horticultural world, amateur, professional or trade, in many years has created the amount of disension that has been caused by the famous—or infamous, according to the point of view!—Quarantine Ruling No. 37, whereby the importation of foreign plants is greatly curtailed.

Its advocates claim that it will protect American horticulture and agriculture to the extent of millions of dollars annually. That it will stimulate the production, not only of more and better stock in America, but will help to popularize the many good things we now have that are not widely known, and will increase the production of new things for the future, thus greatly benefitting American gardening in general.

Its antagonists complain that the argument of “protection” in connection with the quarantine is mere camouflage—that its real purpose is to erect a economic barrier like a high tariff wall for the benefit of certain interests in this country; that many of the best things which American trade can find in other countries can now be lost to American gardens because they cannot be grown here, or not grown cheaply enough to make them commercially possible, and that American gardens will be isolated from the rest of the world, losing seriously as the result of this autocratic plant exclusion which is not only necessary, or efficient, but protection against insects and disease. On both sides there are many serious and sincere partisans.

What is the answer?

Of course, time alone will tell. But in spite of a great deal of agitation to have the ruling repealed or modified, it is going into effect the day this is written.

WHAT is “Quarantine No. 37”?

This quarantine is a “blanket” quarantine becoming effective June 1st as the result of a ruling passed by the Federal Horticultural Board, followed by the Secretary of Agriculture under the Plant Quarantine Act passed August 20th, 1912, and amended March 4th, 1913, and March 4th, 1917. This act reads in part: “Sec. 7. That whenever, in order to prevent the introduction into the United States of any tree, plant or fruit disease of any injurious insect, new to this or not theretofore widely prevalent or distributed within and throughout the United States, the Secretary of Agriculture shall determine that it is necessary to forbid the importation into the United States of any class of nursery stock or of any other class of plants, fruits, vegetables, roots, bulbs, seeds or other plant products from a country or locality where such disease or insect infestation exists, he shall promulgate such determination, specifying the country and locality and the class of nursery stock or other class of plants, fruits, vegetables, roots, bulbs, seeds, or other plant products, which, in his opinion, should be excluded. The Secretary will then send the promulgation of such determination by the Secretary of Agriculture, and until the withdrawal of the said promulgation by him, the importation of the class of nursery stock or of other class of plants, fruits, vegetables, roots, bulbs, seeds, or of other plant products, specified in the said promulgation from the country and locality therein named, regardless of the use for which the same is intended, is hereby prohibited; and until the withdrawal of the said promulgation by the Secretary of Agriculture,”

It prohibits the importation of nursery stock and other plant products from all foreign countries or localities, on account of certain injurious insects and fungous diseases, except as provided in the regulations. The entry of the following plants for propagation is permitted under restriction: lily bulbs, lily-of-the-valley, narcissus, hyacinths, tulips, and crocus stocks, cuttings, scions, and buds of fruits; rose bushes, including manetti, briar rose and Rosa rugosa.

Amendment No. 2 to this much mooted Quarantine No. 37 makes it possible to obtain special permit for importation in limited quantities, also limited stock under safeguard to be prescribed in special permit obtainable on application to the Quarantine Service for the purpose of keeping the country supplied with new varieties and necessary propagating stock.

Belief as to just what can or cannot be done under the various amendments, rules and regulations in connection with Quarantine No. 37 cannot be given here as we have attended, showed that an understanding of the rulings was anything but clear.

“Why should we make plans? We won’t be able to have any garden next year,” complained one speaker in literal seriousness. And at another meeting I heard a garden enthusiast remark, “Our troubles are only beginning. We don’t have to bother with horrid sprays any more after all these detestable foreign insects and diseases have been shut out.”

THE most recent available interpretation of it is that really will be shut out is from W. C. Werry, U. D. Secretary of the Holland Plant Exporters’ Association. His list follows:

Azaleas, Japanese varieties, mollis, Ghent, rustica and orientalis; Boxwood; berried plants for Christmas trade; Clematis and other climbing plants as Asindia, Akebia, Ampelopsis, Aristolochia, Bignonia, Hedera, Loniceria, Lycium, Periploca, Polygonum and wistaria; Conifers in varieties as Abies, Cedrus, Chamaecyparis, Cryptomeria, Junipenurs, Libocedrus, Picea, Pseudolarix, Pseudosuga, Retinispora, Sciadophyta, Taxus, Thuja and Tsuga; Die- lytra; Evergreens, broad-leaved, Andromeda, Aucuba, Berberis, Cotoneaster, Erica, Econa- mus, Genista, Ilex, Kalman, Ligustrum, Mahonia, Prunus, Vaccinium and Veronica; Funkias; Hydrangea paniculata grandiflora; Japan maples; lilacs, pot-grown for forcing; Lilium; Lily-of-the-valley; Peonies; Magnolias; Ornamental deciduous shrubs, Acer, Althea, Amymyalas, Berberis, Calycanthus, Ceanothus, Ceratostoma, deciduous trees, Acer, Escalace, Cotoneaster, Cerasus, Cerasidiphium, Crataegus, Fagus, Gingko, Juglans, Liquidambor, Liriodendron, Malus, Paeo, Populus, Prunus, Pluquus, Salix, Sphorea, Sorbears, Taxodium, Tilia, Ulmus; Ornamental broad-leaved evergreens, Aucuba, Laurus; Ornamental conifers; Phlox; Pot-grown plants for forcing, as Acer negundo, Amygdalas, Cerasus in double flower- ing and Japanese varieties, Crataegus, Cydonia, Cyttisus; Deutzia gracilis and Lemoinei, Forsy- thia, Hydrangias, Hydrangeas, pachypetalas and grandifloras, Hollies in varieties, Philadelphus, Lemoinei, Prunus triloba, Viburnum, Weigela and wistaria; Rhododendrons; Rhododendrons for forcing; Roses; Roses, named dormant; Spirea (Astilbe).

HOW many of these things can we grow in America?

Many advocates of the quarantine claim that there is practically nothing which we cannot produce here; that the only reason we have not produced before, instead of importing, is because of the cheap labor-abroad. The point has been made that if we stop importing for economic reasons we will begin importing foreign nurserymen; that they will come over here and start nurseries, and we will still have foreign competition. The answer is that we can compete successfully with the foreigners if they have to produce stock under the same conditions, so far as labor and materials are concerned as we do. They maintain that our slogan should be “American grown stock for Americans.”

On the other hand, antagonists of the quarantine claim that we lack the years of careful training required to produce the things which have been grown abroad; that many things cannot be grown here at all, because of climatic and soil conditions; and that even the things which can be grown will cost so much to produce that the price to the consumer will be prohibitive. Further, that American capital is too impatient for results to grow the kind of things that have been grown abroad. Much stock being grown there is six or even ten years old before it is sold.

Now it is generally admitted, even by those who have tried it, that we have not succeeded in growing many things here of the same quality as can be imported from the other side, regardless of price. This is claimed to be true, for instance, of such things as apple stock—that is, the whipps upon which the varieties grown in this country are budded. Norway maples grown on the other side have clean, straight stems, while those produced here are crooked and inferior.

How far these facts are due to soil and climatic conditions and how far to methods of culture which could be introduced here is a moot question which time alone will be able to answer definitely.

Whatever the extreme advocates or adversaries of the present quarantine may claim, the following facts seem to be evident: Even if some of the things which we have had in our gardens herebefore were to be practically lost as a result of the quarantine, there will still be plenty of planting material. (Continued on page 60)
A LITTLE PORTFOLIO of GOOD INTERIORS

There are many small houses, especially of the half timber cottage type, in which the architecture comes through the walls and creates interiors of unusual interest. A practical suggestion can be found in this bedroom of an English cottage. The timbers of the roof and the high dormers give the room an unwonted skyline. The jog in the wall where the chimney spreads out and the big stone mantel of the fireplace create an atmosphere that at once calls for simple cottage furniture with gay chintz covers and curtains, and informal treatment throughout. It is an ideal type of bedroom for a small country house. A. N. Crenpice was the architect.
The living room that is directly on the front door, as often happens in the small house, can be made informal by a judicious combination of modern cottage furniture and antique reproduction, the two giving respectively the informality of a living room and the desired formality of a reception room.

The ideal small house is one in which each room is a little gem of furnishing and wall finish. This dining room, for example, has a good paneled background painted green, with a simple fireplace and leaded casement windows. Flowered linen has been used for curtaining. The furniture is Hepplewhite.
If one’s purse cannot afford to have all the downstairs rooms paneled in either wood or molding, then choose the living room. It demands a dignity of treatment that will be more and more appreciated as the furnishing of the room is completed by the addition of well selected pieces. Harry Redfern, architect

The draped wall affords an unusual treatment for the small house living room. Its cost will depend upon the fabric used. Linen and hand-woven fabrics furnish the best choice. The color contrast of folds and the soft effect of the drapery give a soothing effect to the room. The color scheme is gold and blue. Herter Looms, decorators.
REVIVING the DECORATIVE PANEL

How Pictorial Papers and Rich Fabrics Can Be Used to Set in Walls for Their Enrichment

M. H. NORTHEND

A s a background for furniture, very picturesque effects can be obtained by using inserted panels, which break the long wall space architecturally, and relieve the monotony of painted or papered walls. This scheme, quite popular today in pretentious houses, is nothing more than the revival of a custom originated centuries ago in China. Chinese picture panels were imported by Dutch missionaries about the middle of the 16th Century. These were striking in effect, exotic in character and piquant, intermingling quality and individuality. A few architects of that day said they were an ugly fad, which would undermine the chaste principles of classic art. One, Isaac Ware, became so inflamed by their use that he published a book on classic architecture in 1776, in which he bemoaned the introduction of these panels which would eventually take the place of sculpture and corrupt art.

The panels, themselves, were the same as were used in the Chinese houses, and hung as a picture on the wall—fastened to a small rod top and bottom, similar to a parchment scroll. There is no record of the Chinese having pasted them to the walls.

Dutch and French Panels

The Europeans, enamoured with this novelty, said that if tapestries, fabrics and leathers were adaptable for panel use, why not this paper? Though the Chinese were the first to originate this idea, soon afterward they were made in Holland, and we find interesting Dutch wall panels in a few old houses, that are being reproduced for our modern requirements. These represent quaint Holland scenery, and are direct antecedents of the scenic wall paper which has become so popular today.

During the reign of Louis XVth beautiful effects were worked out in wall panels. The religious ladies of St. Cyr became interested in this work, and have left us charming souvenirs of their artistic skill. Louis XVI backgrounds have also come into favor in our 20th Century homes. While this period had little influence on exterior architecture, it left its mark on interior decoration. It was during his reign that wall treatment came to be of paramount importance. Paneling was widely used, natural wood, generally of oak or light colored walnut being paneled, and on these were painted landscapes.

This paneling can readily be reproduced; a few of the originals are still in existence. It is large, vertically oblong, the width varying ac-

cording to the proportions of the room; some are narrow, others fairly wide. They are let into the wall space in a symmetrical manner, the boundary molding often being enriched with carved and applied motifs. The color schemes included green, yellow and buff. The woodwork of the room was utilized for the framework; sometimes it was gilded. Watteau and Fragonard painted a great variety of pastoral scenes and graceful arabesque compositions for these panels. Occasionally these inserted panels were adorned with characteristic motifs, as we find floral wreaths, knotted ribbons, and other decorative effects used. They were either applied directly to the wood, or worked out on canvas and inserted flat into the wood panel. Silks, velvets and brocades were often employed for panel filling, as were also painted linens and chintzes. The method of using these was practically the same, the fabric being stretched on the flat of the panel.

Using Fabrics and Paper

Today we are introducing this same idea into our houses, using paintings, fabrics, and paper as inserted panels. In the old Colonial house the Chinese custom was followed—pictorial wall paper was inserted in panels. An example of this can be found in the Jeremiah Lee Mansion at Marblehead, Mass., built in 1768. The paper was made in London. Its backgrounds are in gray, and the scene is a Roman ruin with heraldic devices and armorial effects surrounding the panels.

For the modern decorative panel we can use verdure patterns, old time chintzes, and reproductions of interesting tapestries and fabrics, such as the exquisite Toile de Jouy design, in which birds and flowers are used as motifs. The last are rendered in a manner characteristic of the old Chinese hand-painted decorations. Some interesting specimens represent the frivolous peasant art influence, and we come across designs charged with a barbaric Orientalism as revealed in Japanese manners in the old Parisian drawings. The most interesting are the French, with their classic interpretations produced on light backgrounds.

As we turn back to these delightful old-time features, it is quite essential that we take into consideration those wall spaces they are to occupy, in our modern day homes, but the other furnishings of the room—for these panels form a part of the wall treatment. They serve as a background for the furni-
ture, and their selection depends to a great extent upon the style of the room. As they are applied flatly to the wall, they are not easily changed.

Two tone brocades are admirably adapted for living room purposes, where a wider latitude is admissible than in the other rooms of the home. They often combine tints of French gray or buff, as a background for the elaborate landscape designs. Then there are delightful softened effects as found in old verdure tapestry where formal gardens, resplendent with marble porticoes, balustraded terraces and fountains will add an irresistible charm to our rooms.

It was back in the 18th Century that pictorial designs were developed by celebrated artists, not only for use in wall papers but in printed cottons and chintz. These were made in sizes suitable for panel effects. From these we select many motifs for present-day requirements. In the selection we must take care that they combine harmoniously with the scale and general character of the room and create a picturesque atmosphere.

Many of these modern reproductions illustrate Florentine or classical scenes. Indeed, there are so many fascinating reproductions to choose from that it is not a difficult matter to make a selection.

Fabric Panels in Colonial Homes

One interesting specimen in a New England home shows a gray background, with trees and pastoral scenes, in natural colors. It is an 18th Century English print that had been stored away in the attic, and is now renewing its youth in the dining room of this remodeled Colonial home. When it was applied, great care was taken to make the panels fit the mold-

soft rose and white carried out in the furniture and rugs makes an interesting interior.

The beauty of blue Venetian sea and brown of castles is shown in the dining room, illustrated here. The room has a Colonial motif with a leaning toward French treatment, and the panels are particularly happy in this hybrid setting.

The Mechanics of Hanging

The mechanics of inserting paper and fabric panels in the wall are simple enough. Loosely woven fabrics should be stretched on a frame or spread over a strip of wallboard which can be inserted and held in place by the panel molding. Heavy brocades should be dampened and pressed to insure an even surface.

Paper may be laid either directly on the wall itself or on a piece of wallboard. The treatment will depend on the nature of the paneling in the room. If it is wood paneling, then the wallboard should be used to bring the decorative panel up to the required level with the other paneling. But if the panels are made by molding fastened directly to the wall, then the paper can be put in place as in any papering job.

While the more decorative and expensive papers, such as Directoire designs, are being used for this purpose, one can often find an inexpensive small patterned paper that will prove quite decorative as a panel and in harmony with the surroundings.

Fabrics and paper are generally shellacked before the molding is set in place. To give the panel an antique effect burnt umber is rubbed into the shellac before it is applied, thus giving the desired tone.
THE VEGETABLE GARDEN IN JULY

Irrigation, Mulching and Other Essential Methods of Maintaining the Quality of the Crops and Helping Them to Withstand Dry Weather

WILLIAM C. McCOLLOM

Nature does very well, up to a certain point, then man is forced to come to the rescue.

We, of course, all realize that artificial watering of any kind is not to be encouraged any more than is absolutely necessary, and practical gardening reduces this practice to the very minimum. The ideal condition would be an equal distribution of natural rainfall which would supply the roots with the moisture they require, but as nature oft-times fails us, we are forced to resort to other means. One method is to supply the earth with the necessary moisture by sprinkling systems of various kinds; another, to conserve the soil moisture by deep and constant cultivation, or the application of loose materials to the surface—which has the same effect.

When watering is needed it must be done thoroughly. Any attempt at frequent and light applications of moisture to the surface will result in failure. Light sprinkling causes surface rooting, and the evaporation is so rapid as to leave the plants in a far worse condition than if they had not been watered at all, so it is always advisable when watering plants to saturate the soil thoroughly. Use a stick to see that the moisture has penetrated to at least the depth of the rooting system, and immediately following such operations the soil should be deeply cultivated to prevent the rapid evaporation of the moisture. Early morning or late evening is best suited for watering; the latter is preferred as the moisture will continue to penetrate into the soil during the night. Never water the plants during the daytime, particularly with a strong sun, or the leaves are almost certain to be scalded.

Modern irrigating systems have accomplished much in the application of water to the ground, as the water is distributed very evenly and is broken into such small particles as to be classed really as mist. This eliminates the packing of the soil and assures the maximum penetration, but of more importance is the fact that these systems can be operated at night which is the ideal time for such operations.

Proper mulching is our best means of conservation of the soil moisture and if more generally practiced, considerably less watering would be required. The most simple method of mulching is to keep the surface constantly stirred to sufficient depth to establish a dust mulch which will arrest the upward passage of the soil moisture, thus conserving it for the use of the plants. This should be done once a week after every rain, only waiting long enough for the surface to dry. The best tool for this work is a wheel-hoe with the cultivators attached so the ground can be worked deep. A flat bladed hoe is of little value at this time as it only scratches the surface.

Another method of mulching is the application of considerable loose material to the surface of the soil to prevent the escape of the moisture. This method is more generally employed in the mulching of fruit trees or isolated specimens. Cut grass, loose unrotted

(Continued on page 58)
From the Italian villa was taken inspiration for this suburban home. It is of cream colored stucco on frame construction, with a tin roof painted red. The iron work is black and shutters and entrance are painted Italian blue. A fence screens the service yard.

The loggia is to be floored with red tile; other floors are stained dark. Woodwork is to be painted and enameled. Adequate wall space in all rooms offers possibilities for the arrangement of furniture. Designed for House & Garden by William R. Hajari.
KETTLES, POTS AND PANS
What the Housewife Should Know About Cooking Equipment Before She Buys—How to Keep Utensils in Good Condition
EVA NAGEL WOLF

In selecting pots, pans and kettles for the kitchen, the housewife must be guided first by the number in her family, for this determines the size of the utensils. Their mode of living will determine the number and kinds.

For people who have little time to spend on cooking, the utensils selected will be those designed for the shorter processes.

When there is no limit as to price or time, there are countless articles to be had. In any case the housewife should consider quality, shape, construction, lips, handles, covers and, last but certainly not least, the ease of cleaning her kitchen utensils.

No one material is suitable for all cooking processes, despite the fact that a kitchen furnished throughout in white enamel or shining aluminum or beautiful copper is more picturesque.

Heat and Shape

For quick cooking, utensils made of materials that are rapid conductors of heat are selected, such as aluminum or tin; for the slower processes, enamel or iron. Porcelain, earthenware and glass are another story. It is just as important to select the right size as the proper material. If too small a pan is used, the fuel that extends beyond the edge of the pan is wasted; while if the pan is too large, the food is likely to scorch in the center unless stirred constantly.

Shape is important, too. Evaporation takes place more rapidly in a pan that flares at the top than in one with straight sides, because there is more surface exposed to the air. Therefore soup should be made in a straight-sided kettle and food to be boiled rapidly in one with the same sides. In addition to these are the pans designed for special foods, as asparagus or corn boilers, fish and ham kettles.

Methods of Cooking

Before considering the various materials of which utensils are fashioned, it will be wise to enumerate the different methods of cooking food. The most primitive comes first—broiling, where the cooking is done directly over the flame.

Roasting, baking and braising require pans that are able to stand great heat, for the food is cooked by the heated metal surfaces.

Next come boiling, steaming and stewing, where less heat is required, for the heat is applied by means of boiling water.

Frying and sautéing call for the most intense heat of all, since they consist in the use of boiling fat.

Utensil Materials

The materials most used for kitchen ware are iron and steel, enamel, tin and aluminum.

Iron has been largely replaced by other materials, but iron kettles, pots and pans, skillets, griddles, waffle irons and ham boilers are still in use, despite their heaviness. For the oven, there are Dutch ovens, roasting pans and muffin pans. In steel, quite modern kitchens display such articles as frying pan, frying kettle, skillet, griddle, roasting pan and bread pans. Frying kettles are particularly appropriate in this material, for they will endure great heat. Griddles and waffle irons improve with age, for they become smoother with use.

Probably the most popular of all materials is enamel. One reason is that it is not expensive and it is attractive in appearance and easy to clean. Many housekeepers prefer it because they feel that pots and pans ruined by careless servants can be replaced with little cost if they are of enamel. Real economy lies, however, in better materials and greater care in their use.

There are three grades of enamel, and various colors. All the good grades of white enamel have at least two coats and frequently three, while the best is made with four coats of the enamel on a sheet iron or steel base. The agate is the most durable of the different kinds available.

Enamel ware is a safe choice for such utensils as tea kettles and coffee pots, water kettles, frying pans, double boilers, asparagus or fish boilers and ham boilers; and for the oven, cake, bread, muffin, pie, pudding and meat pans.

Tinned and Aluminum Ware

Tinned ware is still popular in spite of the advent of newer materials. It has many advantages. As it conducts the heat rapidly, there is little danger of scorching food. It is inexpensive. Tinned ware has a base of sheet iron or steel and is coated with tin. A single coating makes the cheaper ware. “Blocked” tin or “retinned” ware is dipped several times.

The most attractive of all materials and the most durable is aluminum. It endures the heat and wears better than enamel, iron or tin. It is a splendid conductor, twice as good as tin and three times as good as iron. It takes more heat at first to heat aluminum, but once it is heated it retains the heat, and in the ordinary cooking processes, after the first heating, the gas or electricity may be diminished at least one-half. This means a saving of fuel and the food is not so likely to scorch in this type of utensil because the heat is evenly distributed. An aluminum coffee pot will keep that beverage hot longer than any other kind.

Aluminum can endure the highest cooking tempera-
ture and is therefore suitable for frying pans, sauté pans, kettles, skillets and roasting pans. In fact, it is suitable for all utensils except those used for slow cooking.

While the initial cost is higher, all the facts must be considered: this metal, while as strong and durable as iron, does not rust and is much lighter. Nor does it chip, which is one of the drawbacks in using enamel.

The idea that aluminum vessels are dangerous for the cooking of foods containing acids is entirely erroneous. The laboratory of The Lancet, the English medical paper, says: “We are confident that aluminum as it is now made by reputable manufacturers is a suitable material for cooking vessels, and that it may communicate poisonous qualities to food in the process of cooking may safely be dismissed in view of the results of the practical experiments which we have recorded, showing that the metal is not appreciably acted upon in cooking operations.”

The Care of Utensils

Cast iron should be rubbed with tallow and allowed to stand for a few days, then heated until the tallow is melted and washed in hot, soapy water and rinsed in hot water. It should then be dried and rubbed vigorously. Iron that is not to be used for a long time should be coated with tallow to prevent rust forming. Cast iron is reacted upon by hot acids and therefore tomatoes or pineapples, for instance, should not be cooked in such utensils.

Tinned ware one must avoid scratching, for this will uncover the iron base, which will surely rust. Clean with hot, soapy water or by boiling in a weak solution of soda. It should not be subjected to intense heat, for the tin will melt quicker than iron or aluminum. Therefore avoid drying utensils of this material on the stove.

The care of enamel consists mainly of “don’ts.” Avoid heavy blows, intense heat or subjecting a heated vessel to sudden cold. Chipped utensils should not be used, for they are dangerous and most certainly they should be discarded when the iron base is exposed.

Aluminum is more easily cared for than we have been led to believe. There is one caution, however, and that is against the use of caustic alkalis such as lye and ammonia and strong soaps that contain alkali, as they dissolve portions of the metal. Pure soap or non-gritty metal polishes are recommended as cleaning agents. The discoloration that comes from cooking foods containing iron or hard water is harmless and can be removed by powder or steel wool. When grease has been burned on the surface, boil the utensil for five minutes in a gallon of water to which have been added four or five tablespoons of oxalic acid crystals, after which wash carefully with plenty of soapy water.

Lips and Handles

How exasperating to try to pour liquids from a pan held in the right hand with the lip on the wrong side! This difficulty has been met for both the right and the left-handed cook by placing lips on both sides of most of the later designs.

Handles are of various types. There are handles of different lengths on spiders, skillets and frying pans. The spider had originally four legs to keep it from the fire and an extra long handle for the same purpose.

The bail handle is a wire half circle that extends from side to side, the center sometimes being coiled to form a convenient bulk to fit the hand.

In other instances there is a wooden holder, while some have no ends of pitchfork hold of the wire. These handles have advantages over the long, protruding one. They take up less space in the cupboard and on the range and can be used either for the top of the range or for the oven. The projections on either side are known as ear handles and call for the use of both hands.

As aluminum is such a good conductor of heat, it is not adaptable for handles; therefore other materials are used. Aluminum pans often have hollow steel handles. Handle rest ears prevent the bail handles from coming in contact with the sides of kettles, while wood is employed on other designs. Birchwood is the hardest and is used on all utensils that do not come to the table. Ebony is used for table utensils.

One important feature to remember is that all handles should be attached smoothly to pans, so that dirt and grease do not lodge in the crevices from which it would be difficult to remove them.

The Two Covers

As to covers, there are two kinds—those that fit tightly and those that rest on the top of a pan. The loose covers are for quick boiling and evaporation; the tight ones are used for conserving heat and retaining moisture and flavor, as in braising and the self-basting roasters, where the moisture gathers on the lid and drops over the surface of the food.

One manufacturer offers pans and kettles with covers that are provided with strainers, which may be opened or closed. In such a pan one can drain the food by simply pouring off the water, the strainer staying in place and holding in the solid contents.

With these facts to guide her, the bewildered bride’s initial visit to the mystic mazes of the house-furnishing department will be much less terrifying. She will be more likely to furnish her kitchen from the standpoint of utility rather than esthetics.

Esthetic Copper

Speaking of the esthetic kitchen no mention has been made of copper because, for the average householder it is not a wise investment when the market offers so many modern useful alternatives. This nothing is more picturesque than a row of copper pots hung along a spotless white tiled kitchen wall! And yet, what an amount of polishing they require to keep in good, presentable condition! Moreover, they have to be periodically re-lined with tin to prevent contamination of acid foods. Only in very large kitchens, where a staff of cooks is maintained and special vessels used, is a complete set of (Continued on page 56)
OLD HARDWARE FOR NEW HOUSES

The Revival of Medieval Designs Affords a Wide Selection—
The Role of Hardware With Woodwork

GERTRUDE CAMPBELL

The revival of hardware for decorative purposes in our 20th Century houses is merely the swinging back of the pendulum to medieval times, for we are rapidly realizing its value, and utilizing it for the beautification of our homes.

As interior woodwork is becoming more and more popular, the cabinet-maker is endowing it with hardware enrichments, each one of which conforms to the period details; and yet none savor of sameness, for the artist-smith realizes, as did our forefathers, that our doors should be made to harmonize with their surroundings. Consequently hardware is a necessary factor in decoration, and care should be given to the designing of escutcheons and all pieces of metal work that pertain to windows or doors. Fortunately for us, there are many fine medieval examples still extant, rich in quaint form and following quaint lines, for the smiths and engravers of those days lovingly put time into the selection and working out of good designs.

Early Designs in Modern Work

It was during the 12th Century that forged and curiously fashioned hammered iron was conspicuous in ornamentation. The Saxon and Norman smiths showed no little perfection in this branch of their calling, displaying the greatest skill and ingenuity in their designs. They often expanded the hinges into beautiful forms until sometimes they actually covered the whole door with elaborate combinations of beautiful and graceful scrolls.

Today these patterns form the basis for original designs, one of which, a rare pattern, is designed for an open mechanism lock, used on an outside door. This shows a snake for a handle, and all the working parts are exposed and entwined around a dragon’s head, the key following the same serpent and dragon design.

Often the decoration is composed of different tracings, overlaid plates being used in three different metals, the bottom being of monel metal, covered with light bronze (delta metal) and iron. One very interesting example shows a Crusader standing in the center, the door knocker being a dragon’s head with tongue sticking out; you take hold of the tongue to lift the knocker.

It was in the 15th Century that hinges received special attention at the hands of the artist-smith. Examples have been found showing designs most elaborate and minute in character.

The Metals Used

Some of them are curiously composed of two or three layers of iron or other metal, each plate being cut differently to develop tracery and other kinds of work. There are capped trefoil leafed flowers placed directly in the center of trefoils, the whole being held in position by a nail driven through the center. These are used over a background of either gilded leather or of cloth of some rich color, which has been introduced to act as a relief for the cut work.

This composite style is shown in Gothic architecture. Backgrounds for this type of hardware are absolutely necessary, as a rich subdued coloring brings out the tone of the metal to better advantage—brass or iron is particularly effective for this purpose. They also have the advantage of durability, a quality that is recognized by metal workers. But no matter what background is employed, the ornaments should always be shown in relief, and the design should be even...
in character, so equally balanced that no part of the groundwork stands out more prominently than the rest.

Naturally different processes were employed by the craftsmen according to the nature of the metal, and the character of the design. Of the simplest of these came into existence during the 12th and 13th Centuries, and the reproductions today are particularly adaptable for our 20th Century homes. They were formed of one piece of iron, so cut and fashioned as to form a nail stem. This was cut, split and twisted into tendrils or other shapes while hot; when cool, it was ready to be affixed to the door with nails. There is a beauty in this style of pattern that justifies the reproducing of this old forged work.

The 16th Century brought with it particularly beautiful bits, especially escutcheons and door plates, often most ingenious and intricate in character, as well as elaborate in design. These also our clever craftsmen are reproducing for our modern day requirements.

**Pierced Work**

Pierced work, which is also much used today, was very much in vogue during the Elizabethan Period. The escutcheons were usually formed of an arabesque pattern, an elaborate design with straps interlacing one another, and bolts passing through them. These were surrounded by a frame and the edges were bent or notched to resemble a roll of parchment. Other pieces of different character show there was a great variation in type, as birds, masks, drapery and foliage were often introduced. These, however, were not treated in the relief foliated manner of the Italian, but in flat bands, such as are particularly suitable for metal work of this description. The hinge, particularly, was carefully designed, and as today, formed a decorative addition to the door. Such designs were of an ecclesiastical nature, and were used principally for church doors and colleges. Today, when architects are bringing out beautiful, highly finished doors, the craftsman employs this method to give them an air of strength and stability that is artistically essential.

**Stamped Designs**

An entirely different character is found in the repoussé or stamped work, which we frequently discover in all branches of metal decoration. This treatment has the advantage of being adaptable to choice designs. The Italian Renaissance style of ornamentation is particularly expressed in this style, as it shows marks, festoons, grotesque animals, entwined with and surrounded by foliated scrolls, catching every gleam of light, and adding an irresistible charm. The crispness of the scroll work, combined with its boldness of outline, lends to it a novelty that is not commonplace, but beautifying to our homes.

A happy combination of brass and woodwork lent charm to the court of Empress Josephine. This is most decorative on dark mahogany or old English oak now so popular. Our craftsmen of today realize that well lacquered brass and woodwork make an effective combination and that metal enrichments are the most permanent form of decoration.

The unearthling of many a rare and supposedly out-of-existence model has enabled us to vary our standards by producing reproductions of many of these old ideas. It was many years ago that some old Empire molds, used before the Battle of Waterloo, were discovered casually, giving us a chance to recast cleverly chased patterns and remount them into a delightful array. Old blocks stored away in odd corners have also been brought to light and from them many a popular pattern has been wrought. Many of the old specimens that have been found in practically every country where the industrial arts have flourished furnish us with ideas that can be modified to satisfy the requirements of today.

It is astonishing when we realize from what a number of sources ideas can be gathered, for there is scarcely a spot in the country from which inspiration cannot be gathered. One of the most ingenious of our present-day craftsmen receives his inspiration from communing with nature! Truly, the modern artist-smith is vying with the master craftsman of long ago to produce wonderful examples of skill and workmanship in these days when hand-work is again coming into its own.

**Legends and Old Hardware**

Many of the old masterpieces have curious legends connected with them. One of the most interesting is that of the church of the Notre Dame in Paris, where the master locksmith Bicorne had agreed to supply the door with iron work by a certain day. He found that he had only twenty-four hours to complete the work, so he sold himself to the devil. Through the aid of this supernatural assistance, the door was finished in time. In one of the old doors, Bicorne introduced himself as a little man with two horns on his head and a fish's tail.

Thus metal work opens up a large field from which to collect for our homes. There are locks and keys of wrought and chased iron, filigree work cut in as if the material were as soft as ivory. While the type of house governs our selection of hardware, cast and wrought iron, bronze and brass have wonderful decorative possibilities that should not be overlooked. The standard finishes—natural, polished or dull, verte antique, lemon or brush brass—will depend upon the color of the wood to which this decorative hardware is attached.
PLUMBING FOR THE SMALL HOUSE

The Simple System Developed by the Emergency Fleet Corporation Affords a Basis for an Easily Constructed, One-Stack System

WILLIAM C. TUCKER

With the introduction of the emergency program of ship construction, after this country entered the war, it became evident that there would be serious congestion of the housing of the workers employed, and Congress conferred upon the Emergency Fleet Corporation powers to meet this situation. An expenditure of $40,000,000 was authorized for this purpose, which amount was later increased to $75,000,000.

The small houses, as designed by the Fleet Corporation for the different projects were generally about 30' x 23'. The number of small houses in these projects totaled 9,762, of which Hog Island alone had 1,989 either bungalows or those of two stories and cellar, generally constructed of brick or stucco and with slate or composition roofs. Those at Hog Island cost about $3,704 each. The houses were built either isolated, semi-detached or in groups of three, four or five, but rarely in large groups.

Government Plumbing

In designing the plumbing for these buildings a number of important items had to be kept constantly in mind. The specifications of the National Housing and other commissions had to be diligently followed and had to fit in with those of the designing office. It was the general desire to follow the local State plumbing regulations in designing the work. All material employed upon the plumbing work was purchased by the Government, forwarded to the storehouses at the different jobs, and issued as the work progressed. It was the most earnest desire and wish of the Government that the occupant become the owner of the dwelling he occupied and every inducement was made to make this possible. With this in view the plumbing was designed most simply and direct, and it was so installed that each building was complete in itself, and thus could be purchased by its occupant at any time. As it developed, it proved to be an almost ideal system of one-stack plumbing for the small house.

The plumbing was designed in the most economical manner so as to keep the first cost of the building down to the lowest figure. To accomplish this there were important reductions made in the size and quality of material employed, some of which were great departures from customary practice. This was partially brought about by the scarcity of material itself, and also the necessity for designing so as to bring the items of manual labor down to the smallest quantity.

There are shown in the three cuts herewith plans and section of a typical two-story dwelling, such as was built generally at most of the projects. These dwellings were usually built of brick or stucco, were provided with a cellar, and had a roof either of tin or composition material, and were finished inside in a satisfactory manner. They were extremely small but most compact and quite livable, and every foot of space was serviceable. The arrangement of the bathroom and kitchen adjoining each other as shown on the first-story plan is excellent from the plumbing viewpoint. The position of the laundry tubs and sink is good. By this arrangement there are no long runs of pipe, particularly the supplies.

The soil riser of extra heavy cast iron occupies a corner of the kitchen and interferes in no way with the kitchen equipment. It extends straight from the cellar to roof without bend or offset, receiving the soil and waste branches from the different fixtures. The soil is 3" in diameter, a size made necessary primarily by the scarcity of pig iron, but a change from the usual size of 4" which is compatible with good designing and perfectly safe. This small size for the soil riser, however, should not be carried too far and should not extend beyond two stories.

Bathroom and Laundry Equipment

The location of the bathroom on the second story directly over the bathroom on the first story is good designing, and most economical; it simplifies the plumbing in runs of pipe. The soil riser is in the corner of the room; immediately adjoining it is placed the closet.

In small houses, the laundry tubs should be placed in the kitchen immediately adjoining the kitchen sink, and the waste should connect with the waste from kitchen sink. They should be provided with hinged covers, covered with zinc, with catch attached to wall to prevent falling. The tubs should be two compartments and set 36" above the floor to top, and of size either 24" x 40" or 24" x 48".

Because of the cost the kitchen sink was rolled iron, enameled iron with integral back, size 18" x 24" or 24" x 30", good sizes for the small house. It should be set about 1" below the top of the laundry tubs so that all refuse may be brushed directly into the sink. The supports for the sink should be wall brackets of strong pattern and securely bolted to the wall. The faucets for all plumbing fixtures should be of the compression variety, so that repairs may be easily, (Continued on page 56)
Jitlv, 1919

A band of blue between gold lines decorates this set of toilet bottles. Labels are in gold. $2.50 each, or six for $12.00. Small pomade box to match, $3; cold cream jar, $3.50; large powder box, $5.

A set of two glasses and one tall tumbler with soap dish to match comes with a band of tiny flower decoration. The set complete comes for $5.25.

A five-piece bath set in heavy Turkish toweling consists of two bath towels, a bath mat and two face cloths. Set complete with monogram, in any shade, $8.50.

Clear white Venetian glass powder jar with colored fruit handle, $3.50. Square toilet bottles of Venetian glass are reasonably priced at $5 the pair.

BATHROOM ACCESSORIES

Which can be purchased through the House & Garden Shopping Service

A guest towel of unusually pleasing design comes with hand embroidery in huck or bird's-eye. The towels measure 15" by 24". $1.35 each.

This commodious, strongly made laundry hamper is of stout wicker enameled white. It is 28½" high, 16" wide and 14" deep. The price is $7.25.

On a background of light blue or pink is a border of white tulips in this bath set. Mat, 27" by 44". Towel, 23" by 48". Towels, $2 each; mat, $4.50.
Another way of shading leisure is to support boards along the rows.

Put poison on the cabbages before the worms get a start at them.

The large tomatoes are best for the main crop.

Young seedlings may be transplanted into boxes now. Keep the surface of the soil well stirred.

All nests of the tent caterpillars should be burned. An aerosol torch, or paper, may be used.

Flower pots under the melons will help ripen them.

A nitrate of soda solution is good to stimulate the growth of the crops.

Prune the flowering shrubs as soon as they have finished blooming.

This Calendar of the gardener's labors is aimed as a reminder to undertake these tasks. It is fitted to the latitude of the Middle States, but should serve the whole country if it be remembered that for every hundred miles in the north or south there is a difference of five to seven days later or earlier in preparing garden operations.

They give a paean, I think they call it, over to East Ellsworth last week, to celebrate the foundin' o' college back in '10. Some of the rush summer folks started it, an' it muestra just 'as if' with the rig-outs for the actors, the refreshments, an' all. They took it porous serious, too, there New Yorkers, an' tol' us how we ought to give our grand-stands to show we ain't forgot the fistic! I'll not go in for the East Ellsworth noise, but if I was a pacifist, I reckon I'd feel that's dead these hundred years an' more, whether we gives a paean or not; but we keek to keep the summer visitors happy an' spendin' them more, an' we guv 'em a day when they asked us. It was fun, too, after we get started. Every day they was a sham fight with the Indians, an' I'll bet 'em a laughin' at 'em Philibos, with a tommay-hol in one end and a scooper in the other. In fact, Elkus, through the brain after an old man Elkus, who was dressed up like one o' them Pilgrim Fathers. Heen ain't much on looks even on his reglar clothes, but fired up our Indian—ain't a heen that look him jex took one look an' bolted. Make them hubs all o' rascals couldn't git over the ground, too the last we seed o' em they was a headin' straight for the East Ellsworth House, en' gain' strong!

Old Doc Lemmon.

Sowing and laying the tall flowers is a necessary protective measure.
Reproduction of XVIII Century English Mahogany Side Table shown in a Georgian Interior.

XVII and XVIII Century English Furniture and Architectural Woodwork: Original Examples, Hand-Wrought Fac-Similes, Interior Decoration—Fabrics, Fine Floor Coverings

W. & J. Sloane
Fifth Ave & 47th St.
New York City
Many large hotels and apartment houses have discarded the noisy flushing water closet. We have been able to show them how they could better serve their public by using the silent Si-wel-clo.

The Si-wel-clo closet incorporates all the good mechanical features a water closet should have and adds that of extraordinary quiet operation.

The Si-wel-clo is only one item of The Trenton Potteries Company "Tepeco" All-Clay Plumbing

"Tepeco" plumbing is beautiful, practical and permanent. How permanent can only be realized after experience with other kinds.

"Tepeco" plumbing is china or porcelain, solid and substantial. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. With time, inferior materials will lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness.

Insist that all your plumbing fixtures be of "Tepeco" ware. A wise investment—a beautiful one.

If you intend to build or renovate your bathroom be sure to write for our instructive book, "Bathrooms of Character."

The Trenton Potteries Company
Trenton, New Jersey, U.S.A.

World’s Largest Makers of All-Clay Plumbing Fixtures

Collecting Antiques of India and Persia

(Continued from page 19)

stage where everything Asiatic is classed as either "Turkish" or as "Chinese." The field here for collectors is a broad one and naturally embraces a myriad of objects. Private collections and public collections of the arts of Persia and of India, including those of Ceylon, are growing apace. Good things and fine things are appearing in public sales and are still to be picked up in antique shops by the discriminating one who has taken the trouble to study the subject. Fortunately, the collector now has at hand such excellent books for reference as the various works by Ananda Coomaraswamy, Vincent Smith, Martin, Birdwood, Havell, Hendley and others.

Of Persian objets d’art an anonymous writer has said, "The arts and crafts of Persia have suffered terribly from the state of misrule. Always artistic by nature, many beautiful arts were theirs, the secret of which has been forgotten through the years of civil war and trouble. Among them the exquisite lustreware, charming in design and coloring, is now difficult to obtain. The enamelled work for which they were once famous is a lost art; formerly tiles of this work, exquisite in color and beautiful in pattern, were freely produced, and many wonderful specimens have been saved from ancient ruins, and many are still the glory of mosques and shrines; the predominating color was a very beautiful turquoise blue in various shades, and a red-golden lustre which gave the work a peculiar iridescence. Jugs and basins in this enamel work have been saved, excessively beautiful in form and pattern. Silver work and brass work was an ancient industry; very little is done now. Carved wood, inlaid with ivory and mother-of-pearl, is still made to some small extent, also seal-cutting.

The Persian art which flourished in ancient times influenced Greek, Roman and Byzantine art, and was the father of Saracen art and architecture, which has travelled far since its birth. Persia has never been famed for its textiles. Not only the embroideries and printed cottons, but the marvelous rugs which stand supreme in beauty. The old rugs of Persia were ancestors of the carpet of other lands. In this connection it is worth noting that the Persians never made themselves ridiculous by the application of inappropriate design. You will not find an old Persian rug patterned with formal bouquets tied with blue ribbons, suggesting a gift being trodden underfoot. A Persian floral patterned carpet will suggest flowers and verdure in their wild state as the stroller might chance to find them.

Although the impress of the art of the Chinese ceramicist and of the shawl-weavers of Cashmere exerted some influence upon the Persians, still the art of Persia from earliest times has retained a national distinction. Nearly all art objects from the earlier periods now to be met with date from the reign of the Shah Abbas the Great (1560-1628) when the native art manufacturers reached their greatest degree of excellence. Thence onward came the decline.

We have only to consider the fact that artistic ornamentation was applied to innumerable objects in daily service to realize how widely diffused was the taste for art among the Persians. They have truly been always art-loving people. Someone has aptly remarked that every home in India is a nursery of art, and I think this must once have been true of the homes in Persia. Apro
July, 1919

When visiting Boston this summer—the gateway to the playground of America—see Paine's—more than a store—a Boston Institution

North Shore Day Bed

Made in Paine's workshops on the premises, and selected from their extraordinary variety to exemplify the unusual quality and moderate prices—fundamentals which have made Paine's the world's largest store in the manufacture and sale of Furniture and Interior Decoration.

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PALL MALL
Famous Cigarettes
Where particular people congregate

Plain Ends

The fine craftsmanship and quality of cedar in this rustic summer house make it a practical as well as an artistic addition to any garden.

The smooth, rich bark is so inseparably a part of the wood that it will not peel and is lasting and insectproof. The house shown in 6 ft. square size, $130.

Other sizes and designs include pergolas, trellises, bridges, fences and gates, tree seats, lawn seats, settees, chairs and garages.

Catalog on request
Jersey Keystone Wood Co., Inc.
Trenton, N. J.
Table $8.75
Collecting Antiques of India and Persia

(Continued from page 50)

Common pottery of reddish clay varnished with single color, and all somewhat in imitation of faience or imitations of faience of China. The green and bronze varnish is often very beautiful. Some of these pieces have designs in relief and gaufrures. The faience tiles of Persia are among its most interesting and beautiful ceramic remains. Most of these tiles date from such Seljuq or Moghul rulers as Malik Shah (1072), Hulagu Khan (1256) and Ghazan Khan (1295). Persia has never produced anything like a porcelain. Even pottery of the glazed sort made previous to the Mysore love tiles, which tile products were the forerunners of the modern glazed wares fabricated in Multan, Jaipur and Bombay. However, unglazed pottery has been common throughout India for countless centuries. In speaking of Hindu and of Buddhist art Ananda Coomaraswamy writes, "I do not forget that in almost every art and craft, as also in music, there exists in Hindustan a complete and friendly fusion of the two cultures. The nonsectarian character of the styles of Indian art has indeed always been conspicuous; so that it is often only by special details that one can distinguish Jain from Buddhist stupas, Buddhist from Hindu sculpture, or the Hindu from the Mysore art. The greatest distinction is that Hindu art is not so much racial as social; the former is an art of courts and connoisseurs, owing much to individual patronage; the latter belongs as much to the folk as to the kings." The alluring arts of the East are all worth one's study, well deserving of one's enthusiasm. Perhaps the illustrations of some of the antiques of Persia and of India here reproduced from photographs of some of the fine examples to be found will awaken an interest in the reader, and thus chance upon them. I only hope the world holds more Major Kaytles of revered memory, and that you, too, may have the good fortune to be brought into communion with such treasures as made the major's home the goal of our conceptions of the palace of Aladdin, treasures which in time brought even the Pickhams to forgive the major his diazonium-sailed gondolas, and feel no longer the sting of the insinuation of their poor little gilded minnows.

The Cottages and Houses of French Canada

(Continued from page 25)

stopped against well moulded corbels on the gables, the only pieces of cut stone in the building. The chimneys are sometimes finished with little moulded copes of quite Gothic character. If there is a single chimney, it occupies the apex; if the house is double, the two chimneys rise up on each side of the gable, and are connected by a parapet wall. The gable parapets are very high and are boarded or shingled on top. Wrought iron "sw" anchors are often used to bolt in the principal roof and floor beams. The cottage from Montreal shows the double chimney and anchors. The Chateau de Ramezay has quite a row of anchors along the front. The gable form is not really well adapted to a snowy winter climate and the high parapet is probably a tradition from the town houses, where it was of value as a fire partition. So in the later cottages we find that it is discarded and the roof is taken over the gables to form a deep verge. The whole gable end, above the line of the eaves, is now often lined in wood and shingled. Along with this verge treatment comes a great extension of the bellcast eaves. Back and front they are stretched out to the utmost limit of practicable construction and form a roof of a narrow gallery. The next step was to stretch a little further and support the eaves with posts, when we get the typical deep verandahed priest's house of any Quebec village. Quebec has a good verandah climate. Here is shelter from snow in winter, and in summer a gathering place for old and young. Sometimes the gallery is double, and there is an interesting type found in the Chatham valley in which a narrow gallery, sheltered by the deeply projecting eaves, is taken right round the house. The attic room is lighted by small, plain dormer windows with pitched roofs, either gabled or hipped. They are set low on the slope of the roof and so do not break the skyline of the house. The roof is usually of shingles. Many of the churches and of the larger houses, however, have rooms covered with squares of tin, laid diagonally. This weathers with time to beautiful shades (Continued on page 54)
LAWNS are noticeably more handsome, flowers more profuse, gardens more productive, where Cornell Irrigation Systems are installed. These Overhead, Underground or Portable Systems, equipped with patented, adjustable Rain Cloud Nozzles, give you control of your "rainfall". Adapted for any area; installed at any time, without injury to lawn or garden; economical, simple, efficient. Descriptive booklet free on request.

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Coal Chute
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KERNERATOR
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A device that disposes of all household refuse from wrapping paper and faded flowers to cans and bottles.

The Kernerator has become as standard as the bathtub and refrigerator. It burns all garbage and kitchen waste without odor and without fuel other than the dry refuse deposited. The Kernerator is built in chimney when house is erected. We guarantee successful operation.

Ask Your Architect or Write Us for Book of Proof

Kernerator Incinerator Co.
101 Clinton St. Milwaukee, Wis.

Drop All Waste Here-Then Forget It
The Cottages and Houses of French Canada

(Continued from page 52)

of brown, dull green and gold, like nothing so much as the scales of a great carp, and these tin roofs are one of the most picturesque and most interesting features of Quebec architecture. It has been stated that they were made of the tin containers used for export from England. This seems a possible explanation, for tin is not found in commercial quantities in Canada, and is not used as a roofing material in Europe.

- Enlarging and Placing

When a house became too small, the usual method seems to have been to add to the length, so that houses are sometimes found of double length. A wing was sometimes added at the back, at right angles to the main building. The simple, oblong shape is, however, one of the characteristics of the type.

The houses usually stand close up to the road, with no garden, or at most only a very small one in front. The garden, with its vegetables, tobacco plot and fruit trees is usually at the back. This is the case with so many others, is the natural outcome of the climate. When the deep snow is on the ground, the shorter the distance from the front door to the road, the better.

The larger houses in the country are in two stories with often two additional floors in the roof. Though not so interesting as the cottages, they yet have a solid, simple quality which is refreshing in comparison with the flat-roofed iron-corniced aberrations which are too often taking their place.

Religious Houses

The most interesting of the larger buildings are the houses of the religious orders. In them a simple but very effective type has been produced, based in the main on the simple renaissance of Henry IV. They are two or three stories high with an attic low down on the roof, and are planned in long simple wings, with a dome over the central block. Ornamentation is confined to an occasional niche for a statue, or a little wooden fleche set on the roof. The walls are of rough-cut stone and stone surrounds and shutters to the windows. The verticality of the windows is strictly preserved and there is no attempt at picturesque or ornamentation. Yet honest building, good proportion and a sense of refinement in the result more beautiful than elaborate architectural designs. The general quality is of great sobriety, as befits the object of the buildings. They are not like what they are, and they look fully capable of facing all the rigors of a Quebec winter.

Of the churches it is not possible to write now. They form a group of great architectural interest and distinctive character, though a great many of them are not pleasing. The most interesting have been lost and their places taken by modern buildings of no great beauty. They are usually aileside, with very large roofs and a slender picturesque steeple set on the roof at the western end. They have eastern apses, above which is a little diaconicon. Curiously enough, though the typical house is of stone, the typical old church is of wood. In many cases a stone church was too difficult a problem for the local talent.

A Native Style

The old buildings of the Province of Quebec are one of the few genuine vernacular styles of the American continent. Though their roots may be traced to old France, yet in their present form they are the outcome of Canadian conditions. They are not, like so much modern architecture, mere adapted copies of European work, but have no trace of the drawing board and the T-square. They are a native style, simple but solid, and lacking in the finer graces of craftsmanship, but well-adapted to the country and with that charm which so usually accompanies honest and direct effort.

Landscape Plans for the Small Place

(Continued from page 23)

autumn. A clump of arboretum vines screen a space which could serve as a small drying yard. Dense vines cover the rear lawn, forming a background for a succession of flowers—poet's narcissus, bleeding heart, coral bells and species lilies.

In the main turf panel, large patches of snowy white and violet crocuses come first. These are followed by early yellow tulips. Near the terrace are blue grape hyacinths and orange crown imperials.

In May the panel is framed by hundreds of stately lavender-blue Iris pallida, and near the terrace a combination of purple, orange and iris orange trollius and deep yellow anenomes.

Next come rows of pink Oriental poppies. Then the center of interest moves to the terrace where blue larkspur, Harrison's yellow roses, light yellow forget-me-not-like masses of anemus, early pink and white phlox and climbing tea roses of creamy yellow and pink, uphold the dignity of early summer.

It being now midsummer, the garden becomes quietly green, relieved only by anemones and the late lemon lily. The rose bed, however, is of short duration for the pink and red and mixed with masses of gymosophila, presently fill out the garden again with a cool combination of laven
ders, clary and anemones. Hyacinths, which linger until the species lilies and Japanese anemones foretell approaching autumn with its helium, New England asters and monkshood.

On the sunny side of the house there is a space for a tiny rose garden, with brick and walk and low bird basin. Surrounding it is a hedge of dark Japanese yew. On one side the roses are red and white; on the other, pink and coppery yellow. Around the circle is a border of baby phlox. The few kinds selected are of the choicest and hardiest—climbing teas, moss, hybrid perpetu
as, and everblooming hybrid teas.

This third planting costs about $267.50, divided as follows: evergreens, $73.70; deciduous trees, $13.75; deciduous shrubs, $28.85; vines, $19.50; bulbs, $14.40; perennials, $86.35; roses, $31.

Now that the pictured dream is trans
certified in concrete form, there remains the practical question of cost. The lists show the quantities of the plants needed to carry out the plans in their fullest perfection. Supposing that such economy is necessary, these totals can be decreased without sacrificing the essential elements of the design. It is advisable to consult the quantities or sizes of the plants, but by taking more trouble, the following reductions may be effected.

Plan No. 1. Substitute 10 Eryngium gadesicis from side of house for 10 prospect green fumipers across front. Omit screen of poplars, and allow shrubs to grow. Omit Chrysanthemum uliginosum, six peonies, hemerocallis from front of shrubbery and two azalea. Raise the following plants from seed: forget-me-not, English daisy, larkspur, cosmos, calendula, ageratum. The amount saved is 83.28. This makes the original estimate of $100.48 dwindle to the sum of

(Continued on page 56)
At the right is the Kelsey Health Heated residence of William Doty, Williamstown, Mass.

Looking Across to Your Neighbor's
Don't You Wish You Also Had

When you are having temper testing troubles with a boiler that only boils leisurely; or when the wind blows in the wrong direction for your temperamental furnace, don't you wish you had a Kelsey to keep right on keeping you and yours comfortable and happy?

When you hear the coal going down the bin chute and think of the way its cost is going up, doesn't it make you wish you had a Kelsey?

Well—Why don't you? It's a very simple matter to connect it up to your existing furnace piping. Or to replace with a Kelsey your boiler "radiator refrigerating plant," as you call it.

As a start, send for our booklet called "Some Saving Sense on Heating."

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Every successful plant breeder works with a certain fixed type in view.

In breeding for new varieties of peonies we have always selected in the first place for beauty, but with beauty we have demanded a good stem, a strong robust plant, a profuse bloomer, and above all a variety that comes good every year.

When you have a flower that comes up to all these qualifications you have a masterpiece. You find these qualities in the following Brand Varieties:

WHITES
Frances Willard and Elizabeth Barrett Browning.

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No collection of peonies is complete without above list.

We not only carry a complete line of our own productions but also have almost everything in the best of standard and newer sorts of all other growers.

An immense stock of the very choicest roots in all sizes for sale this season.

New Catalogue now out. Send for it.

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Anyone who contemplates building or remodelling will be interested in our portfolio of large photographs showing fifty interesting homes, both large and small, designed by prominent architects of established reputation.

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STAINED SHINGLED HOMES

If you are ready to consider roof and side wall material, ask for sample color pads and Descriptive Catalog.

Address Plans Department
CREO-DIPT CO., Inc., No. Tonawanda, N.Y.
Landscape Plans for the Small Place

(Continued from page 54)

$74.28. Raising the perennials from seed will take another year of time with considerable skill and care, but it can be done. Another way of effecting a reduction in the cost is by collecting wild plants. This is more easily managed, if sufficient care is taken not to allow the roots to dry out.

Plan No. 2. Omit half the roses on the fence. Collect in the woods ferns, hemlocks and larch (but not street trees), junipers to take the place of Mugho pines, laurel to take place of heuchera, spice bush, and wild grape. Raise 6" plants from seed of perennials, sedums, aquilegia, foxglove, Oriental poppy, larkspur and heliemanum. The amount saved would be $31.67. This brings the original estimate of $189.55 down to $157.80.

Plan No. 3. Omit box edging around the lawn and judge around the garden, substituting arubis and 30 plants of Japanese barberry. Omit roses except climbers. Plant these perennials freely. Oriental poppy, larkspur, Helium and Helenium autumnale, and Helium autumnale rubrum. This cuts the original estimate from $368.55 to $172.35. The items of labor, loam and fertilizer vary so greatly that it is not possible to give a general estimate. Suffice to say, that the grounds about a small place may be developed in quite an elaborate manner without the expense becoming prohibitive.

The continuation of the planting list given on page 51 is as follows:

46. Phlox varieties, 15' apart. (A) L'evenement, early pink, with the larkspur, 5 plants; (B) Pink, 5 plants; (C) Yellow, 6" tall, flowering, 5 plants.
47. Chrysanthemums, 15' apart. (A) Single late-flowering, pure white, 10 plants; (B) Lavender, 10 plants; (C) Yellow, 10 plants.

CRETONNES, CHINTZES, UPHOLSTERY FABRICS
Interior Decorating

The REED SHOP, INC.
581 Fifth Avenue
NEW YORK

"Suggestions in Reed Furniture" forwarded on receipt of 25¢ postage

Kettles, Pots and Pans

(Continued from page 43)

Kettles, Pots and Pans

(Continued from page 43)

Kettles, Pots and Pans

(Continued from page 43)

copper utensils advisable. One might perhaps use copper for sauces or fish. Copper has one advantage; however, it last longer and copper utensils practically become heirlooms.

Nor have we mentioned earthenware, glass or porcelain utensils, for the simple reason that each of those subjects requires an article in itself and they will be considered at a later time. Certainly the modern kitchen glassware used for cooking has opened up an entirely new field to the housewife and the variety of porcelain utensils at her command is legion.

If for no other reason than that it adds to kitchen efficiency and reduces expenses, the housewife should acquaint herself with these points about cooking utensils. She will buy with more understanding and appreciate the possibilities of her equipment. Moreover, she should investigate the new kinds of utensils as they come on the market. The proof of the pudding is in the cooking. Try the new articles as they are advertised.

Apply to your kitchen the same up-to-date methods that a man applies to his office. When equipment wears out, throw it away. A well-equipped kitchen is a costly investment at first, but it is the most paying investment you can make in the house. And in the equipment, pots and pans play an important rôle.

Plumbing for the Small House

(Continued from page 46)

quickly and cheaply made by the householder himself.

The water closets were vitreous china, wash down with siphon jet action. The seats were hinged, either of birch or oak reinforced, and were provided with hinged covers. The tanks were low down, vitreous china, set 40" to top of floor, well provided with a 1½ supply. Tanks had covers which were bolted down.

The lavatories were of enamelled iron 12½ x 21½, with full depth front apron, and 8" integral back. The lavatory was supported by extended wall brackets. The faucets were low down compression china index handles. Supplies were 1½.

The bathtubs were of enamelled iron inside, and were painted outside after being set. They had a 2½ roll, were either 6½ or 5½ long, 2½½ wide, set 22½ high, and were provided with combination compression faucets, index china handles and had 3½ supplies.

The bathrooms are small but most compact, and the size and arrangements of the fixtures were the result of much thought and study. It was made a practice to place the window so that a child in case of emergency, could reach to shut it.

The extra cast-iron drainage system 25" plans were simple and direct, connecting with all the fixtures by proper waste branches. The main soil pipe was 3½ and extended from cellar to roof, increasing at roof to 4½". The horizontal run in cellar from soil pipe to street sewer was 4½" in diameter and had no house trap. At the house wall was provided with a brass screw cleanout. The diameter of 2½ or less were of galvanized steel pipe.

The cold water supply system consisted of either a 1½ or 3½ "street main, depending upon the number of bathrooms to be supplied, and taken from the main in the street. Inside the house at the front wall were located a valve and meter. From the meter, the house main was extended on the cellar ceiling, from which were taken branches to the kitchen boiler and the bathrooms on the first and second stories. Valves were provided to control the kitchen boiler, the sink and the laundry tubs and each bathroom. There were no control valves at fixtures.

The hot water system consisted of a thirty gallon galvanized steel boiler, to which was attached a gas water heater of simplest type. The boiler also had a water-back connection either to kitchen range or heating requirements. From the boiler was taken the hot supply, which ran to all fixtures where necessary through the house.

The plumbing in these small dwellings has been most carefully thought out for cheapness and simplicity, and so installed that the householder could make repairs quickly, simply and with but little expense. They were also thoroughly cheap, so that upkeep expense could be kept to a minimum.
July, 1919

Khiva study, woven in one piece from the best wool yarn obtainable.

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These rugs are neither the result of a sudden inspiration nor an accident. They represent twenty years of research and costly experimenting by one who has always had for his inspiration a reverence for the beauty and the atmosphere of Oriental art in rug weaving.

And now after all these years—with hair well streaked with white—the result of his ambition has been attained in

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BREAKFAST, TEA AND DINNER SERVICES

FOUNDED 1887

HIGGINS & SEITER INC.
9 & 11 EAST 37TH STREET
NEW YORK CITY
The Vegetable Garden in July

(Continued from page 40)

manure, or any material of this kind may be used, and if dry weather prevails at the time of mixing it, it is a good practice to water the plants thoroughly before applying the material.

We have now reached that time of the year when we must look forward to our winter root cellar and its supply of vegetables, which is of great importance in July, which is one of the most important planting months of the season, as most of the green crops and some of our root crops are started now. If we have kept our faith with the garden we should have on hand a plentiful supply of young plants of those crops that require setting out at this time for winter storage, such as cabbage of the different types—red, Savoy or the large winter keeping kinds—cauliflower, kale, Brussels sprouts and celery.

Most of these enemies are set out in ground that has already finished an earlier crop and for that reason some consideration should be given to the fertilization of the soil. If possible, trenches should be located where the plants are to be planted and manure can be spread under, or lacking this, a good commercial fertilizer can be worked into the soil. Lift the seedlings with as large a ball of earth as possible; a thorough watering a few hours before transplanting will make for success in this. After setting, the plants should be watered freely, to settle the earth around the roots. Shading for a few days is very helpful and is quite easily accomplished by placing a board on the rows. These can be supported by small stakes and should be a few inches above the tops of the plants. Papers or shingles stuck into the ground will be found satisfactory for shading.

In the small home garden it is possible to employ many methods that are not possible commercially. One of these is always to do the transplanting in the evening. This is so that the plants very lightly every evening for several evenings or until they show by their strong upright foliage that their roots have become established.

If for any reason you haven't a supply of the very necessary winter crops, the young plants can be purchased quite reasonably from local florists, and you cannot hope to be aided by covering the crops which the household next winter unless you make an effort to set out these plants now. Rutabagas, turnips, beets and carrots for the next winter period should be sown now and the best plan is to sow several rows of each at one time.

Lettuce of Quality in Summer

Lettuce, whether of the curled, heading or Romaine sort, is unquestionably one of our most desirable products of the garden. To the beginner, and in some other parts of the country, it has always been a big problem to grow really good lettuce in summer, for it has been but a short period of rapid growth during hot dry weather. This can be largely overcome by furnishing the plants with plenty of water after they have become established. Above all the roots must be kept cool. Make certain at planting time that all the roots are rich in plant food and that the soil is loose to a considerable depth, and apply heavy surface mulches. Deep stirring of the ground cannot be practiced as you can get close enough to the plants to do much good. Light sandy soil will not grow good lettuce and this is equally true of soils that are too heavy. Where these conditions prevail it will be necessary to remove the soil, replacing it with a rich mixture of three parts chopped sod or top soil, to one part well decayed stable manure; a trench about 1 foot wide and 1 foot deep will be ample. Lettuce must never be allowed to become dry at the roots, so watering must be practiced with care. Don't wet the tops any more than absolutely necessary, as the water collected in the head will cause it to decay; this is especially true when the plants are heading. It is also a good practice to shade lettuce during the hot dry weather of mid-summer; a wide row will serve very well. In some cases the planting of summer lettuce is practised in partially shaded locations such as the north side of a wall or fence, or between the rows of pole beans, but burlap shelters erected on stakes a foot above the beans will reduce the percentage of the losses from plants seeding.

Summer Bugs and Diseases

At this season of the year, gardens frequently suffer from the attacks of various plant enemies or diseases which are often the result of poor growing conditions. In gardens that were improperly prepared, poorly supplied with plant food, or where the plants are unduly shaded or other conditions are bad, bugs of all kinds flourish. In fact, such gardens are absolutely destroyed by insects or disease. In good gardens, where the soil has been studied and supplied with its needs, such attacks can be readily overcome. In other words, the plants have the vitality to fight the bugs and diseases.

The three principal troubles at this time are blight, mildew and insects. The remedies are quite simple but in all cases should be applied before the plants are weakened by the attacks.

Blight is due to the attacks of minute parasites which disfigure the foliage. Preventive measures are preferred, so keep the foliage covered with Bordeaux mixture, and leaves that are infested should be removed entirely.

Mildew is a collection of spores on the foliage which give it the appearance of a gray-white covering. The leaves should be dusted with flowers of sulphur, or some of the standard preparations which are on the market for this purpose.

Insects can be divided into three general classes to make it understandable if anyone cares to. Those that eat and which are the easiest of all insects to destroy can be killed by covering the leaves with some poison; arsenate of lead is preferred as it shows very clearly on the sprayed leaves and is not so dangerous to the plants as the other poisons. Insects that puncture the bark and also the sucking types must be destroyed with contact sprays, the standard tobacco sprays being the best for this purpose.

Don't neglect to gather the vegetables when they are of the best quality. After your table has been well supplied, and the garden is still one of plenty, gather the advanced gardener, and one he can enjoy year round.

Always keep the fact before you that there is but one short period in the growing season when it is all quality, and make a practice of canning your crops at that stage. Few will be willing to eat all the canned goods if they once get the habit of preserving their vegetables at the proper time.

Saving the Fruit Crops

Arrangements should be made now to preserve the fruit as it ripens, most of the failures in canning are due to the use of fruit that is too ripe. Fruit that is old quickly develops acids and not only spoils quickly but the acid even before canning. All the small fruits will soon be ripening and the early peach crop is not far off. The point in mind is to have everything ready so that when the various fruits come along they will not be wasted.

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FARR'S
DUTCH
BULBS

Hyacinth, Tulip and Narcissus bulbs are unusually scarce this year. I consider myself singularly fortunate in obtaining a quantity which normally should be sufficient to replenish the stocks of my regular customers. But please remember that while the quantity I have ordered should supply those who rely upon me

Your order must reach me before July 15 otherwise the varieties you desire may be exhausted because someone else has tastes similar to yours.

My Bulb Catalogue for 1919 is ready for mailing and will be sent to my regular customers. If you do not receive one, will you kindly notify me, so that the error may be corrected?

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Furniture and fabrics which are unobtainable elsewhere... Decorative accessories of real distinction... These are skillfully combined to effect essentially delightful arrangements.

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(Continued from page 39)

Early Summer in the Peony Border

(Continued from page 3)

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The house of three gardens.

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AWNINGS

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AUTUMN FURNISHING IN SEPTEMBER

With September starts a bigger and better House & Garden. The child is growing. It will be almost man-size by the time this Fall Furnishing Number reaches you. The reason? Well, the best material available from decorators, architects, manufacturers, gardeners and landscape architects is constantly being assembled. The next issue will always be better than the one you have in hand. That is how House & Garden's available future—it constantly grows more interesting, more practical, more inspiring.

This September number, for example. Nothing could be more useful than a practical knowledge of furniture—what you should know about furniture before you buy it. These matters are clearly explained by Matlack Price. On another page are found furniture suggestions from the shops.

If you have never considered picture hanging an art, you will when the definite rules are explained in September. Or if you have never thought of using the zodiac signs in decoration, you will find suggestions here.

Of the many articles on decoration two are quite unusual—schemes for the decoration of offices and plans for furnishing a living room that must serve also as dining room. Most offices are forbiddingly inartistic, but these two are the acme of comfort and good taste. The dining-living room is also a feasible solution for those whose space is limited. Prices will go with these pieces. There will also be prices on the pages of new fabrics and furniture.

Prospective builders of all girths of purse will be interested in the large brick house, the Georgian Colonial, the Pennsylvania farmhouse and the little Dutch Colonial design shown in this number. Ventilating the house will be explained by an architect, who understands all the secrets of air currents and the brick bonds will be explained on another page.

The equipment articles cover the electrical laundry—the most modern addition to the household—and the electrical breakfast, with priced pieces from the shops.

The use of non-classic sculpture in the house forms a fascinating subject dealt with in this issue. There are also two pages of old Italian gardens and fountains, works of master artists, that have many suggestions for the American garden.

A new department makes its appearance with September—dogs. And if you don't enjoy these intimate studies of dogs in their relation to the house and grounds, then you do not understand these four-legged friends. Dogs will be in House & Garden every month hereafter.

There will be twenty-nine different topics on the September contents page. Only a few of them are mentioned here because August needs the space. But this is to be remembered—you will have a weighty magazine to start the fall—more editorial pages and illustrations.

Contents for August, 1919.

Volume XXXVI, No. Two

Old Irish Glass
MRS. T. P. O'Connor
The Half-Timbered House in the Suburbs
W. Stanwood Phillips, Architect

Doors Inside the House
Grace Norton Rose

Country House Gardens
Frank J. Forster, Architect

A Little Portfolio of Old Interiors

Another Revolution—The Culinary
Ethel R. Pepser

The Salient Points of the Modern Kitchen
F. Stern and H. A. Jacobs, Architects

The New York Home of Mr. & Mrs. Richard Bennett
Old English Interiors in American Homes
C. J. Charles

In the Vegetable Garden This Month
William C. McCollum

The Hip-Roof House

Aymar Embury II, Architect

Seen in the Shops for the Nursery

The Gardener's Calendar

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Among the collectors that France can write in her Golden Book of Art-Lovers ranks high the name of the Marquise de Pompadour. Without her patronage, as Voltaire observed, the culture of her time would have found itself in a sorry plight under the rule of a king whose thoughts had little or nothing to do with the finer things of life—that king who stood at the palace window looking forth as the cortège of the Pompadour passed by in a drizzling rain and remarked, "It is a wet day for the Marquise!" This portrait is by François Boucher (1703-1770), who was the court painter to Louis XV.
Collectors of Yesterday

They Range From Augustus Caesar to Horace Walpole and Make the Modern Collector a Member of a Noble Throng

GARDNER TEALL

This is an age in which Achilles gives way to Douglas Fairbanks, Helen of Troy to Mary Pickford. At least Homer in the original is unpopular and to confess to a liking for Virgil in the Latin is to be frowned upon by those who have persuaded certain of our universities to turn backs on the very cultural presences that have given structure to civilization. As for myself, I shall continue to be old-fashioned. Only this morning I have been dipping into good old Pliny's Letters. Now more than ever I am convinced that those who cried most loudly against the classics were those who knew nothing about them. Where, I ask, in all literature will there be found more things of human interest than in the writings of those old masters of antiquity?

It is Francesco Petrarca's chief title to fame that he was an inveterate collector of classical writings, that he devoted himself with an unending enthusiasm to the recovery of the literature of the Ancients. And yet he knew naught of Greek. Just enough of Latin from the point of view of scholarly attainment in the language. What he did realize, did sense, was the value to intellectual development of these bygone literary Titans, and at Padua he warred against the mediavalism which was, after all, nothing more than a warping against the complacency of his own times, just as the very attitude of those of to-day who fight against such of the finer things of life as are to be reached only through contact with the original writings of Homer, Euripides, Aristophanes, Sophocles, Horace, Virgil, Cicero, Cesar, Ovid, Plato, Pliny and the rest are, in effect, smugly complacent in their acceptance of cultural things as they stand.

Renan called Petrarch the first modern man; if only we could be as modern! And what a debt the world owes to his collecting propensities, an instinct connected with an intelligence! Of course, there were hundreds, one may venture to say thousands of collectors who were his contemporaries, for the love of beautiful and of interesting things is seldom separated in the normal person from the desire to own them, a desire that has produced more history and more romance than one would dream of.

There are those who dissolve pearls in wine, those who treasure them in necklaces; these two sorts are in the world. To Petrarch each scrap of writing was as precious as a pearl to be added to a necklace to adorn the fair throat of Learning, and his accomplishment, his devotion to this hobby marks him as the very
Prince of Collectors of Yesterday.

Tullus’ Sale

I suppose there have been collectors ever since things were discovered to be collectable. Every object of human creation seems eventually to fall within the collecting class; Father Time saying when. C. Plinii Caecilii Secundi Epistularum sounds somewhat formidable when looked upon by a foe to the classics, but this morning it yielded this morsel from the XVIIIth Letter of the VIIIth Book, a letter from Pliny to his good friend Rufinus: “You have now all the town gossip; nothing but talk of Tullus. We look forward to the auction sale of his effects. He was so great a collector that the very day he purchased a vast garden he was able to adorn it completely with antique statues drawn from his stores of art treasures.” Ancient Domitius Tullus! would that we knew how your sale came out. Did you turn in your tomb that some Eros from Praxiteles’ own hand, some Amor chiselled by great Pheidias himself fetched a hundredth of its value only? Or did you rush off to Dis and to Proserpina with the gleeful tale of how friend Pliny, who thought to get something for nothing, was forced up to a prince’s ransom by Lucanus in the matter of that little sardonyx gem, engraved by Pyrgoteles, finer, the auctioneer declared, than the Personæ by Dioscorides? How human it is to wish to know!

Nero as a Collector

Those old Romans were great collectors. Even when the creative spirit had degenerated they were appreciators of the fine things which the Greeks had produced. Petronius, that arbiter of Nero’s court, amassed thousands of remarkable art treasures that even the Emperor longed to possess. Coming under Nero’s displeasure, and dying under the Emperor’s orders, he disdained to imitate the servility of those who, under like penalty, made Nero their heir and, as Suetonius tells us, filled their wills...
with encomiums of the tyrant and his favorites. Petronius broke to bits a goblet of precious stones out of which he commonly drank, that Nero, who had coveted it, might not have the pleasure of using it. Incendiary, violinistic Nero, Nero who on shaving off his beard for the first time put it in a golden box studded with precious gems! What would not collectors give of a luck of hair of this great one and of that give to discover the beard of Nero!

I dare say, in no time was human nature more perfectly understood than in Roman days. Even Augustus Caesar was wont to amuse himself by a device explained in gossip by Suetonius as follows: "He used to sell by lot amongst his guests articles of very unequal value, and pictures with their fronts reversed; and so, by the unknown quality of the lot, disappoint or gratify the expectation of the purchasers. This sort of traffic went round the whole company, every one being obliged to buy something, and to run the chance of loss or gain with the rest." How many of us who have frequented the art sales in American cities, from the old Clinton Hall days to the present, would have imagined that Pliny took such things as seriously, Augustus Caesar such things in jest? How old the new world is, how new the old!

Antiquarians Old and New

From the time of the ancient Athenian vase shops, and even from long before that, to our own day, when we may browse in the real or the art sales of antiquarians at home, the bazaars of the Far East and the quaint inglenooks of Europe when we are travelling, collecting has been a passion with the many as well as a mania of the few. But we, ourselves, are more prone to collect the things of yesterday than were the collectors of yesterday to collect the things of the centuries before their time.

Lorenzo di Medici, Lorenzo the Magnificent, found time when steering through the perilous channels of endless family feuds to immortalize himself as a collector. To the efforts of Cosimo, his grandfather, were due those priceless classical and oriental manuscripts which formed the nucleus of the Laurentian Library in Florence. The grandson was worthy of his forebear. Through John Lascaris he procured from the monastery of Mount Athos two hundred manuscripts of greatest importance for the Lauren-

tian. Alas, this incomparable collection together with the treasure of antique sculpture, vases and other works of art was partly broken up and destroyed when Florence was sacked under the rule of Lorenzo's wretchedly incompetent son, Piero. Lorenzo, notwithstanding his love for ancient works of art, was a ready patron of the art of his time. Lorenzo's daughter, Catherine di Medici, had all the Medici love for art, and she, too, patronized living artists lavishly, as her husband's father, Francis I, had done in France before her. She it was who took such constructively active thought for the planning of the Tuileries, and her interest in books, manuscripts and other things led to enriching the collections of the Bibliothèque Nationale.

The Golden Book of France

What a remarkable list of collectors France can write in her Golden Book of Art-Lovers—Jean Grolier, De Thou, Pierre Jean Mariette, Cardinal Mazarin, Comte de Caylus—to name but a few of literally thousands! Nor must we forget Madame de Pompadour, whose library and marvellous collection of works of art were sold after her death. There is no question but that Madame de Pompadour took a constructive interest in art and literature, an interest which led Voltaire to assert that, without her patronage, the culture of her time would have found itself in sorry plight under the rule of a king whose thoughts had little or nothing to do with the finer things of life, that king who stood at the palace window looking forth as the consort of the Pompadour passed by in a drizzling rain and remarked: "It is a wet day for the Marquise!"

Charles I of England was a king whose art-collecting pro-
clivities were rich spoils indeed for the Cromwellians. In the quaintly worded old catalogue recording his possessions we find noted, amongst other things, "Item, a landscape piece of trees, and some Moorish water, wherein are two ducks a swimming, and some troupe of water flowers, being done in a new way, whereby they do make Turkey carpets, which was presented to the King by the French ambassador; in an all over gilded frame. 1 ft. 10 x 2 ft. 5 wide."

Horace Walpole's Virtuosity

Some of King Charles's treasures in the century following passed into the hands of Horace Walpole, who housed them in his villa, Strawberry Hill, that "Gothic castle" which revived the English 18th Century taste for Gothic design. Austin Dobson's book Horace Walpole, says of the Master of Strawberry Hill: "As a virtuoso and amateur, his position is a mixed one. He was certainly widely different from that typical art connoisseur of his day,—the butt of Goldsmith and of Reynolds,—who traveled the Grand Tour to litter a gallery at home with broken-nose busts and the rubbish of the Roman picture factories. As the preface to the Ædes Walpoliani showed, he really knew something about painting; in fact, was a capable draughtsman himself; and besides, through Mann and others, had enjoyed exceptional opportunities for procuring genuine antiques. But his collection was not so rich in this way as might have been anticipated, and his portraits, his china, and his miniatures were probably his best possessions."

We must not judge Walpole's virtuosity by all that accumulated in his house—Wolsey's lent his presence to our ranks.

So, you see, collecting is not merely a fad of recent generations. In that which has gone before there is ever a peculiar fascination. The field is limitless, its duration unbounded—things which to us of today are commonplace by reason of their niches in our everyday life, will be treasures to posterity a hundred years hence. Thus will the love of collecting go on from generation to generation, with new converts always abroad.

Hat, Van Tromp's pipe-case, King William's spurs, and, I dare say, some chips of stone from the Parthenon! But let it be remembered that these things were gifts to Walpole, and as such were just as necessarily within reach as the cut-glass wedding-present pickle-dishes of our own century must be given shelter against the sudden appearance of their donors. Perhaps there is merit in the discipline of such tender-heartedness.

Well, gone is Master Horatio, gone the wits and beaux and the belles of his day, but he remains in our thoughts as the Georgian master of Chelsea china pseudo shepherds and shepherdesses, the most elegant of collectors, the most brilliant of subjects in the sovereign realm of precious bric-a-brac. We are glad that he
The severe classical style following the Third Colonial Period has been called American Empire. It is successfully used in this dining room, where green painted walls, consoles, mirrors and table all produce a room of pleasing dignity.

A classical Empire cornice of dull gold lightens the green walls. The white wood trim is early Georgian in character, the chairs of a Chippendale design and the rug shows Adam proclivities. A marble baseboard gives a foundation.

The inset plaques and brackets with busts are Empire features. These busts reproduce in green bronze originals excavated at Herculaneum during the 18th Century. They were executed by St. Angelis of Naples.

AMERICAN EMPIRE

As Reproduced in the Dining Room of E. Elliott Guild, Esq., at Boston, Mass.

LITTLE & BROWNE, Architects
THE collecting habit, like everything else, doubtless started with the cave man. One day he brought home a shell that caught his eye—a pretty shell of pinks and grays. He set it on a shelf in the cave and told the family that "he'd brain em if they touched it." By and by he brought home another and then another until the shelf was full. On rainy days when he had nothing else to do, he scratched pictures on the shelf, and he'd clout the wife and children if they joggled his arm while he was at his art work.

In time, the cave proved inadequate because the women folks wanted a decent home to bring up the children in, and the family moved to the hut. The pink and gray shells were moved along with the babies and the bear skins and the gourd cassettes, and made quite a pretty showing in the new home.

By and by the hut grew to a cottage and the cottage to a house with an upstairs and a down. Then the family began to have more than one suit of clothes, and a place had to be provided to keep the winter wardrobe. So an attic was built to the house and all the old things that weren't needed, or had been broken or had outlasted their usefulness were stored away there and forgotten.

Then one day an adventuress soul with a sense of curiosity went up to the attic and rummaged around. Among the old things he found a heap of pink and gray, faded, dusty shells. There were pictures of deer and bear scratched on them. And he brought them downstairs and said, "Oh, look what I found up in the attic!" And he set them on a shelf by the window and the children held them there between an inch of their lives with their yatagan if they dared touch them.

And other men and women, seeing these shells, started rummaging in their attics and brought to light untold treasures of the past. And as they adorned their houses with them they began to think more kindly of their ancestors.

That doubtless is the way collecting started. It begins in the accumulation of one day-to-day objects, it is enriched by discarding and forgetting these day-to-day things, and finally becomes popular by discovering them again.

In the meantime they rest in the attics of the world awaiting their discoverers. Consequently, without attics collecting would be an impossibility—and so would many of the good things of this old world.

And yet there are people who don't believe in attics! All people, like Caesar's Gaul, are divided into three parts—those who consider an attic a dump, those who think it a treasure store, and those who don't believe in attics at all.

There is a certain group of people—and their numbers are growing—who believe that the best way to handle the difficulties of today is to let the world be and remain it closer to the heart's desire. And they go about their work with murder and arson and pillage or absurd legislation.

The Bolsheviki mind has existed from the beginning of time, but because it has been held in check some of the good things of the past and left to us to hand down to coming generations. In every chaotic situation there has arisen some man who threatened to brain the race family if it touched his pretty shells. He wanted those shells for himself and his children when they grew old enough to appreciate them. The old Bolsheviki—and the new—believe that no man has the right to inherit from a forebear or call anything his own. Should the Bolsheviki prevail today, decent men and women will have to give up the pleasant habit of collecting, and the attic would become as useless as adenoids.

Contrasting with this Bolsheviki type are the other two. One maintains a half-and-half attitude toward the past. They are eternally laying things on the table, discarding them to the attic of time. They really don't believe in the past, but they must have the table so it because they aren't quite sure which way the future will jump.

The others—those who look on attics as treasure troves—believe that in the past lies the hope of mankind and its available future. Of the three groups this seems the most sensible. Old faiths, old lovers, old institutions are constantly being put up in the attic of the world there to gather dust and the fine patina that only age can give. But there is still much usefulness in them. They may even have charm of the eye and the romance of time to stimulate the imagination. A new age revives them. Men haul them forth. "Look what I have found up in the attic!" And they become popular again.

There is something about collecting that never entirely dies. Its heritage, stretching back to those pink and gray shells in the cave, may be dim at times, but it goes on and on, constantly rising resurrected in one phase or another. For this reason men find it a source of constant refreshment. It keeps them young because it never grows old. Let it be bandboxes or bottles, stamps or Whistlers, Japanese prints or Colonial lamps, neither the acquiring nor the owning comprise the whole of collecting's lure. It is this vast reaching back into the past that makes it so popular a hobby, this discovering things in the attics of yesterday.

Just so collecting without a comprehension of the man and work of the past means nothing. A chair five hundred years old is merely so much wood and leather, but a chair that men and women have used for five hundred years—ah, there's the secret! In days gone by men and women found these things useful and pleasing. That pictured bandbox tells of a bride's heart aflutter. That consular ivory records the ancient form of political graft when Rome was young. This tankard's handle is worn with the grip of men who drank heavily in speculation to save their souls. This four-poster holds the secrets of life and death and the peaceful sleep of honest folk who laid them down in it.

You cannot collect anything without having generations of ghosts looking over your shoulder. You cannot go into an attic without arousing the spirits of the past. Once you become a collector you join the innumerable throng of those who have made and cherished these things, a throng hopeful that you will appreciate them, care for them and hand them on to other folks when your interest in them dies.

The people who don't believe in attics—the Bolsheviki of all times—have a theory that an intangible something called the State should own and control all possessions. During these next few years we shall see whether will prevail the intangible State or the tangible person. It is a line-up between those who cherish the institutions of the past and an idea, between those who feel the innumerable throngs of yesterday and those who do not.

In this arrangement of forces the collector must play his part. He must cease collecting for the sake of cornering the market in a certain collectable object, he must cease hiding away his possessions from public use and enjoyment. He must prove to the world that collecting is not a mere whim or fancy, by which to spend his surplus cash, but that it stands for a belief in the good and beautiful things of the past, that it is as legitimate an amusement as seeing baseball or playing golf, that it is as necessary to a full life as reading books or listening to music.

—ARTHUR GUTERMAN.
Perhaps the finest background that can be given wrought iron is a rough plastered wall. They both are fashioned by hand and have the sturdy imperfections and delightful texture of hand-wrought work. Combined with marble, as in this hallway, they produce an effect that no other architectural mediums can approximate. This view of hall and stairway is from the New York residence of F. F. Palmer, Esq. Delano & Aldrich were the architects.
One can never entirely overcome the limitations of the long, narrow hall, but it can be made interesting by the dignified arrangement of wall furniture.

**Furniture for the Long Hall**

*A Problem That Is Solved by Grouping*

Long tables, benches, chairs and cabinets—the wall furniture of the past—is used in the New York apartment of Mrs. Henry Bowen. Lewis Colly Albro, architect.

When the hall is not so attenuated it can be used as a reception or living room. Against paneled walls dignified pieces are placed and groupings made with chairs, lamps and occasional tables. The principles used here apply to even the most modest hallway. W. & J. Sloane, decorators.
FLEETS THAT NEVER SAIL

Model Craft Today Form One of the Most Romantic and Stimulating Subjects the Collector Can Command

HARRISON CADI

TIME was when collecting ship models was left almost entirely to artists. Ever in search of the picturesque with which to adorn the studio, they would return from summer sketching trips with a “square rigger” bought for a few dollars in some little fishing village. If they journeyed abroad they would send home a quaint Dutch model from Maarken, a fishing boat from Brittany or perhaps an early 18th Century Dutch man-of-war from Amsterdam.

Suspended from lofty studio ceilings the little ships, stirred by frolicsome skylight breezes, would swing restlessly about and strain at their slender cables as though anxious to begin the voyages they were destined never to make. Artists looking up from a busy day’s work let their eyes wander over their tiny fleet and find in them a stimulus to imagination.

Ship of Dreams

A brave little Viking ship pushing its bow from the depths of a shadow conjured up visions of hardy Norsemen battling the winter tempest.

A bit of sunlight catching the silken sail of a galley brought to mind Cleopatra and her dark skinned oarsmen driving her golden barge through the waters of the Nile.

A model of a caravel bears the name of “Santa Maria” and in imagination we see in the starry watches of the night the lone figure of a Columbus dreaming of a New World.

On a bracket an early French man-of-war, its sides bristling with guns, is slowly hiking down on a bulky Indiaman, its hold filled by fancy with a cargo of shining silks, porcelains and jades, rich spices and all the treasures of the Indies.

An early American man-of-war, its port holes painted Chinese red, turns the mind toward the gallant days of Paul Jones—privateersmen—with tarred pigtails and pea jackets with brass buttons, and white pantaloons, cutlasses and pistols who roved the high seas.

And so on through the tiny fleet ending with a model of a true American clipper ship, one of the famous packet vessels that won the American Merchant Marine everlasting fame.

This also I suppose, is the reason why men in more commonplace callings have commenced gathering these tiny ships and get to look upon them as a means of forgetting the humdrum happenings of every day life. After an evening with Conrad or Stevenson, your true ship collector loves to let his eyes rest on his miniature boats, for in the delicate traceries of their rigging link all those heroes of the sea that have gone fleeting across the pages of history.

The Early Models

It is difficult to determine how far back the history of model ships goes. We sometimes find them in very early paintings. Samuel Pepys referred to the model ships of the British Admiralty in his famous diary. In the 16th and 17th Centuries the navies of the European countries made scale models as a preliminary to building their warships, while for centuries it has been the custom of Britain, that master builder of ships, to make models as guides from which to work out real ships or plan improvements. These constructor’s models, on account of their extreme accuracy, are
This model of a Maine coaster, built in 1791, reproduces the exact rigging and lines of the original type. From the Harrison Cady collection.

highly prized and now very difficult to obtain.

In the ancient days when the Romans held maritime supremacy, it was a custom to make votive offerings to Neptune, God of the Sea, as supplications for safe voyages and escape from storms. At first these offerings took the shape of dripping sea-stained garments hung in the Temple of Neptune in Rome, but, with the passing of centuries, the votive offerings took the form of ships. In Britain, Spain and Holland sailors placed a model of their ship before their patron saint in the village church as a votive offering. These offerings in the shape of Old Dutch galleons with sails all set and spars flying still hang from dusky ceilings in many Cathedrals of Holland. Long wars took the other votive offerings such as precious stones, gold and silver but these little toy ships escaped the melting pot and are a delight to the tourists of today.

One of the interesting phases of ship models are those of bone made by prisoners of war. These are very rare. They were built in the prison camps of France and England by men who were held prisoners during the wars between the French and English in the late 18th and early 19th Centuries. Prisoners would work together in constructing one of these miniature boats to sell or exchange for tobacco and other luxuries not provided in the prison camps. It is said that the men saved the beef bones from their meals for working material and from them made these quaint little ships. Some of the bone models took from two to three years to build and they rank among the most accurate model ships in existence.

[Early American Models]

The custom of building models was much in vogue in America in the last century, when they became quite common. Nearly every captain and sailor’s home had a model of some favorite ship. Many of these sailors’ models are crude and inaccurate as regards proportions and details, although these very faults sometimes combine to make a picturesque craft. The common faults of sailors’ models are in making the block and spars too large in scale for the hull, but, one sometimes finds sailor...
models that are wonderful in detail and proportion.

I have in my collection a model of the clipper ship "Haze" built in Mystic, Conn. in 1852 and lost in a gale off Cape Horn some years later. It was made by Captain Forsythe, master of the ship, and was a work of love, for every detail is fashioned in the most perfect and painstaking manner. It was the work of many months, and I like to think of the sturdy New England skipper passing away the tedious hours of long cruises in shaping its tiny parts, in the days when New York was ninety days from Java Head and one hundred and ten from Hong-Kong.

Another model of mine is of the New Hampshire, an American ship of the line which was built by one of her crew. It is unusually accurate, and for many years was hidden behind a lumber pile in a sail loft in Gloucester.

Now and then one finds a model of a clipper ship whose sails bear the emblem of the Black Ball or Red Ball Packet Line, those famous ships that did much in lowering maritime records between New York and Liverpool.

In the early part of the 19th Century it became a practice of many marine insurance companies to require a model of every ship which they insured. This accounts for many of the fine models of square riggers made in the years from 1800 to 1825. These are fine examples of ship-building architecture of the period.

The Decay of the Art

On the decline of the American Merchant Marine the custom of building models fell into disuse and the little ships for the most part were neglected or stored away in attics, or given to children as playthings until eventually broken up. Several times I have found badly battered hulls with rigging and masts gone, beyond repair yet showing lines and workmanship of great beauty.

Occasionally however, a family revered the work of its grand sire and such a model will be carefully preserved. One boat of my fleet is a singular little model of a Maine Coaster. During a summer holiday spent in one of the beautiful little seaport towns of Maine, with my friend John A. Williams the artist, our quarters were in the home of a family whose ancestors were sea captains. One afternoon the conversation drifted back to the days when this little port was a flourishing ship building centre and its clipper ships renowned the world over. I asked our hostess if there were any models of these ships owned by townspeople and to my surprise she said "Why I believe we have a model somewhere in this very house." A hunt was inaugurated and after a long search the model came to light in a remote part of the attic. It didn't prove to be a clipper, but was a much earlier craft and bore the maker's name and the date 1791. Skillfully drawing (Continued on page 56)
The Italian chest, when of the right proportions, makes an excellent serving table. The architectural painting above is in perfect harmony and the chairs balance the grouping.

In the dining room of the Henry G. Vaughan house at Sherburn, Mass., the walls are covered with a Dutch scenic paper, and a Dutch cupboard is used for the sideboard.

A dresser of the Dutch type is used in the Vaughan dining room as a serving table. It is pleasantly in harmony with the Dutch cupboard pictured below.

One so fortunate as to possess a Hepplewhite sideboard should give it a place of honor in the dining room and enhance its beauty with silver and brocade.
A NEW PHASE OF AN OLD FASHION

Hutches, Cabinets and Consoles Are Again in Vogue as Accessory Furniture for the Dining Room

MARY H. NORTHEND

"WHAT an attractive dining room!" This exclamation pleased me, for I knew I had transgressed from the ways of my predecessors. I had added odd and interesting pieces of furniture, grouped them to the best advantage and the result was unusual and charming.

It was while dining with Grandmother one day that I realized the necessity of changing old customs. Living as she did, in the old family house, she had kept intact her belongings. Against the wall in the dining room stood the old mahogany sideboard flanked by Sheraton chairs. While this was all in good taste, it was dull. I wanted to change their positions, grouping them to better advantage, but refrained, realizing the indignation it would cause.

This set me to thinking about dining rooms in general and the importance of the proper placing of the sideboard.

Shearer and Hepplewhite

Now sideboards are well worthy of place in every home. In creating their designs, the great cabinet makers put something more than mere artistry. Let us study Shearer, who first brought them into existence; Hepplewhite, who has given us masterpieces, and Chippendale who preferred to design serving tables only. These various sideboards are easily distinguishable, as each great craftsman left behind him a determining mark, which enables us to place them in the right period.

Shearer originated the sideboard, as shown by his book of designs in 1778. This gave the suggestion to Hepplewhite who later in his work perfected the curves, using them in the center with concave curves on either side. These sideboards often were finished with straight tapering legs, square, which sometimes developed into a spade foot. They were finished with handles of brass, topped on either side with mahogany vases or urns.

While Hepplewhite sideboards seldom showed fluted legs, Sheraton made a specialty of them, using the square legs as well. Another feature was the brass railing at the back, often elaborate in design. These are perhaps the finest examples of cabinet making to be found among the old pieces and in some ways are superior to Hepplewhite's.

We must not look for sideboards before the latter half of the 18th Century—for it was then that they superseded side-tables. The gap between was filled by Chippendale, who preferred what he termed "sideboard tables." These were usually of mahogany, the frame being elaborately and beautifully carved in designs of birds, flowers and shells. These were about 5½ feet in length and often were topped by marble.

Any of these pieces are appropriate for the modern Colonial dining-room, so much in vogue to-day. But the sideboards, unlike those of a century ago, have usually a background of old brocades or old block prints, outlining them to better advantage and pronouncing their position in the group.

Dutch and Spanish Cabinets

It is a liberal education to study these old pieces and familiarize ourselves with the expressions used by the craftsmen of different countries and periods. They doubtless received their inspiration from rare bits that found their way into their own country from other lands. This is particularly true of a Dutch cabinet which shows an Italian influence in the design, due probably to some contact with Italian cabinet makers. It is particularly appropriate for a dining-room where the walls are hung with paintings, representing scenes along the canal of the Hague. For a (Cont. on page 58)
One can sit in the cool shade of the tea house and let the eye wander across the mirrored lily pool and trace its path up the brick steps and ramps of the terraces to the house on the hill. It is truly a garden of degrees. The axis lies east and west, with the house at the east commanding beautiful morning and evening views. It is enclosed with walls of red and brown tapestry brick. The treads of the wide steps are flagstones nosed with brick. Crushed gray granite with brick edges makes the paths. The borders are planted with perennials giving, in this climate, a succession of bloom and variety of color and form for some ten months— from February to late December.
The garden is as simple and dignified as the towering fir trees in the background, and the general aspect is pleasingly magnified by the vast surroundings of meadow and the rolling and partially wooded hills of the Tualatin Valley. From the house in the morning one sees the white columns of the temples glistening in the sun, thrown out in bold relief against the black green of the Douglas firs, and in the evening they are soft and subdued while the sun sinks in the jagged, sawtooth skyline formed by the giant firs.

Half-encircled by the curved pergola and protected by the surrounding hills and woods, the lily pool is almost never ruffled by the wind, and the nymphias grow there undisturbed. In this mild climate of Oregon one can live the whole year in this garden. Only a few weeks intervene between the last blooms of the late fall in December and the early spring flowers in February. Perhaps, on one or two mornings in January there may be a tracery of ice on the pool, but it never lasts for long in the warmth of this sheltered valley.

A FORMAL GARDEN IN THE NORTHWEST

"Glenwood," the Home of Mrs. T. B. Wilcox, Near Portland, Oregon

L. M. THIELEN, Landscape Architect
FURNISHING THE BAY WINDOW

How it Can Be Made a Distinctive Feature in a Room With Well Chosen Curtains and Furniture

C. C. Howe

Unlike the days of the late 18th and early 19th Century, architecture consists now in developing the inside as well as the outside of the house. This method has brought about most successful results. Today we are not bound hand and foot to follow a certain set type of decoration, but are able to express individuality in the development of our homes.

William Morris has well said that architecture is the study of the requirements of the house. Definite constructive ideas are worked out that produce harmonious and impressive results. The bay window is an outcome of one of these ideas. It has become an almost necessary adjunct to the 20th Century home. Wide or shallow, it is a pleasing feature, and where conservatory effects are used, it enables us to transform an otherwise dreary room.

The Mission of the Bay

Massive archways produce light and shade, both of which are important features in interior decoration. Into this scheme, nothing fits so successfully as the bay window. It is an addition that demands careful consideration in designing or home planning. It must lend itself successfully to the architecture of the house, harmonizing with the panel, the door, and other special features in order to make an attractive whole. So the bay window has a mission of its own, being as it does not only sunshine and health, but adding a decorative, distinctive feature to our interiors.

It is usually placed at one end of the room, or at the side, where it breaks the expanse of wall space.

It should be designed either horizontally or perpendicularly, according to the height and size of the room. The horizontal ones are hardest to plan, as they do not take up as much space as the perpendicular, which are generally wide and shallow. It is essential to consider the molding and paneling, which should be in harmony with the rest of the decoration.

Proportionate Windows

The size of the window must be according to the room, and it should be placed always in the center; a few inches digression either way will spoil the desired effect. Generally double sash windows are utilized for this purpose, as they are better for lighting, but occasionally casement windows are introduced, especially where the architecture is Gothic.

Formerly the dining room was the principal place for the bay window. Today, however, the architect, realizing its value, is introducing it in every room in the house.

Built-in Furniture

In the living room, with its built-in, cushioned seat, it has become a popular part of the decorative scheme, and even the austere hallway is brightened by the adding of a prouinding bay.

A charming idea has been worked out in a summer home, where the entrance hall has been widened just as one enters the living room, with a semi-circular bay window, ornamented with grille work. Here also is a built-in desk and window seat. This is used as a morning room and writing room combined.

Plain glass is generally used for lighting purposes, although occasionally we come across one of rich ornamental or stained glass. Most of the art glass used for this purpose is leaded. The lead forms a pattern and holds together the plain panes which occasionally show a slight color. These windows seek to imitate the lighting effects found in the old cathedrals of Europe, and are best when used with the Gothic style of architecture. They require a formal type of room, one that is well lighted and not dependent entirely on the bay for light.

While the bay is generally a part of the architectural scheme of the house, a very attractive effect can be gained by introducing one into a plain, square room. Take away the small window and replace it with a semi-circular formation, either with a shingled or tiled roof. Great care should be taken, however, to fix the curved line into the setting, and the windows should be uniform in treatment. This does not necessarily mean a similarity of sizes, but a repetition of the same detail will often produce a pleasing appearance. Horizontal bays should always have an uneven number of windows to make them effective and well balanced. They should show ornamental molding and consistent details, both of which do much to enhance the general composition, taking into consideration, of course, the grouping of the windows and their distance from the floor.

If your dining room is small, the effect of space can be gained by introducing a bay window. The expanse of glass gives it an outdoor appearance and has the additional advantage of causing a breeze. This should be draped in order to bring out the best line and to shade the room from too much sunshine. If the hangings are used as side panels, they should hang straight, with very little gathering, and for decorative purposes, a valance should be hung across the top, using double goose neck rods. These when finished, not only modify the expanse of glass but add greatly to the charm of the room.

The Window Hangings

For hangings, white ruffled net curtains are always attractive, giving a note of simplicity to any room in which they are placed. They also serve as a good background for chintz over-curtains and harmonize with any color scheme evolved.

For the bedroom, striped blue taffeta hangings lend a note of distinction to yellow walls, and gray furniture, with blue cane inserts. They are made more interesting by finishing with quaint frills and tie-backs of taffeta. Plain strips of the over-curtains are fashioned over wire, to give the effect of a flower. Casement cloth forms an ex-
A bay window is an integral part of the room and its furniture should be in harmony with the other pieces. Here the curtains are claret-colored brocade against white paneled walls, with an unusual valance.

Occasionally we find a seat built into a bay window cushioned in shades of yellow. This is effective when the windows are curtained with decorative lace hangings. Instead of over-curtains have yellow damask, fastened to a long pole with rings. These not only frame the window and give a touch of color to the room, but can be drawn together at night.

Red and white are distinctive when a rich red brocadel is used, with delicate lace curtains underneath. Ornamental ends and uprights of gilt give an unusual touch to this interior.

In dealing with the subject, we must not neglect the breakfast room. A charming breakfast room can be made in a semi-circular bay; or, if there is a bay window in the dining room it may be furnished as a breakfast corner. Gold and white have been

chosen as a theme for a most charming bay window in a drawing room, flanked on either side by columns topped with gilt griffins. The curtains, a heavy brocade, are over delicate lace curtains that fall almost to the floor. A different effect has been produced by designing a dignified bay at the end of a formal drawing room. Here the lovely gray paneled walls form an excellent foil for the Louis XVI and Venetian furnishing. The under-curtains of old filet have over-draperies of green taffeta, finished with a rich green and gold velvet valance.

The bay window has solved the lighting question most satisfactorily, as it brightens up even the darkest room of the house, adding a decorative touch which emphasizes the architectural details of the room.

A drawing or living room will take on new life by the introduction of this type of window, as it lengthens and gives dignity to the whole apartment.
OLD IRISH GLASS

From Cork, Belfast, Londonderry, Ballycastle and Other Parts of Erin Comes a Glass Fit for the Collector’s Cabinet

MRS. T. P. O’CONNOR

A large dining room with two doors, one leading from the hall, the other opening on a flight of stone steps descending to an old Southern garden which breathed the perfumes of Araby.

Night blooming jessamine, crépe myrtle, clove pinks, honeysuckle, a riot of roses, geraniums, and heliotrope, gardenias, and star jessamine all commingled their sweet breath in spicy, intoxicating fragrance.

The six windows of the long room were curtained in wisteria and clematis. A high black mantelpiece with a red brick hearth gave it character, the floor was of oak, and it was furnished with a sideboard and table of noble proportions, a dinner wagon, and many chairs—which were needed for the open-hearted hospitality of the old South.

The summer was just beginning. The windows were all open. The shadows were at their longest. At sundown the darkies would set the table elaborately, for “Miss Marcia” their mistress and the Judge’s wife were expecting company to supper. Crocheted mats would be judiciously distributed—tablecloths were only used for dinner—a candelabra from Cork, holding many sperm candles would be placed at either end of the table. Round cut glass dishes fitted to orange melons—a watermelon which can be peeled like an orange leaving a globe of delicious red pulp—would flank the candelabra and glow like rubies with candle light falling on them, while blue and white Nankin bowls filled with white roses would cool the brilliant color.

The china closet would be unlocked by the black housekeeper, and the pièce de résistance, an imposing Waterford épergne of cut and engraved glass, would be carefully lifted and placed in the centre of the table. The custard cups of generous proportions, in a grapevine design, with the edge of gentle oblong scallops, would be filled with delicious cool custard made of fresh eggs, rich milk, flavored to a nicety, and ornamented with little snowy volcanoes of stiffly beaten white of egg erupting quince jelly.

Around the Table

When supper was announced—the pleasantest and most characteristic meal of the South—a merry informal party of kinsfolk and neighbors gathered about the board,—the host, a handsome, kind, dignified, black-eyed gentleman, sat at the head of the table, and against precedent, his youngest child, a big-eyed little girl of six, was at his right. The glittering glass centerpiece seemed to her the most beautiful object on earth, more lovely even than the magnolia grandiflora, upon whose leaves she printed with a pin communications to the fairies. The time was long before those rainbow cups with quivering white mountains were served, and she was not surprised to see her cousin William, a good-looking West Point cadet—pretty Mary Fleurnay’s sweetheart—grow tired of waiting for the butler, reach his hand over the table, and with little finger elegantly separated from the others, delicately lift a cup of custard to present Mary as a love offering.

Alas, a mischievous fate was too generous. His hand not only carried the ambrosial goblet, but attached to that gracefully curved little finger was the stiff white mountain and the quivering peak of jelly from the neighboring cup. It waved like a tasty flag of truce; would it fall? Would it cling until his hand blissfully touched Mary’s? The big eyes of the little girl distended to an enormous size, she watched her embryo soldier cousin with breathless interest. Presently her father noticed her absorbed gaze, saw the impending catastrophe and uttered a severe reprimand in a single word, “William”!

The hand quivered, the white banner seemed about to furl, but no, the fold clung tenaciously to the finger, cup and mountain were both victoriously deposited on Mary’s plate, amid shouts of laughter and heartless exclamations.
How little it takes to make the young and
the gay yet more joyous!

Often when I see a bit of old Irish glass,
that beloved picture comes before me. I am
a happy child again, filled with complete satis-
faction to be near the father I loved so well.
The beauty of Irish glass means much to me,
for its subdued radiance holds memories of
gracious and unforgotten days.

The Beginning of Irish Glass

As early as 1585, the manufacture of glass
began in Ireland. Queen Elizabeth gave a
grant to a certain Captain Thomas Woodhouse
for making glazing and drinking glass. He
was to make glass "as cheap or better cheap"
than similar glass in foreign parts. By 1597
a good deal of glass had been made, and a
petition was sent to Her Majesty to further
and increase the industry. "The argument ad-
dressed to the Commonwealth,
stated that in this way the timber
of England would be preserved,
the superfluous forest of Ireland
would grow again." And that
"Much trade and civility will in-
crease in that rude country by in-
habiting those great woods."

The Irish are naturally artistic. Nature
has endowed them with a
daintiness of touch; they have
hands—an eye for line, and a
feeling for design. The smallest
exhibition of Arts and Crafts in
Dublin justifies this assertion.
The glass industry became a
diurishing one in Ireland. There
were not only factories in Water-
ford, but in Dublin, where in
1750 a miniature and landscape

Waterford Glass

Glass was not made in Waterford until
1729. In October, 1783, the Penrose brothers
were advertising in the Dublin Evening Post,
"All kinds of flint glass, useful and orna-
mental. We have a large number of the best
manufacturers, cutters and engravers, by which
we can supply every article in the most eleg-
ant style."

In 1785 a Mr. John Hill, a
great manufacturer at Stowe-
bridge, went to Waterford, tak-
ing with him skilled workmen from Worcester, England at this
time acknowledged that Irish
glass excelled her own. In May,
1849, the Waterford Flint Glass
Works were making "decan-
ters, claret jugs, water jugs, liqueur
bottles, carafes, pickle urns, salad,
celery and sugar bowls, butter
coolers, cream ewers, custard and
jelly glasses, dinner and table
lamps, gas chandeliers, crystal
chandeliers for six lights, and
beautiful specimens of Bohemian
and Venetian glass."

(Continued on page 60)
In the construction of the William Wiene residence at Scarsdale, N. Y., stone, tile, half timber and stucco are successfully combined. Roof lines come close to the ground, thereby producing a broad, low and hospitable front.

On one side the great hall, a room of baronial proportions, is a dining room finished in old ivory Georgian paneling; on the other, the library with its pointed windows and vaulted ceiling.

The second floor accommodates two bedrooms en suite and two other chambers with their respective closets of good size. The master suite of bath, chamber and sleeping porch is an excellently arranged feature.

A hooded entrance, characteristic of this type of architecture, gives an air of hospitality and makes a fitting passage to the great hall which lies directly behind.

The HALF-TIMBERED HOUSE in the SUBURBS

W. STANWOOD PHILLIPS, Architect
In the Colonial houses of New England the classical interior door was a sine qua non. It was beautifully proportioned and modeled.

In modern reproductions of the classical doorway the frame is often painted one color and the door another. Delano & Aldrich, architects.

In the New York residence of Stewart Walker, the architect, an old cupboard has been introduced for a doorway; a novel and distinctive treatment.

The interior door is capable of carrying much decorative detail. In this doorway of an English residence a decorative panel is introduced over the lintel.

A succession of wide doorways, each with its distinctive frame, affords a pleasing vista. In this, the New York residence of A. G. Paine, Jr., the wide doorways add to the openness of the room scheme. C. A. H. Gilbert, architect.

Inside glass doors with lights above make an unusual treatment. This type, in a London house, opens from the entrance hall. Atkinson & Alexander, architects.

A purely classical design has been used in this New York residence interior door, the frame and door contrasting in finish. C. A. H. Gilbert, architect.

The interior door is capable of carrying much decorative detail. In this doorway of an English residence a decorative panel is introduced over the lintel.
LURED by the rumor of an auction sale, we had journeyed down to this little Pennsyl-
vanian town of old stone houses and brick sidewalks. Directed by the corduroy-hatted boy, we crossed the courtyard of the hotel and read this notice:

"COME TO MY BIG COMBINATION
SALE HELD AT THE BRICK
HOTEL, NEWTON,
PENNSYLVANIA."

Here followed a detailed description of live stock obviously written for a farming county,
and then came the paragraph that interested us:

"These goods are listed.
Big lot of Household Goods — such as suits, bureaus, washstands, chairs, of all kinds, three-burner gas stove, lamps, a lot of tools and an endless amount of other goods that always come in as the last minute. So bring on anything and everything, that you have to sell, except hogs (can't sell 'em) and we will get you a fair price for them.

Terms: cash.

IRA H. CORNELL."

The promises held out seemed somewhat at variance with the fulfillment. Chairs of one kind seemed to us to be nearer the truth as we looked at them bunched disconcertingly together; chairs of incredible shabbiness and mediocre character, but I must say the "endless amount of other goods" justified itself. There were no hogs. With haggles and farm racks, racing gongs and family sur-

reys, all in various stages of dilapidation gathering hourly to go cheerfully under the hammer, why this embargo against the economical porker?

A Motley Collection

Country wagons were already unloading their collections of junk. There were horsehair sofas with down trodden look, several old glass lamps, a kitchen stove, two marble-topped tables, a number of pictures too frightful to be endured without laughter or tears, an old candlestick with the snuffer missing, a badly used Lowestoft cup, a cider jug of beautiful burnt orange glaze and several bits of cheap pine furniture. We threaded our way between the discouraged sofas and rusty bed-springs and silently selected our treasures, indicating to each other in nods the desirability of bidding on this or that; hoping that no one else would notice our interest in the little mahogany mirror with the cracked glass and the excellent frame, the one odd chair worth while, a beautiful but decrepit Empire sofa, a little brass shovel, a few good old books published in the latter part of the 18th Century, and a roony chest of drawers in sad repair.

A brand new and shiny Ford drove up with a flourish and three large wooden wash tubs were unloaded. A country washstand was pushed off unceremoniously and an endless number of white stone china bowls and pitchers. "Ma don't need this stuff any more," announced the youth as he scrambled among the potato sacks in the bottom of the machine. "We've had 'lectricity put in an' runnin' water," he held up a tiny gem of a gilt mirror in careless hands and thrust it out. "Might as well take this old thing." My hands went out instinctively to take and put the charming "old thing" in a safe and secluded spot, but the auctioneer's assistant swung it nonchalantly over to the seat of a broken chair with the caustic remark: "It's got a piece coming out of the frame."

Ignoring this, the boy slammed out two old ornamented sheets of tin such as are used in country parlors under

**NEWTON, PENNSYLVANIA.**

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The main street of this little Pennsylvania town lay looking sleepy in the summer sun — a street of stone houses and brick sidewalks that Penn had helped to found on his wise homestead plan in the years when our country was to strangely new.

**THE COUNTRY AUCTION SALE**

*While it May Not Always Be a Gold Mine for the Collector it Is the Funniest Amusement the Countryside Furnishes*

GRACE NORTON ROSE

Horses were being trotted up and down. Farmers and countrymen crossed continuously, urging balky calves along, carrying some, dragging some at cart ends, and cooing others by the simple means of twisting their poor little tails.
the best base burner stove. "You kin have those—we're going' to have steam heat put in next winter," and with this commentary on the increasing fortunes of his family, he drove off as recklessly as he had come.

The Missing Molding

We gazed after him marveling, and when I swung, as does the needle to the pole, to the little old gilt mirror, a Jewish dealer was before me. The loose piece of molding he carelessly removed and thrust into his pocket before my startled eyes. Two ladies of color wandering up to look superciliously at the pretty thing, he turned away. "You could take some gildin' to it 'Vangie," suggested one doubtfully. "I can't see no more' n half ma baird in dat thing," put in the other, petulantly. They moved on and paused in front of the mahogany framed mirror. I came closer and listened shamelessly. "Now there's some sense in that old one. It shou it set me off'—she greened a bit, thrusting nearer to it and disturbing two earnest country women deep in confidential conversation on the edge of one of the discouraged sofas.

Trolleys, rigs and cars of all description were unloading people and household goods. Horses were being trotted up and down, dilapidated buggies, gigs and wagons were standing in orderly rows. Farmers and countrymen crossed continuously, urging balky calves along, carrying some, dragging some at cart ends, and coaxing others by the simple means of twisting their poor little tails.

The stack of household goods in the corner was increasing amazingly in quantity if not in quality. There had arrived among other things, a sextant and a box of brass drawing instruments that the Illustra
er later bid in, an old desk thick with dark red paint, two feather beds, a tool chest, a few old prints, poorly framed, a pair of iron urns, grey with paint, and a gilded spinning wheel! Sacks of corn and buckets of feed were ranged along the porch and a suitcase full of the most undesirable nicknacks, novelties, and cheap jewelry.

A dark peanut vendor passed, persuasively crying, "Peanuts, lovely food! Buy peanuts from the Waldorf man!"

What They Bought

The auctioneer, already mounted on his block, had started in vigorously on the jewelry. We lost our chance on the little brass shovel, our attention being otherwise engaged. It went for fifteen cents to a nice young workman already the proud possessor of the suitcase, a lady's wrist watch and a bucket of feed. Later I screwed up my courage and offered him a quarter for it. When I saw him load, besides these things, a cross-cut saw, four boxes of socks, an electric iron, a phonograph, and a Mission chandelier of green glass and imitation bronze, into the back of a spring wagon and tie to the tail board a sprightly little mare, I felt that to such a munificent buyer my transaction must have seemed puny indeed.

A large brass kettle had escaped us also, this time beyond recall, and I watched with envious eyes its possessor throw it hardly into one of the numerous new little Fords fussily wheeling about.

"Do to mix feed for the hogs in," he explained to the lookers-on, and I wandered unhappily away, lacking the courage to exchange it for the price of a wooden pail or even a galvanized wash tub. The peanut man's admonition reached my ears: "Be as liberal as you can, congregation! Don't let a nickel get mouldy in your pocket!"

The Woman Dealer

A woman dealer had driven in, determined to pick up something to make her trip worth while. Her efficiency amazed me, her aplomb and her ferreting eye. I had timidly offered a bid on the cracked mirror in the mahogany frame, but the colored person named 'Vangie had also taken a fancy to it and bid it up excitedly. I dropped out, realizing that 'Vangie possessed what I did not—a true gambling spirit that fired her as the smell of (Continued on page 54)
This two-car garage is designed along
English lines. The lower part of the first
floor is of stone, the superstructure of
stucco on metal lath and frame construc-
tion and the roof is shingled.

COUNTRY HOUSE
GARAGES

Designed for House & Garden by
FRANK J. FORSTER, Architect

Beside housing two cars, the
plan includes a tool shed. A
heating plant and cold stor-
age are in the cellar, which is
reached by an outside stairs

Accommodations are for
one car with a workshop
in the tower, a practical
feature that gives charac-
ter to the composition.

Chauffeur's quarters are on
the second floor of the garage
above. They include a cham-
ber, kitchen and well-lighted
and large living room.

Stucco and metal lath on
frame walls, wide board
doors and a shingle roof
are the materials to be
used in the garage below.
The furniture of an old room is a sensitive index to the manner of men and women who lived in it. In the parlor pictured above you can read the history of our early New England forebears—forbiddingly sparse, simple as their living, stern as their creed. Some of the furniture they brought from the old country; that which they made themselves follows the forms they knew at home. Thus did the heritage of furniture pass from England to America in Colonial days.

But if the parlor of the Colonial home was forbidding, the kitchen had an hospitable comeliness. The great dresser with its shelves of glistening pewter plates and tankards, the rows of wooden mixing bowls and pails, the stores hung up against the ceiling, the table simply set for the day's meal—these things and their orderliness testify to the domestic habits of the early American housewife. These two rooms are in the Essex Institute at Salem, Mass.
Patrick Henry's estate, "Red Hill," in Charlotte County, Va., dates back to 1790. The rooms are preserved in their original condition as can be seen by the bedroom which the early statesman occupied. Its Colonial furnishings are sparse and simple—a four-poster and bedside table, sturdy bureau and easy chair. Rag carpet is on the floor and the walls are tinted.

The bedroom of Washington Irving preserved in his home at Irvington, N.Y., marks a later period than the Patrick Henry room. While the furniture is equally simple, the general atmosphere of the room indicates a later period and a different climate. A practical suggestion is found in the small patterned wall paper and furniture covers that preserve the old atmosphere.
The post-Revolutionary period is represented in this drawing room of an old Philadelphia residence, preserved in its original state with chairs, tables, settle and old desk. The contour of the furniture found an enhancing background in walls. By this time the fireplace has grown quite the plain tinted small—a mere basket for coal—and the mantel is a narrow shelf.

Compare the fireplace in the post-Revolutionary room above with the huge fireplace of this early Colonial kitchen preserved in the Essex Institute at Salem, Mass. In those first days the fireplace was the center of family life. It was so large one could sit inside. Settles were ranged by the side, and the stock of seed corn and drying herbs hung from the rafters.
ANOTHER REVOLUTION—THE CULINARY

Contact With the French Teaches Us the Proper Use of the Casserole and the Cooking Glass of American Manufacture

ETHEL R. PEYSER

"SINCE my daughter came back from driving an ambulance in France and from living in the various towns, she has not only brought back an international atmosphere with her but she is quite a Kitchen Red! She has revolutionized our whole culinary system." "You strike terror to my soul," gasped Mrs. Whitney. "What can she mean?" "Well, since she has returned she is keen for cutting down unnecessary effort and unecessary processes and she thinks that the French have solved the simplifying of cookery by the use of the casserole or casserole system as I like to call it," explained Margaret Benson's proud parent.

"But how are you going to bring it out?" Oh, yes, sighed Mrs. Whitney, "these fads are so overdone, generally. You are right, they are. But this is no fad, as it's been popular for aeons, and if it had not been why should we not give it a trial? Because a thing can be used intermitently is no reason why it should not be attempted. We don't think winter yet don't choke or drown ourselves very often."

"Joking aside, tell me just what is so revolutionary in Margaret's dicta?"

"She says that in these servant famine days where people either have none, one or a very deplited staff of them, processes must be cut down, handling of utensils, glass and enamel, that cooking in dishes that can be used on the table, and coming directly from the stove, cuts the use of one set of dishes, of washing the extra dishes, and as these utensils are of pottery or glass the ease with which they can be washed cuts this process in half."

"You see, Mrs. Whitney," she pursued, "these casserole dishes are in silverware, white on the inside and one can buy them in pretty nearly every color, as far as the outside is concerned. Because of the heat-conducting attributes of pottery long and slow cooking is the result of their usage. This fact is, of course, their greatest asset, because slow cooking is necessary to bring out the best flavors and render food more digestible."

"But what is casserole cookery after all?" said Mrs. Whitney, a bit impatient.

"With the French it means really a kind of dish. Adapted to our use as I mentioned before, it is a system by which cooking is done (slowly in the casserole) in utensils usable on the table. Strictly speaking, casserole cookery is cooking done in the casserole. The French use the casserole for made-over dishes, and have given the world a fund of dishes and ideas which have saved much money and besides given much pleasure. This, of course, is a culinary as well as an economic feat. And probably one of the best uses of the casserole is that the tough cuts of meat and cheaper grades of vegetables which are just as nutritious as the expensive are rendered delicious and appetizing by this slow casserole cooking."

"The appearance of these dishes, too, are enough to stimulate the jaded palate. You know the various colors of the different metals: copper, brass, iron and silver. The dish as it is taken from the stove is slipped into one of these open work cases and gives quite a finish to the table. These holders, be it remembered, are not necessary, but for that reason they are alluring!"

"But, Mrs. Benson, I hate to think of living on stews and cheap cuts all the time and that's what casserole always means to me."

"Nonsense, dear, you can bake, roast, boil, and braise in these dishes. I have made excellent cake and bread in them, and soup and fruits and all very deliciously."

"And yet I think scalloped dishes and marmites and things in ramekins are very good, too," added Mrs. Whitney.

"Well, they are casserole cookery, too, only those dishes are for the most part 'individuals,' and these individual dishes are often made in the more delicate pottery wares. Naturally, one doesn't have to use the family size always."

"But don't they break and crack too easily to be really practical?"

"They do not break if one uses ordinary cookware, but that is not the point. When they are new I set them in very cold water for a few hours, I tell the cook to apply gradual heat, never sudden heat, and that she must not put them on or in the stove without something in them, and that when she uses them on top of the stove that she must put an asphalt or metal tray under them to insulate them from too direct heat. Therefore cooking in dishes that can be used on the table, and coming directly from the stove, cuts the use of one set of dishes, of washing the extra dishes, and as these utensils are of pottery or glass the ease with which they can be washed cuts this process in half."

"You know common sense has to be used with all cooking utensils to lengthen their lives. But here are some of the good points in casserole cookery: Less liquid need be added when using them as the food in long cooking cooks its own juices; Left-over foods become delicious in them; Fresh cooked foods become most appetizing; the tight covers keep in all the aroma and flavor (if the cover doesn't fit tight enough a little flour paste around the top of the casserole will seal it completely); There is no burn to remove when washing these dishes and food cannot adhere obstinately to causally lose of time and patience; anything that is to be removed is very evident and rubbing it off the smooth sides is very rapidly accomplished. And," she added, delightedly, "they do look so well after they are cleaned!"

"In buying casserole dishes you should be sure that they are smooth on the inside and outside with no little blisters or cracks. The best casseroles are not expensive and it is very encouraging today to get anything with epicurean attributes at proletarian prices."

"Yes, I guess you are right and I do think," said Mrs. Whitney, waxing interested, "that women should try things as business men try things when they are cutting down expenses and operating costs. And it don't matter how wealthy a firm is either when cost reduction can be made. Isn't it queer that our wealthy women never think of cutting costs in their kitchens? You know this is the first time it has ever occurred to me: a comparison of the wealthy firm with the wealthy home keeper."

"This is true," answered the practical Mrs. Benson, "and after we women realize that slow cookery is healthiest and is most economical why do we persist in being so conservative?"

"I really don't know, unless we unconsciously feel that when we do change we swing to the other extreme and that, if we, for example, would start on slow cookery, we would never cook anything by 'rapid fire.' Don't you remember how they even wanted to boil coffee in Paper Bags?"

"Not in my case, however," answered Mrs. Benson, "because I have in my kitchen some glass utensils whose greatest attributes are rapidity in cooking. By this rapidity in cooking there is a saving of fuel, and as the utensils are taken directly from the stove, as are the casserole, and used on the table, there is the same saving of service time. These glass utensils bring out the flavors in all kinds of foods, they do not absorb odors or grease, they are very easy to keep clean, there is never any burn to remove and one can always see inside the utensil to find out how the food is faring!"

"But think of the breakage," again put in Mrs. Whitney, as she did in the case of the casserole dishes."

"They don't break—they are strongly guaranteed against breakage in the oven. They are annealed so perfectly that they can stand intense and sudden heat and not break. Margaret came back with great tales of safety glass used on stoves. This glass rarely breaks even if it shrapnel, it simply cracks and crazes. I tell you this to give you confidence in what the scientific manufacturers of glass are doing today."

"This cooking glass," she went on, "is also made in engraved patterns which make it suitable for the most exacting table use."

"But why is it that cooking can be done so much more rapidly in the glass ware?"

"Because the glass utensil utilizes by the nature of glass composition every bit of heat in the oven and the metal utensil does not. I proved this by putting a metal and a glass pot in the oven empty for the same time and the glass pot boiled very soon while the metal didn't. I'd tell you what did happen.

"Of course," continued Mrs. Benson, "this glass is only usable in the oven. It is really miracle stuff because even boiling water poured into one of the utensils won't break it."

"Can anything be cooked in this ware?"

"Well, this is what I have cooked and it covers a pretty good range: light omelets, dried fruit, cake, bread, meat and re-chaffees. The glass casserole is very much in vogue at present because the glass ware is adaptable to slow cooking, too.

"Well, I certainly like the type of revolution that those vessels inspired," said Mrs. Whitney enthusiastically. "It's amazing, isn't it, to think what can be done with glass and china fire-proof as they have become!"

"No, not when you think of crossing the ocean in sixteen hours," flashed Mrs. Benson. "But what is amazing is that women are so slow to investigate and are willing to live in their unexplored medieval culinary ruts, while in every other line they seem to be so up and coming."
THE SALIENT POINTS OF THE MODERN KITCHEN

Space, Light, Order, Cleanliness and Labor-Saving Equipment Comprise Its Virtues

Set down in order, the facts of the kitchen to the right, which is in the New York residence of C. M. McNiel, Esq., are glazed brick walls, cove corners, linoleum tile floor, hooded French range, hot plate table, pot rack, and work table all in good position, and the sinks by the windows. F. Stern, architect.

In the kitchen below, in the New York home of Frederick Lewisohn, we find tile walls with rounded corners, a tile floor, built-in cupboards, pot and lid rack, a hooded French range, work table and chopping block. The equipment and arrangement save labor and make for orderliness. H. A. Jacobs, architect.
An Old Washington Square House Re-decorated

The living room of this high ceilinged, old fashioned Washington Square house is made joyous with green blue walls and an English chintz with a vivid design of birds and flowers on a black ground. Between the two tall, ruffled curtained windows stands an effective group of Adam green console table and mirror with mauve colored flamingos. There are vivid touches of orange in cushions and lamps, and on the dark stained floor is a white bear rug.

The library is done in vivid tones of terra cotta and gray green. A brilliant wall paper with terra cotta predominating in the design has been set in panels of the gray green walls and shellacked a mellow tone. A pair of little old Chinese figures mounted into lamps are among the interesting touches. The furniture is covered in plain terra cotta and in slip covers of all-over flowered chintz. A black carpet keeps the room in harmony.
A queer little old English clock is one of the interesting objects in the living room. Near it stands a chintz-covered comfortable arm chair with a conveniently placed small table, with its accompanying accessories of flowers and lamp. In creating these rooms Mrs. Bennett has added to her already successful career on the stage an enviable reputation as decorator.

The living room coloring is used in the dining room. A portrait of Mr. Richard Bennett in one of his great successes, "What Every Woman Knows," hangs above the mantel. Mulberry colored curtains are caught back on old crystal tiebacks, and the blue of the room is accentuated in the blue glass edged mirror, and the old blue Bristol jar beneath.
OLD ENGLISH INTERIORS in AMERICAN HOMES

British History is Written in the Development of Its Rooms—Their Adaptation to Houses of Distinction in America

C. J. CHARLES

Whether it is in the climate or whether it is in the soil, something has made English oak unapproachable as a material for decoration.

The wood of the lordly oak used in the house imparts real dignity and proportion. In any scheme of interior decoration the question of color is of vital importance, and in this respect oak will always hold its own. In no other wood can we find such subtle color, or one that blends so well with its surroundings, as oak which has acquired the patina of age.

Oak for a Background

Nothing equals its effectiveness as a background. Armor, tapestries, rich embroideries, mezzotint engravings, delicate water color drawings, or the grandiose and immortal paintings of Velasquez or Titian are all assisted by the quiet tones of old oak. It is like the subdued radiance of old gold or the mellow qualities of old wine.

Then, to the American, there is the sentimental side of old English oak, the historical interest that attaches to this material which is taken bodily out of those old manor houses and mansions and brought to the new world. It bespeaks the innermost life of an age that produced a Shakespeare. It reveals the spirit of England's most heroic epoch. The culture and ability of her statesmen, and the courage and endurance of the men who fought the nation's foe, found an echo in the stone and oak which remain to this day a monument and example of a comfortable English home.

In order to understand the development of old English interiors, it is necessary to have in mind the evolution of the English house, which sheltered this ornamentation in its various stages.

The earliest form of an English house built in permanent fashion was the keep. These were located in the midst of earthworks, which the Conqueror and his followers found scattered over the land. The works were strengthened by stone walls for the purpose of a more effective defense, with projecting towers, so far as these might prove an advantage. The keep, thus protected from enemies, was the first form of the "Englishman's home," which he has staunchly defended in all ages. Built of stone, it was for the domestic use of the owner, his family and immediate attendants, whilst, for the accommodation of the vassals and retainers who overflowed from the towers and keep, temporary wooden structures were regarded as forming an adequate shelter.

The keep was a massive rectangular structure, usually several stories in height, varying in size from 30' to 80' square. The walls were of great strength and seldom less than 8', and often as much as 16' to 20' in thickness. There was but one room on each floor, but the enormous walls were honeycombed with small mural chambers and contained many recesses which were used as sleeping and retiring places by the family and principal guests, whilst in most instances a circular stair built into the stone connected one floor with another.

Inside the Keep

The interior was sombre of necessity, because the exigencies of defense made lighting only permissible by means of narrow slits in the walls. The fireplace was a mere recess in the wall, with no ornamental feature and no flue as we know it, merely a funnel being provided which led to a small vertical opening in the face of the wall through which a part of the smoke—and only a part of it—could find its way out. However, this might not have been so objectionable as one may imagine, for there are more unpleasant odors than those of the smoke of a pine or oak log.

This primitive form of home, of course, had but primitive adornment. The only attempt (Continued on page 50)
August, 1919

A half-timber old English room arranged as a library, showing a restricted use of panels at the farther end and the hooded chimney piece.

The molded ceiling is another feature. Here it is used in a paneled library with a carved mantel and a typical leaded and decorative window of the period.

The rooms of this period were sparsely furnished, but each piece sturdily made, in harmony with the heavy carved timbers and stone chimney.

In this dining room we have the plaster ceiling, the carved chimney, paneled walls, the tapestry and the deep windows of the period.
IN THE VEGETABLE GARDEN THIS MONTH

Success in the Summer Garden Is Not Merely a Question of Planting and Allowing to Grow—Here Are Ways to Get Full Value from the Maturing Crops

WILLIAM C. MCCOLLOM

There are very few gardens that realize their proper dividends. The fault usually lies with the owner of the garden. One of the causes of failure is that the crops are not gathered at the proper time and lose their food value, or in some cases are wasted entirely.

Take Swiss chard, for example; if it is cut off too early, the young, succulent shoots are tender and of high food value, but when allowed to become tough and old, they are coarse and almost worthless. The secret, if there is any, is in frequent cutting. Give it away if you cannot make better use of it, but do not waste it. New Zealand spinach also requires cutting frequently, in order to insure the best quality.

This is also the time to gather onions. The large ones should be stored away for winter use and the small ones pickled, preserved, or made use of in some similar manner.

Lima beans should be used only when young. The older beans, those that have passed their best stage, should be allowed to ripen on the vine, to be used in the winter as dried beans.

Gather your crops at the proper time. This is one of the secrets of a successful garden. It is nice to see things growing, but from an economical point of view it is far nicer to see them ready produce, so the habit of the good gardener should be to gather vegetables daily. Success can only be measured by the size of your market basket.

What to Can Now

Canning offers large possibilities to the owner of a garden. It saves waste and is the salvation of over-production in crops. Of course, it is not advisable to wait until the vegetables are passed before they are canned. However, this is frequently done, and the practice must be severely condemned. It is just as necessary that vegetables should be fresh in cans as otherwise. Vegetables canned at the proper time have a much better color and keep better than old, tough vegetables, which require extra cooking. Tomatoes should be gathered frequently and canned; the method used must, of course, be decided by each individual, but the purpose of canning is to prevent waste and whenever enough fruit for a few cans is available, the preserving kettle should be brought forth and made to do its work.

Corn should be ripening fast at this time and as this crop is the best of the year, it is well to can as much as possible now. Lima beans for canning, too,

Celery which is set out now in the trench should be kept well watered until the plants gain a roothold are at their best at this period; this also applies to string beans. These should be gathered before any strings have developed, in which case it simply means pinching the ends before placing them in cans.

Swiss chard, New Zealand spinach and various other crops are also ready for canning now.

With fair growing conditions, fall sowings of peas are successful now. Several sowings can be made during this month, using the round type of pea such as New York Market, Alaska and First of All. At the same time make a sowing of spinach. It is always a good practice to sow these crops together as they make excellent combination crops. Radishes, lettuce and endive may also be sown now. Lack of moisture at this time of the year, coupled with the intense heat, will soon destroy the germinating qualities of the seeds. It is advisable, if there is no irrigation or other means of watering the ground, thoroughly to soak the drills before sowing. This is preferred to soaking the seeds as is sometimes done, thereby encouraging germination so that the roots are pushed forth into a very dry soil.

Setting Out Strawberries

Strawberry beds set out at this time of the year will bear a full crop of fruit next season, provided, of course, potted plants are used. Strawberries, like other garden crops, will pay fully for any particular attention that is given to the soil. Use plenty of manure and a liberal quantity of bone meal. As a result of this care, the plants will build up sufficient crown between now and fall, to insure gathering a good crop of fruit next year. The plants should be set 2' between the rows and 1' apart in the row. Keep all runners removed. It is advisable to use both the stamine and pistilate types of flowers, to insure proper fertilization, which in the end means fruit.

For the home garden always select varieties for their quality, disregarding entirely the commercial types that are valuable for their shipping qualities. A larger and softer berry is preferred for home use and is of much better quality and flavor.

After cane fruits have finished fruiting the canes should be gone over very carefully, removing all the dead wood. This should be done immediately, as they are easy to remove now. Remove the old shoots at the ground line by means of a pruning knife or scissors. Cord should be used to tie the new shoots in position. When the new shoots have reached a considerable size, growth should be stopped by pinching. This will cause numerous side shoots to develop, which will bear fruit next season. It must be kept in mind that it is at this season of the year that this class of plant is developing growth which determines the quality of next season's crop, and it is well to keep them mulched in case the ground is dry. Like most plants of woody growth, raspberries, blackberries, etc., are subject to numerous insect pests, and the plants should be kept
and there is really no reason why they cannot be installed at this time of the year.

**Failures in the Garden**

Failures in gardens can be traced to lack of interest. This is often due primarily to lack of ability, and leads to discouragement and consequent failure. It is usually not any one factor, but many, that lead to poor gardens. To begin with, they are badly planned and poorly fed, which means lack of manure or other fertilizers. Cheap seeds are used, and the whole thing is reduced to such standards that failure is inevitable. These gardens always die a slow death at this time when the dry weather is collecting its toll.

Gardens that are properly prepared show it now by their luxuriant growth and color. Those who produce do so because of their desire to accomplish something; those who fail can charge their mistakes to lack of interest in overcoming obstacles.

Too many people think that to be interested in, and to love a garden is all that is necessary for its success. This is where they make their first mistake. Just as in any art or profession nothing can be accomplished without hard work, so in the art of growing things, labor, intelligence and inherent love of the subject are necessary for success. Whoever said that "genius is an infinite capacity for taking pains" must have had gardening in mind. The vast gulf between the professional and the amateur is nowhere better illustrated than in planting and developing a garden. A lover of music does not expect that by merely buying a song, all that is necessary to succeed is to sing it. Why then does the flower lover labor under the delusion that all that is required for a rose to bloom in all its glory is merely to plant it? Allied with a love of the subject must be sound knowledge of its principles, and a willingness for hard work, if one is desirous of insuring real and lasting success.

Sprayed with a combined lead and Bordeaux mixture compound.

Sooner or later the real gardener who hopes to be successful must come to the conclusion that the application of water artificially is necessary. This has long been conceded; the only point left to determine is which system is best suited to your individual needs. Any garden that is not equipped with some means of irrigating is only traveling at half speed. In other words, it is absolutely impossible to obtain full value from a garden where water is not always available in usable quantities.

Crops are hastened to maturity by the application of water. Seeds are germinated during dry weather conditions, and as most vegetables are composed of 90% or more of water, the necessity of frequent watering is readily apparent.

Systems which have the pipes exposed are the most practical, because of the tempering of the water before it comes in contact with the plants. Systems that operate in a square or rectangle are also preferred because of the equality of distribution. Those that operate in circles leave an open space in between, or overlap the work. Most of these systems are not troublesome to install as few pipes are underground,
In this little country house the hip-roof design is developed along simple but permanent lines. The lower floor is stucco, the ends of the second and the dormers are shingle and the roof slate, giving a variety of harmonious textures, with plenty of light and shade. The foundation planting is good.

A doorway arrangement, common to certain types of Colonial houses, has been reproduced here. It is a six panel door with side lights set in a frame of dignified moldings. The overhang gives protection to this entrance.

THE HIP-ROOF HOUSE

Home of W. P. Beazell, Esq., Forest Hills, L. I.

AYMAR EMBURY II, Architect

The simplicity which characterizes the exterior is evident in the room arrangement. On the first floor is a house-depth living room, with its porch, a vestibule hall and lavatory, a small dining room with pantry behind and a kitchen in a separate wing. Upstairs three chambers, three baths and a maid’s room afford sufficient space for a small family. Closet accommodation is sufficient and all rooms are well ventilated and lighted.
The nursery may be completely furnished with specially sized painted furniture of a "peasant design," in any color desired with quaint animal decorations. A rush-seated couch, wide enough to be used as a bed, comes at $10; the small-sized armchair rocker, $23; armchair, $22; play table, suitable for nursery meals, $28; small settle, $12; side chair, $19.

A convenient article for the nursery is a "wicker bureau," with four roomy compartments and cover, painted cream or white enamelled, at $9.50. Next to it, a small-sized clothes rack, $3.75.

Something quite new and original for a more grown-up playroom is a set of painted furniture with toy soldiers as the chief motif in the design. These wear a bright red uniform in contrast to the ivory color of the furniture. The table, $20; book shelf, $18.50; toy box, useful as a bench, $30; armchair, $20.
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### Abundant watering of the roots is essential: when evergreens are being planted

- Strawberry beds may be set out this month, which will begin a full season of growth next year. Make sure that both the soil and the atmosphere are well-drained and that the roots are protected from frost. Water the plants regularly to ensure healthy growth.

- Gather and use the egg-plants while they are still young and full of juice.

- When the crop is over, dig the pea vines into the ground to enrich it.

- There is still time to sow some root crops, such as carrots and beets, before the ground freezes. These crops will provide a nutritious root crop for the winter months.

- Many honeydews are being carefully prepared for the garden. These fruits are perfect for improving the quality of the soil and providing essential nutrients.

-omid's of all plants should be clipped and the flowers and leaves of the plants should be used for the seeds. This will also help to control the weeds.

- Gather the bones and use the meat for making stock. This will provide a rich and nourishing broth for the winter.

- Seed the garden in this month, keeping your eyes open for new varieties and methods. Be adventurous and try new things. The world of gardening is full of possibilities.

- Old Doc Lemmon.  

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SUNDAY
1. Bud will be known on some of the greenhouse plants this month, as the growing season begins. Dust the buds with sulfur to prevent disease. Keep the humidity high to encourage growth.

2. Strawberry beds may be set out this month, which will begin a full season of growth next year. Make sure that both the soil and the atmosphere are well-drained and that the roots are protected from frost. Water the plants regularly to ensure healthy growth.

3. Gather and use the egg-plants while they are still young and full of juice.

4. When the crop is over, dig the pea vines into the ground to enrich it.

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THE GARDENER’S CALENDAR

### Eighth Month

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- This month, the bottles are full of the valley’s cup. The ager’s leaves are scarce astir; Only the little mill sends up Its bus, never ceasing burr.
- Gather the bones and use the meat for making stock. This will provide a rich and nourishing broth for the winter.
- Seed the garden in this month, keeping your eyes open for new varieties and methods. Be adventurous and try new things. The world of gardening is full of possibilities.
We offer for inspection

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in Ghiordes, Koula, Ferraghan and other weaves of great interest to all lovers of early Eastern Art.

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FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

WASHINGTON, D. C.

SAN FRANCISCO, CAL.
Old English Interiors in American Homes

(Continued from page 42)

at formal decoration took the form of shields, arms and trophies of the chase fixed upon the walls, which both satisfied the pride of the owner and furnished some relief for the plain walls. The floors were of wood, rough, stout and substantial, and there were great square beams supporting the ceilings. The doorways were small and of the simplest description. Tables and seats were of the plainest true character—all of solid oak and devoid of carving.

The Hall

Then a change came over the politics and security of the nation. The country became more and more settled and defense was not so imperative, so the keep, which was piled up, one story on another, took a more convenient and livable form. The rooms were placed alongside each other on the ground, and the manor house type emerged. It is this manor house which has developed through the centuries into the house of modern times.

The fortified manor house, in addition to its strong outer walls, was usually surrounded by a deep ditch or moat, across which a drawbridge was placed, which could be raised or lowered as occasion demanded, and which led to a strongly defended gateway. The principal feature of these fortified houses was a central hall, where everyone lived when indoors. It was the living, dining and sleeping place for all. Adjoining this at one end was a room or rooms for the master, which was called the solar, and at the other end a culinary department, which formed the headquarters for the servants.

The hall, or principal room, was necessarily of large size, lofty and of one story, with an open timber roof, sometimes freely decorated. Its importance was so pronounced that the house itself was called “The Hall,” a name which is applied to the principal house in a parish to this day. A screen was usually placed so as to form a corridor between the hall and the kitchen, and this screen was developed into one of the principal decorative features of the hall of the Elizabethan and Jacobean periods.

In the manor house attention became concentrated on comfort and privacy rather than defense, as the condition of the country became more and more settled. Little by little, drawbridges and moats were no longer required; the surrounding walls, though they continued to be of great strength, needed no defensive towers; houses began to be planned with courtyards, more expansive windows were introduced, sheltered gardens and terraces became possible.

The wider opportunities for commerce and adventure enabled the traders to become rich and the nobles more powerful. There was added to the great hall, in which the old time baron had sat at the table with his family and guests in patriarchal relation to his retainers and serving men, the long gallery for entertainment and for the retirement and privacy which the lord and his lady might seek from the common throng.

Development of the house continued along English lines until the classical period came along, when English architecture became thoroughly Hellenized. The heroic and pure period of English decoration was over. The classical period remained to the end of the 18th and the beginning of the 19th Century, when it passed into strictly modern formalities, that are of no interest whatever from the art standpoint.

The Classical Period

The classical period was ushered in by architects, proud of their ability to destroy the old and erect the new. The distinctive characteristics were the absence of gables and the substitution of sash windows for the old mullioned form. This took away the picturesque treatment characteristic of the earlier houses, which gave way to cold, careful spacing and other arrangements not conducive to artistic effects. The classical spirit seemed to pervade all artistic efforts, whether in painting, sculpture or literature. Stateliness and noble proportions were achieved, it is true, but sincerity gave way to artificiality. Persons of distinction seemed content to forego the comforts of home for the opportunity of living the state life.

This period is perhaps best represented by Pope, himself a stilted classicist, who, when Blenheim was described to him, was usually placed so as to form a corridor between the hall and the kitchen, and this screen was developed into one of the principal decorative features of the hall of the Elizabethan and Jacobean periods.

In the manor house attention became concentrated on comfort and privacy rather than defense, as the condition of the country became more and more settled. Little by little, drawbridges and moats were no longer required; the surrounding walls, though they continued to be of great strength, needed no defensive towers; houses began to be planned with courtyards, more expansive windows were introduced, sheltered gardens and terraces became possible.

The wider opportunities for commerce and adventure enabled the traders to become rich and the nobles more powerful. There was added to the great hall, in which the old time baron had sat at the table with his family and guests in patriarchal relation to his retainers and serving men, the long gallery for entertainment and for the retirement and privacy which the lord and his lady might seek from the common throng.

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W E have a large assortment of Philippine furniture in tables, chairs and other articles. This furniture is rare and not likely to be reproduced and is recognized for its beauty, durability and appropriateness for country homes.

That the old English interior can be adapted to the American home is evidenced by this dignified library. Charles of London, decorator.
Ever Look Into
The Monroe Pipeless
For Heating Your House?
Costs Little — Saves Much

Perhaps you already know a bit about Pipeless Heaters and how one pipe and one register actually heat an entire house.

Perhaps you are one of the ones who has just plain said “there isn’t any such animal.”

Perhaps you acknowledge it’s a good thing, but mentally limit its use to Bungalows or certain types of very small houses.

Perhaps then you don’t know as much about pipeless heating as you should—provided of course, you are interested in heat comfort and coal economy.

Perhaps you may find it will pay you to install a Monroe Tubular Pipeless alongside your boiler, as a coal saver for the mild months.

If you do, you will be doing exactly what a lot of others have done. Especially since coal is so high; which fact makes us think you will want to send for our Monroe Pipeless booklet.
Old English Interiors in American Homes

(Continued from page 50)

Chimney Pieces

Next comes the chimney piece. While no longer remaining purely utilitarian, it is an example of an architectural and decorative feature.

From the earliest times the fireplace had always been of interest. Originally it was placed flush with the wall, with a projecting hood to catch the smoke, which was carried out of the room by an open pas- through the wall, but later, when recesses were made and chimneys shafts introduced, this hood was used at all, became more of an ornamental feature than a necessity.

The Gothic chimney pieces often were decorative and interesting, but it was not until the Elizabethan period, when a greater attention was given them by the designers, that their dimensions increased, that they became the chief feature of the room. Columns, fantastic pilasters supported on the heavy moulding over the fire opening, and panels and pilasters, crowned by a cornice, and apparently supported the ceiling itself. These panels were generally two or three in number, and, as with the ceilings, heraldry played an important part in their decoration. The family arms were the chief ornament, which of decoration, was sometimes gratifyingly pride, imparted a dignity to the room, and if any excuse is needed for this display, "where should sentiment linger if not around the fireplace?" was a maxim sometimes carved on the chimney piece, which has assisted to identify many an old house, its age and its builder.

Chimney pieces were originally more frequently made of stone than of wood, and, in some examples, finely carved, are to be found. Some of the finest have been brought to America, and placed in rooms with decorations could be taken down with ease; for in fact it is recorded that the paneling would sometimes pass by bequest to some other

English Paneling

Old English wood paneling! It was carried all round the walls as a sort of lining, but it was not necessarily a fixture or looked upon as such, and could be taken down with ease; in fact it is recorded that the paneling would sometimes pass by bequest to some other

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When Visiting Boston this Summer

— one of the points of interest should be this famous Boston institution, now recognized as the world's largest store in the manufacture and sale of furniture and decorations,

— because all that can be said is dull and meagre as compared to visiting this large and unusual store, where one may see and enjoy the model work-shops, the Old English Room as suggested by the picture, the many salesrooms with their infinite variety of furniture and decorations displayed under ideal conditions,

— and written large over their portals, significant of the all prevailing spirit of service so well known for more than three generations, is a cordial welcome to all, whether as visitors or prospective purchasers.

Paine Furniture Company, Boston
Arlington Street, near Boylston
Old English Interiors in American Homes

(Continued from page 52)

than the inheritor of the house, and would be taken down and set up elsewhere. Is there anything incongruous about the idea, then, when an American, an inheritor of the spirit and genius of old England, has it taken across the ocean and placed in his own house?

This marvellous character of the paneling of the old English room accounts for the irregularity of some of the specimens, which forms part of their charm.

Kinds of Paneling

One of the most frequent and successful forms of panel decoration was that known as the linen-fold, which belongs really to the Gothic and Tudor periods. However, the wainscoting was sometimes removed from other and earlier buildings, and we find it handed on to Elizabethan and Stuart houses.

The paneling most favored in the 16th and 17th Centuries consisted of a series of undecorated panels 9 or 10" wide and of Japan or dado height, which was the beauty of their wood only, and surrounded by molded framing. These panels made a perfect background for pictures, armor or any enriched furniture that was placed against them. This paneling contrasted pleasingly and restfully with the generously carved chimney pieces and doorways, and in no way interfered with the introduction of painted portraits or pictures into the room. It was at this time that Dutch painting was introduced in England, and that Holbein was brought to paint the portraits of the nobility.

The Jacobean paneling that followed is distinguished by an increasing intricacy of framing and molding which was very often ingeniously introduced and varied with inlaid wood.

With the crowning of the Georges the treatment of small panels gave way to a much broader arrangement. The large panels became much plainer and were generally divided by a dado still at a distance of about 2' to 3' from the floor, while two or at most three extended to the height of the room. The moldings, again, were much bolder, and instead of being merely sunk and scratched on the framing, they were now made to project. Enrichment in carving was treated in the same way, and instead of being flat in section and geometrical in arrangement, was much more realistic, and assumed a naturalistic form. Fruit, flowers, and birds, arranged in the pipes of the hearth, on the walls, and were carved with great boldness, delicate finish and strong relief.

The Country Auction Sale

(Continued from page 33)

powder would an old war horse.
And then, after its zenith, came the eclipse of the panel room and all that it stood for in decoration.

The change began in the middle and later part of the 18th Century. Wood paneling began to be superseded by plaster, and the walls were left unrelieved, and either painted or covered with some of the dainty figured silk now imported from France. Woodwork and other objects became gilded, and silk damask was used to harmonize with it, applied in flat panels and surrounded by a carved and gilt wooden frame. And, as if to add immortality to the fallen oak, there came, from France, wall paper in imitation of damask and velvet! Of course, wall paper resisted as far back as the 16th Century, but not in conflict with the noble oak in England's mansions.

Thus did English interiors lose their individuality. Much that was beautiful succeeded, it is true. The arts of China and Japan invaded England, and implanted their stamp on the Louis XV style in France and the decorations of Chippendale in England. The phoenix and the dragon triumphed. Hardy a palace or a manor house in England or France lacked its Chinese room, with its painted or "japanned" lacquered doors.

Then came the classic period, which invaded France with the Revolution and passed into England, and which translated its influence to English art. This in turn was swallowed up in the fashions of the Chippendale, and all that remained of the art of interior decoration was the past's marvellous bequest. It is doubtful if English taste in furniture and decoration ever reached a lower ebb than in the middle of the 19th Century.

With such examples as these noble houses and their contents in their midst, it is, indeed, surprising how English taste has sunk so low as we find it in the middle of the last century, and, indeed, even at the present time; and it may truly be said that a keener appreciation of them in shown in America than in the best of decoration than in England.

For American Homes

For America has had its art awakening, and it is founded on the best foundation in the world—an open mind. Americans are a people possessing a natural individuality and refinement, and the keenest and most sympathetic appreciation of beauty. We are driven to which is the fact that they show a feverish eagerness to learn all that is to be known of good design when they are once convinced that there is the hand of a capable teacher.

Are You Buying Your Plumbing on the Installment Plan?

Many people buy plumbing on the installment plan and never know it. The life of inferior plumbing material is actually determined before the plumber's truck brings it to your house. Such fixtures will last just so long, and then shame of their appearance and realization of their sanitary uselessness force you to replace them. Then comes the second payment—the same price for the fixture, the same bill for plumber's services. You come to realize how much better off you would have been to have originally insisted upon...

THE TRENTON POTTERIES COMPANY

"TEPECO" All-Clay Plumbing

It is most sanitary, beautiful, practical and permanent. Permanency is not denoted by a white surface, but by what material is beneath that surface. With time, inferior materials will lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness.

"TEPECO" Plumbing is china porcelain, solid and substantial. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. A wise investment—beautiful one.

If you intend to build or renovate your bathroom, write for our instructive book, "Bathrooms of Character."

The Country Auction Sale

(Continued from page 33)

Later the lady snatched up, with rapid fire bids and a heavy pocketbook, most of the bits we had fixed our hearts upon, much to the surprise of the auctioneer and the crowd, to whom an old phonograph and the cheap jewelry had by far the stronger appeal.

But it was all very well to say to ourselves, as we climbed into our little car, that things picked up at auctions often proved a costly mistake; we would still be on the hunt for more to pick. Since our imaginations had become intrigued by the weird fancies and treasures with long histories, the mere hint of an auction would continue to draw us relentlessly to the door. We drove down from our Jersey suburb down to the little village that Penn had helped to found on his wife townstead plan, in the years when our country was so strangely new.
Kashan study
woven in one piece from the best wool yarn

This rug was hung in the Metropolitan Museum of Art
as a splendid example of reproductive work done in America.
The study from which it was reproduced (a part of a famous
collection known internationally) was also displayed in the Met-
ropolitan Museum.

**Bengal-Oriental Rugs Reproductions**

are the result of twenty years of costly experimenting by which the beautiful
color harmonies of Oriental art are accurately reproduced, as well as the
firm, pliable fabric—the distinctive weave—in fact, much of the charm and
all of the atmosphere of rugs from the Far East.

These rugs are sold and guaranteed by reliable dealers in all sections of the
United States.

Color plates—made from original photographs by Underwood
& Underwood, and showing the various studies in their
actual colorings—will be sent upon request.

JAMES M. SHOEMAKER COMPANY, INC.
20 West 39th St., at Fifth Ave. New York

**Todhunter Mantels**

Reproductions in wood and marble of interesting
originals of the Early English and Colonial periods
Illustrations upon request

**Fireplace Accessories**

Also Lanterns, Weather Vanes, Foot Scrapers, and other
pieces of distinctive character

ARTHUR TODHUNTER
111 PARK AVENUE - NEW YORK

**Pall Mall Famous Cigarettes**

For the Discriminating

Plain Ends

JOSEPH P. M'Hugh & Son
ESTABLISHED 1876
9 WEST 42ND STREET, NEW YORK
Fleets That Never Sail
(continued from page 20)

Williams' attention to the sunset, I succeeded in so working on the lady's feelings by pointing out the futurity emptiness of my life without this model that she took pity upon me and, vindicating the noble blood of her ancestors, gave me the beautiful little craft.

Model Prices

Prices paid for ship models vary as much as the boats themselves. Sometimes one will pick up a boat for a very small sum (a few dollars perhaps) from some unsophisticated owner. An average price I should say is from $100 to $500, but prices for exceptionally fine boats run into sums of four figures. Now and then a fine model turns up in the auction rooms. During the past year alone a large bone model sold for $355 at auction.

Some years ago I remember a sale when a fine little model of a French frigate made of bone, enclosed in an old fashioned mahogany case, and a curious little model of an admiral's barge loaded with red coated soldiers of King George, while toiling at the oars was as galant a little crew of sailorsmen as one could imagine. The two models sold for about $600. Today they would probably bring at least twice that amount. Very model, however, will one find among the bargains in ship models in cities.

The best field for the limited purse is in out-of-the-way sea-coast villages, where one may at any time find a model or so by diligent search.

Great Boat Collections

The collection in the Louvre is probably the finest in the world and is housed in the three galleries known as the Musee de Mariniere. It contains many wonderful models of antique vessels and of transports, galleys and ships of war of the periods to cattle. In London, there is a most interesting collection in the South Kensington museums. The Royal Navy Museum at Greenwich Hospital contains some very finely made early English war vessels, and other ships. In Glasgow and several other cities of the British Isles one will find museums where these treasures have been brought together. The Rijksmuseum in Amsterdam holds an exceedingly fine collection of early Dutch men-of-war, and contains many models of ships famous by admirals Van Tromp, Piet Hein, De Ruyter and others. One of the unique boats in this museum is a galley built in 1568, although the original rigging. I have never heard of an authentic case, for the best of rigging decays and falls apart in about fifty years.

While we have no museums which are as rich in ship models as some of those abroad we do have a number located in various towns and cities along the New England coast, which hold interesting models. The museum in New Bedford has fine models of whaling ships and of warships. Nantucket has a miniature boat or so. The Old State House in Boston contains a number of old-time model ships. The Marine Museum of the Peabody Institute in Salem has the finest collection of any of our museums and abounds in ship models of many descriptions and sizes from early American men-of-war to square riggers. There is an interesting group of the finest ships designed by the master marine architect, Donald McKay. His collection also includes many half models, paintings and photographs of famous American Ships.

Models in Decoration

Interior decorators have been quick to seize upon ship models and adjust them to decorative purposes. A single ship model of reasonable size and interest placed properly in a room will go far towards supplying the decorative feature of any of our museums, and abounds in ship models of many descriptions and sizes from early American men-of-war to square riggers. There is an interesting group of the finest ships designed by the master marine architect, Donald McKay. His collection also includes many half models, paintings and photographs of famous American Ships.
Announcement

Removal to more spacious & attractive headquarters
749 Fifth Avenue September 1st or earlier.

A service embracing every Decorative requirement of the Town or Country Home
Vincent Collins, inc.
48 West 50 Street, New York

Genuine Reed Furniture
of Refined Character, designed Exclusively for Patrons of Discriminating Taste

CRETONNES, CHINTZES, UPHOLSTERY FABRICS
Interior Decorating

The REED SHOP, Inc.
581 FIFTH AVENUE, NEW YORK

"Suggestions in Reed Furniture" forwarded on receipt of 25c postage

Another Gem in Hand Forged Wrought Iron From the W. Irving Forge.
326 East 37th Street, New York City

Something unusual for the unusual room.
**SPECIALISTS**

We are the only extensive retail growers of Peonies exclusively in America. This one flower has our undivided time and attention, devotion and study. We are thus Peony specialists in a sense which possesses a real value and significance.

**WE GROW PEONIES—NOTHING ELSE**

No perplexing and endless lists of varieties to puzzle over. We have done the eliminating—the sorting and sifting. We offer the best sorts in existence and ONLY the best—guaranteed true to name—and as we grow for discriminating customers, we supply only established plants at the lowest possible prices for quality.

"OUR REPUTATION HAS BEEN BUILT ON THE QUALITY OF OUR STOCK"

WE SHIP ONLY IN THE FALL, AND OUR ANNUAL CATALOG IS NOW READY. IT'S UNIQUE—DISTINGUISHED—VERY DIFFERENT FROM OTHERS. MAY WE SEND YOU A COPY?

**MOHICAN PEONY GARDENS**

BOX 176, SINKING SPRING, PENNA.

---

**FLEETS THAT NEVER SAIL**

(Continued from page 56)

...and against a plain background that will silhouette the beautiful detail of the rigging. Truly a boat model is worth all its cost as a decorative unit.

A single well-built replica of a ship will give an atmosphere to a room which will do much to banish the sordid cares of our everyday life. It is impossible to look upon one of these models without instilling, for a moment at least, of the original ship and the romantic lives of her deep sea sailors.

We may have our own Hog Island of which we are justly proud, but Romance still takes her passage where storms canyon drivers to the majestic square rigger over the Seven Seas.

The call for ship models for decorative uses has given rise to a distinct class of boat, namely the decorative model. These boats are made in the present day not with the idea of accuracy as much as with their decorative value. In these interesting combinations of colors are used both for hulls and masts and often the various details of the boats such as the masts and spars are distorted. Builders of these models have a fondness for choosing types of vessels that have the greatest elements of the picturesque such as the ships of the Crusaders, Elizabethan craft, Galleons, and early ships. While these models show some details of the boats such as the masts and spars are distorted.

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One of the greatest difficulties that present day builders of early ship models have had to contend with was lack of good working plans, but since the publication of the Mariner’s Mirror some years ago, which included all kinds of early ships with scale diagrams, the matter is somewhat easier.

**CULVER—MASTER OF MODELS**

It has been left to the genius of Henry B. Culver, a New York lawyer, to build probably the finest models of ancient ships made in America today. Most of his time outside of practicing his profession is spent in reconstructing the ships of a by-gone age. Some ten or twelve years ago Mr. Culver built his first model which proved so successful that many of his friends asked him to build ships for them. Soon he was exhibiting models in the shows of the Architectural League, which attracted so much attention that collectors and curators of nautical museums began commissioning him to build models for their collections. At present shipbuilding is almost a second profession with him and he has made models of nearly every kind of vessel. At present shipbuilding is almost a second profession with him and he has made models of nearly every kind of vessel.

**REFRIGERATION IN THE HOME**

by virtue of its convenience and practicability, is now considered an essential part of the building specifications for the better homes. Domestic refrigeration requires fittings and valves, as illustrated, and Crane Co. offers a wide variety of fixtures necessary for refrigeration equipment.

Crane Branches and Exhibit Rooms are located in over fifty cities where these goods may be seen and detailed information received regarding them.

**CRANE CO.**

56 South Michigan Avenue
Chicago

New York Exhibit Rooms
23 West 44th Street
22 West 45th Street

**A NEW PHASE OF AN OLD FASHION**

(Continued from page 23)

...why not use one with cabriole legs? The curved lines of the apron below it show it to be Dutch in origin, being a cupboard worthy of the rest of the furnishings of the room.

The vivacity of life in Spain has found expression in wonderful Spanish cupboard designs, which are unusually interesting. If the copyist has chosen to introduce foreign styles, he has kept the noble and brilliant traditions with which his art is attired. There is a splendid and honest character found in every piece, showing a dominating, masterly touch. A dark tiled floor is particularly appropriate as a setting for this type of furniture. Wrought iron candlesticks of the 17th Century against a background of an old Dutch painting, are well in the picture, and the whole is typical of the early days of Spanish art.

The Italians have left us masterpieces which are models of artistic design. The sideboard shown here is an adaptation of an old Italian piece, and fits in harmoniously with the caen-stone walls and marble tile of very modest black and white. The design is impressive. The pictures on the walls above are effective, bringing out the whole background, where carved pilasters are represented.

**ENGLISH CUPBOARDS AND CHESTS**

There are beautiful old English cupboards which came into existence as early as the 16th Century. These were originally known as "Borders" and were used for the placing of drinking cups. Occasionally we find one that has been designed with shell top at the back, and finished with a canopy of wood. This is generally attributed to Wales, and is known as "Welsh." There is always a symmetrical division of shelf which makes a pleasing variety to what might have been otherwise a monotonous piece of furniture. With our advance in refrigeration, the cupboard, which is still a favorite, is used as a place to store the food of today.

From all parts of the world come these charming bits which are used today in place of the stiff and formal...
WING'S IRIS
"A rainbow has descended on the garden."—From the Persian.

These words would express the feelings of one coming unexpectedly upon a planting of the wonderful Iris, unfolding its luminous flowers in the sunlight. Only one who has seen it so growing can form an idea of its beauty. It is of stately habit and great decorative value. The graceful flowers are of both soft and brilliant hues, ranging from white and pearl to deepest purple and maroon. Perfectly hardy and of easiest cultivation.

Our collection, one of the largest in the world, comprises the best American and European novelties. The new Excursion Act bars further importation of these plants. They are therefore bound to become scarcer and higher priced.

<table>
<thead>
<tr>
<th>Collection A. Tall Bearded Iris</th>
<th>Price $10.00</th>
<th>Actual Value $11.55</th>
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<tr>
<td>Caprice, Deep violet rose</td>
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<td>Cherubin, Pinkish heliotrope</td>
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<td>Chester Hunt, Pale and deep blue</td>
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<td>Clare de Courcy, White and lilac</td>
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<td>Florentino, Bronze and violet</td>
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<td>Her Majesty, Rose</td>
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<td>Hiawatha, Lavender and purple</td>
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<td>Iris King, Old gold and crimson</td>
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<td>Mary Garden, Cream stippled maroon</td>
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<td>Montgomery, Pale and deep violet</td>
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<tr>
<td>Mrs. Neubronner, Deep golden yellow</td>
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<td>Niere d'Orage, &quot;Storm cloud&quot; shades</td>
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<td>Pallasa Dalmasica, Silvery lavender</td>
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<td>Pare de Narsily, Deep Blue Violet</td>
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<td>Jacquesiana, Fawn and red violet</td>
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<td>Koebl, Blackish violet</td>
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<tr>
<td>Mme. Guerville, White and lilac</td>
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<tr>
<td>Oriental, Deep blue</td>
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<tr>
<td>Pallas Dalmasica, Silvery lavender</td>
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<tr>
<td>By express not prepaid. If wanted by mail add postage for 3 lbs. for Collection A., and postage for 2 lbs. for Collection B. Catalogue free upon application.</td>
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THE WING SEED COMPANY
Box 1427 Mechanicsburg, Ohio
THE HOUSE OF QUALITY AND MODERATE PRICES

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BUILD NOW
You want a new house—someone wants your old one.

IF you are planning to build a garage, this booklet contains many valuable suggestions for you. It is woven around the pictures, plans and descriptions of eight private garages. Each was selected because it typifies important features in garage construction.

This booklet is, frankly, an advertisement, but it is full of interesting information of a general nature, useful to you as a garage builder though you may, decide not to use the products it advertises.

A copy of "8 Garages" will be sent you free on request. Write for it today. Ask for booklet I.

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The largest and oldest manufacturers of wrought steel hardware in the world
NEW BRITAIN, CONN., U.S.A.
NEW YORK
CHICAGO
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Better Built Greenhouses
Commercial flower growers declare that the Foley construction is superior. During the great snows of a year ago, not a Foley house failed; or gave way. And they have witnessed winds that wrecked residences near them.

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Are the leaders in construction improvements and refinements. When you select a Foley House you are free from worry and repair expense. Often costing more they are the cheapest in the end. Ask for your copy of book "Greenhouses Beautiful".

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Culinary Success
Depends on the Range

Good food becomes more appetizing when prepared on a Deane Range for it is made to order on plans approved by half a century of experience.

Deane's French Range

Built in sections, is made to burn your choice of fuels. The one shown here burns coal or wood in one section, gasolene-gas in the other, and electricity in the left hand broiler, which is set in a double plate shelf of Russia iron.

Above the gasolene-gas section, with its top of interchangeable bars, is a 24-inch broiler and a breakfast or roll oven 18 inches wide, both burning gasolene-gas. Over the entire range is a mitered corner hood and ventilator to keep food vapors from escaping into the room. Both range and hood are trimmed with black nickel.

Ask your architect about Deane's French Ranges and ask us for our portfolio of unusual ranges made to order for homes of the better class.

BRAMHALL, DEANE CO., 263-265 West 36th St. New York, N.Y.

TOWNSEND'S TRIPLEX

The Greatest Grass-Cutter on Earth.
Cuts a Swath 86 inches wide.
Send for catalogue.

S. P. Townsend & Co.,
17 Central Ave., Orange, N. J.

A New Phase of an Old Fashion

(Continued from page 58)

sideboards. We are indeed fortunate in having such a variety to choose from, as it saves a repetition of the same idea in our decorative schemes.

It is the grouping in the dining-room that is so important and contributes largely to catching the charm. The room is not overcrowded. A few pieces artistically arranged are far more effective than many in wrong places. Take, for instance, a putty colored room, where the upholstery is peacock blue. Here a console, with richly carved legs is used in place of a sideboard. Chairs are placed on either side, while above hangs a silver-framed, oval mirror, relieving the plain space of wall.

It is by contrasting the dining-room of Colonial days with one of the 20th Century that we realize what a progress has been made in our furnishings. Then things meant little as connected with family traditions, while today much else must be taken into consideration to gain in the end the effect that one desires. The old method was not only by right grouping of artistic pieces, but through the addition of window boxes, colorful draperies, and bow windows, filled during the winter months with bright blossoming plants of selected colors.

"What an attractive dining room." This means something more than a room correctly and beautifully furnished. It means some unusual touch— a mark of the owner's individuality—a room where the whole atmosphere is one of charm and distinction.

Old Irish Glass

(Continued from page 29)

Glass was also made at Dungannon and Belfast. The Tyrone Collieries advertised the most of the newest-fashioned, joinet wine, beer and cider glasses; enamelled, cut, flowered, and plain decanters, with flint stoppers; water glass, plates, saucers, candlesticks, cans, jug, cut, flowered and plain salvers, jelly and embellished glass, half built globes and shades; confectresses' jars; with all kinds of glass fit for chemists and mathematical; salts and salt linings; mustard casters; white phials, and all kinds of bottles for perfumery; retorts and receivers; green phials; green and white mustard bottles; enamelled, cut and plain wine glasses; crocks; common, dram and punch glasses; green garde- de-vie; bowls; etc. The Irish factory is equal to any in England, and can supply glass with initials or engraved to design."

The Cork Cutting

Glass was also made in Cork, Newry, Londonderry and Ballycastle. Cork was distinguished for her sharp diamond cutting, her classical four-light Grecian lamp; and the graceful prismatic glass; the glass made there. The lips of the Cork and Waterford bottles are large, which enabled the famous glassanger in Belfast to sell Thrift and economy for the North—open-handed hospitality for the South. How often the traits of a race are reproduced in the inanimate objects which they fashion! The Cork bowls, the beautiful pale green milk pans and fat barrels for oil in England, both are of noble size, and that celebrated town with characteristic wit, advertised her wares in verse:

"With choicest glass from Waterford,
Decanters, Rummers, Drams and Ma-
Flutes, Hob-nobs, Crofts and Finger
Basons,
Prof. Bottles, Goblets, Cans and Wines,
Bunch Jugs, liqueurs and Gardevins,
Salt, Mustards, Salads, Butter Kneeler,
And all that's sold by other dealers,
Engraved or cut in newest taste,
Or plain—which pleases best,
Lustres repaired or polished bright,
And broken glasses was at private deal.
Hall globes of every size and shape,
Or old ones hung and mounted cheap."

A hand across the sea has ever connected America with Ireland. As early as 1785, a quantity of glass was exported from Newry to the Carolinas. In 1784 over 20,000 drinking glasses, and 532 dozens of bottles were exported to America. In 1797, 30,000 drinking glasses were sent to New York, and two thousand pounds of fancy glass, probably Grecian lamps and lustres among them, arrived from Cork. In 1784 Williams Glass Factory in Dublin had orders from New York that would keep the glass house working for a year.

And in 1798, the principal proportion of glass, if not all of it, was exported to America, while the Irish themselves used the cheaper goods made in Bristol.

There must be many specimens of old Irish glass even yet to be found in this country. I know of two. One was once in my collection. Two bottles came to me under my ownership, which are the property of Miss Van Cortlandt of the Van Cortlandt residence, Croton-on-Hudson. Twin jugs, heavy, lustrious, and cut with a broad sweep that show a sure and master hand. They were a present to her uncle, William Caldwell, from Mrs. Butler of Dublin, and in 1836, he gave them as a wedding present to Miss Van Cortlandt of the Van Cortlandt Club. Whether that has become of the Waterford epergne of my childhood I know not, but I saw some fine lustres and candlesticks in Charleston which have passed carefully through the hands of several generations.

Modern Reproductions

Large quantities of cut glass have been made in America and Germany; they are exact copies in cutting and form of old specimens and are sold as such to the unwary. But to a practised eye there is a wide difference. The color is more relentlessly white, there is a harder glitter, never the tenderness that obtains in old glass, and it is lighter in weight. Doubtless glass manufactories would still be flourishing in Ireland, but May 1st, 1907, Ireland began her tax on Irish glass. The final blow came when a duty of £12 10s. on every 1,000 lbs. of molten glass was levied by Ireland. The manufacture of glass instantly declined. When the excise duty was removed in 1845 the glass industry in Ireland began to revive. Prof. M. S. D. Westropp of the National Museum is probably the greatest authority on glass, and Miss Eleanor Persse, a lady of cultivation and discernment, usually has a number of rare pieces in her shop at Kildare Street, and there is a vast difference between the prices of her collection and those of the London dealers.

The price of a beat-shaped bowl in perfect condition in Regent Street is one hundred guineas. The same thing in Kildare Street would be not more than fifty guineas.
YOU THOUGHT YOU COULDN'T AFFORD IT? BUT YOU CAN!

Taste in houses varies. Some desire formality; some, luxury; some, quaintness; some, coziness, others, ornament; still others, simplicity.

But there is hardly anyone who, knowing INDIANA LIMESTONE as well as one who is investing his money ought to know it, would not have it if he had his way. For Indiana Limestone may perfectly express all these desires and more.

What keeps him sometimes from having his way? Just a notion, a mistaken notion that anything so extraordinarily handsome as "The Aristocrat of Building Materials" must be very costly.

He is wrong! (Perhaps it is yourself who are wrong.) Although you see Indiana Limestone used over for palatial and monumental structures, the reason lies in merit not in price.

You can materialize your castle in the air (or cottage in the air, if so it be) in Indiana Limestone for but little more than it would cost in much less desirable materials. The difference in cost is immeasurably less than the difference in value. The facts are what you should have, so—

WRITE FOR THE FACTS

Volume 1 tells "all about it" and Volume 27, (pages as big as this page) gives prize designs and floor layouts of $12,000 Indiana Limestone houses. These are books you ought to have—both free. A sample of the stone, also, if you request it.

Indiana Limestone Quarrymen's Assn.
P. O. Box 531
Bedford, Indiana
House & Garden

CONDE NAST, Publisher
RICHARDSON, WRIGHT, Editor

FALL PLANTING IN OCTOBER

THERE is yet a little summer left. Now is the time we have to face more serious problems, and our interests are wider and more vital than during the lazy summer months. But these problems do not have to be faced alone. House & Garden stands ready to assist in smoothing out these very problems. And the October number does much more than merely assist. There are articles that stimulate the imagination and open up new vistas of interest that make this issue one you cannot possibly afford to miss.

When you think of the work in the garden is over, comes this Fall planting number with its plans and suggestions for continuing the work and interest of that very garden. There is a Fall planting table that will be of inestimable value to garden lovers and important information on the available bulbs. Nor is that all. There is an article on the Winter Garden by Robert Stell and an exquisite picture of an Evening Garden of Fragrance by Elizabeth Leonard Strang. The Rock Garden is not neglected and suggestions for its construction, planting and care are supplied by Frances E. Hrehoff.

But do not think the garden monopolizes this October number. Never has the house loomed so interesting. Furniture—that all-absorbing topic in the making of a home! What

You Ought to Know About Furniture, by Matlack Price, treats of the practical side of furniture and is a résumé of what you ought to know before buying. Then there is something about the little couch end tables that have so much interest and charm, and an article on French furniture. So if you are contemplating a new chair or perhaps another table, you will realize the value of the October House & Garden.

Much more than the furniture of the house is taken up in this unusual number. Garten Trail contributes one of his rare articles on collecting—this time it is the Outside of a Book, and the mere title weaves its spell of romance, conjuring up visions of an art that goes back to the beginnings of things. Equally exceptional is the story of early American portraits told by Peyton Boswell. Here again the charm of the past is brought vividly before our eyes.

Then the practical side of the house. Making window curtains by Agnes Foster Wright and the electrical boudoir are articles that no woman will be able to resist.

The series of dog articles continues in this issue. This time it is the Airedale and Irish terriers. In addition to all this, there is an article on heating systems, much information about the kitchen and over a hundred illustrations. Lastly—lest we forget—the editorial is on Theodore Roosevelt. This is the October House & Garden. Can you afford to miss it?

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A DEBT TO ITALY

A debt to Italy is incurred in this library. The paneling and bookcases are very dark Italian walnut which throws in bold relief the antiqve carved Istrion stone mantel. Italian, too, is the chair. The table is an Italian antique of elaborately carved walnut, almost black. And-irons and lighting fixtures are of old bronze.

Bronze also dignifies the ornaments on the mantelpiece, which have been chosen to harmonize in balance and proportion with their surroundings as well as form focal points of interest. The room is in the New York residence of A. G. Paine, Jr., Esq. C. P. H. Gilbert was the architect.
FRENCH WALL FURNITURE of the 16th and 17th CENTURIES

Chests, Hutches, Buffets, Dressers, Cabinets, Hanging Cupboards and Bedsteads

Comprise the Furniture Families of Those Eras

H. D. EBERLEIN and ABBOT McCLURE

FRENCH furniture suffered a grievous mischief to its good name at the hands of the decorators and designers of the Victorian era. Thanks to the same agencies and the misconceptions they fostered, the general public has been defrauded of a significant share of its decorative heritage. The perversely vulgar taste of those same 19th Century decorators and designers, and their lack of discrimination in selecting French types, led them to exploit all the blatant, bombastic, gaudy or flippant phases of French mobiliary art, chosen from the most pretentious epochs of design—such types as we see in some flashy hotel furnishings, supposed to be elegant—to the exclusion of the more restrained and comfortably domestic forms that existed in abundance. When they did not succumb to their hankerings for gilt and saccharine over-elaboration, they put forth, as typical products of French cabinet making, only such museum pieces as few could ever hope to own or to have reproduced.

In justice, therefore, to the Gallic artisans of past centuries, and still more in justice to ourselves, it behooves us to eradicate the prejudice commonly entertained against French furniture and to recover the use of this portion of our art heritage by acquainting ourselves with the simpler, more domestic, and more human mobiliary expressions of a richly imaginative, inventive and ingenious people, whose every activity we may well contemplate with profit, expressions that we have commonly too long ignored.

The Furniture Families

As wall furniture antedated the development of movable seating furniture in all its highly diversified forms, we will first consider that aspect of the subject.

The principal classes or families of 16th Century articles of cabinet work were (1) chests of the familiar pattern with lifting lid; (2) hutches or hutches as they would have been called in England, which were close akin to chests in purpose and general shape, but had doors in front and a shallow drawer, or two shallow drawers side by side, below the cupboard portion, and were sometimes a little higher than chests; (3) buffets, which were of several varieties but were commonly about three and a half or four feet high and contained a cupboard; (4) dressers or crédules, which had both closed and open bases but almost invariably a superstructure with cupboard or shelves; (5) cabinets or presses, which had both cupboard and open stand bases, and cupboards in the upper part; (6) armoires or hanging cupboards, which were the equivalent of wardrobes; and (7) bedsteads.

This may seem a meagre list but, as a matter of fact, each one of the foregoing classes comprised many related species so that the mobiliary resources of the period were amply diversified.

The Confused Names

It is impossible to apply French terminology to the distinctive types for the utmost confusion of definition prevails among the encyclopedists themselves and, in some cases, they are flatly at variance. French writers have followed now one authority, now another, without arriving at any unanimity of usage and when a piece becomes embarrassing to classify they sometimes merely call it a "meuble" and let it go at that. The comparatively few British and American writers who have essayed the subject have created con-
fusion worse confounded in the matter of nomenclature. The most practical thing we can do, therefore, is frankly to recognize that armoire, dresoir, buffet, hutch, and several more are most comprehensive terms, some of them, indeed, being occasionally interchange-able; and to classify the dominant types according to the contemporary English and Italian pieces they most resemble, analogues with which we are familiar and which have definite generic names.

(1) Chests, of the simple type with lifting lid, and their relationships, are too well known to need special comment save to say that some of the old French chests have drawers in the base.

(2) Hutches and their related types may be classified by the possession of doors in front and often of shallow drawers below the doors. Apart from these essential features, the hutch might either sit flat on the floor, being about the height of a chest or a little higher; might be raised on feet and have a well defined base; or might be elevated on legs to the height of a low cabinet, with the under space open. It permitted considerable latitude of interpretation and was altogether a most useful piece of furniture and suited to a variety of purposes.

**Buffets and Dressers**

(3) The buffet family showed a diversity of renderings. One common type was very similar in structure to the Italian credenza, was about 4' high, was raised on a low molded base or on feet and had doors in front. In addition it might have shallow drawers either in the base or else above the doors. Another form of buffet had an open base and, immediately atop the supports, drawers and a superstructure with cupboards. In other words, it was closely analogous to the English court cupboard. The dividing line between buffets of this stamp and certain of the dressers and credences is practically indistinguishable. One is tempted to believe that names were applied to articles of this sort according to the uses to which they were individually put rather than according to their physical structure. Another form, still, was merely a table with solid back from top of table to floor and a row of pillars or colonettes in front.

(4) The dresser, dresoir or credence had an open base with supports holding up a cupboard, and there might or might not be drawers below this cupboard. Again, the base might be a closed cupboard with superstructure as in the foregoing species. Still again, it might
have an open base with supports or legs upholding a table top, and from this again other shorter supports bearing up a projecting top, in the manner of the Stuart buffet arranged for the display of plate, the whole structure being about 5' to 6' high. Finally, a credence might have either a closed cupboard base or, more frequently, an open base and a short cupboard above, the top being about the height of an Italian credenza. Surmounting this was a raised back with one or more shelves projecting from it, thus making the credence the precursor of one type of modern sideboard. These shelves or steps made apparently the only point of distinction between a credence proper and its dresser cousins; their number, according to the old etiquette of France—certainly, that of Burgundy—indicated the degree of the owner. William tells us that the accepted usage prescribed five steps or shelves "for use during meals for queens; four for duchesses or princesses, three for their children and for countesses and grandes dames; two for other noble ladies." The foregoing types were susceptible of further minor variations which, however, can readily be understood from the explanations already given.

Cabinet Characteristics

(5) Cabinets or presses also appeared under different guises. One of the most usual forms had a cupboard base and a cupboard top, but the superstructure receded by offsets, both in front and at the sides, a device contributory to elegance and grace of contour. Cabinets of this type might or might not have one tier of shallow drawers in the lower half directly above the cupboard doors. Another form of cabinet or press had upper and lower divisions, as before, but no offset so that the top and base were of the same breadth and depth. In this type there might or might not be a pair of drawers in the middle between the cupboards. A third type had tall cupboards in the base and corresponding short cupboards in the top, the division between the sections being defined by moldings, considerably above the middle of the mass, and not by any offset. A fourth type consisted of a cupboard resting on a stand or table base. Although other forms occurred, the four just noted were the most numerous.

Armoires and Bedsteads

(6) Armoires or hanging cupboards corresponded pretty closely in contour, purpose and

(Continued on page 72)
The architecture is English Georgian, executed in brick lime stone trim and entrance porch and a variegated slate roof. The entrance porch, Doric in character, is given a pleasing approach by a flight of broad stairs with iron railings.

The walls of the library are paneled in butternut, stained light to permit the natural grain and quality of the wood showing. The curtains are a light terra cotta color and the rug is an Oriental.

The grounds are divided into two centers—the house and the garage. The approaches to the house are well planned. Thence the ground slopes to the gardens and the garage. Olmstead Brothers, landscape architects.
Light stained oak has been used in the hallway and stairs. It forms a dignified background for the antique furniture groupings and the dull gold fixtures.

The arched doorways of this paneled hallway give a desirable openness to the first floor and afford ample light for a proper appreciation of the architectural detail.

THE RESIDENCE
of
C.F.T. SEAVERNS,
Esq.
HARTFORD, CONN.

GOODWIN, BULLARD
& WOOLSEY, Architects
IS LEISURE A LOST ART?

WE are witnessing a peculiar phenomenon here in America, a strange paradox.

In all parts of the country people are spending money on their homes and their gardens. New houses are being built and furnished, old ones are being redecorated. Plans are being laid for the development of gardens next year. Ask any dealer in these things and he will tell you that his production is months behind his orders. Americans are spending money on their homes. They are spending it with discretion but with speed. It is difficult to discern the motive of the generosity—whether they simply want to spend their money for the joy of spending, or whether, now that peace is an actuality, they feel justified in making their homes more beautiful and more complete. Whatever the motive, the fact is established that our homes and our gardens will be greatly enjoyed and will be a source of pride.

This is a healthy state of affairs. It keeps money in circulation, gives employment to a great many people and rather makes one doubt Emerson's dictum that on the heels of a period of reform or great national effort crowds a period of licentiousness. If our licentiousness takes the form of a prodigal spending on our homes, then the homes will be the richer for it.

But will we be the richer for it? In the answer to that question lies the peculiar phenomenon of our present day American life. Like the man in the Bible we have acquired a house and lands; can we appreciate them? We are laying out gardens and erecting summer houses, we are putting down new carpets and hanging up new curtains and arranging new furniture; will the speed of our life permit our enjoying them? Have we lost the art of leisure?

In one of his essays on gardens, Dion Clayton Calthrop writes, "The art of leisure lies, to me, in the power of absorbing without effort the spirit of one's surroundings; to look, without speculation, at the sky and the sea; to become part of a green plain; to rejoice, with a tranquil mind, in the feast of colors on a bed of flowers. To this end is a good gardener born. The man who, from a sudden love, stops in his walk to look at a field of buttercups has no idea of the spiritual advancement he has made."

To that end, also, is the good householder born. The man who, from a sheer love of antiquity, can stop in his day's work to admire the patina on an old piece of furniture; who can fling wide the casements of his imagination over the valley of romance that an antique cupboard shows him; who can halt midway in the stream of money making to appreciate the rare color and fine contour of a vase on his mantel shelf—that man is gathering the fruits of leisure. He is richer every time he permits himself to enjoy these things.

The question that confronts us now is this—are we acquiring these gardens and these beautiful homes for the mere satisfaction of owning them; or are we acquiring them that our life may be fuller in appreciation?

The pride of ownership can readily become a besetting sin that brings its own evil rewards. We can soon enough suffer the narrowed vision and the close horizons with which the miser is cursed. If, on the other hand, a keen appreciation of them accompanies their purchase, then the benefits will be untold.

But—and here lies the crux of the question—we can only reap those fruits after the seed of appreciation has been given time to blossom, set and grow. We can't leap up to it in a moment. We can't buy it with money. It is a very personal acquisition and it requires infinite patience and time before we can really enjoy it.

IT has often been said that great art flourishes only when there is an aristocracy to enjoy it, only when there is a body of laborers to do the work for others and afford them time to appreciate beauty. The spirit of these times is being directed against the abolition of any such leisure class. The Bolsheviki rises up on every hand to slay such an aristocracy. And, in nine cases out of ten, the aristocrats are to blame. The things they have acquired they have gotten for the mere sake of owning them and for the power this ownership gave. Enjoyment came as an excuse after all, not a cause before.

Today these people are bewailing the fact that leisure is a lost art. Perhaps their type of leisure is. They bought their leisure. In these times a man must make it.

THE first step toward acquiring leisure is to decide definitely what things in life a man considers worth while. If he is merely looking for 7% investments, 7% investments are all he gets and deserves. If he looks for a few simple things and those good, he will enjoy them in exactly the same measure as he labors to acquire them. But he can't have everything. He must make the choice, and having made it, must stick to it as a principle in living.

This garden border that he plants, this orchard he sets out, this Chinese rug, this vase, this painted chest become part of him as he becomes part of them. He makes the choice to have them. He labors to acquire them, and in the laboring he draws the seeds of appreciation.

Leisure, then, is not a state in which a man sits back and folds his hands to contemplate the glories of his possession; leisure is a very active state in which, as Calthrop puts it, he absorbs the spirit of his surroundings without effort. There must be labor, of course, but that is the effort of acquisition, of keeping that garden border perfect, of bringing that orchard to successful fruit, of living with furniture amicably.

THE second phase of leisure is the sharing of it with someone else. No man owns a house or a garden or a book to himself. Leisure can't be enjoyed alone. You must share the feast. That's the baffling aspect of it. You no more acquire a thing than you have to give part of it away! It immediately ceases being entirely yours. You enjoy it because someone else enjoys it too. Mere pride of ownership is a contradiction in terms. This sharing is singularly purgative. It blows out the memory of the effort we have expended to acquire those things—the abnegations that pulled down a bit of Heaven to our tiny plot of earth, the sacrifice of tobacco and clothes that have brought us those flowered curtains blowing in the window, the sweat and toil of days when we added up the long columns of the facts and figures and ideas for which we've been willing to pay the price of life.

So we come to the definition of leisure as an active state of sharing appreciation and enjoyment, a state where labor ceases its babble, where ownership lays aside its talk of mine and thine, and only loneliness is eloquent.

No, leisure is not a lost art today. It is a different sort of art.

---

A VISITOR

OVER the sad, the piteous, runted plain
Drifts and drifts the long rain,
And, perhaps,
Comes and taps and loops in and taps again on the pane
Rain complaints—Time has taken the hope Rain once had—
"Speak to me, man," Rain says, "I am sad, so sad;
There is nothing but pain;
Speak to me, Old Rain," Rain says—
"Aren't you, too, sad?"

"Aye, Rain, Old Boy, I am sad, a long time sad;
Young too, many years remain
And I must finish them all who have never been glad.
I, who know too well what each will contain.
Pity me, Rain, Old Rain.
I shall never go mad;
But shall sit here listening, enduring, sad and quite sane,
Chatted, so I cannot go where I would;
So pity me, I pity you Rain."

Thus all day long I sit while Rain
And I pity each other—
Poor two.

—ROBERT NICHOLS.
The fault with a great deal of our domestic architecture is that no sufficient approach is provided. Space is a requisite to an appreciation of architecture. The beauty of this home—the residence of C. F. T. Seaverns, Esq., at Hartford, Ct.—is greatly enhanced by its dignified approach—the wide stretch of roadway and the lawn which are before it. Goodwin, Bullard & Woolsey were the architects of the house.
THE LIMPID LOVELINESS of ROCK CRYSTAL

In This the Collector Finds a Subject Almost as Ancient as Man Himself

GARDNER TEALL

The limpid loveliness of rock crystal has always fascinated the mind of man. From the most ancient times crystal has been regarded as almost precious. In De Poliendis Gemmis, which Theophrastus wrote centuries ago, one is naively told that crystal is water hardened into ice, and the ice of great age hardened into stone! Blessed credulity! Still, if Cinderella wore crystal slippers, why should the unparticular soul sniff at Theophrastus!

Let us leave it to the unimaginative and scientifically thirsty to content themselves with turning up their noses at the absurdity of such a thought as ice turned to stone.

What Rock Crystal Is

They will tell us that rock crystal is quartz proper. If you ask what quartz proper is, you will be edged with the information that it is one of three species of the most abundant mineral in the crust of the earth, that it has a vitreous lustre, cannot be scratched with a knife, but scratches glass and has a hardness of 7 in the degree scale. Furthermore, if you pretend to be listening, you will be told that “it is insoluble in HCl, H2SO4, or HNO3,” and “is not fused by the blowpipe, exhibits no cleavage, but chips easily with conchoidal fracture.”

I, for one, hopelessly do not doubt it, but I still believe in Cinderella! My gem-collecting friend has all sorts of quartz proper in his collection,—rock crystal, amethyst, rose quartz, citrine, cairngorm and so on, but of all this interesting group I find rock crystal the loveliest. Agate with its varicolored layers, purple amethyst, brown aventurine with glittering spangles, green red-speckled bloodstone, yellow or brown topaz-like Scotch cairngorm, Cat’s Eye, bluish green chrysoberyl, jasper, banded onyx, the clear red sard, and the sardonyx,—none of these appeals to me as does the perfect rock crystal worked into artistic form by the artist-lapidary.

Pliny on the Subject

I think old Theophrastus was but echoing the opinion of ancient Pliny who declared “glaciemque esse certum est.” Plato was equally “certum” for he taught that in time condensed water was transformed into stone, following Thales who maintained that “water is the principle, or origin, of all matter.”

And how like frozen water is a bit of crystal! I do not wonder it was a favorite with the ancients, the orientals, and with the moderns.

With what mysteries it has been invested! Who, for instance, has not heard of crystal — gazing? The learned call it crystalomania and tell us it is “a means of divination by the hypnotic condition caused by gazing fixedly into a crystal, mirror, or pool of ink,” a practice followed in all ages.
as a means of foretelling the future. I never look upon my little array of objects of carved crystal that I am not reminded that witchcraft in Salem may have been keyed to a startling pitch, but it could not have compared with the subtle profundity of those mystic myriads who, throughout the ages, have confessed to crystal-gazing.

Crystal Gazing

In our own community the perversity of the witchous ones of colonial Massachusetts Bay had the glamour somewhat removed from their memories, as conveyed to us in our school histories, by the contemporary proximity of old Miss Abestemia Nuggett who lived just back of the Methodist church on Calvin Street. In the very shade of that rigid institution Miss Nuggett practiced crystal-gazing, not clandestinely, but openly on her side porch in full view of passers-by. No other crime could be laid at her door, for she was an immaculate housekeeper, kept her tidy little house, and her flower garden well weeded, and for every skimp cup of sugar she borrowed she returned one full to the brim. Moreover, Miss Nuggett's gossip was invariably of the recent sort that never made her conversation dull, notwithstanding the fact that she repressed, and occasionally suppressed, the more intimate minutiae that made the small-talk of some of the other ladies more feared than entertaining, or reliable.

With Miss Nuggett crystal-gazing was as neatly done as her mending and darning; furthermore, she did not permit it to postpone either. The same Methodist Church whose shadow kept her portulace

(Carved crystal porpoise, 18th Century Chinese. Bishop Collection)

fresh and gorgeous, counted Miss Nuggett a devoted member of its congregation, notwithstanding which fact she would continue to "gaze." There on the side porch she would sit of an afternoon, so absorbed in the globe of pure crystal that rested on its metal Chinese standard, dragon in form. I do not believe Miss Nuggett ever took note of the dragon for she was known to be dreadfully frightened of caterpillars.

If I have said that Miss Nuggett "practiced" crystal-gazing, I do not mean to imply that she practiced it on any one. In fact, except for the deed, she was completely reticent about the matter and never sought either adepts or to convince sceptics. It was common talk that she "saw" things, wonderful things, but just what, no one could say authoritatively. If not interrupted by the postman, or by afternoon callers, Miss Nuggett would gaze on until five. Promptly with the striking of the sleepy-toned clock that droned in her sitting-room, she would turn indoors at five and start getting the evening meal. Into its box would go the crystal ball, and no one ever knew its message, at least not until the summer evening it was noticed that Miss Nuggett was still in her chair at half-past seven, the crystal globe before her.

Miss Nuggett's Romance

Mrs. Wynnewome hurried over to see what was the matter. She spoke, but no answer came to her as she hurried up the porch steps. Miss Nuggett's spirit had flown. They found a letter, yellow with age, folded and in the bottom of the box. John Hurleigh they remembered the name. (Continued on page 78)
THE ART OF HANGING PICTURES

Their Relation to the Color and Furniture Arrangement of the Room as Illustrated in the New York House of Albert Sterner, Esq.

Good pictures are often spoiled in the hanging, just as good plays in the acting. No one who has suffered from the unpleasant effects of a crowded mass of canvases in heavy, ornate gold frames, jostling one another on a too small wall space, will ever forget the sense of hopeless irritation which ensues. Any interest in art one might otherwise have had is successfully stifled and, of course, the effectiveness of the decoration of the room is utterly destroyed.

Nowhere but in a gallery set aside for that purpose should canvas after canvas be placed in rows, and even there they must be arranged according to some carefully considered decorative plan.

It would seem that it requires an artist not only to paint pictures, but to give them their appropriate setting. The residence of Mr. and Mrs. Albert Sterner most happily illustrates this fact. There they have created an ideal background for Mr. Sterner’s work, and have so placed the canvases that they become an integral part of the decoration.

The simply paneled walls painted an elusive gray-green, are a pleasing and flattering milieu for objects d’art and people alike. Due consideration has been given the pictures as to their size, character and coloring in relation to the scale of the walls and the furniture.

The Simple Rules

In fact, careful study of the methods used will be sufficient to evolve a number of perfectly simple rules about what to do with one’s pictures. To begin with—if they are worth while hanging at all, and that is far from a negligible point—they are worth showing and they should never, except in the case of over doors, be placed much above the level of the eye.

Another axiom is that the wire or cord used should not be visible. In this way they seem to become an actual part of the wall decoration, rather than an additional ornament.

It is also true that in hanging, the frames should not be tilted forward so as to be out of line with the wall.

There is right lighting, of course, essential and this may require no end of rearrangement. Sufficient breathing space should be given each picture. In fact, a single canvas of good size needs quite a good deal of wall space, and it is only in the case of small etchings, water colors or drawings, that they should ever be hung in groups.

The clever arrangement of small pictures into a well balanced series is an achievement. A very interesting collection of old needlework and water colors of panier fleuri, some framed in oval frames, we have seen arranged most delightfully, and because of this fact they were a joy to behold rather than a tiresome, jumbled mass which they might otherwise have been. Five or six were hung on one wall, with a duplicate arrangement on the opposite wall.

Small Drawings

Of course, another possibility with small drawings is to place them on a low shelf, as in the case of the Sterner house. Here at one side of the drawing room a low series of book shelves has its top shelf as a convenient place for small figurines, boxes and drawings, particularly drawings which require close scrutiny. These may be easily picked up and examined.

The artist realizes that it is useless to hang a small drawing where it may be seen only in the dim distance, just as it is quite absurd to allow a huge canvas to crowd itself into a small space without allowing an opportunity for the proper perspective.

Prints, architectural or mythological, which do not require close study, with their superficially graceful designs of either the Italian or French school, are appropriate for hallways and for small anterooms where one may stop simply en passant. Small prints of this sort would, of course, not be appropriate for a huge living room where more important canvases would look their best.

A Background for Art

It is well to choose a good background as a setting for art objects, and in so doing it is
The Question of Frames

Another vital question is the question of frames. The ornate, heavy, ponderous, gold frame is happily gradually becoming a thing of the past, but too many "art collectors" clinging to this old time combination to omit mention of it altogether. The frame makers have a very good and interesting variety of frames, gold and old silver and copper tones, black with old gold medallions, some with deeply recessed molding, others flat and carved in low relief. There should be no excuse for not framing pictures adequately and with due consideration for both the canvas and the setting.

The frames should be kept in harmony, especially in the case of small pictures hung close together, as otherwise a very confusing result is achieved.

Pictures and the Small House

So many people are under the impression that a big, rather imposing house is necessary in order to own and display art objects to advantage. As a matter of fact, this is not true at all. Many a small house or apartment blossoms forth tremendously and acquires personality and distinction by the introduction of a few good pictures. Of course, they must be well chosen and wisely placed, but by their intelligent use they will give variety and beauty to the staid walls, broadening the size of the room to include vistas of sea and land, and introducing brilliancy of color and beauty of design. Beware the perils of inappropriateness, however, for they multiply and grow in size in inverse ratio as their settings diminish.
Many countries are represented in this dining room but Wales easily leads all the rest. The charm of a Welsh dresser filled with old china and pewter is here shown against mellow white walls. The chairs are Italian and the rug Chinese.

Here the woodwork and walls are coffee color and the furniture is brilliant blue with canary colored cushions. An interesting feature of the Italian bookcases is the small compartment in the center. Mr. Bos- som was the architect of this apartment.

The warm coloring of Italy is brought into this hall by vivid yellow hangings bordered with tapestry and brilliant Chinese rugs against a black floor. Cof-fee colored woodwork and rough plaster walls make an attractive background for the old Italian stone fireplace.

ROOMS in the NEW YORK APARTMENT of ALFRED C. BOSSOM, Esq.
Among the new importations is a smart chintz of conventional designs in gray on either a blue-green ground or crushed raspberry. Suitable for a dining room with gray paneled walls. 31" wide. $3.50 a yard.

For use in a formal drawing room comes a damask with a conventional Adam design in gray on a blue ground. It also comes in a deep rose color. It comes 50" wide and is priced at $6 a yard.

The effectiveness of fabrics is particularly illustrated in a Chippendale bed, which has been hung with a chintz of an old English design. This may be had either glazed or unglazed on a tan or plum color ground, with the birds, fruit and column design in tones of terra cotta, green and blue. 50" wide. $3.75 a yard.

(Lef[t] A smart living room chintz in Chinese design with black medallions on green ground, terra cotta and blue in design, 20". $3.15

(Right) French mercerized fabric in green with mulberry and yellow stripe. 50". $2.60

NEW FALL FABRICS
The House & Garden Shoppers will purchase these for you. Cheque must accompany order.

(Right) An effective cretonne has a tan ground with an orange design in natural colors, blues and greens. 31" wide. $1.75

(Left) Mohair velvet in a jacquard pattern in Venetian red, 28", and priced at $11

(Left) An effective chintz in a conventional design in gray on either a blue-green ground or crushed raspberry. Suitable for a dining room with gray paneled walls. 31" wide. $3.50 a yard.
The house stands on land granted by William Penn to the owner's ancestors in 1714 and the house, a remarkable type of Pennsylvania Colonial farmhouse, dates from about the same year. It is the residence of Major W. McPh. Rutter.

The six panel, double door type of entrance is characteristic of the epoch. Its classical proportions, delicate molding and decorative fan light make it a standard for architectural reproduction. Latticed walls form a background.

A REMODELED PENNSYLVANIA FARMHOUSE
DUHRING, OKIE & ZIEGLER, Architects
Among the intriguing elements of the Colonial house are its varying levels and unsuspected nooks. That interest is evident in this view of the children's room with its cupboards and little stairs leading up..

The spirit of the old house is successfully reproduced in this kitchen wing where field stone laid in wide bond, white painted trim, simple dormers and deep doorways are the elements successfully used.
The Signs of the Zodiac in Decoration

These Symbols That the Ancients and the Renaissance Artists Used Might Well Be Applied Today

J. M. McCrea

SYMBOLISM is decoration and decoration is symbolism. Nearly every decorative motif we employ had its origin as a symbol, we shall find, if we choose to pursue a careful investigation. The symbolism may have been generally forgotten or obscured, perhaps, through the evolutionary stages of conventionalization, but it is there all the same. Conversely, symbols, whether they have been subjected to conventional treatment or not, almost always afford appropriate motifs for purposes of decoration. In the latter important class belong the signs of the zodiac.

From time to time they have been employed in decoration with notably good effect, but for some inexplicable cause their use in modern times has never been at all commensurate with their own intrinsic interest or with the possibilities they contain. They are susceptible of a great variety of treatments and a wide diversity of suitable applications, a few of which will here be pointed out. Others will doubtless suggest themselves when once we begin to realize what a valuable and adaptable resource is here disclosed.

"The Little Animals"

From remote antiquity the heavenly zones and the paths of the constellations through the sky have been indicated by symbolic figures. Each of the twelve divisions of the great cycle or procession of the constellations was symbolized by a recognized pictorial figure which also had its own proper corresponding conventionalized mark or hieroglyphic sign for abbreviation. Many of these symbolic figures were animals, hence the name for the zodiacal cycle from the Greek word "zodiac," meaning a little animal.

Beginning with the spring equinox, the order of the zodiacal figures is as follows:—Aries, the Ram; Taurus, the Bull; Gemini, the Twins; Cancer, the Crab; Leo, the Lion; Virgo, the Virgin; Libra, the Balance or Scales; Scorpio, the Scorpion; Sagittarius, the Bowman; Capricornus, the Goat; Aquarius, the Water-carrier; and Pisces, the Fishes.

It is not necessary, for our purpose, to attempt to penetrate the thick mists of Chaldean, Chinese or Greek antiquity for the origins of these symbols or to note the variations that have occurred in the several systems. The twelve signs given are those accepted in our astronomical system of nomenclature and their interpretation covers an ample field of decorative interest. What latitude of representation is possible in each of the twelve items it is scarcely necessary to point out. Rather is it timely to indicate how, when and where these symbols may be turned to good decorative account.

The even number of the signs of the zodiac makes it especially convenient to marshal them in symmetrical arrangements—as twelve equal units, or in groups of three, four, six, or two, just as the exigencies of space and the character of the surrounding design seem to dictate. Zodiacal decorative symbolism is equally appropriate for use both outside and indoors.

Nothing could be more suitable than the zodiacal figures in connection with fountains, sundials, garden houses, arbors, pergolas, or sculptured groups for walk terminals. Any one individual or all of the familiar zodiac figures may be presented on flat surfaces, in relief or in the ground, and through any conceivable medium of material wherein other decorations may be wrought. Likewise they may be shown in any gradation of size. Even the hieroglyphic signs that often stand proxy for the larger figures, or accompany them, more or less as "attributes" or identification tags, may be used instead of the full representation with happy result where extreme simplicity and a measure of conventionalization are required.

Using the Signs as Tiles

One good thing to remember is that both the regular signs and their little attendant proxies are of such simple, vigorous and unmistakable outline that any of them may be treated either with great elaboration of detail or with the utmost simplicity. They would be clearly recognizable even in thoroughly conventionalized silhouette. In this latter form zodiac signs may very well be introduced in decorative floor treatment, especially in paved stone
or tile floors. In such cases they may be readily and effectively applied as metal inserts or else wrought in stone of a different and sufficiently contrasting color from the surrounding ground.

When we come to walls the flat surfaces offer an unparalleled opportunity for successful presentation with any degree of elaboration desired. Used either as a continuous series of frescoes in polychrome or monochrome treatment or as overmantel or overdoor concentrated spots of decoration they are comparable to maps employed in the same way. Indeed, the zodiac signs and their accompanying ground are really maps of the heavens.

**Styles of Execution**

According to the special nature of the medium employed, if they be wrought in relief, they may be acceptably executed in carved wood or stone or modelled in parget or plaster. They may also be depicted either in polychrome or in monochrome on glass. They may even be executed in leading. In any of these forms

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**The six filigree medallion tiles represent the signs of the constellations and can be used for floor or wall decoration. Designed and executed by Henry Chapman Mercer**

**The signs of the zodiac in these panels are drawn from old Roman motifs found in a volume published about 1775. They show an elaboration of the symbols**

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the signs of the zodiac supply effective and appropriate bits of decoration for the windows of libraries or halls.

On ceilings the signs of the zodiac are especially suitable as subjects for either medallion or panel treatment or, again, they may be worked into a series of medallions for cornice or frieze or given expression as a continuous design. For ceiling and cornice alike they may be done either in the flat or in relief.

Other places where the signs of the zodiac are especially desirable as decorations are in connection with sundials, clock faces and large barometers. Metal clock faces and sun-dials particularly may be given great interest by engraved zodiac symbols to which may be added the further embellishment and emphasis of color.

All during the Middle Ages and the Renaissance frequent use was made of the signs of the zodiac for decorative purposes. They were painted or carved on walls, molded in parget, engraved on metal, or appeared in windows of colored glass.
The RESIDENCE of I. P. LEAS, Esq.
OVERBROOK, PA.
CHARLES BARTON KEEN,
Architect

To a large house of Colonial design are added Georgian wings. The regular fenestration adds to the dignity of the architectural ensemble.

In the rear the driveway and lawns give approach to the house. Simplicity and solidity are the evident characteristics in the arrangement.

A low wainscot, dignified mantel and inset bookshelves are features of the living room at the left.

Georgian woodwork of great simplicity makes this dining room a genuine architectural contribution.
THE VENTILATION OF THE HOUSE

Complicated and Disused Systems of the Past Have Been Supplanted by Windows and Doors and a Good Heating Plant

FRANK CHOUTEAU BROWN

A\n
A\n
As a rule, little difficulty is ordinarily encountered in the ventilation of the modern house. In these days of the widespread use of sleeping and sitting porches, the universal employment of gas stoves, fireplaces, and the general tendency towards a more informal and outdoor method of life, there exists little opportunity for the enclosed, dark, gloomy, and depressing spaces that are occasionally still found existing in our old houses—particularly those of the mid-Victorian period.

Thirty or forty years ago, the problem of ventilating the dwelling was a matter of far more concern to the occupant than it is the case today; indeed, it is only occasionally—when the architect perhaps encounters some client who has had recent experience in living in one of these gloomy and ill-ventilated dwellings—that the matter of ventilation is considered at all. With the generally better methods of planning now almost universally in vogue, the architect seldom bothers his client in regard to ventilation systems, as such, and only occasionally, on some special occasion as when a change is proposed by the owner or is interfered with those natural air currents upon which the architect depends for keeping the air in circulation within the house, is this subject taken up in his conferences at all.

The Old System

Forty or fifty years ago, however, standards of architectural practice were such that—enclosed, dark closets, often with plumbing—especially the generally prevalent "set bowl"!—as a part of their equipment, were frequently employed. This was also the period of dark and "spooky" passageways; of the unexpected occasioned by sudden changes of floor level; and the dangerous and winding, dark and internal staircase; of "enclosed plumbing," and all the rest of the inherited ills from which we are now striving to escape by the adoption of a radically different system of outdoor life.

Possibly the tendency to bury the house plumbing system somewhere in the dwelling's innermost recesses,—muffling tub, lavatory, and seat in cabinet work and paneling, designed to alter and disguise their natural outlines as far as possible, was a natural result of the same methods of thought that developed the folding bed, and caused any casual reference to those essential elements of the art of locomotion to bring a blush of shame to the romantically pallid cheek of the fair debutante!

Nowadays both long, voluminous skirts and crinoline have gone out of fashion; the girl of today to be fashionable does not cultivate either a delicate pallor nor the "Grecian bend"! Tennis, golf, boating, riding, motoring, and other healthy, natural uses of nature's heritage have brought about more normal directness in thought and manner of living; created a greater demand for air and sunlight, indoors as well as out; and, as a result, the modern house is planned almost unconsciously to meet this modern need with benefit to every one concerned—including the glass manufacturer and the coal merchant!

Complicated Ventilation

In those "olden times" to which we have above made reference, it was often customary to introduce into even the moderate sized dwelling comparatively complicated systems of artificial ventilation—which, once finally installed and paid for, were generally neglected and forgotten by everyone concerned. The owner (having paid a sizable additional bill for metal work and piping, and knowing nothing of any theory of ventilation) seldom concerned himself further in the matter. The bill was generally of sufficient size to convince him that he had been amply ventilated to meet all needs, and probably he received psychologically a sufficient amount of benefit to pay him for the expense he had incurred,—although it is very doubtful if, after the first few months at most, he obtained any physical benefit from the payment he had made. For ventilation systems, less than almost anything else about the house, ever run themselves! They require to be understood and taken care of, and ad

A constantly hot flue inside a larger ventilator flue, as from a kitchen range, would be effective for the ventilation of adjacent rooms

justed to meet the constantly changing conditions of temperature and use. Air can be forced to move only by means of artificial energy; on occasional differences in temperature, provided and maintained at carefully planned and vital points in the ventilating system.

Often, in altering an old house will be found an elaborate system of piping running through partitions and floors, converging to some shaft or enclosed space in the roof, in which an ancient and lonely gas jet has been provided to heat and move the air over the entire house! Sometimes the thick accumulation of soot found in this space indicates that it had at one time been religiously employed by the occupant as an aid to health, long life, and happiness. Far more often, however, the gas tip and the metal work are alike unsoiled and undimmed by use of any kind whatsoever!

Kitchen Odors

In one instance within recent memory, a long and protracted investigation, caused by a persistent and pervading odor of the cooking meal, was finally traced to a partition of the family library—finally disclosed an old ventilation pipe that ran from a large pierced plaster ornament in the center of the ceiling (from which hung an elaborate chandelier) out through the floor and opened into the flue from the kitchen range. In this case the system worked constantly and efficiently,—the only defect being that it drew backward instead of in the way it was originally intended, when first installed!

Nowadays, every endeavor is made to provide the fumes from the kitchen stove —gas or electric—with a natural line of vent that would be carefully kept intact and uninterrupted for its entire height. Where it is possible to pass a constantly "live" or hot flue inside a larger ventilator flue so that the heated air passing up the inner stack would sufficiently warm the surrounding air to heat and set in motion the air it contains, a possible and practical working ventilation stack would be provided, which would be effective—under certain limitations—for the ventilation of adjacent rooms.

But the vent air would only be set in active motion when the inner flue was sufficiently warmed to heat the space surrounding it. In other words, in summer time or between meals—when the live flue would not be in use—the ventilation system would not be working in the way it was intended,—and, as a matter of fact, it probably would be actually reversing its normal purpose, and drawing outside air down and into the house, instead of moving inside air out. At any rate, the result is the same, you might think! Only, unfortunately, it is not,—for such a reversal of the process draws back along with the air much dirt and dust with many germs that have found a home and prospered in the dark recesses and intri

(Continued on page 64)
Mr. William George Jordan's "Little Room" is a place of quiet tones and restful atmosphere. Even the rows of books are arranged with a gentle slope so that the eye is not disturbed. Symmetry and good proportion prevail.

The office of James W. Gerard, Esq. (below) has been done in the spirit of the French 18th Century. Two murals painted in the Watteau manner by Harold Sterner make decorations on the vivid green paneled walls.

In Messrs. Douglas Gibbons & Co.'s offices the furniture is old oak, with pieces or two of dark maple. Maps and scenes of 18th Century New York are on the walls. John G. Hamilton, Inc., decorators

DECORATING THE OFFICE
Another part of the Gibbons Co. offices has a long oak table supporting an old red and gold tea box. The walls are painted yellow, the floor dark walnut, and the curtains are heavy green rep.

SOME NEW YORK EXAMPLES

Here the carpet is tete de negre, conforming with the restful color scheme of the room, which combines brown leather on some of the French walnut furniture with red and blue toile on the rest. Janet Adamson, decorator

Among the interesting devices in the Jordan office above are cupboards flush with the bookshelves to hold unsightly office paraphernalia. The color scheme is in soft greens, browns and tans. Hoggson Brothers, decorators.
HOW the world has changed!
It seems as though fully half of it had moved into comparatively small-sized apartments, reducing the bare act of living to a minimum of exertion, and eliminating the problem of how to carpet the stairs. A sizable proportion of it is living “in rooms,” elastically termed, while it becomes an enthusiastic pillar in the world of commerce and industry, with a soul-satisfying pay envelope attached thereto. And a vociferous fraction of it has imbued the high principles of art, and seeks its habitations in the unlikely spots of the earth, and having found the possible combination of winding stair, huge open fireplace, and a paintable roofline window view, moves in and proceeds to evolve a stunning interior with color and curtains and soul.

What place is there here for a dining room? Or anywhere, in fact, where there is a scarcity of space and minutes, and a love of an artistically individual way of living?

A Studio Room
In the home of a celebrated artist, on the edge of a flowing canal, you descend through a garden of posies, and enter the low door. Except for the kitchen, the first floor is given over entirely to a studio-place with sky windows to the north and the river; a huge studio-place, with English weather-beaten furniture, and a fireplace built for logs that smoulder and glow. At one extreme end of the room, and I might practically add, the end near the kitchen, there is a long refectory table and any number of refectory chairs. You should walk in some time when a meal is in progress; a chair will be drawn up for you where you can get a glimpse of the river, and if you listen you can hear the tinkle of bells on the mules as they pull a laden canal boat upstream. And the talk will hover around the paintings leaning in piles against the walls, and looking through the door you will recognize a pictured bit of garden, and in the light of the fire on the hearth you have visions of building for your own a small cabin of clay and wattle, with bean rows, and a hive for the honey bee—and if you do—in the light of to-day’s experience and the crackling fire, there will surely be no dining room therein.

Why do we cling to time-honored customs? I often wonder this when I eat a meal in my own living room, on my mahogany gate-leg, with the pewter candlesticks and their tips of flame reflecting satisfactorily in the surface of the wood, and my percolator bubbling industriously on the Chinese tea-wagon nearby, and the Chinese-red cups warming my spirit in a way they could never do in an impersonal dining room. And then in my most practical moods when I would give anything for an extra guest room, or another work room, with labeled shelves and plenty of space, I wonder how small families can waste a perfectly good room on eating.

Eliminate the Dining Room
The truth of the matter is that they do not. All the time we hear of small houses being built with, at most, a sunny little breakfast room, and meals are happily served in many places—in the living room, in front of the cheerful fire, on the enclosed porch with its wicker and cretonne; out on the lawn under the trees. And in apartment houses people are frankly utilizing the erstwhile dining room as anything else more useful and more worth while.

I suppose by now, in the minds of the uninhibited, the question has arisen as to just how one should go about combining the living and dining room without making a hopeless mess of things. Visions of china closets and extension tables, no matter how camouflaged, present esthetic difficulties when combined with desks and books. But really the joy of the whole matter lies in getting rid of these bugbears. Extension tables are all right when they don’t look like what we used to associate with the term, but the kind most people have is the old kind, and therefore joyously discarded; and everyone is tired of trying to live down to their showy china closet, or should be. So we can travel on with a free mind.

Speaking of Food
Many a room is wholly living room except at mealtimes, and then merely with an additional glory added unto it in the shape of a daintily served repast, taken of with happiness because one’s mind is, in the very surroundings, given other food for thought than the wonderment as to what course is next to be borne through the swinging door, or the way the cook has broiled the chops.

Have you never noticed how people talk about the food they’re eating? It often forms the chief topic of conversation, given other food for thought than the wonderment as to what course is next to be borne through the swinging door, or the way the cook has broiled the chops.

But try dining these same people in your living room, or your garden, and the fame of
As a Living Room

There is a certain kind of living room that makes people feel at home at once, not because they have one like it themselves, but for its very qualities of comfort, beauty and cheer. Softly light walls, unobtrusively dark floor, unmatched furniture of brown in rubbed mahogany, American walnut, or that newly delightful chromewald birch which looks, however, as old as the hills, or a happy mixture of the three, with the mahogany perhaps holding the predominating note. These woods are now so beautifully toned that the layman often has difficulty in telling them apart; so one need not hesitate to use them together occasionally. And then the joyful color of the room is gotten with the hangings and part of the upholsteries, which are usually of one of the tempting prints or cretonnes; and in the accessories, which may be as brilliant as one desires. A gateleg or refectory table; a secretaire, or low Colonial desk; a settee or davenport; some overstuffed and upholstered chairs, a Windsor, and perhaps a large, comfortable wicker; some wall chairs, which are drawn into service at mealtime, and which need not match, like the time-honored dining room chairs; a low chest of drawers, which may be

decoratively treated and placed like the more pretentious console or commode, for the linen and silver; and if there is plenty of space, and they can be of use, a teacart and a muffin stand. Such a simple matter is the combining of a dining and a living room!

Mealtime Arrangement

At mealtime the table is cleared and is laid with suitable runners, plain crash, or crash ornamented colorfully with couchings of brilliant hues: I embroider mine with round gobs of pure color, outlined with black. Bright crafts china or the plain Japanese ware is more effective than the delicate French patterns; one wants hand-made silver, pewter and brass, sunlight in the daytime, candlelight at night, and flowers and an open fire. This special living-room well fills all the requirements, with its delightful furniture, and its color scheme—oyster walls, gray rug, brown furniture, and daring cretonne.

The cretonne, which is quite new, is called La France Urn, and is gay with riotous roses of yellow and rose color in blue urns on a black background; there are blue architectural bandings and fluted columns and acanthus leaves reminiscently classic. The effect of the cretonne is not dark, and it has a surprising dignity despite its festive coloring.
LANDSCAPE GARDENING and a DEFINITE PLAN

The Basis for Successful Work Rests on Intelligent Study, Due Consideration and the Elimination of Guesswork—Now Is the Time to Make Plans for Future Effects

ROBERT STELL

THE basis of successful landscaping is well considered planning before a single new shrub or tree or flower is set in the ground. Your house cannot be brought to architectural perfection without adequate blueprints and working drawings. No more can the grounds about it be developed at random and result in anything but a hit-or-miss composition.

Where the problem which confronts you involves new grounds which are entirely undeveloped, the wise thing to do is to employ a professional landscape architect or else read up on the subject systematically in the best standard books before attempting to draw any plans of your own. In probably the majority of cases, however, some planting has already been done by the present occupant of the house, or by a former one, and the problem involves changes in what has been accomplished as well as the addition of new features. It is with this phase of landscaping work that the present article deals.

Most people think that all radical steps in planting operations should be taken in the spring. This is largely true so far as actual planting is concerned, especially with flowers; but the time to plan for changes, and in some cases to put them into effect, is during the summer or early autumn. It is then, while the flower effects are still fresh in mind and the trees and shrubbery in full heat, that you are best in a position to decide upon alterations and additions.

A Definite Plan Essential

Assuming that you are to be your own landscape architect, the first thing to do is to make a good sized ground plan of the place as it is, showing all beds, shrubs, trees, garden ornaments, outbuildings, walks, driveways, etc. Let the scale of the drawing be about 1" to 1/2'. If this results in a map so large as to be unwieldy, cut it into sections which can be pasted on heavy cheesecloth so that the whole can be folded up to convenient size. Use a good quality of paper which will take ink as well as pencil lines. The ink may be used to indicate existing plantings, and the pencil for changes.

This map is merely a ground plan, a bird's-eye view, as it were. You should also make what architects call "elevations"—rough sketches showing the contour or skyline of the plants themselves. If you will consider for a moment the importance of contour in a foundation planting of shrubs, for example, where they are in effect silhouetted against the house walls, you will see just how necessary these sketches are. There is no need to draw an elevation of every flower bed, of course; the lot boundaries, hedges, and shrubbery plantings are the most important.

With these drawings and the ground plan in hand, go over the place carefully, considering it from different angles and positions. Take along, too, a pencil, a long tape measure, a garden line, a few stakes, and someone to help you measure and mark out the changes on the spot.

The planting alterations you may wish to make naturally cannot be enumerated here, as no two problems are identical. Roughly, though, consider the color arrangements in the flower beds, the creation of new vistas and lawn areas, the planting of additional shrub, tree or tall perennial backgrounds or the elimination of existing beds, the use of screening vines and evergreens, the placing of a sundial, rose arch, lily pool or other embellishment. As these changes are determined upon, mark them on the ground plan. A simple system of duplicating key numbers will make plain the various shifts in the plantings when the time comes to make them. For additions, use letters to indicate the kinds of plants, if there is not space to write them directly on the plan.

In all of this work leave nothing to memory or guesswork. Some of the improvements can perhaps be made at once, but the majority will necessarily have to wait until November or even next spring. Get everything down now in black and white, with measurements, locations and shapes of beds clearly indicated. This may seem like an arduous task, but it will be well repaid in the final outcome.

With the exception of evergreens, the planting of trees and shrubs should not be undertaken for another two months. The controversy as to the respective merits of spring and fall planting of deciduous sorts will perhaps never be settled, but you will make no mistake in planting for winter bloom. Except the peaches and other pit fruits, during the autumn. Large trees are best moved during the cold weather, though when the job is done by someone who thoroughly understands it, it may be successfully carried through at almost any season of the year.

Garden Ornaments

The use of garden ornaments is one of the important branches of landscaping. Nothing can more completely disrupt the harmony of a planting scheme than a fountain or piece of garden statuary uselessly chosen or wrongly placed—witness "The Storm" as depicted in plaster on the bit of turf between the grape arbor and the rhubarb patch, or the iron mastodon hounds and bear-stags which in years past were wont to adorn (?) a certain type of front lawn. Conversely, the right ornament in the right place is eminently desirable.

The choice of garden ornaments is a matter of good taste, but their placing is based on rather definite rules.

First, as to arches and pergolas. Don't put up either one of these just for the sake of putting it up. Remember that the arch especially should define an entrance of some sort—to the garden, a flight of steps, a separate and distinct part of the grounds; or shrubs or flowers to supply the needed contrast. Few simple landscape schemes are more effective than the one where, through a single arch covered with climbing roses, one looks down a straight turf walk between flower beds to a gazing globe close against a background mass of evergreens.

Fountains on the small grounds should be used with care. There is nothing better with one or two basins is the safest from an artistic point of view, unless you are ready to pay the prices which good figure work commands.

Spring is the usual time for purchasing garden ornaments, and furniture, but with the prospect of labor shortage and rush work then, the wise person will buy this fall.
A LITTLE PORTFOLIO OF GOOD INTERIORS

Vistas are necessary for an adequate appreciation of the arrangement and decoration of rooms. In this instance, the home of Charles Wimpfheimer, Esq., Long Branch, N. J., the contrast of wall treatment in dining room and hall adds interest. Harry Allen Jacobs, architect
An interesting example of effective composition is this Italian grille door, flanked on either side by a black wrought iron torchère and a stone pedestal surmounted by an urn of fruit. John B. Holtsclaw Co., decorators.

Francis I might have had a limestone fireplace like this, but the hammered iron lighting fixtures and walls hung with soft green velvet belong to a more modern age. The old Spanish chairs are of leather, studded with brass nails. Taylor & Levi, architects.

Dull yellow hangings and walls become gold and the warm coloring of the 17th Century Joshagian rugs is intensified by the sunlight which filters through leaded glass windows in this Italian Renaissance room of the Alfred S. Rossin residence. Taylor & Levi, architects.
The doors and furniture in this very modern bedroom are a delicate blue-green. Pompeian panels add a note of airy lightness which is carried out by pale cream walls, a mouse carpet and glazed chintz bedspreads. From the Long Branch residence of C. A. Wimpheimer.

Harry Allen Jacobs, architect

Early Tudor architecture has been followed in the library of Bernard E. Pollak, Esq., New York City. Dark walnut woodwork, an unusual ceiling of hand-modeled plaster, and old iron lighting fixtures create an atmosphere of much dignity.

Taylor & Levi, architects; Miss Swift, decorator

Carved dark walnut lunettes above insert bookcases, a fixture of black wrought iron like a flaming torch, are in striking contrast to the tawny colored stucco walls and stone fireplace in this library of Alfred S. Rossin, Esq., New York City, another room in whose house is shown on page 40.

Taylor & Levi, architects
USING SCULPTURE IN THE HOME

Simple Rules for Selecting and Placing It So That Both The Sculpture and the Room Are Enriched

PEYTON BOSWELL

WHEN designed for the out of doors, sculpture appears in all its freedom—heroic, limitless, with the blue sky above it. When designed for the interior of buildings, it becomes more intimate and confidential and charming. In the open it either declaims or, in lower key, recites a lyric. Inside, it converses with you, and if there is mutuality of feeling, it becomes companionable and a part of your life.

That is the human way of approaching the problem of sculpture for the inside of the home. If that were all there were to it, selecting it and using it would be very simple indeed; one could go about it much as one selects one's friends—as a matter of companionship, of likes and dislikes. However, this way of looking at it provides the urge, rather than the deed. There is a mechanical side, as well as a human side, and the two cannot be divorced.

Do you remember when you were a youngster and went to school, how hard it was to do a problem in square root? Multiplication and fractions and such things seemed like play in comparison with it.

But, a little later on, when you had to do cube root, do you remember what a brain-racking, fathomless, almost hopeless task it was not only to master the method of doing, but actually to do it after you thought you had the method?

Square root was a two-dimensional problem; it had to do with length and breadth—you slid around on a plain surface. Cube root was a three-dimensional affair; it had to do with length, breadth and depth, and you got lost inside of it—in fact, it seemed fathomless.

The decoration of a room with pictures may be compared with square root; you have a plane surface put up against a plane surface, which you must manipulate with due regard to color scheme, atmosphere, period, etc.

But when you come to statuary, it becomes a problem in space as well as surface, in addition to the various other artistic requirements. And it is space that cannot be measured by root. A very small piece of sculpture may be too large for a commodious corner of a room, while a larger piece may be too small. Only good taste and artistic judgment can make things come out right.

There are two ways of providing a room with statuary—the period method, which is more or less restricted, and the so-called...
"occult method," which is as free of restrictions as thought itself.

In the Period Room

The first method has to do with the period room, and, accordingly, the first desideratum is consistency. For example, in an Italian room, what could be quite so appropriate as the statuary of the old Italian sculptors, either the wonderfully beautiful polychrome religious pieces or bronzes of the Renaissance, with their fine old patina and their legendary themes? Or in a Louis Quinze room, the porcelain statuette of old China (so much admired then), the bronze figures of the French Renaissance with its long list of illustrious sculptors, or the wonderfully delicate nudes that marked the refinement and beauty-worship of the age? Or, again, to turn to the English periods, Chinese pieces fall in exactly with the delicacies of the Chippendale style, which itself is largely built on Chinese motifs, but would be singularly inappropriate with the sterner ruggedness of the older Elizabethan style, when Gothic statuary is required, or classical bronzes or portrait busts.

When these requirements of consistency are fulfilled in the period room, the individual is at liberty to indulge his own whims, unless he prefers a mere slavish following of period ideas. He may now, if he cares, make his personality count, for in obtaining that something which for want of a better name is called "atmosphere," statuary is probably more potent than any other means. Furniture is impersonal and pictures are, after all, mere representations, but statuary is actually there "in the round," domi-

nating the space about it. A Louis Quinze mantel in a Louis Quinze room filled with Louis Quinze furniture, may, give impersonally the finishing note to the ensemble, but a pair of the inimitable statuettes of Falconet or Clodion will transcend everything else in providing poignantly the light-some "atmosphere" of the 18th Century.

Or, if it is an Italian Renaissance room, its purity can be made personal, almost, by means of one of the fine old polychromed statues in which the austerity of Byzantium has been humanized by the appreciation for sensuous beauty that came to Italy with the Awakening.

But to exercise one's own taste in period decoration, unless reproductions are used, requires sometimes a very great outlay, especially as regards sculpture. The more flexible "occult method" has a very strong appeal, not only because it is absolutely personal but because its cost can run low or high as the individual wishes.

The Occult Method

The occult method of decorating a room throws every other consideration to the winds except the feelings of the person who is going to occupy it. It comprehends color that appeals to the owner, a table of whatever period the owner likes, pictures that he loves, a chair that invites him and to him is beautiful, a lamp that is just what he wants and statuary that makes him glad it is there. Given all these things, if he can keep them from clashing, the one with the other, he has achieved by the occult method exactly what he wants, and he ought to be happy—until his tastes change and he is ready to do it all over.

(Continued on page 58)
Three kilometers from Bagnaia lies Viterbo, a strange little town of the past, famous for the charm of its medieval houses and its beautiful fountains. This design is attributed to Vignola, 1560.

No Italian garden is complete without its fountain and trickle of water. Bagnaia has several ancient designs in its water course of which the one shown to the right is peculiarly fascinating.

The Villa Lante is the home of the Duke Pietro Lante della Rovere, chairman of the Deputazione Provinciale of Rome. It was begun by Cardinal Riario and finished by Cardinal Gambara following the plan of Vignola. The building is rather small, but the gardens are extensive.
Close by Bagno Viterbo, where there is another fountain that might well be placed, in reproduction, in a formal American garden.

In the midst of the garden is a great pool enclosed with a balustrade with water gates and centering in a large fountain of four human figures. The Cardinal Gambara spent much money and time on this garden. The mistress of the garden today is an American.
 WINDOWS THAT GIVE CHARACTER to a FACADE

This unusual stairs window repeats the general character of the door below and abundantly lights the hall. Frederick J. Sterner, architect.

The stone Tudor stairs window in this home is in keeping with the dignified entrance of that period. Frederick Squires was the architect.

The overdoor window and two story bay are especially distinctive types in the English house to the right. A. Winter Rose, architect.

Arched dormer windows, casements and double sash are all used successfully in this Colonial design. Murphy & Dana, architects.

Casement windows add interest to a façade. In this residence they are placed in the sleeping porch. Robert R. McGoodwin, architect.

An arched panel sunk in above a window will give it distinction and add variety to a façade. Heacock & Hokanson were the architects.

In a long dormer a row of casement windows can be effectively used. The sun room windows here are unusual. J. W. O'Connor, architect.
Among the interesting points of the front of the house are the arched brick panels of the first story and the wide overhang of the eaves creating a covered terrace. The design is Dutch Colonial of the hip-roof type.

On one end is a large living room with fireplace, opening on a screened piazza, and on the other end the dining room with a door leading to the garden, and the pantry. The kitchen is sizeable and well placed.

Upstairs are three bedrooms and a bath, sufficient room for a small family. Economy in hall space affords ample room for plenty of closets. Overhanging eaves protect the lower windows in front and rear.

MR. GEORGE RULE'S HOME AT GREAT NECK, L. I.

AYMAR EMBURY II. Architect
"I CAN'T get my husband to see the necessity for putting into our new house a modern electric laundry," complained Mrs. Stanley Webb to Mrs. Randolph Slater, the comfortable possessor of a modern laundry.

"Well, I found that I couldn't persuade Rand at first either when I talked about it. He always ended up with 'Oh, you'll hate it after it is installed, and you'll never get a servant to stand for all this new fangled stuff and you'll jolly well soon regret every effort and every cent you've put into it.'"

"Then, pray, how did you manage it?"

"I let money talk. Money, my dear Gwen, is the thing that makes a man sit up and take notice and if you can prove that you can save, no matter what your initial expenditure may be, you've won your case with the stronger sex."

"Goodness! But I'm so ignorant on the subject of money applied to work and machinery," began Mrs. Webb.

"That's just the crime," interrupted Mrs. Slater, "a woman can't afford that excuse any longer. If you are ignorant, inquire, delve, investigate, use tires or shoe leather, but find out! I really get awfully exasperated with you and lots of my friends for the way in which you follow blindly simply because some other sheep climbed an attractive hill. It won't work any more, women have no excuse for it."

"You're right there, Shirley. Would you think me a slacker if I dug for data from your pile?"

"No, not at all, but after I give it to you I think you will be more satisfied to go around to the dealers yourself and apply what I tell you to your own housing conditions."

THE ELECTROCUTION OF LAUNDRY DAY

Electrical Equipment of All Kinds Makes Monday Almost a Day of Rest

ETHEL R. PEYSER

In the residence of J. E. Aldred, Locust Valley, L. I., the iron room is separate from the laundry, the equipment being arranged for an uninterrupted process. Courtesy of Wallace B. Hart

One of the requisites of a good laundry is plenty of light and ventilation. This is afforded here by the large windows. The equipment consists of an oscillating washer and tub, coal stove for irons, electrical dryer and ironing boards.
Of course,” readily assented Mrs. Webb.

“You see, my laundry was built to order, in a new house with all conditions made for it for a family of six, a housekeeper and ten servants.”

“You’re a brick, Shirley.”

“No, but if you wait a minute, I’ll trot upstairs to my study and extract a lot of data I put together about laundries which I will read and explain as I go along when necessary.”

So saying, she went upstairs and brought down a manilla envelope neatly labeled with: “Electric Home Laundries.” The first thing she read was:

Requirements of the Home Laundry
A satisfactory laundry depends on:
1. The location of room, its relation to outdoor drying and its relation to the source of supply of incoming laundry.
2. Proper floor, ceiling and walls.
   All joins curved, no corners.
3. Selection of equipment. The types and kinds best fitted to size of family and room.
4. The advantageous disposal of appliances purchased.
5. Thorough instruction of operators in the use of the machinery, as a good machine is useless unless the operator knows its requirements.
7. Sanitary conditions: light and ventilation. Good air is part of all good laundry work.
8. The acceptance of the worker to use cheerfully the machinery and the adequate payment of the worker.
9. Knowledge on the part of the housekeeper or mistress of laundry procedure in order to oversee more intelligently the work done. Women seem to think a knowledge of cookery necessary but give little heed to the importance of the laundry.
10. A system developed and maintained for the laundering of clothes.

“So much for general principles and I shall not touch upon methods of laundering. I am just going to tell you about equipment.”

“I must say it sounds like a pretty big bite.”

“Wait, don’t cry before you’re really shelled and are burdened with some of my businesslike arguments.

(Continued on page 80)
THE ELECTRICAL BREAKFAST

House & Garden's Shoppers will gladly purchase these articles for you. Cheques must accompany order. Names and addresses of shops will be furnished on request.

A combination electric table stove and grill roasts, bakes, fries, broils, toasts or boils, 7 1/2" in diameter. Nickel plated, $9.50

No grease is necessary for this electric table waffle iron. Cooks two waffles 3 1/2 square in a minute and a half. Nickel plated, $15

Colonial electric water bottle, holding 2 3/4 pints, stand 8 1/2" high. In nickel plate or copper, safety fuse, $12

Holding a quart of water and with a removable six-egg rack, this electric boiler comes in nickel plate at $9.50

Colonial electric percolator, safety fuse. In nickel, four cup size, $13.75; six cup, $15; nine cup, $16.50

An electric toaster stove for heating milk or water or for griddle cakes and, with a grill, for toasting, comes at $9.50

With electric appliances the modern breakfast may be as smart, attractive and practical as you please without the services of a maid. The percolator here costs $18; the toaster, $6.85, and the egg boiler, $9.70.
A SUPER-DOG WITH A PRIMITIVE STREAK

The Police Dog Is the Embodiment of Strength, Alertness and Versatile Ability

ROBERT S. LEMMON

His name may not seem to promise it, but he's a hundred per cent House & Garden dog. In other words, a dog of intelligence, personality, character and all-around dependability. These are worth-while characteristics which, parenthetically, all breeds do not possess.

The wolfish origin of the police dog and his development into the animal of today are so generally known that there is no need to repeat them here. What chiefly concerns us are his present qualifications, the things you want to know about any dog before making him a member of the family. For in the choice of a breed there are errors to which the inexperienced are prone—a dog must fit, precisely as if he were a hat, a gown or a pair of shoes.

His Outstanding Characteristics

The police dog, then, is "all dog," a subtle combination of courage, hardiness, quick wit, determination and faithfulness. By inheritance and training he is fitted to cope with any situation involving defense of home, people or property; by instinct he is a gentleman and a pal. There is nothing of the mollycoddle or pampered pet about him. If you want a canine who will thrive upon three chocolate peppermints and one teaspoonful of whipped cream per diem, don't get a police dog. A pound of lean beef and a chunk of bread are more in his line.

It should be understood that these traits are characteristic of a good police dog, by which is meant one of good breeding. For it is known that a dog so highly specialized as this must needs be a thoroughbred to fulfill all expectations. If a strain of common blood is in his veins, it frequently happens that his defensive and offensive instincts will be perverted; and in the case of so powerful an animal the results will scarcely be desirable. The principle involved is common enough among all animals, human and otherwise; take the specialist away from his legitimate calling, and he must be of the best or disappointment will follow.

It has often occurred to me that were less space given to the dogs themselves in the practical articles which are written about them, and more to the method of handling them and the general treatment accorded, the value to the reader would be increased. A dog is one of the most responsive creatures in the world, to wise as well as unwise handling. His owner should understand his limitations, both physical and mental; his likes and dislikes; the peculiarities of his particular breed, and make allowances for them. Any dog that is worth owning is worth respecting; respect connotes understanding, and understanding brings out the best traits the dog possesses.

The Importance of Training

The canine kingdom, unlike Cesar's Gaul, is divided into but two parts: trained dogs, and the vast majority. In the case of most breeds, lack of training means nothing more serious than annoyance and inconvenience, but with a police dog it may prove actually dangerous. Consider for a moment: here is a dog which for generations has been bred (Continued on page 64)
C O N C E A L I N G  T H E  R A D I A T O R

Successful Methods by Which It Can Be Boxed Or Incorporated Into Built-In Furniture

COSTEN FITZ-GIBBON

To have a radiator standing forth in full view in any room is a piece of inexcusable barbarity. It is just as objectionable and just as unreasonable as it would be to obstruct a kitchen sink in full sight of a dinner table. To permit it to occupy a point of vantage and prove a chronic eyesore is likewise sheer stupidity. It is a confession of helpless incapacity and weak-minded surrender to the jobbing steam fitter, who imposes the monster wherever it suits his convenience.

Any self-respecting architect will see to it that radiators are placed in the least obtrusive position feasible, and with a little additional expense will conceal them with more or less ingenuity. The contractor who installs radiators at a subsequent date will not be so considerate. He must be closely watched as to their placing. This article is quite as much for the victim of late installation as for the reader who has the architect’s aid.

The radiator must be concealed. That much is plain, unless the appearance of every room where direct radiation is used is to be seriously marred. The question is, what are the possible and which are the best methods of concealment? One help to convenient concealment, a method employed by some of the best architects, is to use radiators of very thin material with a minimum volume of metal to be heated. This has the advantage of thiness, for convenient enclosure in walls beneath window sills. Unfortunately in this arrangement, the expense is greater and the durability supposed to be not so great, so the bulkier, common variety of radiator is the kind more likely to be encountered.

When radiator concealment can be planned for at the time the house is built, it is much easier to manage successfully than when radiators come as a later addition. The most logical position for radiators is either under or near windows. If they can be let into the wall under windows—and unless the wall is very thick this will require the thin material and flat radiators—they can be concealed by a panel even with the wall or the wainscot. The panel itself should either be hinged or divided into doors to give access to the mechanical attachments, all of which ought to be out of sight. Line the enclosing space with asbestos air cell, an asbestos preparation with corrugated surface.

The stiles and rails of the panel or doors will be of wood. Protect the inside surfaces of the panel or door-framing with a layer of asbestos. The panels themselves must be

This radiator grille is made of plated iron strips, behind which the radiator is set.

Beneath a long window or a row of windows the radiators can be concealed by a built-in seat with the grilles set low in front. Cupboards on either side give a balanced grouping.
cases permits the use of the ordinary type of radiator which, fortunately, may be had in low sections. This device also offers one solution of installing radiators in old houses. It may also be used in new houses where windows extend all the way to the floor or where, for one reason or another, installation beneath windows may not be desired.

Another possible method of concealment is to enclose the radiator in the wall. This may necessitate either the use of very flat radiators of thin material, or else forcing out the wall several inches farther than would otherwise be required. Where the wall is wainscotted, or partially wainscotted, a rattan or other panel, as previously suggested, may be used for the opening. When there is no wainscot, the covering of the openings will have to be treated in a more or less decorative manner. Besides the kinds of covers already mentioned, one might, in some cases, use a faience, or a wrought metal grille where it harmonizes with the character of the room.

Radiator Cupboard

Still another possible treatment which is quite feasible when there is a plain wall, is to set the radiator in a niche similar to the umbray-like cupboards that often occur in Medieval or early Renaissance Italian rooms. The screen over the opening would have to be given some decorative emphasis with an open-work pattern, or such like device. Doors, ornamented on both sides, might be added, to close when the radiator was not in use. With the doors open, the general effect would be that of a triptych; closed, that of a cupboard.

Now we come to the problem of the radiator in rooms where no original provision was made for it. And here a caution is necessary. Do not attempt to disguise a radiator under the form of some familiar piece of furniture; to do so is inherently dishonest and will eventually prove as revolting as any other sham. An outstanding, uncompromising radiator may most fittingly be enclosed in a low, cabinet-like structure, the doors or panelled front and sides of which are treated to accord with the foregoing suggestions. The top of this may be used as a shelf or console stand. There is no dishonesty in this; the feature is still unmistakably a radiator, but its unsightliness has been relieved by legitimate decorative treatment.

An alternative to such an arrangement would be to use a circular and rather tall radiator. Set it in a corner, enclosing it with a quarter-circular structure resembling 18th Century Italian quadrant-fronted cabinets.
NEARING the END of the VEGETABLE SEASON

Weeds, Cover Crops and Harvesting the Results of the Summer's Work—The Question of Soil Productiveness

WILLIAM C. MCCOLLM

ONE of the most serious problems that the gardener has to contend with is the growth of obnoxious weeds. These pests are of robust growth and exact a heavy toll from the ground. For many reasons it is advisable to fight them at this season, one being that the weed growth is practically at an end for the year, and many weeds, particularly rye grass and other coarse rooted things, can be destroyed by digging and shaking out the roots. Top rooting weeds can be easily removed because the ripening of the roots obviates the tendency to break and they can be removed whole.

Another factor is that more time is available now than in the early spring, when caring for the plants requires greater attention. It must be admitted, however, that constant cultivation during the growing period will reduce the weed growth to a point where it will not be serious at any time of the year.

Gardens and cultivated fields of any kind should be gone over and all weeds cut down with a scythe or mowing machine, because of the fact that they are seeding at this particular time. The tops should be gathered and burned. This applies to a situation where it is impossible to dig them under, such as the borders of fields or gardens. Uncultivated fields that are overgrown with weeds should be cut with a mowing machine and the tops burned or stacked in heaps and allowed to dry.

In gardens or on farms where maturing crops have left a vacant place it is a good practice to sow some crop in order to keep down weed growth. A good idea is to use something of a coarse growing, vigorous nature, which when sown thickly will absolutely cover the ground.

Besides adding to the strength of the soil when turned under, a crop of this nature serves as a weed eradicator and is well worth the effort. It would be well to treat garden paths and roads with a weed killer in order to destroy the growth, as weeds which are seeding now, if allowed to go over until spring before being destroyed, will prove a serious task and require considerably more material to get them under control.

One of the best and most practical means of restoring to the ground the elements that are continually being used up by vegetation is the use of cover crops. These crops are sown for the purpose of being plowed under when filled with the qualities necessary to replenish the elements in the soil. Ground of any description that is intended for cultivation next year and is vacant at this time should certainly be sown down with a proper cover crop.

The choice of the cover crop depends to a great extent upon the condition of the ground, but in all cases the principle involved is the same. Orchards, garden areas and farm lands should be treated in the same manner. By sowing most of these crops at this time, a good substantial growth will be obtained by early spring when the crops are ready for plowing under. In many cases a chain will have to be used on the plow to assure proper covering.

For light soils which are deficient in humus or water holding qualities, it is advisable to use a crop of heavy growth such as rye or

(Continued on page 58)
OCCASIONAL FURNITURE

The House & Garden Shoppers will gladly receive orders for these pieces. Cheque must accompany order.

This small mahogany bedside or sewing table with drop leaves is sturdy enough for a heavy lamp. It has an ample drawer. Closed, 14" square, opens to 28" by 14". $50

The bedroom furniture above may be painted any color desired. Chest of drawers, $160; mirror, $40; muslin upholstered chair, separate cushion, $75; painted desk, $75; desk chair, handmade, $34

A mirror inside the lid and compartments in the drawer make this a convenient small dressing table. Could also be used for desk if desired. It may be painted any desired color. $65

This small walnut table may be used beside a big chair. The top is decorated in a flower design of rose, green and blue. 24" high, top, 14" by 11 1/2". The price is $20

The Queen Anne mahogany secretary has two drawers and shelves enclosed in glass. 74" high, 10" deep, 33" wide, $97. Suitable for a small apartment.
September
THE GARDENER'S CALENDAR
Ninth Month

SUNDAY
September blows soft,
Tell the fruit is in the lope.
—Old Proverb

1. This is one of the best periods of the year for seedling and for transplanting. This is the time when the garden will get sufficient heat if weather is hot. It is the time when the garden should be handled with the same care as in spring.

2. A garden bed where the late crops can be protected is a good investment. Good rutabagas must grow quickly. Nitrate of soda will stimulate them.

3. Herbaceous plants may be moved more successfully in fall than spring.

4. September is the month of the harvest. The garden is at its best.

5. This is the month when the garden is at its best. The garden is ready for the winter.

6. September is the month of the harvest.

7. Do not anticipate growth until all danger of frost is past. A garden bed where the late crops can be protected is a good investment.

8. A garden bed where the late crops can be protected is a good investment.

9. This is the month when the garden is at its best. The garden is ready for the winter.

10. September is the month of the harvest.

11. September is the month of the harvest. The garden is at its best.

12. September is the month of the harvest.

13. September is the month of the harvest.

14. September is the month of the harvest.

15. September is the month of the harvest.

16. September is the month of the harvest.

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27. September is the month of the harvest.

28. September is the month of the harvest.

29. September is the month of the harvest.

30. September is the month of the harvest.

31. September is the month of the harvest.

THE LAST OF THE SEASON'S CLIPPING OF THE FORMAL EVERGREENS MAY BE DONE DURING SEPTEMBER

THE TIME IS APPROACHING TO PLANT HARDY BULBS OUTDOORS

LETTUCE MAY BE PLANTED IN THE COLD-FRAME TO HILST A POST-SEASON CROP WHICH WILL REPAY THE EFFORT

GATHERING RUTABAGAS THAT HAVE ATTAINED THE PROPER SIZE AND BEST QUALITY

BOARDS HELD WITH STAKES MAY BE USED IN BLANCHING THE EARLY CELERY CROP

SUNDAY
MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY

56

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56

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56
HOME FURNISHING

Should Start with Floors

The floor covering is the foundation of the color scheme.

Its design, by holding the eye, largely determines the shape of the room.

In the Special Seamless Rug illustrated, the ground color sounded the keynote of the color scheme, and the border united all the other tones used.

The design had the effect of shortening and widening a long, narrow room.

Let us solve similar problems for you.

W. & J. SLOANE

RETAIL CARPET DEPARTMENT

Interior Decorators  Furniture Makers
Floor Coverings and Fabrics

FIFTH AVE. & FORTY-SEVENTH ST.
NEW YORK

Washington, D. C.
San Francisco, Cal.
Nearing the End of the Vegetable Season

(Continued from page 54)

leguminous crops like clover. Suitable mixtures can be obtained that will give a well balanced combination to meet various soil conditions. For instance, red clover and crimson clover are a good combina-
tion for sowing now in light soils. In heavy soils a combination of winter
ry and clover will be found satisfactory. The point is to sow now, and
get crops that are hardy to carry over the winter.

There are few soils that are not worth the effort of serious cultivation. This
means that there are few soils so unimprovable that they cannot be made
restored. One of the biggest factors in destroying the productivity of soils is
the lack of cultivation. The soil takes a very deep, losing its moisture.
The countless numbers of live organisms that are constantly breaking up the soil are
they are properly protected are destroyed where soils are allowed to sun
This is equally true of soils that have become waterlogged, as these little
organisms in order to do their work properly must have a soil that is well
aerated, with a fair percentage of mois-
ture as well. This condition is further preserved by cultivation. All these con-
ditions are factors in building up the soil, and must be taken into considera-
tion.

To be productive, the soil must be
well loosened to a considerable depth.
The old theory of not plowing or dig-
ging in too much to bring up the soil has long been abolished. This sub-
soil is naturally improved by contact with the air and elements. Where the soil is well
aerated and free from sludge, in quality, it would not be advisable to
bring a great quantity to the surface at any one time. The purpose of work-
ning the ground is to form a blanket of loose earth, which is retentive of
air and moisture, these being the two big
factors in the growing of plants.

Soils that are wet can easily be re-
claimed through ditching. By the use of
tile drains, which carry off the ex-
cess water and are easily installed, you
can arrange a drainage system which
will last for a lifetime.

Now is the time to give attention to
new areas that are intended for cul-
tivation next spring. Gardens or fields
that are unsold should be plowed or
dug at this time. It would also be a
good idea to give this land which has
been lying idle for some time a good
coating of lime to neutralize the sulfur in
and to plow it several times be-
tween now and next spring.

Collecting Dividends

The biggest satisfaction in the garden
and the greatest factor toward success-
ful gardening is the dividends that are
declared in the way of crops. In many
cases a good garden is destroyed by
the incorrect gathering of vegetables.
They are allowed to become too large
before gathering. There is no particu-
lar advantage in allowing potatoes to
remain in the ground after the tops
have dried up thoroughly, as any con-
tinued wet weather might start the
potatoes into sprouting. It is, there-
fore, well to dig your potatoes and store
them if the plants are well ripened.
The potatoes after being brought to the
surface should be allowed to remain
there for several hours before placing
in boxes. This sun bath hardens the
skins, which will then keep better
during the winter. Never dig potatoes
during wet weather, as they will not
keep well.

The ripening of the top growth on all
tuberosous rooted vegetables such as par-
nip, salad, beets, etc., is an indica-
tion that the plant has completed its
growth, and the tubers may be dug any
time after this. Immediately after the
potatoes are dug, the vacant spaces
should be sown with some cover
crop to keep the ground clean and to
add fertility to the soil.

All crops that mature quickly and
which cannot be stored for the winter
should be preserved by canning. This
is true of corn, lima beans, string beans,
spinach and tomatoes. Care should be
exercised that none of these vegetables
are allowed to go to waste. They should
be gathered regularly, as any attempt
to wholesale gathering after the small
home garden is certain to result in
failure. Therefore, the canning process
cannot be done on any large scale, but
must be regularly done to get the re-
turns from the garden. The point of
gathering vegetables daily from the
garden cannot be over-emphasized.

It will not be long before the garden
of this summer will be but a memory.
We can, by care, make our

garden considerably longer lived than
it would be if we allowed the first kill-
ing frost to destroy the plants. In
some cases we have had in late Sep-
tember, and in the latitude of New York we usually have a destructive one
the first or second week in October.
Lettuce, egg-plant, peppers and other
crops that are still in the ground can
be made to live a little longer, as long
as the middle of November. Barrels,
old boxes, heavy tar paper or building
paper of any kind, or any material of
this kind may be pressed into service for the saving of our
garden. It is well to have the mate-
rials assembled at a convenient point
in the garden. Wires or heavy string
may be placed over beans and other
soft crops to prevent their being broken
with the covering material as applied.
Prolonging the life of the garden re-
quires little work and will more than
repay you for the effort.

Using Sculpture in the Home

(Continued from page 43)

In this connection it may be re-
marked that every scheme of decoration
originated by means of the occult meth-
d, because period style is merely the
expression of that particular age and rank among
artistic, regarded as an historical entity,
and made more or less inflexible. The
nobility of the age of Louis XV liked
certain things; they surrounded them-
seves with these things, which per-
factly expressed the spirit of the age.
They took something from preceding
periods, something from China, and
something from the originality of the
incomparable artists of the time; then
successing generations recognized the
ensemble as the Louis Quinze style, and
made institutions of it.

Why shouldn't the American of the
present day have the same sort of lib-
erty to work out by the occult method the sort of home he desires? The
nation's art awakening has produced
the occult method well rank among
the world's greatest and by the same
token the American lover of beauty can
be trusted to create a style for us
that will be artistic and kept up.

The individual who starts in to sur-
round himself with art objects selected
by the occult methods, can find a wealth
of material. All ages and all countries
are at his command, from the worthy
specimens of ancient China, with their
beauty of mass and line; the extremely
formal sculptures of old Egypt, and the
crude barbarities of the African sculpt-
(Continued on page 60)
The Charm of an Unconventional Room

The delightful impression created by some interiors may be attributed quite often to the unconventional character of their appointments.

A tall oaken Dresser, for example, with its accompanying Gate-leg Table, finds congenial companionship with Chairs betraying unmistakably their Early Italian origin—a grouping that cannot fail to infuse the well considered Dining Room with a distinction which conventional pieces could not possibly impart. By the same token the Living Room, the Hall and each Chamber are susceptible to that treatment which transcends the commonplace, leaving an unforgettable picture in one's memory.

Many rooms possessing this lingering charm have been inspired by a stroll through the twelve Galleries of this interesting establishment and brought to successful conclusion at well within moderate cost.

EARLY ENGLISH, FRENCH AND ITALIAN FURNITURE AND DECORATIVE OBJECTS, REPRODUCTIONS AND HAND-WROUGHT FACSIMILES OF RARE OLD EXAMPLES, RETAILED EXCLUSIVELY AT THESE GALLERIES

Suggestions may be gained from de luxe points of well-appointed rooms, gratis upon request.

New York Galleries
Grand Rapids Furniture Company
INcorporated
34-36 West 32nd St. New York
Nearing the End of the Vegetable Season

(Continued from page 54)

leguminous crops like clover. Suitable mixtures can be obtained that will give a well balanced combination to meet various soil conditions. For instance, rye and crimson clover are a good combination for growing such crops as corn. In heavy soils a combination of winter vetch and clover will be found satisfactory. The vetch can be sown now, and the Clover roots to stay over the winter.

There are few soils that are not worth the effort of serious cultivation. This means that there are few soils so poorly drained that they cannot be quickly restored. One of the chief factors in destroying the productivity of soils is the lack of cultivation. The soil bakes very deep, losing its moisture. The countless numbers of live organisms that are constantly building up the soil if they are properly protected are destroyed when soils are allowed to bake and then simply watered. This is equally true of soils that have become waterlogged, as these little organisms in order to do their work must have a soil that is well aerated, with a fair percentage of moisture as well. This condition is further preserved by cultivation. All these conditions are factors in building up the soil, and must be taken into consideration.

To be productive, the soil must be well loosened to a considerable depth. The old theory of not plowing or digging deep enough to bring the topsoil back to the surface has long been abandoned. This subsoil is naturally improved by contact with the air and elements. Where the soil is properly protected and aerated, it will not be advisable to bring a great quantity to the surface at any time. The purpose of working the ground is to form a blanket of loose earth, which is retentive of air and moisture, these being the two chief factors in the growing of plants.

Soils that are wet can easily be reclaimed through the use of tile drains, which carry off the excess water and are easily installed, you can install a drainage system which will last for a lifetime. Now is the time to give attention to new areas that are intended for cultivation next spring. Gardens or fields that are uncultivated should be plowed or dug at this time. It would also be a good idea to decide now this land which has been lying idle for some time and a good coating of lime to neutralize the soil acids and to allow several times between now and next spring.

Collecting Dividends

The biggest satisfaction in the garden and the greatest factor toward successful gardening is the dividends that are declared in the way of crops. In many cases a good garden is destroyed by the incorrect gathering of vegetables. They are allowed to become too large before gathering. There is no particular advantage in allowing potatoes to remain in the ground after the tops have dried up. Any continuous wet weather might start the tubers into second growth. It is, therefore, well to dig potatoes and store them if the plants are well ripened. The potatoes after being brought to the surface should be allowed to remain there for several hours before placing in boxes. This sunbath hardens the skins, which will keep better during the winter. Never dig potatoes during wet weather, as they will not keep well.

The ripening of the top growth on all tuberous rooted vegetables such as parsley, sauerkraut, etc., is an indication that the plant has completed its growth, and the tubers may be dug any time after that period. Immediately after the potatoes are dug, the vacant spaces should be sown with some cover crop to keep the ground clean and to add fertility to the soil.

All crops that mature quickly and which cannot be stored for the winter should be preserved by canning. This is true of corn, lima beans, string beans, spinach and tomatoes. Care should be exercised that none of these vegetables is allowed to go to waste. They should be gathered regularly, as any attempt at wholesaling larger than the house caning and garden market is certain to result in failure. Therefore, the canning process cannot be done on any large scale, but must be regulated as to the returns from the garden. The point of gathering vegetables daily from the garden cannot be over-emphasized.

It will not be long before the garden of this summer will be but a memory. We can by a little planning make our garden considerably longer lived than it would be if we allowed the first killing frost to destroy all plants. In some cases we have a frost in late September, and in the latitude of New York we usually have a destructive one the first or second week in October. Lettuce, egg-plant, peppers and other crops that are still in the ground can be made to live over to as late as the middle of November. Barrels, old boxes, heavy far paper or building paper may be used for this purpose, or as long as the soil is kept free from frost injury, there could be introduced into the garden for the saving of our garden. It is well to have the materials assembled at a convenient point in the garden. Wires or heavy string may be placed over the bed and other soft crops to prevent their being broken with the covering material as applied. Prolonging the life of the garden requires little work and will more than repay you for the effort.

Using Sculpture in the Home

(Continued from page 43)

In this connection it may be remarked that every scheme of decoration originated by means of the occult method, because period style is merely the taste of some particular epoch, standardized, regarded as an historical entity, and made more or less inflexible. The nobility and style of Louis XV had certain things; they surrounded themselves with these things, which perfectly expressed the spirit of the age. They took something from preceding periods, something from China, and something from the originality of the incomparable artists of the time; then succeeding generations recognized the nobility of the Louvre style, and made an institution of it.

Why shouldn't the American of the present day have the same sort of liberty to work out by the occult method the sort of home he desires? The nation's art and products produced by painters and sculptors who range among the world's greatest and by the same token the American lover of beauty can be true to color and form for us that will be artistically correct.

The individual who starts in to surround himself with objects selected by the occult method will find a wealth of material. All ages and all countries are at his command, from the worthy specimens of ancient China, with their beauty of mass and line, the extremely formal sculptures of old Egypt, and the crude barbarities of native African sculpt.
The Charm of an Unconventional Room

The delightful impression created by some interiors may be attributed quite often to the unconventional character of their appointments.

A tall oaken Dresser, for example, with its accompanying Gate-leg Table, finds congenial companionship with Chairs betraying unmistakably their Early Italian origin—a grouping that cannot fail to infuse the well considered Dining Room with a distinction which conventional pieces could not possibly impart. By the same token the Living Room, the Hall and each Chamber are susceptible to that treatment which transcends the commonplace, leaving an unforgetable picture in one’s memory.

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Suggestions may be gained from de luxe prints of well-appointed rooms, gratis upon request.

New York Galleries
Grand Rapids Furniture Company
INCORPORATED
34-36 West 32nd St. New York
No matter whether you Keep Out of the Kitchen or the Kitchen Keeps you In—You should investigate the

"Double" Sterling

The 40 feature, 2 oven, 2 fuel range which makes cooking so much simpler, quicker and pleasant that it helps keep maid or mistress happy—

Two complete ranges in the space of one taking only 49 inches floor space.

Very large top surface, gas and cool, all on one level. Nine utensils can be used at one time. Polished top requires no blacking.

Two large ovens. Either one big enough for the largest turkey that grows, side by side on one level.

If you haven't gas connection send for our book on the

Sterling Range
The range that takes a barrel of flour with a single load of coal.

Sill Stove Works
Established 1849
Rochester - N. Y.

Makers of Coal Ranges, Combination Ranges and Warm Air Furnaces

Using Sculpture in the Home

(Continued from page 58)

ture, in which a few, with the new art angle, claim to see something fundamental and beautiful, down past the Gothic period and the corporeal beauty of the Renaissance, to the originality and Americanism of our native sculptors, or the complementary lines of Eli Nadelman, or even, if it pleases us to get into the pose of the extreme of the extreme and we want the superior to the world in smartness, we can bolt a piece of steel to a piece of wood, mount it and call it "The Connoisseurship"

Using Sculpture

Among the ways in which sculpture is used as decorations may be mentioned the following:

First, as ornaments for mantels or chests placed against the wall.

Second, independently, on pedestals in hallways or in corners of rooms, in which case busts or groups are appropriate.

Third, on tables, offering a wide variety of selection, from miniature busts to small groups and individual figures.

Fourth, as plaques on walls, which may be either high or low relief. Italian majolica plaques in this group, and are often arranged with velvety backgrounds.

Fifth, as panels around the lower parts of walls. Some of our American sculptures have done notable work of this sort.

Sixth, fountains and kindred subjects in sunrooms. Here again American sculptors have provided a wide and original selection.

Now there is connoisseurship—and connoisseurship. Statuaries is plentiful and it can be bought in many places, from the antique shop to the book store and the jewelry store—because statuaries is "published" in much the same manner as prints. For instance, there is the rare original, from the hand of the sculptor; then the original replicas, turned out by the bronze foundry under the direction of the sculptor and each one bearing his signature and ranging in number from two to, perhaps, twenty; and after that, when the copyright has expired, some firm will make countless castings of the object, putting them on the market at little more and at the same cost as the "shapes of the shadows," and he will tell you that besides the outline of the object it stands up against something of contrasting color, "an area of hill casts an area of shadow" and that this is the only way in which he is able to impart form and color.

This must be borne in mind in selecting sculpture for a room. Know where you want to put it. You must be certain there is contrast so as to display its silhouette, as such a way so as to cause the "areas of hill" to cast their "areas of shadow" and thus express the artist's message.

The color of the sculpture must be managed also. Bronze has its patina. This patina is supposed to come with age, but as a matter of fact it is obtained in new sculpture by means of various kinds and combinations of acids placed on the metal and then burned by means of flame and bellows. This patina is of various colors, some yellow, some of glaring green. There is danger of discord, as the sculpture is placed in juxtaposition to other objects and its background. Sometimes a piece of velvet or other textile in the background can be deftly used to bring out the sculpture. Sculpture has to be staged, but it must be naturally done.

America has passed through its stilted period of Victorian art, and has gained knowledge from the controversies and ambitions of the times, all the while steadily growing in appreciation of real beauty and true art value. More and more in the future, with the accession of good taste to the American home, will grow to express what is best in American life, and sculpture, rightly used, will be one of the most satisfying means of such expression.
FOOD always seems to taste better when fried in a "Wear-Ever" Aluminum Fry Pan because "Wear-Ever" is so bright and clean.

Turn flame to usual height at first. When pan is thoroughly heated, reduce flame one-third to one-half. Save-fuel!

"Wear-Ever"
Aluminum Cooking Utensils

are seen in homes where the same pride is taken in the quality and appearance of the kitchen equipment as in the other furnishings of the home.

Replace utensils that wear out with utensils that "Wear-Ever"

Look for the "Wear-Ever" trade mark on the bottom of each utensil

The Aluminum Cooking Utensil Co., Dept. 36, New Kensington, Pa.

In Canada "Wear-Ever" utensils are made by Northern Aluminum Company, Limited, Toronto, Canada
KOHLER
Also MEANS HOME SANITATION

With rightful pride the hostess invites her guests to "take a look at the Kohler-equipped bathroom" on their tour of the new house. For she knows that the bathroom is the cornerstone of home sanitation.

So it is, that in thousands of homes—both modest and pretentious—you will find the easily cleansed Kohler bathtubs and lavatories; and in the kitchen the Kohler enameled sink surrounds the preparation of food with an atmosphere of cleanliness and sanitation.

Every Kohler product is the result of forty-six years' strict adherence to a high ideal. And every Kohler product bears inconspicuously glazed into the enamel, the word "Kohler." It is the symbol of quality, refinement and durability.

Thus the Kohler line makes an especial appeal to architects and plumbers having at heart their clients' best interests.

Let us send you, with our compliments, an illustrated book containing the interesting Kohler story of better plumbing ware.

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

BASKETS of TÔLE and WICKER

The wall pocket of painted tin (above) is large enough to hold a good arrangement of well painted tôle flowers. Classical design of delicately painted figures, $40 complete.

A hanging basket made of tin and painted any desired color will hold growing ivy; or it may be filled with tin ivy, which is most effective. Complete with ivy, $35

And, of course, there is the wall pocket of painted tin below, in any color desired. 8" across the top and semi-circular in shape. Without flowers, it costs $10

The basket at the right hangs from four wicker chains. 9" high, any desired color, $15

An interesting wicker waste paper basket in various colors with Italian compo fruit decoration, such as black basket with mauve and orange fruit. 18" high, $15

The hanging basket and the wicker basket at the right may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.
Announcing

The LUNKEN UNIT-WINDOW

The Lunken Unit-Window is "something new," but so completely developed that every requisite in window construction that you have so often and so long desired is there to meet your most ambitious expectations.

With it you may use the entire window area for ventilation in Summer, at the same time screening the window from top to bottom.

When it comes time to put away the fly-screens for the Winter, you simply push them up out of the way, securing them snug and warm and dry until they are needed again, when they are ready, instantly.

In zero weather, scientific weather-stripping bars out the cold blast and keeps in the house the warm air needed for health and comfort.

Top, bottom or center ventilation may be secured by locking the windows with safety catch in the appropriate position.

Cleaning the windows is made easier than ever before. No more reaching and straining; no more sitting on the window sill; no more exposure to health, nerves and limbs.

Just think of it, Mr. and Mrs. Home-Builder—100 per cent ventilation in Summer, no air leakage in Winter; no more taking down, storing and putting up of fly-screens; no deterioration; no repairing; no more discomfort and danger in cleaning. An incomparably better window for your home.

There's a great deal more about Lunken Unit-Window you ought to know. Ask your architect, or if you want to post yourself, our catalog will be sent, gladly, for the asking.

VAN RENSSELAER LANSINGH, President

THE LUNKEN WINDOW COMPANY

Executive Offices and Works:

4016 Cherry Street

CINCINNATI, OHIO
The Ventilation of the House

(Continued from page 33)

cate joints of the "ventilation system."
Also, even when working to the best possible advantage, the vent system would not succeed in drawing air from rooms at any too remote a distance from the stack, requiring long horizontal pipe runs in which the friction would be sure to counteract the suction, and so prevent the air being properly moved out.

How Air Moves

Besides, foul air cannot be moved out of the house unless adequate provision is made for allowing cold fresh air to come in to take its place—a fact we often forget! Generally, our fireplaces and windows provide unintended—but equally efficient—opportunity for the replacement to take place. The ordinary double-hung window can generally be opened so that the air may be directed to the lower, to the upper, or to both sides of the room, and more especially, if they be the same width, to the opposite sides of the room.

Modern venting systems are generally to reverse the air current and redistribute the fresh air that has been so collected altogether because of the poor and uncertain returns provided for the money required by their installation and operation.

Heating and Ventilation

Therefore is there all the more reason for avoiding such artificial and mechanical systems in house building; instead, it is safer to depend upon a properly arranged and balanced heating system, of whatever type is best adapted to the design and arrangement of the individual plan. To provide ample window surface—incidentally, the absolute advantages of the English casement window for results in this direction are not to be despised—and, with a properly arranged plan, with properly disposed doors, windows, and fireplaces, there is little likelihood of a normal American family suffering from any lack of proper and adequate ventilation in their home.

Windows were intended to admit air, as well as sun—no artificial or mechanical means can be as certain or effective in the home. The heating system—with fireplaces, and hot air or steam—will also accomplish results. It remains merely to give the sun a chance—by having plenty of windows only on one side, but on three sides of all the rooms!—and keeping the interior decoration light and cheerful,—and, on occasions, over the gas stove, or the kitchen hood, or in the cellar or attic, to locate an electric fan near the inlet into the vent flue, of any direct flow and proper arrangement, to solve the whole problem of home ventilation, as we know it today!

A Super-Dog With a Primitive Streak

(Continued from page 51)

and trained to guard sheep and run down criminals on occupations calling for strength and aggressiveness. To be satisfactory in either his "professional" rôle or that of general purpose companion such an animal must be under control at all times, otherwise his instincts may get himself and others into trouble.

The most satisfactory police dog, then, is the one which has been thoroughly trained in at least the rudiments of police work. Such training enables him to distinguish between friend and foe, develops his intelligence, makes him amenable to control, and gives him a purpose in life. It does not follow, however, that the enforcement of actual criminal law is necessary for the dog to remain at his best; the mere experience gained under his trainer will give him balance and discrimination, like a man who has been through business life and learned hard lessons.

There are several ways in which such a trained dog can be secured. You may buy a mature one which has already had his schooling; you may get a puppy, bring him up in the ordinary way until he is seven or eight months old, and then put him into the hands of a competent professional trainer; or, finally, you may train him yourself—if you are an experienced dog handler and have the time to devote to him.

A properly bred, educated and kept police dog is one of the best guardians and companions a home owner could desire. He is a sort of super-dog, a power-
To enjoy one's House and Garden, good health is most essential.
To enjoy good health it is only necessary to obey Nature's simple dietary laws.
Fruited Wheat and Fruited Oats are helping thousands of housewives solve the "what-shall-I-serve-for-breakfast" problem.
Their very composition—the whole grains scientifically combined with FIGS, DATES and RAISINS—is assurance that they are real foods. At good grocers everywhere.

TRY BOTH!

UNITED CEREAL MILLS, LTD.
QUINCY, ILLINOIS
Your Housewarming

lasts the winter through where you “request the presence” of MONARCH Metal Weather Strip in your home.

No matter how costly your woodwork may be, there is a natural weathering process that “seasoning” cannot control. Windows and doors that fit perfectly when new will shrink and swell during different seasons, leaving cracks between the sash and frame that aggregate in each case an opening equal to more than sixteen square inches.

This hole, four inches square, in every window is a handicap on the heating plant that cannot be overcome by excess radiation, but only by excess consumption of coal.

Monarch Metal Weather Strips completely seal these cracks between sash and frame. They keep out cold and dampness, keep your home warm and cosily within, and standardize the temperature of the entire house at a 20 to 40% reduction in coal consumption.

There is a specially-designed Monarch type of strip for every kind of outside opening. Self-adjusting to shrinking and swelling of sashes and frames. Monarch’s first cost is its final cost.

Look up Monarch Weather Strips in your telephone directory and let our licensee tell you more about them. Or if Monarch is not listed in the book write us direct for additional information.

A Super-Dog With a Primitive Streak

(Continued from page 64)

leader of a pack of one hundred and nineteen wolves, one of them a small albino female with a chronic limp in her left hind leg, who can do just anything she likes when the man or woman who names a police dog Duke commits a crime against self-respect and insults the breed.

Chats About Dogs

ALTHOUGH a good bit of attention has been paid of late to what is termed the Belgian Police Dog, this offspring of the war is hardly the type of dog that befitted Belgium. What attracts the notice of the American visitor in Belgian city or countryside, is not the Griffon and certainly not the police dog, but the hard-working Chien de Trait or draught dog.

Cuvier, the great anatomist, once said that the dog exhibits the most complete and useful conquest that man has made. One recognizes this when one sees these draught dogs at their task, in summer and winter. A team of two of the finer specimens pulling their load of milk in shining brass cars is a worthwhile sight, and no doubt the dogs are often well cared for. It is the lesser specimens, the old and sad dogs, that one pity. Sometimes they are hitched beneath horse or ox-drawn carts. Why, heaven only knows. Their pulling weight is negligible in such a place and since they are tied cannot guard their masters’ property.

Of course, undoubtedly the efforts of the American and English visitors and residents, there has been much anxiety to improve these dogs. When the writer lived in Belgium he endeavored to obtain the good offices of the Department of Agriculture. He met with the mists that framed which it made a punishable offense to neglect these chiens de trait. The home of all of them.

The politicians explained that it was an especially good idea and they probably antagonize the farmer and peasant voters. The draught dog to the small proprietor in Belgium is what the mule to the small Southern farmer here. Robbed of his mule, what can he do? To instill that every draught dog in Belgium should conform to the standards laid down by the government would be to rob half the dogs that bring vegetables and milk from Flemish farms to the towns.

This same breed has borne indiscernible fruit. There is now a National Society for the Amelioration of the Belgian Draught Dog and the prospects of the respectable working dog in Belgium are better than they ever were.

The draught dog is a very handsome animal when he is up to standard. He is a strongly built, cobby beast whose ancestry points to mastiff and Great Dane. He should stand from 27" to 21" at the shoulder and his minimum weight should be a hundred and two hundred pounds in females. As he is a pulling animal his shoulders and chest have to be broad and his loins short, broad and well muscled.

The coat should be short for preference and either wiry or smooth. Fawn or brindle is the favored color. The good specimen is always docked and carries a tail of 5" only. The ears are never cut and should be of medium size. The eyes are large, dark and intelligent. The legs naturally are very important. They are well bone, straight and strong with powerful, muscular thighs. The draught dog has a large head with well developed skull, jaws of equal length and a fairly short muzzle.

The Flemish are beginning to appreciate that the English-speaking visitors to their land stop and admire the well kept dog and brown at the small, weary beast who conforms to none of the above descriptions.

When the heavy harness is taken from the chien de trait it becomes a watch dog. The carefully tilled little farms of his master, open for the most part to the road, would often suffer more if it not for his presence.

Like many other workers, Sunday is the draught dog’s day of rest. He comes to the door of his barn and looks up and down the paved street and ponders on how best to spend his holiday. He certainly devotes this day to three or four children driving one heavy cart pulled by a fifty-pound dog is not a pleasing sight to see. Thank heaven we haven’t it here. In England, Queen Victoria abolished it in the fifties.

The Pekingese

It is doubtful whether any breed of the small dogs has held pride of place more firmly than the Pekingese. The Pug—that dwarfed and debased offspring of mastiff stock—has gone. Other toy breeds have been found, but the Pek remains. Of course, it is easy to see why. He is a good little fellow, gentle, docile. To instill a good investment because his puppies are healthy and true to type. This may be true. Of course, they are not. But none of antiquity so far as origin is concerned and do not throw back to other breeds. Legends have grown up around them. They were the types when, in A.D. 624, a pair was sent from Constantinople to a Chinese Emperor.

Her Imperial Majesty Tzu-Hsi found it not beneath her dignity to write about their good points and their needs. These are some of the early sayings of an Empress about the Pekingeses:

"Let its eyes be large and luminous."

"Let its nose be like that of the Monkey God of the Hindus."

"Let its neck be slender and not too long."

"Let it not wander far or leave the Imperial precincts."

"Let its body be shaped like that of the running lion spying for its prey."

And for its standard of pomp (you remember the Belgian chien de trait is allowed only 3" of "pomp") let it rival the whisk of the Tibetan’s Yak.

"Let it be dainty in its food," she commands, "so that it should be kept for an Imperial Dog by its fastidiousness."

"Sharks’ fins and curlews’ livers and the breast of the raven."

"Let it be fed and its drink, give it the tea that is brewed from the spring nectar of the shrubbery growth in the province of the Hancoke, or the milk of Antelopes that pasture in the Imperial Parks. . . . And for the day of sickness, let it be the clarified fat of the leg of a Sacred Leopard, and give it to drink a Throsby’s egg-shell-flavored wine of the Custard Apple in which have been dissolved three pinches of Rhinoceros Horn, and appleied to leeches."

"So shall it remain; but if it . . . Remember thou, too, art Mortal."

And the breed even that! But the Dowager-Empress impressed sterner qualities on it. One is cheered to read that she also writes: "Let it bite the Foreign Devils instantly!"
Wise to buy Furniture and Decorations Now

The unprecedented scarcity of furniture as well as other merchandise, and the uncertain future supply, make it a part of Paine Service to recommend that it is wise to buy furniture and decorations now.

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New Lilacs on their own roots

Of late years there has been a multitude of new varieties of Lilacs grown, and some of them have very great beauty; but, unfortunately, almost all the stock offered, both in this country and Europe, has been budded on privet and is practically worthless, for Lilacs grown on this is certain to die in a few years. Nurserymen bus Lilacs on privet because they can produce a large stock quickly and inexpensively; but one Lilac on its own roots is worth a score of budded plants.

Fourteen years ago we bought all the available stock of varieties named Lilacs on their own roots in Europe and since then we have been both growing and buying until we have a very large and fine stock. The account of their starting into growth so early in the spring, Lilacs should be ordered early. They are best planted in the fall.

Price, except where noted, $1.25 each, $10 per doz.

Alphonse Lavallée. Double, beautiful, clear lilac. Extra large and fine.

Charles Joly. Double; blackish-red; distinct and extra fine.

La Tour d'Auvergne. Double; purplish-violet flowers borne in large clusters.

Madam Kreuter. Beautiful bright rose.

Thibaut. Double, compact flowers, deep maroon.

Vilmorin, Very large pansies, large flowers, perfectly shaped, pure white.

Villette. One of the very best whites, immense panicles.

Le Temps. Large panicles of mauve-rose flowers; very early.

Le Meunier. Double, compact panicles, bluish-crimson.

Le Monde. Double, large pansies, white.

Sousvin de Louis Spæth. Most distinct and beautiful variety; trusses immense; very large, compact florets; deep purplish red.

Villois. A late-flowering species, blooming a month later than other varieties, with deep pink flowers; extremely free flowering and effective. Makes a large, splendid specimen. $1.00.

Vivian Morel. Extra-long spikes of large, double flowers of light mauve, with white centers.

Wm. Robinson. Double; violaceous pink. The flower trusses are extra large and the bush is vigorous and hardy. $1.50.

We have the largest, finest, and most comprehensive stock of Hardy Plants in America, including three hundred varieties of the choicest Peonies, and an unsurpassed collection of named Phloxes. Our illustrated catalogue, describing these and hundreds of other Hardy Plants, Trees, Rhododendrons, Azaleas and Shrubs will be sent on request.

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Jacobean Camd. Oak Side Table

Objects of Art
English Period Furniture
Old English Interiors

Tapestries

London—27-29 Brook Street, W.
House & Garden

Rose Diseases and Their Control
(Continued from page 68)

pung them into a vessel containing water covered with a film of kerosene, or screw on the plug with mosquito netting, especially the latter, often affords the only means of preventing their destructive work

Insecticides
Arsenate of lead, which may be obtained as a powder or a paste, has been found to be one of the most effective substances for use as a spray against leaf-eating insects. It is a deadly poison and should be handled with great care. About one-eighth of a pound of the powder to ten quarts of water makes a solution of the proper strength.

Sucking insects obtain their food by sucking the sap. Aphids are usually on the youngest growth at the tips of the stalks and in the stems of the underside of the leaves. When badly infested, the leaves curl and protect the insects on their upper surface. Thrips injure the flowers, while scale insects usually inhabit the woody portion of the bush and are capable of killing it. Insects of this class have to be killed by the insecticide coming in contact with them. Materials used for this purpose are 1 per cent Para- sulphate, pyrethrum, fish-oil soap, kerosene emulsion, and lime-sulphur. The material should be applied in a fine spray, with a considerable force, so as to find its way under the foliage and strike the culprit. Death comes from the insecticide closing the breathing pores and suffocating the insect or penetrating to its vital parts, not thorough- ousness is needed in applying these insecticides. The aphids may often be knocked off by a strong stream of water from a hose where available, and this treatment, frequently given, is often all that is necessary to keep them in check. An abundance of ants on the plants is always suggestive of the presence of aphids.

Forty per cent nicotine sulphate, a liquid procurable in most seed stores under various proprietary names, diluted with about 1/4 part of water in which a little fish-oil soap or good laundry soap has been previously dissolved, is now the most efficient aphid remedy. For small quanti- ties, add one teaspoonful of the nicotine to each one quart of water, in which about one-half an ounce of soap has been dissolved. One thorough application is usually 100 per cent effec- tive, though a second spraying may sometimes be necessary. The necessity of covering every individual insect should be constantly in mind.

Other remedies useful in combating the sap-sucking insects are pyrethrum, and 40 per cent Para-sulphate at the rate of one ounce to two quarts of water; fish-oil soap dissolved at a rate of one-quarter pound to eight quarts of water; kerosene emulsion at lime-sulphur and other commercially prepared insecticides.

Prairie Decoration

HAVE you a hopeless looking cot- tage, farm house or just a tumbled down shack of any kind? Is it standing empty, simply because you haven't the moral courage to attack the problem of making it livable? Are you hesitating because you think you haven't nearly enough pennies to meet the expense of re-furnishing and re- decorating it? If this is the case, hesi- tate no longer. There is one solution and only one thing necessary to success—the de- sire to make ugly surroundings attrac- tive and the will to make a deep cream shade. It was a house in the midst of the Idaho brush that we decided to make not only livable but lovely, and this on a small outlay of money. It was a two-story house well built of shingles, brown and beautifully weathered, with a green shingled roof. It had stood empty twenty years, left to the mercy of vermin and a few parties trekking across the plains. Most of the furniture had been stolen and what was left was broken and worn past recognition. Desolation seemed complete. It was our job to work a miracle, and to get as much fun out of it as possible.

We began with the porch and de- cided to make an outdoor living room of it. It ran the length of the house, was screened and there were bamboo shades to temper the glare of the sun. Hop vines grew all along the way, making one corner dark and cool. We repainted the floors and wood- work. We bought three large grass rugs. The furniture was of the plainest and consisted of three brown couch hammocks, piled with yellow cushions, two large tables, three small ones, some chairs and a victrola. This was all painted a vivid yellow. Boston ferns hung from the ceiling at intervals and grew in big yellow pots on the railing. On one table was an old blue jar filled with yellow daisies and on another a bronze bowl full of some small purple flower that grew wild on the sage brush. For lighting, we added two hanging, oval Chinese lanterns, of delicately painted parchment. Inside of these were candles, as there was neither gas nor electricity.

Very little had been expended on this and the effect of the yellow furniture with the brown and green of plants and woodwork was charming.

The lower floor of the house con- sisted of a small hall, large living room, dining room, pantry and kitchen. The living room was panelled half way up in green wood and the walls were of unfinished plaster. There were a lovely rough stone fireplace and a bay window. Some dilapidated furniture we painted dark green and upholstered it in an inexpensive cre- tone that had a cream background and a pattern of bright yellow apples and green leaves. This was also used for hangings with cream net window curtains. We painted a round table green and cut a square, to fit the top, and tacked it on. The lamps were love- ly brown, vase-shaped baskets into which fit plain kerosene lamps. The shades were of gold colored silk with an inch and a half silk fringe. On the ceiling, which we had painted and var- nished, was a tacked-in yellow grass rug. Green and yellow Chinese bowls were kept filled with yellow daisies and white cherry blossom.

The dining room was panelled half way in dark oak with rough plaster walls. The living room was used here for hangings. We bought plain kitchen chairs, a round table and some yellow curtains. We cut out some of the apples from the cretonne and glued them on the chair backs as a design, and then var- nished over it, with surprisingly good results. The china came from the Chinese section of the nearest city. It was plain, nicely colored, green and white.

We furnished three bedrooms in the simplest possible way. One had white wall paper. Here the furniture—a bed, (Continued on page 72)
An Auxiliary Heating System
For Early Spring and Fall
It Cuts Down Coal Costs

IT is used in connection with existing warm air, steam or hot water systems.

It takes their place for the fall and spring heating. It has proved so efficient that it is nothing unusual for an owner to tell us he “doesn’t run his other more than two or three months.” The Monroe Tubular Pipeless Heater does the heating the other months.

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-Lessens Depreciation
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- 25 fine bulbs, Darwin Tulips - 1.00

If you order all the above we will send you free 12 bulbs of Lillies Superbun—Free

French Wall Furniture of the 16th and 17th Centuries

(Continued from page 70)

size to the wardrobe of a much later date. They were set on a base, usually with feet, and had full length doors. There might or might not be one tier of drawers in the base. In some cases the base was higher and contained several tiers of drawers, thus making a piece of furniture resembling the British and American wardrobe or press of the late 17th and early 18th Centuries.

Bedsteads were imposing structures with high posts and testers. In some cases the posts were slender and supported a carved tester whose fretted frieze took the place of a valance. Towards the end of the century the posts became heavier. Headboards, commonly extending about half way to the tester, were elaborately carved and there was sometimes a carved or molded balustrade at the foot. Hanging, of course, were designed to accommodate. There were also bedsteads whose woodwork was entirely concealed by the hangings and by fabric strained over the wood. The cupboard bedstead built in recesses, and having carved sliding doors like cupboards, are interesting architecturally but were not at all sanitary and could now be used only as cupboards or as bookcases.

The materials of which furniture was chiefly made were oak, walnut and chestnut, although at times other woods were also used, especially towards the end of the century when the Portuguese and Spaniards were fetching ebony, mahogany and other rare woods from the East Indies and America.

During this period gaudy textiles were freely used and towards the end of the century they assumed greater and greater decorative prominence, but the only article of wall furniture affected by them was the bedstead.

In structure the 18th Century wall furniture was altogether straightforward, obvious and robust, although in the last named respect there was little approach to clumsiness or undue ponderousness. The emphasis of contour was thoroughly rectilinear. In the majority of pieces, especially the pièce à deux corps as cabinets, presses and other objects with distinctly defined upper and lower parts were called, projecting moldings and other lines of division gave a pronounced horizontal aspect and breadth was sought rather than height.

Carving was the chief decorative process employed but, besides this universal resource, painting, gilding and inlay played a part by no means contemptible in the embellishment of cabinetwork. Painting and gilding were largely used only partially and for the purpose of giving emphasis or life in connection with certain portions of carving or molding. The inlay might be of wood, stone, bone, shell or composition.

During this whole period the characteristic Renaissance decorative motifs were employed in all the various processes. After the first quarter of the century the lingering traces of Gothic feeling disappeared and thereafter the

(Continued on page 74)
The beauty of your lawn is at the mercy of the weather; so also, is the success of your garden—unless their welfare is ensured by the modern way of making “rain.” Cornell Irrigation Systems—Overhead, Underground and Portable—are equipped with patented, adjustable ‘Rain Cloud Nozzles which give you absolute control of your “rainfall” at all times. They can be installed at any time, without injury to the lawn or garden, and to cover any area.

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At the great Northwestern Peony and Iris Society Show, this year, held at St. Paul, in the largest show ever staged in the North West, in the color classes in competition with the world’s best Foreign and American sorts, out of a possible four firsts offered Brand Varieties took two firsts.

MARTHA BULLOCH—1st Medium pink
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At this same show in the Seedling Class fifty-two varieties competing, 1st, 2nd and 3rd prizes all went to Brand varieties.

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**French Wall Furniture of the 16th and 17th Centuries**

(Continued from page 72)

decoration savored sometimes of Italian, sometimes of Flemish, influence, but the general result was unmistakable in its provenance. The usual type of motifs employed and their manner of application will be seen from the illustrations. It should be noted, too, that while much of the ornamentation was exuberant and elaborate, there were also many admirable pieces in which the decoration was extremely reticent and simple. An excellent example of such restraint is seen in the cabinet from the South Kensington Museum, a piece well worthy of direct reproduction or of being taken as a model for adaptations. Another instance of restraint is seen in the Breton chest. The mounts during this century were not conspicuous and were, for the most part, rather simply fashioned in iron or brass.

**The Development of Designs**

With the dawn of the 17th Century we come to a more self-conscious and ambitious spirit in furniture design. Much of the cabinetwork was regarded as proper material for distinctly architectural composition, was especially designed by architects, and faithfully reflected all the contemporary architectural ideals. The larger pieces of cabinetwork were in more senses than one the monumental objects of a room. In the matter of elaboration, too, there was a marked impetus in many directions and the growing tendency toward sumptuousness reached its climax when Colbert, in 1664, established the Manufacture Royale des Meubles de la Couronne, quartered artisans, cabinetmakers, and designers in the Louvre and gave them constant occupation. The high water mark of lavish expenditure and lavish production continued to the end of the century. At the same time, we must remember that a vast quantity of far less gorgeous furniture was made, informed with the same spirit of elegant design and of no less decorative merit, but not pretentious in materials or execution.

Chests, butches, and credences of the high-backed type, with shelves or steps, passed out of fashion, and commodes, sideboards, and bureaux appeared in increasing number. Otherwise the catalogue of articles in common use remained much the same as in the previous century. The commode was a chest of two, three, or more drawers, elevated from the floor on legs and standing about three to three and a half feet high. Less frequently there were doors instead of drawers. The secretaire or secretary was at first a cabinet with numerous small drawers, set on a table or stand. There might or might not be a falling front or doors. Later in the century

(Continued on page 76)
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MOTT CO., Ltd., MOTT SOUTHERN CO., MOTT CO. OF CALIFORNIA

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† Showrooms equipped with model bathrooms.

The Limpid Loveliness of Rock Crystal

(Continued from page 23)

He had been Miss Abastema's lover, and had been lost at sea on his home—coming voyage from China. "I am sending you a globe of rock crystal with this letter by the Mary Janet," he wrote, "I got it in Canton. They tell all sorts of stories about it and say that if you look into it for long you will see the one you love. So look into it, dear Abbie, until I come back." Mrs. Wynncombe declared that the souls of Abbie and John were in that crystal ball. She took it home for safe keeping, and then they buried it in the grave with Miss Abastema, and not one of the rigid congregation seemed to think it at all out of the "regular." That was long, long ago.

Dr. Dee's Followers

I do not believe Miss Nugget ever knew of Dr. Dee and his "magic mirrors" now reposing in the British Museum after all the centuries since he lived as Queen Elizabeth's Intelligencer, or of any other of the old astrologers who made crystal famed as accessory to their enchanting business. Were I to write of all the lore attached to crystal gazing the pages of a great volume would not hold it all. But that some hint of these things invests all crystal art objects with a greater interest is not to be denied, and with myself I like to call to mind the many stories that have enriched the subject of crystal which one will find in works on gems, jewelry and the lapidary's art. The Babylonians knew the secret of cutting and of engraving crystal, and so did the Greeks, the Egyptians, the Etruscans and the Romans. Centuries and centuries ago the Chinese were adepts in the art of cutting crystal, and rock crystal was ever a favorite material with them for the display of the lapidary's skill. It has been so too with the Japanese. It figures as one of the Shippo or Seven Jewels of the legendary Japanese Yakaranomo, or "Precious Things." The gems of omnipotence which one finds so frequently with Chinese and with Japanese carvings of dragons is often represented by a ball of limpid, clear crystal. This Tama, or sacred gem symbolizes the spirit of the gods and the force controlling the ebb and flow of the tide. The crystal ball is one of the three objects which are placed on the shrines in Shinto temples, the mirror and the sword being the other two. Naturally as great crystals in their native state are rarely met with, crystal balls of unusual diameter are greatly treasured and great value is placed upon them.

Crystal reliquaries, chalices and like ecclesiastical objects were produced in crystal by the craftsmen of the Middle ages, while the artist-lapidaries of the Renaissance that followed produced crystal objects that have never been surpassed for beauty of design and skill in cutting.

Theophilus' Directions

It is interesting to turn again to Theophilus, there to read what he had to say about crystal craft. "Take the..." (Continued on page 80)
"It's this trap, Joe, that makes
my heating system O. K.!
"

FOLKS will no longer accept noisy, leaky, half-hot steam radiators as a necessary nuisance. They know now that poor circulation of the steam causes the trouble—and that steam cannot flow freely when radiators are clogged with air and water.

This lesson has been learned by thousands of home owners, managers of industrial plants, public institutions and office buildings, including the Woolworth Building. All of them swear by the Dunham Radiator Trap—a simple little device that automatically removes the troublesome air and water from steam heating systems. The Dunham Radiator Valve is another valuable feature of

The DUNHAM HEATING SERVICE

This valve has no packing to wear out; cannot leak; opens or closes fully with seven-eighths of a turn; is conveniently placed at the top of the radiator.

Dunham Heating Service makes existing steam heating systems give more heating comfort per ton of coal, plans new systems in cooperation with architects and heating contractors—and, on request, inspects installations to be sure they are giving entire satisfaction. You will want to learn more about this valuable feature.

Everyone who wants to keep warm this winter should have the booklet, "The Story of Dunham Heating". If you rent, send the booklet to your landlord.

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Noisy, half-hot radiators waste heat. They should be DUNHAMIZED.

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ALL YEAR ROUND GARDEN Perfect Air circulation and drainage. Aluminum or Dark Green anodized finish. Most Efficient. Durable and Artistic Flower and Plant Box made.

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With Economy Plans of California Homes—designed for comfort, beauty and adaptability to any climate

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Flawless, unblemished perfection if the work is done with Banzai Enamel—the enamel that flows so easily that the decorator is sure to get mirror-smooth surfaces—the enamel so tough you can dent the wood with a hammer blow without fracturing the finish.

Portfolio of Enamel Interiors free—like a visit to the most artistic Homes in America, dainty bungalows and stately country estates. Write to

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PITTSBURGH PLATE GLASS COMPANY

Distributing stocks in all leading cities of the United States

Dreer’s Reliable Spring-Blooming Bulbs

Do not miss the joy of having a bed or border or Bulbs next Spring. Plant them this Fall as early as you can and success is certain.

We import the very highest grades of the finest varieties and offer in our Autumn Catalogue splendid collections of Hyacinths, Tulips, Narcissus, Crocus, Lilies, etc., etc.

The Fall is also the time to set out Hardy Perennial Plants, Vines, Shrubs, etc. Our Autumn Catalogue also gives a complete list of seasonable seeds, plants and bulb for out-doors, window garden and conservatory.

Mailed free to anyone mentioning this Magazine.

Henry A. Dreer

714-16 Chestnut St.

The Limpid Loveliness of Rock Crystal

(Continued from page 78)

The Renaissance workers both in Italy and in the north devised more human accessories for their lapidarian excursions. Marvelous indeed were the gem-like tazzes and other objects they cut from rock crystal of purest water and "sculpted. Many of their masterpieces introduced the process of undercutting the engraving of the design at a more deep and acute angle to the surface than would be practical with, say, the cutting of a seal, as undercutting a seal would not enable it to leave the wax.

The designs viewed through the crystal in finely undercut work are wonderful indeed. Recent centuries other engravers of our own time have proved their skill at this sort of cutting but I do not think they have worked objects comparable with those of the early masters.

American Collections

American private collections and museum collections are rich in fine examples of cut and engraved rock crystal, and frequently of late the great public sales in New York have offered opportunities to collectors to obtain crystal objects of great importance.

In the course of a few years even the moderate purse may make possible the assembling of a collection of flat cut and engraved objects of great interest, even though it may not contain a single "supreme" crystal. Such a small collection will find its place in a wide field for acquisition in the crystal objects of China and of Japan, and perhaps a collection devoted to the crystals of these two countries will prove an absorbing and entertaining hobby. But with myself, I should never feel that my own few crystal bits afforded complete joy without the little crystal ball that this old Miss Abestemia Nugget is

The Electroplating of Laundry Day

( Continued from page 49)

The electroplated tin with screen for holding clothes off the bottom of boiler; combination sleeve board; two metal tables; overhead clothes dryer, copper clothes extractor; four stationary tubes; electric irons for volleying and fine work.

"Don't get frightened, Gwen, just continue to think of this as an investment and not an expenditure. Don't you think the fact that twenty-five million dollars' worth of washers have been sold by the manufacturers this last year proves anything?"

"Now tell me about the different machines, Shirley."

"I'll start off with the electric ironing machine as it is one of the things women are afraid of. Here begins," she said, reading from her notes:

**ELECTRIC IRONING MACHINES**
A practical tool used 51 times a year and its saving power.

1. The electric ironer differs from the mangle and steam laundry press in that the mangle only folds, is not heated, so doesn't give the gloss and finish.
2. Hand ironing takes at least a half hour for about eight pieces, including everything from an average family of five from table linen to handkerchiefs. By hand this would take five hours. This costs from $50 to $100 a year (with rapidly increasing costs for this work) $500 to $1,000 for ten years' use.
3. The fuel consumed from the aver-
MOHICAN SUPREMACY

There are lots of POOR Peonies; why not have the benefit of really expert advice? Our fame is nationwide. Most everybody everywhere knows of the ABSOLUTE SUPREMACY of our Peonies. Do You? One of the REASONS is because

WE GROW PEONIES—NOTHING ELSE

Suspicions of other reasons will be awakened by our catalogue. Instant verification of them if you could visit our grounds and see the plants growing—the stock we send to you. Ask those who have been here.

"OUR REPUTATION HAS BEEN BUILT ON THE QUALITY OF OUR STOCK"

WE SHIP ONLY IN THE FALL, AND OUR ANNUAL CATALOG IS NOW READY. IT'S UNIQUE—DISTINCTIVE—VERY DIFFERENT FROM OTHERS. MAY WE SEND YOU A COPY?

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BOX 176, SINKING SPRING, PENN.'A.

Genuine Reed Furniture
of Refined Character, designed Exclusively for Patrons of Discriminating Taste

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Interior Decorating

The REED SHOP, INC.
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"Suggestions in Reed Furniture" forwarded on receipt of 25c postage

You'll Get Wonderful Results from DUO-GLAZED GARDENS

Y ou know the possibilities of hotbeds—the only means to keep your garden growing all the year around, even when the snow is on the ground, and to enjoy vegetables and flowers fresh from the soil when the locks up the ground. Then in the spring you can start your garden under glass, transplant and gain weeks of time.

The only Double Glazed Sash That Can be Easily and Quickly Glued

Economical to Build

CUT-TO-FIT GREENHOUSES

In the Callahan Cut-to-Fit Greenhouse you have a greenhouse you can build yourself, with all saving of labor and cost of erection.

In the Cut-to-Fit Greenhouses the material comes to you with all the necessary parts, requiring only the necessary amount of have labor on your part in erecting.

The members are cut to exact size and accurately mitered at our plant, all so simple that even one with the ordinary knowledge of greenhouse construction can set them up perfectly.

Standard, up-to-date construction at low prices.

With a Little GEM HEATED FRAME the luxury heated garden frame you can have produce and plants the whole year through. This Duograph Frame, giving fully square feet of growing area, is practically everlasting, and is fitted with heater and sub-frame at a cost of only $15.00.

CALLAHAN DUO-GLAZED SASH CO., 1434 Fourth St., Dayton, Ohio

Rutherford, New Jersey

Mohican Peonies

Ask for Catalog
Visit Nursery

QUALITY VARIETY EXTENT
The dominant characteristics of our products.

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WE GROW PEONIES—NOTHING ELSE

Suspicions of other reasons will be awakened by our catalogue. Instant verification of them if you could visit our grounds and see the plants growing—the stock we send to you. Ask those who have been here.

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Swinging Doors
Garage Doors swung on hinges are weather-tight. There is nothing to adjust or get out of order and the doors always open and close easily.

Stanley Garage Door Holders prevent doors from slamming against your car. Strong enough to hold a door the weight of any garage door. This Holder is practical, convenient and a valuable asset to any garage.

Detailed information Catalog H91 on request.

STANLEY GARAGE HARDWARE
With the addition of Garage Hardware for Rolling Doors, Stanley products for use on a garage are practically complete.

There are very few car owners who have not already been acquainted with Stanley products for Swinging Doors and with the addition of Rolling Door Hardware, The Stanley Works reach out one step further to be of assistance to its customers.

THE STANLEY WORKS
NEW BRITAIN, CONN.

Chicago
73 E. Lake Street

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Rolling Doors
Where a City Ordinance forbids the use of outside swing doors a garage equipped with Stanley Garage Hardware for Rolling Doors will give real service plus ease of operation. Can be equipped by three different sets, No. 2500, 2505 and 2510.

"It rolls on rollers"
Detailed information Catalog H92 on request.

The Electrocuton of Laundry Day
(Continued from page 80)

The Electrocuton of Laundry Day
(Continued from page 80)

The Electrocuton of Laundry Day
(Continued from page 80)

1. Rotary or cylinder.
   In which the wash is put into a perforated cylinder which revolves through the soapy water.

2. Oscillating.
   In which the wash is put into the machine and is washed by being shaken back and forth with enough friction so the water goes through them thoroughly. The bottoms of these machines are corrugated or in some shape to offer resistance and cause the necessary friction.

3. Vacuum.
   In which the clothes are put into the machine and are washed by the operation of vacuum or suction cups raised up and down, drawing the water through clothes.

4. Dolly.
   In which clothes are washed by the semi-rotating dolly or device which looks like a mding stool.

5. Combinations of these types such as the Dolly and the Twin Tubs with a mechanism in each; washers with a bench upon which to place wash basket, etc., oscillating cylinder as well as rotating. As to wringer on these machines, they are stationary, swinging or sliding.

"How in the world is one to know which kind to buy?" Mrs. Webb asked.

"Listen to the rest of this data," answered Mrs. Slater.

B. General Requirements of Washers
1. All parts which might tear clothes should be covered.
2. All washers, if not stationary, should be equipped with swinging reversible wringer.
3. Hard wood outside or copper or some hard metal and to prevent corrosion in the case of copper exterior, plated tin interiors are the best.
4. Durability.
5. Ease and simplicity of operation.
6. Minimum parts to take out and clean.
7. Less wear and tear on clothes.
8. Automatic release on wringer in case finger is caught.
9. All interiors smooth, non-absorbent of soil or odors.
10. Wash and wring at same time or separately.

"Now you have the requirements, you can take your choice after you have gone about comparing and examining all the different types. Take Stanley with you when you have the thing pretty pat and when he hears the dealer saying the same things as you have said it will help a lot."

"My dear, you certainly are a tactician!"
New Things from Walsh

J ust off Fifth Avenue, is the unusual shop of Walsh, dedicated to comfort and beauty in the home. From the thousands of new electrical devices invented each year, Walsh selects the most beautiful and the most practical. And yet the prices are no higher than in a commonplace electrical store.

You can prepare a very complete dinner with one of our electric grills. If you like to cook without smoke or bother, you will be surprised to see how quickly and easily this appliance serves you. Just the thing for after-theater suppers at home, too.

Price .................. $9.50

Electrical Decorations & Household Conveniences

Put Your Kitchen On a Paying Basis

Begin with the range. It's a mighty important item. When fuel costs are high, a range that saves fuel soon pays for itself. That's one reason why thoughtful housewives insist upon and architects specify

Deane's French Range

Many have given excellent satisfaction for thirty years and more.

Range No. 209, designed especially for the average family, burns coal and wood in one section, gas in the other. Firing starts quickly. The heat passing round five sides of the oven maintains a uniform temperature for roasting and baking. The range rests squarely on a fireproof hearth. Stay draughts can't rush the fire or chill the oven. It is staunchly built of rust resisting iron with polished steel trimmings, requires but one damper, has universal revolving grate, powerful waterback and platform-drop oven doors. The gas section has large and medium size burners covered with interchangeable bars, large oven and broiler in the plate shelf that may be used for open fire roasting, toasting and browning.

We have fully described and priced this range and others larger and smaller in Circular No. 31. Send for it now.

P. S. If you wish your range "tailor-made" to your individual order, ask for "The Heart of the Home."

Bramhall, Deane Co.

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Underground Garbage Receivers

The Sanitary way to store garbage

15 years on the market 17,000 sold — some in your neighborhood. Our Truck wheels your ash barrel up or down steps. Try our Spiral Ribbed Ash Buri.

Send for catalogue on each. It will pay you. Sold Direct. Look for our Trade Marks.


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Beautiful, simple, Mechanically perfect, Self locking, self adjusting, easily installed on new or old casement, with or without screens. Send name of architect or builder also your own name for illustrated folder.

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LARGE, BRIGHT, NOTABLE, STYLISH,ISONIC TABLE TOWEL ROLLER

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BUILT TO LAST...BUILT TO ROLL IN COMFORT

FOR DROUGHTS...FOR DISTURBANCES. WRITE FOR DROUGHTS AND SERVICE WAGON DEMONSTRATION PROJECTIONS CO.

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Whether it is an elaborate wrought-iron entrance gate and railing, or a simple woven wire enclosure for garden or service plot, the artistic design and superior craftsmanship in Anchor Post Fences and Gates enhances the attractiveness of this necessary part of landscape architecture. Paned for all purposes — further information upon request.

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New York, N. Y.

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ANCHO, POST FENCES and GATES

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The small diagram illustrates the ILLINOIS Self Watering Window Box system which causes a uniform plant growth.

The Illinois Self-Watering Window Box

Will grow thirsty flowers and ferns in your home. Requires no care—simply fill reservoir every ten days and the roots will receive the correct quantity of moisture through sponges. Based on the principle of subterranean irrigation: accepted by agricultural authorities as the best method of growing plants. No dripping to spoil workmanship. Made in eleven sizes ranging in price from $1.75 to $2.85.

Write for interesting booklet on ILLINOIS Self Watering Window Boxes and Hanging Baskets.

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Makers of ILLINOIS Self-watering Window Boxes, Plant Stands and Hanging Baskets

60 York Street

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Beauty that is more than skin deep

Beauty that never wears off is the beauty that Bay State Coating puts on walls of brick, concrete and stucco.

It goes to its work with a vengeance, 'cause it gives more than surface beauty. It finds its way into every pore and settles there for life. It makes walls waterproof—at once and for all time.

Bay State Brick and Cement Coating brings your home out of the background, and gives it the leading role of the neighborhood.

All brick, concrete and stucco should be waterproofed. "Bay State" not only does that but makes your home radiant in a delightful tint or pure white. Our Book No. 2 and a sample will make you radiant with the thoughts of a Bay State Coated home. Write us.

BAY STATE CEMENT CRACK FILLER is tonic for walls that crack. It is easily applied and not detectable.

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Stain Your Outside Woodwork

Stains siding, shingles, half-timbers, trellises, pergolas, sheds, fences—treats wood with Cabot's Creosote Stains

The rich, transparent coloring effects are more appropriate and beautiful than any other coloring, and they wear hotter, not less, and are easier to apply. "Fainting" effects spoil the beauty of the wood, and paint must twice as much. The creosote thoroughly preserves the wood. Don't buy stains that smell of kerosene; they are dangerously inflammable.

You get Cabot's Blains all over the country. Send for samples and name of nearest agent.

SAMUEL CABOT, Inc., Manfg. Chemists
11 Oliver St., Boston, Mass.
24 W. Kinsie St., Chicago
525 Market St., San Francisco

The Electrocution of Laundry Day

(Continued from page 82)

except that I didn't tell you that the average washer full of very soiled clothes can be done in 20 minutes, while less soiled can be done in from ten to fifteen minutes. The average wash can be done in one washer full."

"And no more rasping of clothes against the medieval board and the grinding of women's backs," solemnly added Mrs. Webb. "And what machinery shall I plan to get?"

"For a family of five like yours you will need, I think, a pair of stationary tubs. A washboiler with hot and cold water and drain connection, and its own heating plant. A combination sleeve and skirt board. An electric ironing machine. Three electric irons according to fine work and valeting to be done. An indoor dryer with two units. Two tables for sorting and receiving. "There should be ample space, but not so much as to make the laundress walk too much in the performance of her work. You will not need the extractor as the wringer will do for a family of your size." "Here are my notes on arrangement; however, I think the study of the plan of my laundry will give about the best ideas."

ARRANGEMENT
Assuring less expenditure in labor and money.

1. Soiled linen chute in one corner of the room.
2. A table near to sort laundry before washing.
3. Tubs in center of the room to be accessible.
4. After clothes are washed and blued they can be partially dried in dryer and ironed.
5. Then a table on which to place clothes to be ironed.
6. Ironer next in the best light possible and arranged away from wall to permit two people working at it, if necessary.
7. Skirt and sleeve board next.
8. After which another skirt and sleeve board or a valet table or another plain table.

"And remember that a stuffy laundry will turn out stuffy clothes. Shirley. "Why have you two sleeve and skirt boards in the plan?"

"I had one put there for the maids' clothes but I have changed it for another table, that Rand's valet uses. It has a place for brushes and iron attachments and drawer for stain extractors, etc. etc. It's really a great luxury. He doesn't use it if possible on laundry days."

"What about the dryers?"

"They are one of the things that one could get along without if one wanted to waste time in drying. They are expensive to buy, but I want them held up by weather. They dry clothes a good color and one doesn't miss the sun. They are heated by their own heat, electric or gas or can be attached to the coal stove and get the overflow heat. They are made to allow no heat to escape even when extended. (See illustration.)"

"Tables," Shirley sped on, wanting to get through. "Should be from 21 to 28 inches high, if possible adjustable. The tops are most satisfactory in a non-porous porcelain or porcelain enamel. Some people like hard wood or metal." You have no sewing table in your laundry, have you?

"No, because it isn't in the least practical. My sewing is all done in the sewing room. It isn't wise to mix processes, or too many types of services."

"You're right. I can't see my maids sewing or even doing the least bit of laundry incidental sewing in the laundry."

"Now, I think you have enough for one sitting, although I have enough more to make you dizzy."

"But please give me some parting injunctions."

"If I should advise you. To go to the best dealer. Buy the best only; it reduces later costs. Simplicity, safety and serviceability necessary."

"Avoid machinery with extra parts to be cleaned or upon which injury to attendant or clothes can be perpetrated."

"Don't buy until you are perfectly sure. Compare numerous comparisons and other experience what are the best types of machinery to install. Be sure you apply the S tests; Service, Safety, Simplicity."
Twenty years ago the idea of a pipe organ in one's home was not dreamed of. Today the pipe organ is planned for as naturally as a conservatory or library.

You can play an Estey Residence Organ. Its mechanical player is more accurate than any human musician can always be, and it reproduces elaborate or simple compositions with marvelous fidelity. If you are a musician the player will not disturb your own interpretations. The Estey Residence Organ can be built into the home you live in, or planned for in your new one.

The Estey Organ Company, Brattleboro, Vermont; Studios in New York, 11 West 49th Street; Chicago, Lyon & Healy; Philadelphia, 1701 Walnut Street; Boston, 120 Boylston Street; Los Angeles, 633 South Hill Street.
HOUSE PLANNING NUMBER

Whoever called November "bleak" was without a copy of House & Garden. If the home can be made attractive enough, what matter the elements outside? This is just what the November House Planning Number does. If your home is lovely already, it will suggest a touch to make it more so. But if you are planning a home as well as a house, and there is a vast difference, you will find suggestions contained in articles and illustrations that will make you forever glad you decided to consult House & Garden in the beginning.

One of the great industries seriously affected by the war was the industry of building. People were forced to go without homes, and architecture and decoration for a time were at a standstill. All that is changed now, and the article on Post Bellum architecture will be as interesting to the layman as it will be of value to the prospective builder. In connection with this there are articles on Electrical Equipment Before Building, Making Kitchens Sanitary, and a page of California Bungalows. These are becoming as popular in the east as they are in the west, so if you are contemplating a new home, there is a vast amount of material in this number for you to choose from.

But it is the inside of the house that is made so alluring in this unusual number. The bachelor, who has always considered himself a little neglected, has an article all of his own, and after reading the Bachelor's Room, no longer will his surroundings be a matter of indifference or chaotic disorder.

In present day interior decoration we owe much to the art of Japan, and its magic is nowhere better shown than in the exquisite prints of her varicolored birds. Gardner Teall sends an article on Japanese Bird Pictures that shows this art in all its lovely simplicity. There is also information on patios, Venetian blinds, an interesting story of South Jersey Glass and a page of unusual articles in the shops. Surely a number to be reckoned with.

Nor is the garden forgotten. There is a page on the vegetable garden, and the second of the series of Rockwell Monographs. This time it is on the Cotoneaster, a shrub that is little known but so unusual and decorative that we are glad of this opportunity of giving more information about it.

We believe that a dog is an integral part of a house and a garden and are continuing the series of dog articles. This month it is the wire and smooth coated Fox Terriers. Altogether a remarkable number when you consider the amount of information contained and its nearly two hundred illustrations. Such is the November House & Garden. Don't forget it!

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The Electrical Boudoir
The Airdale and Irish Terriers
Robert S. Lemmon
The Gardener's Calendar
In the October Vegetable Garden
William C. McCollem

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When possible, the house should turn its back to the road. This arrangement affords a convenient location for the service quarters in close proximity to the tradesmen's wagons and gives the owner the privacy of a garden in the rear. It also gives a garden façade in which the real loveliness of the house can be shown. This was the successful arrangement used in the residence of Joseph E. Brush, Esq., at Fieldston, N. Y. You are looking at the garden view, along the line of the entrance and the two projecting wings of the house. Dwight James Baum was the architect.
THE GARDEN of WINTER EFFECTS

There Is No Need for Us to Crawl Into Our Garden Shells and Hibernate As Soon as Snow Flies—
Let Us Give Heed to the Sturdy Garden that Is Planned for Cold Weather

ROBERT STELL

SHOULD you ask any prominent landscape architect what phase of outdoor planting is most in need of development here in America, the chances are rather more than even that he will say, "Planting for winter effect." And if, then, you turn the matter over in your mind and consider how few of the private grounds you know in the northern states are really attractive from November to March, the probabilities again are that you will agree with him.

Most of us are apt to take it for granted that the only gardening thoughts to think in winter are either prospective or in retrospect, unless, indeed, they have to do with indoor plants which are quite independent of weather conditions. Bleakness and forbidding chill we take to be necessary evils which our grounds must endure until the spring sun brings them again to leaf and blossom. We accept winter much as we accept an apprehension at the dentist's, as a thing inevitable and in no wise to be mitigated.

Evergreens and Snow

I wish that all who hold such views could go on a sunny day in January to a certain southward-looking slope above the valley of the Wissahickon, near Philadelphia. From the rambling fieldstone house which crowns the hill the land drops away toward the stream in a dipping sweep of lawn which in summer shows velvet green but now is white and flawless with fresh snow. Bounding the open on the east are elms and maples etched along the sky, and to the west is what appears at first glance to be a mere windbreak of densely planted arboreta.

Drawn by that curious attraction which evergreens exercise never more strongly than when the ground is white, you turn toward them and discover that they are a living wall enclosing a narrow, terraced garden which steps away down the hill in the cosiest seclusion imaginable. The simple square or oblong pools on the different levels are hidden by the snow, the bulb borders which in spring are gay with blossoms lie unsuspected now. But there is nothing bleak or repelling in the outlook, for this is as truly a garden as ever in midsummer—a garden of innumerable greens and sturdy cheer, defying the roughest winds and gathering to itself an unsuspected warmth of sunshine. It is a winter garden in the truest sense, and if you are unmoved to brush the snow from one of the stone benches and sit down to revel in the faint aroma from the evergreens and boxwood you are no real lover of gardening.

Three Attributes

The charm which marks this spot among the Wissahickon hills is the same which should characterize every garden planned for winter effects. It arises from three attributes: an evidence of wholesome life when all else outdoors seems dead, a strong massed contrast of color with the surroundings, and a wealth of delicate detail.

There need be no lack of subtlety in the winter garden, although it must of necessity be somewhat less ethereal than where a summer setting is at hand. Nor is monotony of coloring unavoidable; there are innumerable shades of green as well as wide variety of line and mass effect among the conifers and broad-leaved evergreens, and the needed touch of brilliancy may be
Granted the desire to relieve that restricted area in the rear of a city house of its barren unattractiveness, the solution lies largely in the use of tubbed evergreens, with perhaps one of the more hardy varieties of English ivy trained up a brick dividing wall. Almost all of the smaller specimens of hardy evergreens are adapted to this sort of planting, so that there is no necessity for unpleasant monotony. Firs, pines, hemlocks and arborvitae will prove the most generally satisfactory. Properly arranged in ornamental tubs, whose design must of course be in harmony with the surroundings, their varied greens prove far more than worth the trouble of securing them. Though as far as trouble is concerned, several of the big nurseries have recognized the demand for such small trees and are supplying them through the regular trade channels.

Window Ledge Plantings
Less pretentious than these back-yard plantings, but possessing great possibilities nevertheless, is the city house window ledge. Here, in boxes of concrete or artificial stone made to match the materials of the house wall and hard.

supplied by the red fruits of barberry, the orange of bittersweet, and the scarlet haws of certain roses. Think, too, of the wonderful delicacy of gray beech twigs against an azure sky, and of the silvery plumes of pampas grass feathered with hoar-frost. A weather-bleached, drooping grass blade, pivoting in the wind on its parent stem, traces lines on the new snow whose appeal to the fancy no rose or summer lily can surpass.

Other Forms of Winter Gardens
Of such is the really outdoor garden of winter effects, but there are other types of planting for cold weather pleasure which should not be overlooked. Often conditions are such as to put quite out of the question features such as I have suggested.
Consider the city back-yard, for example. Here we have all the adverse conditions of bitter weather without the inspiration of surroundings which winter in the country provides. Whatever beauty there is to be we must create out of our own vision and resourcefulness,
Japanese barberry and evers]<
(mention a few of the most successful plants) will add a touch of color and life.
As a matter of fact, the winter window ledge idea is fully as applicable to the country home as to the city. In this case, too, it may be given an added charm—that of attracting certain of our desirable winter birds that stay with us through the cold weather. If bits of suet, peanuts and pieces of bone are tied to the dwarf evergreens here and there will furnish many a meal to the chickadees, nuthatches and perhaps a woodpecker or jay. Besides these foods, bread crumbs or bird seed scattered in the box should draw the junco and the tree sparrows. Indeed, any real evergreen winter garden will prove a refuge for the birds.

Glassed in Gardens

All these, of course, are entirely outdoor arrangements, requiring no artificial heat or protection of any sort. There remain to be considered briefly some of the forms of glassed-in gardens which are apart from the out-and-out greenhouse.

It often happens that an areaway, jog or angle in the wall, small walled yard or other architectural oddity can be glassed in to form what is in effect a miniature conservatory. If this is so located that it can be partially heated through some connection with the house itself, such as a door or window, so much the better. Perhaps the rays of the sun will serve as a more or less adequate heating system. In the latter case it will be necessary to move some of the more tender plants indoors at night, when the temperature of the outside glassed area will naturally fall to the freezing point or below. Two of the photographs on page 20 suggest some of the possibilities which winter enclosures of this sort offer.

A New Field

In the final analysis, the development of the winter garden idea is rather in its infancy in this country. What we need to do is recognize the possibilities of our individual places, to give a little more rein to our imagination. There is no call for us to draw into our garden shells and hibernate as soon as snow flies and our summer plantings become things of the past. There is a wholesome strength in the garden planned for winter effects which is good for the soul.

PLANTING LIST for a GARDEN OF WINTER EFFECTS

**EVERGREEN TREES**

1. Juniperus virginiana (red cedar): 3 plants 4' apart, 4'-6' high. Chosen for its red berries and blue berries cherished by birds.
2. Picea orientalis (oriental spruce): 2 plants 6' apart, 3'-4' high. Dense, dark green.
3. Chamaecyparis pisifera 'Glauca' (retinospora): 4 specimens, 3'-4' high. Not suitable for extremely cold climate, in which case use clipped hemlocks.

**EVERGREEN SHRUBS AND VINES**

4. Eucryphi s ruscifolius (broader-leaved eucryphia): 190 plants 12' apart, 10'-12' high. Clipped to form hedges, like box.
5. Juniperus chinensis (Japonica (Chinese juniper): 24 plants 2' apart, 2'-2½' high. Very hardy, silver green, light and feathery to show above snow.
6. Tanea hachiosi repandens (prostrate yew): 16 plants 2' apart, 1½'-2' spread. Hardy, dark green, branches to upward.
7. Mahonia aquifolium (Oregon grape): 3 plants 2' apart, 1½'-2' high. Yellow flowers, dark blue fruit, glossy evergreen foliage.
9. Rhododendron hybrid 'Adele Deage' (dwarf white rhododendron): 3 plants 2' apart, 18'-24' high.
11. Azalea amoenus var. Hindei: 2 plants 9'-12' high. Low, small flowers of pure brilliant red.
12. Kalmia latifolia (mountain laurel): 12 plants 2' apart, 1½'-2' high.
13. Leucothoe (Japan holly): 2 plants, specimens, 2'-2½' high. Dark green, small leaves resembling box holly harder.

**DECIDUOUS TREES AND SHRUBS**

15. Salix viminalis var. barteri (salmon barked willow): 6 plants 4' apart, 8'-10' high. Twigs vivid orange in winter.
16. Berberis pinnata (canary bird): 4 plants, close together, 8'-10' high. Gleaming white bark, larger than the common gray birch.
18. Cornus mascula (cornelian cherry): 2 plants 3' apart, 2½'-3' high. Small yellow flowers in early spring, red fruits attractive to birds.
20. Lonicera fragrantissima (fragrant hush honeysuckle): 5 plants 3'-4' high. Small fragrant flowers appearing before the leaves, which are dark, glossy and almost evergreen.
22. Symphyotrichum racemosum (snowberry): 6 plants, 2' apart, 2½'-3½' high. Large white fruits in early winter.
23. Hemlockale japonica (Japanese witch hazel): 3 plants 3' apart, 2½'-3½' high. Small yellow flowers in January or February.

**HERBACEOUS PLANTS**

25. Galax aphylla (mountain rush): 12 plants 4' apart, 8'-10' high. Covered in winter with small red haws.

**BULBS**

27. Galanthus nivalis: (snowdrop): 20 plants, 1'-2' apart. Evergreen all winter.
29. Thymus (thyme): here and there in cracks of stone walls.
30. Mentha pulegioides (mentha): here and there in cracks of stone walls.
31. Helianthus annuus (fiora): 10 plants.
32. Daphne mezereum (garland flower): 28 plants 12'-12½' apart. 6'-8' high. Evergreen plant or shrub, with very fragrant pink flowers.

25. Crocus, mammoth golden yellow, 100 bulbs.
27. Muscaris botryoides (grape hyacinth): 100 bulbs.
28. For spring bloom, blue flowers in May. Very permanent, do not run out like tulips, but in crease in size and number.
It's hard to improve on Colonial architecture and an excellent example is here shown in this house of brick veneer with limestone trimmings. It relies for decoration on the classic simplicity and beauty of the recessed doors and windows.

In these days when one is planning a home, quite as much thought is given to the designing of the garage as the house if one wants an harmonious and beautiful ensemble. This garage is in admirable accord with the architecture of the house.

What we owe to classic architecture is nowhere better illustrated than in the beautiful proportion of this Colonial doorway. The only ornamentation is the fan-like pediment over the door.

The HOUSE of E. J. McCormack Esq.
BROOKLYN, N.Y.
Slee & Bryson, Architects
The inside of Mr. McCormack's house is quite as effective in its simplicity as the outside. In this sun room the floor is red quarry tile and the walls cream stucco.

A charming place to breakfast in is this sun-swept porch with its latticed walls and hangings of gay cretonne. The coloring is mostly gold—to catch the sunlight, perhaps.

This attractive corner is part of the billiard room in the cellar. The walls are sand finished and the fireplace is of tapestry brick.
TRIBUTES TO ROOSEVELT

Theodore Roosevelt once wrote “The life of the State rests and must ever rest upon the life of the family and the neighborhood.” It is fitting, then, that a magazine such as House & Garden, in spirit and in the sense of the surroundings of the family, should print these two announcements. The first explains the work of the Roosevelt Memorial Association; the second, the plans of the Woman’s Roosevelt Memorial Association.

Immediately after the death of Theodore Roosevelt, there sprang up all over the country a demand for a memorial to this great patriot and great man. It seemed to be the opinion of people of every class and interest that while his place in history was assured, and his place in the hearts of his countrymen could never be lost, there should be erected, without loss of time, a memorial to express the affection in which he was held and to perpetuate for the benefit of future generations the ideas and ideals for which he stood.

The result of this demand was the formation of the Roosevelt Memorial Association, and the Association at No. 1 Madison Avenue, New York City, a non-partisan organization in the creation of which personal friends of the late ex-President took the lead. This Association met in March and decided by formal vote to conduct a campaign to raise $10,000,000 by popular subscription, to erect in Washington, seat of the Government and scene of Colonel Roosevelt’s most important labor for the public good, a national memorial monument; and to create a site at his birthplace for so many years, a park which may ultimately include his estate of Sagamore Hill, to be preserved like Mount Vernon and the Lincoln home at Springfield.

Out of the thousands of suggestions for fitting memorials that came from Roosevelt’s friends and admirers, it seemed that these two forms were most nearly significant of his life and personality. Washington, the capital of the country, where Roosevelt had spent so many of his years in working for the interests of the nation, would be left out of any plan for a permanent memorial to him. There is the most appropriate setting for a lasting tribute to him as a statesman and leader and servant of his fellow-countrymen.

Equally fitting for a memorial to Roosevelt as a man and as a lover of nature is the scene of his ideally happy home life at Oyster Bay. In his lifetime he loved it all, its woods and fields, the shores of Long Island Sound, the flowers and the birds. He loved the outdoor life and he wanted others to have the privilege of sharing it with and benefit by it. During his lifetime in fact he endeavored to obtain an outdoor park for his friends and neighbors at Oyster Bay, but did not live to see the accomplishment of his wish. With his passing a wider significance will be given to this cherished aim of his. The creation of a park will give his fellow-citizens opportunity for rest and recreation and upbuilding of mind and body; the inclusion of his home, with its fields and woods, and its furnishings, its library and trophies and gifts from all over the world will make it particularly a spot associated with his memory and a Mecca for all Americans.

The officers of the Roosevelt Memorial Association include men and women of national reputation, friends and associates of Roosevelt from all over the country and from all walks of life.

The campaign for the fund to establish the memorial will be held in every state during the week of October 20-27, and will be directed from the offices of the Association, at 1 Madison Avenue, New York. The dates were selected as having a particular interest because the day of dedication of the memorial will fall on Colonel Roosevelt’s birthday. Organizations have already been completed in all the states and in the various sub-divisions in which the canvass for subscriptions to the memorial will be made.

Every penny subscribed for the memorial fund will go into the fund, as generous personal friends of Colonel Roosevelt have undertaken to defray all the expenses incidental to the campaign. No effort will be spared to reach every American who would like to be represented, be it by ever so small a contribution in the making of a memorial that will be commensurate with the achievement of Mr. Roosevelt and the widespread esteem and affection in which he was held throughout his country. It is, in fact, the hope of the Association that the number of contributors to the fund will be a gratifying index of the hold he had on the affections of Americans, North and South and East and West.

The Woman’s Roosevelt Memorial Association has acquired Colonel Roosevelt’s birthplace at 28 East Twentieth Street, New York City, and the adjoining house at 26 East Twentieth Street.

The two buildings will be connected and together will form Roosevelt Memorial House. His birthplace is to be restored and the interior reproduced with the original furnishings, family portraits and other heirlooms.

It will be a repository of records and other intimate mementoes of this great partiot, in order that it may be visited by all who loved him and by those who would study the influences which shaped his career.

The whole Roosevelt House is to be not merely a museum but a living influence.

There will be a free circulating library containing all the writings of Colonel Roosevelt and many other books on travel, nature study, history, and the lives of great men.

Classes will be held for teaching English and the History of the City and of the Nation.

In the Assembly Hall lectures will be given on all these subjects and also on the life of Theodore Roosevelt.

A million dollars is needed.

The women of America purchased and restored Mount Vernon. The women of America helped to preserve the home of Lincoln. Now, it is asked, what other houses are to be possessed and preserved? It would be a fitting honor to Roosevelt.

To establish a permanent school of citizenship and to keep this birthplace year after year a center of national life for boys and girls of America, and for the men and women as well, will come together to learn the duties and privileges of citizenship.

We in America pride ourselves on our recognition of wholesomeness, courage and straight thinking, qualities which Theodore Roosevelt possessed in a superlative degree. The loss which America suffered with his passing we are realizing now, but only the future will bring realization to the full; he was a man who could ill be spared at any time, but especially during the series of national crises through which we have been passing. For each of us to do his or her bit to keep his memory vividly alive is a national as well as a personal privilege.

THE GRACE OF LITTLE GARDENS

Great gardens have a glory though it does not come my way,
The lure of little gardens is a grace for every day,
In the white radiance of the dawn, the tenderness of dusk,
There’s magic in the mignonette, and witchery in musk.
Just underneath my window still the sky violas grow,
Their wise, woe faces tell me half the things I want to know.
The foxgloves know when fairies pass, an ancient story tells
They hear the Little People ring the Canterbury bells.
Among my roses linger smiles that faded long ago—
A crimson rambler stooped, and bared her heart to tell me so.
While secrets whisper still in tall anemones and plexus,
That stand in stately rows behind my border line of box.
With golden rod and eleagnus the year is growing old,
A page from Summer’s breviary, dim garlanded with gold.
There is a benediction in a little garden’s grace,
A chalice filled with wonder at the heart of commonplace.
Where homely colors gleam and glance like stars upon the sod,
The grace of little gardens is the eternal grace of God.

Florence Bone.
It is often possible for one piece of furniture to establish the atmosphere of an entire room. In this drawing room, which is in the New York residence of Charles Mather MacNeill, the Adam over-mantel mirror sets the motif for the rest of the decorations—the Adam wall panels, the crystal mantel garniture, the frieze. Frederick Sterner, architect
COLLECTING THE OUTSIDES OF A BOOK

The Story of Beautiful Bindings Is a Fascinating Chapter for Bibliophiles and Connoisseurs

GARDNER TEALL

I KNOW there are those impressive and intolerant persons who hold that a book ceases to be the book when once its original binding, whether it be leather, boards, cloth or paper, has been supplanted by another. I will grant you that with many books nothing is more delightful than to come across them just as they outwardly appeared from the publisher's hand. But I also insist that the sentiment of association plays a greater part in such acceptance than does an esthetic perception. Only a vandal, I think, would destroy the original covers of the parts of Pickwick Papers to have new and leather bindings give them their place. But who, with a particle of taste would call the original wrappers beautiful? Only the bibliophile, that lover of books to whom all interesting and some good books are as one's own children, the ugly-featured as beloved as the beautiful.

Occasionally I spend an evening with Biblio. We often talk these things over. I think it would be impossible for me to spend an hour in his library if he were not there. That is because with conversation for the raison d'etre we can find much in common, but if I were to turn to his books, it would be hopeless for me to find solace therein, and all because I doubt if there is one of them that has uncut leaves! Do not imagine that Biblio is illiterate, or that he orders from his bookseller by the pound, with no intention of exploring the intellectual realms to which such purchases might admit him. Quite the contrary, he is as well versed as any man I know in belles lettres.

Frankly, it has always been a matter of mystery with me that this is so, because I myself have never seen Biblio with a book that could be read in hand. I suppose he reads at his desk in the Bank, or in his comfortable car coming and going. But what he does do is to collect the excessively rare first editions of excessively rare books and give them place in a library that they create. All that were well and good were it not that my friend Biblio will not consider
anything uncut! With him a book seems to lose interest unless it is as it was the day it came into the hands of someone too tired, too indifferent or too lazy to cut its pages. That a book has survived a reader's natural curiosity sufficiently to descend to him after all these years in the same state seems to give him an unbounded delight. He is known to the book-hawks the world over, and they bless his name, for his purse puts no check to his mania, their consciences none to their desire to supply him with everything he wants.

I once thought to catch him with a question or two over so formidable a thing as a certain first edition of a bygone book of which his collection boasted the only known uncut copy. To do it I had subjected myself to the preparation entailed by the purchase of a late edition, and the subsequent boredom of an hour's skimming of its pages. But Biblio came off with flying honors. He could chat about the volume's contents with a facility that could only have had its origin in a knowledge of the author's words; and yet, where did he get it? Not from his uncut copy, I am sure, unless, forsooth, he is gifted with second sight! I have often suspected as much, for what happened in the instance to which I have just referred, later appeared to be the case with every other uncut book's mention, when chance led me to refer to this, that or another volume in the category.

However, I think Biblio's knowledge of the insides of books is one not so completely shared by other collectors who also bend in the directions of his particular mania. Were it otherwise, perhaps there would be no occasion to complain. As it is, I contend that there is a limit to one's veneration for uninteresting or uninteresting—books in their original garb, pages uncut.

The covers of printed books were originally—after printed books had begun to become (Continued on page 88)
AN EVENING GARDEN OF FRAGRANCE

Not All of the Charm of a Garden Lies in Its Appeal to the Eye—Here Is One
Planned Primarily for the Scent of Its Flowers

ELIZABETH LEONARD STRANG

TWILIGHT may be said to represent the period between light and dark when God, having sat at His potter's wheel since the first flush of dawn, His fingers grown stiff and His brain weary, turned, and with eye benignant, the calm, undoubting eye of the Master Artist, reviewed the work He had that day accomplished. And one likes to think that He sat thus until the moon rose, making the vapors luminous and glorifying the materialization of His the Master Architect's vision of a universe.

To the elderly, the hour is symbolic of all that is sacred, clean and inspirational in life. The years have broadened their outlook. They have become less proud and infinitely more tolerant. For them the outlines of the great picture of life are no longer shrouded.

A Twilight Garden
To those still upon the sunny side of the mountain, to whom even the moon is afar off; who are still engaged upon the task of laying the foundation stones of the tower of their ambitions—to those the twilight, shot with moon rays, fragrant with flowers, is the hour royal of the day. So, because it holds every member of the family in thrall of some sort, why not a garden which, by twilight, moonlight or censer-hung lanterns, would give the greatest amount of joy to the family and visitors, and—not the least of its charms—induce the highest order of thought?

Its general design is formal. On one side is a pergola twined about with fragrant roses. Here the young folks can stroll between dances, and reach up and touch the stars. The walks are broad enough to accommodate two or more abreast. A trim border of pungent box edges the beds, so that overhanging plants drenched with starry dew may not injure filmy evening gowns.

The boundary hedge is of hybrid sweet briar clipped to a height of 3'. It blossoms less luxuriantly when thus cut down, but the increased fragrance of the foliage compensates for this.

Outside the Hedge
Without the hedge are flowering shrubs. They are particularly devoted to early spring effects, so designed that there may be more space in the garden proper for the summer flowers, when nights are sultry and most people are out of doors. Near the seat is the early fragrant bush honeysuckle, which is supplemented a little later by the large pink and white cups of Magnolia Soulangeana, which has a peculiarly earthy odor.

Grouped near the pergola and the corners of the house are the tall, old-fashioned white lilacs, whose scent is clean, fresh and not too overpowering. Nearby are the equally old-fashioned mock oranges or "syringas," whose blossoms almost cloying in their sweetness, appear two or three weeks later than the lilacs. It is said that rose-bugs forsake the roses if white flowers shrubs are near at hand, so there is a practical as well as an esthetic reason for employing them here. A low shrub inside the garden is the Viburnum Carlesii, whose fragrant blooms, flushed a delicate pink, are not unlike a very large arbutus.

At the back of the pergola the actinidia makes a heavy dark green shade for midsummer days. On the sunny side of the garden are climbing roses, the immense single white blossoms of Silver Moon contrasting with the tiny fragrant double white Wichuraiiana Triumph. Roses also arch the gate at the garden's end and shower a trellis placed against the house.

Within the Garden
Within the garden four double white flowering peach trees accent the center. Beneath them, and down the entire length of the central walk, are large egg-shaped early tulips of a shimmering white. Blooming simultaneously, here and there in the spaces

The white blossoms of Dictamnus albus give off a fine fragrance in late May

Something of the charm of the lilacs is reflected in the white iris

Next to the madonna lilies, the phlox present the chief effect of the flower year. Especially in the dusk, their blossoms are enchanting
between the stepping stones of the service walks, are white, pale blue, flesh and primrose yellow hyacinths. This choice of shrubs and bulbs for early spring effects reserves the greatest possible amount of space for the flowers of summer. The trunks of the little trees may have bulbs or aromatic ground-covers planted close up to them; then the bulbs are removed after their blooming period, and their places filled with annuals.

In late May the luminous yellow globes of the Darwin tulip Moonlight accent the center beds on the large clumps in front of the flowering peach, and spaced at intervals in front of the pergola, the white flowers of the dicentra exhal a fine scent. This plant is sometimes called gas plant, because of a vapor which it exudes. Between these are the waxy bells of the lily-of-the-valley; and among the stepping stones where they may be easily kept in check if inclined to spread too much, are small single sweet violets.

In June come the peonies, white, sulphur yellow and blush pink, early and late varieties of the most fragrant sort having been chosen. Their scent is delicately persistent. Ere these have passed the roses arrive in showers of bloom, and they in turn usher in the bold clumps of snowy white madonna lilies which, distributed throughout the garden, form one of the most striking effects (Cont. on page 70).

### PLANTING LIST FOR AN EVENING GARDEN OF FRAGRANCE

#### Trees, Shrubs and Climbers
2. *Prunus persica* alba f. pl. (double flowering white peach): small tree, blooms April and May.
3. *Lonicer a fragrantissima* (fragrant bush honeysuckle): medium shrub, small, very sweet scented yellowish-white flowers in early spring.
4. *Magnolia soulangeana* (Soulange's magnolia): small spreading tree, large pink and white cup-Shaped flowers in May.
5. *Viburnum carlesii* (Korean Viburnum): low shrub, pink and white fragrant flowers in May.

#### Herbaceous Perennials and Bulbs

**Spring**

2. Hyacinths, 8"-10" apart: Primrose Perfection, soft yellow.
3. Corregio, pure white.
4. Schotol, soft light blue.
5. Ornamental Rose, soft pink flesh.
7. *Viola odorata* (single sweet, hardly violet): small plants 12" apart, lavender, purple or white flowers.
8. Darwin tulip var. Moonlight: Tall egg-shaped pale yellow flowers in late May. 6"-8" apart.

**Early Summer**

1. Hardy herbaceous peonies, 2½" apart, half shade, 3'-4" high:

<table>
<thead>
<tr>
<th>Plant</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madame de Verneville</td>
<td>fragrant, extra early, double creamy white and blush.</td>
</tr>
<tr>
<td>Duchesse de Nemours</td>
<td>fragrant, early, double sulphur and crimson.</td>
</tr>
<tr>
<td>Festiva maxima</td>
<td>very fragrant, early, mid-season, pure white and crimson.</td>
</tr>
<tr>
<td>Edulis superba</td>
<td>very fragrant, early, semi-double pink, lasting.</td>
</tr>
<tr>
<td>Duke of Wellington</td>
<td>fragrant, late, double sulphur white.</td>
</tr>
<tr>
<td><em>Dichotomous genziana</em> var. alba (gas plant):</td>
<td>fragrant white flowers, half shade, June-July, 2'-3' high. Plant 12&quot; apart.</td>
</tr>
<tr>
<td><em>Hesperis matronalis</em> (sweet rocket):</td>
<td>fragrant white or purplish pink flowers, half shade, June-July. 2'-3' high.</td>
</tr>
<tr>
<td><em>Valeriana officinalis</em> (garden heliotrope):</td>
<td>fragrant heads of small pink flowers, sun, 2'-5' high. 12&quot; apart.</td>
</tr>
<tr>
<td><em>Lilium candidum</em> (madonna lily):</td>
<td>white, fragrant, June-July, sun or half shade, 3'-5' high. 12&quot; apart, covered with 2&quot; of soil.</td>
</tr>
<tr>
<td><em>Iris kaeferi</em> (Japanese iris):</td>
<td>pure white or gold banded varieties, sun, June-July, 2'-3' high. 8'-10&quot; apart.</td>
</tr>
</tbody>
</table>

**Midsummer**

1. *Physostegia virginiana* (false dragonhead): flesh white or purple spikes, sun, July-Aug. 1½'-3' high.
2. *Gypsophila paniculata* (baby's breath): tiny white flowers in spreading panicles, sun, July-Aug. 3'-4', 15" apart.
5. *Miss Lingard* (syringifolius), white, pale lavender, medium early.
6. Madame Paul Durieu, lilac rose, medium height, August.
7. *Pink Beauty*, cool rose, tall, late August.
8. Dawn, pale rose pink, medium height, late. Eugene Danwanvilla, lavender, white, medium, August.

**Autumn**

27. *Anemone japonica* var. alba (Japanese anemone): sun or half shade, September-Oct. 3'-5', 8" apart.
28. *Boltonia asteroides* (aster-like boltonia): small white flowers in dense clusters, sun, 2'-8' high, Aug.-Sept. 15" apart.

#### Plants for Green or Fragrance

29. *Myrrhis odorata* (sweet Cleary): white flowers in May, half shade, 2'-3', 12" apart.
30. *Asperula odorata* (sweet woodruff): small white flowers in May, foliage with bay-like scent when dried, half shade, 6'-12', 8" apart.
32. *Rosmarinus officinalis* (rosemary): dark green foliage mat, 2'-4" high, needs protection. 6'-8" apart.
33. *Gaultheria regalis* (royal fern): coarsely lobed leaves particularly interesting, 2'-3' high. 2' apart.
34. *Rose geranium*: planted for both foliage and fragrance, not hardy. 1 plant here and there.
35. *Lemon verbena*: very noticeable fragrance, but plant strangely in appearance. 1 plant here and there.
36. *Lavandula vera* (sweet lavender): gray foliage, lavender blossoms. Very hardy. 1 plant here and there. All three of the above may be potted for winter indoors.

#### Annals for Flowers and Fragrance

37. *Nicotiana affinis* (tobacco plant): pure white flowers particularly fragrant in the evening. Seed and thin to 12" apart.
38. *Heliotrope*: use light lavender varieties. Grows luxuriantly in sun, may be cut back and potted for winter bloom, 12'-15" high.
39. *Tuberosae*: extremely fragrant waxy white flowers on tall stalks. Plant bulbs in May or June, in clusters of a dozen or more, 12" apart.
40. *Stocks* (cut-and-come-again): ten weeks varieties, 8"-12" apart. Colors white, canary yellow, pale violet and flesh pink. Fragrant, annual, start plants in greenhouse or sow in open ground.
FRENCH TABLES and SEATING FURNITURE of the 17th CENTURY

Sturdiness of Structure, Varied Material and a Great Delicacy of Ornamentation Characterized this Epoch

H. D. EBERLEIN and ABBOTT McCLURE

French tables and seating furniture of the 16th and 17th Centuries have quite as much of a lesson for us as has the wall furniture of the same date. From a study of its forms and characteristics we may gain just as many valuable and practical suggestions as are to be derived from the contemporary cabinet-work.

Elegance and richness may be either simple in presentation or intricate. In tables, seating furniture, and cabinet-work alike, of the 16th and 17th Centuries, we shall find both phases. One or two of the illustrations show pieces in which rich materials and intricate adornment have been managed with admirable restraint and dignity; other examples show the same qualities expressed in simple fashion and in less costly materials.

The tables of the 16th Century may be divided into these two principal types:

1. The tables with trestle or truss supports at the ends, and
2. Tables with pillar or colonette legs.

(1) The trestle or truss type of table derived its inspiration from the 15th and early 16th Century tables of similar form in Italy, and received a strong impetus from the designs of du Cerceau, whose Italian training was responsible for his designs. The truss and supports were generally elaborately carved and often assumed the shapes of human figures, animals, or grotesque mythological creatures which were further embellished with the customary Renaissance details. Between the truss and supports, or rather between the runner feet on which the trestles or trusses rested, was a broad and heavy stretcher, oftentimes resting upon the floor and really forming a
continuous base as well as a brace between the feet. The space between the top of this stretcher and the under side of the table was frequently filled with elaborate pierced carving, extending all the way from one truss to the other, or else with carved arcading, the bases of the little pillars or colonettes resting upon the stretcher.

A variation of this style of table had pillared supports at the ends—usually a pair or a triplet at each end—instead of the ornately carved trusses. The space between the pillared end supports was occupied by a row of much smaller pillars, with or without arcading, which rested (as in the closely related form previously described) upon the heavy stretcher base that formed a continuous and exceedingly stable substructure with the transverse end bases. In some of these tables the stout end pillars, the bases, the colonettes and the arcading were richly carved. In others the pillars at the ends, and the connecting row of colonettes, displayed simple baluster turnings, the whole general appearance closely approximating the Italian prototype. Tables of this design, necessarily

(Above) A canopied bedstead showing the characteristics which mark the period

Louis XV console cabinet of parquett ed veneer and ormolu

Louis XVI console cabinet of marquetry with ormolu mounts

A commode in the style of Louis XV of figured walnut veneer with carved and gilt legs and apron. Pennsylvania Museum

A Louis XV Bahut or console cabinet; shaped front and sides, marble top, sides of checkered wood marquetry, gilt bronze mounts and legs

oblong from the very nature of their structure, could readily be made as long as desired and thus serve the same function as the long refectory tables of England or the corresponding Italian types.

(2) The pillar-legged or colonette-legged type of table was also oblong in shape. It had sometimes as many as eight or nine slender supports connected and braced by stretchers and arranged in the manner shown in the illustrations. The stretchers were generally two or three inches from the floor. Tables of this type were made either to stand against a wall or to stand out in the room. When intended for the latter purpose and for use as dining tables the stretchers were arranged so as not to interfere with the feet of the sitters. The tops of these tables were frequently of the draw type so that their seating capacity could be practically doubled. Thus a table that would seat four or six without the draw leaves extended could readily accommodate ten or even more with the draws pulled out. Draw tables of this pattern might advantageously be used now for (Continued on page 98)

(Center) Washington's Louis XVI—Directoire rolltop desk of mahogany and inlay
BETTER EFFECTS WITH BULBS

Suggestions for Planting Arrangements Which Are Pleasing and not Oppressively Formal—Securing a Succession of Bloom

F. F. ROCKWELL

Why is it we make progress so slowly in the way we plant bulbs?

We have long since broken the shackles which so long bound us to old ways of planting shade trees, shrubs and hedge plants. The day when every home planting, regardless of surroundings or conditions, had to include a formal, closely clipped hedge, shrubs set out with more or less geometric precision, and a Catalpa Bungei on either side of the front entrance, has passed into oblivion. These things, of course, still have their uses where formal gardening is desirable, as is sometimes the case. But they have become the exception and not the general rule.

We have come to realize that for the majority of cases the formal treatment is not permissible.

We have not yet, however, got this far in the use of bulbs. Whatever the reason may be, we still adhere, as a general thing, to the old-fashioned formal methods of using this particular form of landscape material. One reason, undoubtedly, is that the spring flowering bulbs naturally lend themselves to use of this kind. If you want to make a "design" planting in the middle of the front lawn or against the veranda, with blocks or ribbons of strongly contrasting colors, and flowers of even height all in bloom at the same time, it would be difficult to find any-

Narcissi can never be stiltedly formal—their form and habit of growth forbid that. The variety which has been used here is Poetaz
A good example of tulip border planting. The plants are not too closely set, nor are they aggressively prominent in the general scheme of the surroundings.

Suggestions are not so much of a criticism of what has been done, as a plea for what can be done and has not been done, except in individual cases.

In a word, there is needed in the planting of bulbs a more general realization of the fact that they can be used just as freely, and for just as wide a variety of effects, as shrubs or perennials.

Before making up your order for this fall, don't merely take up your bulb catalog and figure out how many bulbs you will need for

(Right) An excellent example of bulbs used in a perennial border for early effect. Notice how their blossoms add character to the arrangement of the other plants.

In certain settings, bulbs are invaluable as contrasts to the rest of the planting. Here Ouida and Rev. Ewbank tulips have been used in connection with evergreens.

A border 20' long and 4' wide or a lawn bed 10' in diameter, but go outdoors and make up your list somewhat according to the following plan.

If you have no map of your place showing the general outline of the landscaping drawn to scale, make one. Such a map is useful for different purposes many times during the year. Stand on the porch, at the living room window, or whatever place may serve as the point from which your planting of shrubs, (Continued on page 66)

Another case of justifiable formal bedding, bearing about the same relation to front-lawn bulb stars and circles that Georgian architecture does to houses of the jigsaw period.

(Continued on page 66)
A FRENCH peasant cottage, typical of the thatched roof homes of the well-to-do farmers class in rural France, transplanted to a famous New England summer resort is something far removed from the conventional in architecture. Such a cottage, however, has been recently added to the fashionable villa colony at Narragansett Pier, and known by the name of "The Yellow Patch."

The "Patch" stands some distance back from the ocean. Before the war the owner, Mrs. William S. Richardson, spent many summers in rural France where she revelled in the artistic architecture of the region as she saw it in the picturesque and colorful homes of the country with the thatched roofs, the flower filled window boxes, and blossoming door yards.

The Site

In her scheme for reproducing the architectural memories she had visualized in France, however, she was careful to choose a location which would prove a fitting setting for her ideal. That it must be roomy with ample space for garden and flower bordered walks was imperative: that its environment must be in the midst of green fields was also necessary.

The passagery emerges from a maple bordered street with its luxuriant growth of green and comes upon the brilliant patch of yellow with the house in the background and in the foreground the kitchen garden, the flower bordered walks, the sunken garden in its setting of yellow and lavender flowers, and the stepping stones leading to the house through an aisle of yellow poppies.

It is as if one were suddenly set down in the once peaceful country of France where the homes of the peasants have always appealed to artists and poets because of the grace of the thatched roofs and fascinating exteriors.

The house is of cement in pale lilac with yellow trimmings, several coats of liquid glass being used instead of paint to give the delicate effect of lilac. The small paneled windows with their brilliant yellow awnings and yellow painted window boxes, filled with yellow and lilac flowers are charming reproductions of rural French farmhouses.

In front of the house is the sunken garden, this, too, being filled with masses of yellow and lavender flowers amid which canary birds sing all day long. To the north of the house Mrs. Richardson has this summer a "Victory Garden" in which the vegetable beds are fringed with blossoming shrubs.

The Interior

The interior of the dwelling is quite as unusual as its exterior. A spacious piazza of stone with tiled floor extends to the south from the living room. Both the enclosed piazza and living room are heated by the big stone fireplace, this being possible because of a flue in each room.

In the center of the living room is a long refectory table of polished mahogany, patterned after the refectory tables seen in Old World monasteries. Rare old metal lamps, picked up in shops in Europe, light the interior.
H EATING the dwelling is a science that has long depended upon the most rudimentary application of practically the same principles as those upon which most ventilating systems are devised.

The tendency of heated air to rise (and of cold air to drop) was probably discovered by some ancient inventor, who noticed that the rising smoke from the fire burning on the hearth stone in the center of his conically-shaped cave dwelling, rose to an apertures provided by nature in the roof, taking with it a considerable portion of the heated air as well. Probably his first attempt to make better use of the heat was to devise some method of reducing this opening to a point where it was only large enough to permit the smoke alone to escape! When he finally became convinced of the impracticability of this idea, his next move was probably to provide an artificial passage through which the smoke would escape and, possibly in the endeavor to draw it out at the side of his cave dwelling, he discovered that heat radiated from the walls of the flue, and itself gave the same comforting warmth that he found in the original source of the heat and smoke, around the fire itself.

It was the origin of the old-fashioned "drum," a barrel-shaped enlargement of the smoke pipe from a stove or range, generally located in the second story room over the stove below, and still in use in the country and Middle West. The same principle was utilized in the heating found in Pompeii, and excavations in ancient Greece, where steam or heat rising in hollow walls from furnaces below produced heated chambers or warmed water in bathing pools in the public and private baths.

G RADUALLY the smoke passage was extended and brought down nearer and closer to the fire; then the hearth stone was moved from the center of the room to the side wall and partly recessed or enclosed by projecting wings or buttresses on the wall, until it gradually took on the recognized form of the modern fireplace on the one hand, while on the other, it shaped itself into the stove—made of various materials but always with the same intention of providing radiating surface for the heat, while carrying off the smoke, gas and odor from the burning wood, charcoal or coal.

Some of the best types of stoves were the old-fashioned, circular, sheet iron heaters, of which occasional remnants still survive in refined and suburban installations. There also exists a hybrid type—a cross between the two breeds just described—which has taken its best known and most attractive form in the so-called "Franklin stove," which is actually an open fireplace constructed entirely of iron and placed a foot or so into the room and clear of the wall behind, in which the smoke pipe connection is made, thus taking advantage of every possible inch of radiating surface provided by the fire.

Modifications of this type sometimes show doors or shutters pulling in from the sides to enclose the front, thus reducing the draught and enabling the fire to be kept over night with the utmost economy of fuel; while still another type takes the form of a soapstone box with iron door on one end or the side, and of almost the same shape or proportions as the Franklin grate. This, too, is of unequaled radiating value; and when found in some old house or country village should still be cherished as a rarely efficient and economical source of heat, to which we may be forced—or perhaps even be glad!—to return, if the present tendencies in strikes and higher freight rates combine to bring the cost of coal much higher!

T ODAY, there are three kinds of heating which are of most general use, and therefore of probably greatest interest to the readers of this article. First, because it is both the cheapest to install and the most generally in use, is hot air. By this method of heating cold fresh air is taken from without the building, drawn down through a box conduit which ends in an air chamber beneath the heater, and then drawn up around the fire pot, heated, and sent up through pipes to registers, located on the floor, or in the walls just above the floor, in the rooms to be heated.

This system possesses many advantages—especially for the small house of compact plan, for which it is peculiarly adapted. To provide the best results, care has to be taken with its installation; the cold air duct has to be of a properly proportioned area, taken from the north or west sides of the house; the furnace has to be located near the center—or, better still, somewhat north of the center—of the house, about equidistant from the location of the registers in the plan. The pipes supplying the registers have to be properly proportioned, and taken off the hot air chamber that forms the top of the furnace in such a way that the rooms to the north of the heater will connect with the more favored locations. The registers have to be properly located in the rooms, with the piping connections between them and the furnace of even inclination, direct in their arrangement, and not too much flattened in shape when enclosed and carried in partitions. It is also important to have a separate pipe for each register, as whenever two registers open from the same box, one is bound to steal the heat from the other.

This system cannot be used to advantage in a long and narrow house, as it is difficult to force the air into those rooms in the directions from which come the coldest winds or weather; but for the small house with nearly square plan it makes the cheapest and most economical heating system. A still cheaper variant of this is a "single pipe" installation, where all the heat is delivered through a single flue directly over the top of the heater, pouring the warmth up through the center of the house, leaving it to "mushroom out" to all the various rooms. It is better to locate the heat near the outside walls and then is drawn back over the floor to the center of the house and down through a hollow circular collar or ring surrounding the hot air supply pipe, which conducts the air down into the furnace, where it is reheated and again circulated through the house.

T HIS system has no cold air box bringing air in from outdoors. To be successful, the heat has to be supplied to a central room or hallway from which it passes uninterrupted to surrounding rooms through open doorways. A certain economy is effected by this method, first in the installation, in the saving of pipes and registers to the different individual rooms; and second, by reheating and using over again the air inside the house, instead of continually drawing in air of the outdoor temperature, which requires a greater amount of heat to warm it sufficiently to heat the dwelling.

On the other hand, it is this continual supply of cold air, fresh from outdoors, which makes the hot air heating system the healthiest possible method, because it is impossible to obtain results without a constant supply of air to be heated, the circulation of which also provides in itself the best possible ventilation system! It is also possible and, indeed, desirable with a hot air furnace to humidify the air before it enters the house by placing a humidifier in the passage of the furnace, so that, if it fills, will evaporate and distribute the water in the form of moisture over the house, at the same time as the warm air itself is circulated. This moisture in the air prevents furniture from being dried up and falling apart, while it also makes the heat more effective in the case of the dwelling's inhabitants—according to a principle which requires no convincing argument to those individuals who have been rendered additionally uncomfortable in hot weather by an unusually moist or "muggy" day.

To produce the best results in the individual rooms, it is necessary to install the hot air register near an inside partition, so that the air can rise and fill the upper part of the room before it becomes cooled by contact with an outside wall or window. It should also be on the opposite side of a room from an open fireplace or doorway. Rooms must be kept open, however, as it is impossible to heat a room which is closed, because the warm air will not enter—being held back by the cushion of dead air already filling the closed room—until a door or window is opened, thus starting up a circulation which, by the formation of a current of air, begins to move the cold air out and allow the warm air to enter the room.

T HERE are also various modifications of the hot air system to adapt it better to meet special conditions. On a larger house two furnaces, one large, the other small, can be installed under a common hot air chamber, permitting one furnace to be run in the milder weather, and requiring both to be lighted only in the severest cold. The fireplace can also be surrounded by a water-jacket, in which a certain amount of water can be heated and then circulated through hot water coils or radiators in the bathrooms or to the most
The decorative value of vines against a wall of dazzling whiteness is shown in this garden of Mrs. John C. Phillips at Beverly, Mass. They hang in profusion over the balustrade and clamber up from the border of perennials, making a charming background for the quaint old statue of St. Francis that surmounts the bird bath and fountain.

Most successful is the arrangement of this garden vista. The dark background of luxuriant trees, the rich beauty of the perennial borders, the accentuating potted hydrangeas, all lead up to and enhance the delicate grace of the little Diana at the end of the path. This is a bit of the garden on Mrs. Gordon Abbott's estate at Manchester, Mass.
It's a far cry from the humble "swimmin' hole" of bygone days to this regal pool set amid the formal beauty of gravel walks and far-stretching lawns and surrounded by majestic trees that cast their shadows in its mirrored depths. The effect is one of unusual simplicity and dignity. It is on the estate of Mrs. Gordon Dexter, Beverly, Mass.

AN INTERESTING GROUP OF NORTH SHORE GARDENS

This might be the corner of some garden in Italy. Italian is the wall fountain of white marble, exquisitely carved and effectively placed in a setting of contrasting brick. The marble balustrades and graceful urns, also reminiscent of Italy, have for a background, most Italian of all, the imposing beauty of Lombardy poplars. Mrs. Frank Frazier's garden, Manchester, Mass.
WHAT TO KNOW ABOUT FURNITURE

The Grades of Makes—Woods and Their Handling—Good and Bad Cabinet Making—The Maker’s Integrity—Hardwood—When Furniture Bargains Pay

MATLACK PRICE

The careful examination of a great deal of furniture makes it apparent that there are important differences even as between two pieces of furniture of corresponding grade, suggesting to one who would buy carefully that some bases for appraisal might prove very valuable.

Among the essential points which the writer intends to bring out here, no allusion will be found to historic styles, considered either with reference to their appropriateness or the accuracy of their stylistic rendering. The technicalities enumerated cover points which exist irrespective of style, but associated, rather, with the grades of furniture.

While there are a great many grades of furniture made and sold in this country, three broad divisions must suffice for our immediate survey; their designations, according to the parlance of the trade, being cheap, medium or good, and "custom."

The first division obviously includes, at its lower end, a vast output of outright worthless furniture, graded up to furniture which possesses some degree of merit—in design, if not in quality and construction.

The first division includes, at its upper end, a great deal of very fine furniture, really too good to be designated "medium." Perhaps it should be rated "good," or "fine," with the custom-made furniture called "super." There is but a very short distance between the better makes of this "medium" group and the average "custom" piece. The distinction, indeed, is one of trade phraseology rather than of actual merit or value.

By "custom" furniture is meant that grade which is intended for a very limited market, and a market in which price competition does not exist to anything like the extent it exists in furniture of the first two classes.

The real point of drawing these distinctions is to call attention to the frequently seen mistake of judging a given piece of furniture by...
a set of considerations which actually belongs
to another class. In many instances, everyday furniture is a more serviceable choice than
furniture of the higher grades, and may be
equally desirable from purely technical points.

First of all, then, when considering a piece
of furniture, its grade should be ascertained,
and judgment of its merit be passed accord-
ingly. If it is a piece of cheap furniture do not
expect too much. If you buy it, do so with
the knowledge that it is cheap, and that its
deficiencies cannot be condemned by compari-
sion with a more expensive piece.

In the examination of more expensive furni-
ture, you are in a position to demand more,
and to feel more justly shocked at the discovery
of deception or technical flaws. In a piece
of custom made furniture, you may demand the
utmost in the designer's art and the cabinet-
maker's craft, for both, along with sundry and
various other items, are included in the cost
total which you are paying.

Perhaps, for the sake of clearness, and
in response to the editor's request for a
practical and useful article, the reader will
accept an itemized table of "points," which
will then be enlarged upon or less
in detail. The literary aspect of the essay
in hand may be hopelessly impaired by
"tabulation," but the loss, making for
practical utility, will really figure as a
gain.

Furniture Points

The reader, then, when about to buy
furniture, whether a single piece or a
houseful, might take cognizance of the
following points:

1. To begin with, what grade of furni-
ture am I buying? Cheap furniture?
Medium or good furniture? Or "custom"
furniture? If I were buying a motor car
I could not expect to get a Rolls-Royce for
$650.00.

2. Therefore, what shall I expect and
demand, and what shall I not?

3. Some elements which distinguish
"cheap" furniture and make possible its
low cost are: inferior and substitute woods,
low grades of wood, imitation carving, no
carving at all, no lacquer or decorations,
poor decorations, poor finish, poor con-
struction, especially in drawers, poor hard-
ware, for the fittings, and poor design.

4. Some elements which distinguish
good furniture, and contribute to its high
cost are: fine woods, real carving, inlay
and marquetry, real lacquer decorations
by real artists, fine finishes, honest and
thoroughly workmanlike construction,
fine hardware, fine design.

5. Consider: cabinet woods and com-
mercial substitutes.

6. How about veneering, and how
about solid vs. "built up" panels?

7. Consider: construction in general;
stability, drawers, blocking, application
of hardware.

8. Consider: hardware, moldings and
profiles, turnings, miters.

9. Consider: finishes "antique" vs.
"piano," "High-light," varnish, wax
and oil.

10. Lacquer or painted decorations
must be well done.

11. What do I know about "over-
stuffed" (upholstered) furniture?

12. Reputation—the integrity of maker
and seller.

13. Are "Bargain Sales" all that they
claim to be? How about buying "Sam-
pleS"?

This may seem a complicated list—
yet a fairly well-formed knowledge of furni-
ture is just that complicated.

Taking this tabulation now, as a basis for
the rest of our study, we find that items one
and two were disposed of, or at least discussed
clearly, which brings us to number three.

Here seems to be a dark list of furniture
crimes—and yet, if a good part of the public
wants a bureau that looks like a hundred dol-
ars and can be bought for thirty, the manu-
ufacturer has to save on the cost somewhere.

The Woods Used

Really inferior woods should never be used,
but the usual substitutes are really splendid
woods. Their greatest misfortune is in being
misnamed to suit the public demand.

Birch, for instance, is a fine wood, which
it can be finished in close imitation of mahogany.

For frames and posts, as in a bed, it is struc-
(Continued on page 84)
COLONIAL PORTRAITS as DECORATIONS in MODERN HOMES

The Works of Smibert, Blackburn, Copley and Other Famous Masters—Their Analogies with Colonial Furniture and Decoration

PEYTON BOSWELL

"Mrs. William Allen," by J. Wollaston, who painted in the South about 1750, with fine color and romantic dash. Courtesy Macbeth Gallery

"Mr. Webb," by Gilbert Stuart, (1755-1828), who, following the traditions of the English school, could even make the portrait of a man decorative. Courtesy Knodler Galleries

"Mrs. William Allen," by Wollaston. She was Mr. Allen's second wife and was won at fifteen. Note the doll. Macbeth Gallery

"Mr. William Allen," by Wollaston. Smiling and at ease, he was a typical gentleman of the South. Courtesy Macbeth Gallery

This is the day of indigenous art in America.

Partly due, perhaps, to the new awakening of patriotism in the country, it is nevertheless pleasing to think that the wave of appreciation for native works of art also has much of its origin in a real development of our good taste, which has at last led us to see that nothing can be quite so appropriate in America as that which America itself inspired. Therefore the connoisseur hails with joy the new tendency of the people to prefer contemporary American paintings to those that came from abroad and contemporary American sculpture to the product of Europeans.

In the realm of the antique this predilection for native art is reflected so no less strongly in the popularity of Colonial furniture, which is most eagerly sought by the collectors, and the search for old American portraits to be used as decorations in our homes. Both movements have developed in the last few years. The same stateliness and beauty that characterizes one characterizes the other. The substantiality and austerity that are the charm of Colonial decoration, have their concomitant qualities in the purity and rigid integrity of Colonial portraits.

Analogous Painting and Furniture

The analogy between Colonial furniture and Colonial painting is so close that their development may be said to have been not only similar, but identical.

The cabinet makers of the early American era used as their models the furniture created in the mother land. However, they did not slavishly imitate the English originals but adapted them in a free manner. Some of the delicate beauty of the prototypes was left out, but in its place appeared an element of rugged and austere individuality—a crudity that is now cherished because it so aptly represents the character and personality of our forefathers, upon which the structure of American achievement is founded. Yet some of the Colonial cabinet makers were so endowed with the worship of beauty that their products rank in artistic value with the best that their contemporaries did across the Atlantic.

Likewise, the portraitists of Colonial times found their inspiration in the work that their fellow painters had done in England. A few of them went to Italy, where they drank from the same fountain as their English brethren, but they invariably spent more time in London. However, by far the greater number developed their art in America and never left its shores. Beginning by copying prints, they learned their art mainly from actually painting men and women, hence, like Colonial furniture, early American portraiture owes its chief charm to its truthfulness and its perfect reflection of the times.

Decorative Qualities

Now, because early American painting owed its inspiration and much of its origin to England, it had to be decorative in color and arrangement. It would be hard to find anything more beautiful in the whole world of art than the great paintings of the Eighteenth Century English school of portraiture. Bright color and carefully composed arrangement were their very essence. One has but to recall the masterpieces of Reynolds, Gainsborough, Romney, Hoppner, and Raeburn to appreciate this truth. The works of Jonathan Blackburn, John Singleton Copley and Benjamin West show the direct analogy that existed between the early English and Colonial schools. These artists aimed to achieve beautiful compositions that would grace the walls of the
owners, as well as faithful portraits of the sitters.

The perfect consonance between Colonial furniture and Colonial painting has an important bearing on the uses to which these old portraits can now be put, and gives the key to their increasing popularity as decorations in the homes of modern Americans, aside from the patriotic and sentimental aspect.

Of course, it goes without saying that old American portraits make ideal decorations for Colonial rooms; nothing could be more appropriate. But, due to the similarity in development pointed out above, these old pictures are equally at home in rooms of pure Old English design; as decorations they are in the same tempo and are just as appropriate as a Reynolds or a Romney or an Old English mezzotint. This is more important than first appears. There are French rooms and Italian rooms, but Americans at the present time, as well as for the generation past, are showing marked preference for Old English and Colonial rooms. Is it any wonder then, that these early American pictures, after reposing through the dusty years in attics and out of the way nooks in the houses of unappreciative owners, are being brought out and, after having the grime cleaned away, are being displayed in the dealers' galleries and eagerly acquired by home builders and collectors?

**The Day of the Portraiture**

The public generally has the idea that artists were few in Colonial times and in the early days of the Republic, and it will be a surprise to many to know that, in proportion to population, there were far more portraitists working in those times than now. Though much of the work was so crude it has not survived, there was no scarcity of painters and no scarcity of commissions. There was no photography in those days, and the art of engraving, which

—in a way filled its place in England, was not very far developed in the colonies, so that almost the only means which our ancestors had of preserving the features of themselves and those dear to them was to call in either a portrait painter or a miniaturist. There was just as much personal vanity then as now, and artists were always in demand. They travelled sometimes from city to city, setting up a studio and inserting an announcement in the local paper that they were ready for business. Italian and French and German artists came to America.

**The Carriage Painting School**

How would you like to have your portrait done by a carriage painter? At first thought the idea seems very curious. Yet in scores of instances the young portraitist graduated from the carriage shop. In those days, before the coming of the machine age, a gentleman's carriage was a work of art. It was built out of the choicest of materials, just as carefully as was the furniture in his drawing room, and when it was done it was embellished just as beautifully as is a millionaire's $10,000 motor car of today.

The carriage painter had a calling he was proud of, and with painstaking honesty he turned out the finest job that was in him. He worked with the finest pigments money could buy—with just as good colors as Reynolds or Romney used. What was more natural than for him to try to represent the human lineaments with his brush? In many instances he tried and succeeded, at first crudely, and then, with practice and study, so artfully that, at length, he developed into a portraitist of talent.

Another easy stepping stone to portraiture was the sign painter. As everybody knows, instead of street numbers, locations of business houses and inns in Colonial towns were given by signs. "In-Such-and-Such a street, near (Continued on page 82)
USING THE COUCH END TABLE

With a Settee or a Large Upholstered Chair These Little Stands and Tables Comprise a Convenient Grouping

MARY H. NORTHEND

In the assembling of furniture, three essential things should be thought of—comfort, decorative value, and space saving. All three of these ideas are combined in table ends, or elbow tables, as they are sometimes called. They are small, picturesque pieces that tuck away most conveniently at the end of the davenport or chair, yet are large enough to hold a few books, an ash tray or a lamp. Willow is occasionally used for this purpose, but is preferable for the sun room or porch. Its lightness of construction is an advantage in moving about the room and it often adds an effective note to the color scheme.

In the history of English furniture, table ends are definitely connected with certain periods. Consequently for reproductions to be authentic they should be made of the same wood that was used in that period.

Periods and Woods

The earliest known in England was of oak, which was in favor throughout the Elizabethan and Jacobean period. This wood lent itself readily to carving, for the furniture of that time was especially rich in ornamentation. Toward the end of the reign of the Stuarts, walnut was imported from the Continent, and during Queen Elizabeth’s reign this wood was generally used for furniture construction. William and Mary, as well as Queen Anne tables are largely made of walnut. It was not until the Georgian Period that mahogany was extensively employed, Chippendale being the first to make it popular. He was followed by Hepplewhite, who chose it for his most characteristic wood, and Sheraton and the Adams Brothers used it largely for marquetry. In England, particularly during the Georgian Period, it was accepted universally as the most popular material for furniture. The American Colonists followed this example, and produced wonderful bits of mahogany furniture.

Two Adaptable Styles

The two periods that are most adaptable for our use are the William and Mary and the Queen Anne. Both of these are easily determined, the former by the bell-shaped turning in the legs, the latter showing graceful carving, and the cabriole leg, which was a favorite in all Queen Anne pieces. Of these the clever little William and Mary corner table affords a maximum amount of comfort and usefulness, demanding as it does, a limited amount of space and solving often the problem of decorating an awkward corner. To the lover of the Colonial, however, the small gate leg table especially appeals, as it adapts itself to so many different purposes.

Much attention is being devoted today to the styles of furniture which originated during the reigns of the four Louis of France. The

(Continued on page 76)
Purely classic architecture is not always a success when applied to interiors. There is an aloofness about it, that, although we admire, leaves us cold. The happy combination of simple lines and delicacy of ornamentation is what makes this English drawing room one of rare beauty. The eye is caught and held by the pure grace of the figures in the frieze—reminiscent of old Greece. It is carried up to the delicate feather motif of the molding and on the perfectly balanced ornamentation of the ceiling. And herein lies the secret of success in this room. The classic lines have been followed with judgment and appreciation, but relieved and softened by unusual beauty of decoration, the whole creating an effect of dignity and warmth. Atkinson & Alexander were the architects.
The importance of just the right background is aptly shown in the soft gray of these plaster walls. They emphasize the beauty of old Chippendale furniture and throw in relief the dull coloring of Chinese porcelain jars. Hofstatter & Co., were the decorators of the room.

The simplicity and dignity of this drawing-room are an admirable setting for the shimmering beauty of a crystal chandelier. The two rooms shown on this page are in the New York home of Alfred G. Paine, Jr., Esq. C. P. H. Gilbert was the architect.
The walls and ceiling are especially interesting in this State bedroom at Lees Court, Kent. The delicacy of coloring and richly carved panels and border make an excellent background, alternating in interest with the stately Hepplewhite, Sheraton and William and Mary furniture.

Rare Chinese porcelains demand an unusual setting, and what is more perfect than the classic simplicity and beauty of this hall in an English town house? In contrast is the hanging chandelier of wrought iron. Atkinson & Alexander were the architects.
DO YOU KNOW ALL THE HEDGES?

The Hedge Is the Frame of the Garden Picture, and It Should Be Carefully Selected—New Good Hedging Plants

F. F. ROCKWELL

MOST garden pictures are incomplete without a frame—and the frame is the hedge. In landscaping on a large scale, of course, trees, or the shrubbery masses, may take the place of the hedge, in forming the outside framing for the whole planting; but even in such cases there are likely to be smaller units, pictures within the picture, which are to be “tied together” by a hedge of some sort.

Hedges constitute one of the most important features in a planting of any kind, especially in limited areas, and yet how frequently one sees a garden picture where the frame is an absolute misfit! A stiff, formal hedge around a planting that in every other respect is along naturalistic lines is about as much in keeping as a heavy gilt frame about a Japanese print. A solid mass of evergreens around a small suburban lot planting, or a little low-growing border hedge surrounding a life-size place, with real trees and roads and gardens inside, are equally inappropriate.

The Sort of Hedge Desired

The first point to decide about your prospective hedge is, in most cases, its height. It should be in keeping with the rest of the planting. Furthermore, it may be needed to shut out the street or an undesirable view. It is often desirable to have a boundary hedge of different heights at various points; this may call for several different kinds of plants.

The next consideration is the purpose of the hedge. If it is to be purely ornamental, then the range of selection is wide. If, in addition to being ornamental, it is desirable to serve as a protection against dogs and children, or effective as a windbreak or screen in the winter as well as summer, the number of things that answer your purpose is more limited.

And then there is the character of the planting to think of. Do you want something prim, trim and formal, or natural and informal in its growth?

As a group, the privets probably still come first in importance as hedge plants. One of the reasons for the wide popularity of the California variety has undoubtedly been that its easy propagation makes it available at a low price. But it has many other good qualities. It produces a dense, thick growth in a remarkably short time; it is green clear down to the ground; it lends itself readily to training or shearing, which is often desired; it thrives in sun or shade, and the foliage is attractive throughout the season. But it is not hardy, and this is a vital drawback to its making a perfectly satisfactory hedge. While it will withstand zero weather, it is not safe north of Washington. While it recovers quickly from a freeze that merely kills it back to the ground, it will occasionally be killed outright north of New York; and in the north and northwestern states it is so uncertain that it has never come into general use.

For these reasons harder forms of privet have been coming into more general use during the past few years. Three which have become quite generally known are Ibita, Regel’s and Amoor River. Ibita is similar in habit of growth to California privet, but the foliage is not so glossy as that of the latter. Regel’s is a low growing, spreading form of Ibita, equally hardy. It is especially desirable where only a low hedge is wanted, and requires little attention in pruning. Incidentally, plants raised from cuttings should be procured, because seedlings vary greatly from type.

A New Privet

The most recent of all, and, so far as I know, the result of the only intentional, scientific attempt to produce a really Hardy form of California privet, is Ibolium. This, as the name implies, is a cross between Ibita and California (Ovulifolium). Out of some thousand seedlings this was selected, after seven years’ experimenting and testing, as the most like California in type and habit of growth that was absolutely hardy. I saw the stock that came through the winter of 1917-18 unscathed in Connecticut, where California in the same vicinity was killed to the ground and below. Fortunately, Ibolium may be propagated as readily as California, so it should soon be generally available. Ibolium was given a certificate at the last Convention of the American Association of Nurserymen.

The Barberries

Next to privet, barberry has been more generally used as a hedge than any other one plant. The Japanese barberry (Berberis Thunbergii) has been rapidly gaining favor at the expense of the common barberry. It is about ideal as a low, spreading hedge, especially for the front boundary line where it is usually desirable to have a low hedge and at the same time one which affords effective protection. The dense growth of the Japanese form, with its tri-pronged thorns, makes a hedge that even a cat will avoid. It may be left to take care of itself, being perfectly hardy and growing in a graceful, spreading form; or you may trim it. It colors up superbly in autumn, and its bright scarlet berries make it attractive in winter, especially as the dense growth often catches and holds the snow with a charming effect. The common green or purple leaved sorts of barberry are host plants for the rust disease which attacks wheat, and for this reason they are taboo in the western grain-growing states. But the Japanese form, the Department of Agriculture has decided, is free from this peculiarity.

(Continued on page 80)
The Tudor window is a distinctive and formal contribution to a room. Grosvenor Atterbury, architect

A cottage room is enhanced with small pane windows. F. Sterner, architect

Rounded arched windows suit the stairs. E. B. Gilchrist, architect

The Colonial window and its decorative trim has a simplicity worth copying. Kenneth Murchison, architect

Arched triple windows will lighten the sun porch. Kenneth Murchison, architect

Leaded casement windows add finish to this dining room. Cross & Cross, architects

French doors and windows are fitted for interior passages and exterior entrances.

WINDOWS FROM THE INSIDE
HOW TO MAKE YOUR OWN CURTAINS

Designed by AGNES FOSTER WRIGHT

Suggested Color Schemes will be found on Page 82

Where only one set of curtains is required use a French valance. Gathered are made onto a narrow tape. Across the top the fullness is taken in a tuck between each tape.

Both the valance and the hem of this curtain are finished with ruffles—a 12" ruffle with two 3" ruffles applied and edged with rickrack braid. Suitable for a cottage room.

On the bottom of the painted valance board is tacked a 3½" band with three full taffeta ruffles pinned on the edge. The tie-back has the same ruffles, and the curtain ruffles are of plain muslin.

A simple valance can be made by using two 3/8" bandings applied 3½" apart. Valance and curtains are picoted.

On buckram or a semi-circular frame is gathered the striped material with a ruffle, to make this interesting valance.
**FALL PLANTING TABLE**

The questions of what, where and when to plant p Euany many home gardeners. Here are some answers briefly and without unnecessary verbiage. Let the following table be the basis of your flower and shrub planting this fall.

<table>
<thead>
<tr>
<th><strong>HARDY PERENNIALS</strong></th>
<th><strong>BLOOMS</strong></th>
<th><strong>HEIGHT</strong></th>
<th><strong>COLORS</strong></th>
<th><strong>REMARKS</strong></th>
</tr>
</thead>
</table>
| Aquilegia               | May-June   | 3 - 4      | Yellow, red | Aquilegia: Graceful and airy, especially valuable in mixed border.
| Acourtum               | June-Sept  | 3 - 5      | Blue       | Acourtum: One of the best for shady and semi-shady positions.
| Carex (Sedge)          | May-June   | 1 - 2 1/2  | Foliage    | Carex (Sedge): Good for marshy places or wet spots.
| Chrysanthemum          | Sept.-Oct. | 2 - 3      | White, maroon, yellow | Chrysanthemum: Most important of the late fall bloomers. Dicentra: Old favorite, thriving in either shade or sun.
| Dicentra               | May-June   | 2 - 3      | Pink, white | Dicentra: Old favorite, thriving in either shade or sun.
| Dicentra               | May-June   | 2 - 3      | Pink, white | Dicentra: Old favorite, thriving in either shade or sun.
| Delphinium             | June-Oct.  | 4 - 5      | Blue       | Delphinium: Indispensable. Ferns: Good for shady positions, especially massed around the house.
| Ferns                  | May-Oct.   | 4 - 5      | Foliage    | Ferns: For backgrounds in the mixed border. Dominant with garden ferns.
| Foxgloves              | June-July  | 2 - 5      | White, purple, blue | Foxgloves: Not hardy; used essentially for their flowers.
| Hardy grasses          | May-June   | 1         | Foliage    | Hardy grasses: Should be used freely both by themselves and in mixed border.
| Hardy pinks            | May-June   | 1         | Foliage    | Hardy pinks: Old favorite. Hardy pinks: The easiest to grow of border plants.
| Hibiscus               | July-Aug.  | 5 - 8      | Pink, white | Hibiscus: Full sun, heat tolerant. Robust growth with immense flowers.
| Helianthus             | July-Aug.  | 5 - 6      | Orange, yellow | Helianthus: Desirable for shrubbery planting and in clumps. Newer varieties.
| Iris                   | May-July   | 3         | Blue       | Iris: Select varieties for succession of bloom and character of color.
| Primroses              | April-May  | 4 - 5 1/2  | Pink, white | Primroses: Good for half shady position and rockeries. Rich soil.
| Phlox                  | June-Aug.  | 2 - 3      | Pink, red, white | Phlox: Select for succession of bloom; replant every three or four years.
| Rudbeckia              | July-Aug.  | 4 - 6      | Yellow, orange | Rudbeckia: Hardy, robust; spreads by itself; excellent for screening.
| Saxifraga              | April-June | 5 - 3      | Pink, white | Saxifraga: Very hardy; thrives everywhere; good for border shrubbery.
| Shasta daisy           | July-Aug.  | 3         | White      | Shasta daisy: The popular original has been improved in later varieties.
| Spirea                 | May-June   | 3 - 5      | Pink, pink | Spirea: Prefers semi-shade and moist soil; good for borders; permanent.
| Stokesia               | July-Aug.  | 1 1/2      | Blue, white | Stokesia: Good for masses and beds in sunny positions; very hardy.
| Sweet William          | June-Sept. | 3         | Pink, white | Sweet William: Extremely hardy and permanent; fine for cutting.
| Salvia                 | June-Oct.  | 3 - 6      | Blue, red | Salvia: Prefers moist and semi-shaded positions; several new varieties.
| Trillium               | May-June   | 1         | Red, white | Trillium: Good for masses and shrubbery in the hardy border.
| Veronica               | June-Aug.  | 1 1/2 - 4 2 1/2 | Red, white | Veronica: Long spires very effective in mixed border.
| Vinca                  | April-Nov. | 3 - 4      | Foliage    | Vinca: Good as ground cover in shady position and under shrubs.
| Violets                | April-May  | 3 - 1      | Blue, white | Violets: A generous number should be included in every mixed border.

<table>
<thead>
<tr>
<th><strong>SHRUBS</strong></th>
<th><strong>BLOOMS</strong></th>
<th><strong>HEIGHT</strong></th>
<th><strong>COLORS</strong></th>
<th><strong>REMARKS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Berberis</td>
<td>April-Nov.</td>
<td>2 - 3</td>
<td>Foliage</td>
<td>Berberis: Best general plant for informal hedges; color in autumn.</td>
</tr>
<tr>
<td>Deutzia</td>
<td>May-July</td>
<td>6 - 8</td>
<td>Pink, white</td>
<td>Deutzia: Very hardy, permanent, and free-flowering; any soil; full sun.</td>
</tr>
</tbody>
</table>
| Lilacs      | May-June   | 1 1/2      | White, blue, lilac | Lilacs: Tall hedges, screening, and individual specimen plants.
| Hydrangea   | June-Sept. | 10 - 15    | Hydrangea: Lawn specimens, hedge terminals, bedding hedges. |
| Forsythia   | April-May  | 8 - 10     | Yellow     | Forsythia: Single specimens and in mixed border. Best early shrub. |
| Rhododendron | July       | 8 - 12     | Red, purple | Rhododendron: Long bloom, very effective in mixed border. |
| Spirea      | May-June   | 15          | White, pink | Spirea: Invaluable in the mixed border; also isolated. Many varieties. |
| Viburnum    | May-Oct.   | 15          | White, blue | Viburnum: Hardy and effective. Flowers followed by white or scarlet berries. |

<table>
<thead>
<tr>
<th><strong>BULBS</strong></th>
<th><strong>BLOOMS</strong></th>
<th><strong>HEIGHT</strong></th>
<th><strong>COLORS</strong></th>
<th><strong>REMARKS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tulips</td>
<td>Apr-Oct.</td>
<td>1 - 3</td>
<td>Pink, purple, white</td>
<td>Tulips: Most effective in long borders and in front of shrubs.</td>
</tr>
<tr>
<td>Scillas</td>
<td>June-Oct.</td>
<td>2 - 4 1/2</td>
<td>Blue, white, yellow</td>
<td>Scillas: Plant soon as the bulbs are received.</td>
</tr>
<tr>
<td>Crocuses</td>
<td>June-Oct.</td>
<td>2 - 4 1/2</td>
<td>Blue, purple</td>
<td>Crocuses: Brightest of the early spring blooming bulbs. Naturalize.</td>
</tr>
<tr>
<td>Spanish Iris</td>
<td>June-Oct.</td>
<td>1 - 2</td>
<td>Blue, white</td>
<td>Spanish Iris: Prefer a light, friable soil; good for the mixed border.</td>
</tr>
<tr>
<td>Grape Hyacinth</td>
<td>June-Oct.</td>
<td>2 - 3 1/2</td>
<td>Blue, white</td>
<td>Grape Hyacinth: &quot;Heavenly Blue&quot; the best variety; plant in groups.</td>
</tr>
<tr>
<td>Anemones</td>
<td>June-Oct.</td>
<td>1 - 2 1/2</td>
<td>Yellow, blue</td>
<td>Anemones: Prefer well-drained, sheltered position; good for rockery.</td>
</tr>
<tr>
<td>Allium</td>
<td>June-Oct.</td>
<td>1 - 2 1/2</td>
<td>Blue, blue</td>
<td>Allium: Naturalize where grass does not have to be cut and in borders.</td>
</tr>
<tr>
<td>Chionodoxa</td>
<td>June-Oct.</td>
<td>1 - 2 1/2</td>
<td>Yellow, blue</td>
<td>Chionodoxa: Prettiest of the early blue spring flowers; naturalize in grass.</td>
</tr>
</tbody>
</table>

For the details of fall planting, turn to various other pages in this issue.

Be sure that the plants are in a healthy condition. Plants set out in the fall in a dormant or semi-dormant state do not give evidence of life. Buy from a reliable nurseryman. Plants should be well matured, the roots short, firm and hard in the case of trees, shrubs and small fruits, and the season's period of flowering over in the case of bulbs. Set out immediately upon arrival.

*Any ordinary, good soil will answer for most plants. Avoid extremes of sand or clay. Through drainage is essential. Heavy soils will be benefited by an addition of coarse sand, gravel, coal ash, or broken brick. Lime is good for both heavy and light soils; it should be used with discretion. The amount of soil preparation will depend on the quality of the soil and the culture it has received a year or two previously.*

*Add rotted manure and ground bone where plant food is necessary.*

**Before planting see that all roots are in proper condition. Cut off broken or stumpy roots. Prepare holes for shrubs and put in plant food. Keep roots moist. Most perennials that form in clumps or crowns should be dug out so that the tops are about level with, or slightly lower than, the surface. Form in soil about roots. Tag all plants.**

*After soil has been thoroughly mixed, carefully transplant each variety. This protects plants from weight of snow and prevents premature root growth.*

*After transplanting, keep plants watered very thoroughly. A depth of 3" to 5" is sufficient.*

*Of the larger fruits, apples and pears may be set out now, but cherries, peaches and plums should be left until spring. Of the small fruits, raspberries, blackberries, gooseberries and currants may be set out to advantage this fall.*
ROCK GARDENS AND THEIR ALLIES

Suggestions for Creating a Garden of Alpine Plants, with those Variations of It, the Bog Garden and the Naturalistic Pool

FRANCES E. REHFELD

TODAY the pleasure which is derived from the cultivation of small Alpine plants is fully recognized and enjoyed by the owner of the medium and small sized property. The rock garden for Alpine plants, as it is sometimes called—has become a popular feature of modern landscape and is no longer found only on large estates and public parks. It is a place of informal outline, closely akin to the wild garden, and is developed along naturalistic lines, aiming toward the picturesque in landscape design.

There are two types of rock gardens: the natural and the artificial. In the first, the rocks have been placed by nature; and in the second they have been arranged by man. The old quarry, the rock bank, and the rocky knoll and valley all lend themselves to the development of the natural rock garden. Suggestions for the construction and care of an artificial rock garden, as well as planting lists of reliable Alpine flowers, evergreens and ferns for the natural rock garden, are given on the following pages.

The true rock garden should be treated as an isolated feature of a property. The site chosen for this type of garden, when circumstances permit, should be away from and out of sight of anything formal. No hard and fast rule for the choice of a site can be given, for it obviously depends upon what sites are available.

A remarkably successful development of the rock garden. The site is well chosen for its seclusion and freedom from cold winds. In the left center can be seen the entrance to a grotto. John Handrathan, landscape architect

PLANT MATERIAL for the ROCKY BANK

Abronia latifolia (sand veronica): trailing, lemon yellow, blooms July-August.

Achillea tomentosa (woolly yarrow): 1", bright yellow, blooms July-October.

Adonis amurensis (pheasant’s eye): 8", yellow, blooms March-June.

Adonis vernalis: 1", deep yellow, blooms May-July.

Adonis annua: 1", yellow, blooms April-May.

Aethionema cordifolium (aethionema): 6", rosy-pink, blooms June-August.

Aethionema grandiflorum: 12", rosy purple, blooms June-August.

Ajuga reptans: 6", blue, blooms May-June.

Alchemilla mollis (maiden’s hair): 3", golden yellow, blooms May-July.

Alyssum montanum: 3", yellow, blooms June-July.


Androsace longifolia (rock jasmine): trailing, rose, blooms May-October.

Aquilegia alpina superba (columbine): 2", blue and white, blooms May-June.

Aquilegia canadensis: 2", red and yellow, blooms May-June.

Aquilegia chrysantha: 3", yellow, blooms June-August.

Aquilegia vulgaris: 18", blue, blooms May-June.

Aquilegia flava: 1", pure white, blooms May-June.

Aquilegia nana grandiflora: 2", white, blooms May-June.

Aquilegia Shineri: 2", greenish yellow, blooms May-June.

Aquilegia vulgaris alba f. pl.: 2", white, blooms May-June.

Arabis alpina (rock cress): 5"-6", pure white, blooms April-May.

Arabis alpina (thrift): 6"-10", pink, blooms May-June.

Armeria maritima: 6", pink, crimson, blooms May-June.

Asperula hemaphylla (woodruff): 6"-8", white, blooms May-June.

Asperula odorata (sweet woodruff): 6"-12", white, blooms May-June.

Aster alpinus (blue mountain aster): 5"-10", bright purple, blooms May-June.

Aubretia deltoides (purple rock cress): 4"-6", dark violet, blooms April-May.

Aubretia purpurea: 4"-5", purple, blooms April-May.

Bellis perennis (English daisy): 1", white and pink, blooms May-June.

Bells retoventosa coronaria: 4", white, tinged lavender, blooms May-June.

Calitha palustris (marsh marigold): 1", golden yellow, blooms April-May.

Caltha palustris f. pl: 6", bright yellow, blooms April-May.

Campanula alpina (bell-flower): 6"-10", blue, July.

Campanula carpatica: 6"-18", blue, blooms June-July.

Cerastium tomentosum (snow in summer): 6", silver, blooms May-June.

Centauria diffusa (bachelor’s button): 18", deep pink, blooms July-August.

Chrysanthemum arcticum: 12"-18", white, blooms September-November.

Cimicifuga simplex (spring beauty): 6", light pink, blooms April-May.

Convolvulus majalis (bells of the valley): 6"-12", pure white, blooms May-June.

Cruceanella ajmonea (crosswort): 6"-5", crimson, pink, blooms May-June.

Delphinium chamaejasme (bells of Ireland): 12"-18", gentian blue, blooms June-September.

Dianthus barbatus (sweet william): 12"-18", red, white, rose, blooms June-July.

Dianthus deltoides (maiden pink): 8"-6", pink, white, blooms June-July.

Dianthus arcturus (rock cress): 8", bright rosy pink, blooms June-September.

Dianthus plumarius (grass pink): 1", various colors, blooms June-September.

Dichvtra canadensis (squirrel corn): 6", white, blooms May-June.

Dichvtra spectabilis (bleeding heart): 1", pink, blooms May-June.

Drumophyllum Rexeychana (dragon’s head): 8"-12", purple, blooms June-July.

Dromorum scabrum (Spergo’s bells): 18"-24", bright yellow, blooms April-May.

Epimedium alpinum (harwood): 6", dark crimson, yellow, blooms May-June.

Epimedium violaceum: 5", violet, blooms May-June.

Euphorbia polycephala (millikentt): 2", yellow, blooms April-May.

Geranium sanguineum (gentianella): 18", deep blue, blooms August-September.

Geranium Andrewsii (bottle gentian): 18"-24", deep blue, blooms August-September.

Geranium sanguinatum var. album: 18"-24", white, blooms June-July.

Globularia trichosantha (globe daisy): 6"-8", blue, blooms May-June.

Gypsophila repens (baby’s breath): 4"-6", bluish white or pale pink, blooms June-July.

Helleborus niger (Christmas rose): 9"-15", white and purple, blooms March-April.

Hepatica nobilis (common hepatica): 4"-6", white, lavender, pink, blooms April-May.

Heuchera sanguinea (coral bells): 18", bright crimson, blooms June-September.

Heuchera villosa: 18"-24", purple, pink, blooms June-July.

Hypericum calycinum (Aaron’s beard): 1", golden yellow, blooms August.

Hypericum Moesianum: 18", golden yellow, blooms June-September.

Iberis sempervirens (candytuft): 10", white, blooms April-May.

Iberis sempervirens var. Little Gem: 6", white, blooms April.

Incarvillea Delavayi (Delavay’s incarvillea): 1'-2', purple, blooms May-June.

Incarvillea grandiflora: 1", bright rose-color, blooms May-June.
Boulders and a tiny stream well combined. Notice how effectively the large tree focuses the whole effect. The foreground flowers are Phlox subulata.

rock garden can be made almost anywhere upon a property, a natural site often exists and needs only to be recognized.

The ideal situation involves the finding of a sequestered and sheltered part of an estate where sufficient but not too much sunshine can be obtained and in which the plants will be protected from the cold winds of winter. If it is possible, select a place with an approach through the wild garden or shrubbery. A stream should be brought through the garden if there is not already running water. A stream greatly increases the variety of plants that may be grown, affords unlimited possibilities, and adds much to the charm of the garden. An open situation away from the roots of encroaching trees or tall shrubbery, should be selected, with sloping, undulating ground and preferably facing south or south-east. There should be no trees within fifteen yards of the garden, for their roots extract the plant food from the soil and the dripping from their branches is detrimental to most Alpine plants.

The proper building of the garden is of the utmost importance, and should be done step by step. Remember that the object of a rock garden is to grow plants and not rocks. It is well to go to Nature and study some natural geological formation rather than try to build a Stonehenge. Have a definite design from which to work. Aim at variety and balance in your plan and avoid fuzzy effects. Place your stones so that the finished effect will reproduce in small rock gardens some portion of an Alpine scene, and in medium sized or large ones the scene in its entirety but on a small scale.

In placing the rocks remember that the object is to make the visible ones appear to be

**PLANT MATERIAL FOR THE BOG GARDEN**

| Adonis amurensis (pleasanst's eye) | 9"-1", yellow blooms March-May |
| Adonis aestivalis | 1"-1 1/2", golden yellow, blooms March-May |
| Adonis aestivalis | 1"-1 1/2", deep yellow, May-July |
| Andromeda floribunda (andromeda) | 2'-3", white, blooms early May |
| Andromeda polychroma | 1", pink, blooms May |
| Anemone alpina (anemone) | 6"-1", white, blooms May |
| Arctostaphylos uva-ursi (arbutus) | 6", rose-purple, blooms May |
| Azalea (azalea) | 12"-15", rose crimson, blooms May |
| Aquilegia hispida | 12", brilliant red, blooms May-June |
| Aquilegia auricula | 2'-3", pink, blooms April-May |
| Astilbe (astilbe) | 3'-5", salmon, blooms April-May |
| Azalea x jonesii | 3'-4", light pink, blooms early May |
| Berberis thunbergii (barberry) | 18"-20", orange |
| Berberis (false azalea) var. nivea (false chamomile): 2", pinkish lavender, blooms August-September |
| Calceolaria (calceolus): 1", yellow, blooms May-June |
| Caltha palustris (marsh marigold): 1", yellow, blooms April-May |
| Caltha palustris | 12", yellow, blooms April-May |
| Campanula (bellflower): 3", bluish purple, blooms May-June |
| Carvalloia mitschuri (lily-of-the-valley): 8", white, blooms May-June |
| Cypripedium acaule (Lady's slipper): 8", white, blooms May |
| Daphne blighiana | 12", creamy white, blooms April-May |
| Daphne cneorum (garland flower): 12", rose, blooms May-June |
| Daphne cneorum | 3", blue, blooms May-June |
| Daphne mezereum | 18", pink, blooms May |
| Dicentra (narcissiflora): 1", white, blooms May-Jun |
| Dodecatheon meadia (shooting star): 4", rose, blooms May-June |
| Dodecatheon meadia | 1"-1 1/2", dark rose, blooms May-June |

**Iris**

- Iris pulchra (dwarf iris): 4"-8", deep violet, blooms May
- Iris pseudocolor (purple flag): 4"-8", light and dark violet, blooms May
- Iris pseudocolor (yellow flag): 1"-2", yellow, blooms June-July
- Iris pseudocolor (perennial flag): 1", blue, blooms June-July
- Lycoris aurea (shaggy lycoris): 8"-12", red, blooms June-August
- Lychnis chalcedonica (moneywort): 1"-2", yellow, blooms June-July
- Mertensia virginica (mertensia): 1", blue, blooms May-June
- Myosothium philadelphicum (forget-me-not): 8", blue, blooms May-September
- Myosothium sibiricum (Sibiric) | 3"-8", blue, blooms May-September |
- Neptunia polunskyana (ground ivy): 3", blue, blooms May-June
- Oenothera missouriensis (Missouri evening primrose): 1", yellow, blooms June-August
- Oenothera capensis (syn. marginata): 9", white, blooms July-September
- Oenothera fruticosa (Yarrowi): 18", yellow, July-October
- Oenothera lutea (sulphur flower): 6", yellow, changing to orange, blooms July-October
- Packysandra terminalis (spurge): 4"-6", greenish white, blooms April-May-June
- Papaver rhoeas (Alpine poppy): 6", white, blooms May-June
- Papaver nudicaule (Iceland poppy): 12", yellow, orange, red, blooms May-October
- Phlox divaricata (sweet william): 12", lilac, blooms April-May
- Phlox divaricata albo: 4"-6", white, blooms May
- Phlox subulata (moon pink): 4", pink, various pink, blooms April-May-June
- Phlox subulata rosea: 3"-6", rose, blooms April-May
- Phlox subulata (butterfly): 6"-12", deep blue, blooms August-September

**Polypodium pedatum (May apple):** 6"-8", white, blooms April-May
- Polemonium reptans (Jacob's ladder): 6"-8", light blue, blooms April-May
- Polygonatum multiflorum (Solomon's seals): 6"-12", greenish white, blooms April-June
- Primula sieboldii (primrose): 6"-12", white and various, blooms April-May
- Primula cuneifolia (cowslip): **6"-9**, canary yellow, blooms April-May
- Pulmonaria angustifolia (blue cowslip): **6"-12**, blue, blooms June-August
- Pulmonaria obscura (bloodwort): **1"-2**, pink changing to blue, blooms May-June
- Ranunculus repens f. fl (creeping double buttercup): 6"-12", yellow, blooms May-August
- Saxifraga caespitosa (bloodroot): 6", white, blooms April-May
- Saxifraga cernua (lamb's eart): 18", silvery white, blooms April-May
- Saxifraga crenulata (bird's eye): **12", lime-purple**, blooms April-May
- Sedum acre (stonecrop) | **2"-3**, yellow, blooms May-June |
- Sedum spectabile (showy stonecrop): **18", lavender**, blooms September-October
- Sedum atrovireum | **6", purple**, blooms July-August
- Silene alpina (catch fly): **4", white, blooms April-May |
- Spiraea alpina (dropwort) | **15", white, blooms June-July |
- Trollius Hederacea (wake-robein): **12", purple**, blooms April-May
- Trollius europaeus (false dandelion): **18", yellow**, April-May
- Trifolium repens (moss clover): **1", white**, blooms April-May
- Veronica officinalis (speedwell): **6", blue, blooms May-June |
- Veronica spicata | **1 1/2", blue**, June-July |
- Viola minor (primrose): **6", evergreen**
- Viola cornuta (tufted pansy): 5"-9", various, blooms April to frost.
only a small part of what is hidden by the soil. Place the additional rocks so that the strata all run in the same direction, putting the largest rocks and boulders at the bottom and burying them one-third in the ground. The size of the stones used should depend upon the size of your garden. Build the rocks and soil carefully together, eliminating air spaces between the rocks. The stones should be placed in such a manner that the water will drain into the soil rather than run off. Finally, remember to leave plenty of pockets for the soil and plants between the rocks.

It is advisable to use rocks that will give an old, weather-beaten appearance, such as moss-grown stones; but it is of the utmost importance to avoid anything which will crumble with exposure. Artificial rocks, bricks, old tree stumps or wood of any kind should never be used. Sandstone and mottled limestone are good to use because they are soft and porous and of a moisture-retaining character.

Alpine plants, contrary to a quite widespread belief that they will grow in almost any kind of earth, require a good rich soil. Porous soil mixed with leaf mold and well rotted manure, used to a depth of 2' or 3' with a light, sandy subsoil, will give the best results. Avoid a heavy clay soil. The garden must be constantly watered in summer and the ground kept from drying out. An annual top-dressing of soil every spring will prove beneficial to all the plants.

Good drainage is essential to the success of this type of garden. The correct placing of the rocks and the presence of a tiny stream are great aids to proper drainage but are not sufficient in all cases. For dry stone wall gardens it is sometimes necessary to install a sub-irrigation system consisting of a perforated wrought iron pipe placed along the top and rear of the wall. In most cases it is not necessary, however, to irrigate if care is taken in the location and building of the garden.

The planting calls for care and a fine sense of fitness. One's aim should be to have the garden present the best possible appearance throughout the year; this can be accomplished by providing for a continuity of bloom. By using the early spring flowering bulbs such as snowdrops, scillas, crocuses, grape hyacinths, chionodoxa, colchicum and poet's narcissus for early spring bloom, the Alpines and small, compact growing shrubs for spring and summer, and dwarf evergreens for winter when the flowering plants have died down, a pleasing year-round effect results.

(Continued on page 82)

To one standing near the rock house shown in the photograph on page 50, this view is presented. Lombardy and Bolle poplars mark the skyline above the golden elders which form a background for the smaller plants.

PLANT MATERIALS FOR POOLS AND PONDS

- Trillium cernuum: 1', purple, blooms May.
- Trillium grandiflorum: 1', white, blooms May.

PLANT MATERIAL FOR CREVICES BETWEEN WALKS AND STONY STEPS

- Aegopodium podagraria: May.
- Alyssum saxatile compactum (silver madwort)
- Aquilegia canadensis: (columbine)
- Arabis alpina: rockcrest
- Campanula persicifolia (bellflower)
- Campanula rotundifolia: (native blue flag)
- Cerastium tomentosum: (snow-in-summer)
- Chelionanthus alpinus: (willflower)
- Gentiana acaulis: (gentianella)
- Geranium maculatum: (cranes' bill)
- Gypsophila repens: (baby's breath)
- Portulaca grandiflora: (rose moss)
- Santolina canadensis: (bloodroot)
- Saponaria ocymoides: (soapwort)
- Sedum acre: (wall pepper)
- Tonka saxifrage: (saxifrage)
- Veronica riparia: (speedwell)

PLANT MATERIAL FOR DRY WALL

(Those which thrive best when planted flat against a perpendicular rock face are marked (*). The color, height and period of bloom of these plants may be found under the list of material for the rocky bank.)
The rear view shows the study with a sleeping porch above, the screened-in porch at one side and the kitchen entrance at the other.

The garage is an integral part of the house, its windows being curtained to camouflage its real purpose. The kitchen porch faces the road.

THE RESIDENCE
of JOS. E. BRUSH, Esq.

at FIELDSTON, N.Y.
Dwight J. Baum, Architect

A simple plan adds to the livable quality of the house. Living room, study and porch on one side; dining room, kitchen and pantry on the other.

Upstairs are five chambers, a sleeping balcony and three baths, arranged in suite with abundant closet space, cross ventilation and plenty of light.
THE KITCHEN EXALTED

Make It a Pleasant Place to Work in and See That the Servants React to Good Taste

BIRDALINE BOWDOIN

I t came about that a "kitchen" (please observe the word) a kitchen was created where epicurean dreams became realities under most desirable conditions.

Below is a picture of it.

You see the walls are painted a warm deep cream color and a silly little black fret design wanders about outlining the structure of the room as though to say "here is the door and here are the windows." The curtains are bright gay-colored printed linen tafteta and the floor is covered with a linoleum of harmonizing design.

When the room was finished the owner found it to be the most attractive room in the apartment though the others boasted richer furniture and rare and costly hanging and rugs, so she resolved,

"I shall put a table in here and we will dine in the kitchen!" And she became so emotional that she clapped her hands, though usually of a restrained and reasonable disposition.

China and Chintz

She bought those gay dishes with large splashy flowers on them and she had chintz table cloths (she did everything she had never heard of others doing and she was happy because she was at last free from the burden-some conventionalism she had always had forced upon her). As a concession or as an added beauty, she placed a screen in front of the basinful gas stove that stood decently in its own alcove as all retiring gas stoves should, instead of flaunting its utilitarian ungainliness out into the best space in the room as so many "cook-stoves" do. Such pop-overs as came from that modest little stove to the neighborly table, not having time to cool off in transit! Such everything!

First only the family of three dined there, till one day came a friend and some others and presently it became the desirable thing to be invited to dinner in "The Kitchen." Christmas parties were given here, a chandelier was added (it is not in the photograph) and a circle of wood about a yard in diameter and 6" from outer to inner rim with places to hold a dozen and a half candles. It is painted black and the candles are red.

The sink, always an unsightly affair no matter how white enamel it is, hides itself in a butler's pantry, and here the unpretty part of the work is done, that aftermath of a good dinner—the dish-washing. The ice-chest that stands in plain sight by the door of this utility place, wears a charming cover of chintz with adjustable curtain over the front, and so even this necessity is made attractive.

Not that we are very new or original in this matter of the kitchen being the heart of the house, for look you, how this old kitchen from Etaples, France (where lived an old, old woman who everlastingly patched an antiquated skirt as she sat by the open window) answers all the requirements of living. When she had used the thread in the needles some passerby had threaded for her, she would fold her skirt and "house-clean."

A French Example

The floors were red tile and these she would sweep clean with the broom of twigs that leans near the fireplace. Then from a pail standing near the stove, she would bring forth clean, yellow sand and carefully sprinkle it on the floor. Her stove stood in a sort of alcove as you see...
in the pen sketch and shining blue and white tiles reflected it at either side. She had the blue and white chintz on both bed and mantelpiece and her shelves were filled with blue and white dishes and pewter plates and candlesticks. The walls were practical, for one-third of the distance up from the floor they were painted black which made the white two-thirds look whiter still.

**Table and Stove**

She had a folding round table which she brought forth at meal time and served herself with wondrous soup cooked on the tiny stove (over a coal fire) and French bread without butter and a pewter mug of water.

She had no vacuum cleaner, no electric motor, nor any of the modern "efficiencies" so necessary to-day but she made of her kitchen a home, a living-room, her work room, her rest room, and in it she was happy and welcomed anyone who would be her guest.

Kitchens are beginning to attract the attention of the householder in various parts of the country. There is a woman in Maine who inherited an old house which she carefully kept in the old-time atmosphere by furnishing and decorating it as nearly according to its own period as possible—all but the kitchen. This she equipped in the most modern and up-to-date manner, introducing every modern device that could contribute to the efficiency of the work.

There is the electric motor to turn the bread mixer, the ice-cream freezer, the meat-grinder, the coffee-mill—in fine, whatever crank needs turning. And there are the fireless cookers running by clock-work, certain to have breakfast ready at the prescribed moment, and vacuum-cleaners, electric stove—oh, all the newest inventions that make for dispatch and its reward, leisure.

**A Kitchen Scheme**

The color scheme is carefully planned. The walls are the color of a ripe peach or a certain shade of pinkish orange very dull in tone that is found in that dear old-fashioned flower, the zinnia. The floor is terra-cotta tiling. You know that, too, is reddish orange; the furniture, motor and cooking apparatus are shining black with a little of the terra-cotta color introduced in certain showy places in the construction.

For wall decoration, instead of picture calendars, or pictures from colored weeklies, there are actual wall-painting silhouettes of ladies really working, but dressed as William Morris himself would have had them, in clothing pleasant to look upon. (You know how he advocated men at road-making, habited in ripe ears and putting them into her commodious basket.)

**The Cook's Rest**

Now it occurred to the lady and to the "household engineer" who planned this kitchen, that there were times when even those who work in kitchens would feel tired and wish to rest! So there is a rest corner. Only imagine such a thing in a kitchen, rather a contrast to the woman who discharged her maid because she asked for a rocking-chair in her kitchen, the only room in which she was allowed excepting at meal times.

In this corner are book shelves well filled with diverting or improving books and paper to write upon, with accessories. There are comfortable seats with satin covered cushions on them, the table having the same for a cover, washable and fresh: in this corner at this table (Continued on page 78)
**Floors or Flaws in Your Kitchen**

What to Expect From and How to Use Linoleum, Tile, Cork, Wood, Concrete and Composition for Flooring

**Ethel R. Peyser**

Mrs. Ebenezer Mallory had just built a beautiful home and because of this her friends believed that she knew everything about home equipment and therefore was looked upon as a domestic crank. And so it turned out that she and her secretary after finishing up the usual round of social notes and unsocial bills, took up much of the morning each day writing to friends and friends of friends about her latest and most profitable finds. Today she asked Miss Wentworth to collect all the letters about kitchens, especially the inquiries about kitching flooring, which had been stacking up.

So they sat down for a technical morning. "Really one letter will do for both Mrs. Pennington and Mrs. Allen, I think," suggested Miss Wentworth, "and if there is anything I don't understand as you dictate the data, I shall ask you to explain and in that way you will make it clear to the inquirers. The most uninformed will then know how to avoid flaws in their floors."

"That will be splendid," and Mrs. Mallory settled herself comfortably in her big chair for a long morning of dictation. "And now we're off—"

"My dear Mrs. Pennington," she began, "it's a good thing that you and Claire Allen are building your houses in the wilds, far from the madding crowd, or I should not spoil either of you by giving you of my minute finds. But as you are pretty far off from the source of information I am more than glad to help you in any way whatever.

**Floor Requirements**

"Of course, you realize that every kitchen flooring should, as nearly as possible, be:—

- Attractive
- Easy to keep clean
- Noiseless
- Odorless
- Vermin and dust proof
- Comfortable to feet and back

Good flooring should have, and strange as it may seem there are many which include all of these requirements and many filling all the most important ones, so you can choose any one of the floorings that are described in this letter and you will be more than satisfied.

"Here is a list of the most important kinds of flooring in use:—

- Marble
- Wood and wood block
- Linoleum
- Cork
- Composition and concrete
- Tile
- Terrazzo

"Marble we can dismiss as being too ex-
pensive, too beautiful and too unresisting to the feet. It is also too cold under foot.

"Wood is very popular because in the commoner varieties it is the cheapest flooring. In whatever grade a wooden floor is used, it has the disadvantage of needing attention. It always needs refinishing. The better the floor the more attention it will need. It will splinter eventually and show marks if things are dragged over it. Although the scraping down and refinishing always makes the floor look like new, the wooden floor is better in any room in the house than the kitchen, laundry or pantry. There are some housekeepers who wouldn't have anything else but the hard wood floors in their kitchens—oak, maple or Georgia pine, etc.

Laying the Floor

"The wooden floor must be carefully laid or else the cracks become traps for germs and dust. Of course, this applies to all flooring. And while on the subject of laying floors, let me say that even though you order the best kind of flooring in the world, if it is laid badly, you might as well have bought the worst sort of material. It is imperative that you have the manufacturer or the manufacturer's delegated dealer lay your floor. Don't go to your village builder or carpet man. It won't pay; in fact, it will cost you dearly, as in such case the maker of these products has developed a way to lay flooring which is inseparable from the life of the flooring itself.

"Many a householder knows a good floor, but few know what to look for in the laying of it."

Mrs. Mallory stopped to ask Miss Wentworth if she had been clear up to this point.

"Seems so to me," was the reply.

The Linoleum Family

"Then let's go on," and continuing, "among the best known floorings for kitchen use is linoleum. It is so well known and so popular that purchasers in their ignorance often accept, unwittingly, substitutes and lay felt paper instead of the real thing!"

"If you decide to buy linoleum, go to the best maker or his dealer. I can't begin to tell you the value of following their gospel Buy the Best. If you heed this you make an investment. If you do not, you make an expenditure.

So when you decide to buy linoleum first look on the wrong side of it, and if it has burlap on the back and if it is very difficult to tear, it is pretty definitely linoleum. It also carries the name of the maker.

"I think it well for the prospective buyer to know something of the manufacture of a popular article. It makes one appreciate and understand how to take care of it better.

"You know I am a crank on the subject of not wanting women to buy unless they know exactly what they are buying.

"Linoleum is made of burlap, linned oil and cork, as the main ingredients. The oil is first boiled to thicken it. When it is cooled it is..."
Among the portable lights for the dressing table is this design in either antique gold or two tone ivory with polychrome. With a silk shade and colored guimp at top and bottom, it sells for $32.50 each, as shown.

A variation of the design shown opposite comes in either antique gold or two tone ivory polychrome, and can be used for the dressing table, bureau or boudoir desk. Silk shades. Changeable glass pendants. $28.50

Good light is a prime requisite on the dressing table. Pictures should not be placed too high. The best arrangement is a pair of portable lights as shown here.

In placing the lights shown above on the dressing table we give the approximate position for their greatest usefulness. Their delicate lines are pleasing in effect.

An electric curling iron outfit with aluminum comb attached for drying the hair comes, with full instructions, at $6.25

A two light electric bracket in ivory and colors. $20 each

Adam design fixture in ebony and antique gold. $38 each

A collapsible pressing board of aluminum on wood frame weighs 3½ pounds and opens to 44" long, 9" wide. In cretonne bag. $5

An electric vibrator comes packed in a black leather case. Guaranteed for a year and all repairs made free of charge in that time. $18

For that chill morning we suggest an electric heater, at $9.50. An electric heating pad, with three heats, at 99 completes the comforts.
THE IRISH and AIREDALE TERIERS

Two Rough-Coated Breeds of Sterling Worth for Either Country or City—Some of the Outstanding Traits Which Have Won for Them Respect and Genuine Affection

ROBERT S. LEMMON

In a way they are somewhat alike, these two contenders for honors in the All-Around Dog Qualification Contest. Both are rough-coated, free from any white markings, hard as nails, and bully good companions. Beyond these points their paths of similarity begin to diverge, somewhat after this fashion:

The Airedale is considerably the larger of the two, and as if his weight added dignity to his thoughts, he is more self-contained than his smaller cousin. Where the Irishman is a rough-and-ready little rascal overflowing with that snappy vigor of mind and body colloquially known as “pep,” the Airedale is steadier though by no means sluggish. One might compare them to a motorcycle and a 90 H.P. touring car: both can pass everything on the road except each other, but they go about it in a different way.

Their Versatility

Of the Airedale it has been said that “he can do anything any other dog can do, and then lick the other dog.” Well, sometimes, I almost believe that is true. He certainly is 200 per cent dog, and while his logical place is in the country, he readily adapts himself to city living conditions. Woe be unto the burglar or tramp who interferes with him or his, for when his forty pounds or more of bone and muscle get started they move fast and in a straight line. Yet, with all his defensive and offensive ability, he is ideally dependable and affectionate with children as well as grown-ups. In the matter of intelligence, he is probably second to none.

Somehow, the Irish terrier, on the other hand, always makes me think of a red-headed boy about twelve years old on a summer vacation in the country. Perhaps this is because such a boy would relinquish all his dreams of piracy, machine gunnery and driving the Twentieth Century Limited for one Irish terrier to pull around with—and also because the Irishman would appreciate the boy to the full. If an Irish terrier’s brain is ever dull or his body ever sluggish in getting up and at anything which may be doing, no one has been able to catch him at it. He is all steel springs, mentally and physically. There is no little of the true Celtic fire in his make-up, and if he were able to put his general philosophy of life into words (he can’t quite talk) it would probably be, “Let me at it!”

Breeding and Hardiness

Without taking the time to delve deeply into the history of these two representatives of the terrier tribe, it may be well to say that they have been developed primarily as vermin destroyers and to withstand all the hard knocks which the pursuit of such four-footed fighters as badgers, otters and woodchucks entails. Such breeding, continued through many generations, has given them great natural resourcefulness, strength, health and adaptability. They will come through a day of mud, snow, briars or brooks without a scratch; a shake and a roll, and they’re ready to start out again. They are true sportsmen, which term, in its broader application, means that they know how to conduct themselves in the drawing-room as well as in the field. They are easily trained, either in a purely utilitarian sense to make them good house dogs and general companions, or for various special purposes. The Airedale especially is qualified by his size and ancestry to be developed into a first.

(Continued on page 80)
October

THE GARDENER'S CALENDAR

Tenth Month

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
</tr>
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<tbody>
<tr>
<td>Carrots and other root crops should have their tops removed before storing.</td>
<td>5. The first few days of the house are the crucial period for the indoor plants. In order to avoid the development of fungus diseases, it is wise to spray the foliage with a mixture of water and liquid fertilizer. If the plant is to be used for the purpose of protection, the leaves should be kept moist, preferably on a cake of sponge.</td>
<td>6. In case of a severe frost being threatened, it is wise to cover the flower and fruiting stems, which are often injured by late frosts, with moist hessian. The flowers and the fruit will then be shaded from the sun.</td>
</tr>
<tr>
<td>Changes in the perennial flower border should be made during this month.</td>
<td>11. A P &amp; R change to the fall 1961, should be made now, as the different types of roses need to be pruned.</td>
<td>12. Start dividing and replanting the fall and the winter branches.</td>
</tr>
</tbody>
</table>

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

If you have heard of any of the forementioned vegetables, then remember that you must plant them in the fall, and store them in a cool, dry place. They must be covered with a layer of soil. If you have heard of any of the forementioned vegetables, then remember that you must plant them in the fall, and store them in a cool, dry place. They must be covered with a layer of soil.

The collecting and saving of autumn leaves should not be overlooked. When rotted, they make excellent mulching and fertilizing material.
W. & J. SLOANE
FIFTH AVE & 47th ST.
NEW YORK CITY

ENGLISH FURNITURE
AND OBJECTS OF ART
ANTIQUE TAPESTRIES
HANDWROUGHT REPRODUCTIONS
DECORATIONS
FLOOR COVERINGS
In the October Vegetable Garden

WILLIAM C. McCOLLOM

The first question which is apt to be asked when anyone is advised to sow some of the hardy vegetables in the fall is, "What would be the gain—why sow now when spring plantings yield the same returns?"

Plenty of gardens are never started until the first of May, but if their results could be compared with those from gardens started some time previous, they would be far outclassed. One of the biggest advantages in fall sowing of those vegetables which are hardy enough to withstand the winter is the fact that a large root system is established which becomes active just as soon as growing conditions are resumed in the spring, resulting in more vigorous and productive growth.

Onions, spinach, turnips, smooth peas, and kohlrabi may all be sown in the fall if slight winter protection is given them. The best protecting material is loose hay, which can be shaken up occasionally to prevent its matting down and damaging the plants. It is well to bear in mind, however, that a spell of damp weather is more likely to damage the young seedlings than cold weather, so during wet periods it is advisable to take the protecting material aside, leaving the plants exposed.

It is not an infrequent occurrence to have a killing frost in what might be termed late summer. It often happens that gardens are destroyed as early as the middle of September in the latitude of New York, whereas continued freezing weather does not prevail until after the middle of November. This means that a little foresight in the matter of protection would prolong the life of the garden some two months.

It is not an infrequent occurrence to start now to accumulate quantities of covering materials for this purpose. Old rolls of building paper, burlap, boxes or any cast-off material of this nature which will prevent penetration of the frost will give the desired results. A wire should be placed along the row of such plants as string beans to hold up the covering material. This covering should be applied only when frost appears imminent. When the thermometer approaches 40° on a still night and the smoke rises perpendicularly, it

(Continued on page 64)
A predilection for harmonious surroundings quite often finds its truest expression in the appointments chosen for the most informal of rooms.

Thus, a charming Sleeping Room or a Boudoir, drawing its inspiration from Marie Antoinette's days, may reflect the owner's personality in such appointments as the graceful chaise longue, the companion "slipper chair" and bedside table—each detail imparting to this daintily arranged apartment a pleasing touch of individuality.

There is a wealth of such suggestions for the formal as well as informal rooms in the Furniture and kindred objects on view in the twelve Galleries of this establishment—where the scheme in view may be realized without prohibitive cost.

EarlY ENGLISH, FRENCH AND ITALIAN FURNITURE AND DECORATIVE OBJECTS. REPRODUCTIONS AND HAND-WROUGHT FACSIMILES OF RARE OLD EXAMPLES. RETAILED EXCLUSIVELY AT THESE GALLERIES

De luxe prints of well-appointed interiors gratis upon request.

New York Galleries
Grand Rapids Furniture Company
INCORPORATED
34-36 West 32nd St., New York
is fair to assume that freezing weather will result before morning. The boxes or barrels may be used to cover individual specimens such as egg-plant or peppers. A few plants of these in full bearing, if properly protected, are quite an item in adding to garden returns.

There is a chance of saving a plant even after it has been frozen if it is taken in hand immediately. The actual freezing does less harm than the thawing, which can be relieved to some extent if the latter is very gradual. Spray the plants with cold water and keep them moistened with it until the frost is gone, or keep them shaded so that they will thaw out gradually.

Celery, endive and crops of this character, although somewhat hardy, will not stand severe freezing, and are sometimes nipped severely by an unduly early frost. The covering method of protecting against frost is helpful in minimizing losses with them, but when frozen they should be well sprayed and covered.

Rutabagas, turnips, salify, parsnips, carrots, etc. are now ready for harvesting any time after their tops begin to turn yellow, which is an indication that growth is over. There is no advantage in leaving them in the ground.

There are, of course, many different methods of storing these crops for winter use. While a trifle inconvenient to get at when needed, there is no denying the fact that very little injury to plants in the open ground retain their natural flavor and keep in much better condition than when stored in any other way. Vegetables so stored must, of course, be protected from the frost, not only because of the damage to the crops themselves, but because, if the ground is allowed to freeze, it practically prevents getting at them. Keep the trench in which the vegetables are stored in thoroughly moistened sand with some loose material which can be readily removed when desired, and which will prevent the penetration of frost. Water is another factor that must be considered, because if it is allowed to enter the trenches and is not immediately drained off, the vegetables will decay. Bury a box of sufficient size in the garden, making a tight covering slanted on top to shed the water. This box can be covered with earth after the vegetables have been placed in it. For this method is the best, although it involves considerable effort.

Storing vegetables in a cool cellar in boxes of sand is also a very good method, convenient so far as getting at the vegetables is concerned. Toward late winter the roots become stringy due to lack of natural moisture in the material with which they are in contact.

Pumpkins and squash should be gathered now, and, contrary to most vegetables, stored in a warm place. Do not put them in the cellar. Sweet potatoes are similar in their requirements. They must be kept in a warm place where no moisture comes in contact with them, else they will become unfit for table use. Place sweet potatoes in barrels close to the furnace or stove. Tomatoes, peppers and egg-plant can be kept for many weeks if stored in boxes after being carefully wrapped in paper. Care must be taken to have them perfectly dry when put away.

There is but one way to plan your garden, and that is to lay it out to scale, devoting some careful thought to it. The small fruits can be properly placed at one end without interfering with the other crops. Asparagus, horseradish and crops of this nature can be located near the fruits and the garden proportioned to your particular needs.

The first point to consider when locating the garden is soil conditions. Ground with a southerly or southeasterly exposure and a fairly good top soil that shows a fair percentage of humus, and a subsoil that will not retain too much water, is the ideal. Ground which is poorly drained can be made to produce by putting in tile drains.

New ground that is intended for cultivation next year and which shows any surface growth at present should be covered so as to give this growth an opportunity to dry out. It is advisable when plowing to use a chain on the plow so that the work will be done thoroughly; and it would also be well to run a disc harrow over the ground afterward to break up the sod.

Another factor worth considering is the amount of humus which the soil contains, and which is deficient in practically all our soils. It is best built up by application of well rotted manure or some other form of decayed vegetation. It would be advisable to apply a light covering of manure and turn it under in order to start the work of those little live organisms which will build up our soil and which become active in early spring. This should in no way interfere with the application of manure in the spring.
Unusual Service—Quickly

Service implies not only practical co-operation—but also the organized ability to give that co-operation quickly. This is the actuating idea behind the fifty-three branches maintained in leading cities by

CRANE

Buyers anywhere in the country who need high-quality bathroom equipment, kitchen fixtures, heating, ventilating or refrigerating appliances, or any of the myriad allied products, will find a thoroughly equipped Crane branch in their vicinity, ready to serve them fully and promptly.

Crane standards of service, thus carried to the national markets through fifty-three broad channels, make it as easy to buy Crane quality as to enjoy it afterward.

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CRANE EXHIBIT ROOMS

October, 1919
McCUTCHEON'S

Damask Table Linens

THERE is at present a marked shortage of Damask Table Linens, and prevailing high prices in many shops in consequence.

Our policy of always carrying very full stocks enables us to meet the present situation to the advantage of our customers. We have on hand a full line of fine Damask Table Linens purchased direct from manufacturers in the old country many months ago at the advantageous rates of that time.

We are, therefore, able to sell these beautiful Table Damasks at prices which are of great advantage to our customers. In many cases these are goods that now cost at wholesale as much as we are asking for them at retail.

Cloths for Large Dinners

We are particularly well prepared to meet the demand for large size Dinner Cloths. Those who are planning to entertain largely during the coming season will find here, Cloths, 3½, 4, 5, 6, 7, and 8 yards long, as well as those up to 5 yards square, with full size Dinner Napkins to match.

Our personal knowledge of the European market convinces us that there will not be any reduction in linen prices for a year at least; so that we feel justified in calling your attention to the advantage of purchasing these Linens at the present time.

Send for new 32 page Fall and Winter Catalogue. Mailed free on request.

James McCutcheon & Co.
347 Fifth Avenue New York

Better Effects With Bulbs

(Continued from page 33)

ornamentals and perennials is planned to give the best effect. As you look the place over with the eye of constructive imagination, you cannot fail to see where you can add touches to the garden picture, with the pigments available in the spring flowering bulbs, which will heighten the effect of charm and beauty you wish to attain. While or flaming red against a bank of evergreens; a sheet of sweeping narcissi there where the lawn merges into the shadow and shade of large trees; a filigree of brilliant colored, cheerful crocuses along the frontage of the perennial border or in some corner where color is lacking in the early spring—these are the effects you can add to the picture which already exists. And viewing the grounds from the street or front entrance, you will see probably half a dozen other places where spring flowering bulbs, in scattered groups or masses, would add greatly to the attractiveness of your grounds.

Mark these things down on the map. If you are not thoroughly familiar with the different bulbs and their varieties, the best way to get what you want is merely to indicate the color, design and the approximate height wanted, on your map. Then, with this information before you, go to your bulb catalog and select the things which will best fit. Keep in mind that you can have results from flowering bulbs from April until well into June.

Crocuses are the earliest to bloom and the most dwarf in growth. Even the new giant flowering crocuses, which for general purposes are the most satisfactory, attain only a few inches in height. Crocuses are valuable for planting in the lawn because they bloom early and are out of the way when it is necessary to cut the lawn fairly close. Also they are excellent for using in rose beds and other places to cover the ground where it is likely to look bare in early spring. While they are frequently planted in mixed colors, still the most striking effects are attained by using the named varieties in one or two contrasting colors.

Tulips properly selected will give a very long season of bloom. The single early tulips flower the later part of April. The double flowered class, especially effective in masses and lasting a long time, come into bloom just as the single earlies go by. The giant Darwin's, Breeders and Rembrandt tulips form a distinct class with immense flowers borne on tall, stiff stems, and come into bloom, according to varieties, during May and early June. Many of them attain a height of 3′ and a good many considerably more than that. The cottage tulips also (Continued on page 68)
Home-made Apple Pie!

PIES baked in "Wear-Ever" aluminum pie pans taste as good as they look. Thick, delicious fillings of apples, peaches, pineapple, cherries or other fruits or berries in season! Crisp, tender, flaky, golden-brown crusts!

"Wear-Ever"
Aluminum Cooking Utensils

are preferred by women who are as particular about the utensils in which they cook food as they are about the dishes from which they serve it. "Wear-Ever" utensils are clean, bright and silver-like in their shining beauty.

"Wear-Ever" utensils are made in one piece from thick, hard sheet aluminum. No joints in which food can lodge. Cannot chip, rust or scale.

Replace utensils that wear out with utensils that "Wear-Ever"
Look for the "Wear-Ever" trademark on the bottom of each utensil


In Canada "Wear-Ever" utensils are made by Northern Aluminum Company, Limited, Toronto, Ont.
flower late. They are not as tall growing as the preceding class and do well to plant in front of the Darwins and Breeders, offering a pleasing contrast. Narcissi, daffodils and jonquils are more informal in their habit of growth than the tulips, and for this reason offer particular advantages for effect in the informal landscape. With these two a considerable length of bloom may be had by selecting the proper varieties. Trumpet Major, Golden Spur, Henry Irving, Beethoven, Schiller and Princess consort, early Emperor, Empress Glory of Leiden and the Poeticus grandiflorus and Leedel sorts follow these, and the Poeticus, with Poeticus King of VII, the large size and single jonquils, close the flowering season.

Hyacinths are more formal than any of the other spring flowering bulbs and not as useful for general purposes as the others. Where they are to be used in beds, of course it is desirable to get varieties which will come into bloom at the same time. A selection can be made, however, of early, medium and late flowering sorts which will give a good succession of bloom. It is also desirable to order your bulbs rather early, but this year it is doubly necessary. Reports from the bulb growers indicate that the bulb crop will be extremely small. This coupled with increased expenses and with delayed transportation and other factors, means that the person who waits until the last minute for ordering bulbs this year is likely to be disappointed. But being able to get a good supply of many items on the list. The prices of bulbs, as in the case of almost everything else, have gone up. Bulb buyers estimate that stock of this year will cost them at least three times, and in many cases four times, what they have had to pay before. This increase in cost is bound to be reflected in the retail prices.

There is another reason for early ordering. While bulbs may be planted poured down over suspended sheets of scrim and by coming in contact with the oxygen of the air, becomes oxidized and solidified. Then these oil-impregnated skins are ground up and mixed with gum to give the fabric elasticity, and it is then mixed with ground cork or cork flour, the coloring matter, and the resin (to harden it). This mixture is fed into a machine which distributes it evenly over the burlap. It later passes through a series of finely adjusted rollers weighing about 27 tons each and adjustable to space of 1/1000 of an inch between rolls which, of course, give any required degree to the linoleum. This is plain linoleum and it is many weeks in the making.

The printed linoleum is made by pasting the designs on print drums.

"The straight line or inlay is done by a still more involved process, but the patterns never conflict as they are in an integral part of the linoleum, going through from back to front of the material."

Highly paid designers are engaged in this work and many craftsmen of great skill are employed for stencil work, etc.

"We don't always realize the time, work, and expense of the ordinary things that we see about."

"When the linoleum is being laid, look out for these things. (They apply generally to the laying of any flooring of this kind.) If over wood—or the nails must be hammered in below the surface, the wood seasoned well, to avoid dampness and cracking. If over concrete—it must have dried a month or two and be filled in with plaster of paris if it has any cracks. It should be laid over for both cases to insure long life to the linoleum and the comfortable resiliency to the foot and consequent ease to the back. The felt acts as a cushion, makes the linoleum fit better, and obviates later retreating and trimmings. See too, that the workmen are careful to force the strips close together and cement closely. All these things are impossible to get the linoleum to itself when they have to lay the floor. It would be wise then, to get their booklet.

"It is easy in condition if you use only mild soaps, never caustic powders, with warm water. Rinse immediately with clear water and dry immediately. Wash and dry a square yard at a time; do not flood the whole room at once. Strong soaps will eat the pattern in the printed linoleum and wear the inlay.

Use elbow grease.

Use steamers on heavy furniture as the linoleum will show marks.

Store linoleum, when necessary, away from excessive heat and moisture.

Waxing occasionally is good. But an oil mop does very well.

The most pleasing designs and coloring to be had in this fabric add to its value.
I owe my pretty windows to

**Kirsch FLAT CURTAIN RODS**

I found my ideas in the Kirsch Style Book

Kirsch Flat Curtain Rods are wonderfully superior to round rods. The FLAT shape means *sagless strength*, without needless weight. It also means smooth, neat hems and headings held gracefully erect (not stiffly) by the support of the rod itself, on account of the flat shape. Kirsch Flat Rods are so sturdy and durable that they are a permanent fixture. They don’t twist or dent. They won’t turn black or tarnish. They have no fussy knobs or brackets to gather dust or become lost.

The small Kirsch brackets are invisible in use. If desired, they can be attached inside the casing to avoid defacing beautiful woodwork. Kirsch Flat Rods curve gracefully to these brackets at the ends, producing a very pleasing effect, and providing ample room for the curtains.

They are sold in extension style—adjustable to fit all windows—or cut to fit your windows. Both styles can be had single, double or triple. The finish is white, velvet brass or oxidized copper.

Write for Your Copy of the Kirsch Style Book

It pictures attractive, up-to-date windows for every room. Tells just what materials and rods are used—suggests color schemes for the different rooms. Worth reading and keeping. Write for your copy NOW, mentioning your dealer’s name.

Kirsch-Kraft Novelty Curtains

are ready-to-hang curtains of excellent quality—cut by the thread and painstakingly made. Look for the Kirsch label.

Ask Your Dealer to Show You Kirsch Rods

They are sold by leading dealers in practically every city in the country. If your dealer hasn’t them, he should be very glad to get them for you. You will do him a favor by asking him to order them for you—for Kirsch Flat Rods have built up the rod business of hundreds of dealers to many times the sale on rods of the old kind. Kirsch Rods are more durable than solid brass rods—give far superior effects—yet cost less.

Kirsch MANUFACTURING COMPANY, 19 Prospect Ave., Sturgis, Mich.
Silent SI-WEL-CLO

The flushing of a noisy toilet is heard throughout the house, arresting conversation and creating acute embarrassment. Constant recurrence of this condition leads either to its unnecessary toleration or its removal and installing of a Silent Si-wel-clo Closet.

Built upon the most sanitary principles, including the finest of mechanical parts, the Si-wel-clo adds a quietness of operation that is a distinct relief. The Si-wel-clo is but one item of the complete line of the Trenton Potteries Company.

**“Tepeco” All-Clay Plumbing**

“Tepeco” plumbing is china or porcelain, solid and permanent. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. With time, inferior materials lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece loses its usefulness.

The impenetrable surface of “Tepeco” All-Clay Plumbing fixtures renders them the most hygienic of plumbing products for bathroom, kitchen or laundry. Medicine, ink or ordinary acid stains are readily wiped off. That this is not true of all plumbing fixtures may be proved by making the tests suggested in our instructive book “Bathrooms of Character,” a copy of which will be sent on request.

The Trenton Pottery Company

Trenton, New Jersey, U.S.A.

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**Floors or Flaws in Your Kitchen**

(Continued from page 68)

and pleasure, and the kitchen can be in lovely accord with the decorations of the house. The ordinary dripping will not affect linoleum, nor the ordinary moisture. It requires no extra mats as foot resters, is not a substitute but a flooring and in every way deserves its great popularity.

**The Cork Family**

“Another attractive, useful and popular flooring is what I call the corks. It is made of cork shavings compressed in closed steel moulds about an inch thick for five hours under high pressure and high temperature. All the moisture is thus driven out and it is pressed together into a waterproof mass. No foreign substance is introduced to bind it together as this is done by its own gums. Inferior cork tile is mixed with foreign substances and this often makes it break down and detracts from the resiliency and wearing power. After this process is completed it is cut into the desired sizes.

“Cork tile comes in shades of brown and there is an excellent cork compound tile that comes in many designs and colors.

“It is not absolutely fireproof but what is called a fire retardant in that it takes a flame of 1500 degrees F. one hour to burn a hole in a tile 6” x 6”.

“The cork tile floor of the best make will last as long as the building. It is of the loveliest coloring, delightful in tone, noiseless and soothing to the feet and they prevent cold and are not unpleasant to the touch and also psychologically comforting to the nerves.

“It requires but soap and water and elbow grease to keep it in condition forever. It is never slippery, is non-absorbent of dust and moisture and when laid correctly needs no effort nor money for its upkeep. This is why the initial investment though larger than for any other medium, is a wiser one as it is positively the ultimate expenditure.

“There is much inferior cork tile on the market and it is very hard to tell from the best quality. It looks attractive until it has been used a little while, then it will begin to ‘pit’ and ‘lap’ (become dark, and emit a pungent odor), due to inferior manufacture.

“Heavy tracking does not affect cork tile as it is so elastic that it springs back into place. This is proven by the restaurants, libraries and hospitals that use it so generally.

“In laying this, the same general principles to be followed as in the case of linoleum. It is laid over felt, the base must be free from moisture, cracks and nails. If the cork is put over nailable material, small banded sunken brads are used. If not, it is pasted on the base. All joints are pressed together by a special compressing machine and are sealed with a preparation virtually making the cork tile into one large seamless covering under which no dust, moisture, germs or vermin can collect.

“The velvet quiet of these floors imparts a tranquility to the kitchen, contagious to mistress and to maid.

“I need not say much for the tile as you know its qualities. It may be cold to the feet, non-resistant and tiring to the back and slippery when wet, but this is overcome by the mats of matting, cork or linoleum. Tile is made in every design and color to fit any desire or design. All corners and joints at the base of walls can be curved. It makes a unit of the whole room in design and intention as no other thing does. It can be cleaned easily with a small hose. Of course, poor tile cracks.

“Needless to say, it takes real skill and a little care if the under bed of cement has to be very perfect to protect the tile upon it. However, it looks royal, it wears, and is a favorite with great kitchen builders.

**Compositions**

“The floorings of composition, cement and mineral mixtures are innumerable. Some are excellent, embodying nearly all the good points enumerated in this letter. They are a little warmer than tile and not quite so expensive. They have probably a little more foot contact but not much more. They are fire proof, do not weigh too much for a lightly constructed house, and are kept clean with the usual elbow grease and water.

“These floors for the most part are made in standard colors and designs.

“In tile and composition the joint at the base of walls can be made practically one with the wall in a curving manner. In the case of linoleum and cork, this joint is either accomplished by a curving connection or mortor generally by a highly compressed and sealed joint, allowing for absolutely no trapping of foreign matter and rendering the floors clean and dry.

“Many great institutions and some private homes have found these to be practical, so if you observe the meet from the Best rule you cannot go wrong.

“Now, Miss Wentworth, as long as you haven’t stopped me I imagine it was comprehensible throughout?”

“I understood it all, if this is all. Yes, very enchanting, except I hope that this will answer your queries and that no floor problem can floor you now.”

**An Evening Garden of Fragrance**

(Continued from page 20)

of the entire summer, and more especially in the evenings.

In the partial shade next the house is a long row of sweet rocket. These old-fashioned flowers look their best in large quantities.

For accents, in the center beds are the tall spikes of valerian, or garden heliotrope, and the erect spikes, likewise pale pink, of physostegia. These bloom in midsummer.

In July, shortly after the madonna lilies, come large balanced clumps of white Japanese iris. This is an extremely effective flower and comes at a time when the distinctive features of the garden are at a minimum. But for the fact that they lack fragrance, they are every whit as desirable as lilies.

About this time the warm midsummer nights are upon us. The garden is filled with phlox which, next to the lilies, makes the chief effect of the flowering year. The colors are white, pale lavender and light pink. They command our interest in the daytime, and at night, by the aid of Japanese lanterns suspended from the pergola or swaying from poles in the garden beds, become enchanting.

The varieties listed are not definitely arranged on the plan, but the early dwarf Tapis Blanc should be placed here and there at the front, and the tall Pink Beauty and Stella’s Choice in the center of the spaces designated. The medium sized varieties may fill out the remainder of the vacant spaces. At least eight or ten of each variety should
The charm of ATLAS-WHITE

CHARM and economy combine in the well-built stucco home.

For the finishing coat, ATLAS-WHITE Cement is used with white sand for all-white effects. When used with color aggregates ATLAS-WHITE pleasingly accentuates the various color tones.

Our book, “Information For Home Builders,” may picture the new home of your dreams—a home built of stucco, finished with ATLAS-WHITE Cement. Read it before deciding on definite plans.

The Atlas Portland Cement Company

New York  Boston  Philadelphia  Savannah
Chicago  Dayton  Minneapolis  Des Moines  St. Louis

A Book of Many Homes—One for You

This book costs nothing to get; it’s worth something to have. There’s one for you. Send for it. We also send, on request, information and literature covering every kind of concrete construction. Address our nearest office.
be placed in each group, and white should be the predominating color. Like peonies, phlox has a peculiarly clean, fresh smell.

While the latter are still in bloom the Specimen lilies make the air heavy with their fragrance. They are clustered thickly around the circle and along the outer edge of the garden, in order that their scent may not be too pronounced in the vicinity of the pergola. They remain in bloom for a long period, well into September, by which time two or three clumps of the aster-like white Boltonia will make striking accents.

Also about this time there are in bloom some Japanese anemones. Since they resent crowding they are placed in a line in front of the rocks—to as not to air smoothed by the box—and to some extent are protected from frosts by the house. As is the case with the flowers of early spring, in deference to the summer effects, the fall flowers are in the minority.

To replace the early bulbs some annuals are introduced. Nigella is near the pergola where its fragrance, which is strongest at night, may be appreciated to the full, and its white flowers gleam effectively in the twilight. Bordering the circle and the central walk are heliotrope in the lighter tints, and stocks in pastel colors.

**Methods of Heating the House**

(Continued from page 35)

northern and exposed chambers, to which the hot air itself cannot be as well or certainly circulated.

Other types of furnaces help to counteract this latter tendency by dividing the hot air chamber in the top of the heater into separate sections and connecting each section with a separate radiator, so that each room is the more certain to receive its intended supply of hot air, regardless of the direction of the wind or momentary periods of imbalance—such as are occasioned when the housewife prepares "air out" a room by opening a window. At such a time it is not only the hot air circulation to that room effectively stopped, but the whole system is likely to be reversed by starting a current of cold air down the heating pipe, thus sucking any bad air out of the room and down into the furnace, there to be promptly heated and distributed impartially over the entire house.

**Steam Heating**

Next to the hot air furnace, the steam system—especially the "low pressure steam" system—is most economical to install and even, in some cases, most economical to run as well. The steam heating system is similar in its general principles to the hot water system. In both, the heat is distributed through a network of pipes and radiators located in the different rooms, the unused or chilled material being returned through a larger iron pipe, thus maintaining a continuous circulation. The steam system has one advantage in that the pipes and radiators are smaller than are required in the hot water system. In the steam system a portion of the boiler is filled with water, which is heated until vapor, or steam, rises from it into the dome above, from which the pipes supply the portions of the house. In the hot water system, the boiler is filled with water, the hotter water rising to the top, and itself circulating through the pipes and radiators, coming back again to the boiler through the return pipes.

In theory, the hot water system is supposed to be more economical because a certain amount of heat is obtained from the cold water itself. However, this amount is so minute that it is not worth the effort. One advantage of the steam system is its ability to heat the rooms more quickly than the hot water system. This is particularly true in larger homes, where the distance from the boiler to the farthest room can be considerable.

**Radiator Paints**

It is, of course, possible to paint or stain the radiator near to the color of the wall decoration or woodwork of the room. However, the radiator should be stained and painted with colors that contrast with the surrounding walls. The best colors to use are the several shades of gold, bronze, and silver powdered paints, which are ordinarily applied to the radiators and pipes. This material adheres to the radiator with a thin skin as not to reduce its radiating values, while the various shades of metal tints available allow of matching the color of paint or wall, to a certain extent at least, even when restricted to the use of these.

**The Modern Light and Power**

THE charm of your home can be immeasurably augmented by the installation of modern electric lights. The Fairbanks-Morse "F" plant gives an abundance of steady, dependable light with minimum attention for care or repairs. The plant is extremely simple to operate—just touch a button to start and another to stop. The famous "Z" engine, which is part of the plant, can also be used independently of the dynamo to pump water or do other work. Your dealer will be glad to explain all the details—which includes exclusive Fairbanks-Morse "F" plant features.

The "F" Light Plant may also be obtained in larger sizes.
To enjoy one's House and Garden, good health is most essential. To enjoy good health it is only necessary to obey Nature's simple dietary laws. Fruited Wheat and Fruited Oats are helping thousands of housewives solve the "what-shall-I-serve-for-breakfast" problem. Their very composition—the whole grains scientifically combined with FIGS, DATES and RAISINS—is assurance that they are real foods. At good grocers everywhere.

TRY BOTH!

UNITED CEREAL MILLS, LTD.
QUINCY, ILLINOIS
Chamberlin for 26 Years
the Standard

It means a great deal to you to know that the Chamberlin Strips on your house are manufactured by a Company which has made weatherstrips for 26 years.

You rightly feel that Chamberlin's 26 years' leadership has proved the worth of its weatherstrips and reliability of the Company conclusively.

In these 26 years of business, Chamberlin has indeed accumulated unmatched experience in weatherstripping.

In making houses cold-proof, dust-proof, draught-proof, noise-proof, and in carefree, dependable service generally, Chamberlin Strips are simply unequalled. They are so durable that you can guarantee them unlim-

itedly, meanwhile assuring you that in all probability they will outlast the building.

You want weatherstrips on your house — and you want Chamberlin Weatherstrips, the standard for 26 years.

We have an interesting new booklet on the subject of weatherstripping your home — write for copy.

CHAMBERLIN METAL WEATHERSTRIP CO.
200 DINAN BLDG., DETROIT, MICH.

Methods of Heating the House

(Continued from page 72)

Another method of concealing radi-
ators, especially if they are located so as to come under the windows, is to en-
close them with cases of wood designed to conform to the style of the room, providing a seat or shelf under the window, at the same time that the radiator itself is enclosed and at least partially concealed or hidden. Care must be taken to provide ample area of openings in the grilles to allow the air in the room to circulate freely through the case and around the radiator, espe-
cially a space at the bottom for the air to draw in over the floor and carry up and out at the top, front or sides of the case. With this arrange-
ment, a certain excess of radiating value always must be provided to counteract energy lost in this excess depending upon the design and arrange-
ment of the particular case.

There is supposed to be a certain amount of advantage from the moisture added to the air by the hot water system, in distinction to the "dryness" sup-
posed to be imparted to the air by the steam system. As both the water and steam are enclosed within iron pipes, however, there can be actually little difference between the two in this par-
ticular. Both systems can be helped by keeping pans of water — especially the flat bowls carrying a few sprays of flowers — in the room, either on a table or on the radiators themselves, to provide an opportunity for humidifying the air naturally by the process of evapora-
tion.

Both these systems cost considerably more to install than the hot air furnace. If a house could be equally well heated — far as its arrangement and physical conditions were concerned — by all three, the steam heating system would cost from three to fifty percent more than the hot air, and the hot water system from a hundred to a hundred and twenty-five percent more. These ratios are at the present moment rather more than less than has been stated, because of the increased costs caused by world conditions in the cost of iron and other metals. The economy of running the two systems is supposed to be slightly greater for the hot water system, largely because of those spring and fall periods when only a mild form of heat is de-
sired. Both these systems are materially cheaper to run than hot air in a house of any size or extent, and especially if it is in an exposed position. Under the latter circumstances, steam is probably the system most to be preferred.

Vapor Vacuum Heating

There is also an improvement of the steam system generally called a "vapor" or "vacuum" system. This method consists in creating a vacuum at the ends or sides of the system remote from the boiler, and in developing air through the hot water. The temperature of the water, however, is raised very high, much higher than in the conventional system, and actually considerable, making possible certain economies in the size of pipes and radiators. Special applications are manufactured for these systems, most of which require specialties covered by patents which tend to make them expensive.

These systems often cost considerably more than either steam or hot water. It is also possible to install a "single pipe" system, by which one larger pipe serves for both supply and return. This method, however, is now found in many office buildings, is somewhat less expensive, but is somewhat less appreciated by the house owner, because of its inherent tendency to "hammer" or pound vigorously — generally between four and six in the morn-
ing — when the fire begins to start up and the new hot water runs through the pipes, meets the cold currents flowing back toward the boiler.

With both steam and hot water, there are also "indirect" systems, which means merely that, instead of exposing the steam or hot water radiator in the room, it is placed beneath the floor, encased in a metal box, which has a separate cold air connection from outside the house. These systems are considered more expensive than the direct systems, but are considerably more expensive than certain indirect systems.

Both hot water and steam systems are more likely to occasion occasional trouble from freezing if exposed to cold air near windows, or sometimes when concealed in walls. In the latter case, it may be difficult to get at them. In either case the damage to ceilings or finish may be considerable. These dangers are entirely avoided in the hot air system.

Selecting the Heater

In very large houses, it becomes necessary to get a size of heater so large that the circular fireplace is no longer available. In that case a heater must be used for other parts of the house which, is handled merely by adding additional radiators and by arranging to have them operated on an individual basis. In this case, the necessary number of auxiliary heater units can be installed in the fireplaces and kept connected to the system in a separate room, and can be kept warm at all times, and can be operated individually as required.

In selecting the heater, it is necessary to consider the size of the room, the size of the house, the size of the spaces to be heated, the amount of insulation provided, the amount of air conditioning, the method of heating, the type of fuel, and the cost of the fuel. These factors should be taken into consideration when selecting the heater.
Whatever you are planning to plant, PLANT THIS FALL. Don't wait until Spring—when nursery stock will be scarce, perhaps impossible to obtain at all, and certainly higher in price.

Trees and plants placed in the ground this Fall will have made greater progress by next Summer than those planted next Spring. You gain about six months growth by planting in the Fall.

GLENWOOD NURSERY Trees and Plants are dependable, healthy, hardy, vigorous and productive. We take extraordinary precautions to keep our stock absolutely free from disease. It is grown in a temperature that makes it sufficiently hardy to thrive in most any climate. No attention is spared to make our stock vigorous and of persistent growth. Whether planted for nuts, fruit, flowers or ornamental foliage, our stock attains a most luxuriant growth, and frequently surpasses our estimation of the limit of its possibilities. And GLENWOOD NURSERY trees and plants always prove to be true to their careful markings.

NUT TREES FRUIT TREES, DWARFS & STANDARDS BERRY PLANTS ORNAMENTAL TREES, SHRUBS & VINES EVERGREENS HEDGE PLANTS

Our Catalogue of "DEPENDABLE TREES AND PLANTS," fully illustrated in color, giving description of GLENWOOD NURSERY Trees and Plants, with directions for planting, is now ready for distribution. We shall be glad to send you a copy upon receipt of your request.

GLENWOOD NURSERY
Established 1866
1870 Main Street
ROCHESTER, N. Y., U. S. A.
Using the Couch End Table

(Continued from page 42)

best creations of these different periods are being reproduced with a marvelous exactness. While many of these works were exquisite and distinctive, there was gradually a degeneration into a veritable "frenzy of curves" which made the designers turn to the classic beauties of Pompeii and Herculaneum, which were being resurrected, after nearly seventeen centuries. These pieces show a refreshing simplicity and refinement, that make them adaptable to any room. Their chief characteristics were straight lines, slender tapering legs, with decorations of classic form, such as wreaths, beading, fluttering, Greek bands, and garlands of laurel and oak.

Small Tables

There is literally no end of possibilities that lie in these attractive little table ends. Some of them show a drop leaf, while occasionally a curiously carved top is made effective by standing it flat against the wall, proving a decorative feature against tinted plaster or paper.

The small table possesses so many merits that it is rapidly being appreciated at the present time. It fits into limited space and can be used advantageously in the apartment house or in more pretentious homes.

There is beauty and a grace of line worked out by the furniture makers of today that never fail to give added interest to these decorative bits. They also serve an infinite number of purposes, being used occasionally for the gold fish bowl at the end of a table. Antiques are popular today and are being widely sought after, both on account of their historic value, and decorative features. There is a mellowness in the old timbrel wood that lends a distinct charm to the room. Unfortunately they are limited in number, and often beyond the means of the would-be purchaser. This causes us to fall back on reproductions. These may lack romantic history but are generally accurate representations of the genuine antique.

Placing the Table

Rightly placed, the end table lends itself well to interior decoration, and often is a note of individuality in the room. These American tables range from the small simple one, to elaborate carved examples. The tiny mahogany console, with dainty flowered top, is especially adaptable for this purpose, adding a bit of color to what would otherwise be a dull commonplace room. The Queen Anne drop table, with its graceful standard, and finely molded ends, is decorative as well as convenient. The chief advantage of these pieces is that they require little space when closed and can be used as a semi-circular table against the wall, when not needed for an end.

Great care must be taken in the placing of these elbow tables. They should balance the furniture and where space will permit, it is better to use two. This makes a delightful grouping, particularly (Continued on page 78)
ORIGINAL design for an Adam Bedroom, the color scheme being two shades of gray and black. The furniture done in black and gold, decorated in colors. The draperies, rose and sea green, embroidered in colors. The rug two shades of gray.

Paine Furniture Company of Boston

Turn Your Furniture Upside Down

What's on the bottom of the legs?
Old fashioned casters? Or nothing at all?
That accounts for your scratched floors, your torn rugs, the squeaks and creaks that get on your nerves.
Put on Domes of Silence.
They are rounded, polished steel slides—they go on with a few taps of the hammer—they wear everlastingly—and they mean a quiet home—and protected floors.
A size for every style of furniture from the lightest chair to the heaviest divan—<b>at hardware, furniture, drug, grocery and department stores.</b>
Remember—Domes of Silence are the modern way.
Good furniture dealers are glad to equip the furniture you buy with Domes of Silence. Ask for them.

DOMES of SILENCE
"Better Than Casters"
Using the Couch End Table

(Continued from page 76)

when pieces corresponding with the period are chosen, such as one illustrated at the bottom of page 76. These English companion ends, placed against the sofa, bring out the value of the dark candlesticks, which have been made into lamps. The tapestry which softens the plaster walls is a Flemish fragment, and is flanked on either side by a Louis XIV carved girandole. The sofa is of beige colored velvet and the pillows, of corresponding tones, carry out the general color scheme.

There are delightful mannish end tables for books, magazines, and cigar stands, which can be placed close by a chair or table. The illustration at the top of page 76 shows a Jacobean piece with its small rounded corners, unusual in shape, and the old painted screen used as an excellent foil for the dull blue satin upholstered chair.

A very distinctive table has a metal stretcher made of iron and gilt and the lamp should be made of iron and gilt as well. The shade can be made out of gay bits of old chintz. This table, above, shows a substantial quality and a canvas screen has been placed to cut off the draught from the rest of the room.

Italy lends us a suggestion in interior decoration by the use of this little table, as seen in the corner group on page 42. It has weight and dignity which balances the rich luxurious red Italian damask chair. In a case like this, a light piece would be inadequate. The painting on the linen tinted walls is an architectural fantasy, after the manner of Panini, and the Queen Anne chair and wrought iron lamp, with parchment shade of burnt orange, all help to make a most charming decorative scheme.

An interesting three-legged end table, terminating in Dutch feet, is seemingly fixed into the end of the lounge at the bottom of page 42. The couch is covered with dull blue taffeta. The painted screen in the background brings out the color scheme and the beauty of the Chippendale chair of blue brocatelle.

End tables are especially decorative when used in a hallway, the richness of the wood being unusually effective against cream painted walls and made more so if placed against an old Italian rose damask sofa, which blends with the mellowness of the old wood.

There are so many advantages in the revival of those end tables that one wonders how we ever did without them. They are convenient, space saving, and give a decorative and homelike atmosphere, and their graceful outlines blend harmoniously with the setting of practically any room.

The Kitchen Exalted

(Continued from page 55)

the maids sit and read or sew (and there are places to keep the sewing too) or arrange the flowers and fruits for the rest of the house, or prepare the dry, clean vegetables or have tea, or just rest.

They have their illustrative silhouettes here also. On one wall a lady with wind-blown scarf fluttering towards a rose tree filled with roses gathers the precious blooms and arranges them in a bowl she so lightly holds on her hand, and one she has pinned in her hair—anything for decorative effect.

And again, on the other wall, is a picture lady sitting most absurdly placing the oranges and bananas and grapes in flat bowls that she has standing on the floor all around her. In the corner oblong hangs a bit of the very grape vine where she found her grapes. And oh! yes, peeping from the folds of her draperies is the daintiest foot in a slipper (all the wall-ladies wear dancing slippers).

The silhouettes are painted in the colors of the kitchen, terra-cotta, and black and creamy white and just a little green, like lettuce leaves, to give a reaction from the too much pink-orange.

The lighting is perfect. The windows are so placed that there are no dark corners in the daytime and the electric lights are so arranged that by night even one can see to make and keep all things clean and bright. What a relief from the ordinary single gas jet hanging precariously from the center of the ceiling and illuminating nothing at all!

As to the servants—they do like the pretty kitchen and take a pride in keeping it so. It gives them a greater dignity and they are inspired to cook better and serve more gracefully as they arrange more artistically all salads, fruits and whatever foods they are preparing for the table. It is they now, who without direction select such dishes and flowers as will harmonize best with the food to be served and they make every meal an exhibition repeat. Yes, they are intelligent. Who will not be with the proper surroundings and ideals and training?

Which, of course, proves us right in believing that the fairs the surroundings—keeps the work and doubting that the ascetic barrenness of a hermit-likex cell uplifts, while the visible beauties distract the mind and Soul. So perhaps a kitchen adorned and exalted is as important as any other room in the house.
Babcock Peony Gardens
Jamestown, N. Y.

HAVE one of the finest collections of peonies in the U. S. The very best French and English varieties. Soulange, La France, Lady Alex Duff, Victor de La Marne, Therese, etc. Brands, Varieties in good supply. Martha Bulloch, Francis Willard, Phoebe Cary, Mary Brand, are all described in our Catalogue of Peonies. Iris, Narcissus, Lilies, etc. Send for your copy today.

To become acquainted we will send you:

- 8 fine roots, Peonies, all different $2.00
- 12 fine roots, Iris, all different - 1.00
- 25 fine bulbs, Daffodils, mixed - 1.00
- 25 fine bulbs, Darwin Tulips - 1.00

If you order all the above we will send you free 12 bulbs of Lilium Superbum—Free.
Don’t be afraid of Casement Windows
Monarch Metal Weather Strip
makes them safe and practical

The artistic casement opening has been a source of discomfort to the house owner because of the continual leakage of rain and wind.

Monarch strips seal the unavoidable cracks around the casement frame, making them weather-tight to the ingress of water and cold and air-tight to the escape of money-made heat in winter.

In the sun parlor, on the sleeping porch, wherever a 100 per cent opening is required, Monarch strips give operating efficiency and a guarantee of satisfaction.

Look up “Monarch” in the phone book, or write us for name of our nearest representative.

Monarch Metal Weather Strip Co.
St. Louis, U. S. A.

“Weather strips are 100% fuel conservation”
U. S. Fuel Administration
P. B. NOYES, Director of Conservation.

August 23, 1918.

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There has recently been introduced a distinct dwarf “sport” of Japanese barberry, under the name of box-barberry or compact box, because in habit of growth and in the way it lends itself to dwarf, formal hedging, it resembles a dwarf box. For the smallest of hedges, in formal garden work, for parterres and the like, there has never been anything equal to real box, but box requires a very moderate climate, both as to temperature and moisture. Even with much expense and care in the way of winter protection, it has usually proved unsuccessful north of New York, and altogether unsuited to the central western states. While privet and Japanese barberry have been tried for this purpose by close and frequent clipping, the results have not been satisfactory. This new miniature barberry, however, seems admirably adapted to serve as a substitute for dwarf box. Very little pruning is required to keep it in dwarf, compact form, as its natural habit of growth is symmetrical, even and dense. Box-barberry has also received the certificate of merit of the American Nurserymen’s Association.

Japanese holly (Ilex crenata) is another fine small hedge shrub that should be more widely known and used. It may be used in place of box, where the climate is unsuited to the latter. It is more easily clipped, and under suitable treatment has much of the character of box.

The search for a substitute for privet to use in the north-central and northwestern sections has been responsible for the discovery of another new hedge plant that is giving splendid satisfaction. It has not yet been used much in the east, but it offers a change from the ever-present privet. It is one of the cotoneasters (Cotoneaster). It hails from northern China, being one of the extremely valuable things brought to us by the late Mr. Meyers. It is absolutely hardy, strong, similar to privet in general form, and not unlike it in foliage. It is well suited for pruning into formal shapes, or it may be left to grow naturally.

Another good hedge plant which is not only extremely hardy, but offers a variety in that it is silver gray in color, tone, is the Russian olive. The yellow berries add to its attractiveness. Being a shrub native in Japan, it has been used in that region more generally than elsewhere. It is particularly sensitive to heat and drought, and especially good as a farm or large estate hedge, where it may not be practical to give the attention usually given to privet and the other more usual hedges.

All of the plants thus far described may be defined as hedge plants. In addition to the three there are two other important groups which, while generally used for other purposes, should be considered, because it is frequently necessary to go to them to get the best material for the purpose in hand.

The first group constitutes the flowering shrubs which are good for hedge-making. The most suitable of them for a tall, protective hedge, where something capable of taking care of itself is wanted, is althea, or Rose of Sharon. For use between small lots, or different parts of the same place, several of the shrubs, such as cotoneats, and forsythia, are charming. Also the bush honeysuckle, and poinyanta roses.

For taller hedges, those beautifully graceful or strictly formal, where an absolutely impervious screen or an effective windbreak is desired, the evergreens are unquestionably best. Box hedges, and spruce may be sheared as desired. Arborvitaes, of course, makes a perfect hedge; its value is immense. It is a hedge of great value, for very dense canes, and withstands heavy wind and snow well.

The second group constitutes the deciduous trees which, if in use as hedges, should be little or nothing more than hedges. Of these, the most suitable as hedges are the elms, ashes, maples, and hickories.

The Airedale and Irish Terriers
(Continued from page 18)

Airedale and Irish Terriers
(Continued from page 18)

class hunting dog. He has proved a success against bears, wildcats, quail and foxes, and has been used guard sheep and pull a sledge in Alaska.

The four photographs accompanying this brief sketch were selected because they indicate the general appearance as well as much of the nature of the two breeds. Neither the Airedale nor the Irish Terrier is what is usually known as a sporting dog; both have been bred for the purpose of hunting, and both are excellent. A good sized, durable bone to gnaw on should be given to the dog a couple of times a week, as it will keep his teeth in good condition and stimulate digestive activity. Plenty of clean, fresh, cold water should be available to him at all times of the day and night.

Feeding the Dog

Were more thought given to the dog’s diet there would be far fewer cases of distemper, mange, distemper, and debility and the other ills to which canine flesh is heir. A dog’s digestive system is delicately organized—fully as delicately as a human being’s—and it calls for sane consideration plus a little specialized knowledge.

In the first place, never feed your dog potatoes in any form; they are about as indigestible as anything you can give him, short of tin cans and rubber bands. Nor should he receive any chicken, turkey or duck bones, because they are apt to splinter and be swallowed in more or less long slivers which may do a lot of damage. Beef and other animal bones are all right, since they are devoid of any sharp points even when broken, and are more susceptible to the softening and dissolving action of the gastric juices.

Wholesome, nourishing food only should be given. The standard brands of dog biscuit are good; boiled rice, thoroughly boiled green vegetables, lean meats mixed, and fish, and any other foods—and dry bread are all excellent. A good sized, durable bone to gnaw on should be given to the dog a couple of times a week, as it will keep his teeth in good condition and stimulate digestive activity. Plenty of clean, fresh, cold water should be available to him at all times of the day and night. For young puppies, sweet milk, bread, vegetables and meat broths are good. Rapidly growing puppies should be fed from three to six times a day, depending upon their age and general condition. At ten months, three times a day is usually enough, and at maturity this may be decreased to twice—morning and evening. Regularity in the hours of feeding is extremely important. It is well to remember that individual dogs often have marked likes and dislikes in the matter of food, precisely as people do. Make allowances for this in so far as it does not get beyond the bounds of reasonable common-sense.
The Hexter Looms, Inc.

Weavers on hand looms of tapestries for churches, public buildings and residences.

Manufacturers of hand woven textiles for walls, floor coverings, upholstery and curtains.

Manufacturers of lamps and shades.

Interior architects and decorators.

Dealers in Antique furniture.

Correspondence solicited

841 Madison Avenue
New York City

PALL MALL
Famous Cigarettes
At your Club

A Set of Gothic Chippendales
La Place has on exhibition a set of genuine antique mahogany Gothic Chippendales (1747-1770), consisting of six side and two arm chairs. Also a dining table, side board and serving table to match.

LA PLACE - 405 Madison Ave., New York
W"ouldn't you like to have a
garden like this?

It looks so entrancing, so opulently beautiful, that the first impulse of many home-loving folks will be to say, "It's too expensive." But that's just the point—it isn't! Not lavish spending but excellent taste, and expert skill in selecting the right plants—that they blend and will grow just so high and give certain effects of foliage and bloom and shade and mass—these are the factors which produced the above result, and will produce just as good a result for you.

Indeed, you might spend three or four times as much as this home-owner spent and get much worse results—if you spent it "hit-or-miss" without availing yourself of the knowledge that is freely offered to you, if you will but take advantage of it.

So there's money to be saved as well as the assurance of a charming result if you rely upon experts. We claim that title because of our long experience. Now we are at your service—without charge for our skill and knowledge—with a reasonable charge only for the trees, shrubs, flowers or fruits you buy—from a nursery known to every landscape and plant expert in America for its size, its resourcefulness, its reliability, and its helpfulness.

Write us to-day and tell us about your
lawn and home—we can surely help you to make them even more beautiful.

Moons' Nurseries
THE WM. H. MOON CO.
MORRISVILLE PENNSYLVANIA
which is 1 mile from Trenton, N.J.

Color Schemes for Curtains

Designing the five curtains on page 48 I tried to show how the woman with needle skill can approximate the best tailored work if she will provide herself with the proper equipment.

The curtain in the upper right hand page could be used for either living rooms or, according to the material, bedrooms. It has a French valance which gives a good finish to the window. This valance is made by sewing the gathers onto a narrow tape. Across the top the fullness is taken in a tuck between each tape and this allows the rest to droop naturally. The curtains themselves should be plain and hemmed. In sea green silk gauze the effect is light and ethereal, and an old-fashioned gift cornice would look well above the French valance. Voile or mercerized netting might be substituted for the silk gauze.

Across from this is shown a valance with a double ruffle used with a curtain that has a triple ruffle. These ruffles are each 12" deep with two or three 7" ruffles applied and edged with rickrack. For this curtain I would suggest dotted white guipure curtains with light blue rickrack braid on them to match the valance and the lower edge of the curtains. The shade should be decorated in blue and green, with a long be used for the back of the same.

The curtain in the middle of the page is very interesting. It calls for a painted valance board on the bottom of which is tacked a striped ruffle, that is, a strip of gathering between two horizontal stripes. I would suggest coffee color or tan for the curtains. Trim them with satin or red and coffee color in a 3/8" stripe. Valance and tie-backs use the vertical stripe with a horizontal ruffle, thus showing a line of plain red. The window sash could be painted red to match.

—Agnes Foster Wright

Rock Gardens and Their Allies

(Continued from page 52)

Care should be taken in the time of planting the Alpines, or failure will result. Late spring is the best season. If they are propagated from seeds sown in the fall, or from summer plants, the time of the first year, they will flower the second year. July is not a good month to sow the seeds after it is done. Plant in May, June or the first week in August, and transplant when the first character leaf appears. The young plants are put into their permanent positions in the rockery the following May.

The arrangement of the flower plants should be in groups of one variety, massed for effect, and also for the purpose of keeping the strongest growing among it and overrunning the weaker varieties. Under conditions of mixed planting many of the weaker varieties perish. The small shrubs give the rock garden a stability and furnish a suitable background and windbreak for the flowers. The heathers, andromedas, azaleas, cotoneasters and dwarf rhododendrons are especially suitable for rock gardens and should be planted in clumps rather than as individual plants. The Alpines should be kept in the frame. As you approach them, they disappear.

The Alpines, bulbous plants, shrubs and evergreens do not all lend themselves to the same type of rock garden development. The best plant material for certain situations, such as the shady bank and open, sunny slope, the dry hill, the stony steps and walks, and the bog and water gardens, is listed in the accompanying tables.

Colonial Portraits as Decorations in Modern Homes

(Continued from page 41)

So-and-So, at the sign of the Swan (or the Lion, or the stag or the crow or some other easily distinguished object), was the favorite way of directing customers, as can be seen from a perusal of the advertisements appearing in the newspapers of the day. Some of these signs were real works of art, and plenty of them were executed by painters who at the time were making a living by their work, and by others who were making a living by turning out portraits to order.

So it will be seen that many of these early American artists were self-taught. This is nothing to be scorned, but rather something to engender pride. Two of the very best portraits, whose work is immortal because of its individuality, R. A. Blakeleock and Albert P. Ryder, were self-taught, and an even greater example in the realm of literature is the incomparable rhetoric of Abraham Lin-coln, acquired by solitary study.

The first American to come to the New World as immigrants, along with the other Colonists. The first to arrive was Gustavus Hesselius, Swedish, in 1630. Peter Pelham, portrait painter and mezzotint engraver, reached America four years later, and in 1720 there arrived John Smi-bert, who painted the first portraits in this country which have survived.

Smith, who is a native of En-dinburgh, was himself a graduate of art.
PETE RSON'S
PERFECT PEONIES

Many years ago, when a boy, I had an ambition—an ambition still unsatisfied.

I then planned that when I grew up to be a man I would plant at least one peony in every garden in the world.

I have since found this world to be much bigger than it seemed to me then and, while I have sold literally hundreds of thousands of peony roots, I realize that there are still many flower lovers who do not really know and love the peony as I have known and loved it for over 40 years.

And so that you may learn more of this flower and its marvelous development, I publish annually a beautiful booklet entitled

"The Flower Beautiful"

which you will find both interesting and helpful. The 1919 edition is now ready and it's yours for the asking.

Remember, please, I not only GROW nothing but peonies and roses, but I DO nothing else. My entire time, the year round, is enthusiastically and exclusively devoted to these two flowers.

GEORGE H. PETERSON
Rose and Peony Specialist
Box 30
Fair Lawn, N. J.

Save Money by Installing the
Brooks Lawn Sprinkling System
Frost-Proof-Underground
before Winter Frosts set in!

Higher prices on materials—uncertain labor conditions and the difficulty in getting installation during the spring and summer rush—make it advisable to have your BROOKS SPRINKLING SYSTEM installed this fall, instead of waiting for spring. You should know all about this wonderful system, which is universally known as "Raintree's Only Rival."

The cost of installation is comparatively small.

WRITE TODAY
for money-saving information on the full installation of the Brooks System. Also our free booklet, "Beautiful Garden" sent FREE.

JOHN A. BROOKS
441 Penobscot Bldg. Detroit, Mich.

Size and Taste

Size and Taste are the chief points to consider in fruits for the home garden.

If you plant peaches or apples you want the juiciest, highest-flavored variety possible; that do not require the cooling of a professional grower.

Our little book, "Fruits, Small Fruit and Nuts," offers just this kind and in sizes larger than usual. You can save three or more years. The usual sizes are offered, too, in case you prefer them.

Hicks Nurseries
Westbury, L. I., N. Y.
Box H.

TOWNSEND’S TRIPLEX

The Greatest Grass-Cutter on Earth.
Cuts a Swath 86 inches wide.

Floats over the uneven Ground as a Ship rides the Waves.

S. P. Townsend & Co.
17 Central Ave., Orange, N. J.
Colonial Portraits as Decorations in Modern Homes

(Continued from page 82)

The Range for Busy Women

Because it economizes kitchen time for both the woman who directs and the woman who does the actual work—

The simple range of proven merit that makes cooking so quick and pleasant that the kitchen becomes a happy work room instead of the housekeeping bug bear.

The range, backed by seventy years' experience in stove and range building, that embodies in its construction, every successful scientific principle which conserves heat and applies it properly. Every convenience that saves time, steps and temper and insures results.

“Double” Sterling

The 40 Feature, 2 oven-2 Fuel Range

The 49-inch Range that saves both food and fuel. Furnish as illustrated or with closed base and high warming closet.

Polished top requires no blacking, accommodates nine utensils at one time. Broiler in top of gas oven only, can be placed any desired distance from burners.

These are four of the forty features which are fully described and illustrated in our handsome catalogue which we will gladly send to any woman who desires to take trouble out of her kitchen.

Sill Stove Works

Established 1849
Rochester, N. Y.

Makers of Coal Ranges, Combination Ranges and Air Furnaces—

If you do not have gas connections write for catalogue of the Sterling Range, The Range that makes a barrel of flour with a single load of coal,

Rriage painting. Early in his life he became the protege of Bishop Berkeley. He accompanied the Bishop, then Dean Berkeley, to Italy, where he studied the Italian masters, then returned with him to Rhode Island, where he painted the portrait of the famous preacher and philosopher succeeded by his family. This portrait is now the property of Yale. When his patron returned to England, the artist went to Boston, where, until his death in 1751, he passed a busy career. His subjects in nearly all instances were the preachers and magistrates were of his town. His paintings and portraits of society in the early New England days. Nearly forty of his portraits were included, for a quarter century, because they preserve the physical appearance of the men who were responsible for nurturing the early New England character.

Many other painters were at work soon after Smibert began his career, but their portraits were exceptionally mediocre, being poor imitations of the art of such English painters as Kneller and Lely, because this was before English portraiture reached its flower in the times of Reynolds and his contemporaries.

The next man to do work worthy of preservation for artistic reasons was Jonathan Blackburn, who opened a studio in 1750 and who in the next fifteen years painted many scores of portraits of Colonists of note and wealth and their families in about fifty of which now survive. Blackburn is reputed to have been the teacher of John Singleton Copley. His work has much intrinsic merit. He was fond of soft gray tones, and the faces of his subjects were most faithfully, though stiffly, drawn, and his draperies were arranged in harmonious and decorative compositions.

John Singleton Copley

John Singleton Copley, who was born in Boston in 1735, was the greatest of the Colonial portraitists until the coming of Stuart. Of Yorkshire parentage, the father died about the time the son was born, and the widow opened a tobacco shop in Boston as a means of livelihood. When the lad was nine or ten years old he was apprenticed to Peter Pelham, a painter and engraver, who has already been mentioned. Young Copley was taught drawing by his step-father and his love for his father as a portraitist when quite youthful. As early as 1753 he executed a miniature of Washington, who, according to a story, bought it of him. But Washington was then known as a great Indian fighter. At seventeen he was established as a portrait painter, and never thereafter lacked for commissions. In 1767, when thirty years old, he wrote: "I make as much money as if I were a Raphael or a Correggio, and hundreds of guineas a year, my present income, is equal to nine thousand a year in London." Just before the Revolution he went to London, where he had considerable success in his early period. To Americans, however, is that comprehended by his work in Boston.

Copley's art was not fit by imagination, but it had great verity. His portraits are cold and clear, and, as we would have them, they adroitly reveal the character and taking methods are indicated by the fact that he sometimes took sixteen sittings of a sitter, head alone.

In contrast to the austerity of the New England portraitists was the suavity of some of those who worked in the South, where art and romance were more at home. There was John Woolaston, for instance, whose sitters comprised many of the aristocratic families of the South, and James Sharples, who, though English by birth, exhibited more of the qualities of the French in his painting.

Benjamin West and Others

After Copley, the list of early American painters whose work is worthy of survival grows rapidly larger. There were Benjamin Bishop, who went to London, became the friend of Reynolds and succeeded him as president of the Royal Academy, and John Willson Peale, Joseph Wright, Robert Edge Pine and Matthew Pratt. Then follows Gilbert Stuart, whose portrait of Washington, which became America's favorite presentment of the hero, but who was a painter of such excellence that his achievements were unsurpassed in the United States for half a century. He has been termed the "American Reynolds," and, indeed, there are certain of his compositions that rank with the best of the great English School.

After Stuart in fame and talent comes John Trumbull, who was both portraitist and historical painter, Washington Alston, John Quincy Adams, the first American colorist and romanticist, Thomas Sully. The work of these men, though not without it, belongs to the dawn of American art and so ranks, for decorative purposes, with that of the men who painted wholly before the Revolution.

And so, following the vogue of "Old Masters" which our collectors have been brought to at so tremendous a rate, Americans have at last found some "Old Masters" of their own, which can be proud and cherish and enjoy.

What to Know About Furniture

(Continued from page 39)
An Auxiliary Heating System
For Early Spring and Fall
It Cuts Down Coal Costs

It is used in connection with existing warm air, steam or hot water systems. It takes their place for the fall and spring heating. It has proved so efficient that it is nothing unusual for an owner to tell us he “doesn’t run his other more than two or three months.” The Monroe Tubular Pipeless Heater does the heating the other months.

Does it at a decided saving in coal.
Does it more acceptably because of its flexibility and ease in handling.
Its installation is exceedingly simple.
Its cost is surprisingly reasonable.

Send for further facts and booklet on Monroe Tubular Pipeless Heater.

Kelsey Heating Company
237 James Street, Syracuse, N.Y.

Quicker, Better Cooking
With the
Duplex-Alcazar

The Duplex-Alcazar is the original two ranges in one. It burns gas and coal or wood singly or together and can be changed for use with either fuel instantly. It makes your cooking quicker and gives you more efficient because it gives perfect heat control. If you want an exceptionally hot oven, don’t put on more coal, just turn on the gas. It avoids waste and that’s what runs up real and gas bills. And with all its advantages the Duplex-Alcazar takes up no more kitchen space than one old-style stove. By its use the kitchen is kept as comfortable as the rest of the house.

For sections where gas is not to be had, there is a Duplex-Alcazar now for OIL and COAL or WOOD. Write for our literature.

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Homes Like These Have Banished Garbage Cans

This added refinement makes homes more artistic, promotes sanitation, saves kitchen steps. Kitchen and household waste—paper boxes, waste paper, faded flowers, garbage, etc.—is burned without the use of any fuel other than the combustible waste itself. Bottles and cans are dried, sterilized and dumped into the ash pit. The Ker nerator is used in 85% of new apartment buildings and fine residences in cities where we are established. Built in the base of the chimney when the house is erected, all that shows on the living floors is the floor of the kitchen hopper. The Ker nerator means little extra cost but much additional convenience. Installed under money-back guarantee.

THE KERNER INCINERATOR CO.
104 Clinton St.,
Milwaukee, Wis.

F. B. Streunz, Cincinnati. J. C. Burroughs, Architect

Drop All Waste Here—Then Forget It
What to Know About Furniture

(Continued from page 94)

composition ornament, and its use by the most reputable of medium grade and good furniture makers gives it general sanction. Emersonianaly speaking, perhaps we should prefer no carving at all to imitation carving, but composition ornament is so well done that it may be safe to leave it to individual personal taste.

The same is true of lacquered and painted decorations. They should be well done or not attempted, on a basis of strict, artistic, aesthetic ethics—but all furniture is not made and bought on such a basis. If it were, a great many people would not sit on boxes and sleep on straw ticks.

Poor finish manifests itself in uneven application, insufficient thinning down, and in a tendency to fill up the finer angles of molding. As finishing is one of the more expensive operations of manufacture, poor finish is an objection to manufacturing economy. If you buy it, it is well to do so open-eyed.

Of course, poor construction is one of the greatest faults of cheap furniture, even if due allowance be made for the exigencies of cost-cutting. Cheap furniture usually connotes drawers that stick and doors which are not hung or fitted properly.

In other furniture, and, of course, in the best, drawers are dovetailed at the back, which helps to prevent them from spreading, and slide on tracks, instead of bearing all their weight on their bottom. In better grades of furniture, too, the interior and under parts are likely to be oiled and varnished partly that they may keep clean, and partly to render them impervious to changing weather; it has unhappily fallen under a cloud. Properly executed, veneering may be a fine job, and by the use of a non-warping, permanent finish, a panel may produce a piece of furniture which is thoroughly excellent.

Another popular misconception is the worship of the word “solid,” in connection with cabinet woods. As a matter of physics, the “built-up” panel, with veneered surfaces, is a better piece of work than a solid panel, which will inevitably shrink, swell and warp, even splitting, if not properly glued. The early cabinet-makers would have used built-up panels, if they had the machinery necessary to cut thin layers of wood readily. The built-up panel, for instance, is built up of four thin sheets of wood with the grain running in four different directions. The glued and pressed together. No amount of moisture can warp this kind of a panel.

The seventh item affords material for a book on cabinet-making, and cannot be greatly amplified here. The construction of drawers was touched upon under the third item. Blocking should be both glued and screwed. It is the preventative of opening joints, or the loosening of joints, and hard usage of a piece of furniture. It is always well to notice how hardware is applied, especially locks, making sure that they are carefully and nicely mortised into the wood.

The eighth item affords considerable material for other house and garden. Hardware cannot be too good for a fine piece of furniture. The best furniture hardware obtainable is not too expensive and its finish should be both sturdy and nicely mortised into the wood.

Genuine Reed Furniture

Unusual Designs Created Exclusively for Homes of Refinement, Clubs, and Yachts.

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Soon

the melancholy days will come, the sedge will wither by the lake and the cool winds of autumn will fill the atmosphere with the smoke of burning leaves and stalks—leaves and stalks from your summer garden.

You'll miss that summer garden if you haven't a winter garden under glass—a garden where you may revel in a riot of blooms even when winter winds are scurrying under leaden skies. American Greenhouses and Gardens is a book full of delightful suggestions on this subject. If you wish to know more about winter gardens under glass we'll send you a copy gratis.

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Hodgson Houses include cottages, one to ten rooms; play houses, bird houses, bungalows, sun parlors, barracks, garages and churches. They are all listed and illustrated in catalog. Write us today and remember about ordering early.

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WOOD AND MARBLE
EARLY ENGLISH AND COLONIAL PERIODS

Selection has been made of choice and interesting designs and with great care all the character and detail of the originals is faithfully preserved.

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Grates. Andirons. Fenders. Firetools Illustrations upon request

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"CREO-DIPT" Each Separate Shingle Defies Time

By an exclusive process of grinding pure earth pigments twice in pure linseed oil and driving the colors into the wood fibres with creosote oil—staining each shingle uniformly and permanently one of thirty beautiful shades—Creo-Dipt Stained Shingles are rendered remarkably durable in color and wear.

However, aside from low first cost, ease in buying, avoidance of waste—Creo-Dipt Stained Shingles are highly popular for side walls, as well as roofs, particularly for their lovely soft-toned colors—reds, browns, greens, grays.

Creo-Dipt Stained Shingles are square sawed to our specifications from first growth cedar. The shingle market does not afford such quality.

Send for Portfolio of Homes and Color Samples—TODAY. Details and specifications for construction of Thatched Roofs on special request. For Colonial Effects ask about "Dixie White" Creo-Dipt Stain and 24-inch shingles with wide exposures.

CREO-DIPT COMPANY, Inc.
1012 Oliver St.,
No. Tonawanda, N. Y.
Home at Gen. S. Street, Jr.
Winston-Salem, Richmond, Va.
What To Know About Furniture

(Continued from page 86)

forth. It is upon these things that the comfort as well as the wearing qualities of the piece depend. Yet very often one is apt to be thoughtlessly captivated by an attractive cover fabric, and forget the essential "insides" of the piece. "Inside information," or the implied guarantee of a well-known maker is a very necessary aspect of buying overstuffed furniture.

Bargains and Sales

A word, now, about "Bargains," leading the topics, in item No. 9. There are perfectly legitimate "furniture" sales, offering real opportunities to the house furnisher. There are, of course, plenty of bogus "sales," in which the furniture, even purporting to be "sacrificed" at a 50% reduction, is still selling at 50% (or over) more than it is worth.

Furniture occupies considerable floor-space, and at certain seasons has to be cleared out. The same is true of manufacturers' samples, as it is equally true that there are a great many bogus "sample sales." If you can be sure that the furniture shown is actually made up of discarded manufacturers' samples or of discontinued patterns, you may be reasonably certain of getting good values at low cost.

The purchase of furniture demands no mysterious gift. From another angle, of course, there are all the questions involved in style and style, historic accuracy and the like, and the gift of good taste governs everything.

From our present angle, however, we need mostly to be increasingly observant of good furniture seen around us; we need to cultivate insistence on the points brought out in this article, to learn to be exacting without being capricious, or requiring more than we are paying for.

Collecting the Outsides of a Book

(Continued from page 27)

more common—devised for the utilitarian purpose of protection. Of course manuscripts had been bound for at least a thousand and a half centuries. But hold, with modern automation we have dulled, or from the bindings of the printed book took hint. What beauty possessed was that derived, for the main part, from the inherent taste of those of that day who were responsible for them. They were honestly contrived and free from the machine-madness of the later era's book-casings. It remained for succeeding centuries to set about to make the book externally attractive and to the 19th Century and to our own to make it, through commercial purpose, when in the form of the modern book-casing, attract those who otherwise might leave it severely alone!

Much modern book-casing is atrocious. Some of it is excellent. There are few authors, I fancy, who would, if put to the test, profess approval of the covers their books have been given by their publishers. I do not see why an ugly good book should not be a beautiful good book. I feel about books of this sort somewhat as Jean Grolier must, I think, have felt about the books that came his way and led him to send them to be bound in immortality.

Perhaps when I tell you this, you will wonder what sacrilege Poe's precious Tamerlane might meet with, were it to be fitted with a modern binding. But hold, with modern automation we have dulled, or from the bindings of the printed book took hint. What beauty possessed was that derived, for the main part, from the inherent taste of those of that day who were responsible for them. They were honestly contrived and free from the machine-madness of the later era's book-casings. It remained for succeeding centuries to set about to make the book externally attractive and to the 19th Century and to our own to make it, through commercial purpose, when in the form of the modern book-casing, attract those who otherwise might leave it severely alone!

Just why, it may not be possible for me to make those who are not booklovers understand, unless they can feel in common with me the thrill one experiences when, for instance, he beholds the single soldier who has survived out of the regiment that plunged into the fatal thick of battle against all odds. That soldier may have few other attributes to command attention. It is enough that he is a hero. And so I should feel about my Tamerlane—were another to appear, meteoric-like in the

Danersk Decorative Furniture

Dignified Reproductions of Old English dining furniture finished with rich patina as though from years of use.

Charming Sets of Sheraton and Chippendale hand-made and finished to order in the true "French Polish" dulled, or the beautiful DANERSK colors that harmonize with a specific scheme of draperies and rugs without added cost.

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Charming sets on exhibition at

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SEND FOR VALUABLE BOOK "A-10"
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First Door West of Fifth Avenue—4th Floor

A binding of a Pliny, printed at Basle in 1545 and showing an interesting interwoven decoration

Embroidered binding of the Prayers of Queen Katherine Parr, in the handwriting of Princess Elizabeth, 1545
MALLORY'S STANDARD SHUTTER WORKER

Opens and Closes the Shutters from the Inside, and Automatically Locks Them in Any Position Without Raising the Window.

So simple that a child can operate it. No opening of the windows or dangerous leaning out to release an obstinate catch. A veritable labor saver.

Mallory Shutter Workers "first cost" is but little more than ordinary hinges and catches, and the labor of putting them on still less. Readily applied to old or new houses, whether frame, brick or stone; installation does not necessitate the tearing out of walls or the employment of an expert mechanic.

STRONG AND DURABLE

Made of the most durable materials, carefully hand-fitted and finished in every part, thus insuring perfect and easy-working qualities and long wear.

NOTE.—In ordering, be sure to state style of finish required and whether Workers are for frame or brick building.

THE MALLORY CO.

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The Re-opening of the Town House involves the replenishing of CHINA and CRYSTAL. Early Fall Importations—the most extensive in years—have recently arrived.

Our Designing Studios are busily engaged in the creation of exclusive patterns and the artistic development of Monogram and Crest Decoration.

COMPLETE DINNER SERVICES

108 piece sets, $37 and upward
Collecting the Outsides of a Book

(Continued from page 88)

bibi{phile} firma-
ment to fall into
my welcoming lap! On
the other hand, with
editions of
books that are
friends, books for
which I care for
their own dear
sakes, and do not,
as might a profes-
sional charity vis-
tor find most tract-
able when in their
poor dress, with
such editions I re-
serve the right, the
pleasure and the
privilege of clothing
them in more fitting
garb. And so you
will find them, if
the time ever
comes that I can do
any of the things
I would like to do.

Is a Binding a
Luxury?

There is some
solace in the
thought that
the binding of
a book is not the
excessive luxury many
suppose it to be un-
less the book is bound
with excessive
luxurieness. For my own
part, I would find little if any joy in the over-
ebulation that seems to indicate orna-
ment travelling in one direction while
the text is travelling in the other. Print

and binding should
go hand in hand, pleasant companions
to the thought they help perpetuate,
each in its way. Some books there are
which invite simplicity of treat-
ment on the part of the
binder; others can make merry
with the cover's contents, and still
other bindings may be permitted to give
hint of what is to be found within, as
with a volume on the
history of
miniatures whose
binding might
have an actual
miniature in-
set on the front
cover. Beyond that
I would not go, I
think the true
book-lover knows
where to draw
the line. He will not,
may be sure,
tempt some modern
wit to imitate
Robert Burns who
wrote on the fly-
leaf of an elaborate
book the following
shaft:

"Through and through the inspired
would find little if any joy in the over-
ebulation that seems to indicate orna-
ment travelling in one direction while
the text is travelling in the other. Print

Two bindings from the
library of Jean Grolier

"Through and through the inspired
would find little if any joy in the over-
ebulation that seems to indicate orna-
ment travelling in one direction while
the text is travelling in the other. Print
More hours of heating comfort per ton of coal

The usual cause of steam heating troubles is poor circulation of the steam. This trouble and others were solved sixteen years ago by the invention of the Dunham Radiator Trap. Since then low pressure steam heating has been revolutionized. The one-pipe system which used to be so common is being supplanted by the two-pipe system. In this modern system, the air and water which would otherwise clog up the radiators are automatically removed by the Dunham Radiator Trap and returned to the boiler room or cellar. The steam can then flow freely, at lower pressure, through the supply piping to the radiator.

Another element of Dunham Heating Service is the attractive Radiator Valve; it has no packing to wear out; cannot leak; is conveniently placed at the top of the radiator; can be fully opened or closed in seven-eighths of a turn. In close cooperation with your architect and heating contractor, Dunham Heating Service will plan and supervise the installation of a steam heating system that will give you all the heat you want when you want it. Quite unusual is that part of Dunham Heating Service which inspects the finished installation on request, to see that it continues to give full satisfaction.

Dunham Heating Service costs you nothing extra. Read all about it in the booklet, "The Story of Dunham Heating"—sent free on request.

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Storm Sashes help to keep out the cold and to reduce your coal bills. Equipped with Stanley Storm Sash Hangers and Fasteners your sashes close snugly, open easily and can be conveniently put up and taken down.

Stanley hangers are strong and easily applied. The angle on the hook and eye guides the eye up and over the hook. They can be hung quickly by anyone standing inside your house. And when summer comes full length screens may be fitted on the same hooks you use for the storm sashes.

Stanley fasteners hold your sashes open firmly for cleaning and ventilating, locks them securely and are strong and easy to operate.

Ask your architect or contractor. Their experience proves the superior qualities of Stanley Storm Sash Hardware. Sold by the leading hardware stores everywhere.

Write for our booklet H10. It tells you all about Stanley Storm Sash Hardware.

THE STANLEY WORKS
New York New Britain, Conn. Chicago

Fastener No. 1719
"The Stanley Ball Bearing Bolts for Permanence"

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No. 3190 Current Tap

ALLOWS use of lamp while operating electric Fan, Vacuum Cleaner or other appliance. Pull Chain affords independent control of the lamp. No wiring necessary. Screws into any socket and takes any standard Cap.

HARVEY HUBBELL, Inc.
BRIDGEPORT CONNECTICUT
Collecting the Outsidess of a Book
(Continued from page 90)

But oh, respect his lordship's taste
And spare the gormand bindings!
De Witt Miller, genial book-lover of
revered memory, had subscribed on his
book-bindings, "Let me love the
insides of books with Dr. Johnson and
have respect unto their outsides with
David Garrick." Charles Lamb wrote:
"These books are more than a dollar,
and to other volumes of binding lobs.
These will give him the history of the craft.
Thence he will analyse the art of
gold tooling was brought to Venice
from the East and how it led to the
most distinction of the binders
of the late 15th and the early 16th
Century, how Morocco leather was then
introduced, how Jean Grolier, a
Frenchman, and Tommaso Maltoni, an
Italian, became famous as patrons
of the Italian binders, each
adopting a distinctive style, how Gro-
lier's return to his native land in 1529
gave impetus to fine binding in France,
how Italian binding deteriorated to-
wards the end of the 16th Century,
how Francis I, Catherine de Medici
and a long line of royal personages
following them encouraged the art, how
Nicolas and Clovis Eve bound for
Henry III, who died in 1589, and Pade-
loque le jeune bound for Madame de
Pompadour, how Thomas Berthelet,
printer and stationer to Henry VIII,
was the first English binder to employ
gold tooling, how Queen Elizabeth
had an especial liking for embroidered
bindings, how James I preferred velvet
ones, how Samuel Meare, binder to
Charles II, became the most celebrated
English binder of his century and all
the other fascinating "how's" of the
subject.

How rich, too, is the work of the
binders of the late 18th and early 19th
Century—Zaehnsdorf, Riviere,
Colden-Sanderson, Pridaux,
Cocksrell and Bedfor in England, Kuhan,
Meudon, and others. The
first English binder to employ
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the other fascinating "how's" of the
subject.
Harmony in Hardware

Now that you have wisely planned to build, choose your locks and hardware with the same good judgment. You want the highest degree of security, of course. You get this, combined with attractiveness in full harmony with the architecture, when you choose Sargent Locks and Hardware.

To start right, send at once for the Sargent Book of Designs. It illustrates many designs—all true to the Sargent standards of attractiveness and solid, substantial worth. Then consult your architect.

SARGENT & CO., Hardware Mfrs.
31 Water Street, New Haven, Conn.

— and your house will step forth

Instead of one of many, your home will be the bright, cheery spot around which other homes seem to be clustered in admiration.

This is what Bay State Coating will do for your house. And the transformation is lasting. "Bay State" is a waterproofing and once on walls of concrete, brick or stucco, it stays.

Don't let the exterior of your home go unprotected. A Coating of "Bay State" will virtually bring it in out of the rain. And while it protects it beautifies permanently.

Every bead and bavel will reach its full artistic value as your house steps forth in pure white or one of many delightful tints, which ever is your preference.

Our Book No. 2 shows you many houses which have stepped forth. A sample will show you the means to the end.

Bay State Cement Crack Filler is tonic for walls that crack. It is easily applied and not detectable.

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New York Office
Architects' Bldgs.
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Architectural Bldgs.

BAY STATE
Brick and Cement Coating

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Plants Useful for Attracting Fruit-Eating Birds

(Continued from page 92)

(Fragaria) and fruits of viburnums, by 16 each; hackberries (Celtis) and buckthorns (Gayubasia), by 15 each; haws (Crataegus), by 12; spicebush berries (Rhus) and rose hips (Rosa) by 11 each; and the fruits of sarsaparilla (Aralia), sour gum (Nyssa), gooseberries and currents (Ribes), and snowberries (Symphoricarpos), each eaten by 10 species of birds.

In addition to the plants recommended in the previous paragraph, patrons of McHugh's, who have furnished, either bird food, or which are important in certain regions where none of the plants just mentioned are abundant. Separation of this list from the above by no means indicates inferiority for the purpose of attracting birds, but is done only to emphasize the different criteria for selecting them. These plants are: Manzanita (Arctostaphylos); barberry (Berberis), holly (Ilex), buckthorn (Rhamnus); mountain ash (Pyrus); china berry (Melia); the California Christmas berry (Heteromeles arbutifolia); the pepper tree (Schinus molle), the fruit of which is a splendid bird food in Southern California; magnolia, the pulp-coated seeds of which furnish some of the most nutritious and eagerly sought foods of birds wintering in the Southwestern States; and natchev (Ehretia), lute bush (Zizyphus), and bluewood (Coudia), three favorite genera of the Southwest, where most of the plants previously mentioned are wanting.

Winter Food Supply

Species of the genera listed can be selected that furnish adequate bird shelter and also a continuous supply of fruit throughout the year in any part of the United States where cultivation of trees and shrubs is practicable. It is most important to have a sure supply of bird food for late winter and early spring. The quantity of natural food is then smallest, and frequently the few remaining sources are rendered inaccessible by snow and sleet. It is advisable, therefore, for bird lovers to make liberal use of plants which retain their fruit through the winter. They will be well repaid, for a dependable food supply is more important than at this bleak season. Among the plants most patronized by birds, those which hold their fruit longest are juniper, barberry, hackberry, barberry, magnolia, mountain ash, rose, Christmas berry, china berry, pepper tree, sumac, holly (Ilex opaca), black alder (Ilex verticillata), certain wild grapes (notably the frost grape, Vitis cordifolia), maple, dogwood, and evergreen species in other genera, such as the evergreen blueberry (Vaccinium ovatum) of the Pacific coast region, farkleberry (Vaccinium arborescens), and evergreen cherry (Prunus caroliniana) of the Southwestern States. In some localities the Virginia creeper holds its fruit, in others dropping it readily.

The plants with persistent fruit bridge the gap between the overwhelming abundance of autumn and the scarcity of early spring. Before the last of the wintered-over fruit disappears, a few plants still remain and will mature the first fruits of another season. Among the earliest of all and greatly beloved by birds, are mulberries and hackberries. They ripen in April— even in late March in southern localities—and in May and June farther north. Red-berried elder and service berries are but little later; often the latter are not left on the trees by the hungry birds long enough to ripen. Wild strawberries, raspberries, and dewberries are early and may be used to protect cultivated species. Certain kinds of cherries, as the European bird cherry (Prunus padus) and the mahaleb cherry (Prunus mahaleb), ripen their fruit at about the same time as domestic cherries and will serve to divert the attention of birds. From the time summer is well started there is a constant abundance of wild fruits. Blueberries, huckleberries, certain dogwood fruits, and grapes are among the first to ripen and fall, while sarsaparilla, elder, gooseberries, currants, and raspberries are somewhat more persistent. Other dogwoods, silverberry, sour gum, and black cherry hold their fruit a little later, and pokeberry, hawthorn, buffalo berry, some wild grapes, and viburnums retain their fruit well into the winter.

Evidently there need be no season without its fruit if judicious selection of shrubs and trees is made by those desiring to attract birds. The thicket of raspberry or dewberry, elder, and dogwood, grouped about some taller sumac, juniper, and juniper would supply a five-month fruit throughout the year. Moreover, in almost any part of the United States, this combination can be made by the native species.

Besides native shrubs and trees, a number of cultivated species have proved so attractive to birds that they are as important as any of the indigenous fruits. An excellent example is the peppermint tree (Schinus terebinthifolius), which furnishes berries on thorny bushes in southern California, and which will probably thrive in many other parts of the Lower Sonoran faunal area. Others suited to the same climate are the China berry (Melia azedarach), the Russian mulberry (Morus alba tatarica), and the Russian olive (Eloagnus angustifolia). The China berry is just as successful in the eastern part of the country, namely, in the temperate and subalpine faunal area; it retains its fruit through the winter and is eagerly sought by robins, cedar birds, and catbirds. The Russian olive and another species (Eloagnus umbellata) also do well here and furnish an abundance of fruit relished by birds. Eastern red mulberry and China berry are hardy at Washington, D. C., also, which is in the Upper Austral zone. The fire thorn (Colremea pyramidalis), a beautiful shrub with scarlet berries much liked by birds, will grow almost anywhere in the eastern United States, and the Parkman apple (Prunus halliana), one of the handsomest flowering apples, is quite hardy, and is a valuable bird food, with fruit persistent in winter. But foremost in attractiveness to birds among cultivated fruit-bearing plants are mulberries. These will grow almost anywhere in the United States, and their combined early ripening and long fruiting season make them especially valuable. Various species of mulberries suited to the various faunal areas will be treated at greater length in the section devoted to cultivate food plants useful for protecting cultivated crops.

Food Plants for Sparrows

A hundred species of sparrows inhabit the United States, and in the number of individuals they outrank any other family. Many of them are characteristic of the high altitudes, and they are great destroyers of weed seeds and are sparsely and coarsely withal, it pays to take considerable trouble to make them.

As just remarked, they love weed seeds and do great good by destroying them, but it is not desirable to cultivate weeds, the next best thing is to plant harmless species of their favorite genera. Fortunately many common or

(Continued on page 96)
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If you're going to build, rebuild, or only dream about building, be sure to reserve a copy of this House Planning Number at your usual newsstand. When? Why—Now!
Plants Useful for Attracting Fruit-Eating Birds

(Continued from page 94)

namental garden plants which are entirely dependent on cultivation fulfill all requirements and produce in abundance seeds which are highly relished by sparrows. To these may be added a few native species which are not bad weeds and the various millets, which are excellence by no other plants in attractiveness to seed-eating birds. The following are recommended for sparrows and other birds like small seeds:

Love-lies-bleeding (Amaranthus canadensis), prairie feather (both Amaranthus hypochondriacus and Polygonum orientale), yellow chamomile (Anthemis latifolia), common sunflower (Helianthus annuus), chickens (Oryzopsis hymenoides), bachelor's button (Centaura cyanus), African millet (Eleusine coracana), California poppy (Eschscholzia californica) and white clover (Trifolium repens), lemon grass (Montia perfoliata), millet (Panicum miliaceum), Japanese grass (Panicum capillare), German millet or Hungarian grass (Secale italicum), and sunflower. Several of the species of sunflower will serve, the common sunflower (Helianthus annuus) being one of the best, having named varieties especially prized for the abundance and large size of the seed. No seeds are more relished by graminivorous birds than the millets; in fact, they are so much preferred that they have been used with good effect for drawing the attention of birds from more valuable grain crops.

Food Plants for Upland Game Birds

The distinction between the dietary of the so-called "brood" birds and the so-called "narcissus" birds is not so marked as would be inferred from a strict interpretation of these terms. Particularly in areas of grouse and quail does a limited characterization of the food habits fail to express the truth. Consequently in recommending plants attractive to birds many must be mentioned that are included in the lists for fruit-eating birds. Grouse are fond of both buds and leaves; hence some plants which have neither nutritious fruit nor seeds are for them important food plants.

While the establishment of preserves for upland game birds is yet a new movement in this country, it is certain to become of great importance. Hence it is desirable to disseminate information as to the food and cover plants that are favored by the grouse and quail. Both whites frequently use covers of rose, alder, and blackberry bushes, and thickly set barberry, bayberry, and dense banks of honeysuckle are suitable. These plants also furnish food for the birds, but they should be supplemented by others more exclusively adapted for this purpose. Sumac, Japanese clover, buckwheat, sorghum, millet, vetches, cowpeas, and any plants of the pea family producing small seeds are valuable, and should be sown in large quantities. The seeds of milk pea (Galactia), partridge pea (Chamaecrista), pea peanut (Falcata), wild bean (Strophostyles), and smartweeds (Polygonum) are important natural foods of the eastern quail, but should be encouraged only where they cannot become weed pests. The western quail are fond of the seeds of bugleweed, barley, chickweed, clover, goldenseal, napa thistle, and turkey mullein plants; but where these plants are liable to become weeds, food plants are more desirable, as they are recommended for the eastern quail will serve.

Convers for grouse, as the sharp-tailed, should abound in such plants as rose, sumac, blueberry, huckleberry, bearberry, dwarf birch, alder, poplar, willow, and such fruit-bearing plants as partridge berry, hawthorn, viburnum, wild grapes, mountain ash, blueberry, blackberry, and cranberry. Cover of this nature is suited to the heath hen also, and to the imported pheasants and the Hungarian partridge, but in all cases it is wise to supplement the food supply furnished by these shrubs and trees by planting small grains and legumes as recommended for quail.

Plants Useful for Protecting Cultivated Fruit

The practice of planting wild or inferior fruits for the purpose of tilling birds away from valuable cultivated varieties is very old, but it has never been tried as widely and systematically as seems desirable; the chief essential to the success of this plan is that the decoy trees shall be early bearing species, for almost all of the damage to fruit by birds is inflicted in the earliest varieties, evidently because of the scarcity of early fruits. Probably cherries, raspberries, and strawberries suffer more in the aggregate than all of the later fruits. Fortunately we have a fruit which fills this need, one which ripens with the earliest cherries and is favorite with all frugivorous birds, namely, the mulberry, both native and cultivated.

Three varieties of the native mulberry (Morus rubra), namely, the Hicks, Stubbbs, and Townsend, are especially successful in the Southern States, though the Hicks is known to thrive in the Carolinian faunal areas and Stubbbs in the Alleghenian. The Townsend is a new variety and its hardiness is unknown, but it ripens fruit remarkably early and should be given a thorough trial. According to Prof. L.H. Bailey, the New American (often sold under the name Downing) is the best mulberry known for the Northern States. The Russian mulberry is the hardest variety and is a favorite in the plains region and other places where great extremes of temperature prevail. It succeeds in as diverse climates as those of North Dakota and New Mexico, the New American, Russian, and Black Persian mulberries are known to do well in California, and the indications are that the latter is suited to conditions in the Lower California faunal area.

When planting mulberries for the purpose of protecting cultivated fruits, the earliest fruiting varieties obtainable should be used.

Among fruits suitable for the same purpose, but not now known to be as valuable as mulberries are the blackthorn or stock cherry (Prunus mahaleb) and the European bird cherry (Prunus padus). Among native fruits the only ones that can be recommended at present are the service berry or Juneberry (Amelanchier), redberry elder (Sambucus pubens), and wild strawberries and raspberries. Patches of the earliest varieties of these small berries are very attractive to birds.

Injury to later fruits, except in localities where there are no wild fruits, is more difficult to prevent as in such cases it probably arises from preference by the birds for a particular cultivated fruit. Thus grapes suffer seriously in the Pacific West. The always reliable mulberries are useful even at this season, as some varieties continue in bearing from June until August. Consequently the earlier wild blackberries are probably the most valuable native fruit for attracting birds in the summer and autumn, especially in the West, where they have a long fruiting season. In the North and East no summer fruits are more attractive to birds than the black choke cherry (Prunus virginiana) and choke cherry (Prunus virginiana)
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French Tables and Seating Furniture

(Continued from page 31)

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2. Tables with four straight legs and straight stretchers.

3. A third family with four straight legs and no stretchers.


5. Writing tables of diverse styled types.

6. A general classification of small tables or guéridons.

(Continued on page 100)
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French Tables and Seating Furniture

(The continued from page 98)

The legs might be straight, quadrangular and tapered, cabriole, or scrolled. When there were stretchers, they were generally either received and shaped, or the same in salière fashion, and they might be either rising or straight. These console tables, often of considerable length, were intended to stand against the wall. They were oblong in shape, bore more or less ornamentation on the framing and frequently had marble tops. An instance when they served as sideboards.

(5) Writing tables, which became increasingly in number from the middle of the century onward, were oblong in shape, usually had drawers in the framing and might have straight, cabriole or scrolled legs. The most fully developed form of writing table—a form belonging to the Louis XIV era—had "knee-hole" space in the middle to accommodate the sitters, or the sitters at either side, and several tiers of drawers at each end. Beneath the drawers were legs, four at each end, set in the manner shown in the illustration. For a library writing table this design, which can be varied in size, has never been improved upon.

(6) The small tables or stands, which increased in number and diversity of use toward the end of the century, in general design followed the types already noted.

Seating Furniture

Seating furniture of the 16th century consisted of nine principal types:

(1) Bencs.

(2) Châtyères.

(3) Wainscots or panelled-back.

(4) Cacqueteuse seats.

(5) Upholstered high-backed.

(6) X seats.

(7) Escabeaux.

(8) Banquettes.

(9) Stools.

(10) The bench or high-backed bench with arms was a survival from medie-

val times. The space between seat and floor was closed, paneled and carved; the seat was padded and recessed and the seat was ordinarily hinged to lift up so that the space beneath could be used as a chest. It corresponded with the Italian cassa banca and was the 16th Century substitute for a sofa.

(11) The châtyère was a high-backed, paneled and carved salon chair, and was virtually the same thing as the banca except that it was intended for one sitter whereas the banca would accommodate three or four.

(12) The armchair was substantially identical with the wainscot chair of England. Even the motifs of carved decoration were virtually the same. This type occurred both with and without arms. The space beneath the seat was sometimes covered with paneling and used as a small chest.

(13) The cacqueteuse seat was a high-backed armchair whose peculiarities will best be understood from the illustration.

(14) The armchairs with high, upholstered backs were generally of the same period and closely resembled the Italian armchairs of the same period. The legs were straight or turned, legs, and the seats were rectangular and covered with velvet or some similar rich material, the arms were straight, and the backs were ornamented by carved arabesques rising several inches above the rectangular back.

(15) Banquettes were long backless benches or arms of turned or curved legs, and stretchers.

(16) The ninth classification of seating furniture comprehends a great variety of stools which, however, closely corresponded with the chief types of contemporary chairs.

The furniture of the 17th century showed a marked development in comfort and elegance of design, while two of the earlier forms—benches and cacqueteuse chairs—became practically obsolete.

17th Century Type

(1) One characteristic type of armchair, especially associated with the era of Louis XIII, had a high rectangular upholstered back, upholstered seat, straight scrolled arms, scroll-curved legs and front, and scroll-curved stretchers.

(2) A second characteristic upholstered type had an arched or shaped back, showing Portuguese influence, and cabriole or straight legs with stretchers.

(3) A third common type had a high rectangular or scrolled back, upholstered seat, straight upholstered arms, quadrangular straight legs and scroll-stretcher.

(4) Less ponderous was a Louis XIV upholstered type with high rectangular back, straight scrolled arms, cantiled cabriole legs with hinged feet, and shaped scroll-stretcher.

(Continued on page 102)
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French Tables and Seating Furniture
(Continued from page 100)

(5) There was also an armchair with caned seat and back, the frame of the back, the scrolled legs and stretchers carved, or carved and turned, and the whole composition closely resembling the "Restoration" chair type in England.

(6) Likewise there was an armless caned chair with Flemish scroll legs and caned back with carved, oval-shaped frame.

(7) Another type of caned armchair had a shaped back, slightly cabriole legs, and讹le obtained.

(8) Long sofas with high rectangular or shaped backs corresponded in design with the most important of the foregoing types of upholstered chairs.

(9) Stools and banquettes likewise followed the same types of design.

The Materials Used
The materials used for seating furniture in the 16th and 17th Centuries were chiefly oak and walnut. In addition to these staples, chestnut was employed to some extent and also several of the less durable woods, especially if the surface was to be covered with painting or gilding. The rarer woods that were brought in during the 17th Century were confined, for the most part, to cabinet work and did not generally affect seating furniture. Towards the end of the 17th Century and in the early years of the 18th Century, the use of upholstery fabrics increased to a hitherto unprecedented extent—so much so, that in many cases the legs, stretchers and arms, or parts of the frame, were the only wooden parts visible. For tables in the 16th Century the woods already mentioned were chiefly oak and other 17th Century marble for table tops must be added to the list of materials, and the Louis XIV period was par excellence the age of carved and gesso-coated gift wood. In addition to the repousse 17th Century gilding, we find some of the most unusual woods used for tables, especially in the matter of inlay and marqueterie. Boule work of tortoise shell with brass and tin inlay was likewise employed for tables as well as for cabinet work.

Characteristics of Contour
The general characteristics of contour, so far as tables and seating furniture are concerned, show the prevailing rectilinear influence of the 16th Century with the curvilinear trend prevalent about 1700. Legs and stretchers, and chair arms and back-shapings as well, were the sensitive features that recorded the sequence of variations. We find many legs, especially from about the second quarter of the 17th Century, consisting either of continuous scrolls or of scrolls containing a series of interrupted curves. For both tables and seating furniture stretchers were almost invariably used till near the very end of the 17th Century.

Of the decorative processes commonly employed, carving was the most important throughout the entire epoch. The Louis XV period (1720-1775) was largely characterized by the inlay of tortoise shell, ivory, or mother-of-pearl, with the consequent abandonment of gilding. Likewise inlay was also used for tables. Painting or poisoning and parcel gilding constantly appeared. Full gilding on elaborately carved and gesso-coated woodwork was an evolution of the Louis XIII period and continued throughout the 18th. For this purpose contrasting and varicolored woods were used; in the 17th Century a curious mixture of walnut, mahogany, and other woods was used. The Louis XIV period was marked by the inlay of tortoise shell and other semiprecious stones.

Decorative Motifs
During the 16th and 17th Centuries, at one time or another, we find the following decorative motifs much in vogue:

- Foliage: leaves, fruits, flowers, foliated scrolls, strapwork, Rosaces, and medallions. The woods already mentioned were used in incised, carved, or painted designs. Trees, gar-}
- Dendrology: Vitrine curls, swags and tassels, and arabesques. During the Louis XIV period sun rays, masques, recuttle diapieres and heavy volutes were especially in use, and likewise the arabesques and semi-Chinese motifs employed so much in the designs of the Louis XV period. The latter was also marked by the inlay of tortoise shell, ivory, or mother-of-pearl, with the consequent abandonment of gilding. Likewise inlay was also used for tables. Painting or poisoning and parcel gilding constantly appeared. Full gilding on elaborately carved and gesso-coated woodwork was an evolution of the Louis XIII period and continued throughout the 18th. For this purpose contrasting and varicolored woods were used; in the 17th Century a curious mixture of walnut, mahogany, and other woods was used. The Louis XIV period was marked by the inlay of tortoise shell and other semiprecious stones.

Plants Useful for Attracting Fruit-Eating Birds
(Continued from page 96)

Nothing surpasses mulberries for attracting birds away from the orchard. Birds prefer them to fruit, but not confections; during the height of the Louis XIV period purely ornamental metal mounts, oftentimes of highly elaborate design, were applied to the legs of the most imposing tables.

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Making Paper Shades

(Continued from page 104)

Glue is applied to this and the edges of the shade are attached to it by means of little clips to hold it in place while the glue is drying. Then one or two tacks with needle and thread are made to insure the shade being held firmly.

This is the barest outline of the process which may be as simple or involved as the design chosen.

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- Wire shanks
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When the leaves of a tree fall to the ground they begin to decay and ultimately they are disintegrated into substances incorporated with the other elements of the soil. The same thing happens with the flowers and roots of herbaceous plants. Such organic matter is one of the chief sources of food for plants, and its presence in the soil is therefore of fundamental importance in the maintenance of the vegetative mantle of the earth.

It is the purpose of the present address to show how the leaves of trees in the process of leaf-mold develop at one time or under a set of circumstances a condition of soil acidity, at another time or under other circumstances a condition of acidity. A knowledge gained after calling attention to the acidity of the soil as a fundamental factor in plant ecology, to point out the fact that knowledge of certain plants in the decay of leaves is essential to a correct understanding of the distribution of various plants over the earth.

The Acidity of Oak Leaves

In the early experiments with blueberries it had been found that these plants grew successfully in certain acid soils composed chiefly of partially rotted oak leaves. On the rather natural assumption that the more thorough the decomposition of this material the more beneficial would be the growth of the blueberry plants, some old oak leaf-mold was secured for further experiments. It had been found that for about five years and all evidences of leaf structure had disappeared. It had become a black mellow vegetable mold.

The blueberry plants were placed in mixtures containing this mold they did not respond with luxuriant growth. On the contrary their leaves turned purple and afterward yellowish, their growth dwindled to almost nothing, and after a season when compared with other blueberry plants grown in a soil mixture in which the oak leaf-mold was replaced by only partially decomposed oak leaves the plants in latter mixture were killed. Oak leaf-mold was found to weigh only one-fifth as much as the others. This astonishing result is exactly contrary to the ordinary conception. We have been accustomed to believe that the more thoroughly decomposed the organic matter of a soil the more luxuriant its vegetation. In this case, however, thorough decomposition of the soil was exceedingly beneficial to the plants.

This remarkable difference in effect between partially decomposed and thoroughly decomposed oak leaves being acid, when tested with pho-phothlaline, and the oak leaf-mold alkaline.

With rose cuttings and alfalfa seedlings in the same two soils exactly opposite results followed, those in the oak leaf-mold having a luxuriant growth, those in the partially decomposed oak leaves being acid, when tested with pho-phothlaline, and the oak leaf-mold alkaline.

This shows that rose cuttings and alfalfa seedlings are very particular in their demands, requiring a certain type of soil, and that the leaf-mold or the partially decomposed oak leaves, which is a poor type of soil, is acid, which agrees with the results obtained by the blueberries.

The Alkalinity of leafmold is due chiefly to the lime it contains, the lime being the alkali of the leafmold.

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THE FORMATION OF LEAFMOLD

From an Address Delivered Before the Washington Academy of Sciences

By FREDERICK V. COVILLE

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Do you make the shops all come to you?

“. . . I don't suppose I'd ever have learned it if I'd lived in a middle-sized place. But when you're the wife of an engineer on construction, and you're building a dam on the other edge of nowhere, and you can't live in a tree, or let your husband make you concrete curtains or a steel-reinforced tea service—well, you've just got to have the shops all come to you. And House & Garden is the only way. . . . Personally, I've made up my mind that no matter where we move, I'll still call on you, for even if I lived in New York itself, I'd never have the inexhaustible patience that you've displayed on all my commissions from chairs to china. As for what my husband says——”

We modestly blue pencil the rest and credit the lady's ancestors to the neighborhood of Blarney Castle. But—we did work hard over that little bungalow!

You see, it's House & Garden's business to know the shops of New York—the big places and the little tucked-away on-ssidestreet shops where clever men and women with small capital make those interesting originations that mean so much to the modern house.

WHERE you would have to search hours—days, perhaps—even if you were in New York, the House & Garden Shoppers can go unerringly to the spot where they specialize on just the thing you want.

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- China & glass
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- Unusual lamps and lighting fixtures
- Odd tables & chairs
- Books

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- Statuaries
- Bird baths
- Bird houses
- Fountains
- Porch furniture

MISCELLANEOUS

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The Formation of Leafmold

(Continued from page 108)

content expressed in terms of calcium oxide often reaching 2 to 3 per cent of the dry weight. One sample had a lime content of 3.55 per cent. Many of the leaves that result directly and exclusively from the decomposition of limestone have a lower percentage of lime than this. An alkaline leafmold containing 2 to 3 per cent of lime is properly regarded as a highly calcareous soil. Yet such a deposit may be formed in a region where the underlying soil is distinctly non-calcareous, the lime content of the soil being only a small fraction of 1 per cent and the soil reaction being acid.

Whence comes the abundance of lime in an alkaline, richly calcareous leafmold? It is distinct from the production of an actual poverty of calcareous matter? If the leafmold is rich in lime the leaves upon which it is derived should be rich in lime. A determination of the amount of calcium oxide in the dried foliage in an enclosed some of our well-known trees shows this to be true.

It should be understood that the lime does not exist in the form of actual calcium oxide. It is largely combined with the acids of the leaf and serves in part to neutralize them, but is insufficient to exert control over complete neutralization. In all the kinds of leaves and herbage thus far examined the lime of acid condition, although lime may be present in large amount. Thus in the leaves of silver maple a condition of excessive acidity exists. Plants in some cases may neutralize the presence of nearly 2 per cent of lime.

that the decomposition of such leaves progresses the acid substances are disorganized and largely dissipated in the foliation of gases and liquids, while the lime, being only slightly soluble, remains with the residue of decomposition, the black leafmold, and renders alkali.

In soils poor in lime, trees and other plants constituting the vegetative manifolds of the earth may be regarded as machines for concentrating lime at the surface of the ground. This lime is drawn up by the roots in dilute solution from lower depths, is concentrated in the foliage, and the concentrate is transferred to the ground by the fall and decomposition of the leaves. The physiological agricultural fertility of the virgin timberland of our country was undoubtedly due in large part to the lime accumulated on the forest floor by the trees in preceding centuries, and to the consequent alkalinity of such surface soils when the timber had been removed and the leaf litter was thoroughly decomposed. After a generation or two of rockless removal of crops the surface accumulation of lime was depleted and unless the underlying soil was naturally calcareous a condition of infertility ensued, which, for the purposes of ordinary agriculture, could be remedied only by the artificial application of lime.

Active Agents of Decay

The chief agents in the decay of leaves are undoubtedly fungi and bacteria. It is claimed by some investigators, however, that the decaying leaves contain substances, which as they decompose contribute greatly to the rapidity of decay.重要 among these are earthworms, larvae of flies and butterflies, and myriapods or thousand-legged worms. Animals of all these groups eat the leaves, grind them, partially decompose them in the process of digestion, and restore them again to the soil, well prepared for the further decomposing action of the microscopic organisms of decay.

The importance of earthworms in hastening the decay of vegetal matter was pointed out long ago by Darwin in his classical studies on that subject. The importance of myriapods, however, has not been adequately recognized. In the canyon of the Potomac River, above Washington, on the steep forested talus slopes, especially those facing northward, the formation of alkaline leafmold is in active progress. The leaf litter is mixed in pockets among the rocks, where the leafmold is not in contact with the mineral soil and does not become acid with it. The slope directly opposite Plummer Island is a good example of such localities. Here during all the warm months the fallen leaves of the mixed hardwood forest are occupied by an army of myriapods, the largest and most abundant of which is Spirobolus marginatus. The adults are about 3" in length and a quarter of an inch in diameter, and are found in great numbers in the daytime and in very large numbers at night. On one occasion a thousand were picked up by Mr. H. S. Barber on an area 10' x 100', without disturbing the leaves. On another occasion an area 4' by 20' yielded 1200 of these animals; the leaf litter in this case being carefully searched. Everywhere are evidences of the activity and appreciable deposits of ground-up leaves and rotten wood. Careful measurements of the work of these animals show that the excrement of the adults amounts to about half a cubic centimeter each per day. It is estimated on the basis of the most weighty material that these animals are contributing each year to the formation of leafmold at the rate of more than 2 tons per acre.

On Oakland Soils

The decay of leaves is greatly accelerated also when the underlying soil is calcareous and alkaline, it being immaterial whether the lime is derived from a limestone formation or is a concentrate of the vegetation. On the rich bottom-land islands of the upper Potomac the autumn leaf fall barely lasts through the following summer, so rapid is its decay. These bottom lands have an alkaline flora, and they are found to have an alkaline formation, caused by the lime brought to them in the flood waters.

The acceleration of leaf decay by an alkaline substratum is due to prompt neutralization of the acid leachings of the leaves and also to the fact that such a subsoil is beneficial with great efficiency many of the most active organisms of decay, from bacteria to earthworms. It must not be understood that in a state of nature the decomposition of leaves is always so simple and uniform a process as has been described, or that it always results in the formation of an alkaline leafmold. The chief factors which contribute to the acceleration of leaf decay have already been enumerated, but there are other conditions of climate that operate to retard this process. Under certain conditions the progress of decomposition may be permanently suspended long before the vegetation, the soil being formed, although high in human life such a true leafmold, have an acid reaction and a wholly different form.

A Correction

Through the courtesy of A. L. H. Under the photograph on page 39 of the September issue of House & Garden credit the dining room there shown to the house of Charles Wimpffenkemper, Esq., of which Harry Allen Jacobs was architect. The room is actually in a residence at Rye, New York, designed by Habob B. Upjohn, architect. Other views of this residence will be shown in a future number—EDITOR.
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**Christmas!** What power there is in a mere word to send flying all our accustomed calm and summon up an instant thrill. Memories come crowding. Pictures of dark pine against a moonlit whiteness, crackling snow and the silence broken by jinglings of sweet bells. And at the end of the road the leaping flames of great logs, the joyous atmosphere of a real home and the suppressed excitement of a time when all the world is young. Then is the home paramount and in order to make it a season of the greatest possible cheer, everyone welcomes help and suggestions that will lead to that end. As you know, there is one natural and logical source to turn to at this absorbing time—**House & Garden**.

Have you ever seen a Mystery play? Did you know it was possible to stage one in your own home at Christmas time? It is not only possible, but Mr. Rose in his charming article on the Mystery Play tells how it can be done. And in order to have a perfect setting for all this, there is an article on Decorating the Christmas House which does not stop with the inside but considers the outside as well.

There is no one in the world who does not give something at Christmas. Lucky is he who knows what he wants to give. But it is to the vast majority who dash out madly on Christmas Eve to do all their shopping, that **House & Garden** brings the greatest cheer. At least, if they have waited that long, they know what to give, for in this number are twelve illustrated pages of gifts ranging from kitchen articles to a fluffy Pomeranian puppy.

But Christmas does not absorb all of this December issue. The business of building and homemaking must go on and **House & Garden** is glad of the opportunity of showing two houses, one of the English half-timmer type and the other an English cottage that we know will win instant approval. And to go in these houses are such delightful things as French furniture, silver, and the lovely lustre-ware—all of which come in for their share of space on the December pages.

Even at Christmas the garden comes in for its full share of interest. There is information on the training of young trees, the Gardener's Calendar, some English farms and two pages of pictures showing the delicate beauty of a garden in the far West. A pictorial feature of especial interest is the spread of indoor heater plants in full bloom.

Such is the Christmas number of **House & Garden**, a number replete with the spirit of giving.

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The Casual Artistry of the Past

Just as it takes all kinds of people to make a world so does it take all kinds of material to make an architectural achievement of an English type of house. Its success or failure depends upon the discrimination and restraint with which each element is used. In this view of Mr. B. F. Hermann's home at Tarrytown, N. Y., it is easy enough to note the stucco with stone cropping out here and there, the crudeness of the hand-adzed beams, the regular and irregular windows. These are only a few of the elements. The chimney, too, is a little off center. The roof lines break in unexpectedly. It is this casual artistry of the past reproduced with restraint and discrimination that gives this façade its unusual interest and distinction. Eugene J. Lang was the architect.
SHALL WE KEEP TO THE COLONIAL?

Peace Brings the Architectural Problem of Creating a More Distinctive American Style Based on Colonial Precedents of Simplicity

HAROLD DONALDSON EBERLEIN

There has always been a profound architectural reaction after any great war or any great economic disturbance. Architectural history supplies abundant examples of this. Despite the economic disturbance that has affected every aspect of our domestic life, houses we must have and houses we must build. The burning question is "How are we going to accommodate our architecture to the readjustment that present conditions have forced upon us?"

It is perfectly evident that the difficulties of the situation entail, at least for the time being, some sort of radical simplification in the whole domestic scheme of a great many of us. Are we going to let that process of simplification, as it applies to our housing, discourage us and lead us to build mere houses? Or are we going to measure up to the task confronting us, display some imagination, and put to good use the lessons to be learned from our past national experience so that our dwellings, as well as affording the requisite physical shelter, shall be real homes?

In surveying the situation of domestic architecture in America at this immediate time, two patent facts stand forth, which it is impossible either to gainsay or to escape. In the first place, the small or moderate-sized house is going to determine the average architectural complexion of the country. It must inevitably do so from sheer force of numbers. In the second place, the average of architectural performance, in dealing with the small or moderate-sized house, has conspicuously failed in reaching the mark that one may legitimately hope for it to achieve. And candor compels us to admit that the outlook in sundry directions is disquieting, unless we are prepared to face conditions squarely and apply a timely remedy.

That the small house is going to multiply more

The gambrel roof type is a favorite Colonial style because it is pleasing to the eye and affords the greatest possible space for the outlay. Aymar Embury II, architect

The first floor plan of the house above shows a prime simplification—the dining-room is eliminated, leaving one large living-room

Upstairs the hall space is reduced to the absolute minimum, thus affording larger bedrooms and more closets all compactly arranged
The New York Dutch type of Colonial architecture is well represented by the Van Deusen House at Old Hurley, near Kingston, N.Y.

In the South we find quite a different style from the New England. This "Hospital House" at Yorktown, Va., is of brick whitewashed.

"Wynnestay", Philadelphia, has the Pennsylvania Colonial characteristics—field stone walls, wide eaves, pent roofs over doors.

Dignity and substantial comfort are found in these old Colonial houses. They met the needs of a simple life. This is a Connecticut type from Guilford, Ct.

A Connecticut type of Colonial is found in this house on the Green at Branford, Ct. The long sweeping roof is a marking characteristic.
rapidly, perhaps, than ever before, we may surmise from the housing clamor heard on every side. The common outcry about high rents, the stimulus to domestic building activity administered by a Government bureau especially charged with that duty, the cooperative building projects now and again mooted by diverse groups of disgruntled rent payers—all these are unmistakable indications of a seething unrest that may ere long break forth into a spawn of hideous domiciles.

Inferior Small Houses

The failure of the average small house architecture to realize a more satisfactory standard of performance is attributable in part to certain popular publications that have consistently apothecized and held up for imitation second and third rate models. It is due also in part to the short-sightedness of "practical" clients; in part to the not altogether unnatural temptation for the architect to court the one large commission rather than two or three of lesser size; and in very large part to the ignorance and stupid avarice of the speculative builder. Fortunately, there now seems to be a wider recognition of responsibility towards the small house, on the architect's side, and this hopeful attitude needs only the sympathetic co-operation of the laity to ensure a gratifying measure of good results. Fortunately, also, some of the speculative builders seem inclined to learn wisdom and to understand, thanks to several mental jolts and wholesome object lessons, that "beauty is the most utilitarian asset we possess."

So far as the house of modest size is concerned, the most insistent problem to be met just now is the demand for simplification. In this connection two considerations loom large. First, the difficulty of the domestic servant question invites the greatest measure of elimination possible. And that, of course, means simpler household arrangements; fewer but more fully used rooms; and reducing housework to its lowest denominations. Second, there is the high cost of building materials and of labor. The aforesaid considerations apply with equal force both in the country and in suburban districts.

Now simplicity is not to be confounded with ugliness, poverty of invention, threadbare crudity, or shoddiness. Under ordinary circumstances, in the past, nothing could be much uglier or more stupid than the average small house unfortunate enough to have been built under stress of close economy. Nothing could betray a more deplorable lack of imagination, especially if left to the conceptions of the speculative builder or the local jobbing contractor, as too many appear to have been; nothing could react more unfavorably upon the consciousness of those obliged to inhabit it or to behold it daily.

Abundance of Good Precedent

There may be causes a-plenty, but there is absolutely no reason whatever why the solution of the present problem in modest and simple domestic architecture should assume anything but a thoroughly agreeable aspect. The key to the situation is to be found in our openness of mind and in our willingness to heed and apply a lesson from the great body of past architectural experience within our ken.

(Continued on page 80)
The south front shows many architectural features of interest. The bow window at this end is an unusual form, two oriel windows being incorporated, making the amount of glass practically double. Genuine timber work—structural timber work, not applied for effect—evidences the sincerity in building. It is pinned together with oaken pins. There is a notable refinement in the details of the carved barge boards under the eaves and the pendants.

The incorporation of a piazza with a balcony above is an unusual and ingenious concession to modern requirements. Here again we can note the disposition of the windows and the genuine half-timber work. The decorative treatment of the chimneys by paneling enriches the house skyline. This south front is given the formality of a broad terrace of grass and pavement, which is of intrinsic interest and also forms the axis of the garden.

CHAPELWOOD MANOR, SUSSEX, ENGLAND

ANDREW N. PRENTICE, Architect
From the forecourt one can see the interesting grouping of chimneys and the decorative effect of the half-timber. The way the gravel of the forecourt is carried directly up to the walls, without the accustomed screen of foundation planting, contributes materially to the wide, open, hospitable aspect which distinguishes the house.

The carved and turned enrichment of the house door details is a strong asset in fixing character to the whole composition. It is enrichment concentrated where it will prove most effective. The wood is oak. The leaded metal casements and wrought iron lantern are in harmony with this carving and half-timber.
MAINLY ABOUT BUILDING

Building a house is as distinct a period in a man's life as his youth or old age. It has its own peculiar manifestations and psychology; its beginning, its middle and its end; its enthusiasms and rewards and disappointments and unexpected compensations.

The first manifestation is a keen interest in pictures of houses. The second is an awakening curiosity about the physical side of building—the whys and wherefores of brick and stone and beams of flooring.

Then comes a consultation with the pocket-book, and a visit to an architect. When a man reaches the architectural stage he is pretty well on the road to a lasting enthusiasm about a house.

This desire to build is dormant in most of us. A host of people keep it remnant dormant. The course of their lives or the size of their purse prevents the dream being crystallized in the actual substances of building materials. There are others in whom the desire to build a home burns so ardently that no obstacle can prevent its consummation.

They go about it as one searching for a great romance. And to many of them it is a great romance—one of the greatest romances of their lives.

The other day I went into a house builder's library. It was the strangest sort of library imaginable, because it contained scarcely any books. Walls and shelves and floor space were occupied with all manner of things that go into the construction and architectural enrichment of houses: illustrations of slate roofs, sections of flooring, varieties of windows and doors with all the latest devices for raising and lowering them, carpets of pretty tiles in varied hues, cases of hardware from the smallest screw to big, hand-wrought hinges for Colonial doors. In one room the shelves were filled with nothing but small slabs of marble; you couldn't believe that there were so many kinds and shades of marble until you saw this room. In another was a perfect bathroom with all the latest appliances. A third room contained panels of various sorts of tile and finishes. A fourth showed decorative window glass and weather vanes. Down in the cellar were new kinds of heaters and water filters and kitchen equipments.

It was a marvelous place, a place rich in suggestion for the prospective builder. I only wish that the men and women who plan to build this fall could spend an hour there. They could work with their architects so much more intelligently. Perhaps they could even give their architects suggestions—for architects are not omniscient.

Of course, it is manifestly impossible for all of them to see this library, but I was wondering why it wasn't possible for them to have the next best thing—a library of catalogs.

In no country under the sun do the manufacturers provide such elaborate and beautiful catalogs as in America. Huge fortunes are spent each year in producing these booklets and price lists. Colored illustrations are made without counting the cost. It would seem that the whole body of American manufacturers were intent on showing the ordinary man in the street the beauties and possibilities of their products. These booklets are not alone descriptive of one ware; they cover the entire field. For example, on my desk at this moment is a series of booklets showing the values of a certain kind of wood. Very little is said about this wood, but a great deal is said about architecture. It required the study and skill of several authorities to produce these booklets. The average man reading them will acquire a valuable working knowledge of Colonial architecture. Another catalog is on mantels. It contains the whole history of mantels, from the earliest times to the present. Then it shows the types available from this certain manufacturer's stock.

Education of this sort is invaluable. It gives the prospective home builder a definite idea of the sorts of things he wants in his house, and the reasons why he wants them. Time was when such matters were left to the architect and to the client had to accept his choice. Today the reading public of America has a quickened and growing appreciation of architectural detail and construction. We shall reap the benefit of this in houses that are building today and that man plan for the future.

Speaking of a builder's library reminds me that I have just finished editing a book that should be of interest to those who plan to start their homes this fall. Ever since the armistice was signed the Information Service has been flooded with inquiries for a book or books showing photographs and plans of small and large houses, architectural details, garages, etc. There were many books on parts of this subject but none that covered it completely. So I set to work and gathered from the pages of House & Garden a volume that would serve this need.

It contains in all about three hundred and ten illustrations. Fifty odd houses with their plans are shown, ranging in size from the California bungalow to the large English country house. The work represents all types of American environments and is from the hands of the best architects in all parts of the country.

Perhaps in a few months I can find time to gather a book about interior decorating and one on gardening. So much valuable material is published in the pages of this magazine that it seems a pity for it to be scattered and lost. Some modern houses have saved their issues bound into permanent form. These books will give the mount of the respective subjects. They will tell the story in picture form. Reading matter will be reduced to captions and a short foreword. Illustrations tell the story quicker than could many pages of text...

However, only one of them is finished—House & Garden's Book of Houses. It is ready now for distribution.

In one of his descriptions of New York, Henry James comments on the fact that there is only one building on Fifth Avenue that is sitting down—the Public Library. As you will recall, this is a low-lying structure, whereas all the office buildings that surround it are tall—standing up, as James put it. The buildings that sit down give an air of restfulness. Houses should sit down. Let them sprawl where they will over the ground, but don't let them stand up.

There are reasons for this—their lines are more restful to the eye and there are fewer stairs to climb. We have not yet conquered the problem of the stair, despite elevators. We have not yet found restfulness in vertical lines, despite the marvels of construction and the daring architecture to be found in our tall buildings. It is only reasonable that we who work in buildings that stand up should play and rest in buildings that sit down and sprawl over the ground.

The roof line, then, is one of the most important problems to consider when you come to build a house. Let the skyline of your house conform with the skyline of nature—the restful, low-lying slopes and curves of the far horizon, with chimneys for the jagged hills, and varied façades such as the farmer makes on his meadows with plots of wheat and soft green corn.

People somehow do not understand this. Numbers of them select a house for its architectural design alone, forgetting that they have to live in it. Whereas life comes first and design afterward. Properly chosen, the design should typify the sort of people who live in the house—the man who comes there after the day's work, the woman who awaits him and the children about her. And their life will be such, in turn, as the environment creates. To be beneficial it should spring naturally from the soil.

Thus Nature is the real designer. The architect only interprets and adapts her motifs, reproducing with brick and shingle and tile the environment she creates.

THE NIGHT COMETH

My garden paths were smooth and green
With iris nodding left and right,
The old gray sun-dial stood between
Two murdered bee-hives low and white.
My hollyhocks grew tall and red,
My larkspur thrust its love high;
"The Night Cometh," the sun-dial said,
And I hated its wisdom and hurried by.

* * *

I watch the sun-dial as I wait
And hope to see its slow hand fly.
The ancient poplars at the gate
Are funeral torches flaring high.
The scent of wallflowers breaks my heart,
The box is bitter in the sun,
The poppies burst their sheaths apart
And tell of rest when pain is done.

The hawthorn shakes a ghostly head
And breathes of death at fullest noon.
"The Night Cometh," the sun-dial said:
The night can never come too soon.
Oh, Sun-dial, hurry your creeping hand,
Let the shadows fall where the brown bees hum.
I watch and wait where the low kites stand—
Let the night come, let the night come!

—Alice Kilmir
What did the poet say about "Age cannot wither nor custom stale," etc.? That, too, applies to the English cottage. It has a way of surviving the chances and changes of this chaotic world. Here is one—it is in Sussex—built in the 14th Century, originally one big room running right up into the rafters, with two little rooms off to one side that served for buttery and larder, and with a room above them for a lady's bower. The fire was made in the center of the room and the smoke went up through the ceiling. In the 16th Century a floor was laid in the middle and a chimney built. Late-ly the cottage fell on evil days and recently was con-demned. But an architect rescued it—and today it stands as sturdy and substantial as when its first owner gazed proudly upon it six hundred years or so ago. The name of the architect is J. D. Clarke.
KWA-CHO—THE FLOWER and BIRD PRINTS of JAPAN

The Nipponese Love of Nature Is Preserved In These Color-Prints Made by Master Artists

GARDNER TEALL

There is truth in the observation that taste and refinement in a people are marked by a love of nature and the beauties which adorn it. What would poetry and art be without it? Perhaps no people in the world at any time has been so completely a nation of nature-lovers as has that of Japan. Occidentals are apt to approach nature along scientific paths; the Oriental moves forward through the avenues of art approach. The appearance of How to Tell the Birds from the Flowers found immediate response in our rishibility for, after all, we were conscious that many among us did not know whether a crocus was a bird or a blossom, a finch, a blossom or a bird! With the Japanese it is different. Nature to them is a matter of more than names. Their observation is trained so thoroughly and with such direct application to everything about them, that a Japanese child has usually a knowledge of the form details of flowers and birds that would make these little subjects of the Mikado appear as infant prodigies to those of other lands.

The Nippon Love of Nature

For centuries the love of nature in general and of flowers and birds in particular, has been characteristic of the Japanese temperament. While Japan received her first art impulse from China by way of the Coreans, there was long before that time an innate sympathy with nature's garden that merely was fed by outside canons and not created by them. A Japanese poet, before the 7th Century, is translated by Huish as writing:

"Should the mountain cherry cease, In the spring-time of the year, With its mass of new-born bloom, It's poor mortal men to cheer, Then would heart of spring be doomed And its brightness fade away."

While this love of nature and extraordinary powers of observation were held by the Japanese, their art in its earlier phases was strictly guided by certain conventions borrowed from the Chinese painters. Flowers and birds were, in consequence, drawn in a manner from which there was permitted no deviation until the founding of the realistic school, centuries after the introduction of Chinese precepts. This is not to say that all flowers and all birds were made to look alike, or that they were drawn with the same strength of stroke. Quite the contrary. A fine flower and bird painting by a Japanese master of importance can, although bearing no signature or seal, be almost surely assigned to the artist who produced it.

Accuracy of Design

However, there were methods of evolving the design, and things not to be done in this evolution that established the painter's rules of procedure. Nevertheless, in the 10th Century Japanese romance, Genji Monogatari, pictures drawn directly from nature are enthusiastically approved, while I have seen drawings by Chinese artists in the British Museum, dating perhaps from the 11th Century, so delineated that the species they represent can be determined readily by one acquainted with the flora of...
reached its zenith between the years 907-960, so the Japanese artists had ready at hand models for their inspiration. If the Greek Zeuxis painted grapes so real that birds pecked at them, the Japanese could too.

**Growing Popularity**

With the invention of the color-print and its growing vogue, Kwa-Cho color-prints became popular and in great demand among the people. The aristocratic class, so far as is known, looked upon the color-print as a vulgar makeshift for their own pictorial art, that of the accepted painters. This is difficult for one who has not studied Japanese history to understand, so lovely do these color-prints appear to us. It is, indeed, only within the last few years that color-prints of any sort have come to be collected by the Japanese themselves. In 1692 or three, Kaempfer brought a number of Chinese Flower-and-Bird prints from Japan, which indicates that prints of this sort must have been known to the Japanese at an early date, though it was many years before they themselves produced anything comparable with them. These prints are in the Print Collection of the British Museum, as are also a number of Chinese Kwa-Cho color-prints of the Kang-Hsi Period (1662-1722). While these Chinese prints are interesting historically and of great rarity, they do not approach the later Japanese Kwa-Cho and have a certain arbitrary color arrangement from which they probably never departed.

(Continued on page 62)
Erica australis is one of the varieties of heather which assumes a definitely tree-like form, though still in miniature

(Upper center) Erica cupressa has small, pink blossoms, E. Edouard VII (center) rose pink blooms, and E. codonodes is pale pink

(Below) A white English heath which is attaining popularity in this country. Compact form and small, densely massed flowers characterize it

The flowers of Acacia Drummondii are in dense, drooping spikes of a pale lemon-yellow color, from 1" to 2" long

At the left is Erica Mediterranea, a variety with rose, pale red or white blossoms. With protection, it should be hardy south of New York

Another of the many varieties of heather is President Carnot, whose pinkish flowers suggest those of the tall Spanish form in the upper picture

MINIATURE SHRUBS for INDOOR BLOOM

Under Proper Conditions They Are Both Ornamental and Odd
The detail of the dining room above shows the grace and freedom of the soft wood carvers of the early 18th Century. The proportions of the doorway and niches are especially fine. The boiserie has been painted a mellow ivory. Frederick Sterner, architect

GOOD WOODWORK — OLD and NEW EXAMPLES

In the New York residence of Edward A. Shewan, Esq., the library is paneled in 16th Century oak which, with the furniture, creates the Tudor atmosphere of the room. The bay beyond is also paneled. Florentine crimson and gold curtains. Karl Freund, decorator.
FRENCH WALL FURNITURE of the 18TH CENTURY

The Louis XV Style, the Louis XVI and Directoire Styles and The Empire Are Three Epochs Interesting to Students of Furniture

H. D. EBERLEIN and ABBOT McCLURE

FRENCH wall furniture of the 18th Century experienced the same impetus of fresh design and multiplication of forms as did English furniture in the same period. Social conditions underwent a marked change and development, and these changes were quickly reflected in the fashion of the furniture. When we speak of 18th Century furniture styles we must, of course, include those that appeared during the early years of the 19th Century as well. Those later phases were due to causes that began to operate during the final years of the 18th Century and it would be illogical and misleading to attempt to make a sharp division at the year 1800. In the same way, the beginning of the new influences may be placed approximately at the year 1715 when the death of Louis XIV brought an end to the political régime that had previously affected the trend of expression in mobiliary art.

The Three Epochs

We have, then, to reckon with three distinct epochs and three corresponding modes of mobiliary expression, each marked by strongly individual characteristics altogether peculiar to itself—the Louis XV style, the Louis XVI and Directoire styles, together forming the second epoch, and the Empire style.

The Louis XV style grew out of the violent revulsion of feeling against the narrow restraint and grandiose magnificence of the preceding era. In its more extreme manifestations it ran the whole gamut of extravagance and absurdity, often, it would seem, from the sheer satisfaction of being able to indulge in unrestricted irresponsibility.

It was pre-eminently an age of fads. It was also the age of curves. To what extreme: the supremacy of curved distortion and fantastical conceits in quest of more novelty could be carried, we may gather from a contemporary protest. The indignant writer, an able designer, inveighs against "children of the same size as a vine-leaf; or figures of a supposed natural size supported by a decorative flower that could scarcely support a little bird without bending; trees with trunks slicker than one of their own leaves, and many other sensible things of the same order." He continues that "we should be infinitely obliged" to wood-carvers, designers and decorators "if they would be kind enough not to change the uses of things, but to remember, for instance, that a chandelier should be straight and perpendicular, in order to carry the light, and not twisted as if it had been wrenched; and that a socket-rim should be concave to receive the running wax and not convex to shed it back upon the chandelier; and a multitude of equally unreasonable details that would take too long to particularise."

A San Louis XV

Unfortunately this extreme and disordered aspect of the Louis XV style has been so stressed that the average person of common
The Louis XVI style was characterized by a reversion to rectilinear principles alike in structure and decoration, a return to Classic motifs of embellishment, and a spirit of greater order and reasoned restraint. The short-lived Directoire style which immediately followed it might be described as Louis Seize reduced to its lowest terms in Classicism. In other words, it was the Louis XVI style very much chastened and freed of all the playful qualities that had been gracefully mingled with the dominant Classicism and had given the mode its peculiar vivacity. The Directoire was not less elegant, but was more severe, and tolerated nothing for which there was not some real or fancied precedent in Greek or Roman usage.

The Empire style, the last in the 18th Century cycle, though deriving its inspiration from the same Classic sources as the Louis XVI and Directoire styles, was wholly different in its manifestation. It exploited all the bombastic and military elements that could be drawn from the storehouse of Classic antiquity, emphasized them, and indeed often exaggerated them. While the expressions of the Empire style were invariably bold and impressive, they were often handsome without being elegant; modesty and restraint were rarely achieved and the pieces designed at this time were conspicuously

(Continued on page 94)
English influence is evident in the architectural lines of the house. The design is worked out in stucco and half-timber. The roof is varicolored slate. Irregular disposition of windows gives the façade unusual interest. Among the many details to note is the covered entrance vestibule.

As noted in the closer view of the house on page 18, stone quoins have been effectively introduced to break the mass of the chimney lines. Half-timber defines some of the work, and supports the extension over the path entrance. The roof profile is pleasantly broken, without being too irregular.
Along this side of the house runs a paved terrace with a low wall for balustrade. One comes to it from the lawn by way of the stone steps or through one of the doors of the house or by the path that is carried under the half-timber extension shown below.

The success of such a house depends greatly upon the restraint of its detail. Here we have the flatness of the stucco wall relieved by the dark tone of the heavy structural timbers, by the leaded casement windows and by the pitch of the roof. The color variation enriches this ensemble of details.

Leaded, metal casement windows and doors maintain the English atmosphere on this facade. The terrace is paved with flags laid irregularly and allowing space between for grass, which softens the effect. One is especially struck with the silhouette possibilities of these casement windows.

THE RESIDENCE of B. F. HERMANN, Esq., TARRYTOWN, N. Y.

EUGENE J. LANG, Architect
**The Sofa as a Decorative Feature**

Good Designs That Reproduce the Lines of Old Master Pieces Are Always In Good Taste

MARY H. NORTHEND

THROUGH the fashion of incorporating bits of Colonial architecture and furniture into our 20th Century houses, we have realized, as never before, the worth of rare pieces that were carefully designed by the old masters. Fortunately, many of these have stood the test of years, and stand today as representative of periods to which we are constantly turning for correct copy. As we familiarize ourselves with them, we realize how deep and comprehensive was the knowledge of art among designers of furniture in those days. This is shown in the prevalence of correct lines, many of them so graceful that it would be an impossibility to excel them, even today, when we demand as never before correct furnishings in our homes.

The interior decorator is cognizant of these facts, and when called upon to restore or create a room, and give to it a home-like atmosphere, naturally turns to these old masters for aid.

Through them, he is enabled to produce a harmonious effect by removing incongruous bits, and replacing them with those that correspond with the architectural period of the room. If he is an adept, the result will be charming.

The rapid stride that has been made in interior decoration within the last few years, has proved without doubt that it is essential to have a few well selected pieces of furniture, instead of, as in olden times, a conglomerate mass of unrelated bits which give to the home a restless appearance.

This means that not only the walls and ceilings should be taken into consideration, but that every feature that contributes to the finished whole, should be in harmonious accord.

Let us take, for instance, a Louis Seize sofa. Place it against the wall of a room, and give it a tapestry background. Cover it with light blue brocade, pile it high with soft downy cushions of corresponding hue, and it immediately adds a note of interest and color to the room that would be lost otherwise.

(Continued on page 64)
"WHEN planning a home," said Mr. Householder, thoughtfully, "foresight is better than future regrets.

"Yes," chimed in his wife cheerily, "and we'd better make out a little schedule right now for our architect of what we will want in the way of lights and appliances, for electric service in the home is a 20th Century household necessity. I may have a good maid at present, but in case she marries or leaves to care for a sick relative, I want to be prepared.

"Suppose we begin with the living room, then," continued Mr. Householder, who had provided himself with numerous helps such as "Houses Easily Wired for Electricity," "Why Is an Outlet," "New Light for the Home," and similar booklets. With pencil in hand and a pad in front of him he made quick notes as he spoke:

It is essential that there be several sidewall outlets, a ceiling outlet for lights and two or more baseboard or wall receptacles to provide connection for piano lamps, electrifiers or some appliance.

We really could dispense with the ceiling outlet, if we had one of those beautiful new portables that light an entire room, suggested his wife. "Such lamps have a special adapter which produces the usual art lamp effect of a softly lighted shade, or lights the whole room at will.

Lights the whole room!" exclaimed Mr. Householder with an incredulous smile.

"Oh, yes; you see, dear, they have an indirect lighting reflector concealed inside the shade and it has the power of flooding the entire room with clear, ample light. It is called illumination from a concealed source," she concluded with a touch of triumph in her voice. "I saw such a lamp today and I learned a good deal about lighting from the gentleman who showed me the lamp. It is beautiful and—"

"I know that women always like some special artistic effect in living rooms," said Mr. Householder, "but we'd better include a ceiling and some sidewall lights controlled by a sidewall switch placed beside the door where we enter most frequently.

"Well,—all right," acceded his wife cheerfully, "but don't forget that I should like that lamp for a present in preference to that antique bracelet you promised me.

"I'll make a mental note of that," returned Mr. Householder, "but meanwhile in this living room, there should be a space baseboard receptacle for occasional use of a fan in summer, a cigar-lighter—"

"And don't forget something more important to me than a cigar-lighter, and that is, an electric cleaner and a floor polisher."

"Very well," said the husband, very busy with his notes.

"In the lower hall," he continued, "switching facilities are of the greatest importance. We want a switch near the front door, to turn on lights for us when we come in late and another at the stairs to turn out lights when we go up to the second floor."

"And we want to be able to throw on the porch light as soon as the door is opened.

"I have it, all right here," said Mr. Householder, "my booklet says: 'The lights of both lower and upper halls should be equipped with three-way switches, in order that the lower hall may be illuminated from the head of the stairs, and the upper hall may be illuminated from the foot of the stairs. That's what we want, so this is the note I made: 'Hall; ceiling outlet for 2 lamps, 50-watt each. Lighting of fixture A controlled by 3-way switch at head of stairs and by 3-way switch at E—'"

WHERE is E?" demanded his wife, peering at his sketchy plan.

"Why, right here, where you step into the hall from the front door. Then I indicated a 3-way switch for lighting fixture in living room from either side of entrance."

"That's all right," she said, "but let's get to the dining room now. I want a pretty shower fixture right over the table supplemented by sidewall fixtures and a switch beside the pantry recessed in the wall in large figures and letters for the architect. I want to be able to use my electric grill conveniently at the table and a percolator and toaster. I intend to have a wheel-tray or tea-cart with a plug cluster screwed onto the lower or under side and I want to use that tea-cart wherever it is convenient to serve my guests, either in the dining room or in the living room or in summer on the porch."

"Dear me," said Mr. Householder, "you have developed quite a lot of new ideas."

"Well," she admitted, "I've been going about looking at things and learning quite a lot. There is a model cottage on the house furnishing floor of a certain big building and I've been through that; and there is a systematic housekeeping exhibit on the house furnishing floor of a big store and I've been to see that, so I have pretty definite ideas about what I want in our new home. Have we gotten to our kitchen yet, because—"

KITCHEN, Mr. Householder was saying as he scribbled, "a fixture in the center of the ceiling to provide general illumination."

"And if you don't put in a couple of sidewall lights the maid will stand in her own light," interrupted Mrs. Housewife.

"Kitchen," repeated her husband, still busy with his pencil, "special heating outlet for electric range, oven, broiler, hot disc stove; special power current outlet for small motor or power table with accessories (ice cream freezer, coffee grinder, metal polisher, bread mixer, egg beater, knife sharpener, meat chopper)—"

"Oh, I must tell you," interrupted his wife, "that at the special housekeeping exhibit I saw what is called 'the bull's eye wall switch,' and it is the most convenient thing that you can imagine. It merely proves that it is no longer necessary to have all receptacles in baseboards, where one must stoop or bend over to connect appliances, but with this wall outlet one stands at ease, plugs in and a red bull's eye lights up to show one that the current is on."

"That's quite a convenience," agreed Mr. Householder, "I'll specify particularly, 'bull's eye wall switch' in kitchen and pantry."

"Now let's see," ran on Mrs. Housewife, "there's the laundry. Put down electric washer, electric drying cabinet, outlet for electric iron and on the porch opening out from laundry, put down outlet for porch iron."

"Better have a little electric light for dark days," commented Mr. Householder, as he hastily included: '3-way switch for controlling center fixture. . . ."

"That's fine," exclaimed his wife, "the electric and laundry are the workshops of the home. By having plenty of good light and modern appliances I can operate my home comfortably, whether servants are to be had or not. Don't forget outlet in the pantry for dishwasher."

WELL, did get a few conveniences into the bedroom and bathroom," suggested Mr. Householder. "House does this sound? Inside the doorway a wall switch controlling two sidewall brackets; two similar brackets on each side of bed; one outlet near bed for reading lamp, or heat pad, or electric cleaner, as needed. Then for bathroom, a wall switch controlling two 25-watt lamps, one on each side of dressing mirror, two wall receptacles to provide for luminous radiator, hot water shaving mug, vibrator—and do you think of anything else?"

"Oh, yes," said his wife brightly, "an electric curling iron."

After a moment she added: "There's the sewing room, put down outlet to operate sewing machine motor and some place to connect the small pressing iron. We've planned for the most important rooms, now—have we not?"

"No," protested her husband, "there's the cellar. I want sufficient light to make it bright and safe in every part. I want all cellar lights controlled from the head of cellar stairs, and a little red lamp wired in to burn as a beacon light, and insure the cellar lights being turned off when not in use. That's all, I guess."

"There's an ice-making machine small enough to be practical for household use," said Mrs. Housewife.

"Well, I've heard some of those machines don't work well," retorted her husband skeptically. "There was an article about them in a recent magazine—"

"Yes," admitted his wife, and then with the air of one playing a trump card, she added: "And I met the lady who wrote the article at our club meeting and asked her all about those iceless ice-boxes and she said:—"

"Yes?" expectantly from the man of the house.

"Well," she said: "The recipe for making an iceless refrigerator is the simplest thing. Take any good ice box and a small machine consisting of a compressor, a condenser, an expander or refrigerating coils and you have an iceless refrigerator,—but wait a minute, she (Continued on page 92)
English cottage architecture, which exercises such a pronounced influence today in the designing of the small and medium size American house, has been used in this residence. The whole design is simple. By the use of a variety of building materials a richness of color and character was attained. This rear view shows the garage wing, back of the kitchen and at the left of the picture.

Among the interesting details are the triple-flue chimneys topped with chimney pots, the roof of shingles stained in varied tones of brown and red, the wide overhang of the eaves and the way the casement windows break the eave line. This view below shows the kitchen entrance, which is effected through a gated vestibule, and the range of dining room windows.

A HOME at ARDSLEY PARK, NEW YORK

FRANK J. FORSTER, Architect
The treatment of brick between the rough hewn timbers of the front entrance bay, the heavy oak door, the long flower box recessed in the extension roof, are details that help make this home attractive.

The plan of the house is L-shaped. The living room occupies the front of the house and faces south. In addition to this are the living room porch, dining room, pantry, toilet, kitchen quarters and garage.

Inside, the house is very simply finished, with rough plaster walls and a minimum of woodwork. The living room has a plain brick-faced fireplace with a red tile hearth and a narrow mantel shelf above.

On the second floor are three master bedrooms, one in suite with a dressing room, three baths and two servants' rooms, well lighted and ventilated. A storage room and plenty of closets add to its livableness.
The function of any blind or shade is twofold. By day it is intended to temper and modify the light entering the window. By night its duty is to afford privacy. A further function of all blinds or shades is to be pleasing to the sight, for there is no question that the aspect of our surroundings has more to do with our happiness than is generally realized.

So far as the physical qualifications are concerned, no shade more fully or more satisfactorily answers the purposes just noted than does the Venetian blind. Of all shades, it is altogether the most flexible and manageable medium we have, both for governing the volume of light entering a window, and also for regulating the direction the light shall take. It is an easy matter so to set the slats that one may completely control them. When the broad side of the slat is let down in a vertical position, the light is more effectually kept out than it is by almost any roller shade. When the blind is adjusted to admit light, even though it be drawn all the way down to the bottom of the window, the slant of the slats can be arranged at a convenient angle to throw the light in any desired direction—it can be cast on the floor, brought horizontally into the room, or thrown upward to the ceiling.

Then, again, in summer time, when the windows are open, although Venetian blinds are drawn all the way down to keep out the glare and heat, the slats can be slightly tilted so as to permit an absolutely unimpeded circulation of air. The Venetian blind is further physically adaptable in that it can be used for virtually any window at which a roller shade can be used and can, likewise, be employed in conjunction with pretty much any sort of curtains.
Decoratively, also, the Venetian blind is thoroughly adaptable under a wide variety of conditions. It may be severely plain or, if one so wishes, it may be given a very appreciable degree of decorative character. The color the slats are painted has much to do, not only with what might be called the absolute decorative value of the blinds, but also affects the quality and tinge of the light coming through, a factor by no means without its importance in the general decorative ensemble. The regulation green of the old-fashioned Venetian blinds, though suitable and agreeable enough in many instances, is not an item ordained by unalterable prescription. There is no good reason why the slats should not be painted white—as many are—or cream or gray or any other color one wishes to have them, depending on the general color scheme and the amount of light desired.

The slats, too, may be accommodated in width so that it is always possible to have Venetian blinds entirely in scale with the size of the window and with the proportions of the other details in the room. The tapes to which the slats are attached, the cords by which they are raised or lowered, and the box at the window head, in which are the pulleys and the other mechanical adjuncts and into which the slats are gathered when the blind is pulled all the way to the top, are all features susceptible of being made to contribute their share of decorative value.

Color and Design
In this respect, the color alone is a significant item. Furthermore, the tapes may be woven in a pattern of two or more colors; the cords and tassels, likewise, may have a diversified color interest, and the knobs on the window trim, to which the cords are made fast, may be details of distinctive individuality and charm. Finally, the fronts of the boxes at the window heads may be both shaped and also embellished with appropriate painted designs in keeping with the general scheme of the room, according to personal inclination. All of these considerations are worth taking into account, especially in summer time.

Adaptability
The scope of decorative possibilities afforded by Venetian blinds should be perfectly obvious from the memoranda just noted. In this connection it remains only to state that their use is altogether compatible with the composite or cosmopolitan methods of interior decoration now so generally in favor. Where some stricter decorative interpretation in one of the distinct and recognized modes is preferred, the Venetian blind lends itself thoroughly to employment with any of the 18th Century or early 19th Century fashions, and, indeed, with late 17th Century usage wherever the windows were made with double hung sashes.

The tw o lo n g - standing objections frequently urged against Venetian blinds from the housekeeper's point of view are, first, that they easily get out of order and, second, that they collect and harbor dirt and are difficult to clean. Both objections are prejudiced and fallacious. A properly made Venetian blind does not get out of order any sooner than a roller shade—and, indeed, it probably withstands care.

(Cont. on page 62)
The patio—an architectural heritage

The Greek Gave It to the Roman, the Roman to the Arab, the Arab to the Spaniard and the Spaniard to Us

JESUSA ALFAU

The most notable of all Spanish characteristics, as far as architecture is concerned, is the patio or courtyard. It constitutes in truth the very spirit of the race and nation, and wherever the Spaniards went in their conquests and colonizations throughout the countries of the world, they left the patio as the most powerful relic of their civilization.

First, let us recall the Greek courtyard which was also an interior patio, located in the center of the house. This patio, which originated in the Orient, was introduced in Spain by the very Greeks that settled on the eastern coast of the Mediterranean, and it was also seen in the Roman houses of Pompeii. Later on, the Arabs, upon conquering Spain, built their Oriental patios together with those that the Romans had left when they dominated the Iberic peninsula. It may still be seen in numerous Arabic buildings that the capitals of the columns, in the Mosque of Cordoba, for instance, are Roman capitals found by the Moors in the Roman ruins, which still exist in so many Spanish cities.

After the reconquest and expulsion of the Moors, all of Castile, Aragon and Leon, and the kingdoms of Andalusia and Valencia, which were the last places dominated by them, were filled with great and beautiful cities in which all of the houses had their patios, from the sumptuous and splendid ones of the wealthy classes to the humble and small ones of the poor.

The classic construction of the Spanish houses of those times is the peculiar one found in all the Spanish cities today which have so far been able to avoid the great invasion of modern building that is extending its ugly uniformity over the whole world. This Spanish patio is located in the center of the building, and the galleries of the house are over it. In many cities of Andalusia and in the majority of the cities of Spanish America these houses are one story.

The entrance leads directly to the patio and, if the house has more than one floor, the gallery is duplicated in the second story, with a row of arches over the patio corresponding to the arches and colonnades of the main floor.

(Continued on page 68)
The Bonds and Decorations of Brick

Explained and sketched by Matlack Price

The difference between the raked and the flush joints can be seen in the sketches below to the right. The variation makes a great difference in the appearance of a façade.

There are endless possibilities of pattern in special face brick of special shapes and sizes.

English bond with random burnt headers, a popular Colonial style, is often used today.

Flemish bond with burnt headers placed regularly makes a pleasantly decorative façade, as shown above.

The possibilities of decoration in ordinary face brick can be seen in this design over a studio entrance in New York City.

(Above) Headers protruded at random for texture and shadow. (Left) Headers only, breaking joints.

(Above) Dutch bond — headers and sides; to the left the ordinary running bond.

A simple pattern has been worked out in burnt headers on this façade of "Sutton Place," England.

The section of wall below shows a simple, decorative design worked out in ordinary "2-4-8" brick, utilizing burnt headers.

Another simple pattern of burnt headers shows them in small groups disposed at regular intervals.
A GOOD architect, like good wine, needs no bush, but architects as a class do. Even in this enlightened and chaotic age the man who employs an architect is secretly considered rich—in the Rolls Royce group—the sort of person who doesn’t care how much money he spends. People somehow think that an architect is an unnecessary middleman between himself and the building of his home, an expense that can readily be eliminated from his budget. Dispensing with an architect is looked upon as a canny form of economy—an inside way of beating the building game.

No mistake is more lamentable. Architects are not the hobbies of rich men, they are the investments of wise men. There is no way of beating the building game unless you are the sort of person who is content with cheap substitutes. Pleasing, livable houses may conceivably be built without the services of an architect, but they succeed more by chance than by good management. There is scarcely a suburb in America today but blusters for its monstrosities directly traceable to well-intentioned people who thought they could get along without an architect.

Employing an architect should be the first step toward building a house.

JUST as medicine has been divided into highly specialized groups, so has architecture. There are men who devote their energies to building banks, others to churches, others to office buildings, warehouses, apartments—and others to domestic construction and design, which is the building of homes.

Having decided that you require an architect to plan your house, you must choose one who specializes in that line. What one of the hundreds of architects in this class you will pick, depends, of course, upon innumerable personal preferences. You will admire some of his work or see photographs of it, and find that he already has designed houses along the lines of the one you have in mind. The main requisite is to employ an architect who does the sort of work you want.

The successful house is the result of the intelligent co-operation between you and your architect. This intelligent co-operation may imply many things but they all fall under one of two heads—

1. What the architect expects of you.
2. What you are to expect of your architect.

First, have a fairly definite notion of the type of house you want. Something cute in Dutch Colonial or picturesque in English cottage is what the average architect is told. Women, if left to their own devices, have a habit of running to the Italian. This is all very quaint—and very vague. A better way to go about proposing the subject is to have a definite picture or some clippings from a magazine. These will crystallize your idea.

Your choice of the type of architecture should be governed by the houses surrounding your property and the general landscape. You may want an English house on a suburban street between two Colonial houses, or a Colonial house on a rugged hillside where an English house would look better. Here the architect’s advice is invaluable, because he can consider the problem from an impersonal standpoint. If you demand the impossible, it is the architect’s duty to protect his reputation by diplomatically showing you the right and practical way of doing what you desire.

Second, you must know definitely how large a house you will need. The requirements of your family, your manner of living, your sports and hobbies—these must be provided for and agreed upon by the family.

Third, have a definite idea of how much you can afford to spend on that house. At the you can’t built a home on that basis, then something is the matter with your earning capacity.

With these three points settled, approach your architect. He will make sketch plans that will help you visualize how his interpretation of your type of house fits its site and what its possibilities are. If you are not satisfied, any number of changes can be made until the exact ideas are set down. Then the working drawings are made up, the builder selected, and the construction commenced.

At this point, just a word of advice. Few builders will help you visualize how his interpretation of your type of house will fit itself, nor do they want some changes. The fewer the changes the better it will be for your purse. The extras often represent an appreciable addition to the estimated cost—extras such as more chimney stacks, more bathtubs and bay windows you did not dream of when the first design was approved. However, your satisfaction is what the architect is aiming to accomplish, and even if the house costs more than you planned, it was wiser for you to be perfectly satisfied. This satisfaction presupposes the use of good materials and good workmanship, and it is up to the architect to see personally that both of these go into the construction of your house.

THE matter of the architect’s fee is one on which the layman may be vague. The general rule is six per cent for commercial work, five per cent for residential work. This is based on the cost of the finished house, and is reasonable enough. A larger percentage may be determined on, or, in some instances, the architect may be paid a lump sum. The architect who charges less than this either likes watching or is a poor business man.

Payment is usually made in fifths. The custom followed generally is to present a bill for three-fifths when working drawings and specifications have finally been adopted, and the remainder when the work is completed.

In only the rarest instances does the architect handle all the moneys concerned. The contract for building a house is made between the owner and the builder, and the owner pays the builder direct. While the narrowest interpretation of the architect’s work is to design a house and assemble its specifications, he is a real architect in the true sense of the word and not a superintendent. This protects both owner and architect. In this way the architect carries out his relations with the builder.

By cooperating with him intelligently, your relations with your architect should be one of the most pleasant experiences possible. It will lead to a better appreciation of architects and architecture and a better understanding of the house in which you live. Don’t change your mind as to what you want after your house is half built. This is the rock on which most clients and architects split, and is the one rule to remember.

THE LITTLE LANES

The little lanes of England are crooked, old, and wise,
They like to hide their happiness from cold or curious eyes;
They know it is a secret art that is not learnt in years,
But comes to you who stroll and stray, with laughter, toil, and tears.

The little lanes of England are rather hard to find,
Their overhanging hedges are all so close and kind
To lovers, who the reasons know why real joys are rare—
You never can forget them if you’ve been a lover there.

The little lanes of England are always left behind
By you who on the highway a fortune go to find,
Yet when in dust, and glare, and din, your dreams and you must part,
Some happy, little, far-off lane is fragrant in your heart.

The little lanes of England are graciously serene,
A benediction falls upon their gaiety of green,
The birds sing in the morning, but it’s quiet there at night,
Where all the best delights of day are only out of sight.

The little lanes of England are holy through the land,
With angels in their silences to you who understand,
And when you walk and worship there, you wonder how you dare—
Oh! God must love the little lanes to set such beauty there!

FLORENCE BONE.
A LITTLE PORTFOLIO OF GOOD INTERIORS

This month the Little Portfolio shows five views in the New York apartment of Mr. and Mrs. Edward A. Shewan. We begin with the long corridor. A tall mirror surmounts an 18th Century commode with a door painted in a flower design. Opposite it hang two panels of Chinese wall paper of the Chien-Lung period divided by a painted mirror panel, giving great depth to the view. The floor covering is of deep terra cotta. Four portraits of the children of Charles I by William Dobson decorate the walls. The first of them is shown in this photograph, above the small griffin console. Karl Freund was the decorator of the apartment.
The walls of the boudoir are tinted a light orchid tone to harmonize with the Asia Minor carpet. The curtains are a darker orchid shade, and the Louis XVI daybed is covered in golden taffeta. Above it hangs a portrait by Benjamin West. A painted cupboard stands between the windows.

A close view of the wainscot panel and wainscoted door of the little Tudor library leading into the foyer hall shows the beautiful workmanship of the room and the simplicity and dignity of the design. A pair of busts on simple iron brackets and a painting decorate the wall.
Painted satinwood furniture in the Sheraton style is used in the bedroom, the ciel de lit and the bedspread being of the 18th Century. A fine old Aubusson rug harmonizes with the orchid colored walls, and on the chaise longue is a fine striped and flowered design Louis XVI silk.

Paintings done in the spirit of the 17th Century furnish the walls of the dining room. The chairs, also designed in 17th Century spirit, are upholstered with needlework motifs of the 18th Century. Two interesting shrines are placed on the 18th Century linen cupboard.
FURNITURE FOR A BACHELOR'S ROOM

With Some Notes on What Men Like

ETHEL DAVIS SEAL

THERE is a bachelor at our house, and through his half-open door, passers-by glimpse cool, gray, pictureless walls with their buff-gold sconce accents, flat gray-blue hangings pushed well apart at the southern windows that welcome the streaming sun, which falls in pools of rose color on the gay Persian rugs aslant on the dark floor. Through the door, too, is seen the mysterious brown of old furniture. A bureau desk of solid mahogany polished to a soft glow is on one side of the fireplace; on the other, an antique chest removed out of the class of a clothes-press by the pale brass samovar set on its top and flanked by two of those turquoise-green lined Japanese bowls.

There is evidence of week-end tea serving found in the presence of the tip table, and the larger drop-leaf one. On a far shelf is the glint of a kettle, and, if it's Sunday, you may be asked in for tea, which will be served, with a dispatch born of long practice, in a cup lined with white. Your little brown cakes will be fetched from the closet, whose shelves, edged with Chinese red, hold their burden of brass trays, bowls, tea caddies and quaint white-lined blue cups in a row. On shelves lower, you will see books, fat and thin; French, Russian and English; scientific, technical, romantic, placed side by side, and evidencing hard study and serious work.

(Continued on page 70)
A BREAKFAST ROOM in the DENVER HOME of MR. WILLIAM PETRIKEN

MRS. A. VAN R. BARNEWALL, Decorator
KITCHEN COSMETICS

The Use of Paint, Stain and Varnish

ETHEL R. PEYSER

Like women, kitchens must be made up continuously to be kept up. Like women, the fairer and even blonder they are the more attractive they seem to be; but unlike women, they must never be applied with powder (as a beautifier) or with oils, varnishes and paints which for any reason disintegrate into powder.

Every Domiologist (my coinage for home scientist) likes a light, clean, glistening kitchen. Oils, paints and varnishes and their relatives, enamels, shellacs and lacquers, do the trick.

This article is not going to teach you to be a painter, but ought to give you the salient facts of kitchen "make up," which every Domiologist should have in her mental, if not actual, filing case.

Briefly, paint, according to Wood, is any liquid or semi-liquid substance applied to any metallic, wooden or other surface, to protect it from corrosion or decay or to give color or gloss or all of these qualities to it. Note the stress on the protective quality.

According to Heckel: Paint is a mixture of opaque or semi-opaque substances (pigments) with liquids, capable of application to surface by means of a brush or a painting machine, or by dipping and forming an adherent coating thereon.

House paints are made of pigments, drying oils (volatile or thinners), driers or "Japans" and varnishes. Pigments are divided into white bases (like oxide of zinc, the most important), inert reinforcing pigments, natural earth colors, chemical colors, pigment lakes, etc.

Varnish enhances the beauty of surfaces, protects them from injury, increases the luster or hardness of other coatings, excludes moisture and gases, vapors and other atmospheric agencies of decomposition or decay.

Preventives of Disease

Paint and varnishes in the main have been thought to be beautifiers only, but in reality they are much more than this, for they are very complete means for the maintenance of sanitary conditions in the kitchen and are made for application on metals, cement, concrete, plaster, wood, etc. Therefore, there is nothing in the kitchen that cannot be re-surfaced if necessary.

Cracks and holes spell vermin and germ traps, which make efficient distribution centers for disease. Here is where paints and varnishes and the adjuncts not only fill the cracks, but keep the fill before the physician has time to send his.

The best blanket dictum to remember is that: Cleanliness is next to hole-iness. Fill up the holes, cracks, splits, roughnesses and unevennesses. Render all surfaces non-porous by application of liquid paint fillers. But before all else, scrape and pumice and wash surfaces with good old soap and water. Benzine is very often not sufficiently efficient in preparing for paint applications. Evenness, cleanliness, non-porousness, these three, and, to be Irish, the greatest of these is elbow grease—the best of all kitchen cosmetics applied in preparation and in brushwork.

Choose the Manufacturer First

"What criterion have we," asks the Domiologist, "in the choice of paint?"

The answer is, "Choose the manufacturer, then choose the paint."

No household has a laboratory, and the widest advertised paint brands have stood the test. Consequently, a can opener, the paint, and an all-seeing eye to keep abreast of the advertisements are the requirements for the pocket laboratory. But, the standard for any paint is the overworked word "service." If the paint you and your...
friends have used does not wear, get another make. But by all means, do not use these things blindly any more than you would use face powder without knowing the brand. Buy the best. In no other household commodity is this advice more important.

Sometimes the best paints and varnishes deteriorate in storage or transit, by being kept too cold a room, and may be explosive if treated with too high a temperature.

Paint Rules

In buying paint it will do no harm to bear in mind:

1. That one gallon of paint should be distributable over an area (in two coats) of 300 square feet.

2. A good paint should produce a surface that is neither too hard nor too soft. Surfaces that are too hard are prone to chipping and cracking or splitting. Sometimes they remain sticky if they are too soft, or chalk or powder or flow.

3. The average life of a good application of good paint is four years. It ought to last fifteen years, but today in our apartments we are glad if it lasts one month. Three years is the minimum, but a simple pigment paint frequently plays out in three years.

4. That paint must be durable in color and should last at least four years under normal conditions. Good floor paints and varnishes can stand dragging furniture, walking, hot utensils, steam, water, even alcohol and greases.

5. That good paints should leave surfaces suitable for repainting, which, being interpreted, means that the old paint should be still unbroken, making paste or liquid fillers practically unnecessary. Paste fillers with or without color are used to fill deep cracks, etc., not, however, caused by broken paint surfaces, but by faulty construction, warping, blows in plaster, wear, and such injuries.

The common ills which are met with in paint life are:

1. Peeling, cracking or powdering, due to imperfect attachment, probably on greasy, damp or over artificially heated surfaces from which the moisture is driven up through the paint.

2. Blistering, due to underlying vaporized moisture. An excess of volatile oil prevents this. It often occurs on incompletely dried lumber, and often light or some chemical agency is the cause.

3. Alligating, incipient cracks due to heavy coats of paint applied to unseasoned wood, especially if the paint is drier, tougher or more inelastic than the under coats.

4. Wear. This is the only legitimate ill, if it takes place after the allotted period of its life.

The common epidemics in varnish life are bloom (opalescence), blistering, spotting, cracking, sweating, powdering, livering, crawling (refusal to spread), flaking, deadening (loss of lustre), pitting, silking (looks like enameled silk), seedy or specky, wrinkling, grain showing, crumbling, all due to imperfect preparation of surfaces and the presence of moisture, greases, poor varnishes, poor application of good varnishes, different brands of varnishes put together, increase or decrease of temperature in drying or storage or transportation.

There are hundreds of kinds of varnishes divided into: oil varnishes, spirit varnishes, japon, enamels and specialties.

In house finishing, oil varnishes, enamels, painter’s japons and sometimes spirit varnishes (shellac dammar varnishes).

Laquers are highly transparent varnishes used on metals to produce a lustrous film.

Japans (decorative) are dark varnishes applied to metals and wood.

Japans (painter’s), are varnishes added to paints for lustre and drying.

Employ an Expert

So it can readily be seen that the painting and varnishing of the kitchen should be, if nothing else, given over to experts. The

(Continued on page 72)
WHY the name Fox Terrier? Simple enough—he went to earth (terra, as Caesar used to say) after foxes, a hundred years or so ago. And he was in the habit of getting them, too.

But the fox terrier has lost his original job. Not, I fancy, because of any waning of courage on his part, but rather because of changing customs in England, the land of his development. The fox hunting enthusiasts began to breed their hounds and horses for greater speed; the stocky little terrier couldn’t stay with the chase until the fox holed up and his chance came. Then his friends tried putting more speed into him by giving him longer legs, but they did it at the expense of his stamina and general underground hunting qualities.

And finally, foxes became less numerous, and when the hound pack did run one to earth it was considered proper to leave him there to catch his breath in safety.

His Perennial Popularity

It would have been an irreparable loss to the dog world if the fox terrier had sunk into oblivion with the setting of his bright particular hunting star, for he is much too attractive and healthy a little rascal for us even to contemplate the thought of losing him. Indeed, his admirers have made him even more popular than in the old days of fighting foxes, and he has become standardized as an all around small dog guaranteed to win his way into the coldest and warmest of hearts.

Someone has truly said that a good fox terrier is a combination of the saucy, self-reliant cleverness of the street dog with the fine instincts, perfect carriage and good looks of the best of thoroughbreds. He is what is known as “corky”—nimble and superlatively light on his feet, quick and direct in every thought and action. Sometimes, indeed, his high spirits lead him into mischief, but he’s so plausible afterward that he’ll make it all right with you—oh, yes, quite all right; and the chances are you’ll love him all the more for his little transgressions.

Between the natures of the two varieties of the breed—the wire-coated and the smooth—there are really no differences. Their appearances, of course, are quite dissimilar. The smooth-coated is the Beau Brummel of the two, almost exquisite in his clean-cut neatness; while the wire is the rough-and-ready sportsman, no whit less gentlemanly than his cousin. If they wore clothes, you would expect the smooth fox terrier to affect a cutaway and a gardenia, while the wire would be more at home in Piccadilly custom-made tweeds.

The smooth sheds his coat rather badly in spring and fall, but he is easier to groom; the wire does not shed so noticeably, but he needs more brushing to keep his coat in good condition. If you prefer the looks of the smooth, choose him—he is the better one for you; and if the wire appeals more, you’d better select him. That’s really about all there is to it, for they’re both mighty fine little dogs brimful of true terrier traits.

It has been charged that a fox terrier is snappy, noisy and a general nuisance around the house. Well, in nine cases out of ten this is the fault of the person who brought him up. You can take a dog of almost any breed, treat him like a scatter-brain (and act like one yourself!), and get scatter-brain results. The great majority of faults such as these are directly traceable to the dog’s trainer or those with whom he comes most in contact, and should not be charged against the breed.

Some Outstanding Traits

The fox terrier’s claims to a place in the family are many. He is bright and keen (just look at the photographs on this page); learns tricks with a minimum of teaching and a maximum of results; is small enough to fit in anywhere; is sure death to rats and all similar nuisances, including alley cats, if the truth must be told; and is a good pal for children. What he lacks in size he makes up in courage, and there are far worse watch-dogs than he.

Buying a Dog

From time immemorial it has been considered clever, when referring to some homely mongrel dog, to say, “He’s awfully bright, though; he’s just a mutt, you see—that’s the reason!”

Now, it is perfectly true that a pup with a pedigree ranging from pointers to Pomeranians often has brains galore. But it’s just as true that the dog with a spotless ancestry is no whit less gifted in gray matter, and he has looks to boot. Even more—you know what you’re getting.

The wise dog buyer goes to a reliable breeder or dealer and gets a dog with a genuine pedigree. Blood really does tell, and heredity counts. Don’t buy a “pig in a poke,” however good-looking he may be. Beware the seedy individual who stands on a street corner and offers to sell you a coming champion at a ridiculously low figure. The chances are the dog has been stolen, or has some serious or temporarily concealed defect—the ways of the dog-fakir are dark indeed. And shun, too, the dingy dog-shop whose very atmosphere suggests that the proprietor is running a “fence” whither other people’s vanished pets are brought in secrecy and sold again to a partially unsuspecting public.

It need not be said that the established breeder or dealer will treat you squarely. He has a reputation built on fair dealing which is as much a part of his stock-in-trade as are the dogs themselves. He knows all about his dogs’ lineage and individual peculiarities. He will charge you a good price, but the dog will be worth it. Economy in dog buying is likely to prove a costly procedure.

Whether to get a puppy or a mature dog depends largely on the amount of time you are willing and able to devote to his training.
English cottage feeling has been attained in the design. It has a nicety of balance in window spacing, porches and roof lines. A terrace and lawns front the house. Flower boxes and potted plants add color to this façade.

The HOME of F. M. SIMPSON, Esq., At LITTLE FALLS, N. Y.

DWIGHT JAMES BAUM, Architect

At one end of the terrace a lattice wall and arched gate have been successfully used.

The slope of the lot permitted a terraced garden with concrete and lattice retaining walls.
A VARIETY OF MANTEL DECORATIONS

In the Residence of Mr. Bertram G. Work, at Oyster Bay, Long Island

DELANO & ALDRICH, Architects

Without a fire, the most perfectly appointed room is often cheerless and depressing, and of all the details, in a thoughtfully considered and well-constructed interior, nothing may be more satisfactory than a correctly appointed, attractively arranged fireplace.

It is important to give an architectural treatment to all fireplaces, whether they be elaborate or simple. The mantel, it goes without saying, should be in scale with the size of the room, and of a design to conform with the general decoration. This is an important fact too often disregarded.

It is interesting to note the diversity of treatments most effective, though frequently very simple, which have been evolved in a recently completed house at Oyster Bay. This house was built by the sea, and the sea motif—dolphins, fish, shells and sea weed—is a constantly recurring theme, displaying itself upon fixtures, moldings and mantels alike.

The result was particularly happy in the case of the ironwork and the fireplaces, and in some instances, the fire irons and andirons conformed to this idea. In each instance, in fact, it will be noted that the andirons and fire irons selected, whether they were wrought iron, bronze, or ormolu, were in each case chosen with due regard to the type of the mantel, and were of a size to accord with its dimensions.

Good taste and appropriateness characterize the accessories, which being few and well chosen, add to the restfulness of the rooms more than a multiplicity of bric-a-brac. These have been arranged in attractive groupings on the mantel shelves, to harmonize with the mirrors, the paintings, or the needlework, which hang above. Even the lighting fixtures were chosen and so placed as to make a complete and perfect composition in each instance.

Over the fireplace in the entrance hallway hangs a brilliant painting of birds, and two pedestals surmounted by French statuettes stand at each side.
In one of the guest rooms, there is a simple black mantel, above which hangs an old English mirror in walnut and dull gold. A pair of Italian urns are the sole decoration.

Above a black marble mantel, in one of the bedrooms, hangs framed needlework, flanked by painted fixtures. Below are Italian vases and a clock.

With a dolphin and shell design as the chief motif of the little white marble mantel in the morning room, the French shell design mirror is interesting.

In one of the guest rooms the spirit of the sea is carried out by the seaweed design glazed chintz, and a little old ship painting and mirror above the black marble mantel.
THE week-end cottage of Mr. and Mrs. Guy Talbot, of Portland, Ore., is particularly interesting for two reasons: its use of the strong color and simple, sturdy construction characteristic of Sweden, and its location on the famous Columbia Highway. As the scenery along this magnificent drive has the rugged and massive character of the North Countries, the little house with its notes of red and blue seems thoroughly at home in its surroundings of hills and lofty timber.

The illustrations show how it appears to have grown up of itself among the trees, under the shelter of the giant hills which tower above it. The exterior, which is of the simplest construction, is stained a soft wood brown and the lattices, window frames and cornices are gay with red and blue paint. A particularly decorative effect is gained by the small-paned casement windows with their red mullions and frames against the green foliage.

The wide, hospitable veranda with its large open fireplace is more like an outdoor room, an intimate connecting link between the outdoors and indoors. The long table and benches built on a slightly raised platform at the right form an outdoor dining room also, which is delightfully protected from sun and rain by a natural canopy of thick green branches towering above it.

Inside, the first view that greets the visitor shows glass doors at the back, opening onto a balcony overhanging a ravine. This is carpeted with ferns and

A WEEK-END COTTAGE in OREGON

How The Architecture of Sweden Was Successfully Transplanted to the Northwest Woods

HELEN EASTHAM

Most of the meals are eaten at a table set out under the trees. It is just a short step away from the wide, sheltered porch.
Flanking the living room door to the rovine are built-in dressers painted gray-blue, with lines of dark blue—the color of the furniture of the room.

Wild flowers all summer, and retains the green of its fir trees all winter. Flanking these doors on either side are built-in open dressers painted gray-blue with lines of dark blue, the color of all the furniture and cabinet work in the room. Like the house itself, the furniture was built by local carpenters from the nearest village and reflects much credit on their sympathetic and intelligent handling of the owner's ideas. There is a long dining table provided for stormy days, a small writing table built against the wall, with a bench to match; a long roomy settle, built-in cupboards at the fireplace end and an unusually attractive small screen of four wood panels. The screen and the cupboard doors have a simple flower decoration in the peasant style, adding a pleasing variety to the two colors which predominate in the room; for here, as on the exterior, all door and window frames and mullions are red.

Additional Decorative Touches

The room is lighted by old lanterns picked up here and there, the large central one having been a street lamp in Portland's early days. With the generous use of color and the extremely simple, almost crude character of the room, much additional decoration would be undesirable; the owners have wisely confined this to the inherent parts of the room, such as necessary pieces of furniture and cabinet work, and articles in daily use. Two bits of Swedish embroidery have been used with good effect; one hung over the mantel and the other, a long scalloped strip of linen, stretched across a wide group of windows. But aside from this any extra touches of decoration are left to the checkered tablecloth, the bowls of field flowers which are there, and two bowls of fruit on the dressers.

The Bedrooms Upstairs

Through the glass doors onto the rear balcony may be seen the end of a little blue-painted stairway which leads from outside to an upper bedroom, the one showing in the exterior view of the rear wing. This is the only part of the house having an upper story. Beneath this is another bedroom opening off the living room, and several steps lower. The open door to this room shows in the photograph, next to the open dresser at the left. The bedrooms are even more unpretentious than the living room; but the compact arrangement of built-in dressing table, clothes closet and tiny lavatory across the end forms a well balanced group, as restful and pleasing as they are convenient and simple.

As the pictures show, there is no inside finish, the structural timbers showing and the walls untouched. The house is made secondary to its beautiful setting, and merely forms the central point around which to live a happy and healthy outdoor life, as nearly like camping as is consistent with our modern ideas of comfort.

A feature which adds to the awe-inspiring quality of the scenery in this region is the frequent waterfalls, narrow and shining as swords and plunging down from great heights to end in clouds of white spray. And one of the highest of these, Latourell Falls, is on the Talbot property, only a short walk from the house. A breath-taking sight which never loses its novelty and universal appeal as one comes upon it suddenly at a turning in a wooded path.

The bedrooms are compact with little built-in dressing tables and closets. The finish is open and unpretentious and as such is restful and pleasing.
OLD FLOWER PAINTINGS in DECORATION

The Low Countries Have Produced Innumerable Master Works Appropriate for the Enrichment of the House

PEYTON BOSWELL

ART and nature come closest together, perhaps, in flower paintings. And just as flowers are always loved and are always appropriate, just so have flower paintings a universality in the decoration of a home that is not approached by any other art—not portraiture, nor landscape, nor sculpture, nor anything else that the love of beauty has caused genius to create. In a dining room, in a morning room, in a bedroom they are especially appropriate, and so high has the artistry of certain great masters of the past raised this branch of art, that they are equally sought by the connoisseur and find cherished places in the private galleries where the collector stages his rarest treasures.

European Schools

In the 17th Century, when painting was at its highest popular appreciation in Europe, veritable "schools" of flower painters flourished, not only in the Low Countries, where they had their highest development, but also in France and Italy. This branch of painting ranked as high as portraiture and landscape. Can you imagine a Dutch florist (and Dutch florists have for centuries been the princes of all florists) having for his highest ambition the production of flowers which the great Jan van Huysum should consider worthy of his brush!

But in America the popularity of these old flower pictures lagged behind both portraiture and landscape. American collectors were eagerly seeking the works of the old masters, and paying high prices therefor, long before anybody would give more than a passing glance at a De Heem, a Brueghel, a Van Huysum, a Monnoyer or an Oudry. But within the last few years appreciation has come with a vengeance. Maybe it is because of the great interest which the American woman has taken in decoration, or maybe it is because of the growing love of the finest in art for its own sake rather than for the sake of the great names on the title plates; certain it is that such a demand has grown up for the works of the great masters of flower painting, and even for the meritorious work of their followers, that the American dealers have been unable to supply it. The superlative works of the great masters are eagerly taken by collectors, while the other pictures, whose authors are unknown and which are merely said to be of the "Flemish School," the "Dutch School," the "Early French School" or the "Italian School," are much sought by those of more modest means who want appropriate decorations for their homes. Architects, too, who work silently with the interior decorators, have had their part in creating this popularity, and have made the rounds of the galleries looking for just the right thing for their clients' purposes.

Flowers in Decoration

Of course, flowers have been a theme of decoration since the record of art began to be written. The lotus of the Nile, conventionalized as was every Egyptian motive, was a favorite emblem in stone when the Pharaohs reigned.
The potteries of ancient Persia are replete with flower themes. The matchless artists of Old China, who spent their lives creating beauty for the emperors and the mandarins, drew much of their inspiration from flowers; their vases have even derived their names from them, as, for instance, the peach-bloom, apple-blossom and hawthorne jars; as for Japan, the cherry blossom has entered its art deeply.

**In England and America**

Only England, with its superb roses, seems to have neglected floral motives in its art. England has regarded flower painting as trivial, as at best the pastime of the water-colorists, and this tradition descending to America may be one of the causes why our appreciation for the masterpieces of the Netherlands and France and Italy has lagged behind our love for art in general.

Undoubtedly, it has been felt that the delineation of flowers has held in it something of the “photographic” element so despised in art; but, for that matter, what could be more photographic than the exactness of a portrait by Holbein, or Memling, or Botticelli, and our American collectors are on record as having paid as much as $1,000 a square inch for works by these immortals. And besides, the masters of flower painting, with all their minuteness of detail, did not portray flowers simply as they came, but exercised the highest sense of composition in arranging them on their canvases in incomparable patterns, in glorious harmonies not alone of colors but of masses. Van Huysum, De Heem, Monnoyer and their colleagues were as great geniuses in arranging their floral themes as was Rembrandt in the drama of his compositions or Reynolds in his grand style.

**The 17th Century**

An interesting fact is that the greatest of the world's flower pictures were painted in those generations when flowers were valued as objects of beauty more than they ever had been before and more than they ever have been since. This was in the 17th Century. The

(Continued on page 92)
The large bungalow illustrated above and to the right requires a building lot of considerable width. The shingled walls are painted light gray, the trimmings white, and the shingled roof is green, while blue-red brick is used for the porch floors, chimneys and front walk. Interior woodwork is of pine throughout, which in the living room and dining room is finished in soft gray enamel, and elsewhere is in white paint and enamel. Hardwood floors are found in all principal rooms. E. W. Stillwell, architect.

Designed for a corner lot, the Colonial bungalow illustrated below and to the left presents an exceptionally pleasing appearance to both the front and the side street. Gable cornice effects, rose ladders, and French windows, with grille work simulating miniature balconies beneath them, comprise interesting details. The exterior walls are of narrow siding, which, including the trimming timbers, are painted white, while the shingled roof is painted green. The front entrance is floored with white cement.

CALIFORNIA BUNGALOWS
Livable Small Homes of Good Architecture
In that it has a comparatively flat roof with wide overhangs and somewhat simulates the rambling appearance, the house shown above and to the right quite readily suggests the type of bungalow so popular in California some years ago. Save for its shingled roof, which is grayish-green, and the brick chimney on one side, the exterior is of pure white, producing a color scheme that is charmingly enhanced by the liberal use of garden greenery. Floyd A. Dernier, architect

The Colonial bungalow so popular in California is charmingly typified in the little home shown above and to the right. With its well-balanced structural lines, its sweeping terrace, its Colonial entrance, and its two pairs of French windows, with a neat little rose ladder at each side of them, this bungalow presents an attractive front appearance. The walls are painted white, the shingled roof grayish-green, and the front terrace is edged with blue-red brick, while the flooring of the terrace is gray cement. Floyd A. Dernier, architect

IN OLD and NEW DESIGNS

Their Plans and Interior Treatments
November

THE GARDENER'S CALENDAR

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
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</table>
| The grass in the orchard should be burned to destroy insect eggs, etc. | I now old Autumn to the world. | House hard around. | Garden changes should be made now before the ground is frozen. | Garden changes should be made now before the ground is frozen. | 1. It is not too late to start some of the more-early-growing annuals in the greenhouse for flowering in the fall. | Surfing the rhododendrons that will bloom next season may be planted at any time now. | 5. Bi-colored garden borders are good for autumn. | 2. It is now time for all fall bulbs to be planted. Always plant bulbs in moist soil as close to the surface of the earth as you can. The bulbs should be planted so the top of the bulb is covered with soil. | 6. Pomegranates and other large-fruited fruit trees should be planted now. | 3. Carnation seeds should be sown in boxes or flats of sand soil. | 9. Carnations and other cutting plants should be grown in large flats or pots. | 10. Sweet peas and other annuals that are not too hardy can be planted now. | 11. If you have a cold frame, you should start winter crops for the winter. | 4. Bi-colored garden borders are good for autumn. | 12. There are many useful and decorative plants that can be used as house plants. | 13. Colored leaves of some varieties of shade-tolerant deciduous trees can be planted now. | 14. Gooseberries, raspberries, and other small-fruited fruits should be planted now. | 15. One of the chief plants to propagate during this time is the French Giant arborvitae. | 18. House plants in the greenhouse should be given a little extra care at this time. | 19. Floating the French Giant arborvitae on water to increase the number of plants can be started now. | 22. Sweet peas in the greenhouse should be started now. | 30. Succession plantings of beans are now in order in the greenhouse. Plant in rows 2 apart.

## Dead vines from the vegetable garden may be added to the compost heap

## The grass in the orchard should be burned to destroy insect eggs, etc.

## Garden changes should be made now before the ground is frozen.

## Garden changes should be made now before the ground is frozen.

---

**Down in the meadows but our harm they’re a hinder swarms corner, all honeycomb all full of erys or long grass, which fair turns blue with fringed geraniums in the fall. For a couple o’ weeks, if the French Giant arborvitae off, Lisa goes down there every few days and picks a handful, but we’re tired of ’em. They’re so burned up or blue—same as the sky—so they’re about the last of the year’s wild flowers. You can’t say the sun’s been shining. The sun’s shining and it’s very nice, but if I notice—it reckon that’s the November wild flower season, somehow, same as they’re for the other seasons.**

---

**When the bulbs are well rooted they can be brought into the house**

---

**House & Garden**

---

**Eleventh Month**
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Venetian Blinds and Their Kin

(Continued from page 39)

less usage rather better—and its edges cannot get crumpled and frayed if it is not pulled up straight. The great durability of Venetian blinds is amply attested by many that have been in use for nearly a century or even longer. As to the second objection, it may be answered that whatever floating dust collects on the surfaces of the slats soon becomes visible and clammers for removal, which, on sanitary grounds at any rate, is much better than having it absorbed into, or encrusted upon, the texture of a roller shade. It is perfectly easy to clean Venetian blinds by simply brushing them, after drawing them all the way down and then tipping the slats vertically down and then vertically up, thus exposing in and pushing the sides of the slats to be dusted with a brush or wiped clean with a cloth.

Hanging Blinds

The practical details connected with the hanging of Venetian blinds naturally demand some attention. In a window constructed with a sufficiently deep jambs, the box at the window head may be set with the jamb and as close to the glass as may be desired. If glass curtains are used, hung close to the sashes, or separate sash curtains attached to the upper and lower sashes, the Venetian blind box may be set back from the glass for enough for the slats to fall free of them when the blind is lowered or raised. If the curtains are hung farther in from the sashes, then the box may be moved closer up to the glass and occupy the same space that a roller shade, similarly hung, would occupy. One wishes to keep the blind rigidly to one vertical plane of movement so that it may not in any way interfere with curtain workings, and with the slats, under such conditions, grooved strips may be attached to the jambs, in which the small ends of guide rods, set at intervals among the slats, slide freely up and down.

When the blind box is set within the window jams there can be no interference with the arrangement of hangings. When the window jams are not deep enough to receive the blind box at the window head, it may be set on the window trim and the hangings may depend upon a rod projecting slightly from the trim and through a detachable valance box or cornice.

When Venetian blinds are used with fixed sash windows or casements that open inward—casements ought to open outward, but sometimes do not—they can be managed with just as little difficulty and much more grace than roller shades under the same conditions. The roller shade attached to a casement or to a so-called French window is a decorative abomination and need not be considered.

Akin to the Venetian blind,—it may even have been its remote ancestor,—is the split-bamboo shade, which has this advantage, that it is thinner and takes up less room than the ordinary Venetian blind. It has not, however, the same powers of adjustment and when lowered the curtains is less light and never wholly excludes it. Neither does it permit the direction of the light to be regulated. The strips may be of various widths and also may be either stained or unstained or else painted any color desired. For rooms where there is a semi-Oriental note in the furnishing or where less of elegance or of formality in the appointments is demanded, or in private baths or dressing rooms, the split-bamboo shade is a suitable substitute for the more costly Venetian blind.

Kwa-Cho—The Flower and Bird Prints of Japan

(Continued from page 27)

Hishikawa Moronobu’s Book of Flowers and Birds issued in 1683 under the title of Shinpijan Kwa-Cho Yezuji is the second most important book of Japanese wood-block Kwa-Cho. Moronobu (1625-1694) was the first to appreciate the possibilities of the woodcut, and to initiate the Japanese Yohon or picture-book, in which the illustration was given a place of greater importance. His early works with a talent for color which he displayed in his first picture book, Kwa阿 Arase, too, presented pictorially a collection of plants accompanied by poems upon them. These onward the Kwa-Cho prints developed. We have Isoda Koryusai (1760-1780), Kitawo Shigemasa (1719-1799), Kitagawa Utamaro (1753-1806), Utagawa Toyohiro (1753-1828), Katsushika Hokusai (1760-1849), Ichiryusai Hiroshiho (1797-1858), followed by the Enami and the later artists of Yedo (Tokyo), Kyoto and Osaka, also including the Kwa-Cho suite of the plants of the woodcut prints (prints of occasion), all of them designing exquisite Kwa-Cho. But of all the Kwa-Cho prints of Hiroshiho’s, this one is considered the best as he liked to style himself, and of the incomparable landscape, Hiroshiho, standing out in woodcut print. The Kwa-Cho of Hokusai suggest the Chinese ancestry of the woodcutters, to the extent of the Flower and Bird subjects of Hiroshiho.

I recall going to the galleries of a dealer in Japanese prints with a friend who wished to see the Kwa-Cho print of fine quality as a wedding present. The choice was between A Camellia and a Blue Bird and A Pink with Butterfly and Bird, both being equally beautiful. The matter was settled by the latter example, as the Kwa-Cho was illustrated with Japanese anemone and Kasei Yenzen and the later artists of Yedo (Tokyo), Kyoto and Osaka, also including the Kwa-Cho suite of the plants of the woodcut prints (prints of occasion), all of them designing exquisite Kwa-Cho. But of all the Kwa-Cho prints of Hiroshiho’s, this one is considered the best as he liked to style himself, and of the incomparable landscape, Hiroshiho, standing out in woodcut print. The Kwa-Cho of Hokusai suggest the Chinese ancestry of the woodcutters, to the extent of the Flower and Bird subjects of Hiroshiho.

Symbolism in Kwa-Cho

The Japanese are very particular about these matters. With them everything is symbolic, even the objects, and they would not think of combining the opposed elements, except with a deliberate intention to make the composition as subtly conveying particular allusion.

The “etiquette” of flowers is of ancient foundation, while certain flowers are invariably associated with certain birds. Thus the Bamboo and Crane symbolize longevity and happiness. The Plum Blossom and the Nightingale are pictured together, for the Japanese remember that it has been said “The voice of the nightingale is the perfume of the plum turned to music.” L. S. Hearn wrote “Though the plum flower is certainly a rival in beauty of the cherry, the Japanese compare woman’s beauty—physical beauty—to

(Continued on page 64)
The Twelve Galleries of Suggestion

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Grand Rapids Furniture Company
INCORPORATED
34-36 West 32nd Street
New York City
Kwa-Cho: The Flower and Bird Prints of Japan

(Continued from page 62)

On a Kwa-Cho of a cherry branch and woodpecker one may chance to find this poem by Joso (1663-1704):

Kisutsuki no sagasu ya Kure-ki no sagasu Hana no naka,

which one may translate: "Amid the blossoms of the cherry, fortifying the woodpecker seeks a withered branch." On a Kwa-Cho of a flower above which is a soaring skylark may appear Sampo's poem,

Ko ya matsu Amari hibori no Taka arare,

"Too high soars the nightingale whose little ones left in the nest alone long for her return," in which a wagtail is the bird depicted. Above appears this poem by the famous Bencho, master of the hokai form,

Yo no naka wa Seki-rei no o no Himo Mo nakhi,

which may be rendered, "Feet as the day is life. The Wagtail flicks its tail and lo, life vanishes!" As an example of the Tanaka form we find on a Kwa-Cho of a cherry branch and bird with a great moon in the background, this side of the poet Saigyo (1115-1188):

Nageke tote Tsuki ya wa mono wo Omoxsutare Kakochi nine kuru Waga namiida kana-

"Overcome with play for the world, tears flood my heart, is it the great moon whose melancholy light has saddened me to-night?" This recalls the story of how Saigyo on being requested to scare a bird from the branch of a blossoming cherry, whose beauty of color was being interfered with by the presence of its jarring color note according to the ideas of the extravagantly aesthetic master of the garden, so skilfully did his fan against the branch that it killed the bird as well as scattered the cherry blossoms, much to the master's displeasure. When Saigyo returned home he was met by his wife, who related to him a dream she had the night before wherein she dreamed that Saigyo had struck her with his fan. So overcome was he with remorse at having killed the bird, which incident became connected with the dream, that he withdrew in sadness from the world.

Perhaps you, too, may come to find an interest in the Kwa-Cho prints, and although one might write volumes upon this single subject, I shall confine it to the time when I have been bidden at their allurements in a manner that will suggest independent research.

The Sofa as a Decorative Feature

(Continued from page 34)

The French artists may at times have developed a little more florid designs than did their English contemporaries, but the delicacy in their types of furniture that are lacking in any other masters’ work. They are also noted for their skill in the use of the sculptural piece, thereby giving them a place in the decorative field for all time.

There is luxurious furnishing that was brought about during the Restorations, is responsible, in a great measure, for many of the upholstered pieces of that day. They were featured in the houses of the wealthy, more especially during the reign of Charles the Second, who seemed to the life household belongings, fabrics made on French or Flemish looms. His training led him to demand vivid coloring in furnishings, which soon came into vogue.

For some time the French artists have been demanding better and more appropriate furniture for their houses, and much of the present-day upholstery has been copied from museums or adapted from them to conform to the period exploited. It is also an acknowledged fact that the type of furniture two or two ago, is absolutely perfect in design and execution.

Let us take an instance the Classic era, where the dignity and simplicity of (Continued on page 66)
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The Sofa as a Decorative Feature

(Continued from page 64)

the furniture were well worthy of imitation. During the time of the Renaissance, many motifs had their origin in the Classic designs, applied, however, with a freer hand, and possibly a more colorful treatment. It was then that rich brocades came into vogue, to be used as coverings for the elaborate pieces of furniture.

Later on, in the luxury and pomp centered around "the Sun King," as Louis XIV was called, the Gobelin establishments came into existence, noted for their furniture, as well as for their tapestries. Seats for chairs and sofas were much wider, for space was needed for the spreading of petticoats and the elaborate satin coats worn in those days.

Upholstered sofas, many of them showing Dutch influence, were found in the William and Mary Period, although it is hard to draw a line between that and Queen Anne's time. This was the beginning of a domestic style which meant comfort rather than a strict adherence to beauty of outline. After that came the Georgian Period, when the artist artisans, such as Chippendale, Hepplewhite, and Adam, came into vogue.

The sofas which frequently appeared in Southern homes in this country, from 1645 to 1670, were very expensive, but in reality were only long chairs, without backs. The turned couch came in later, about 1700. The next innovation was the "Duchess," which was of the Chippendale type, consisting of three pieces which locked together with clamps. Hepplewhite and Sheraton did practically nothing along this line, but during the Empire and Directoire Periods, we find many fine examples. These were often made of well selected mahogany, the sides enriched with diamond-shaped panels, and drawers. These sofas were popular in America, during the early part of the 19th Century, some of them being very beautiful in design.

The Adam Influence

Robert Adam's works stand out distinctly from that of the other master craftsmen. During his reign there was a decided change in furniture making, a return to the Classic style which necessitated greater delicacy of treatment. He came into power when many countries had grown weary of the magnificence in both English and French courts, a time when a change was imperative. In both interior decorating and designing of furniture, he showed an originality and charm that are fully appreciated today. In his work there was a feeling of Louis XVI Period and he also borrowed many ideas from the Chinese. His designs had a dignity and subtle elegance shown by no other artist in the furniture world.

Many of his pieces were made of mahogany, others of rosewood or walnut, each one was finished with a nicety of detail and richness of design that make them particularly effective against the white wainscot of the modified Colonial house of today.

If we are fortunate enough to own a Duncan Phyfe sofa, it is indeed a treasure trove. His works are distinguished for their sweeping curves, charming details, and wonderful proportions. The legs of his sofa, delicate in design, sweep outward with infinite grace and show a careful curve which makes them without duplication at the present time, as he never copied from his predecessors. Despite the demand for Empire during his day, he kept to deliberate treatment in his use of brass ornamentation, which was his own special craft.

Modern Tendencies

Fortunately, today we are eliminating the cheap, shoddy pieces that were so prevalent several years ago, replacing them with well designed, practical bits, thus creating more homelike rooms. On account of the limited space in the average apartment, sofas are less cumbersome than formerly. The thickness of the arms and back has been materially reduced without any lessening of comfort. Down cushions are being used extensively on account of their durability and comfort, and the element of decoration they bring to a sofa.

We are wont to think of the old time comfortable, recalling the haircloth coverings of years gone by. Now these can be replaced by charming fabrics which often produce an up-to-date touch in interior decoration and permit a sofa of a different type to mingle harmoniously with pieces of other periods.

There are many charming effects that can be obtained in the coverings for these important bits of furniture from the cool flowering chintz with its cheery touch, to the rich brocaded textiles that have an alluring character in their own right.

Remember your home is an indication of you. Only by a harmonious blending of beautiful and appropriate things, can the setting be made worthy.

Where the proportions and size of the sun parlor permit, include a sofa among the furnishings. This shows a sofa painted a light color to harmonize with the walls and lattice of a Boston sun room. James I. Wingate, decorator
A glimpse of Paine’s Old English Room

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The Patio — An Architectural Heritage

(Continued from page 40)

It is a known fact that the patios of Spain are, as a rule, more beautiful and sumptuous than those of Latin America, but the latter have the attractiveness of their tropical flowers which remind one strongly of those of Andalusia, filled with the delicate perfume of orange-trees and carnations. The patios of Castile, Leon and Aragon are serious and magnificent in old monastic houses as well as in the castles, and those of Andalusia are so extremely beautiful that they can never be cast into oblivion once a person has seen them. In some cities, such as Seville, the patios are, in truth, their glory and pride. The true worth, indeed, of the traditions of the Arabs, being so beautiful and attractive that it is still said in Spain that when a person of Seville would have a house built he would order the architect as follows: "Make me a patio, and with it build a house." And thus it is that Spanish patios have become famous the world over. They combine the peace and quiet of the monastic cloisters with the pagan gaiety and beauty of the Arabic and Pompeian yards.

Transplanted Patios

Our readers will undoubtedly fully understand why in all Latin America the patios constitute the most interesting themes and current topics of the day. The Spanish conquerors and colonizers settled in America from California to the extreme South. Even today in the old cities on the Pacific Coast Americans are able to find vestiges of these patios. Those of Mexico, Cuba and other Latin American countries remind us of the Spanish patios. They are generally built of rust-red brick, whitewashed, and their pavement is made of brick. Those of Spain have the columns of the gallery made of marble and in the walls of the interior of the gallery high friezes of Moorish glazed tile, of vivid colors, precious drawings and intricate patterns open to the light of the sun and moon, which can easily reach them. In the center of the Spanish patio there is nearly always a well with artistic ironwork, and in those of Andalusia a fountain around which flowers and plants grow profusely. In the patios of America there are flowers, too, and fountains, the latter being of Oriental origin and design. These patios of classic Spanish architecture are reached from the street by the zaguan or corridor which is closed with a magnificent front door grating of iron. Across the patio, in front of this entrance, is located another grating leading to the garden which extends itself behind the house. When the house has a top floor, the stairway on one of the sides of the gallery leads one to the interior of the building, without detracting from the beauty of the patio. This form of stairway, however, is rather an adaption, made previously by the Spaniards themselves in the colonies, than the classic manner of developing the stairs in the native country.

So it may be said that the Spanish houses of Latin America have their origin in the Far East, having gone through a period of development in Greece and Pompeii, and having been inspired as well by the Arabic influence, which in Spain has left such wonderful works of art as the Alhambra of Granada and the Alcazar of Seville, these being in truth the realization of the Arabian Nights in all their glory. The glorious splendor of Mahomet, for which the most celebrated artisans of India, Bagdad and Damascus came,—to finally reach the world of Columbus where their peculiar beauty is reproduced under the golden rays of the tropical sun and the moonlight nights of the western latitudes, in the midst of the splendors and subtlety of Mother Nature, astonishingly luxuriant.

Latin American Types

But the requirements of modern life, unfortunately, are not all this aside, and who knows if in America the Spanish patios will begin to fade away, as they already happen in the large cities of Spain where all the houses are modern and have several stories without patio, and in the modern cities of America, San Francisco, New York, Chicago, St. Louis, etc., where it is said that those patios that have passed in such a glorious manner throughout the centuries would not be born in America.

For it can well be said that the history of the civilization of those countries of the New Continent is written on them. This patio can be seen as the outstanding requirements of our modern life. There is absolutely nothing more adaptable to all times and all civilizations as is clearly demonstrated when we state that they existed under Greek paganism, under the Roman Empire, under the austere spirit of the Castilians as well as under the dreamy spirit of the sons of Mahomet and in the new American colonies on this side of the Atlantic.

For All Climates

Moreover, the patio can adapt itself to all climatic conditions. There are patios in Northern Spain, in Salamanca, Leon and Burgos, where, during the winter time, the snow completely covers the ground, for it is known that the patio can well be covered with a glass roof. And we like them in the north, in Andalusia, where the heat is as intense as in the tropics, because the patio is covered with a large canvas awning which protects you from the ardent rays of the sun, and metamorphoses the garden filled with flowers, plants and fountains, into the most exquisite place of rest and recreation.

Religious and civil architecture has also adopted this structure of the Spanish patios. The convents and missions that exist in America from the time of the Spanish conquistadores still retain traces of these most beautiful patios, and in all Latin America the old palaces of the Spanish viceroys to be found constructed in the same manner as the old houses of Seville, with the large interior patio.

Modified Styles

The style of the architecture of the patio has also been modified to a certain extent as time has elapsed. At first they had the classic simplicity of the Roman and Greek courtyards; later on they were embellished with attractive ornaments, paintings, drawings, statues, mosaics and inscriptions of the Arabic courtyards, tiles and marble incrustations, jaspeers and even perfumed woods as in the Alhambra. After this came the classic patio of Castilian design with the influence of a Gothic style. Later on we see the real Spanish style which was introduced in America, the style being of the Spanish Renaissance, as the one of the University of San Francisco de las Vegas near Madrid and similar to that of the palace of the Dukes of the Infantado in Guadalajara (Spain). Then a little later came the patio of the so-called Greek—Roman style came to Latin America and it has since predominated in the Spanish colonies. This style was created by a famous architect, Francisco Hererra, who constructed the magnificent Monastery of the "Escorial" near Madrid.

(Continued on page 70)
November, 1919

This tapestry was designed and woven for the residence of Mr. F. J. Marion, Stamford, Conn.

Albert Hester, President

The Hester Looms Inc.

Interior Decorators

Manufacturers of hand woven tapestries, of hand woven textiles for curtains and furniture coverings, from our own designs and cartoons, from materials dyed and woven in our own establishment.

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"Suggestions in Reed Furniture" forwarded on receipt of 25c postage
The Patio—An Architectural Heritage

(Continued from page 68)

This style, which is extremely brilliant and very beautiful in certain buildings, is very appropriate and adapts itself to the patios of private residences.

All the patios of Latin America can be said to follow this design. In Cuba and Mexico especially this can be easily proven.

In the old houses of the wealthy classes in Havana we still find most interesting patios which give a very good idea of the true value and importance that they have had as far as Spanish architecture is concerned. In Mexico and in South America the patios are likewise most interesting, and in Lima (Peru), Bogota (Colombia) and La Paz (Bolivia), many patios of classic style are still to be found.

The Works of Herrera

The most noted architects of Spain were responsible for these patios. According to the chronicles of by-gone days, the wonderful Herrera, author of the “Escorial,” resided in America for a long time and left the imprint of his genius in the cloisters of monasteries, cathedrals, churches and palaces, besides leaving a large number of architects who continued the traditions of Spanish architecture in all Latin America.

The only difference existing as a rule between these patios and those of Spain of the same time is shown in the material with which they are built. Those in Spain were always made of stone and those of Latin America of rubblework recovered with lime. The patios of America as well as all those of Greco-Roman style are often uncovered, like those of Castile. In Andalusia (Spain) the patios are covered with awnings during the rainy months, but a perfect custom was never followed in Latin America.

In conclusion, we may state, as we did at the beginning of this article, that the patio is one of the main characteristics of Spanish architecture, of the contact beauty and grace; it is a perfect idea of the spiritual expression of the Spanish people, who still retain in their feelings and manner of thought, the mysticism and austerity of medieval times and the day-dreams of the Arabs.

Hence the reason why Spanish patios are impregnated with the tranquility of monastic cloisters and the gaiety of Pompeian introduce.

Furniture for a Bachelor's Room

(Continued from page 46)

How usually beauty-starved are our bachelors, unless they boast interpretive souls of their own! How uncomfortable we make them with our present-day conceited idea of what minds at that scorn mere charming surroundings! How irritating it must be when we kindly provide a bachelor with the manliest furniture, furnishings, dimly sensing that they must appreciate colorful comfort as we do. And instead of incorporating the mas- culine raison d’etre into the scheme. Who cannot picture a man’s sheer disgust at frilly curtains, embroidery, and heart-pincushions in white over blue, a silly bed, and inane Madonna pictures? Any real man would stay out to escape it.

What a Man Likes

Aside from aestheticism, what a man wants is a place to put his ashes; nice clear windows to let in the light for his shaves, and no ruffles to pull aside to see if he has to be bothered with an umbrella that day. He also wants an easy place to write letters; a bed that does not color a room with such hints of mightily good to get into at night; a soft, squashy lounging chair and a good reading light, and plenty of room to stretch in. A man has to have no room in which to walk. He abominates having to slide round the bed to get to the bookcase where he last deposited what is left of his falling ash on the pin tray. He likes things clear cut and to the point, without any fuss and, above all, things, easy. He likes decent, many places to keep his things. He hates to grope around desperately in a needle-case for his collar buttons, or in a workbag for his razor; to have to thread his neckties through one of those ascotine bead affairs, or to stuff away his handkerchiefs in a folding case that laces. So in the more generalized room surroundings, a man appreciates any source, either suggestive or actual, that provides him with a nice dinner tan or gray wall covering that improves in appearance as his waves of tobacco smoke beat against its surface. A thick, soft, dust-colored rug with only hints of other color in it; window bare to the light and the sun; furniture that will not scratch, since it has not an overpolished finish; adequate storing places for raiment—a tall-boy, a chest, a chiffonier, if all of these by chance are needed. A couch bed or a day bed that is not only comfortable at night, but with a masculine looking good in the day-time. A number of soul-satisfying chairs, well made to sit in, that weary flop of familiarity after the day's work is done; plenty of mirrors, few pictures, and many books. These things, in their various combinations, accomplish the proper and satisfying background for a man.

Less frequently do we find a man grinning sheepishly when caught on a furniture quest: he knows what he wants and he knows it. He knows what he knows. More often do we see masculine shoppers wandering through aisles of mahogany, or bachelors in their oldest clothes “doing” the antique shops in search of a bargain. Nor do we impute them with matrimonial intentions. However, if that fateful day does dawn, a lovingly collected group of fine furniture pieces will rob house furnishing of some of that financial terror.

The Cretonnes

In this particular masculine sanctuary, cretonne was responsible for what followed. Some man-creatures have an abhorrence for cretonne, dating probably to their infant days, when their little souls wriggled in disdain at the forget-me-nots and the blue satin bows with white chintz. Hints of this Chintz closely resembling this, that mother used to have in her bedroom, persists in dazing his mental vision at the mention of the word cretonne. This is unfortunate, for you can get as much man-sized cretonne as you can afford to pay for.

This particular piece was made to its last thread, and looked in spots like an old black print. Its mysterious com- moners, “Ardoise and Grey,” was well inter- preted by the wide dull greenish-blue stripes alternating with those of a lighter greenish-gray. Szable diamond shapes of a light greenish-blue, cut at intervals into the dark stripes, and were connected by a vine of the same tone. On the diamonds of greenish color were bowls of kochi-red tulips, and baskets...
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Berkey & Gay designers utilize these art treasures of the past as inspiration in creating furniture which fits the needs of the modern home and expresses its best aspirations.

The sturdy magnificence of the Spanish Grandee's home, for instance, would ill befit an American household; but Span-Umbrian pieces designed by Berkey & Gay as a modern adaptation are most appropriate for hall, dining or living room in the modest home, apartment or mansion. They retain the spirit and charm of the original antique, in lighter and more graceful proportions. Write us for name of nearest dealer.

An interesting brochure concerning Berkey & Gay furniture, with illustrations, sent upon request.

**Furniture for a Bachelor's Room**

(Continued from page 70)

OF roses, red, yellow, and kochi, with dark-centered white daisies. Except for the striking notes of brilliantly warm color, the whole material was a green-blue-gray, dignified and somber. This was hung in floor-length draperies at the windows, well set back onto the wall, so that the windows were wide and spacious. They were lined with a flame-colored tussah, from which the bachelor-man derived a great deal of secret satisfaction, for the bull story only proves how he loves red. The Ar- dans cretonne appeared again as the cover of the day bed and on a pillow.

The wall was paneled with thin wood strips, and the whole, inclusive of the woodwork, was painted two tones of light greenish-gray. There were kochi-red and old silver shades on the black and silver sconce fixtures, a lamp shade of mustard color on one lamp, of silver gray stippled vellum bound with gold, on another, decorated black on a third. The floor of which very little showed, was painted a raw sienna, over which was laid a rug of snuff and black. A decorative note of Chinese red, blue and mustard was to be noticed above the built-in shelves for books, and the books themselves, in their leather bindings, lent much rich color. There were one or two notes of intense peacock blue in the pottery, and several brilliant copper jars.

The bed thing, a most exciting affair indeed, when bereft of its cover presented a single bed with a box spring and a hair mattress, all made up for sleep. In its waking moments, with the cover and the many pillows, it could seat four cronies comfortably, or could spread itself delightfully for the after-dinner nap. The boyowboy, or chest of drawers, is made carefully as a Stradivarius, and in a hundred years or so would be sure to be a full-fledged heirloom. The drop-leaf table, which is large, and which boasts slide-out supports for the leaves, would be a wonderfu Nest-egg for the dining room, should it ever be afflicted with matrimony.

The semi-Morris chair, well-made, and of sufficiently pleasing lines to resemble Friend Morris, is always a favorite with the men-folk, the way to a man's heart having been replaced by the Morris chair. I am glad to have found a one that can be esthetically recommended. The Chippendale table desk of mahogany would be a delight anywhere, with its back and front as either should be, spaciously accommodated with drawer space.

The Venetian blinds of a dark bottle green make one wonder why these blinds are not used more frequently, and the pillows are a satisfactory dark slate, copper and a deep mustard yellow.

**Kitchen Cosmetics**

(Continued from page 49)

Painter should understand these requirements. "The priming coat," says Heckel, "being the one on which the adhesion of the entire paint film depends, should be most carefully considered. It should be sufficiently liquid to penetrate every pore and irregularity of the surface, carrying with it particles of the pigment; but this fluidity must not be obtained at the cost of the future strength of the dried film. For the priming coat it is customary to add a quantity of oil and some turpentine or benzine, or, in the case of cypress, yellow pine and resinous woods in general, some form of benzol. It is easy to overdo both. Only enough of the volatile thinner should be used to avoid a high gloss, to which subsequent coats will not readily adhere. Hard, unabsorbent woods require a thicker priming coat than spongy woods, such as poplar, soft pine, etc. Resinous woods, like yellow pine, again require special treatment—a preliminary varnishing of knots and resinous spots with shellac, and subsequent priming with a fluid priming coat containing a benzol product.

(Continued on page 74)
Smart Interiors

McGibbon Creations in Decorative Interiors are the result of years of concentration and study of the subject.

A large number of the most tasteful American Homes bear witness to the accomplishment of the McGibbon organization of Decorative Experts.

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BEAUTY and SCIENCE
unite in this perfect lamp. A polychrome and marble base, in the antique Italian manner, supports a broad and generous shade of satisfying design and color. Both are scientifically designed and built to give the maximum of soft, white light. Such is Maxwell-Ray quality.

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How often, during the warm days of late Fall and early Spring, you would like to throw the windows wide open—to let in the clear, fresh air—and at the same time have the windows screened from top to bottom.

You can not do this with ordinary windows and ordinary fly-screens, for with these the screens must come down in the Fall and stay down until Summer approaches. In the

**LUNKEN Unit-Window**

the fly-screens are easily raised into the window-box, secure against the attack of any weather, but available instantly should a fine day make their use desirable. Then you can open the windows all the way safely screened from top to bottom.

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(“Lunken Unit- Windows are exhibited at the Architectural Samples Corporation, 101 Park Avenue, New York, and at the Building Material Exhibit, 175 West Jackson Blvd., Chicago.)

**Kitchen Cosmetics**

(Continued from page 72)

“The second coat, which in many instances is also (improperly) the finishing coat, should be thinned accordingly. If there are to be three coats (as there should be), the paint should be slightly reduced with turpentine or benzine, so as to promote amalgamation with the priming coat, and to reduce the surface gloss. If it is to be the finishing coat, prepared paint of the average consistency can be used without reduction, but a very little turpentine is sometimes desirable to assist penetration and adhesion.

“The third or finishing coat should usually be employed as it comes from the can. In the case of all coats, thorough hard brushing is essential, and a round brush is always preferable to a flat brush. The failure of paint is frequently due to insufficient ‘elbow grease’ with the brush.

“Every coat of paint should be completely dry throughout before the next coat is applied but it is a mistake to allow a priming coat to ‘weather’ and become weakened before painting is continued.

“Too much drier or Japan, or cheap rosin Japans, are at the bottom of many paint failures. The manufacturer of a scientifically prepared paint will introduce the proper kind and quantity of driers into his formula, and none should be added in use.”

A fit condition of surface is obtained by:

(1) By delaying the application of the priming coat until the wood is thoroughly seasoned, unless seasoning has been properly attended to in the lumber; secondly, by seeing that the plaster on the inside of the building is completely dry before painting is begun on the outside. A new house should have been heated some weeks before it is painted. In an old house, leaking spouts, etc., should be repaired and the adjacent wood allowed to dry thoroughly before repainting. Thirdly, by avoiding the application of paint in moist weather or when the atmospheric moisture is high. Fourthly, by selecting a dry, mild season, as late spring or early fall, rather than a cold or hot season, as winter or mid-summer, for the work. Fifthly, by seeing that sappy or resinous spots in new lumber are properly treated before painting. Sixthly, by due care on old work that all loose paint and dust are removed by scrubbing, sand-papering, wire-brushing, dusting, or, if necessary, burning, before new paint is applied.

As a rule, it should always be remembered that too thin coats thoroughly brushed out are better in most cases than one thick coat, and that repaint- ing should never be delayed until the under coats begin to loosen seriously. Only when conditions are favorable should the householder be his own painter. In any case he should study carefully the directions on the can, and unless they are found to apply to his particular job, should consult either the manufacturer or a practical painter for fuller advice.

(Continued on page 76)
and your indoor garden

Why not discuss it, plan it and get before you definite figures with regard to its construction? You'll then be able to visualize it just as the spot it'll stand in your grounds. And that, you'll find, is a great deal more satisfying than reading about the pleasures some one else is enjoying.

Send for a conservatory book, it's gratis, and learn of the many delightful arrangements possible in an AGMCO glass house.

New York Chicago
50 Broad Street Masonic Temple
Ceilings and walls of the kitchen are improved by the application of flat washes, calcinaries, etc., of which there are many on the market. These surfaces are easily kept clean and sanitary and for this reason have been used instead of papers in the kitchen. All discolorations and dirt, grease and dust are removable by soap and water. The best paints are not poisonous and are a great factor in home sanitation.

The kitchen floor is a more difficult problem, as the wear and tear is so much greater than suffered by the walls. However, paint and varnish manufacturers have the problem well in hand and there are paints and stains on the market and varnishes, too, which withstand wear and tear, heat, grease, steam, gases and every other normal nuisance. Of course, this holds good only if they are applied correctly. Floor varnishes should dry in forty-eight hours. Dressings for revivifying linoleums are on the market, but beware of poor ones.

Don’t be afraid to investigate! This is another mandate to the Domologist!

And bear in mind that floor varnishes and stains should be able to stand dragging furniture and foot wear, should be tough, withstand shock or abrasion, and be unaffected by normal contact with moisture. Good surfacers will give enduring service and will permit the scrubbing and washing of floors almost indefinitely. New coats can be added as the wear and tear demands. In addition to paints there are varnishes and stains combined which give the effect of natural stain, and these applied to floors are more than satisfactory. These combinations, too, are useful on linoleums that have aged. These materials are made, it must be understood, to stand wear. Do not ever think of applying a wall stain or paint to the floor, as the floor compositions are made to withstand different use. Before using a stain, etc., on linoleum it is well to get advice from a linoleum firm or a top-notch paint firm.

Enamels or Pigment Varnishes

Probably nothing gives the Domologist more delight than the effect a fine white enamel gives the objects over which it is laid. Here is a way to keep the kitchen a real blord!

There are many of these enamels on the market which give the refreshing aspect to the kitchen. Many of them have the appearance of porcelain, and can be kept clean with as little trouble. They can be bought in the glossy finish or the flat or dull or mat finish. All the woodwork of the kitchen can be treated with enamels if a charming kitchen is wanted.

The high cost of construction to-day demands the protecting powers of paints. The beauty theory of paint still holds good, but the protective power is predominant and most important.

The use of a good floor oil has been proven by Dr. Wallace Maunheimer to reduce the quantity of dust in a room from 80% to 100%. Flying dust is the aeroplane of disease. Oils, paint and varnish are the anti-aircraft guns!

And, finally, read the directions on the can, get the admirable books of directions mailed gratis by the service departments of manufacturers of paint, and buy the best.

And do not fail to realize that the kitchen with a good complexion augurs well for the complexion of every one in the house.

Note: (The writer wishes to acknowledge her indebtedness to Mr. G. B. Heckel’s booklets on varnish and paint, from which many of the quotations in this article are taken.)
Biltmore Hand-woven Homespuns for Ladies’ Suits

Strictly hand-woven and containing absolutely not a hint of anything but new sheep’s wool. Hand-dyed with vegetable and ALIZARINE dyes. No Aniline dyes used. Every color guaranteed. After we dye the wool we card, spin, weave and dry-clean it, then scour and shrink it in soap and hot water two hours and dry it in the sun.

Biltmore Industries were originated 19 years ago by Mr. Geo. W. Vanderbilt on the famous Biltmore Estate, where they were operated until 1907, when they were purchased by Grove Park Inn, the haunt resort hotel in the world. We have received two gold and one silver medal. We make one hundred and fifty patterns and colors. We weave over a thousand yards a week and are hardy able to fill our orders at that.

Single widths, seven or eight yards to a coat suit. Summer weight, $3.75 per yard. Regular weight, $3.75. Overcoat weight, extra heavy, $4.75. Samples costing us $1 each will be sent on request. Please do not pay us to this expense unless you are seriously considering our homespun.

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Prices—40 light plant complete, $325.00 F.O.B. Indianapolis. Distinctively complete and efficient larger "F" plants are offered in 65 lights—100 lights—200 lights.

The outdoor storage of root crops keeps them fresh longer than the usual indoor system

**The November Vegetable Garden**

*By William C. McColloM*

Prominent in the outdoor work during November is the proper cleaning of the garden, by no means a pleasant task. Such a renovation will help to keep the insect pests and diseases under control.

All the dead stalks of plants, all accumulation of leaves and litter, dead vegetables—in fact, everything—should be raked to one point and burned. Old pea brush, old stakes and other wood that will not be used again should be added to the clean-up border, the ashes from which will be full of potash and should be scattered on the surface afterward.

Ground should never be left over the winter as flat as when under cultivation. It should be plowed and left fallow, or better still, trenched. This aerates the lower soils, permits the frost to penetrate better, destroying hosts of insect pests. Besides, the constant mixing of the surface and subsoils makes a deep blanket of fertile, productive ground over the garden. If plowing or trenching is too great a task, the surface should at least be roughened with a spike harrow; or, in really small gardens, it can be loosened up with a hand plow.

**Lime and Its Effect on Soils**

Have you ever put a few drops of water into a glass containing some effervescent drug, and seen the tiny particles disintegrate when the moisture struck them? That is the action soil undergoes when limed. Its masses are broken up, not only creating a better and more friable soil, but releasing the natural plant food which they contain.

Furthermore, liming corrects the acids in the soil and is well worth applying for this reason alone, even if it had no other virtue.

In heavy soils, lime can be applied in the fall and the ground will be considerably improved by its action during the winter. If the ground is left flat it can be harrowed in; but where trenching is resorted to the lime had best be applied in the spring when the ground is leveled. Light soils had better be limed in early spring for the reason that they are porous and the releasing of their plant food by the action of the lime during the winter would result in much of it being lost through washing down so deep that the plants cannot reach it.

**Fall and Spring Plowing**

The constant working of the ground is the secret of soil fertility. Plow now if you can—not in preference to spring plowing, but in addition to it. This will make one more working for the soil, one more breaking up of any hard soil lumps, one more turning of the fertile, well-aired surface soil to the bottom and bringing to the surface the chemically rich but poorly balanced subsoil.

In plowing, work toward a reasonably deep turning of the soil. Too often we see fields or gardens worked but 4" deep with the plow or spade, and then the owners wonder why the plants dry out and perish during the first dry spell. Under such circumstances the roots get no encouragement to penetrate deeply, and extensive surface rooting results.

(Continued on page 80)
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Exclusiveness in Interior Furnishing

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For those who demand that each piece be something entirely exclusive, there are accomplished designers and skilled workmen in the Tobey shops to create new and distinctive models.

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ESTABLISHED 1874

Interior Decorations and Furnishings

An interesting Queen Anne Sideboard. In Burl Walnut, with a touch of antique gold and black. One of the many interesting pieces in stock for immediate delivery.

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A BEDROOM OR A RECEPTION ROOM IN THE ADAM
STYLE BY THIS TWO-LIGHT ELECTRIC ADAM BRACKET.
IT IS FINISHED IN EBONY AND DULL ANTIQUE GOLD,
WITH WHITE CUT GLASS BEAD HANGINGS AND CUT
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The easy, practical way to polish and preserve finished surfaces is with Johnson's Prepared Wax and a cloth—you don't need brushes, sprays or mops of any kind. Simply apply the Wax with a cloth and then polish with a dry cloth.

Johnson's Prepared Wax is not only a polish but a wonderful preservative—it forms a thin, protecting film over the finish, similar to the service rendered by a piece of plate glass over a desk, table or dresser-top.

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Johnson's Prepared Wax protects and preserves varnish, adding years to its life and beauty. It covers up marks and small surface scratches and prevents checking.

Use Johnson's Liquid Wax for polishing furniture—leather goods—woodwork—and automobiles. Use the Paste Wax for polishing floors of all kinds—wood, linoleum, tile, marble, etc.

For a Perfect Dancing Floor

Just sprinkle Johnson's Powdered Wax over any surface—marble, tile, wood, composition, etc. The feet of the dancers will spread the Wax and put the floor in perfect condition for dancing.

S. C. JOHNSON & SON, Racine, Wis.
Wouldn't you like to have a garden like this?

It looks so entrancing, so opulently beautiful, that the first impulse of many home-loving folks will be to say, "It's too expensive." But that's just the point—it isn't! Not lavish spending but excellent taste, and expert skill in selecting the right plants—so that they blend and will grow just so high and give certain effects of foliage and bloom and shade and mass—these are the factors that produced the above result, and will produce just as good a result for you.

Indeed, you might spend three or four times as much as this home-owner spent and get much worse results—if you spent it "hit-or-miss" without availing yourself of the knowledge that is freely offered to you, if you will but take advantage of it.

So there's money to be saved as well as the assurance of a charming result if you rely upon experts. We claim that title because of our long experience. Now we are at your service—without charge for our skill and knowledge—with a ready charge only for the trees, shrubs, flowers or fruits you buy—from a nursery known to every landscape and plant expert in America for its size, its resourcefulness, its reliability, and its helpfulness.

Write us to-day and tell us about your lawn and home—we can surely help you to make them even more beautiful.

Moons' Nurseries
THE WM. H. MOON CO.
MORRISVILLE PENNSYLVANIA
which is 1 mile from Trenton, N. J.

The November Vegetable Garden
(Continued from page 78)

which soon suffers in the event of unfavorable weather. Flow deep, spade deep, and cultivate deep.

Protecting the Cane Fruits
Raspberries and blackberries are typical cane fruits. These plants sucker each year, the old canes dying to the ground and the young ones producing the following season. This rapid growth denudes surface roots which must be protected if the plants are to produce abundantly. Heavy mulching with well rotted manure is the best sort of protection. Cover with a 2 inch layer of quantities of plant food washed into it by the winter and spring rains. Plants that grow vigorously as these soon exhaust the soil, and this annual application of manure will keep the fertility up to a productive point. As a matter of more protection, other materials such as loose litter, seaweed, salt hay, and leaves may be used. While protecting the roots during winter, these mulches do not in any way feed the hungry soil, so it is better to use the manure if possible.

The tops of the cane fruits will often kill back, and in some exposed places in the latitude of New York it is advisable to make some provision against this. The simplest way is to lay some cornstalks so they will act as a buffer against intense freezing and strong sunshine, but in heavy soils and exposed situations the canes should be buried. Do not attempt to lay them flat, or you will surely break them; about 1 foot placed between the plants will relieve the angle of bending, if they are laid on it. They can be covered with about 1 foot of earth. Leaves or litter placed on top will reduce the penetration of the frost.

Mulching Strawberries
The strawberry bed should always be well mulched to protect the plants. Any suffering of the roots during the winter is certain to be reflected in a reduced crop the next season.

Most strawberry beds die a slow death from starvation. Mulching them is advisable for two reasons: the protection afforded the plants, and the up-building of the soil. It is also a good practice to scratch some coarse crushed bone into the surface, so it will be available for the plants in spring.

When covering the plants, make sure that no mulch—or rather, lumps of manure—lie on top of the crowns, as this is certain to cause decay. A light covering of hay or straw is also helpful in keeping the sun from scalding the leaves.

Shall We Keep to the Colonial?
(Continued from page 21)

Latitude of choice in this respect is not in the least restricted. In England, the small, simple house has unquestionably attained a higher and infinitely more satisfying level of architecture. But in the corresponding domestic development in America can exhibit for some generations past. This phenomenon is not due to any inherent blindness or incapacity on the part of the American architect but attributable, rather, to some of the causes previously noted.

The British small house development is represented, from time to time, in the pages of House & Garden by admirable examples from both architects and clients may profit much. Then, again, the lesser villas and the farmsteads of Italy are pregnant with inspiration and afford an exceptionally wide diversity of choice. The minor chateaux and small manor houses and the farmsteads of France are also replete with suggestions for those whose minds are elastic enough to grasp and adapt new ideas at their face value.
Farr's Superb Lilacs
For Fall Planting

Lilac-time is spring-time at its best, and one can scarcely conceive of a garden without the plants "loved by Washington and set by him in the garden at Mt. Vernon." For more than a century the Lilacs planted on Bussey Hill (at the Arnold Arboretum) have bloomed every year, filling the air with fragrance, and proving their worth as permanent features of the gardens.

Among the beautiful Lilacs growing at Wyomissing Nurseries are Ellen Willmott, snowy white, with a truss nearly a foot long; Leon Gambette, a giant-flowering variety, with blooms almost as large as tulip; Belle de Nantes, soft lilac-pink. These are only a few of the Lilacs I grow at Wyomissing; there are varieties early and varieties late, new colors and gloriﬁed forms, with individual flowers and trusses more than doubled in size. All my Lilacs are grown on their own roots, the only safe way to produce good plants.

Farr's Hardy Plant Specialties
(Sixth edition, 1919) describes all of these new Lilacs, and other gems for fall planting, including Dendrils, Philadelphus, Siberia, Rhododendrons, Evergreens, Rock-plants, Japanese and German Irises, and over 500 varieties of Peonies. If you do not have a copy of this six edition send for it today.

BERTRAND H. FARR, Wyomissing Nurseries Co.
106 Garﬁeld Avenue, Wyomissing, Penna.

Grow Early Vegetables
in the Midst of Winter

Sunlight Double Glass Sash have revolutionized gardening and insure positive results during the severest weather.

The working principle of Sunlight Double Glass Sash is based on two layers of glass which enclose an air space of 1/4 of an inch—a transparent blanket—through which the Sun's rays pass freely to the beds, carrying heat and light, but through which the cold from without and the stored heat from within pass very slowly. The result is that mats and shrouds are eliminated, thus saving the most expensive and burdensome part of winter gardening.

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Besides their use on cold-frames and hot-beds, the same double glass sash may be used during all or a large part of the greenhouse months on the ready-made sash greenhouses made especially for them. These houses, made entirely of glass and pines, are inexpensive and excellent. They are made to rest on the ground with a wooden path to give access to the beds; or they can be placed on side walls of frame, masonry or brick construction so as to use benches for the plants. Sunlight Greenhouses come ready to put up and are easily erected.

Write for Free Illustrated Catalogue. It explains everything in detail, contains price list and gives valuable information on the use of hot-beds, cold-frames and greenhouses.

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Make your home as healthful as it is beautiful. The garbage can is now no more necessary than the old fashioned pump.

The Kernerator burns kitchen and household waste without bother or delay—no health menace through accumulation. The Kernerator burns kitchen refuse, paper boxes, rags, faded flowers, etc., without the use of any fuel other than the combustible waste that is thrown into the nest kitchen hopper. This waste in burning dries the wet waste which is then combustible.

Bottles, cans and other non-combustible articles are dried, sterilized and later dumped into the ash pit.

Sanitary—Economical—Convenient—Odorless.

If you are building, ask your architect or send postal for illustrated booklet.

The Kerner Incinerator Co.
106 Clinton St., Milwaukee, Wis.
entourage. It is essentially a courtly and formal style and presupposes a manner of life to correspond with its aspect an aspect inherited not only exterior conditions but also interior plan and all the domestic arrangements consequent thereupon. The Georgian style forced upon a very small, and what ought to be a very simple, house, is just as incongruous as it would be to array a little lad of five in a top hat and morning coat. That is to say, the Georgian style as it has too often been interpreted, one manner misinterpreted, The within the past fifteen or twenty years. Unquestionably there were plenty of small and simple 18th Century houses of the Georgian species. They were good. And they are still to be found in the old country. But the 18th Century Georgians—shall we not rather say "near-Georgians"?—have paid little heed to the characteristics that gave these small dwellings their dignity and charm.

True Colonial Models

Simplicity and good architecture simultaneously are perfectly compatible in respect of both plan and design, and our truly Colonial models amply bear out this statement, whether it be the early New England types, the Dutch types of New Yorks, an Jersey and Long Island, or the several types respectively characteristic of Pennsylvania, South and Delaware, on the one hand, or of Maryland and Virginia on the other. So great was the influence of all these types that, with certain minor developments and changes, prompted by current requirement, they continued uninterrupted to the end during the period of Georgian ascendency by those who recognized the Georgi-when no ascendency as too exacting for their convenience or means. They were, so to speak, the substantial joints and chaps of architectural fare, without which all else would have lacked solid foundation and background. They were ultimately cast aside only in the uninfpired mid 19th Century.

The plan of these early types meets all demands for a simplified manner of living. The arrangement is straightforwardly convenient and economic of labor in upkeep. Generally speaking, the rooms are few but large and conducive to a fuller and more constant use than we have been wont to accord them in some of our recent and more artificial schemes. An exception is in the case of mountain or seashore bungalows or cottages. They favored not at all archi-olution conventions or restrictive specializing—such specializing, for instance, as separating the place to eat from the general living room. The original conception of such rooms was not far removed in either time or the minds of the designers from the notion of the English "hall" where, save for the performance of strictly kitchen activities in a place set apart therefor, the family assembled together "lived and moved and had its being." Indeed, in the early New England houses, this common room was generally designated as the "hall," in distinction from the corresponding "parlor," which occupied the other half of the ground floor in the main portion of the house. Where the rooms were thus few and large they possessed a most complete and elastic utility.

Style and Utility

Nor did these simple and early types lack style in either plan or design. Rather were they, for the most part, complete and satisfying embodiments of style because of two distinguishing qualities—direction of attainment of the end proposed, and restraint in the manner of attainment. The reason why they so surely achieved style, was, that they straightforwardly set to work, in the light of the materials and in the simplest manner that shrewd common-sense prompted, to meet the direct, fundamental needs of the occasion.

The Early Plans

The accompanying house diagrams of the typical Colonial modes show the simplicity and compact convenience of their arrangements. The illustrations show the several modes of exterior style, the disposition of mass, the methods of using, and the amenities of detail. It will be seen that climatic conditions to some extent affected the plan as, in the New England central chimney type, the provision of an entry to protect the rooms when the house door was opened to cold or stormy weather, or, in the Middle Colonies and Southern types, the direct entrance into the "hall" or living room, permissible in a milder climate. Every one of these types is susceptible of modern application without destroying the primitive simplicity of arrangement or the charm of architectural treatment. There is almost invariably abundant opportunity to include bathrooms, a similar feature of modern demand without all disturbing the general scheme. The occupants of old homes generally testify to their adaptability in this respect.

It is not in the least the intention here to urge or to advise that many of the early Colonial types be copied in a spirit of literal exactness. It is the intent to urge that our archi-tists should find the points of departure whereby to base either such additions or adaptations as will suit and expedite our methods and efficient manner, the current demands for simplified household arrangements. Their low ceilings and small windows save steps, etc., are small item of labor. Their large rooms convey an agreeable atmosphere of amplitude. Their pensive grace, unself-consciousness and the minimizing of household work. Their exteriors are replete with quiet dignity and charm.

Rebuilding Old Houses

While alluding to the subject of additions to old houses, it is pertinent to point out that not a few apparently hopeless structures of the mid-19th Century supply a good base for sufficient additions at a cost smaller than for the erection of a new house. In such a case, the prime essential to build factory result is that client and architect tackle the problem with the blessed grace of imagination. In the instance illustrated, the rear—if one chooses to maintain the oft-lamented "fronts" and "rears"—is put squarely on the street, the "kitchen" is put in the parlor, and a re-freezer is built in the front door. The living rooms open on the side where is the most approachable outlook of gardens or landscape.

In conclusion, let us realize in our quest for architectural simplicity that tortured Georgian pocket editions, loaded with meaningless and inappropriate adornments, are offensive trances of a noble style; that refinement and elegance are not matters of size and that they can exist in very small as well as in very large houses. In a small house the scale of details should be kept down and the projections low in order to create a sense of space despite actual dimensions. There are many more solutions for the present problem than by having recourse to that hackneyed bungalow type that smells of mission furniture, burlap and gobbledy.
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To those who seek the aristocrat of furniture, the beauty and dignity of line in Karpenesque Upholstered Furniture makes a lasting appeal. Karpen Furniture has that indefinable touch of the master craftsman of today who searches both the past and the present for his ideals. With prolonged acquaintance one’s appreciation of the permanent charm of Karpen Furniture increases.

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OLD SOUTH JERSEY GLASS

RICHARD WEBSTER

An old document dated December 7th, 1738, records an agreement entered into between Casper Wistar, “brass button maker” of Philadelphia, and Captain John Marshall. By the terms of the agreement, Captain John Marshall engages, for the consideration of fifty pounds eight shillings sterling, to fetch from Rotterdam “John William Wentzell, Casper Halter, John Martin Halton and Simon Kreismeier, experts in glass-making.” For the express purpose of teaching to Casper Wistar and his son Richard the art of glass-making. The understanding with these experienced glassmakers from Rotterdam was that Casper Wistar was to provide land, servants, food, and materials for a glass factory in the Province of New Jersey, and was also to advance money for all expenses, including their support, and likewise to give them one-third of the net profits accruing from the enterprise.

The factory or glass-house, and the other buildings necessary to the works, were built at Wistarberg, near Allowaystown in South Jersey, near Salem, during the fall and summer of 1739. Late in the same year, the plant was set in operation. So began the history of the first commercially successful and enduring glass factory in the Colonies; the first factory where flint glass was made, and indeed any glass more ambitious than the previous rude attempts in the small concerns that had nearly all come to an untimely end. Part of the original factory still stands not far from Alloway, as it is now called.

At this period when the Wistarberg Glass Works began to operate, wealth was rapidly increasing in the Colonies, and, as a result, the Colonists were beginning to build more pretentious houses than those that had sufficed in the pioneer days. Consequently there was a great and increasing demand for window glass and, likewise, for glass bottles of various sorts. These two products formed the staple output of the Wistarberg works and insured the financial success of the undertaking. But other articles of household ware were made as the demand for them became increasingly widespread.

An advertisement in the Pennsylvania Gazette, in 1769, conveys some notion of the ware produced at Wistarberg. It reads as follows:

“Made at subscribers Glass Works between 300 and 400 boxes of Window glass consisting of common sizes, 10 x 12, 9 x 11, 8 x 10, 7 x 9, 6 x 8. Lamp glasses or any uncommon sizes under 16 x 18 are cut on short notice. Most sort of bottles, gallon, ½ gallon, quart, full measure, ¼ gallon cape bottles, snuff and mustard bottles also electroplating globes and tubes, etc. All glass American Manufacture, and America ought also to encourage her own manufacture. N.B. He also continues to make the Philadelphia brass bottoms, noted for their strength, and such as were made by his deceased father and warranted for 7 years.”

“Richard Wistar.”

(Continued on page 86)
Visible Evidence of Good Taste

When you plan that new home, make sure that the locks and hardware add a note of harmony. Every style of architecture calls for a definite design of what contractors call "builders' hardware."

To make sure, read the Sargent Book of Designs. It illustrates many attractive designs—all sturdy, finely finished and true to the time-tried Sargent standards of solid, substantial worth. Send for the helpful book today. It is authoritative. Consult your architect.

SARGENT & COMPANY
Hardware Manufacturers
31 Water Street, New Haven, Conn.

For Extra Security

If you have a lock of doubtful strength on the front door of your present home, apartment or store, reinforce it at once with a sturdy, dependable Sargent Cylinder Day and Night Latch. It costs but little—may save much. Various styles and finishes; three keys to each latch.

TOWNSEND'S TRIPLEX

The Greatest Grass-Cutter on Earth. Cuts a Swath 86 inches wide.

Send for catalogue
S. P. Townsend & Co.
17 Central Ave., Orange, N.J.

Heating a radiator with a teakettle

It can be done: it was done at the Ottawa Technical School before a group of engineers who were amazed at the demonstration. The radiator was fitted with a Dunham Radiator Trap—a simple little device that automatically removes the air and water from each radiator so that the steam can circulate freely. Free circulation of the steam is absolutely necessary. Until you get it you can shovel in the coal until you are blue in the face; the radiators will get noisy and leaky, but they won't get as hot as they should.

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WASHINGTON HEIGHTS
Flatbush & DeKalb Aves.

NEWARK
141 Halsey St.

Old South Jersey Glass

(Continued from page 84)

Besides the items noted in this ad-
vertisement, there were dishes, bowls,
pitchers, the various sorts of drinking
vessels, pickle jars, snuff canisters, drug
bottles, scent bottles, lamp glasses, mea-
ures, vases, mustard pots, and other
like objects of utility or domestic deco-
ration. The inventory furnishes an in-
teresting comment upon the social habits
of the time. It is with the items noted
in this latter list that our present con-
cern lies.

Pieces of the Wistar glass are still to
be found in South Jersey, in all such
haunts as the collector is wont to nose
out and go poking into, in quest of
treasures—old farmhouse kitchens and
pantries, garrets that have long since
been given over to cobwebs and mem-
ories, and alluring an-
tique shops in little
towns, out of the
beaten track. At sales
of farmstead belong-
ing, too, one may
now and again pick
up a rare bit of this
old glass, which al-
ways proves an ac-
quisition worth stand-
ing in mud and cold
for half a day to
secure.

In city an-
tique
shops, too, one may
often find a piece of
Wistar glass, for the
glass was widely dis-
tributed by commer-
cial means. There is
also not a little of it to be found in the
eastern and southern counties of Penn-
sylvania, purchased originally from the
Philadelphia markets. It even found its
way to New England by sea, and was
distributed by some of the shops in
Boston.

But what most concerns us is to know
what manner of things these bowls, jars,
pitchers, snuff canisters, vases, mustard
pots and the like were; what were their
characteristic shapes, their customary
colors, and what the quality of the
glass, so that we may, with some de-
gree of surety, be able to recognize, if
fortunate enough to chance upon them.

And here let it be added that there is
scarcely any object of the collector's
that offers more fruitful ground for dis-
putes, for jealousy and bitterness of feeling,
in the breast of its possessor, than old
glass.

The Wistar table
and ornamental glass
was both white and
colored. Sometimes,
and indeed more usually, a single col-
or was used; some-
times several colors
were combined in the
same piece. Then,
again, a pitcher or a
jaw might consist
partly of transparent
flint and partly of
colored glass. A rich
(Cont. on page 88)
Send us your kitchen and pantry plans for estimate

Whether you are building a new house or remodeling an old one, you can have a WHITE HOUSE Kitchen and Pantry. You can install White Enamelled Steel Dressers in place of the old style built-in wooden dresser, and thus be assured of a sanitary and efficient kitchen as well as an attractive one.

JANES & KIRTLAND
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NEW YORK CITY

"WHITE HOUSE" Dressers are manufactured in standardized units in a number of sizes and for various purposes.

Burn Electricity or Coal in This Range

At a turn of a switch you get instant heat, high, medium or low as desired.

With electricity you get cleanliness because there is no soot or smoke to discolor cooking utensils or kitchen walls. You are assured of safety for matches and explosive fuels are not used. You save time, for there is no waiting for a fire to reach a temperature suitable for cooking or baking.

Deane's French Range

using electricity in combination with coal, is one that you will take pride in showing to your friends. The plain polished trimmings, the absence of "fancy work" to catch dirt, the angle base that prevents refuse from gathering beneath the range and stray drafts from cooling the ovens—all these features, and more, are found in Deane's French Range.

Consumption of fuel, be it electricity or coal, is held to a minimum. In fact, it has been said that the saving in fuel soon pays for the range. Ovens bake evenly because the heat passes around them on five sides.

A general favorite in the range illustrated is the electric oven, cooking top and broiler, besides one coal oven and fire chamber. A detailed description of it—and many others—is given in "The Heart of the Home," our portfolio of unusual ranges. A copy will be sent you on request.

BRAMHALL, DEANE CO.
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DRAPE your sunniest windows with Orinoka Guaranteed Sunfast fabrics. Use your favorite colors, no matter how delicate. The strongest sun, and even rain, cannot fade them, and they may be washed freely with no effect on their lustrous finish or lovely colorings. Every color is guaranteed not to fade.

To get genuine sunfast draperies and upholsteries insist upon the name “ORINOKA.” A wide variety of weaves and colors from sheer casement cloths to the richest tapestries.

Write for our booklet, “Draping the Home,” and name of nearest dealer.

Orinoka Mills, Dept. G., Clarendon Bldg., New York

GROWING PLANTS in the HOUSE

THROUGHOUT the winter the housewife who cares to take the necessary trouble, may have compensation for the lack of her outdoor garden by growing various plants in window boxes or pots in the house. For the most part she will have to content herself with foliage, though she may be able to coax a few flowers to bloom. All the following suggestions for preparations for the indoor garden and for caring for plants are made by specialists of the U. S. Department of Agriculture.

Window Boxes

If an indoor window box is decided upon, a good depth for it is about 8 inches. The bottom of the box should be covered with three stones and broken pottery or gravel for drainage. This should be covered with a layer of moss to prevent the soil from washing out and clogging the drainage. The drainage and moss should be placed up about 2 inches. The greater the body of soil above the moss, the more uniformly moist it may be kept. The soil should be allowed to fill the box from 1/2 to 2 inches. The indoor window box should be as long as the window is wide, and to get as much light as possible it should be level with the window sill. It may be placed either on brackets, a table, or legs permanently fastened to it. A hole or holes should be provided in the bottom of the box for drainage. It will be necessary to place the box beneath to catch drainage water. The top of the soil should be allowed to be lifted off occasionally. The results of watering should be closely observed and the supply regulated according to needs. Watering may be necessary in sunny weather, especially toward spring, every day or at least every other day. In cloudy and mild weather it will not be necessary to water more often than once a week. In general it is better to water lightly and frequently than heavily and infrequent-ly, although just the reverse is considered best when watering is done out of doors in summer.

Only plants of the same general character should be placed in one window box, since plants of different kinds require different treatment. Begonias are about the only plants that may be expected to flourish in a window box. For the most part foliage alone must be depended upon as the contribution of the indoor plants to the attractiveness of the room. Among the plants which may be grown for foliage in window boxes are ferns, geraniums, ivy, maple and aspidistra. The latter plant is especially valuable as a window box plant as it will thrive in spite of considerable neglect, drought and draft. Direct sunlight also is not required by this adaptable plant.

An advantage in growing plants in pots instead of in boxes is that a larger variety can be grown since different treatment may be given. In addition the plants already mentioned for growing in window boxes, palms, rubber plants, and cacti may be grown in pots. It is advisable in growing all these plants to make use of regular florists’ potting soil, made up of 1 part compost, 1 part good garden soil and 1 part sand. It is well to add one-twentieth part bone meal to the mixture.

Care of Potted Plants

From time to time examinations should be given to see whether the plants require potting. This is done when the soil is moist by inverting the plant and tapping the pot until it can be lifted off. In the fall, when a large part of the leaf of the plant is entirely covered with roots, the plants should be placed in a larger pot, soil being placed into the spaces. The plants are forced into bloom indoors during the winter. To accomplish this it is necessary to put them in a room kept to restrict root growth and keep them fairly dry.

Potter’s plants require close care. They should be kept slightly moist at all times, but should not be overwatered. Oc-
**HOUSE SURGERY**

*Why Destroy When You Can Conserve?*

We redeem architectural monstrosities. We make beautiful, livable and practical, houses that have become eyesores to their owners and the neighbors. We will take a house that the owner has entirely given up hope of enjoying himself or finding a buyer for, and readily convert this liability into an asset, and at a surprisingly low cost.

The illustrations published herewith have to do with an actual remodeling of a house in one of the exclusive sections suburban to New York.

Send for further particulars and for a copy of our illustrated booklet "Before and After"

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**BRONZE TABLETS, HONOR ROLLS, MEMORIALS, MARKERS AND INSIGNIA**

We have exceptional facilities for making bronze tablets and memorials according to customers' specifications. Our bronzes include all styles from the simplest to the most elaborately modeled.

Illustrations submitted upon request. If you specify approximate size desired, number of names, and whether ornamentation is to be plain, moderate or elaborate, full size designs will be furnished.

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November: “Preparing the Garden for Its Winter Bed”
December: “The Growing and Care of House Plants”

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Besides a complete lesson of the Home Study Course, each issue of the Gardeners’ Chronicle contains articles from foremost writers on horticulture and reviews the world’s best garden literature. We will send the Gardeners’ Chronicle nine months for only $1. The Course alone will repay you many times in added pleasure and profit. Mail a dollar bill today and start with the next lesson.

The GARDENERS’ CHRONICLE
286 Fifth Ave.
New York City

Growing Plants in the House

(Continued from page 88)

Facts About Seed Germination

EVEN among gardeners of experience and real ability, the vital importance of the manner of seed-germination is a matter not generally understood and appreciated. This is particularly true in the case of gardeners who have never grown a seed sprouts and develops into a plant is all that is actually considered by many. Woe is this soil who, in other respects, are very able gardeners. But it is a fact that the nature of a plant depends largely on the method in which it is grown under germinates. The grower can control the manner of germination, and it is in his power to determine the kind of plant that shall be produced. Many experiment with greenhouse men, who have made a life study of this matter, declare that the size, address bearing, quality, and fruit of house, all depend in a vital degree on the experience of the seed during its first few days’ contact with the soil.

Let us take a common example: the tomato. If tomato seed is started in a box or in a box with no drainage, and is kept in a place where a constant temperature of about 70° is prevalent, the seed will not germinate for about ten days. If this same seed is planted in a box which has drainage through a sublayer of coarse ashes, and if over the box there is placed pans of glass, to exclude all air except that caught between the glass and the soil surface, and the box is placed exposed to sunlight and warmth, the seed will be out of the ground in three days. But more than that. Ripe tomatoes from plants in the latter box will be gathered in the garden from two to three weeks ahead of tomatoes from the plants in the box which had no drainage. Time is saved, but not their eagerness stunted and chilled by a slow and cold germination. This matter has been very thoroughly investigated by those who have taken the tomato, and the conclusion is a fact.

Other seeds were likewise tested; among these were the eggplants, eggplant, and corn. The results were the same as in the former experiment, though in each case, because of the nature of the seed in question, it may not have been so rapid as with the tomato. Yet the principle held good. It is equally true to have a plant stunted by sudden cold is a common experience, and every gardener knows how difficult a matter it is to persuade such a plant to resume normal growth. Usually it is impossible. Even more true is the fact that plants, discouraged at the time of germination, are not taken by those which assure easy and rapid germination.

The chief conditions are proper warmth and sunlight, good drainage, a light soil (50% gritty sand and 50% loam or woods earth), sufficient moisture, and a very light covering of soil, after the seed are planted. The type of the tomato, 1/16" is the best depth at which to plant.

—ARCHIBALD RUTLEDGE.

Fall Measures to Combat Rose Diseases

ROSE gardeners should take advantage of the fall season, say specialists of the U. S. Department of Agriculture, to make their plants as free as possible from disease, by methods that can not well be followed during the summer. It is true in general that whatever the disease, the affected portion of the plant should be cut out in the fall and the shortened bushes sprayed. It is assumed, however, that spraying will not have been delayed until fall, but will have been carried on a control means a near infection in the spring, which can only be prevented by raking up and burning the fallen leaves, and washing the branches of the trees with strong Bordeaux mixture.

Another disease which Rose gardeners are liable to is leaf blight, also known as black-spot, is a common and very injurious disease. The first sign is the appearance of irregularly shaped, blackish spots on the upper surface of nearly all full-grown leaves. In this stage the disease is controllable by several sprays with ammonical copper carbonate or Bordeaux mixture, but if these precautions are not taken another stage of the fungus develop in the same spots. The fungus in this later stage lives over the winter on fallen leaves and sets it free in the spring, which can only be prevented by raking up and burning the fallen leaves, and washing the branches of the trees with strong Bordeaux mixture.

The following measure has been found successful by many gardeners: The same measure which stops short of Bordeaux mixture in the spring, should be used in the fall, and the fall must be applied with proper precautions. The Bordeaux mixture is a combination of copper sulphate and lime, which, when mixed properly, will prevent the appearance of black spots in the fall.

—ARCHIBALD RUTLEDGE.

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Plant these in pots of garden beds or borders. These multi-flowered Lilies are without a rival in flowering power. Their steady bearing and exquisite shade make them the most desirable of flowering-flowers for summer beds and borders.

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THE STANLEY WORKS
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NEW YORK CHICAGO
Planning for Electrical Equipment

(Continued from page 35)

added. 'First you take long years of study of the law governing the production of cold by refrigerating mixtures, then you add some years of actual experience, and then you continue applying your brain matter until the problem is solved.'

"Did she say when we could get one?" demanded Mrs. Householder practically.

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There ensued a few moments of thoughtful silence. Then the man of the house remarked: "Well, this is the age of electricity, and we certainly enjoy higher degrees of comfort than were known in any other age. At the push of a button our homes with light, we have so many conveniences which we can add to the decorative charm of our home--"

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"Our electrical decorations that are available for trimming homes for festivities and with Christmas coming so soon, we must provide here and now for Christmas tree outfits. Your son and I are coming with our children to spend Christmas with us and I've got to trim up this apartment of yours. I want to put small lamps in Japanese lanterns in the cosy corner. No more candles on tinsel-trimmed trees. Please order at once several of the tree outfits, they are a little over 1% of the cost of a building. It is rightly entitled to more consideration, and 1% or even 4% would be a fair charge to charge and comfort and charm of the home.

"Progress in efficient illumination has been so rapid and the use of electricity for power and heat is increasing to such an extent, that the requirements of a post season do not only provide for the requirements of today but for the needs of tomorrow. The National Electrical Code of Fire Underwriters prescribes a certain gauge of wire and the class of fittings which may be used. Some city ordinances go somewhat further and emphasize strongly enough the desirability of liberal provision for the general convenience of the future.

Old Flower Paintings in Decoration

(Continued from page 57)

reader will recall as an historical fact the great "Dutch tulip speculation," when invested in, the cost of a bulb of a rare specimen was $1,000. This partook of the insanitary condition, and was of the same speculation as the John Law speculation that almost wrecked the finances of France in the reign of Louis XV., but at the base of it was the great love for flowers that particularly distinguished the Low Countries at that time.

The Netherlands, alive with shipping and trade, was the richest section of the globe; the wealth of the world literally was poured into her lap. Love of beauty developed with this prosperity, as it had previously done in Greece and Rome, and its full fruition was the greatest school of painters which the world, perhaps, has ever known. The love for beauty and art as one of its manifestations the development of the Dutch florist, whose botanical knowledge administered to the pleasure of his wealthy fellow citizens. He was aided in this by the favorable moist climate of his country. The development of painting and the development of floriculture went hand in hand, and it is but natural that the two should unite in the superb creations that now grace the museums of the world and the great private collections.

The Masters

The first immortal among Dutch painters which the Low Countries produced, was the Flemish master, Jan Brueghel (1568-1625), whose other names of Velvett-Brueghel and Flower-Brueghel are suggestive of his art. He was not exclusively a flower painter, but he was among the first to compose subjects exclusively of flowers, and among his pupils were men who afterwards followed this branch exclusively. It has been said of Brueghel that he "reproduced all that is enchanting in nature, flowers and plants; all that is most admirable on earth and in Heaven--Madonnas, goddesses, women." His works are very rich in color, with an over-pollished, enamel-like style, precise and hard in touch and with a somewhat glassy brilliancy.

He had a disciple, Daniel Segers (1590-1661), who surpassed his master because his colors were fresher and in his blossoms fairly shimmer in their beauty. He became a Jesuit, and devoted his life to painting flowers, which became to him a sort of devotional exercise. In his pictures he delighted in laying his most delicious flowers around medallions of the Virgin and Saints.

Another illustrious name in old Flanders was Nicolaes van Verstaven (1650-1691), who delighted in placing among his flowers drops of dew and butterflies and moths. Contemporary with him were Jan Philip van Thielen (1618-1667), Franz Ykens (1601-1693), Jan Antonis van den Baren and Christian Thielen; and of the successors Gieter Pieter Verbruggen (1644-1730) and Jacques Melchior van Horeh (1670-1735). The tradition was upheld in Flanders throughout the 18th Century and down into the 19th, the last great name being Jan Frans van Dael (1764-1840). There are scores of lesser names, and much work has survived by painters whose identity is unknown, though meritorious, and is simply labelled "Flemish School."

The list of illustrious flower painters in Holland naturally is longer, and it starts with Vossmaer (1564-1601), who was quickly preceded by a greater genius, Jan Davidszoon de Heem (1606-1684), one of the masters of the Baroque period. He was so well appreciated by his own times that his pictures brought him a munificence. His pupil, his disciple, Pieter van Voorthuysen (1662-1717) was born in the same year as the first great woman flower painter, Rachel Ruysch, who became court painter to the Elector Palatinate. This brings us to the greatest of all flower painters, Jan van Huysum (1669-1749), consummate master of color and composition. Many contemporaries and many followers of van Huysum upheld (Continued on page 98)
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**HICKS NURSERIES**

BOX H. WESTBURY, L. I., N. Y.
French Wall Furniture of the 18th Century

*Continued from page 31*

ous rather for their pompous and sombre appearance.

The articles of wall furniture most commonly in use were console cabinets, cabinets, buffets, secretaire or bureaux, encoignures, bedside, armoires, bookcases, and commodes. At first glance this may not seem a very imposing array of furnishings. So far as mere nomenclature is concerned, it was not. But when we take into account the fact that nearly every piece in the list was susceptible of three or more variations in form and use, it is plain that the resources were not at all restricted.

The Age of the Commode

(1) The 18th Century was essentially the age of the commode, just as the 17th Century had been the age of the cabinet on a stand. We find it employed in every conceivable place and to a wide diversity of purposes. The commode, defined in the familiar terms of English furniture, was a chest of drawers—usually two or three in number, although occasionally there were more—raised from the floor on short legs. The drawer fronts were sometimes concealed by doors, but were more commonly visible. Very often the tops and bottoms of the drawer fronts overlapped the rails and made close joints. Frequently they were almost invisible, with the drawer fronts immediately above and below, so that no dividing rails or moldings broke the apparently continuous surface. This arrangement facilitated the use of continuous decorations.

The typical Louis XV commode commonly had two drawers; front and sides shaped and swelling; sides often convergent towards the front; a shaped and ornate apron; front legs canted and the knee of the cabriole coinciding with the greatest outward swell of the body; and the shaped top was often of figured marblé. One of the typical Louis XVI forms of commode had a body altogether rectangular, without the convergent sides, and with the surface of front and sides vertically straight; two drawers generally, but sometimes a shallow third drawer at the top; the apron omitted altogether or reduced to an ornament pendant at the center; legs straight, slightly cabriolé with the outward swell or knee beginning at the base of the caryatid, or straight with an outward splay at the foot. A variation from this form had a swell or shaped front and sometimes slightly shaped sides, but the shaping was entirely in the horizontal plane and the surfaces were vertically straight so that the effect was rectilinear with a strong perpendicular accent. Another Louis XVI type of commode was of greater length; had a fuller body, sometimes extending all or nearly all the way to the floor; was supported by a base, by feet, or by short straight legs, or by short legs with outward splayed feet; and often had ends curved into a quadrant. This type had either drawers or the doors closing in the drawer fronts. Empire commodes were usually wholly rectilinear in structure, had a body extending to the floor, and were apt to have doors rather than visible drawer fronts.

(Continued on page 96)
The Boy Who Wouldn't Grow Up!

In a harsh and bleak Scot winter, a boy with a frail body and an eager soul longed to be a pirate and a soldier and a buccaneer. But the frail body would not and could not. So the soul that looked forth from the great eyes wandered over the sea and cliff into dangers and terrors beyond belief.

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French Wall Furniture of the 18th Century

(Continued from page 94)

(2) The cabinet in its console forms was almost identical with one of the commodore's types, the point of distinction being that it was somewhat higher than the commodore and invariably had doors. Sometimes there was a shallow pedestal below the doors. Whether this style of console cabinet had one, two or more doors, depended on its width and the variations of contour and decoration, according to the reigning style, this type persisted from the reign of Louis XV right through the Empire era. Occasionally the width and height of the two-doored cabinet were such that it closely resembled a medium-sized credenza. These console cabinets rested on bases, on feet, or on short legs. Towards the end of the century some of them had glass doors instead of wooden-panel doors. Small one-doored cabinets, that were little more than pedestals, were often placed at bedside.

Another type of cabinet, directly derived from the 17th century form, consisted of an elevated body with doors, supported on a stand. Still another use was that of a base with doors and a taller upper section with doors. The upper doors were sometimes glass-panelled and the vertical sections might be squarish and sometimes be rounded from bottom to top, or there might be an offset, the upper section being slightly narrower and shallower than the base.

Tables

(3) Dressing stands or tables were similar in structure to the two-doored commodore except that there was a knee-hole in the middle, in the same manner as in our British and American lowboys, and the top often opened up with an adjustable mirror and trays for toilet articles. During the Empire period they became larger and heavier in structure, frequently had more drawers, and mirrors were mounted on supported posts.

(4) Chests of drawers were virtually the same as commodores, except that they had deeper bowls within them, and were supported on feet rather than on legs, and were not generally the objects of such elaborate embellishment.

French furniture in general answered the same purpose as the sideboard in England and America. It might be either a single simple piece of furniture, or practically the same as a table, or again it might be an elaborate sideboard. From the reign of Louis XV to the Empire period we find it as an oblong table, sometimes with four legs, sometimes with three in front and two at the back, and with one or two shelves between the top and the floor, or with no shelves. Again we find it as a semi-elliptical table with four legs and a shelf midway between top and floor; still again, in the Empire period, it occurs as a square marble-topped table, with four straight, square legs resting upon a solid base or plinth. Another form of buffet or credenza, which occurred mainly in the Louis XV era, was virtually the same thing as a two-doored console cabinet or credenza, the body being slightly lower to the floor and resting upon feet or on a molded base. A third kind of buffet, also much used in the Empire period, had a deep cabinet base with doors, occasionally with both doors and drawers, and an upper and taller section with doors which might be either wood-panelled or filled with glass. The upper section, as in the related form of cabinet, was sometimes made with an ogee, thereby producing a reeding contour.

(5) So far as French furniture is concerned, the term bureau or secretary is very comprehensive and applies to any piece at or upon which writing is done. Bureaux may be classified in six well defined divisions, each with sundry minor variations, and a seventh classification for miscellaneous hybrids of ingenion but not general contribution. They do not fit in with any of the others. The tall falling-front bureau, analogous to the Williams and Mary fall-front secretary, was used from the reign of Louis XV to the Empire period inclusive. The lower part usually had doors, although in some cases, especially towards the Louis XVI period, drawers took the place of doors. A variant from this type had an open table or stand. The cylinder-top type was popular throughout this same period. The quadrant cylinder top rolled back to reveal the small drawer fronts and pignon holes. The base had several drawers at each side of the knee-hole and the four legs followed the fashion of the particular period.

Bureau-bookcases

The bureau-bookcase type, comparable to the British and American bureau-bookcases, common on both sides of the Atlantic from the reign of Queen Anne onward, was frequent during the reigns of Louis XV and Louis XVI. Any cabinet could be fitted, or sometimes be built from the bottom up, with a tall cabinet above it, while the base had either drawers or doors. A Louis XVI cabinet might have a commodore base with cupboard top. Another variant, which appeared in both reigns, had the same structure as a bookcase top as the preceding a and a table or stand base. The slant-top bureau, with drawers in the back or sides, might have a top or side or all the way to the floor, corresponds in design and structure to the British and American slant-top desks made from Queen Anne's time onward. A variant to this type had the slant top, one shallow drawer, and legs. A fifth type, similar to a modern library table, was a flat desk or office desk, was oblong with a flat top, had cupboards or tiers of drawers extending all the way to the side of the knee-hole, and a raised structure at the back containing small drawers and pigeonholes. This type sometimes occurred with an open or table base or again, it had the base cupboards and drawers but lacked the back structure. The sixth type was something nothing but an oblong table, usually with a shallow drawer above the knee-hole and one or more deeper drawers or pigeonholes, placed lengthwise on the side, or even sideways on the table and crosswise. This cartonner might or might not be a support a separate from the table.

(7) An encoignure was a small three-cornered console cabinet or commodore designed to stand in angles at the corners of rooms. Logically, the term might be applied to any piece designed for corner use, but technically it was applied to the article just designated.

(8) Bookcases with two, three, or four divisions were sometimes made with short legs and mostly had extending all the way to the floor. There were commonly two parts, upper and lower, all sitting generally on a little above the upper and occasionally containing a shallow drawer above the drawer. One type of bookcase that occurred in the Empire period was lower and of single section. The two-section type sometimes had provision for writing.

BEDS AND ARMOIRES

(9) Bedsteads may be divided into (a) those with the head against the wall, and (b) those that stood side-wise against the wall. The former were of two types, tall and tester or, more commonly, the headboard and footboard sort without posts. Headboards...
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French Wall Furniture of the 18th Century
(Continued from page 96)

board and footboard were often of equal height, except when the footboard was omitted altogether. Canopies were usually suspended above the low bedsteads. The bedsteads that stood side by side against the wall generally had the bedside built up to equal the height of the head and foot and were frequently surmounted by canopies. In the Empire bedsteads, instead of having feet or legs, stood on solid bases and closely resembled sarcophagi in proportions and contour.

(10) The armoire was a tall piece of furniture corresponding to the British and American wardrobe. The commonest type stood on a solid base or on feet, and had two full length doors. In the Empire base one or two tiers of drawers, this type being comparable to a press or hanging of Queen Anne's provenance. Another variant had no drawers in the base, but small cupboards above the tall doors. A fourth style was divided into upper and lower sections, like the contemporary British and American press, each section having a pair of doors, but the upper taller than the lower.

The Woods Used

Walnut and oak were the staple woods chiefly used when the natural surface was exposed to view, during the early part of the 19th century. To these must be added mahogany about the middle of the century, and its popularity increased so that during the Louis XVI period, while during the Empire it was used almost exclusively. Whatever surface was to be painted or gild, "meauver" woods were employed as a foundation. To these must be added satinwood, ebony and all the rare or highly colored woods so freely employed for veneer and marqueterie. Marble for console and commode tops was very much in fashion. Especially during the latter part of the 18th Century well designed but simple furniture was often made out of beech, alder and other less expensive materials.

During the Louis XV period the curvilinear influence was dominant and was not confined to legs but affected the body of cabinet work. Swelling, builing frontons and elaborately shaped fronts and legs were used everywhere. In the common modes, consoles and cabinets. During the Louis XVI and Directoire periods there was an abrupt return to severely rectilinear principles of structure. In both the Louis XV and Louis XVI periods the structure was lighter than during the preceding years. In the Empire period the structure of cabinet work was generally rectilinear.

During the Louis XV and Louis XVI periods every conceivable decorative process was made use of to embellish cabinet work, with the one exception that the Boule process passed out of fashion. Carving and turning played important parts, but owing to the multiplicity of other resources introduced, their vogue was not so extensive as to make the woodworkers lose sight of the good tradition of plain surfaces as opportunities for decoration and to this end liberal use was made of lacquer and of the vernis Martin akin to it, of painting or painting and parcel gliding; of marquetry, of marquetry, of the most elaborate kind; and of veneer so parqueted that the grain and shapes of the pieces used made chequerings, diamond, and various other decorative patterns. In the Empire period the decoration consisted almost wholly of applying elaborately chiselled or engraved metal embellishments on smooth mahogany surfaces. As an alternative to this process, one of the most beautiful forms of gild on the mahogany ground. In conjunction with these devices carving of a somewhat bold and heavy character was employed to a moderate extent.

The decorative devices of the Louis XV period included shells, reticulated diaperings, pastoral and mythological subjects, rockwork, Chinese motifs, singeries or ape motifs, flowers, garlands, ribbons, birds, human figures, arabesques, and spindery vegetable forms. In the Louis XVI period shells, spindery foliage, singeries and rockwork disappeared, while along with the other items just noted we have a large influx of classical motifs, such as urns, swags, ovales, square paterae, swags and drops, imbricated foliage, and medallions with many in abundance used. In the Directoire period the motifs were Classic. In the Empire period the motifs were Classic and in addition to those already noted we have many griffins, sphinxes and a great array of military attributes.

The Hardware

During the whole period the mounts were of greatest importance and in the Louis XV epoch the use of elaborate cast, chiselled and engraved metal embellishments reached the highest point of artistic excellence. In the reign of Louis XVI the metal mounts furnished an important consideration and were much in evidence in the form of delicate wrought galleries or rims. How metal was decoratively used in the Empire period has already been noted.

During the 18th century it became the fashion to finish cabinet work with a high polish and this practice continued throughout the Empire period. It was the age of that finish known as French polish.

Old Flower Paintings in Decoration
(Continued from page 92)

the Dutch tradition, among the latter being two painters who rank among the great to whom the names of Jan van Os (1744-1805) and Gerard van Spaendonch (1746-1822).

In Italy and France

Flower painting in Italy, and to a less extent in France, is a reflex of the art in Holland and Flanders; so much so, that in fact, the expert is often puzzled to know which was the pupil of the other. The Dutch and Flemish schools were so closely associated that it is almost impossible to separate their influence. The work of Louis Sicard (1607-1681) and Antonie Monnoyer (1636-1699) head a list of illustrious French flower painters, and they had contemporaries and followers who copied their styles. These pictures are familiar to all art lovers.

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THE FURNITURE NUMBER

In each issue of House & Garden we lay a little extra stress upon some one phase of the ramified problem of making a livable home. Thus this December number is called the Christmas House Number; and also thus, the January issue will deal particularly with furniture and furnishings.

There is far more to the art of fitting accessories to their proper places in the room than some people imagine, so we are devoting three pages to it. The old adage about first catching your rabbit hardly applies to such things as vases, lamp-shades, screens, and other accessories which make for color and variety in a house; in their case, you should first decide whether you really want to catch one, and of just what sort it shall be. The possibilities are many, and this article suggests a goodly number of them.

A shorter article, but one which we are rather proud of because it is so intensely practical and will appeal to so many people, treats of the draping of dressing tables. In no room in the house, perhaps, is there better opportunity to display real taste and individuality than in the one which contains the dressing table.

Next in importance to the furniture itself is the background against which it appears. The walls of a room either enhance the mobiliary pieces or detract from them. Which they will do is told in two articles, one on the white paneled background, and the other on the antiqued wall.

The latter, by the way, describes the practical processes of antiquing.

New ideas in curtains and shades, and the choice and hanging of tapestries, form the substance of several more pages in the January number. And since furniture needs something to stand upon as well as appear against, we decided that facts about rugs and their usage should come in for a fair allotment of our editorial space.

Each year housekeepers are presented by the ice-man with one of two excuses for the mounting proportions of his bill; either the past winter was so mild that the ice didn’t freeze, or so cold that it froze too thick. Well, there’s one way to answer the ice-man—resort to your own electrical refrigeration plant. We’ll tell a lot about it in the January issue.

The collectors’ article is about Bohemian glass, a fascinating topic in itself and made doubly so by Gardner Teall’s pen. H. D. Eberlein writes of picture frames, Ethel Peyer tells the pros and cons of the vacuum cleaner case, and other pages are devoted to weather-vanes, dogs, fences, garden steps, color transition, and other typical topics.

A well-balanced number, with enough emphasis to give it special character. We rather believe you’ll like it.

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Just about this time of year, when good folks seek the warmer temperature and luxurious growth of the tropics, it is interesting to run across this tropic glimpse in Scarsdale, north of New York. The house is built in the Italian style, of light, pinkish gray stucco, with a variegated slate roof. Before it runs a brick terrace with brick steps leading down to the garden path and driveway. Over one end of the terrace is a natural cedar lattice roof for vines. The combination of the architecture and the growth and the sunlight makes a pleasant reminder, in these wintry days, of the tropics far south of New York. The house is the home of Alfred J. Stern, Esq. Randolph H. Almiraty was the architect.
A MIRACLE PLAY IN A COUNTRY HOUSE

From the Old English Coventry or Chester Cycles Can Be Adapted
a Play for Christmas Eve or That Holiday House Party

GRACE NORTON ROSÉ

Illustrated by Jack Manley Rose

IF YOU have wondered what you can do to make this Christmas somewhat different from other Christmases, try gathering together a houseful of eager workers, and enlist the interest of your neighbors and the community, to give at midnight, Christmas Eve, a Miracle Play.

Have your trimmed tree for the children by all means, and frolic and feast to your heart's content on Christmas Day, but set aside this time at midnight for the presentation of a very beautiful and impressive version of the old English Christmas plays of the Coventry and Chester Cycles. Any version is adaptable to modern use, and a study of these pageants will reveal a wealth of charming detail. The one described was given last year by the Playhouse Association of Summit, New Jersey, and found much appreciation in the community. The joint effort of the members themselves and private subscriptions to cover the slight cost of the presentation made it possible to give the play without charge to the people on Christmas Eve and two succeeding nights of the holidays.

If you give it, do it as wonderfully as you can, preserving the old English atmosphere. It should last barely half an hour, music and all. Have plenty of greens, tall candles, and clouds of incense, and depend a bit upon unusual lighting and rich costuming for the effects. Under

The Annunciation, the opening scene of the play, begins by the prophets Ezekiel and Isaiah taking their positions against the proscenium arch. A glow of light appears, and out of the darkness comes the angel. To one side curtains part, showing the Virgin, her Fra Angelico hands upraised in awe.
The fabric hangings should be fairly heavy and of a soft texture. A good weight gray cotton flannel is very practical and beautiful under the violet light.

A musician will find suitable music, adapting, composing and arranging parts to his delight. Let there be a piano, harp and 'cello, if possible, a shepherd who can play the flute, and a quartette of women's voices for the angel choir.

After you have made your plans, enlisted your helpers, and selected your performers, allow sufficient time to rehearse and accomplish the construction details. Neighbors will be in and out, rehearsing, being fitted for costumes, dragging in greens, suggesting, aiding, and getting in the way, but clear them all out on the last day before Christmas and have that to yourself for rest and relaxation.

The Costumes and Setting

Once duly approved, make each one responsible for his costume and the lines assigned to him. The telephone will make things pos-
sible. Altar candles and incense should be ordered out from the city, weeks before. Huge candlesticks and an eucharistic can generally be borrowed. Some accessories, such as wigs and beards, leather tunics, animal skins, sandals, Gabriel's wings, the shepherds' crooks, and the kings' crowns had better come from a theatrical costumer. Gabriel's long golden trumpet can be made at home, as can the censer and the halos.

The Setting
At eleven, Christmas eve, all is in readiness. The high mantel in the auditorium end of the room is massed with holly and cedar, and against this background, tall, lighted candles rear themselves. A low fire burns on the hearth. Dull brass bowls for incense have been placed at each side of the improvised stage, and a lovely silk curtain hangs in straight folds across the opening. Cedar boughs bank the front of the platform, and chairs stand expectantly in orderly rows. The rest of the furniture has been pushed back into the darkness of the dimly lighted room. Neighbors and friends will arrive, seemingly touched with the slight formality the unusual demands. The great room, lighted very softly with myriads of candles, the stirring air, warm and scented from the burning cedar logs, and the pungent odor of the fresh-cut branches, will present the very spirit of Christmas.

There will be a moment of hushed anticipation when two vested boys enter slowly and light the incense in the bowls at each side of the stage. The gray smoke trails upward in wisps, and a faint suggestion of the Orient pervades the room. The boys stand silently beside the fireplace, long-handled snuffers in readiness. Slowly and solemnly, a deep bell sound, breaking the moment of tension, and the boys move about, swiftly snuffing out the candles, tall and short, until the room pulses in darkness, save for a small green point of light near the piano and the faint flickering glow on the hearth.

As the last of the twelve strokes sounds, the boys withdraw and, with a soft silken swish, the curtains part. There is a moment of silence, and then, ever so gently, the music of the piano, harp and 'cello begins.

Gabriel's Annunciation
Between the parted curtains a darkened stage shows, only faintly, hangings in long sweeping folds and the springing curve of arches on a colonnade, raised three steps from the fore stage. Softly and afar sounds the "Gloria in Excelsis," and out of the shadows, passing between the arches, the white-robed figure of Isaiah is visible. He advances slowly, staff in hand, and Ezekiel, robed in black, enters also and stands at the foot of the steps, while Isaiah speaks the very lovely and impressive lines beginning:

"I come here upon this ground
To comfort every creature of birth;
For I, Isaiah the prophet, have found
Many sweet matters whereof we may make mirth
On this same wise, . . ."

They take their positions against the proscenium arch, facing the audience, and remain with bowed heads, motionless, during the presentation. Gradually, a glow of light appears in the center arch, and out of the formless dark, a radiant white figure is revealed. Gabriel stands, vivid against the limitless blue of a faintly lighted night sky. He raises his long, slender, golden trumpet to his lips. As the sustained sweet note dies clearly away, the long, gray folds to the right of the arch part and disclose a softly illuminated niche in which kneels the figure of the Virgin. Her beautiful, calm face is bowed over folded hands. Rose and old blue are her draperies, with touches of gold at the throat, and an open golden halo circles the veil over her meek head. At the first words,

"Hail Mary, full of grace,
Our Lord God is with thee.

Above all women that ever was,
Lady, blessed may thou be;
Dread thee nothing, maiden, at this.
From Heaven above, hither I am sent,
Of emblazon of that King of Bliss,
Unto thee, Lady, in virgin reverence;
Saluting thee here most excellent,
Whose virtue above all others, doth abound: . . ."

She turns towards the angel, her Fra Angelico hands upraised in awe, her rapt gaze speaking her wonderment as the lighted eyes of the Virgin, flooded in clear white light, seemingly too beautiful to be real, too dazzling for mortal eyes to bear the sight. Rising before the Annunciation, she drops slowly to her knees, her hands folded on her bosom until Gabriel's last words to her,

"Now, farewell lady of might
most,
Unto the Godhead I thee commit,
when the light fades and Mary's curtain falls on her humbly prostrated.

Where Shepherds Watched
There is an interval of music, and, faintly, the illuminated, deep night sky shows through the arches, then far away. The sound of pipes and the shepherds' song comes gradually nearer. The first shepherd, a mere boy, in short brown tunic of tanned leather skins, appears, lustily piping, and stops near the center arch, peering about him off into the distance, "Hulloowing" anxiously.

"Now God that art in Trinity,
I know not where my sheep 'ere nor they be.
The night is cold;
Now it is night the midst of the night.
These weathers are dark and dim of light.
What ho, fellow, ho, ho, ho, ho!"

Afar comes an answering voice, and presently enter two of the shepherds. The younger, garbed in a red cloth tunic and skins, with leather leggins bound with thongs, carries a crook, and the elder (Continued on page 62)
The driveway entrance is simple—a brick and timber vestibule under an overhanging eave. This view shows the nogging, or brickwork in various patterns between the timbers, to an advantage.

Among the interesting corners is this window-seat with its heavy, irregularly leaded panes and its built-in cupboard with wrought-iron strap hinges. The treatment is characteristically Elizabethan.

The breakfast room has a green-tiled floor. Rough plaster walls run to the floor, without baseboard. Old English furniture has been used, and wrought-iron fixtures. Arden Studios, decorators.

HALF-TIMBER IN THE ELIZABETHAN STYLE HAS BEEN SUCCESSFULLY USED IN THIS HOUSE AT RYE, NEW YORK

HOBART B. UPJOHN, Architect
Genuine half-timber—the type that is an integral part of the construction—has been used in this house. Its general design is Elizabethan and the atmosphere of that era is successfully maintained in the old English slate roof with its characteristic clustered chimneys. The two bay windows, though alike in effect, are quite different in detail.

Along the front of the house runs a broad paved terrace with a brick retaining wall. Evergreens in tubs are placed at regular intervals and form a connecting link between the oak of the house timbers and the greenery of the garden. Stone excavated on the site has been used for garden walls in the foreground and the terrace flooring.
THE ACCOMMODATING NIGHT CLERK

These incidents may not be set down in the Book, but they are doubtless the way the thing happened.

When Joseph and Mary came to the inn at Bethlehem that night, the clerk in charge said he was very sorry, but that they were all full up, there wasn't a room left. However, something must be done about it; and he offered them a shake-down in the stable. So they went to the stable quite content.

That sort of thing happens to scores of people in New York and countless other cities every night. People troop in from belated trains, walk up to the desk expectantly and are told that all the rooms are taken. They are disappointed. Fagged out, nervous, hungry, all they want is to crawl into the little ol' bed and sleep. Before them stretch the unpleasant vistas of wandering about from hotel to hotel until, finally, when they can't drag another foot farther, they discover one that can give them a room. But at this point the accommodating night clerk suggests that, if they don't mind the informality of it and the lack of facilities, he can set up some cots over in the servants' quarters above the garage. And with thankful hearts these weary folk make the best of the inconvenient circumstances.

Precisely that sort of thing happened that night at Bethlehem. An old man and a maid, a full inn, an accommodating night clerk—and then soft straw on a stable floor.

Successful generations of religious folk have been wont to sentimentalize over this. They have pictured the inn at Bethlehem as a sort of miniature Ritz-Carlton, with a marble lobby and bellhops and rooms en suite with a modern bath and soft carpets on the floor, and a suite of rooms in a gallery. Each bed piled high with lingerie pillows and comfortables. As a contrast to this they visualize the stable as a filthy hole such as one encounters now and then today on some backward farm.

Neither of these pictures can be true. The Ritz-Carlton sort of hostel wouldn't possess such a stable, on one hand, and, on the other, Ritz-Carltons didn't exist in those days. Accommodations for travelers were primitive. The inns were simple. Even today they are simple in that part of the world. One carries his own mattress and pillow with him, and pays for a space on the floor. As all the floor space in the inn at Bethlehem was occupied that night, the accommodating night clerk offered the stable where there was ample room, where the air was warmed by the bodies of the cattle, where it was quiet, where there was plenty of straw for the maiden to lie down upon.

One of these days some poet will sing the glories of that accommodating night clerk. He seems to have been worthwhile.

Night clerks are perhaps the most hardened set of men in the world. They constantly have to stand the rebuffs of irate travelers.

Night after night in any hotel in New York you can see enacted the unpleasant little scene. Up struts a stout, self-possessed—albeit weary—citizen with his entourage. He asks for rooms. The clerk replies that all the rooms are taken. "But I am Mr. So-and-So!" And he is indignant that the clerk never heard of him before, enraged because the clerk refuses to rout people out of their beds to furnish accommodations for the small-town magnate. He demands to see the manager. He storms. He talks about his "rights."

Somehow that sort of thing doesn't fit in with the picture of Joseph and Mary coming up to the Bethlehem inn that night. You can't picture Joseph storming about or Mary whining. You can't imagine them blustering about their "rights." But we do know, for the Book tells it—that they accepted the shake-down in the stable. From that night on men have thought tenderly when they passed a stable, with its gentle-faced kine gazing out, and successive generations of them have knelt in reverence at Christmas time before a manger. Perhaps, had Joseph demanded his "rights," made a scene such as you can see any night in any crowded modern city, we would think tenderly of hotels. But it isn't conceivable that we should think tenderly of hotels because it isn't conceivable that the holy pair spluttered about their "rights."

During the past five years there has been a lot of spluttering about "rights." Workmen in every nation under the sun have howled and struck for them. Capitalists have demanded them in high dudgeon. The bourgeoisie have yelled about them in the public press. Big nations and small have issued floods of propaganda on their "rights." Every conceivable tribe has presented its "bill of rights." We are getting tired of the word "rights." Doubtless the Big Night Clerk is, too.

It is high time we stopped talking about "rights" and got down to the cold simple facts of working and living. We may have to begin by accepting some makeshift that the world offers us, some economic cot set up in a servants' quarters, some fragile bundle of straw spread out on a stable floor. But for Heaven's sake, let's get down to it! Accept! Accept! The world has been conquered and Heaven stormed not by men who demanded their "rights" but by those who accepted the opportunities circumstance gave them. That's the trick Fate invariably plays on those self-important souls who demand as inalienable the things they think ought to come to them—they never inherit the earth they so loudly clamor for.

For there is a great difference between the things we think ought to come to us and the things that are good for us to have. A night on a cot in a servants' hall probably does the spluttering small-town magnate more good than a suite of rooms. It may, conceivably, awaken a sense of humility in his heart.

There is nothing ennobling about a local magnate in a suite of rooms, but there was something very ennobling about the holy pair in the stable. In fact, one of the world's pitiful pictures is a small, self-important man wandering about, utterly lost, in a palatial suite. Lots of people's homes are like that. They build enormous houses and furnish them at a fabulous price—and then find themselves unhappy there. Their walls and chairs dwarf them! Pigmy-souled, they are made even smaller by the splendor and magnificence that surround them.

Taking a very fine sight is it, indeed, to see a man who is master of the rooms in which he lives, who commands his surroundings as he commands his life. And a very fine sight it must have been that night in the stable when One came who filled it with a glory!

These are strange things to say, but they are the veriest truth. They are applicable to the making of a life, they are necessary to the making of a home. You must first accept the stable. Then you must fill the stable with a glory. And having done that, you make a palace where men come to seek comfort and refreshment and the warm cheer of friendship.

TO LOUISE

(A Christmas Baby, Now One Year Old)

Undaunted by a world of grief,
You came upon perplexing days,
And cynics doubt their disbelief
To see the sky-clasts in your gaze.

Your sudden and inclusive smile
And your emphatic tears,
That you must find this life worth while,
So eagerly you clutch at it!

Your face of triumph says, brave mile,
That life is full of love and luck—
Of blankets to kick off at night,
And two soft rose-pink thumbs to suck.

O loveliest of pioneers
Upon this trail of long surprise,
May all the stages of the years
Show such enchantment in your eyes!

By parents' patient buttonings,
And endless safety pins, you'll grow
To ribbons, garters, hooks and things,
Up to the ultimate Trousseau—
But never, in your dainty prime,
Will you be more adored by me
Than when you see, this Great First Time,
Lit candles on a Christmas Tree.

—CHRISTOPHER MORLEY
How readily an English style of architecture lends itself to our American countryside is shown in the residence of John B. Van Haelen, Esq., at Hartsdale, N. Y. Chimney pots and the bay window form the outstanding features in this grouping of simple elements. The walls are hollow tile with plaster applied in a manner showing the long, sweeping trowel marks. Over the brick door arch a crest has been let into the plaster. The absence of woodwork, except in the exterior doors and windows, the leaded casements, the roof of mottled purple and green slates, all contribute to the success of the design. Other views of the house and its surrounding plantings are shown on pages 38 and 39.

Frank J. Forster was the architect.
OLD LUSTRE AND THE NEW COLLECTOR

A Ware for Those Who Love Subtle Colors Behind a Glaze
and Enjoy a Meal for the Dishes in Which It is Served

GARDNER TEALI

I AM NOT what you would call a greedy person, but there may be no harm in confessing that when I am in the countryside, lustre ware is always a discoverable certainty when chancing upon a pleasing farmhouse or a village of inviting cottages. Some there may be who would regard such a state of affairs as whimsical, who would have no patience with a predilection for a well-adorned country board, not necessarily groaning beneath a midday meal or a twilight supper, but comfortably conscious of upholding a-plenty to go round. There one will find an abundance of fresh milk, hot biscuit and honey, delectable tea, and the jam-pot thoughtfully placed within reach. To such a meal one comes by instinct at the appointed time and leaves with body and spirit refreshed.

Now I contend that the sight of bits of old lustre ware, such as one is apt to find on just such tables, is, in itself, conducive to a spiritual refreshment which the silver service, solid or sham, of the very best appointed city restaurant may not dispense. There are, I grant you, some, or many, who would contend that apple sauce and not lustre ware is the root of the matter, but I know better, for I have but the most casual, and even then only occasional, interest in apple sauce, which leads me to be certain that it is lustre ware—the milk jug, the sugar bowl and creamer, the jam-pot and the silver resist lustre mug before my flowered pink lustre plate.

Possibly, Dear Reader, you will think I am romancing, but my faith in human institutions and in the persistence of miracles has been greatly enhanced by the significant fact that all "this" happened to me—happened!—and not so very long ago. That country ramble—how it will live in memory! And the supertime hospitality, come upon that early evening—how conclusively it has proved to my modest satisfaction that I am an exemplary exception to that one of the frailties of human nature commonly categorized as envy, for no craven covetousness suggested my returning stealthily in the night to rifle the cupboard that I knew would be holding these treasures when the cover was removed and the kindly housewife

These three pitchers are examples of fine resist lustre of early 16th Century make. Resist lustre was so called because the underglaze of color and design formed by chemically reduced metals resisted the final top glaze, leaving each its separate color and character.
who knew not Wedgwood from Woolworth had “finished with the dishes.” Instead there was in me the virtue to say grace with grace and to give thanks with a thankful heart, a heart truly thankful that I had enjoyed that bit of communion in their natural habitat with such things as reposed in my own abode on their remote museum-like hooks or on cabinet shelves, indus- triously labeled like mummies of the past, themselves regarded as objets de vertu and not as containers for the staff of life and

The two jugs to the right are examples of old copper lustre with flower sprays in blue relief. This ware is light in weight, thin, glazed inside and out.

The ground decoration was stencilled on and then glazed, as in the case of this floral lustre pitcher of 19th Century manufacture.

The stencil design is apparent in this copper and blue lustre pitcher of 19th Century manufacture, a typical example.

The pink lustre, an example of which is shown in this tea-pot, must not be confused with lilac. It is a distinct hue.

A copper lustre pitcher of common 19th Century design.

Silver lustre was produced by applying a second glaze of platinum solution; it must not be confused with the inferior steel lustre. Of these early 19th Century silver resist lustre pitchers the central shows the design of a bird with sparse foliage above—a favorite design.

(A Left.) A blue underglaze resist lustre pitcher with a Morland hunting subject design.

(A Right, above.) A silver and gray lustre covered dish of 19th Century workmanship.

(A Right.) A blue underglaze resist lustre pitcher with a Morland hunting subject design.
MORE than any other festival of the year, Christmas is a season of virile color. We think of Easter in terms of white, of Thanksgiving in the browns and golds of autumn. But the colors of Christmas are glowing red and lusty green, sturdy and full of wholesome cheer.

It has been so for centuries. Our holly was an emblem of peace and goodwill among the early Romans—its very name is but a form of the word "holy." Pine, olive and myrtle have long been symbols of the joyous season. The one exception to the rule of healthy color is the mistletoe, whose pale leaves and berries have retained somewhat of the religious significance which they held in the times of the Druids.

Look at it as you will, tradition plays a large part in the Christmas festivities. To nothing connected with the outward forms of the season does it cling more closely than to the mistletoe, although certain iconoclasts have made uncomplimentary remarks about this plant's habits of living and generally cheerless appearance. In ages past men believed that fairies sought shelter from the cold among its leaves, and that he who hung it above his fireplace offered hospice to the good sprites. The holly which the Latins used to send to convey their good wishes to friends was nothing less than holly; and the Yule-log of Merrie Englande and the North was as much a part of the day's ritual as the singing of carols or the eating of plum pudding.

Our modern Christmas decorations of the house are based on these customs of former days, and it would be almost sacrilege to violate their traditions. On the other hand, there is no reason for us to handle them precisely as do all our neighbors, submerging individuality—and sometimes a sense of humor as well—in rigid adherence to prescribed forms. The spirit of the day is one of cheery well-being; let our reactions to it hold less of formalism and more of ourselves. The season's festivities need lifting out of the realism of merely purchasing so many red paper bells, such and such a quantity of gilt balls and cotton for the tree, and a carefully computed number of tinsel gawgs and danglers here, there and everywhere. Let us give our imaginations a little play and test our abilities as real decorators.

In making ready the house for Christmas there is no lack of materials and ideas from which to draw. Holly wreaths,
These little Christmas trees fulfil all the specifications of the S. P. U. G.'s (by the way, what has become of the "spugs"?), for their usefulness is not limited to Yuletide. You can buy them planted in either boxes or individual tubs which will carry them through the winter, and then when spring comes they may be planted outdoors in the garden or about the grounds, there to continue their growth indefinitely. Few Christmas decorations are more effective than boxes of these miniature conifers on the outside window ledges, or larger individual specimens flanking the doorsteps or glittering with tinsel and little gifts indoors. The old-fashioned sort of Christmas tree, its life sacrificed to make a holiday, is hardly to be compared with them, growing as naturally as though they had never left their native soil.

Nor need the use of these small trees as bearers of presents be confined to the human lives of the house. The birds enjoy a Christmas dinner as well as we, and food hung for them on the window-ledge trees will find an eager welcome if the weather be cold and snowy.

Before we leave the uses of green and growing things, the English ivy deserves a word of mention. In England it is considered an important part of the Christmas decorations in the house, and its use indoors is increasing here in America. There are many ways of growing it, such as in metal braziers and on wrought-iron or painted wood trellises. Like the little evergreens, ivy thus grown has the distinctive charm of being alive.

There is no more effective and timely decoration for the living room mantel than a fringe of small stockings, hanging gracefully from the simplest of rails. They should not be arranged conventionally, but placed according to individual taste and allowed to sway at will. Any desired number may be used—the more the better.

After all, it is those little personal touches that take away all stiffness and lend the true intimate touch to the house. Home talent should be encouraged, for it makes for individual efforts. This delightfully spontaneous mural frieze, for example, was not the work of a few minutes, but its result is far more telling than a professional's carefully planned efforts.
A shrubbery hedge, broken by a white ornamental gate, is all that separates this secluded spot from the main residential thoroughfare of the city, and yet so carefully has the planting been arranged, so scaled to the limitations of the space, that one would suppose herself to be in a large country garden. The little pool, with its fountain and water lilies and border planting, punctuated with the graceful, upright lines of the rushes, lies at the crossing of the garden axes. Beds with low cement curbs are disposed in a regular pattern on each side.
Behind the house the land slopes away leaving a bank on either side. The garden limits are marked by a long white baluster, giving space for a drive on one side, and below it, a grass walk with a massed planting of hollyhocks, climbing roses, dahlias, gladioli and other border plants against the wall.

The view from the house shows the disposition of the beds. At regular intervals evergreen specimens are used for accent points. Blue-stone paths wind in and out between the beds to the stretch of lawn beyond. The grassed terrace in the foreground serves for an outdoor dining room in pleasant weather.

Seated in this pergola one gets a vista of the long shrubbery border to the north, the grass walk and balustrades.

The CITY GARDEN of G. F. VAN SLYCK, Esq.
ST. PAUL, MINNESOTA
How to Select Both Old and Modern Types for a Room

PEYTON BOSWELL.

Home building is now a very big subject in America, and the problem of selecting paintings for purposes of decoration is receiving the thought of thousands of men and women. For some rooms owners will prefer figure subjects; for others landscapes will be required. It is the purpose of this article to survey the latter field and to set down certain facts and make certain classifications which will help those who may desire some measure of guidance.

In selecting landscapes as decorations for rooms, two distinct elements may be taken into consideration. One is the element of association between the painting and the rest of the room, or, as it might be termed, historical fitness. The other is the element of light and atmosphere. The former is more or less artificial, and depends on sentiment. The latter is predicated on problems of color and harmony. Both are important, but the element of light and atmosphere is fundamentally so.

English Oak and Paintings

It is historical, or sentimental, fitness that makes a Hobbema, a Ruysdael, or any other picture that follows the old Dutch landscape tradition, so altogether appropriate in an Old English interior or in a modern adaptation of an Old English room, either oak paneled or half-timbered. England in the old days greatly admired Dutch landscapes, and literally thousands of them were installed in the mansions of the great not only before Cromwell's time but after. Because they seemed to symbolize the aristocracy, the Leveller and his Ironsides destroyed hundreds of them in the few years following the execution of Charles I, who was himself perhaps the greatest patron of the arts of the Netherlands that England ever had. But in the reaction that set in with the Restoration, Dutch paintings were more eagerly sought than ever. Their richness and their contrasts of light and shade seemed perfectly to accord with the color and texture of English oak.

It is the element of association, even more directly applied, that makes a landscape by Constable, Gainsborough, John Stark, Old Crome, or even as late a man as Vincent, fit perfectly into an English period room.

Using the Americans

But American home builders have little to do with Hobbemas, Ruyysdaels, Gainsboroughs and Constables, for these are collector's paintings. They are not bought as decorations for rooms. On the contrary, the man fortunate enough to own them is just as likely as not to ransack the world for a room that gives them a proper setting. They rank so high as gems of art that they command, rather than serve, any scheme of decoration.
The problem that most interests Americans who love landscape painting, is how to use the pictures of our native artists as decorations in their homes. In this we are little concerned with the association, or historical, element. In fact, what interest we have in it is by proxy, for certain fine examples of our early landscape painters so closely resemble in technique and in their romantic aspects the work of the old Dutch and English painters that they can well go in rooms modelled after English periods.

These early Americans are known in art parlance as "the Hudson River School," and their chief inspiration was the minutely painted Dutch landscapes and the slightly broader works of such Englishmen as Stark, Old Crome and Constable. A lake amid the mountains, the graceful sweep of a river, the crisp clarity of a valley, were favorite themes. The better work of John F. Kensett, Ashur B. Durand, David Johnson, Samuel Colman and their contemporaries is highly prized (Continued on page 74)
Elegance is in no way dependent upon size for its adequate expression. The Louis Quinze, Regence and Louis Seize styles of decoration belong to an era that revolted against the palatial. The intimate was made elegant. A witness of this can be found in the New York apartment of Paul A. Isler, Esq., illustrated on this and the two following pages. The French styles have been employed with meritorious restraint. They serve as a valuable testimony to the livable human quality of periods little understood. The view here is a corner of the bedroom. On a beautifully designed marble mantel with a mirror and Grisaille above, stand a terra-cotta bust and a pair of Chinese vases which, combined with the cream papered walls of the bedroom, create a pure Louis Seize mis-en-scène.
THE GALIC INVASION OF AMERICAN HOMES


COSTEN FITZ-GIBBON

All our phraseology just now seems to be tinged more or less by a military tone. We may, therefore, without qualm, make use of the term invasion in the parlance of interior decoration. An invasion is not necessarily repugnant to the invaded, and when the invaded have something tangible to gain and nothing at all to lose by the invasion, as in the instance about to be considered, it is distinctly a thing to be welcomed.

For a long time French styles in furniture and in interior decoration, for the most part, were regarded with lurking suspicion, if not with downright distrust and open animosity, because indiscreet decorators of vulgar taste in the second half of the 19th Century disfigured and deluged the homes of so many wealthy parvenus with a super-gorgeous splurging of all that was worst in the most extreme manifestations of 18th Century French decorative art.

The gilded pill they administered, to their clients in particular and to the public in general, produced a nausea that wrought a cruel injustice to French art and caused us a loss from which we have only begun to recover, now that a truer understanding of French decorative principles has at last made some appreciable headway amongst us. Cosmopolitan as we are inclined to be in our tastes, we are never loath to accept, from whatever source, a mode that we are convinced possesses intrinsic merit. And that such merit in full measure exists in French decorative modes of the 18th Century can no longer be gainsaid, even by those whose acquaintance therewith is altogether superficial.

But, quite apart from all purely general considerations, the accompanying illustrations of an apartment show several pertinent truths that we shall do well to keep in mind. In the first place, they convince one of the fitness of the more restrained expressions of 18th Century French modes, either in their strict historical interpretation or modified by appropriate adaptations for the appointment of small or moderate-sized apartments. The apartment in question is by no means extravagantly large.
Looking through the doorway leading from the living room to the library gives opportunity to study the details of the paneling, overdoors and cornices, which are so characteristically Regence.

Seize styles, which have been used in decorating the rooms of the apartment shown, belong to an era that marked a general revolt against the palatial galleries and magnificent but oppressive formality of the Louis Quatorze period and fostered instead the making of smaller and more intimate rooms which lost none of their elegance in the process but rather intensified it.

Weary of the chilly splendors and ponderously pompous atmosphere of the old régime, the people were resolved to have an “environment in which to live rather than a setting in which to be on parade.”... The age of the withdrawing-room and boudoir had arrived." And of these smaller rooms the utmost elegance and refinement of taste and the utmost perfection of workmanship that skilled craftsmen could compass were thoroughly characteristic. It may be truly said that elegance was of the very essence of these rooms. The vulgarity and outré forms which the bad taste of the 17th Century laboriously strove to foist upon the American public were abnormal exceptions and not the rule. Restraint was a dominant quality in the majority of cases.

The spirit of these old French interiors, well exemplified in the modern rooms illustrated, is a valuable witness to the perfect compatibility of decorative moderation and small perfections of grace, with a very livable human quality and wholesome playfulness. Furthermore, to see the admirable result attainable by taking advantage of every legitimate possibility for decoration in a small apartment makes one feel that the owner of a small apartment who, because of its lack of inspiring size, refuses to make the most of his opportunities to surround himself with an environment of self-respecting elegance is very like the man in the parable who went and dug in the earth and hid his one talent in a napkin because he had only one talent and not ten.

Another quality that these interiors forcibly (Continued on page 62)
ONE of the charms of living in London is that one can get out of it so easily. England abounds in beautiful old farms that are in easy reach of the great city. Within two hours one may exchange the roar of the Strand for the soothing sound of sheep bells on the Sussex downs; or the hot glare of Piccadilly for the blue reaches of Essex, the beautiful sweep of the Wiltshire country or the quaint roofs and valleys of Somerset. The motor has brought the once far off farmhouse to the door of Park Lane. During the war it was the fashion to indulge in week-end farming as a relief from the arduous work of the week. Women who used to be merely hostesses in the great world, clever women, pretty women, and women of esprit, all absorbed in some kind of war work, looked forward eagerly to the week-ends which meant country sights and sounds and rest, and found them on a farm. It was a sane form of "going back to the land" and winning refreshment from it. England benefited greatly from this fashion but not as much as did the people themselves. For them it was a voyage of discovery, and the attraction lay in the fact that they were discovering old and simple things.

The English countryside possesses the kind of charm that endures. It makes no effort, but its quiet beauty has the power of always bringing people back. There is a quality about an old thatched farmhouse, sheltered by the hills of Herts or set on the smiling land of Kent, that is found nowhere else in the world.

Sometimes it is an old house with mullioned windows, thatched roof, black and white timbered walls, and painted 18th Century cupboards; or it may be of stucco, with brightly painted blinds and lattices, standing bravely under its mass of pink rambler roses, the whole invariably pervaded by a sense of orderliness that is one of the charms of this landscape.

Anyone weary of life would do well to turn to the farm for invigoration of the soul as well as the body. There is a kind of excitement in waking up to the sounds of farmyard life; to fill in the day with interests afforded by hayricks and the flutter of white chickens; to visit the kennels; to take an interest in bee culture and to explore the mysteries of the dairy, that does much to preserve one’s balance of mind. For these are real things to be done con amore, and English farms with their quiet serenity offer them in abundance to the seeker after not only rest, but rest that is tinged with romance.
Viewed from the southwest, the house rambles over the hilltop, which forms a picturesque setting for this type of architecture.

The plan shows a center living hall leading to the living room and porch at the left and dining room and breakfast porch to right.

A brick arched door serves for entrance, giving on to a little vestibule. Planting and stone walks help the composition.

A HOUSE AT HARTSDALE, N. Y.

FRANK J. FORSTER, Architect
From the breakfast porch the lawn stretches down. The distant view is across the valley to hills on the other side.

Bedrooms have easy access to the hall and baths. Closet space is ample. The wing over the kitchen houses the servants' rooms.

The picturesque treatment of the purple and green slate roof, the gables and the chimney pots lend interest to the south facade.

HOME OF
JOHN B. VAN HAELEN
AN ENGLISH DESIGN
PERIOD STYLES IN TABLE SILVER

Between Architecture, Furniture and Silver Exist Distinct Analogies
Which Can Guide Us in Their Choice and Arrangement

H. D. EBERLEIN and ABBOT McCLURE

VERY definite analogies exist between historic design in table silver and contemporary design in architecture and furniture, and if we wish to secure a consistent harmony, either by analogy or by contrast, between table appointments and the rest of the general environment, we shall do well to heed these analogies.

The fashions evolved by the master silversmiths of former centuries are in great measure followed today, either in direct reproductions or in adaptations that embody the dominant qualities of their prototypes. There is, therefore, a wide scope for the exercise of principles of selection no matter whether we are collecting old silver or purchasing the product of modern manufacture.

Seventeenth Century silver very generally followed the robust, rectilinear inspiration so clearly perceptible in the furniture design of the same period. Spoons are necessarily less subject to variation of contour than are candlesticks and the divers items of hollow ware, such as salts, bowls, teapots, tankards and the like. Nevertheless, they did display unmistakable influence of the changing styles, and we find that the typical 17th Century spoons, with elliptical or oval bowls, had straight and massive flat stems or handles, the end of the handle being slightly turned up, flattened, broad and notched by two cleats so as to make three points or projections, somewhat in the manner of a trefoil. Down the back of the bowl ran a reinforcing or grooved "rat-tail" to give stability. This trifid form of spoon is sometimes known as the "hind's foot and rat-tail" pattern.

In the tankards, cans or mugs, beakers and candlesticks the rectilinear influence and sturdy proportions were much more pronounced. The bodies of the first three were either vertical up and down or else slightly tapered, that is to say, beakers flared out a little toward the top while tapered tankards, flagons and cans were of slightly less diameter at the top than at the bottom. Candlesticks, as a rule, had a slightly tapering or perfectly vertical, straight, plain stock. The moldings on all these pieces were of similar contour to the moldings commonly employed in architecture and for the embellishment of furniture.

By far the greater portion of American silver produced before about 1760 or 1775, however, belonged within the sphere of Baroque influence rather than the sphere wherein Renaissance traditions still to some extent prevailed (Continued on page 66)

All the details of this rather unusually set table are pure Empire with the exception of the center decoration. The exquisite swan-shaped bouillon cups, the crystal candlesticks, the oval shaped silver, and the green and white goblets, are all original pieces. Mrs. Wood

Harting

Bradley & Merrill
A delightful harmony in arrangement has been secured by the use of a luncheon service consisting of a center basket with four small vases to hold flowers, all in a Louis XVI design, with the flat silver and bouillon cups carrying out the 18th Century grace. Silver from Gorham; crystal from Higgins & Seiter.

The individual place set for the bouillon course at luncheon shows an interesting modern interpretation of the Louis XVI motifs used in the design of the silver. The delicacy of the design is carried out in the square lace doilies and runner used at the midday meal. Lace from Grande Maison de Blanc.

An original tankard of the middle Georgian period is used as the central decoration for the dinner table, bordered with small orange branches. The tall candlesticks, service plates and silver, as well as the crystal are all a modern interpretation of the Adam design, and are in complete harmony with the beautiful old silver center.
KITCHENS THAT WILL SAVE LABOR

Because These Two Represent the Most Convenient Arrangement for Expediting the Year's Ten Hundred and Ninety-five Meals, They Were Awarded Prizes

A. LOUISE ANDREA

When the idea of an Own Your Home Exhibition was first announced, many women wrote to the promoters saying that as model homes were to be shown, model kitchens should be designed for them. Furthermore, that women ought to be consulted regarding this important part of any home. Hence a Kitchen Plan Contest, limited to women, was duly announced in the newspapers, and plans poured in from near and far and from women in all the walks of life.

The rules governing the contest were few and simple. The floor area could not exceed 144 square feet, although it might be of any shape. Location of doors and windows and all important fixtures had to be indicated and contestants were requested to give the height of the windows above the floor.

The main idea, of course, was to show a kitchen so systematically planned that time, steps and work would be saved, an important matter when one considers that every year ten hundred and ninety-five meals are prepared and cleared away in each kitchen.

In addition to the plan, good suggestive and explanatory matter accompanied the design to which was awarded the First Prize and the ideas are so sound and practical that I give them herewith.

The First Prize

"Advantages of First Prize Arrangement Submitted with Drawing:"—

1. Dining room fare enough removed from kitchen to avoid noise, odors, heat and confusing sights.

Circulation: Path to travel to house proper. Path of preparation and serving. Path of clearing away.

No travel through kitchen proper to get to other parts of house.

Equipment arranged to give a logical sequence of operations to preparation, serving and clearing up meals.

Free central working space allowing shortest route between different pieces of equipment.

All equipment within reach of a circle of 5 or 6 feet radius.

Sink placed so that dishes can be deposited from dining room by shortest route.

2. Ventilation. Plenty of fresh air assured by placing windows so as to obtain cross ventilation. Window sills 3' 6" from floor so as to be above working level. Carried close to ceiling to let out heat. The importance of ventilation can hardly be overemphasized.

3. Lighting. Good light on sink, range and work table during daylight hours. When artificial light is necessary, there are a central ceiling light and side lights at points most needed.

4. Equipment. Ample table working area provided. All working levels continuous, and 34" from floor to avoid unnecessary backaches and fatigue. (Above term working level to mean sink, drain boards, dressers, tables, etc.) Built-in equipment used where possible to avoid corners and cracks. Sink—porcelain if possible, drain boards at both sides and continuous back. Sink faces window so that worker is relieved of monotony. Range—separated as far as practicable from working tables on account of heat. Dumb waiter—to relieve necessity of carrying supplies from cellar and to lessen such trips. Also used for bringing up fuel where such conditions require. Extra equipment—ample storage space provided for extra equipment, as warmers, fireless cooker, etc. Storage space—for closets and drawers. Closets are provided with shelves varying from those with narrow shelves for small articles to those with wide shelves for the more bulky packages. A small high closet is provided for mops, brooms, etc. Drawers vary in size.

5. Finish. Color—by using tints the sense of coolness is preserved and yet very artistic results may be obtained. Walls—tile walls best but expensive. Hard finished walls which can be washed down are next best. Trim—no projecting mouldings or grooves, but flat surfaces best. Floor—rubber or cork tiling with cove baseboard best. Next, a good linoleum glued down."

What Not to Do

A careful scrutiny of all the plans sent in showed that many women, while having a general idea of what to do, failed to realize what not to do. For example, many of the plans betrayed very vague ideas as to

(Cont'd on p. 66)
A study in perfect balance and arrangement is found in the library of the residence of Mr. and Mrs. Egerton L. Winthrop, at Syosset, L. I. The room is decorated in the spirit of the French 18th Century. Bookshelves form well-proportioned panels and above them are two delightful paintings by Albert Sterner, done in the Watteau manner. A pair of small commodes with chinoiserie lamps and shades stand at each side of the settee, and complete a perfect arrangement against the gray paneled walls and the cherry-colored taffeta curtains.

Delano & Aldrich were the architects.
An Italian hall of unusual interest has been created in "Tam-arracks," the home of Franklin G. Colby, Esq., Andover, N. J. Under the heavily beamed ceiling runs a painted frieze in medieval colors. Tapestries and Italian paintings are hung against the wall and Italian antiques grouped about. The openness of the room shows these well.

This breakfast bay and the dining room shown opposite are in the Cincinnati home of A. W. Williamson, Esq. The bay floor is of mottled blue and violet tiles, the furniture putty color painted chairs with peacock decorations and violet seats. The table top is painted a soft lilac color and the glass curtains are lilac. E. J. White & Co., decorators.
The walls in the library of the Colby residence are partly covered with a frieze showing scenes from the old French legend of Melusine, the figures being painted on a background of deep ultramarine. Below this the walls are paneled in chestnut. Heavy books lie on slanting shelves, with other books in the paneled cupboards below.

Georgian furniture of inlaid walnut gives distinction to the Williamson dining room. The walls are deep cream with molding panels. A two-tone old-blue rug is used, and the over-curtains are of changeable old-blue and gold taffeta. On the table is laid a runner of antique Mandarin silk in gold with antique tassels. E. J. White & Co., decorators.
HALL TREATMENTS

An upper hallway shows simplicity of treatment, with iron balustrade and lantern fixture. Residence of Mr. Bertram G. Work, Oyster Bay, L.I.

Harting

A view from the hallway to the living room shows an unusually interesting fixture of black iron in a fish design.

The iron balustrade shows an interesting interpretation of a dolphin motif. The fixture is star-shaped. Delano & Aldrich, architects.

A harmonious combination of crimson and deep yellow makes the living room, with its comfortable furniture, a cheerful place.

The Long Island residence of Mr. Bruce Clark. It is a farmhouse dating back to 1830. The old hallway was left in its original state. The stairs are painted white and the stair rail mahogany color. A table and mirror are the main furnishings.
COME OUT OF THE PARLOR

And Go into the Kitchen for a New Field of Christmas Giving. A Romantic and Practical Idea for Everybody

ETHEL R. PEYSER

If I were a cook (of course, being a democrat, I aspire to no such plutocratic eminence, but were I a cook), I should want to have for my use a number of culinary accessories to make life more rosy, more serene and even more delightful than it naturally must be.

If I were even a wife I should welcome gifts that would make the work I had to do in the kitchen more saving in time, effort and labor.

But being neither of these, and therefore free to roam through manufactories, laboratories, and shops, I will suggest from the myriads of fascinating kitchen articles and appliances some that will make captivating and useful gifts. When you once have made a present of any of them you will automatically become entablatured in the recipient's memory, and maybe you will be saved the expense of many a meal!

If I were that cook—I would hanker after the ice pick that doesn't slide—the spring pick (25 to 35 cents). You just jab it into the ice and slide the handle up and down, and you waste neither ice, food, nor temper in the process. It is a gem of comfort.

The Small Equipment

The cream bag, with all the alluring little tubes for making fascinating designs on the birthday or Christmas cake, saves the cook time in rigging up paper tubes for spreading cream and sugar.

If it were only to obviate the unpatriotic cry against our thick bread in comparison to the British gossamer slice, it would ease one's life to have some one of the bread slicers on the American market which cost very little. (About $1.)

Nothing saves more energy than the food chopper (from $2 up), the nut-cracker (from $1 up), the cherry stoner (35 cents up). These processes of stoning, chopping and taking out nuts whole are all tedious by hand.

The coffee mill, too, is a pleasure, the kind that has the glass top to keep you cognizant of how much work there is before you. Some of these screw on the wall and are about $1.35 and upwards.

The beef press ($1.50 to $5) for invalid or baby is also a boon.

The prices of all these things are very low as prices go these days. In some of the realms, however, the prices vary so from day to day that one is afraid to mention them. But, whatever the prices are, the devices are worth the cost in helpfulness and service.

And, strange as it may seem, the kitchen denizen, imperial though she be, rarely dowers herself with the time-saving, step-saving apparatus.

Scales and Sharpeners

Kitchen scales, good ones, are really indispensable to the careful housekeeper. The balance type is the most accurate and costs from about $8 up. Very often you can test your purchases and if under weight you can scold the grocer (what fun!) and if over-weight—but what's the good of dream stuff here?

"Oh for a sharp knife!" A feminine and hopeless cry often . . . but the carburandum knife sharpener (30 to 50 cents) would obviate the humiliation and let the lady cut a big swath with her menfolk—if they found sharp carving knives set before them. There are many types of sharpeners on the market. Some of them, of course, are quite expensive. Buy the best in this case as in every other case. The best is an investment; less than the best an expenditure.

Nothing can cut down the antagonism between time and service like vegetable slicers. They slice any vegetable and cost about $2.50 up. Do you realize what such a donation could mean? Could any little fluffy-ruffle pin-cushion mean so much to anybody, be she cook or pauper?

If you want to give something in the realm of the Christmas or birthday card, why not send some of the silencers for kitchen chair
and table legs at 10 cents a set? Or the permanent gas lighters for 25 cents. They are convenient and amusing.

Owning a rotary fruit parer ($1.50 up) saves energy and caters to one's sense of form, as the fruit can be served un-angular and with little waste, and besides, the cook's imperial temper is not stirred.

**Table Bells and Griddles**

Table bells of sweet tintinabulation save the nerves. At any rate there is poetry in such a gift, and one can spend from $1.50 to any price at all on these romantic things, as they also come in the precious metals.

There may be many domiologists with doubts about cake, bread and mayonnaise mixers, but if you ever gave any of these articles to a household you would go down into history as a benefactor. I wonder often why so many of us forget that such gifts are really gold mines.

No one likes to do unnecessary cleaning and scraping of utensils, so the aluminum waffle and griddle are presents of unusual pleasure-giving potentialities. The prices here are prone to fluctuation but there are always sizes to be had around $4.50.

The subject of a good filter would take a year to outline, but there are safe, convenient and simple ones on the market (around $5 to $7). As a donor of such a thing you could save doctor's bills and possibly lives!

If you would give a regal gift to the Monarch of Culinaria, the kitchen cabinet is the thing! It is a compact little kitchen "with everything in it but the kitchen stove," and fills the need of the worker in the badly planned and equipped city kitchen and the unplanned kitchen out of town.

Although not exclusively a kitchen gift, the vacuum cleaner cannot be excelled as a present. Once bestowed you are looked upon as a fairy god-parent. Why not give one for a wedding present sometime? The fireless cookers and refrigerators would come under this classification too, but they vary in price too much to record here.

**Electric Dishwashers and Stoves**

If there be a regent and not a cook in the kitchen, she will welcome with tired arms the electric dishwasher, the boon to the woman doing her own work. It costs about $125 or thereabouts and makes house work a game (Continued on page 72)
PRUNING YOUNG TREES

By Training It in the Way It Should Go, the Small Tree Is Brought to the Most Productive Maturity. When to Prune and How to Go About It

SHEBA CHILDS HARGREAVES

To plant a tree and tenderly care for it is one of the greatest pleasures in home building. The inexperienced gardener generally leaves the training of his trees to the professional, thinking that pruning is an intricate process which he cannot hope to master. As a result, many trees have fared rather badly, especially if two or three individuals took the work in hand in different seasons, for even among professional pruners ideas differ very radically. A tree that has had too many trainers is somewhat like a child who has fallen to the tender mercies of a number of overzealous relatives, each with a perfectly good but entirely different system of child training.

The tree in its early stages resembles a child; it must be trained in the way it should go, and no two children are alike, any more than two children are alike. The owner naturally sees the good points in his trees, and so he is, by the very nature of things, the logical one to do the pruning. He will train them as he does his children, along the line of their natural inclinations, seeking to intensify the good and curb the bad habits of growth.

The owner of a few trees may care for them entirely himself, if he will learn the simple philosophy of pruning and study the trees upon which he is to work. Sifted down to basic principles and shorn of all technicalities, there are just a few very simple rules to be mastered. There must always be a reason for each move, never a haphazard cutting away of limbs.

In the wild state, nature makes provision for the drastic pruning of the tree. Should the growth become too thick, the inner branches grow thin and weak from lack of nourishment, for air and sunshine are excluded from the center of the tree, and nature, caring nothing for the weak but being always on the side of the strong, simply throws the sap into the outer branches. So the center of the tree is kept open by the death of the inner limbs. If a limb is out of place and tends to destroy the balance of the tree, a severe storm breaks it off, and thus a tree in its natural environment keeps in a symmetrical form best suited to the place in which it grows.

Pruning is simply man’s anticipation of the work of nature, for as the tree is grown under artificial conditions and with artificial aims, the growth must be wisely directed or nature will take a hand, often with results not desired by the gardener. Instead of allowing the weak wood in the center of the tree to die from lack of nourishment, the pruner removes all the excess growth, leaving just enough for the tree to bring to perfection. He also spaces the limbs properly, so that the tree will be able to weather storms and bear the weight of fruit with no ill effects.

Nature’s object in producing fruit is to perpetuate the species, so wild fruit will show many seeds with very little pulp. Man’s object is exactly the reverse; he desires the fleshy pulp for food, so he deflects the energy away from the seed to the pulp, seeking to decrease the quantity and thereby improve the quality of the fruit. By pruning and various other scientific processes the horticulturist has brought our fruits to their present high state of perfection, simply anticipating evolution by thousands of years. This is really natural selection, or Darwinism, applied.

It is a happy moment for the small orchardist or home gardener, who raises his fruit mainly for pleasure, when he brings home from the nursery the trees which are to provide him with fruit and grateful shade in future years. He feels in a measure the same responsibility for them that a father feels for his children.

Tree training should begin right here, before the tree is set in the ground. The site should first be (Continued on page 70)
WHY NOT A DOG?
He Will Make a Welcome Gift at Christmas or Any Other Time

House & Garden's Dog Mart will be glad to tell you where you can buy the breed of dog which best suits your fancy. If you are in doubt as to what kind to select, we stand ready to answer your questions and help you to a decision.

The French bulldog, he of the bat ears and "screw" tail, is a likable small fellow somewhat suggestive of the Boston terrier but inclined to be a little less active than that popular breed. He is a splendid dog about the house.

The police dog has well been called "the dog of the hour." A short time ago we published an article telling some of his claims to popularity, and now we ask you to look at these pups and try to imagine how you'd feel without one.

A Scotch collie is good looks and brains personified. One hesitates to recommend him above all other breeds, but there is no doubt that the girl or boy, man or woman who owns one will champion him against all comers.

The photograph below is characteristic—of the dog as well as the child. It just strengthens the case of the collie, for it shows him in one of his many well-fitting roles. Besides being a playmate, he is watchman, guardian and shepherd.
English bulldogs have had their ardent admirers for years and years. While they are not as popular as Airedales, for example, yet there is something about them which wins and holds many loyal friends. These pups are about eight weeks old.

There are several kinds of toy spaniels (photograph in circle). Perhaps the best known are the King Charles, Blenheim and Japanese. All of them are somewhat similar in appearance—silky-coated, long-tailed, odd and altogether fascinating.

(Below) The "Little Lion Dog" or Pekingese is a contender for first honors in the lap-dog sweepstakes. Of course, he's tiny in the physical sense, but the individuality of his way of looking at and doing things is unbounded.

Fox terrier puppies—what possibilities the words contain! Within the small bodies of these four are latent the things which make a dog most worthy while devotion, brains, courage, and abounding adaptability to town or country living.

(Left) Two splendidly bred chows, male and female. If you want to know how incredibly fine the chow is, ask the man who owns one. His eulogy, together with your impression of the dog himself, will make still another convert to the breed.

(Below) No, they are not toy animals from the Children's Department, center aisle rear, madam. They are two perfectly alive and healthy chow puppies, which probably developed into dogs like those shown at the left. The four are a study in development.

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HOW TO ORDER GIFTS THROUGH HOUSE & GARDEN

HOUSE & GARDEN, as you will see on the following pages, has taken the one sure way of arranging that you do your Christmas shopping early. It has done it for you. That is, it has done all the difficult part, which means going about in shops and making selection; the only thing that you need to do is to decide what you want and follow the directions below.

House & Garden is going to make every effort to purchase for you the Italian mirror or the baby's rattle or anything else that you may select from these pages as your choice. But it asks you to remember that stocks of goods are far below the normal today and that no manufacturer knows when his next strike is due. Therefore, in case the preferred stock should be exhausted before your order arrives, House & Garden suggests that it will save time and correspondence if you will state a second choice or permit the Shopping Service to buy another gift as nearly as possible like the original selection. If House & Garden has pleased your taste in selecting the gifts shown in its pages, it will not disappoint you when it is left to its own discretion—and you might like the substitute even better.

There is one infallible rule in Christmas shopping—do not put off till tomorrow what you can order today. The Shopping Service is ready, the shops are ready, and it won't take more than an hour or two spent at your desk, at the most, to set them both to cooperating with you in making a Christmas that you and your family and your friends will always remember kindly.

House & Garden will buy for you, without charge for its services, any article mentioned in its pages. When ordering anything that has appeared in House & Garden give the number, the date, the page, and, where necessary, the size and color desired.

How to order. Write to the Shopping Service, stating what you want (see model letter) and enclosing cheque, draft, or money order to pay for the desired articles, or postage stamps for articles costing less than $1. Be sure to mention desired sizes and colors, if a choice is given in the description. If you send your personal cheque for an amount exceeding $50, it will greatly facilitate matters, if you will have it certified.

There are no charge accounts in the Shopping Service.

Second choice. Possible disappointment and delay may be avoided if you put your second choice as indicated in the model letter. It is also advisable to give House & Garden the privilege of its discretion in purchasing an article similar to the first choice, when the first choice is not obtainable. The first choice will always be purchased unless the stock is exhausted by previous sales.

Letters of inquiry should enclose a stamped self-addressed envelope for reply. House & Garden will do its utmost, but can not guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

No charge accounts. Articles purchased through the House & Garden Shopping Service can not be charged to your personal account in the shop from which they are bought. Neither can articles be sent C. O. D. by that shop in any circumstances.

Any money in excess of the cost of gifts will be returned promptly by the House & Garden Shopping Service.

No articles on approval. House & Garden can not break the rule of the shops that no goods can be sent on approval during the holiday season.

No samples. During December House & Garden can not send samples of materials.

IMPORTANT NOTICE

ORDER these gifts by number. The number immediately precedes the description of the article in every case. Full instructions for ordering are given on this page, and to avoid misunderstandings and delay they should be closely followed. Order your gifts at the earliest possible date. Christmas stocks are limited this season and every day that you put off your ordering lessens your chance of obtaining what you want and of having it delivered on time. Those who order first will be served first. Every order will be numbered and filled in the order of its receipt.

December 1, 1919.

HOUSE & GARDEN SHOPPING SERVICE
10 West 44th Street, New York.

Enclosed is my cheque* for seventy-four dollars and fifty cents, for which please send by parcel post the following articles to

MRS. HENRY J. WHITE,
Old Gate Farm,
Barre, Mass.

No. 1014—Console, December House & Garden, page 55. $6.
No. 1020—Pillow cover, December House & Garden, page 55. $0.50.

MY SECOND CHOICE**

If, after making every effort to secure my first choice, House & Garden finds it impossible to do so, please purchase the following second choices:

No. 1007—Mirror, December House & Garden, page 55. $67.50.
No. 1017—Tea caddy, December House & Garden, page 54. $6.50.

Very truly yours,
MARGARET WHITE.

* Or draft or money order.
** Instead of giving second choices, it is often desirable to leave it to the discretion of the Shopping Service to purchase an article as nearly like the original selection as possible, in case that is not to be found. The first choice will always be purchased, except where special popularity has exhausted the stock in an article at an early date.

HOUSE & GARDEN SHOPPING SERVICE
Nineteen West Forty-Fourth Street, New York
1001. Colonial design andiron in dull brass, 20" high

1002. White Wedgwood vase, 12" high, $8. 1003. Silver plated candlesticks wired for one light, $30 each. 1004. Painted parchment shades bound in dull gold galloon, $5 each

1005. Painted in the 18th Century French manner, this oval flower painting, 40" by 30", is framed in antique black, making it suitable for an over-mantel decoration. $150

1006. In mahogany or walnut comes a 'cello-shaped tip table, a useful accessory at tea-time. 30" by 16". $27

1007. Beautiful workmanship is found in this dull gold carved wooden framed mirror 18" high, $57.75

1008. A ladder-back chair in mahogany has a rush seat, being a reproduction from an old English design. 45" high. $27

1009. A wall panel decoration of a pheasant in brilliant colorings is painted on canvas and suitably framed in black. 45" by 33". $130

1010. The wrought-iron electric lamps shown here come with lantern-shaped parchment shades in dull tones. 35" high, $40 each. 1011. Queen Anne mirror painted with quaint flowers in antique crackle effect, 27" high. $50

GIFTS TO BRING CHEER TO THE LIVING ROOM

Before ordering kindly consult page 52
1012. A silver-plated trivet in a grape design opens out to take a good-sized platter. $10

1013. A Guernsey hot-milk jug of Sheffield plate, protective handle. $9.10 including war tax.

1014. Solid silver compotes for sweetmeats

1015. A five-piece silver-plated service, coffee-pot, tea-pot, sugar, creamer and waste bowl, Colonial design. $92.40 including war tax.

1016. Practical for the hostess is a covered vegetable dish of heavily plated silver. It is divided into two removable compartments. Lid is also suitable for a dish. 10" long. $21

1017. Brass tea caddy, silver lined, 6" tall. $2.50

1018. A set of twelve coasters, or tumbler holders, comes in crystal with solid silver rims. Compactly arranged in a narrow silver-handled basket. Set complete. $21

1019. The dark oak Jacobean refectory table with low stretchers gives ample room for eight places. $150.

1020. The place plates are of silver lustre in an interesting design. $108 a dozen.

1021. Italian pottery candlesticks in yellow or green, 10" high. $9.50 each. 1022. Italian pottery urn to match. $20
ACCESSORIES WHICH ADD BEAUTY TO THE BOUDOIR

1023. Pottery lamp in pink or rose has smart glazed chintz shade. Complete, the price is $28.

1024. An attractive French console dressing table opens to show a mirror and a tray with compartments, as illustrated above.

1027. Heavy French flax lace scarf for table or settee. 2 yards long, 18" wide. $35.

1028. Italian pottery parrots in natural colors. $30 a pair.

1029. A gracefully shaped Italian pottery Wedgwood urn in cream has an embossed decoration. 10" high, $8.15. Wired for a lamp with one light, $31.

1030. A very fine handkerchief linen, embroidered lingerie pillow cover over a pink silk-covered down pillow, measures 15" long. Complete, $9.50.

1032. A folding table, with a separate glass tray, is a convenience for either breakfast or tea in the boudoir. It may be had in plain mahogany for $17.50. 1033. In ivory finish, $19. 1034. In inlaid mahogany, $20.

1031. In green velvet with the edge piped in orange taffeta is an attractive sofa cushion of down. To be had in other colors. 21" by 14". $27.
1035. A lovely colored table centerpiece comes in opaque glass, vivid orange, blue, rose or yellow, 11' in diameter, $3.50. 1036. Candlesticks to match. 81/2' high. $3.50 a pair. 1037. Fruits, $1 each. 1038. Grapes, $2.50 a bunch.

1038. Engraved glass cream pitcher and sugar bowl in an attractive design make a useful gift. $11 for the two.

1039. These Waterford glasses, diamond base, open salt cellars at the right stand 4' high and come at $15 a pair.

1040. The lustrous black pottery vase above stands 8' high and is filled with artificial oranges and leaves, at $8.50.

1041. White crystal sherbets, gold line, $12.50 half doz. 1042. Finger bowls, $12.50 half doz. 1043. Etched vase, silver base, $6.

1044. An Italian pottery flower or fruit bowl with scalloped edge and flower design in rose and blue. 12' in diameter.

1045. A salad set consists of a bowl and six plates of American china in blue, red and green on a white ground. Complete, $7.50.

1046. An individual breakfast service reproduces an old English design of multi-colored flowers and border on white. Seventeen pieces, $12.50.

1047. China tea service, rose flower and gold stripe on ivory, tea-pot, sugar, creamer, six cups. $15. 1048. Mahogany tray, glass top, 24' by 15'. $12.
PRESENTS FOR THE NURSERY

Cheque must accompany order. Kindly follow purchasing directions on page 53

1049. An attractive tin tray, painted yellow, pink or blue, with a Goosey-Goseler design, fits the edge of a table and makes one's nursery supper a very friendly affair. 10½" by 16½". $4.50

1050. An original and entertaining hooked rug for the nursery has a design of two white bunnies on a chocolate-brown background, with a border in bright green. It comes for $15.

1051. A practical and convenient white enamel folding table with a bright-patterned nursery cretonne covering the top, 18" square. $3. 1052. The little folding chair to go with it, $2.25.

1053. An etched silver frame for the baby's picture has a place for the date of the baby's arrival, its weight and name. It takes a picture 4½" by 5½". As shown at the left and below, it is $13.50.

1054. Sterling silver plate, cup and bowl, etched with the "American Boy" design, showing children of other countries as well, comes complete, $35. Plate 6½" in diameter; cup, 3½"; bowl, 4½".

1055. The decorative lacquered nursery hat-box at the left is black with cutout decorations. 12" high, 10" in diameter, $3. 1056. The one at the right is in red, with geese. 11" high, 16" in diameter. $6.

1057. A gracefully shaped wooden bench serves as a toy-box as well. It may be had in any color, with a soldier decoration. 17" high, 35" long, 24" deep. $30.

1058. A bread and milk set has the "Old King Cole" rhyme inscribed upon it, with appropriate illustrations and bands of yellow on a white ground. Eight pieces. It comes complete at $7.25.

1059. The duck cart in cream wood is suitable for a three-year-old, $15. 1060. A little arm-chair, in cream-color, with a top bar of turquoise-blue, 25" high, $9.50.
FOR TEN AND UNDER

Kindly read shopping directions on page 52 before ordering.

1061. "Patsie Doola" is dressed in tan linen and white, with a rakish waistcoat, a delightfully foolish face, and a mop of bright red silk hair. $5.

1062. An outfit containing all wood, airplane covering, aluminum, steel wire, rubber, blue prints and instructions with necessary tools for constructing an airplane, comes boxed complete for $5. At the left is seen the airplane completed.

1063. An unbreakable doll, with real hair, is 12" tall and wears a pink lawn cap and apron, with bunnet on it, over a white muslin dress. The price is $4.25.

1064. "Olie-Ke-New" is a soft, cuddly rag doll in either blue or pink mercerized dress with golden silk hair and a rolighul painted face. $6.50.

1065. The "Nightie" doll is of white flannel with radium eyes. It comes in a flowered box with a verse. 8" high. $1.75

1066. A velocipede, with wire wheels, rubber tires, with spring seat comes in 5- to 6-year size, $13.50; 1067, 6- to 7-year size, $17.50; 1068, 7- to 8-year size. $20.

1067. A pair of ballbearing roller skates, any size desired, comes with a leather strap. May be had at $5.50.

1068. An unbreakable doll, with real hair, is 12" tall and wears a pink lawn cap and apron, with bunnet on it, over a white muslin dress. The price is $4.25.

1069. A box containing a spool for knitting reins, embroidery set, stenciling set, wooden beads and crayons. $1.50.

1070. A child's typewriter of a simple variety, which the most youthful person could enjoy is priced at $1.89.

1071. A paper doll set with four cardboard dolls and complete outfit of dresses to cut out, is shown for $2.

1072. A "flexible flyer," which is really a glorified sled with steering gear and steel runners comes in five sizes at $8.75; 1073. $4.50; 1074, $4.75; 1075, $6.50; 1076, $8.75.
SUITABLE FOR MANY HOMES

1070. Fire irons of 18th Century English design are made of brass and steel, and include tongs, shovel and poker. The simple, but attractive tool rests to match. $13. 1080c. Tool set, $3.

1081. A welcome gift for a man is an octagonal-shaped mahogany humidor, inlaid with brass and containing a jar for cigars or tobacco. 8" high—just the right size to go on table or desk. $20.

1082. A decorative brass brief on an iron base is a homelike accessory for the fireplace. The price complete is $14.

1083. Sterling silver sugar sifter, $14.50.

1084. The cream pitcher in match, 6", tall, in the new shape, $10.

1085. An engraved glass serving compote, with sterling silver deposit edge, measures. 8" in diameter, 4 1/2" high, $7.50.

1086. A set of twelve sterling silver ash trays with glass centers are compactly arranged on a little stand with an alcohol lamp. Price complete, $45.

1087. A new chop set of Sheffield plate, octagonal in shape, with cover to match, which may be used separately as a dish, comes at $25. 12" in diameter.

1088. Thin sterling silver table mats, on green felt. 6" in diameter, $6; 1090, 7", $10.50; 1090, 12", $27.

1089. Convenient in size and easily placed is a mahogany folding table, $15. 1094. White Chinese coral trees, reproductions of old ones, $15 a pair, 3000. The little Chinese blue bowl in the center, on a teakwood stand, $20.
December

The GARDENER'S CALENDAR

Twelfth Month

SUNDAY

I stood and watched the window. The endless work of the sky. And the sudden shower of footsteps. Like brown leaves whispering—Laudell.

7. Trees that are subject to scale insects should be treated with a growing of scale-destroying plants, which can be found in the nursery or from the seed store.

8. All the garden tools should be cleaned and sharpened in advance, as it takes time to make them usable. They should be handled with care to avoid damaging the knives, which can be expensive.

9. The interior twigs and small branches of the peach trees should be thinned out.

10. The garden beds should be cleared of all dead leaves and debris, as they can provide a habitat for pests and diseases.

11. The frame in which tomatoes are being grown should be covered with a sheet of glass to protect the plants from frost.

12. The garden should be cleaned up and planted as soon as possible.

13. The garden should be sprinkled with compost to enrich the soil.

14. The garden should be watered regularly to ensure the plants receive enough moisture.

15. The garden should be fertilized with a balanced blend of nutrients.

16. The garden should be mulched to retain moisture and suppress weeds.

17. The garden should be protected from the elements, such as wind and rain, to prevent damage.

18. The garden should be covered with a layer of straw to protect the plants from frost.

19. The garden should be covered with a layer of snow to protect the plants from frost.

20. The garden should be covered with a layer of leaves to protect the plants from frost.

21. The garden should be covered with a layer of newspaper to protect the plants from frost.

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The interior twigs and small branches of the peach trees should be thinned out.

A thick covering of leaves will prevent frost getting into the cider branches.

All nests of caterpillars and other harmful insects should be destroyed now.

Chicory is one of the few vegetables which can be grown under roof trusses or in the cellar of the dwelling.

Some vegetables are best grown under roof trusses or in the cellar of the dwelling.

Buls for indoor flower should be forced in the dark for at least two weeks before bringing them into the light.

The general rule is to save the dead leaves for mulching, etc.; but if they must be burned, spread the ashes on the lawn.
COSTIKYAN & Co.

12 EAST 40TH STREET
NEW YORK

ANTIQUE & MODERN
RUGS
FROM THE ORIENT

LARGEST ASSORTMENT
IN THE WORLD
A Miracle Play in a Country House

(Continued from page 21)

wears a flowing homespun robe over his tunic and carries, beside the crook, a goatskin water bottle. They all come down to the fore stage and, building a fire, start their frugal meal. While lounging about the fire waiting for the dawn, a star, brighter than has been seen before, appears in the sky, framed by the center arch. The shepherds see it with astonishment and stand regarding it with wide-eyed wonder. The angel choir is heard singing the “Gloria.” The shepherds resolve to follow whither the star leads them, and they circle the stage, joyfully singing the shepherds’ song, and go up the steps and out, the piping shepherd with his flute being the last to depart.

Enter the Wise Men

Day is dawning, and slowly there enters behind the colonnade an impressive, kingly figure in trailing robes of gold brocade. It is Balthasar, king of Arabia. He speaks with majesty, albeit with great reverence of spirit, and comes down the steps to stand in an attitude of reverence. He is joined by Jasper, king of Taurus, younger, more eager, more inspective, but not less kingly in his silken cloak, fur-lined. The Ethiopian, Melchior, enters almost slowly, and with subdued demeanor. He speaks with soft-voiced, poetic utterance, and with the strain of melancholy music so dear to his native land.

Balthasar prays, his face uplifted to the sky, while Jasper bows beside him on one knee, and Melchior, in greater abasement, bends both knees in reverence. Swelling softly to triumphant tones comes the “Gloria” again, as from the angel choir, and its last chord is heard as the last note dies away. Then, Balthasar, turning slowly with arm uplifted towards the star, gives with quick and awestruck manner, Jasper, passing at the steps, gazes for a moment at the star, then, making a gesture of reverence and obeisance, follows Balthasar. The black king stands with clasped hands in silent prayer, then, raising his head, trails off with slow melody.

The scene is flooded with a soft, misty violet light, then, on the left of the arches, the curtains part and another niche is disclosed. Here Mary sits beside a rough manger, and Joseph stands beside her, looking down and leaning on his staff. A glowing radiance is cast upon their faces as they regard the child cradled in the straw. Mary’s upraised, graceful hands bely her astonishment. She is robed in crimson silk and Italian blue and her hair is bound with a dark blue Madonna-like veil, falling down over her shoulders. The bearded Joseph wears a dull green cloak, draped from one shoulder. They wear sandals on their feet, and the floor beneath them is littered with straw. The radiance from the manger lights the scene, as the shepherds enter, guided by the star. The light dazzles them, and, shielding their eyes, they shrink away across the stage, and stand huddled and uncertain. The angel appears in the circle of light, and, raising his arm with a gesture of command, speaks in tones of joy and triumph.

“Harkmen, dread ye nothing—”

As the angel withdraws, the first shepherd takes a few hesitating steps forward and, kneeling with simple words of offering, lays his greatest treasure, his date, at their feet and backs away. The second shepherd speaks as he walks across to the Presence, and, kneeling, there leaves his cap and withholds humbly. The third shepherd gives his mitten as his offering to the Child. As they draw closer together in adoration, the angel chorus sings softly an old English lullaby. Balthasar enters the colonnade bearing a chalice of gold, scanning the heavens for the star. It has led him hither and he stands motionless for a moment. Then looking about him, he comes within sight of the manger. He descends slowly, and stands lost in wonder at the sight before him. King Jasper, entering, kneels under the arch, a swelling censer of frankincense in his hands. Melchior, bearing a chest of myrrh, kneels also. As they present their gifts, the angel appears and addresses them:

“King of Taurus, sir Jasper, King of Arabia, sir Balthasar, King of Ethiopia, sir Melchior, king of Agrippa, to you now I am sent. Go ye westward home into those parts where ye came down; Thy name shall be known in the Holy Ghost this knowledge hath sent.”

The kings solemnly disperse to go their several ways with benedictory speeches to each other. The shepherds follow. The star in the sky fades out of the sky and the curtains fall over the niche and all the stage is dark.

In a sudden glow of light, framed in blackness, the angel’s trumpet is heard. The first note is raised upon which is sounded a long clear note. All is darkness again, until a half-light reveals Jassper walking slowly. He delivers the epilogue in resonant and measured tones, moving, as he speaks, up the steps to the arch where the final words are spoken. Enkel stands at the foot of the steps looking up and off. The angel Choir breaks into the “seven-fold” amen, and the curtain falls slowly on the pageant.

The venerated boys move about lightening the candles, tonight we seem loth to break the spell that is upon us. The scent of the incense is heavy in the room. A sudden freshness of air by the candles as clear night air streams through the room. A log is thrown upon the hot embers of the fire and softly the harp and cello take up the solemn measured tones of the “Largo.”

The Christmas Miracle Play is over, but the memory of its charm is to live poignantly in our minds for many a month to come.

The author of the article will be glad to give any additional information about the Miracle Play or list any suggestions that may render its presentation possible.

The Gallic Invasion of American Homes

(Continued from page 36)

The Gallic Invasion of American Homes

(Continued from page 36)

FOR fifty years the Berkey & Gay Furniture Company has sought to restore and encourage the artistic charm in American home life of earlier days by designing modern furniture to express it. A higher cultural aim has guided and inspired all of its productions. Berkey & Gay pieces have a simplicity of line and a richness of tone which require quality in every detail of material and workmanship.

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AMERICAN ARTISTS

Announcements of the Exhibitions for 1919-1920 will be mailed on request

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Ovington's

"The Gift Shop of Fifth Avenue"

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NEW YORK

Old Lustre and the Collector

(Continued from page 27)

To the lustreless dress of possession.
We're old lustre ware only passion instead of my occasional indulgence, a test, too, of self-denial, my little showing might invite expansion so that my whole house would, perhaps, come to look like a lustre ware shop, just such an amazing domicile as that into which years of determined, unbridled, and passionate lustre ware collections and findings have transformed the house of my good friend Ceramics. Well, Heaven bless his exultant successes! I love him and I love his lustre ware, but I do not attempt to argue with a mono-hobbyist that there is a happy medium in all things. That would be but to construct a delicate conversation for the disinterested ear of adamantine deafness, which I admire and abjure submission. It happens that my own hobbies are vast in number and thus I am permitted that parental sort of sympathy which a father might feel in his children's affairs, to the other people's children. If I myself do not devote my whole life to collecting old lustre, I can, without deploring, contemplate with honest admiration the labors of those who do, and I can, without deceit, declare the pursuit to be one which is highly commendable and as thoroughly fascinating from every angle.

Lustre in Museums

Of late the great museums of America have been taking much interest in this branch of lacquer, and of late they have had the good fortune to be visiting the museums in New York, Philadelphia, and Chicago, there will be opportunities there afforded for the helpful first-hand study of lustre. As some of the finest and most interesting pieces of the ware in existence are to be found in the museums of America. Of course, I know how necessary, how valuable, how interesting, and how inspiring—unless one becomes totally reduced metals other step, which is oftener the case—museums are. Nevertheless, I think I could not get along without at least a few hours of my own, and after hours of flatteringly my nose against the museum cases containing lustre delights, I come home to my own modest possesions and realize that in them there is a satisfaction that even the endless treasures of the Victoria and Albert Museum could not exactly afford!

The Italian and English Makers

It must have been a memorable day when the Italian potters, centuries ago, discovered the way to produce lustre glasses after the manner, or at least with the effects found in the Persian and other oriental lustred pottery that inspired their research and industry. The old mediterranean and Italian, notably that of Gobbo, was ancestor of the lustre ware that was so popular in the early part of the 19th Century. A descendant, too, of the metallic lustres of the early Hispano-Moresque ware produced in Spain about 1350 A.D. Very thin glasses, somewhat reduced metals applied to the body pottery or porcelain, as the case might be, with a final glaze that brought forth in reflection the under-glazed, was the manner in which the decoration of lustre ware was produced. A copper solution glazed produced either copper or gold lustre after requisite firing on the dark clay of the base. Lilac and pink hues were produced by firing a white or cream glaze with the copper metallic glaze. A platinum solution produced a silver lustre.

And when the art of making lustre ware was rediscovered or introduced into England, or by whom, I have never been able to find out. There, it does not seem to be any reliable evidence to make certain the matter. It is safe to assume that the Staffordshire district was the cradle of the industry in England, and that Hancock, who has been credited by some with rediscovering, at least nursing, if he did not father, the early English lustre ware. About the year 1770 the indefatigable Josiah Wedgwood began his experiments with lustre ware and continued them for some years, producing beautiful pieces. Fortunate, indeed, is the collector who can bring together a few early pieces of lustre that will be representative of the various sorts of English lustre ware, but it can be done, and there will be joy in the pursuit.

There will be the clear or plum shades of lustre, an undurable shade now only faintly to be traced on the dark ground pieces that had the good fortune to receive it. Wedgwood's ruby lustre of 1750 may well be treasured by the collector who charges to acquire a few examples of it. Fiequent rising in water undoubtedly destroyed the rich color of the ruby glazes, but, of course, some of his houses of a century ago were not giving thought to the collectors of today!

The Lustre Colors

In the gold lustre there may be a very small amount of real gold in the copper solution which gives the stain, but it is more likely, I think, that degrees of firing, or, perhaps, frequent accidents, lent more of it than of a copper color to the finished piece. At any rate, the gold lustre bears no resemblance to the leaf gliding on old English porcelain.

Varieties are the shades of the copper lustre. Occasionally a reddish tone was produced by the formation of a sub-oxide in the glaze. With inferior glazes or with glazes applied to grounds not fitted to receive them, the results were dead brown in color, described "failures," but historically interesting.

The bronze purple lustre, which Bosanko likens in appearance to the color of a ripened blackberry (I would add, in the morning sunlight), is also to be met with. Lilac, a deterioration, perhaps, of the light purple lustre, or, as Bosanko suggests, an inferior shade of it, is the color most commonly to be met with on the right grounds. The pink lustre must not be confused with lilac. It is a distinct hue, free from the bluish tint in the lilac. As for myself, I have a very tender spot in my heart for pink lustre, especially that of the Sunderland ware, somewhat crudely imitated in later years. The steel lustre

(Continued on page 65)
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Old Lustre and the Collector
(Continued from page 64)

is not to be confused with silver lustre, as it is only an inferior grade, often presenting blenishes. Nevertheless, there are many lovely pieces of it, and it should be included in every collection.

Silver lustre was produced by applying a second glazing of good quality of the plate or article to which it has already referred. It presents an almost mirror-like surface and it is extremely beautiful indeed.

Ground Decorations

As to the ground decorations, we find lustre ware patterns produced by the well-understood process of stenciling. The resist decoration is described by Blacker as follows: “The pattern for resist silver lustres was printed on blue underglaze—that after the pattern had been blocked out with a preparation of treacle or glycerine the ware was dipped in the lustrous bath. It was then washed in water and fired.” There were, of course, variants of this procedure. Finally, self-ground decoration consisted in just an unpatterned body lustre of a color covering the entire piece. Such pieces, when fine and perfect, are true rarities and eagerly sought for, although I prefer certain other styles of decoration, a disclosure that greatly disgraced Ceramicos when he heard it.

There is a lot of comfort to be found in old lustre, and volumes that might be said might be said of the intention of preparing them. That, however, is not my purpose. I am only hoping that perhaps you, who may have been so gross as to have read thus far, will turn to your family cupboards and perchance find therein some bits of old lustre ware that you will now think it worth while rehabilitating on your own account. There is a little handbook on “Collecting Old Lustre Ware,” by W. Bowker published in this country by the George H. Doran Company. It is valuable and reliable and includes instructions that are applicable to no one need go without it. To such works on ceramics I advise the reader to turn, and to refer to them in the pages the helpful suggestions that have enlightened, entertained and led me to independent investigations of my own.

Kitchens That Will Save Labor
(Continued from page 42)

the plumbing—such as pipes on the outside walls, with consequent danger of freezing in many climates. A poor arrangement, very frequent too, was that of the hoiler on one side of the kitchen, the sink on another and laundry tubs somewhere within reach of these facilities. It requires cold water pipes, it is obvious that in order to eliminate unnecessary cost the piping should be grouped together in the shortest space possible between the cold water feed pipe and the pipes that branch from it to supply boiler, sink and tubs. A closer arrangement of plumbing means an economy in outlet plumbing as well.

The Second Prize

The design to which the Second Prize was awarded was really very meritorious, and as it gives a different arrangement of kitchen equipment, I think it will give additional ideas and prove interesting for purposes of comparison. It will be noticed, however, that the second kitchen would not be so well ventilated as the first one.

Design No. 2 suggests a hinged draining board, attached to the wall on one side of the sink, which affords a good space for a fireless cooler, allowing the cooler to be used when convenient. The Contest Committee members noted with approval certain other ideas in design, such as a deep pantry with fitted ice-box and sink, for example. As some foods can be placed directly from the dining room into the ice-box, this is a great convenience when putting things away. Also, the finer dishes, glass and silver ware are better if washed by themselves than when included with the heavier kitchen ware. However, the ice-box was very well located in the First Prize design.

While both of these plans conveyed an impression that the kitchen must be more or less a separate room, one reproduced exactly as the Exposition, visitors were surprised to see what ample working space was provided by the latter plan. “Two people can work comfortably in this kitchen and not be in one another’s way,” and, at that, the working space in the First Prize design is less than in the second one, a point worth of attention, as many steps are saved thereby.

Nearly all of the competitors laid great stress upon agreeable tinting and color, many of them in fact mentioning their pet color schemes, yellow tones predominating, and while many suggested built-in closets, the general fault of such closets was that the upper shelves would be inaccessible, requiring the use of chair or stepladder.

Speaking of the decorations, some suggested flat colors, but it is advisable to have walls that can be washed, which means walls either tiled or painted; and, while a tiled floor is expensive, it is desirable, as it furnishes a smooth and very durable finish. And as for the floors, if a tiled flooring is essential, we should have its drain into the waste pipe so that the floor can be flushed frequently. A tiled floor is hard on the feet however and tires one, as is the case with walking on street pavements, but this objection can be overcome in a measure by using a rug.

Period Styles in Table Silver
(Continued from page 40)

extent prevailed; that is, the affinities of both contour and decoration were of the William and Mary, Queen Anne, Early Georgian type. In this era, also, the items of silver table furniture were far more numerous and varied than they had been heretofore gradually to the perceptible rounding off of the center, and the whole structure was generally lighter.

In all kinds of hollow ware we find the swelling curves and much-shaped contours of contemporary architectural and furniture detail strongly echoed in the globular, the bell-shaped and the domed teapots, in the rotund and flowing bowls, in the bellied porringer.

(Continued on page 68)
Alabaster lamp mounted on antiqued carved wood base. Shade of champagne color gauze with fringe to match, trimmed with strips of green silk in panel effect with two toned tassels.

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Old English Furniture and Reproductions

Chippendale Mahogany Secretary Cabinet
and bulbous cream pitchers, and in the shaped stocks of the candlesticks then being fashioned. Where there were obvious correspondences between silver contours and decorative details and the shapes and motifs carried in the furniture and the architecture of the same date, also an equally obvious correspondence with comparable features in much of the pottery and porcelain.

The William and Mary, Queen Anne, Early Georgian era was the heyday of flowing, swelling curves and of series of shorter, interrupted curves—sometimes a combination of C and S scrolls—to give pleasing diversity of line. All these traits of contour are so dominant in the silver—we can plainly see the same influence in the design of the sugar tongs as well as in the hollow ware—that its close kinship with cabriole legs and fiddle-backs, with interrupted pediments and selection molding is called in question.

The Neo-Classic Influence

Between 1760 and 1770 a fresh wave of style influence set in strongly and wholly revolutionized silver design. This new movement synchronized and cotrolled with the Neo-Classic influence in architecture and furniture. Its chief characteristics, so far as contour was concerned, were (1) a noticeable return to rectilinear principles and (2) an attestation of design, though not necessarily a perfection of result.

In the height of the preceding era there had been almost complete elimination of straight structural lines. Now the scheme was emphatically the straight line everywhere, and where straight structural lines would have been impracticable from a physical point of view—in such articles, for example, as cream pitchers or sugar bowls—straightened rotundity, freedom and swing of the earlier curves were suppressed and, instead, we have, for the most part, parabolic curves of the utmost restraint. The aspect of attainment in each article was composed by the adoption of tall, slender shapes rather than by providing for an equal capacity of content by employing dumpy, bulbous contours, as in the preceding period. Verticity was further emphasized by breaking up the whole circumference of such vessels as teapots, urns, sugar bowls, slop bowls and the like, into a succession of small, shallow, concave parabolic curves, extending from top to bottom of the upright surface.

Spoons handles tapered to an approximately oval termination and the ends of the handles were turned down instead of up as formerly. From about 1780 onward the handles became perceptibly lighter and the ends were more pointed than at an earlier date. The bowls of the spoons tended to become more and more tapering toward the small end.

In hollow ware, an oval shape, with vertical or slightly inward tapering sides and flat bottom, was much in favor for teapots, tea canisters, caddies, and sugar boxes. The oval shaping was also given to sugar bowls and cream pitchers of an urn contour, rising and flaring out with parabolic curves from square or oval bases. Again, perfectly round urns and sugar bowls were given an oval form, that rose from a square or round base. The inspiration, of course, came from the urn of Neo-Classic provenance, one of the most useful decorative "proper- ties" of the whole period. In either case, round or oval, the surface might continue in one unbroken curve or else be broken up by a series of shallow, concave, parabolic curves as previously noted.

Spatulas, though of divers shapes, were generally oval in form with straight sides or else of boat shape, with or without car or handles, the contour very closely corresponding to the low and flat or spreading type of classic urn. Candlesticks no longer showed the turned-bulbous contours of an earlier date but had straight, uniform stocks and were often wrought in the form of classic columns, with properly detailed base and capital—over the socket—the sides being either plain or fluted.

Furniture Motifs in Silver

All the engraved decoration of this period displayed the stock motifs commonly to be seen in architectural and furniture schemes of ornamentation. There were the usual swags and drops of pendent husks or bell flowers, urn-shaped shields, round and square paterae, garlands, ribbons, rosettes, flower branches, and all the other devices in fashion as a result of the renewed interest in the elegance of classicism. In addition to the methods of engraving formerly employed, great use was made of "bright-cut" decoration, the terms of which were of engraved lines and grooves which gave a brilliant reflection and was highly effective in the composition of borders and other decorative elements. It occurred not only on the sides of bowl vessels but also on the handles of spoons and forks.

The Empire Influence

About 1800, or shortly afterward, a new influence appeared in silver design and profoundly affected contour. This influence reflected the spirit that formed the Empire creations and echoed the fashions that came into fashion as a direct result of Napoleon's fat. There was also a sort of falling away from the earlier Neo-Classic delicacy.

The pure Neo-Classic inspiration persisted, it is true, but the "diddle-headed" pattern that was popular from about 1810 onward. This latter type of fork and spoon had prominent angular shoulders. The action of the stem just above the tines or bowl, as the case might be, and a broad, flat, fiddle-shaped termination which sometimes turned up, sometimes down. Fork and spoon handles were of identically the same pattern.

The new influence was even more plainly visible in the lines of the hollow ware. Tumbid, bulging contours supplanted the smooth rounded form that had previously dominated popular taste. Teapots, sugar bowls, cream pitchers and similar pieces were now round, or oblong in shape and often stood upon ball feet. The sides were either broken into several bold and widely swelling curves or else preserved one robust parabolic curve from the base upward until the line of recession to the opening at the top. While the curvilinear element was again distinctly in evidence, it was not of the bulbous, globular sort previously noted, but belonging to the first half of the 18th Century.

After the early part of the 19th Century, silver design suffered the debauchment that was evidenced in every other branch of decorative art, and the grotesque, over-decorated, and nondescript reproduction productions of the latter part of the century were of table ware that any discriminating silver lover can only regard as so much metal to be rented, purchased over into more graceful forms.

Choosing Silver for the Table

All the foregoing observations regarding the characteristics of styles in table silver may possess a certain antiquarian interest, but they can have no practical value for us unless we deduce some principle to guide us in our choice and use. To any ordinarily observant person it is perfectly plain that certain things "go together" and certain others just as
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We urge you to see the results. They are quick and apparent. A ten-day test will be a revelation. Send the coupon for the test tube. Compare the results with old methods, and you will soon know what is best. Cut out the coupon so you won’t forget, for this is important to you.

Pruning Young Trees
(Continued from page 49)

In full view of slender Sheraton chairs will not look as satisfying as a tea service of Neo-Classic or Empire design. It is because the principles of scale are altogether antagonistic. We can understand also how it is that the small and delicate ware of strongly curvilinear, Baroque provenance will agree with a heavy Stuart environment, and how it is that heavy, straightforward wares of strongly curvilinear, Baroque provenance will agree with a heavy Stuart environment, and how it is that heavy, straightforward wares of Neo-Classical or Empire design will work in an environment of Neo-Classical or Empire design it will work in a more visible adaptation of the lines of the period.

It should be perfectly obvious what has been pointed out with reference to the relation of silver to environment in general and with especial emphasis to table china.

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It is known today that the cause of most tooth troubles is a film. You can feel it with your tongue.

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Note how clean the teeth feel after using Pepsodent. Mark the absence of the film. See how the teeth whiten as the fixed film disappears. You will then know what clean teeth mean.

Period Styles in Table Silver
(Continued from page 68)

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Pruning Young Trees

Continued from page 70

in the branches and not in the trunk, so the
branching must be started where the
permanent head is desired. The
advantages of low heading are obvious;
being close to the ground the tree weather
severe storms much better than one with
high branches; then, too, gathering the
fruit and pruning and spraying may be
done mainly from the ground, which does
away with long ladders. Starting the
head at about 3' is the common rule for
apple and pear trees, while peach and
plum trees are headed 3' from the lower
division.

The ornamental trees, such as
evergreens, are started to head very close to
the ground and the process of pruning is
exactly reversed. Here a compact head is
wanted, so the inside bud is the
last in order that the limbs may grow
inward instead of out as in the case of
fruit trees. The cutting out of part of
the top, of course, tends to make the
growth compact.

Before doing any cutting, it is well to
make a study of the tree as a whole,
determining at the outset which branches
are to be removed. There must be
a logical reason in the mind of the owner, or
cut each limb made. After determining what
is to be done, work should begin at the
top and proceed downward, finishing with
the lower limbs. The pruner has a
better perspective when he works downward.

Most of the pruning is done in the first
five years after the tree is set. The
pruning of mature trees is simply a little cut-
ting back of the top and the removing,
as occasion arises, of a weak or interfering
limb. Top cutting must be done very
cautiously and never on the main
trunk; too much heading-in tends to
produce water sprouts—limbs in unusual
places—which must be removed as fast
as they make their appearance; they drain
the strength of the tree if allowed to
remain.

Every tree owner should be able to
distinguish between fruit and leaf beds,
and the manner in which they are borne
on different fruit trees, for the cutting
away of limbs is largely decided by the
number and position of the fruit buds.
These may readily be distinguished when
the tree is dormant; leaf buds are long and
pointed, while fruit buds are thicker and
fatter when the tree is growing. In
apple and pear trees the fruit is borne on
spurs an inch or more long which appear
on the limbs. Peach and plum trees bear
directly on the wood of last season's
growth. For this reason the methods of
pruning would differ. The object with
the latter is production, to produce the
largest possible amount of strong fruit-
bearing wood. Being short-lived trees,
such careful sapping is not required, and
more fruit will be produced by severe
heading-in; the center of the tree should
be kept open. However, the cherry
requires little or no cutting. There is an
old saying that the cherry tree does not
like the knife. Cherry trees left to them-
selves are always lopsided, though
sometimes it becomes necessary to shorten
the top growth or the tree becomes too tall.

Shade and ornamental trees require
different treatment, for the object is
wood instead of fruit. As pruning of
a tree on the lawn should be the "art
that conceals art." A natural appearance
is always more graceful than any set,
decorated effect. Excuses for irregular
forms give character, providing they are
natural; they relieve stiffness and formal-
ity, thus softening the outlines of
the landscape.

Trees for driveways, or for street plant-
ing in towns and cities, demand a definite
policy in pruning, faithfully carried out.
The householder can do this as well as
the chance professional, if he will but
study their limitations and decide which
they are to meet. Fixing the
height of the branches above the
run line must begin as soon as the
tree is planted. The tree must grow in diameter in proportion
to its height, so that the trunk
may properly support the branches with-
out bending out of shape or breaking.
Shade trees should have one central stem,
with the branches arranged in the manner
of the apple tree, though, of course,
many more limbs should be allowed to
remain, for low branching causes rapid
growth in thickness. The branches are
removed from time to time until the
height of 10' to 12' of good stock is
reached. Great care should be taken
to keep the central stem straight clear
to the top of the tree; firm staking of the
sapling will do this.

If the cutting away of the lower tiers
of limbs is done while they are small, the
trunk will show no large scars; the healing
will leave a clear surface. In
saving off limbs care must be taken
not to split them and damage the trunk
below. The cutting away should be done
as close to the trunk as possible, so that no
snags are left to decay and form cavities
for nesting rodents.

Prune when the knife is sharp and
an old rule, but most pruning is done in October
and winter months when the sap is down;
the check to growth is the one when the
tree is dormant, and then, too, the framework
may be studied to better advantage when
not obscured by leaves. If large limbs
must be removed it is better to wait
until spring or summer, as the wound
heals more rapidly. Large
limbs should be removed one at a time; severe cutting of a growing
tree might kill it. All wounds made by
the removal of limbs more than 2 inches
in diameter will need a heavy coat of white lead.

The lover of trees will not have any set
time for pruning, though of course
the main pruning will be done when
the sap is down; he is constantly cutting away
a shoot from this or that limb, and his trees are known by the
intellectual care he gives them. There is no
comparison to be made between trees
pruned by a dozing owner, and those left to
a series of more or less professional
pruners, each with a different viewpoint and a ten-
dency to belling the stumps of the
year before and to start anew each
and untied lines with another end in view.

Come Out of the Parlor

Continued from page 48

rather than drudgery. Haven't you often
heard the young wife say: "I wouldn't
mind house work at all if it weren't
for the dishwashing."

Then there is the magic—yes, magic—
electric family! There is no lack of
enough left to tell of some of their wonderful
workings. If you gave one of these
cookers ($60) you would be giving it
the same time money, time-to-time,
and a rest cure. Some of these stoves
automatically cook and stop cooking
while you are out or sleeping, save money
because they make cheap cuts of meat
taste like expensive cuts, act as fireless
cookers and refrigerators and . . . I
will leave the rest to your investigation.

Of course, there are the electric
laundry appliances, washers, dry-
ners which must be turned and which
must not be turned, convenient egg
beaters, buffers, keepers, mixers,
countless other things in the line of
percolators, etc., which are obvious
and need no describing.

All these things are gifts of value,
tremendous helps to the cook and ought
to be boons to the seeker for something
to give.

Be elastic! Come out of the parlor,
and go into the kitchen for a new field of
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Works of Art Wall Hangings
Decorative American Landscapes

(Continued from page 33)

by some, and they make splendid decorations for Old English rooms. The early work of George Inness, also, falls in this classification. Inness was an engraver in his youth, and his earliest pictures, done in the 40’s and early 50’s, closely follow the designs of Old English engravings. Some of these early Americans were masterful technicians, but their principal work is out of vogue now, having been superseded by the tonalists, painting under the Barbirolli influence, and the Impressionists.

Modern Expressions

When landscapes by the American tonalists and Impressionists are considered as decorations, it is found that the element of chronology is not only disregarded but actually reversed, for the old style of the tonalists is found to be inferior to the newer one of the Impressionists when it comes to Colonial interiors. This is due to the fact that the airy quality as well as the more important one of beauty, and the public soon began to admire and then to desire their pictures. One of the pleasant things discovered was that these pictures, whose themes were in reality atmosphere and light, were particularly appropriate to Colonial homes.

Twachtman and Robinson have had worthy followers in landscape in Childe Hassam, whose works have been much in demand; in Willard Metcalf, in Daniel Gerber, in Emil Carlsen, whose works have been much in demand; to the Hon. Mr. D. Van Alen, and in Ernest Lawson and in scores of others, all of whom love vibrating light as well as design.

Some of our best-known painters have either combined the methods of the tonalist and the Impressionist, or have used both methods in such a different manner as to make the work pre-eminent; for instance, James Francis Murphy, who is regarded as the most popular of the post-impressionists, whose methods he juxtaposes pigments and builds up by means of glazes, and his pictures look equally well in Colonial interiors. The late Harry Golden Dethh in his first period was a tonalist and in his second a modified Impressionist.

The landscapes of Dwight M. Tyrwhit, J. Alben Weir, Gardiner Symons, Horatio Walker and Paul Cadmus are more suitable for both sorts of interiors, depending on the particular subject.

What of the Landscapes of Fuller, A. P. Ryder and Blake Kellogg? These were painters whose work was so individual that it does not classify and their pictures are pre-eminent for their colors.

An isolated instance is that of the landscapes with figures by Maurice Prendergast, extreme Impressionist, which have patterns that remind one of textiles. The term “fretted beauty” has been applied to them. They are in perfect consonance with tapestries, and may be utilized with tapestries in a decorative scheme.

The Room for the Picture

Just a step further and we have arrived at so-called “extreme” art. There is a certain number of people who love art, and who love it not only for what it is, but for what it does. They love the work of William Zorach, post-impressionist, in which they have used “landscape embroideries” which they have bought, and to which they have added various designs, as the rugs, as part of a scheme in which painted furniture is made to do its part. Then there is some of the work of Chauncey Wright, who is half futurist, half post-impressionist, for Mr. DeWald, of New York City, in which the artist’s colorful sagacity, and skill at handling landscapes of a type, dyed curtains, pottery made by the artist, and painted furniture, all played in the key of the spectrum, in the decorative scheme, if you will. In this case the room is a single artistic unit.

From these last two examples it can be seen that the use of post-impressionist, futurist and cubistic landscapes, is free from old tradition as the paintings themselves.

(Continued on page 70)
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Decorative American Landscapes

(Continued from page 74)

selves are. They are part of an entirely new scheme, in which the room and everything in it is treated in much the same way as a stage decorator of the new school, such as Edmond Jones or Vincent Collins, designs a setting for a dramatic moment, except in this case the design is for the personality of the owner or it is to obtain an atmosphere which the owner desires.

Much is said for the new decoration, and it is certain that much more will be said in the future. The idea is only "extreme," in its newness, and, after all, it is the only absolutely original, pliable and wholly expressive thing in decoration at the present time. The old line decorators revive and adapt the ideas of the past, and this method by its very nature tends to clumsiness and the negation of individuality.

"The new movement in decoration," one of its champions asserts, "is really a sensitation toward form, rather than color."

This statement gives the key to the use of post-impressionist, cubist and futurist landscapes in original interiors, because they represent a revolution against what is regarded as the over-valuation of light in impressionism. Emphasis is given to form—not to form as it is seen literally in the objects around us, but to form rearranged in a decorative manner. Just as the impressionists made their colors sing, the "extremist" marshals his masses into a melody. And because of this emphasis laid on structure, the painting itself becomes more akin to furniture. It is starting, in fact, to place a landscape by Henry M. Mac Kay, Andrew Dasburg or Preston Dickinson, with an antique chest and see how well the new and old pull together.

The same thing can be said of the cubist work of Charles Demuth, Charles Demuth and Charles Sheeler. The water colorist, John Martin, is in reality an advanced Impressionist painting under cubist influence, and his bursts of bright color fit particularly well in a bedroom.

It takes a lot of art lovers to make an art world, and the American home builder will be able to find in the native art of his country a range wide enough to fill every need and satisfy any caprice.

DECEMBER GARDEN WORK

WILLIAM C. McCOLLOM

ENCLOSING the garden is like framing a picture. The fence or hedge you use is a protection, too, from the winds, or from some other thing. Sometimes, a part of your neighbor's chickens form an excellent excuse for enclosing the garden, and cases have been known where the pet dog has come into disgrace by trying to see how deepely he can bury a bone in the new fence.

England and the old countries of Europe, a wall is still considered the proper method to employ in enclosing the garden. These walls are made to correspond architecturally with surrounding buildings and are both ornamental and useful. Trained fruits of wonderful quality are grown on these walls, in many cases, with heating flues being built into the wall to protect the plants from frost.

Evergreen hedges are also used for the garden framing. They are certainly preferable to other types of hedging in both beauty and utility, but here in America privet has come into favor as the universal hedge plant because of its rapid growth. This plant, however, has many weaknesses: it has an enormous rooting system, prohibiting the growing of small vegetation close to it, and at times it winter-kills. However, the selection of hedges to suit each need is rather a personal one and should be considered always in this light.

A fence of some description, covered with vines, or else a row of cane fruits to serve the same purpose, is an excellent garden screen and protection, far more practical than hedges, but hardly as good in appearance when the gardens are isolated and not featured in any way.

In these days of high prices and scarcity of material we should all avoid waste. Carelessness and indolence to the value of tools are just as wasteful as neglect; tools should be put away in proper condition. All the metal parts should be oiled and covered with a cheap grade of vaseline, but before this is applied the rust must be removed by using sandpaper or kerosene oil. Be not only destroys tools but reduces by a great percentage their efficiency. Wheel-hoes, seeders and other implements containing a number of parts should be assembled and put away together, so that they can be located easily in the spring.

The woodwork on all garden tools, excepting the part that comes in contact with the hands when in use, should be painted to preserve it. Stakes, hohetes, melon frames and any woodwork that is exposed to the weather should have the benefit of a protecting coat of paint.

(Continued on page 78)
Satinover
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December Garden Work

(Continued from page 76)

This is an excellent time to build melon frames for the garden. They may be made so a single light of glass will cover them, occasioning only the making of the sides; but, generally speaking, the best type of frame is one where the top sash is divided into two parts with a wooden frame.

The common melon frame is about 24 square, 1 1/2 high in front and about 1 ft. in the back. This type of frame is much too small, however, as in most cases it must be removed too soon in order to make room for the plants' growth. If the melon frames are not large enough to harbor the plants until all danger of cold spells is positively past, they are of little value. If I were building frames for my own purpose, I would have them not less than 30 square, and 3 ft. is still better. It is surprising how much extra protection this additional space will give.

The proper trenching of the soil is one of the most important of all garden practices. By giving the frost a good opportunity of freezing the earth in one solid mass, it destroys myriads of insect pests. It increases fertility as it brings to the surface the lower subsoils, with their abundant chemicals, which are quickly converted into plant food by the action of the weather. It makes a garden vastly more retentive of moisture, which surely stimulates production as it reduces the evaporation of the soil moisture.

All gardens would be vastly improved by deep trenching at this season of the year. Make trenches 2' deep and as close together as you can possibly pile the soil on the space between the rows—usually about 2 1/2' between the rows will be adequate. This means that 1' 3' of frost will freeze the earth solid to a depth of 2', and of course the frost does not thaw out as quickly in the trenches as it would on the surface. This prevents insects escaping by working their way deeper as the cold increases.

Do not scrape the trees to destroy insect eggs and nests; use a stiff scrubbing-brush.

Just as long as the ground remains unfrozen you can plant deciduous trees and shrubs.

Plants that flower on the terminals of new wood, like hydrangeas, may be pruned now.