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FALL PLANTING IN OCTOBER

The summer is over. 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 those 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.

Just when you think the work in the garden is about 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. Rehfeld.

But do not let the garden monopolize this October number. Never has the house looked so interesting. Furniture—that all-abiding interest that make this issue one you cannot possibly afford to miss.

You Ought to Know About Furniture, by Matlack Price, treats of the practical side of furniture and is a resume 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 also 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. Gardner Teall 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 Bowwell. 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 one 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—but we forget—the editorial is on Theodore Roosevelt. This is the October House & Garden. Can you afford to miss it?
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 antique carved Istrian stone mantel. Italian, too, is the chair. The table is an Italian antique of elaborately carved walnut, almost black. Andirons 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.
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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 pervasively 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 artificers 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 credences, 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-
The lion masque and strapwork scrolls of this carved oak chest designate it as from the latter half of the 16th Century. Courtesy of the South Kensington Museum.

Comparable to the contemporary English court cupboard there was made in France the buffet, of carved walnut with open base and cupboard top. This is of late 16th Century make.

Among the distinguishing characteristics of the oaken cabinet to the right is the arabesque inlay in black composition in the three round panels. Second half of the 16th Century. Courtesy of the South Kensington Museum.

fusion worse confounded in the matter of nomenclature. The most practical thing we can do, therefore, is frankly to recognize that armoire, dressoir, buffet, bahut, and several more are most comprehensive terms, some of them, indeed, being occasionally interchangable; 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 colonnettes in front.

(4) The dresser, dressoir 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 dressoir cousins; their number, according to the old etiquette of France—certainly, that of Burgundy—indicated the degree of the owner. Williamin 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 grandees; 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 limestone 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 person who now is this—are we acquiring these beautiful homes and gardens will be greatly enhanced.

Whatever the motive, the fact is established that our homes and our gardens will be richer for it. 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 worthwhile. 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 garden or a book to himself. Leisure can't be enjoyed alone. You enjoy it because someone else has done the work for others and afforded them time to appreciate beauty. The visitor.

O VER the sod, the pensive, rutted 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, to 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, very well what each will contain.

Pity me, Rain, Old Rain. I shall never go mad; But shall sit here listening, enduring, sad, sad and quite sane, Chained, 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 pleasure that comes from the freedom of owning others' time to enjoy the fruits of leisure.

Today these people are bewailing the fact that leisure is a lost art. Perhaps their type of leisure is.

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 effort, of course, but that is the effort of acquisition, of keeping that garden border perfect, of bringing that orchard to successful fruitfulness, 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 blots 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 fancies 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 bable, 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.
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 Pologiendis Gemmis, which Theophilus 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 Theophilus!

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 edified 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 chrysoprase, 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 Theophilus was but echoing the opinion of ancient Pliny who declared “glaciem 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 gazeeing? The learned call it crystallomancy 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 Abestenia 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 tabby cat sleek 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 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 consistently 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. Wynnecombe 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)
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 canvases 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 objets 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.

The right lighting is, 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
I. Above a settee covered in mauve and silver damask hangs a small painting in a dull silver frame. It wise to consider whether your walls are to be used as a background for pictures or whether they are to form the chief decorations themselves. Simply paneled, painted walls are always the best and there are many interesting colors which will be found harmonious. The gray-green is always lovely and a robin’s egg blue, although rather strong, is good; also a deep warm fawn color. It seems needless to add that a patterned wall paper should never be used when pictures are. Because in this way the design of the picture loses its significance entirely.

Pictures as Decoration

In the 17th and 18th Centuries in rooms of any importance it was always usual to consider pictures as an integral part of the decoration. So much was this true that panels sunk in the walls in a molding of carved wood or stucco were nearly always used to surround portraits. Even when not set in the walls in this fashion, the frames were made to conform with the ornamental detail of the rest of the room. Many English interiors illustrate this treatment, particularly some of the beautiful Grinling Gibbons carvings especially designed for this purpose and used as over-mantel decorations.

This method of placing a good sized canvas to exactly fit a wall panel is happily illustrated on page 24, where a portrait by Mr. Sterner was used as a decoration exactly fitting the space over the fireplace. When planning a room, the size of the canvas should be considered and the panels made to fit. Delightful results may be achieved in this fashion by the use of an oval portrait or flower painting and, of course, small paintings used as over doors set in moldings are effective. Grisaille is particularly good for this purpose, as well as for over mirrors.

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” cling to this old time abomination 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. Bossom 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. Coffee 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

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

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 $9 a yard.

The House & Garden Shoppers will purchase these for you. Cheque must accompany order.
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. McM. 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.
Symbolism is decoration and decoration is symbolism. Nearly every decorative motif we employ has 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 the 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 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 "zodiacon," 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; Scorpio, the Scorpion; Sagittarius, the Bow-man; 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, sun-dials, garden houses, arbors, pergolas, or sculptured groups for walk terminals. Any one individual or all of the familiar zodiacal symbols 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 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 zodiacal 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 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 sundials 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.
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 book shelves are features of the living room at the left.

Georgian woodwork of great simplicity makes this dining room a genuine architectural contribution.

The RESIDENCE of L. P. LEAS, Esq.
OVERBROOK, PA.
CHARLES BARTON KEEN,
Architect
T HE VENTILATION OF THE HOUSE

Complicated and Disused Systems of the Past Have Been Supplemented by

Windows and Doors and a Good Heating Plant

FRANK CHOUTEAU BROWN

As a rule, little difficulty is ordinarily encountered in the ventilation of the modern house. In these days of the wide prevalence of sleeping and sun porches, the universal employment of generous 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 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-arranged dwellings—that the matter of ventilation is consciously 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 such occasion as when a change proposed by the owner is such as will seriously interfere with these natural air currents upon which the architect depends for keeping the air in circulation within the house, is this subject taken up in their 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 step 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 somewhat 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 romantic and pallid cheek of the fair débutante! Nowadays both long, voluminous skirts and crinoline have gone out of fashion; the 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 moderately 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 his house was 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 adjusted to meet the constantly changing conditions of temperature and use. Air can be forced to move only by means of artificial energy; or by occasional differences in temperature, provided and maintained at carefully placed 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 coming meal, which clung about the sacred purloins of the family library—finally disclosed a 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 area 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 would probably by 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 office the furniture is old oak, with a piece 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.
A LIVING and DINING ROOM COMBINED

The Solution for a Small House or City Apartment Where Comfort and Convenience Are Considered

ETHEL DAVIS SEAL

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 imbibed the high principles of art, and seeks its habitation in the unlikely spots of the earth, and having found the possible combination of winding stair, huge open fireplace, and a paintable roodline 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 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 mealtime, and then merely with an additional glory added unto it in the shape of a daintily served repast, partaken of with happiness because one's mind is, in the very surroundings, given to 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 ever noticed how people talk about the food they're eating? It often forms the chief topic of conversation. 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 couplings 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.

In addition to the furniture suggested in the opposite sketch we can use the gateleg table, a rush seat mahogany Windsor chair, $30; a secretaire in mahogany, $162; upholstered chromewald birch bench, $24, and upholstered chair, $38. Upholstering extra.
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 leaf, 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 ones, 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 no 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 if you put in practically all of them, 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 unwisely chosen or wrongly placed—witness "The Storm" as depicted in planters on the hot turf between the grape arbor and the rhubarb patch, or the iron mastodon hounds and near-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; and that the pergola is usually at its best when serving in a somewhat similar capacity. The arch or the pergola which does not lead somewhere misses half its purpose.

Through these entrances we come logically to another class of garden ornaments: those which are intended to serve as accent points or termini of vistas such as sundials, birdbaths, fountains and gazing globes. Generally speaking, such features should be simple in design and so placed as to have a definite background of 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 restraint. The simple jet 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.

House & Garden
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 Joshaghan 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 mauve 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 ivory 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 lie 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

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 statuary 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 piercing 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 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,” dominating the space about it. A Louis Quinze mantel in a Louis Quinze room filled with Louis Quinze furniture, may give personally 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 lightsome “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 polychrome 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, 1566.

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 Bagnina is Viterbo, where there is another fountain that might well be placed, 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.
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 Squares 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. McGowan, 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.

WINDOWS THAT GIVE CHARACTER TO A FACADE
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
THE ELECTROCUTION OF LAUNDRY DAY

Electrical Equipment of All Kinds Makes Monday Almost a Day of Rest

ETHEL R. PEYSER

"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 ma

The oscillating type of washer can be attached permanently to the tub.

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.

An electric toaster stove for heating milk or water or for griddle cakes and, with a grill, for toasting, comes at $9.50.

No grease is necessary for this electric table waffle iron. Cooks two waffles 3½" square in a minute and a half. Nickel plated, $15.

Holding a quart of water and with a removable six-egg rack, this electric boiler comes in nickel plate at $9.50.

A combination electric table stove and grill roasts, bakes, fries, broils, toasts or boils, 7½" in diameter. Nickel plated, $9.75.

Colonial electric percolator, safety fuse. In nickel, four cup size, $13.75; six cup, $15; nine cup, $16.50.

Colonial electric water kettle, holding 2½ pints, stand 8½" high. In nickel plate or copper, safety fuse, $12.

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, $9.50.
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 worthwhile 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, hardness, 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 be it 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 Cæsar'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)
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 obtrude 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 flatness, 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

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.
In an old house where the radiator is set in a window it can be concealed by a cupboard which makes a plant table filled in with some kind of open ivywork that will not obstruct the passage of the warm air. Rattan is the best material for this, from both the physical and decorative points of view. It does not warp, get loose, nor rattle, and is susceptible of a great variety of decorative treatments. These effectually conceal the radiator mechanism within but do not impede the issue of heated air. A lattice of thin wooden strips may also be used to fill the panels. This device is not as good as rattan because the strips warp, rattle and become badly discolored. Wire netting is too suggestive of chicken coops to be agreeable and does not very well hide the radiator behind it. Under certain conditions, a well-designed metal grille may be used, but will have to be judiciously managed as the juxtaposition of metal and wood in this way is apt to be unattractive.

**Boxed-in Enclosures**

Boxed-in radiator enclosures, projecting into the room from the line of the wall, with metal grille openings in the widened window sills are not to be recommended if radiators can possibly be placed otherwise. When it is not feasible to place and conceal radiators beneath windows, another good place for their installation is in the lower part of built-in bookcases. Here they may be enclosed in low cupboards with the same kind of openings as just noted. When this is done the radiator must have a metal hood or reflector at back, sides and top, and the cupboard must be lined with asbestos air cell insulation to protect the adjacent woodwork sufficiently. Such installation in the base of bookcases 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 furring 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 aumbry-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.

For sun room radiators one may have built decorative covers such as these, which are also useful as shelves or tables when shielded by asbestos boards the radiator may even be concealed in a bookcase without injuring the books.
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.

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...
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, $105; mirror, $41; muslin upholstered chair, separate cushion, $70; painted desk, $95; desk chair, handmade, $350

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. $55

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 11½". The price is $25

The Queen Anne mahogany secretary has two drawers and shelves enclosed in glass. 24" high, 10" deep, 34" wide. $97. Suitable for a small apartment

OCCASIONAL FURNITURE

The House & Garden Shoppers will gladly execute orders for these pieces. Cheque must accompany order.
A garden bed where the late crops can be protected is a good investment.

A great deal of our called winter growing is done with evergreen plants being allowed to come home dry at the end of the season if developing a hard root system to carry them ever winter.

September

**HERBACEOUS PLANTS**

**Garden Bed Where the Late Crops Can Be Protected Is a Good Investment**

**THE GARDENER'S CALENDAR**

**Ninth Month**

**SUNDAY**

**September Blondes so Fine Till the Truffle Is in the joke.**—Old Proverb

**MONDAY**

- 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.
- The time is approaching to plant hardy bulbs outdoors.
- Start this month to hill up the late celery plants with earth.

**TUESDAY**

- 1. The last mowing of the year should be early in the month, preferably before the hard ground-hardened tops, which is quick and compact, is spread over the ground is best done, and the grass will become tender and moist.
- 2. Prune all deciduous trees before the leaves fall, as it is much easier to prune and to paint the sapwood than after the leaves have fallen.
- 3. If not pruned the growth may be hastened, and hardy bulbs outdoors.
- 4. It is not too late to include in the growing this fall of new plants, for the new growth will be produced in March, and the old canes will be cut off in the ground, and the young tips can be forced into position to obviate the need for pruning by some.
- 5. The gardener's calendar should be given to each student before the month begins.

**WEDNESDAY**

- 6. Every year that has been confined in the greenhouses is a bad year. A small plant can be put in the greenhouse this fall, and the foliage should be given to the ordinary plants.
- 7. Nitrate of soda will be protected this fall, than spring.
- 8. Herbaceous plants are solid and can be protected from cold by sawdust and earth now. It is best to plant hardy bulbs outdoors.
- 9. The last of the season's clipping of the formal evergreens may be done during September.
- 10. There is a number of crops that can be started now into growth, and a good time to start them now is in the fall, when the ground is right and the new growth is over.

**THURSDAY**

- 11. Where night frost is expected, some of the tender foliage plants can be killed back frosted and the old growth has been terminated, the new growth has been terminated.
- 12. The flower garden should be planted in the fall. If you plant flowers in the soil, they will last through the winter. If you plant flowers in the greenhouse, they will last through the winter. If you plant flowers in the greenhouse, they will last through the winter. If you plant flowers in the greenhouse, they will last through the winter. If you plant flowers in the greenhouse, they will last through the winter.
- 13. Do not neglect to get your garden ready for the season. The soil should be prepared and put in the frame now to be ready for the season. The soil should be prepared and put in the frame now to be ready for the season. The soil should be prepared and put in the frame now to be ready for the season. The soil should be prepared and put in the frame now to be ready for the season.
- 14. This is the last month of the season when the most weed growth is over and the ground can be well watered, and the garden can be watered. This is the last month of the season when the most weed growth is over and the ground can be well watered, and the garden can be watered. This is the last month of the season when the most weed growth is over and the ground can be well watered, and the garden can be watered. This is the last month of the season when the most weed growth is over and the ground can be well watered, and the garden can be watered. This is the last month of the season when the most weed growth is over and the ground can be well watered, and the garden can be watered.

**FRIDAY**

- 15. Attention should be given to the flower garden now, and the flowers should be planted and the seed should be put in the frame. The flowers should be planted and the seed should be put in the frame. The flowers should be planted and the seed should be put in the frame. The flowers should be planted and the seed should be put in the frame.
- 16. More permanent masonry is to be done this fall. The flower garden should be protected now, and they will last through the winter. The flowers should be planted now, and they will last through the winter. The flowers should be planted now, and they will last through the winter. The flowers should be planted now, and they will last through the winter.
- 17. Permanent masonry is to be done this fall. The flower garden should be protected now, and they will last through the winter. The flowers should be planted now, and they will last through the winter. The flowers should be planted now, and they will last through the winter.
- 18. Attention should be given to the flower garden now, and the flowers should be planted and the seed should be put in the frame. The flowers should be planted and the seed should be put in the frame. The flowers should be planted and the seed should be put in the frame.
- 19. Attention should be given to the flower garden now, and the flowers should be planted and the seed should be put in the frame. The flowers should be planted and the seed should be put in the frame. The flowers should be planted and the seed should be put in the frame.

**SATURDAY**

- 20. Before the last of the season's clipping of the formal evergreens may be done during September.
- 21. The last of the season's clipping of the formal evergreens may be done during September.
- 22. The last of the season's clipping of the formal evergreens may be done during September.
- 23. The last of the season's clipping of the formal evergreens may be done during September.
- 24. The last of the season's clipping of the formal evergreens may be done during September.

**Good Ratubagas Must Grow Quickly. Nitrate of Soda Will Stimulate Them**

**The Gardener's Calendar**

**September**

**This Calendar of the Gardener's Labor Is Aimed as a Reminder for Undertaking All His Tasks in Season. It Is Fitted to the Latitude of the Middle States, But Its Advice Should Be Available for the Whole Country If It Be Remembered That Every Year One Hundred Miles North or South There Is a Difference of From Five to Seven Days Later or Earlier in Performing Garden Operations.**

O'HER day a young college professor passed our farm, an' heem me a grin' down the line fence along the road he stopped to visit for a spell. Night young fellow he was, an' I kind of grinned back at him. "Well, we stood there talkin' bout crops an' the on the hanging powder—spotted me a strong, an' often thought trees must have souls, they're so kind a people." I been studyin' over that laker ever since, me' by jings, he's right. Cuz they're right as peas, but without an' strength that's what they're. They're mighty different from the silver maple, which is forever reaching out, straggly arms that don't never seem to do nothing much worth while. If you'll notice, too, pretty near all trees are people in another way: when they're young they're mostly all just, sturdy an' outgrown. Then that ain't that many don't affect the likeness none—they're chunky, well-formed children to match 'em.

Old Doc Lemen.

**Gatherin' ratubagas that have attained the proper size and best quality**

Sweet peas for winter bloom in the greenhouse should be planted now.

 boards held with stakes may be used in blanching the early celery crop.
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.

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**58 House & Garden**

**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 sowing now in light soils. In heavy soils a combination of winter vetch 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 a few soils that are not worth the effort of serious cultivation. This means that there are few soils so unsuitable that they cannot be quickly restored. One of the biggest factors in destroying the productiveness 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 by the hot sun and the lack of moisture. From 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 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 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 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 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.

The biggest satisfaction in the garden turns from the garden. The point of view is now to give attention to new areas that are intended for culture next spring. Gardens or fields that are uncultivated should be plowed or dug at this time. It would also be a good idea to give this land 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 reclaimed through ditching. By the use of tile drains, which carry off the excess water and are easily installed, you can arrange a drainage system which will last for a lifetime.

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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 frost. The potatoes after being brought to the surface should be allowed to remain there for several hours before placing in boxes. This surface treatment gives the skins, which makes them better keep during the winter. Never dig potatoes during wet weather, as they will not keep well.

The ripening of the top growth on all soft crops is completed by killing frost and they do not need additional care. Potatoes, carrots, parsnips, salsify, chicory, 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 one 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 at wholesale harvesting of the home garden is certain to result in failure. Therefore, the canning process cannot be done on any large scale, but must be regulated according 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 effort, make our garden considerably longer lived than it would be if we allowed the first killing frost to destroy the 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.

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Lettuce, egg-plant, peppers and other crops that are still in the ground can be made to live, in some cases, as long as the middle of November. Barrels, old boxes, heavy tar paper or building paper of any description, baskets or any material of the like can be pressed into service 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 beans 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 repay you for the effort.

**Using Sculpture in the Home**

(Continued from page 45)

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 of the age of Louis XV liked certain things; they surrounded themselves with those things, which perfectly expressed the spirit of the age. They took something from preceding periods, and something from the originality of the incomparable artists of the time; then they developed these ideas into an ensemble as the Louis Quinze 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 awakening has produced painters and sculptors who rank among the world's greatest and by the same token the American has the right to be trusted to create a style for us that will be artistically correct.

The individual who wishes to surround himself with art objects selected by the occult method will find a wealth of materials at his disposal. All ages are at his command, from the worthy specimens of ancient China, with their beauteous carvings and precious porcelains and formal sculptures of old Egypt, and the crude barbarities of native African sculptors.
The delightfully 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 prints of well-appointed rooms, gratis upon request.

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N 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 to that it helps keep maid or mistress happy—

ture, in which a few, with the new art angle, claim to see something fundamental and beautiful, down past the spiritual crease of the Gothic period, comes the corporeal beauty of the Renaissance, to the originality and Americanism of our own day. Is there not the complement and tary lines of Eli Nadelman, or even, if it pleases us to get into the pose of the existentialist now extreme and we want to feel superior to the world in smartness, we can bolt a piece of steel to a piece of wood, mount it and call it “The Cosmos.”

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 large variety from miniature heads to small groups and individual figures.

Fourth, as plaques on walls, which may be either high or low relief.

Italian majolica plaques figure in this group, and are often arranged with vel-

Fifth, as panels around the lower parts of walls. Some of our American sculp-
tors have done notable work of this sort.

 Sixth, fountains and kindred subjects for sun rooms. Here again American sculptors have provided a wide and original selection.

Now, there is connoisseurship—and connoisseurship. Statuery is plentiful and it can be bought in many places, from the antique shop to the book store, ranging in number from two to, perhaps, twenty; and after that, when the copyright has expired, some firm will take out its reproductive license. A sculptor in “talking shop” will speak of the “silhouette” and the “shapes of the shadows,” and he will tell you that besides the outline of the object as it stands up against something of contrasting color, “an area of hill casts a sort of shadow” and that this is the only way in which he is able to impart form and color.

Silhouettes and Shadows

As regards a piece of sculpture itself, there are few fundamental things which, if we will but consider, will greatly help us in making a selection, and afterwards in arranging them.

First, that a piece of sculpture is still a piece of sculpture, whether it is in the round or not. A silhouette which the beginner some-

The Mistake of Profusion

A mistake which the beginner sometimes makes is in the direction of profusion. A home should be the museum of sculpture—unless the owner is a simon-pure collector and derives his chief pleasure in the possession of precious objects without regard to their use as decorations. If he is the latter, then he can fill his home from cellar to garret and it will be a Heaven for him—each object will be a divinity which he will enjoy for its own intrinsic beauty without a thought as to whether it is properly staged or not.

But for the purpose of home mak-
ing, profusion is confusing. In decora-
tion sculpture can be dangerous, and the tendency now is toward simplicity and contrast so as to display its silhouette, and that the light must fall in 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 certain 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 orange, some glarring green. There is danger of discord, as the sculpture is placed in juxtaposition to other objects and its background. Sometimes a piece of vel-

The Mistake of Overcrowding

In other words, we can really come
to love an original piece of sculpture, and make it a part of ourselves; whereas it is very difficult to love a same representation of a work of art which a hundred or a thousand others may have at the same time.

America has passed through its stifled period of Victorian art, and has gained knowledge from the mysteries and animosities of the moderns, all the while steadily growing in appreciation of real beauty and true art. America has grown to express itself 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.
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.

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 AND TWELVE AMERICAN BRANCHES

MANUFACTURERS OF ENAMELED PLUMBING WARE
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-Windows you ought to know. Ask your architect, or if you want to post yourself, our catalog will be sent, gladly, for the asking.

VAN RENSSLEAER LANSINGH, President

THE LUNKEN WINDOW COMPANY

Executive Offices and Works:

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CINCINNATI, OHIO
r-"r. I build a modern home and
then furnish it 
with unmodem equip
ment is a false econ
omy.
A truly modern bathroom is a perpetual delight. Silent Si-wel-clo Closets
are rapidly displacing the obsolete loud-flushing closets in present
day buildings—not alone because of the quiet operating feature but be
cause of mechanical and sanitary excellence. The Si-wel-clo is but one 
item of the complete line of
The Trenton Potteries Company
"Tepeco" All-Clay Plumbing
"Tepeco" plumbing is beautiful, prac
tical and permanent. How permanent 
can be realized only after ex
perience with other kinds.
"Tepeco" plumbing is china or por
celain, solid and substantial. Dirt does not readily cling to its glistening
white surface, nor will that surface be worn away by scouring. With
lower, 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 invest
ment—a beautiful one.

Trenton, New Jersey, U.S.A.
World’s Largest Makers of All-Clay Plumbing Fixtures

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 can not be moved out of the house unless adequate pro
vision is made for allowing cold fresh air to come in to take its place—a fact
we often forget! Generally, our fire
places and windows provide unintended
—but equally efficacious—opportunities
for the replacement to take place. The
ordinary double-hung window can gener
ally be depended on to provide at least
three to six square inches of opening
in the joints around the sash, which is a great aid to ventilation
—that is, unless the occupant of the house has been so careless as to spend more
money in counteracting this dispensation of Providence by putting on
metal weather strips to save heat and fuel; these may pass easily and pain
lessly "West" on any day or night when the gas cock falls out of the old
 fixture by the head of the bed! The English "casement"—opening out,
if you please—is a great aid to ventilation, too,
and the ordinary double-hung window can be made still better by
partially or entirely opening it, because, if properly installed, it is always
possible to throw out one or another sash so as to intercept, catch and lure
into the room any wandering or va
grant breeze that may be at large—a beneficent office that can hardly be ex
pected from any ordinary "double-hung" window, with its alread
 already stifling opening, if properly arranged, that is further obscured by
curtains, draperies and screens. Only the young, agile and slender mos
quito may then pass through!
Most old ventilation systems were also laid out on what has since been
demonstrated to be false premises. They formerly invariably planned to take the air
from the top of the room to where the heated air within the enclosed space
would naturally rise) without recogniz
ing that the real air most to be avoided
was actually at the bottom instead of the top of the room! Therefore, the
most efficient larger systems have de
pendent on providing ducts of sufficient size, opening near the floor of the
room, to carry the heated air to the floor to keep it from being cooled by
its own weight, or gravity, to a central point in the lower portion of the
heating plant where it can be properly heated and so moved on and out of the
building, thus strengthening and con
 tinuing the movement of air which is
most normal and natural under the ex
isting circumstances.
Yet even the most perfect systems of this type are so variable and unstable
that they are affected, or altogether dis
arranged, by unimportant and generally
omitted incidents. The opening of a window or door admitting a current of
fresh cold air, a change of wind, a sudden
fall or rise in temperature; and, unless immediately corrected, the result
of such an interruption of normal processes is generally to reverse the
air current and redistribute the foul air
that has been so collected either all over
the house, or to concentrate and deliver
it in one particular room or section of
the dwelling!
In even the modern schoolhouse, where ventilation systems are supposed
to have reached their highest perfection, and where they are continually checked
and controlled by delicate thermo-reg
and a trained engineer is kept in con
stant attendance, the results have been so often unsatisfactory and disappoint
ing that there is at the present time serious discussion proposing discontinue
the use of these elaborate systems altogether because of the poor and un
necessary returns provided and opera
tioned by their installation and opera
tion.

Heating and Ventilation
Therefore there is all the more reason for avoiding such artificial and mechanici
nal systems in house building; indeed, it is safer to depend upon a properly
arranged and balanced system of whatever type is best adapted to the design and arrangement of the indi
vidual plan. To provide ample window surface—incidentally, the absolute ad
vantages of the English casement win
dow for results in this direction are
not to be despised—and, with a pro
pably arranged plan, with properly dis
posed doors, windows, fireplaces, there is little likelihood of a normal Ameri
can family suffering from any lack of proper and adequate ventilation in this
home!
Windows were intended to admit air, as well as light—no artificial or mechani
cal means can be as certain or effective in the home. The heating system—windows,
fireplaces, and hot air systems—will also accomplish results. It remains mere
ly to give the rum a chance—by having plenty of windows (not only on one,
but on three sides of all the rooms) and keeping the interior decoration light,
derful, and cheerful—and, over all, the gas stove, under the kitchen hood,
or in the cellar or attic, to locate an electric fan near the walls into the
vent flue, of ample size, direct flow and
proper arrangement, to solve the common 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—both occupations call
ing for strength and aggressiveness. To
be satisfactory in either his "profes
sional" role or that of general purpose
companion such an animal must be un
der 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 thor
oughly trained in at least the rudimen
tals of police work. Such training
enables him to distinguish between
friend and foe, develops his intelligence,
and gives him a purpose in life. It does not
follow that after the training period
actual criminal work is necessary for
the dog to remain at his best; the mere
experience gained under his trainer will
give him balance and alertness, as well as
preparation, and even the most primitive police dog may be a credit to his own
breed. A properly bred, educated and kept police dog is one that is an asset to the community and companions a dog lover could de
sire. He is a sort of super-dog, a power
(Continued on page 90)
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
A Super-Dog With a Primal Streak

(Continued from page 64)

leader of a pack of one hundred and nineteen wolves, one ivory-tusked albino female with a chronic limp in her left hind leg, who can do just anything she likes with Allegheny. Only a 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 typical canine product of Belgium. What attracts the notice of the American visitor in Belgian city or country-side 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 toil in summer and winter. A team of two of the finer specimens pulling their load of milk in shining brass cans 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 sees 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 they cannot guard their masters' property.

One cannot undoubtedly to the efforts of the American and English visitors and residents, there has been more money paid to these draught dogs than to any other breed. When the writer lived in Belgium he endeavored to obtain the good offices of two or three of the authors who are writers; he was framed which made it a punishable offense to neglect these chiens de trait. Life is cheap of it at the time. The politicians explained that it would probably antagonize the farmer and peasant voters. The draught dog to the small proprietor in Belgium is what the single mule or horse is to the small peasant in the United States. Robbed of his nobility, he is used for his produce and is a有用 Contrast: on the other hand, the police dog is there for the visitor and the resident, there has been money paid over to him for his services. These are some of the pearly sayings of an Emperor about the Pekingese: "Let its nose be like to that of a Sacred Shark's egg-shell-full of the juice of the clarified fat of the leg of a Sacred Antelope that pasture in the Hamoun, or the milk of Rhinoceros Horn, and apply to it piebald feeces."

"Let it be dainty in its food," she commands, "so that it shall be known for an Imperial Dog by its fastidiousness. Sharks' fins and curlews' livers and the heart of a wild lamb that may be fed. And for its drink, give it the tea that is brewed from the spring water and in the shrub that is native to the province of the Hankow, or the milk of Antelopes that pasture in the Imperial Parks.... And for its medicine of sickness, let it be anointed with the clarified fat of the leg of a Sacred Leopard, and give it three pinches of Rhinoceros Horn, and apply to it piebald feeces."

"So shall it remain; but if it die...."

"Remember thou, too, art Mortal."
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.

Going through Boston, to and from vacations, stop over and visit Paine's — the world's largest store in the manufacture and sale of Furniture and Interior Decorations.

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PALL MALL
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All the elegance of a sumptuous home is enhanced when the Kernerator is permitted to banish the unsightly and unsanitary garbage can. The Kernerator burns all refuse—kitchen waste, faded flowers, paper boxes, cans and bottles are disposed of. It requires no fuel other than the dry waste which in burning dries the wet waste. Garbage when dry is readily combustible.

The Kernerator is built in the base of the chimney when the house is erected. All that shows in the kitchen is the neat hopper door in the chimney. Thousands of Kernicators are in use. Successful operation guaranteed.

Sanitary — Economical — Convenient — Odorless.

Ask your architect or write us for book of proof.

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KERNERATOR
Built-in-the-Chimney

Drop All Waste Here—Then Forget It
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 are certain to die in a few years. Nurserymen bud 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.

Fifteen years ago we bought all the available stock of choice 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 on account of their starting into growth so early in the spring. Lilacs should be ordered early. They are best planted in the fall.

Charlies Jolly. Double; bluish-red; distinct and extra fine.

Charles X. Large, shining leaves and great trusses of reddish purple flowers.

Duc de Massa. Double; purplish-violet, large carnage buds.

Dr. Lindsey. Large compact panicles of purplish-flowered, dark red in bud.

Frau Antoine Buchner. Double, very large heads of flowers, soft pink, large.

Geant des Batailles. Bright reddish Lilac, in large trusses. Very brilliant and effective. 75 cents.

Japonica. We have some extra-large specimen plants of this fully-flowering Lilac. Immense spikes of pure white flowers. $1.00.

Lemoinei. Double, white.

La Tour d’Avergne. Double; purplish-violet flowers borne in large trusses.

Madam Kreuter. Beautiful light rose.

President Carnot. Double; lilac tint, marked in center with white; extra-large, fine truss, $1.00; extra heavy, $2.00.

President Poincare. Double; enormous compact head of flowers.

Frau Bertha Damman. One of the very best whites, immense panicles.

Lemoinei flore pleno. Double; carmine violet. $1.00.

Vestatl. Enormous panicles, large flowers, perfectly shaped, pure white.

Due de Massa. Double; purplish-violet, large carmine buds.

Due de Villars. Large, shining leaves and great trusses of reddish purple flowers.

Due de Lavalette. Double; beautiful, clear lilac. Extra large and fine.

Villosa. 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 Moorel. Extra-long spikes of large double flowers of light lilacish-like, with white centers.

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 Garden Trees, Rhododendrons, Alatea and Shrubs will be sent on request.

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CHARLES of LONDON

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English Period Furniture
Old English Interiors
Tapestries

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ART OBJECTS in ART STONE
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Appearing in the favored Art Stone in antique and modern designs of dignity and beauty—featuring distinctive, wholly unusual tile effects and rare touches of Oriental color, the latter adding to already exquisite designs, the beauty of many ages.

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5509—FLOWER BOX In exquisite Persian design, wonderfully effective. In Art Stone—standard width $55.00

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THE FISCHER & JIROUCH CO., Cleveland, Ohio

This time something useful for the hall
The price is Twelve Dollars
plunging them into a vessel containing water covered with a film of kerosene, or shaking the plants with mosquito netting, especially the latter, often affords the only means of preventing their destructive work.

**Insecticides**

Arenate 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 past or one-sixteenth 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 branches, both on the stems and on the under side of the leaves. When badly infested the leaves curl and protect the insects on their under 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 40 per cent nicotine sulphate, pyrethrum, fish-oil soap, kerosene emulsion, and lime-sulphur.

The material should be applied in a fine spray, with 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 insects, or eliminating their vital parts, or both. Great thoroughness 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 1,000 parts of water in which a little fish-oil soap or good laundry soap has been previously dissolved, is now recognized as the most efficient aphid remedy. This has been found to be effective, and one teaspoonful of the nicotine to each one or two gallons of water in which about one-half an ounce of it is contained is thoroughly mixed and applied to the plants.

Other remedies useful in combating the sap-sucking insects are pyrethrum, or Persian insect powder, which is made from the flower head; 40 per cent of one ounce to two quarts of water; fish-oil soap dissolved at a rate of one-quarter pound to ten quarts of water; kerosene emulsion; and lime-sulphur and other commercially prepared insecticides.

---

**Wing’s Peonies**

He who plants a Peony secures everlasting beauty. As surely as he who plants a tree secures its shade, and as surely as he who plants a flower secures its beauty, so he who plants a Peony secures everlasting beauty.

Wing’s Peonies is well invested, for they have a monetary value in addition to the appeal of their loveliness. With choice Peonies there is a constant scarcity. This has been so for years, and it will be increasingly so now since the passage of the Exclusion Act forbidding the further importation of these plants. Without doubt many varieties will be temporarily withdrawn from trade and others will be increased in price.

We have Peonies of all types and classes, good strong roots that will bloom next season. In our collection of over five hundred varieties are all the good standard sorts and many new and rare things. The newer kinds have a much greater range of color than the old ones, coming in opalescent shades and unusual combinations, delicate and brilliant rose, lilac, salmon, apricot and cream, as well as deeper and richer tones of carmine, bright red and crimson.

Now is the time to plant. **Send for catalogue today**

The Wing Seed Co., Box 1627, Mechanicsburg, Ohio

The House of Quality and Moderate Prices

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**Rose Diseases and Their Control**

(Continued from page 68)

Rose Diseases and Their Control

**Prairie Decoration**

HAVE you a hopeless looking cottage, farm house or just a tumble-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, hesitate no longer. These are all minor details. There is one solution and only one necessary to success—the desire to make ugly surroundings attractive and the will that triumphs over all difficulties.

It was a house in the midst of the Idaho sage 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 weather-stained, with a green shingled roof. It had stood empty twenty years, left to its own devices, which are a little more...
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.

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Hodgson Portable Houses
Think of the garage, cottage or any other kind of house you have wanted. Picture it complete in every detail, the result of skilled workmanship and best of materials. That is what the Hodgson Catalog offers you at a flat price, and with every chance of slip-up or extra charges eliminated.

We ship the painted and fitted sections of the house you order—no skilled labor is required to bolt them together. Then you have a house that will stand for years without need of repair, snug and firm against all kinds of weather.

Whatever kind of house you wish—cottage, garage, dog house, playhouse, poultry house, bungalow or sun parlor—is listed complete in the Hodgson Catalog, which we will furnish promptly. Write today.

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Room 226, 71-73 Federal St., Boston, Mass.
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Majestic Coal Chute
—Protects the Home
—Lessens Depreciation
—A Modern Convenience

The Majestic Coal Chute protects the sides of the home and the foundation from nicks, scars and marks caused by scattering coal or coal dust. Thus, it enhances the value of your property and lessens depreciation.

Not in use it sets flush with the foundation and admits daylight to the basement. Automatically locks itself. Can be unlocked only by pulling extended chain from inside.

Constructed of heavy cast semi-steel and boiler plate, it will last the life of any building.

Ask your architect or building contractor to include the Majestic in your home. In homes already built it is easily installed.

Write for catalogue 12 A and name of nearest dealer.
Working drawings furnished upon request.

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In all the beautiful homes and apartments illustrated in our high grade magazines, there is not one but that DANERSK FURNITURE would be appropriate for, in one or more rooms. The variety and charm are literally unlimited because we finish each selection specifically for the room in which it is to go.

Send us your plans for single rooms or the entire house. We specialize in unusual pieces for Sun Rooms, Loggias and Living Rooms.

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HA VE 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, Lillies, 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 Lillies Superburn—Free

Prairie Decoration
(Continued from page 70)

were gray and the lamps plain yellow jars with deeper yellow shades. The other room had pale green walls and all the furniture, including the iron bed, was painted a pale gray. We found some cretonne in which the coloring was pale green and mustard. This we used for hangings and covered the bed and one chair in plain green linen. A dull purple jar made a lovely lamp with a cream colored parchment shade.

All this work took us three weeks. We spent five months in that room. I am not sure that I did not feel amiss, but surrounded by things that didn’t jar and made life a little easier to live.

MARGARET MCELROY

French Wall Furniture of the 16th and 17th Centuries
(Continued from page 74)

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.

(7) 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. Hangings, of course, were deemed indispensable. There were also bedsteads whose woodwork was entirely concealed by the hangings and by fabric strained over the wood. The cupboard bedsteads built in recesses, and having carved sliding doors like cupboards, are interesting archaeologically 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 all this period gorgeous 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 16th Century wall furniture was altogether straightforward, obvious and robust, although in the last named respect there was little approach to clumsiness or undue ponderosity. The emphasis of contour was thoroughly rectilinear. In the majority of pieces, especially the pieces a 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, sliding and inlay played a part by no means contemptible in the embellishment of cabinet work. Painting and gilding were frequently 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 phases. After the first quarter of the century the lingering traces of Gothic feeling disappeared and thereafter (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.

Why be dependent upon the weather's vagaries? Write for the free illustrated booklet which describes the economical, simple and efficient Cornell Systems.

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The name Brand attached to a new peony signifies a masterpiece

For the last 20 years we have been actively engaged in the production of new Peonies by cross fertilization and the most rigid selection. And in all this time although operating on a large scale have selected and sent out only between 20 and 30 sorts.

In 1918 at the National Peony Show, at Cleveland, Ohio, two Brand Sorts—Chesterine Gowdy and Phoebe Carey took 1st and 2nd prizes as the two best varieties introduced since 1910.

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.

1st Prize—Victory Chateau Thierry—an immense medium pink
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If you want a good peony buy a Brand Peony. We also carry a complete list of all the best sorts of other growers European as well as American.

An immense stock of roots for sale this fall in all sizes and ages. These roots will be handled by experts. The most of my men have been with me from 10 to 20 years.

SEND FOR CATALOGUE

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(Forty Years a Peony Grower)
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You, too, love flowers—

And you have often thought of having your very own flower laboratory sometime—a place of quiet, filled with the fragrance of blooming plants and the mysterious odors of growing things.

But it has always been so hard to visualize just exactly what you have wanted—just the style and design of greenhouse that fitted into your scheme of things.

It's different now, however, as you'll find in the copy of American Greenhouses and Gardens waiting in our office for you.

It's gratis! May we not send it?

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Woven entirely in one piece from the best wool yarn

American ingenuity plus an appreciation of the beautiful

has resulted in the reproduction of the best examples of
Oriental art in rugs with a wealth of detail and accuracy

that is truly remarkable.

These attractive floor coverings are called

**BENGAL-ORIENTAL RUGS**

Each rug represents typical studies from various parts of the Orient, so that in the matter of design and coloring there are Bengal-Orientals that will harmonize with nearly every scheme of decoration.

Portfolio of color plates sent upon request. These prints are made from original photographs by Underwood & Underwood, and being 11 x 14 inches in size give an exceptionally accurate idea of both design and color harmonies. Bengal-Oriental rugs are sold and guaranteed by reliable dealers in all sections of the United States.

JAMES M. SHOEMAKER CO., INC.

20 West 39th St., at Fifth Ave. New York

---

The transition of the shelf with carved legs into the table is marked by this 17th Century credence

**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 idiosyncrasies. 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, ebenists and designers in the Louvre and gave them constant occupation. The high water mark of lavish expenditure and lavish production continued till 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, hutches, and credences of the high-backed type, with shelves or steps, passed out of fashion, and commodes, secreterias, 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)
The Vacuum-Cleaning Apparatus

is an essential part of the modern home

Everyone who appreciates the virtue of cleanliness cannot fail to respond to the appeal of this method of eliminating dirt. The piping and fittings for vacuum-cleaning equipment, as the illustration indicates, is concealed within the walls, which readily suggests the importance of ascertaining the quality of this material before it is installed.

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for vacuum-cleaning apparatus is made for that particular service and may be seen in actual operation at our New York Exhibit Rooms, 23 West 44th Street, and in over fifty leading cities in the U. S.

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MOST DELICIOUS AND REFRESHING

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Air-Tight TINS Only!

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DINNER and CRYSTAL SERVICES
Silver mounted with one's CREST or MONOGRAM—first introduced by HIGGINS & SEITER—constitute the newest vogue for THE TOWN HOUSE
Subdued, Velvety Walls Remain in the Background

Rooms reflect more or less the personality of the people who occupy them. Well chosen furniture, rugs and hangings reveal new charm when allowed expression. Beautiful effects are secured at moderate cost by using Liquid Velvet for walls and ceilings.

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THE O'BRIEN VARNISH CO.
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Charm and Comfort

The biggest things to attain in big and little homes is to make them into homes. No other feature will add so much in beauty as casement windows, none so much convenience as C-H casement adjusters.

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The Casement Hardware Co.
1 South Clinton Street CHICAGO

French Wall Furniture of the 16th and 17th Centuries (Continued from page 74)

It often had a closed cupboard base while the upper portion had a falling front on which to write, very much like the same piece of furniture that came into use in England in the reign of William and Mary. The bureau or writing table will be more fully treated under Tables, but was frequently made to stand against the wall. As a piece of wall furniture it had very often a cabinet of small drawers at the back and had considerable depth of body for drawers at each side of the knee-hole for the sitter, the drawers extending in some cases almost as far as the floor.

Baroque Influence

During the first half of the 17th Century the Baroque influence was at its height in France and furniture contours fully displayed all the Baroque characteristics. While the chief structural lines remain straight, there were abundant curves where structure was not involved. There were arched and shaped crestings, shaped panel heads, a multiplicity of pediments, cartouches with bold cabochon fields, rotund swelling moldings, shaped stretchers for cabinet stands—cabinets on stands came into high favor at this time—spiral-turned legs for the same, spool-turned legs, straight quadrangular tapered legs, colonette legs with or without arched aprons, scroll legs, and all the other peculiarities incident to Baroque decoration.

While the Louis Quatorze style was Baroque, it was Baroque very much tempered and restrained by a strong infusion of Classicism, and this tempering appeared in furniture contours as well as in architecture and fixed decorations. The minuteness of contour for both the Louis Treize and Louis Quatorze periods appear in the illustrations and may best be compared and studied there.

Later Inlays

In addition to the materials commonly used in the 16th Century, we now find an extended employment of inlay woods as well as tortoise shell, ivory, and metals for mounts and inlay purposes. Lacquer also came into fashion. To the decorative processes previously employed we must add marqueterie and Boile work, which latter was an inlay of tortoise shell, brass and tin, the metal surfaces being sometimes further enhanced by engraving. The characteristic decorative motifs pertaining to these later developments are shown in the illustrations. The scallop shell, sun rays, mascarous and reticulated diapering were especially in evidence during the reign of Louis XIV. In the latter half of the century mounts assumed an importance hitherto unknown. In addition to pulls, lockplates and escutcheon, abundant metal ornaments of cast bronze and brass, chiselled and engraved, were used to embellish the bodies of much of the more pretentious cabinetwork.

The imaginative and inventive pre-eminence of the French led them to devise numerous variations upon all the forms herein set forth, so that furniture designing reached an unsurpassed stage of flexibility. Consequently, there was no shade of a mobiliary want that was not fully satisfied. One of the valuable lessons to be learned from the study of this period, quite apart from everything else, is facility of adaptation.
Where George Ade Swims

Doesn’t this clean, concrete pool at Hazelden Farm suggest a cool, inviting depth for a plunge? It’s just as good after tennis as after one of those famous “Fables in Slang.”

Your home grounds, like George Ade’s, should boast a concrete swimming pool where all the household may enjoy the refreshing, invigorating exercise that swimming affords.

Concrete is the ideal swimming pool material—clean, sanitary, watertight, permanent. Our booklet, “Concrete Swimming and Wading Pools,” is full of helpful suggestions and pictures. Write for your free copy.

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111 West Washington Street, Chicago

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OWN your own home, build now! And plan to use Sargent Locks and Hardware, long famed for their solid, substantial character and the security they give. No matter what price home you intend to build or what architecture, there is a Sargent style which will complete its equipment and add the necessary touch of harmony. Consult your architect.

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For Extra Security—

In present or prospective homes a Sargent Cylinder Day and Night Latch is a good investment, affording security for any outside or inside door that may not be fitted with a dependable lock. Various styles and finishes, three keys to each lock.

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

Floats over the uneven Ground as a Ship rides the Waves.

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Crystal, gold and enamel cup of French workmanship

The Limpid Loveliness of Rock Crystal

(Continued from page 23)

He had been Miss Abastenia's lover, and had been lost at sea on his homecoming voyage from China. "I am sending you a globe of rock crystal with this letter by the Mary Jane," 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. Wynnicome 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 Abastenia, and not one of the rigid congregation seemed to think it at all out of the "reg'lar." That was long, long ago.

Dr. Dee's Followers

I do not believe Miss Nuggett 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 myself I like to call to mind the many stories that have enrichied the subject of crystal which one will find in works on gems, jewelry and the lapidary's art. The Babyloniens 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 Tokeramsnno, 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 eb 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..."
"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.

C. A. DUNHAM CO., Fisher Building, CHICAGO

Branches: In 36 cities in United States and Canada

Our Service Station Plan is getting profitable business for heating contractors in towns of less than 100,000 population.

The SAVO Steel Flower and Plant Box

Patented Jan. 23, 1917.

Self-Watering and Sub-irrigating. For Windows, Porches, Sun Patios, etc. More SAVO Boxes indoors or out and have beautiful Flowers the year round.

Leak Proof and Rust Proof


Ask your dealer or write for FREE Booklet.

SAVO MANUFACTURING CO., Dept. C, 59 So. La Salle St., Chicago, Ill.

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. Our Autumn Catalogue also gives a complete list of seasonable seeds, plants and bulb for out-door, windows garden and conservatory.

Mailed free to anyone mentioning this Magazine.

Henry A. Dreer

The Limpid Loveliness of Rock Crystal

(Continued from page 78)

composition called tenax," he wrote, "and applying it to the fire until it liquifies, you will fasten the crystal to a long wood, which must be similar to it in thickness. When this has become cold, you will rub it with both hands upon a hard sandstone, water being added, until it takes the form which you wish to give it, then upon another stone of the same kind which must be finer and smoother, until it be made quite smooth. And taking a flat leaden tablet, place moistened tile upon it, which you will rub with salivas upon a hard hone, and you will polish this crystal upon it until it takes lustre. But should you wish to sculpt crystal, taking a goat of the age of two or three years and binding its feet, cut an opening between the breast and stomach, in the position of the heart, and lay in the crystal, so that it may lie in its blood until it grow warm. Taking it out directly, cut what you please in it, as long as the best lasts, and when it had begun to grow cold and to harden, replace it again in the blood of the goat, and being made warm anew, take it out and cut it, and do this until you complete the sculpture; at the last, binding his feet, cut and taken out you will rub it with a linen cloth so that with the same blood you can procure a lustre for it." Then Theophilus goes on to instruct us how to "sculp" knobs from crystal "which can be placed upon the staves of bishops." Let us hope the bishops were not aware of the sacrifice to their ornament!

The Renaissance workers both in Italy and in the north devised more humane apparatus for their lapidarian excursions. Marvelous indeed were the gem-like traze 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 was usual, and with, say, the cutting of a seal, as undercutting a seal would not enable it to leave the seal.

The designs viewed through the crystal in finely undercut work are wonderful indeed. Rienzi and other engravings of our own time have proved their skill at this sort of cutting but I do not think they have proved 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 unusual importance. In the course of a few weeks you will be able to possess a part of the moderate purse may make possible the assembling of a small collection of great interest, even enough to contain a single "supreme" crystal. Such a small collection will find a wide field for acquisition in the crucibles of China and of Japan, and perhaps a collection devoted to the crystals of these two countries or to one of them 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 I add to them in memory of poor old Miss Abestina Nuggett.

The Electrocuton of Laundry Day

(Continued from page 49)

which you must use to win over Stanley-le-numb and to broach the subject, is the very first thing he will say, "I can't afford it!" Then you must say, 'I've been over this problem and find that it has been costing us so much per week for our laundry and if we had some mechanical devices we not only would have better laundry work, done under better conditions, but we could save half the money and do the work four times as rapidly.'"

"But he may not believe it," suggested Mrs. Webb.

"Then take him to the dealers and they will demonstrate everything to him; they will almost give him a moving picture of himself buying his laundry equipment on the spot! Seeing things as they are will make him buy."

"But Shirley, Stanley says if we have a laundress and just loves to say it, 'You can load a servant on the electric washer, but you can't make her wash!'"

"Delicious!" laughed Mrs. Slater, "but you might as well say you can lead a cook to the soup pot and you can't make her stir."

"Before I go into some of the equipment I shall tell you what I have in my laundry, then what you might start on. First my new walls, ceiling and floors are tiled. I have blue tile on the floor, but while is more usual and there are other floorings just as good. Here is the list of machinery:

Washer, 1 1/2 h. p.; solid copper lined with stainless tin for holding clothes; the bottom is covered with blemination sleeve and skirt board; two metal tables; overhead clothes dryer, copper clothes extractor; clothes off the bottom of boiler; compartment tin with screen for holding clothes; electric irons for valeting and fine work.

"I'll start off with the electric ironing machine as it is one of the things 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 that twenty-five million dollars' worth of washers have been sold by the manufacturers this last year proves anything!"

"I think the fact that twenty-five million dollars' worth of washers have been sold by the manufacturers this last year proves anything!"

"And applying it to the fire until it liquifies, you will fasten the crystal to a long wood, which must be similar to it in thickness. When this has become cold, you will rub it with both hands upon a hard sandstone, water being added, until it takes the form which you wish to give it, then upon another stone of the same kind which must be finer and smoother, until it be made quite smooth. And taking a flat leaden tablet, place moistened tile upon it, which you will rub with salivas upon a hard hone, and you will polish this crystal upon it until it takes lustre. But should you wish to sculpt crystal, taking a goat of the age of two or three years and binding its feet, cut an opening between the breast and stomach, in the position of the heart, and lay in the crystal, so that it may lie in its blood until it grow warm. Taking it out directly, cut what you please in it, as long as the best lasts, and when it had begun to grow cold and to harden, replace it again in the blood of the goat, and being made warm anew, take it out and cut it, and do this until you complete the sculpture; at the last, binding his feet, cut and taken out you will rub it with a linen cloth so that with the same blood you can procure a lustre for it."
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

Suspicion of the other reasons will be awakened by our catalogue. Instant confirmation 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 GROW PEONIES—NOTHING ELSE

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MOHICAN PEONY GARDENS

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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 H92 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.

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Rolling Doors

Where a City Ordinance forbids the use of outside swung 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.

A vacuum washer and wringer can be adapted to a pair of set tubs. Courtesy of Wallace B. Hart.

The Electrocution of Laundry Day

(Continued from page 80)

age ironing with coal or electricity costs about 35c or $1.50 per year.
3. With a good machine the ironing costs about one and one half cents for gas and the same for electricity, making a total of three cents, which is a saving of 7c a week or $14.04 yearly. In ten years $140 is saved.

Conclusion:
The saving in health of operator whether wife or servant and the saving of the life of linens, etc., is beyond computation.
2. The best type of iron has (1) the stationary ironing shoe under which the felt padded cylinder revolves. This insures evenly distributed heat and avoids the chance of scorching clothes. (2) Feed board instead of lever. This gives more rapid control and is more responsive to the touch.
3. Hold up for a minute and answer this concrete question. How long would it take to iron a table cloth by the machine?
   "About three or four minutes in comparison to twenty-five or thirty by the expert laundress using an electric iron. A saving in current and time."
   "Well, what about those fancy linens with heavy initials?"
   "The pad on the roller is plenty soft enough to imbed not only the initials but the entire hands and not break them!"
   "What things can't you iron with it?"
   "Only fancy waist and skirts. Lace can be beautifully done and, of course, all the table and bed linens, trousers, etc., etc., etc.
   "How big are these machines?"
   "They come in four different sizes, but the ordinary home can use the 46-inch cylinder or at least as wide as your widest linen to the best advantage. That enables fewer folds and more ironing lay-out on roll, enabling one to put a few napkins on the roll at the same time instead of one."
   "Any more questions, Gwen? I think you have the facts that will appeal to Stanley and now let's read off the washing machine data."
   "But first before you start don't tell me that I will have to watch my laundress reading a book or knitting while she is letting the washer do the work."
   "Silly child! No. She'll probably be doing some other laundry work."

A. Types
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 and motion to clean clothes 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 a machine and are washed by the operation of vacuum or suction cups raised up and down, drawing out the water through clothes.
   4. Dolly.
   In which clothes are washed by the semi-rotating dolly or device which looks like a milking stool.
   5. Combinations of these types such as the Dolly and Disk 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 wringers 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 label 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 to prevent corrosion in the case of copper exterior, planished 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 technician!"

"You mean a technician," corrected Shirley Slater, archly. "Now I have covered with you the two chief things (Continued on page 84)
New Things from Walsh

September, 1919

Put Your Kitchen On a Paying Basis

Many have given excellent satisfaction for thirty years and more. Range No. 209, designed specially for the average family, burns coal and wood in one section, gas in the other. Fires start 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. Stray drafts can't rush the fire or chill the oven. It is staunchly built of rust resisting iron with proof hearth. Fires start 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. Stray drafts can't rush the fire or chill the oven. It is staunchly built of rust resisting iron with proof hearth.

Deane's French Range

Many have given excellent satisfaction for thirty years and more. Range No. 209, designed specially for the average family, burns coal and wood in one section, gas in the other. Fires start 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. Stray drafts can't rush the fire or chill the oven. It is staunchly built of rust resisting iron with proof hearth. Fires start 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. Stray drafts can't rush the fire or chill the oven. It is staunchly built of rust resisting iron with proof hearth. Fires start 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. Stray drafts can't rush the fire or chill the oven. It is staunchly built of rust resisting iron with proof hearth. Fires start 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. Stray drafts can't rush the fire or chill the oven. It is staunchly built of rust resisting iron with proof hearth.
A towl dryer extended, in the New York residence of Mrs. James Speyers

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 it doesn't mean washing 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 washtubber with hot and cold water and drain connection, and its own heating plant.
A combination sleeve and skirt board.
An electric ironing machine.
A combination sleeve and skirt board.
A pair of stationary tubs.
Two tables for sorting and receiving.
An indoor dryer with two units.
Three electric irons according to fancy.
A combination sleeve and skirt board.
A pair of stationary tubs.

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 bleued they can be partially dried in dryer and ironed.
5. Then a table on which to place clothes to be ironed.
6. Ironers 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, Shirley?"

"That is for 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 instructions."

"I should advise you to go to the best dealer. Buy the best only; it reduces later costs.

"No, because it isn't in the least practical. You see, I have all the sewing is all done in the sewing room. It isn't wise to mix processes, or too many types of servants."

"You'll have no sewing table in your laundry, have you?"

"—and other experience what are the best types of machinery to install. Be sure to apply the three S tests: Service, Safety, Simplicity."

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Building Age

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- Japanese Bellflower Tree
- Silver Bell Tree
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The Fall Planting Number
OCTOBER
HOUSE & GARDEN

will solve your garden problems for you, no matter how difficult they are. Beginning with an article on the winter garden, there is an outdoors section of the magazine that includes "an evening garden of fragrance", the rock garden and its making, and those invaluable pages of Fall Planting Tables that are worth a year's subscription all by their useful selves.

And if by any chance your particular garden o' dreams isn't to be found between the covers, you can write to the Information Service that lives to plan pathways for other folk to walk on, and plant shade trees for other folk's grand-children to take tea under. And lo—it's yours!

Indoors, the October Number considers French wall furniture, white panelled walls, couch-end tables, and dining room accessories, besides devoting its usual section to the kitchen and its problems. There is a page, too, on how to cut out curtains, and another on how mouldings are made. There are three houses shown in detail,—an Italian house, an English cottage, and one of those always-welcome small houses.

Midas couldn't have made a garden, for all the gold he had. A garden doesn't need money so much as loving—and knowing how. Read October House & Garden and see why.

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