

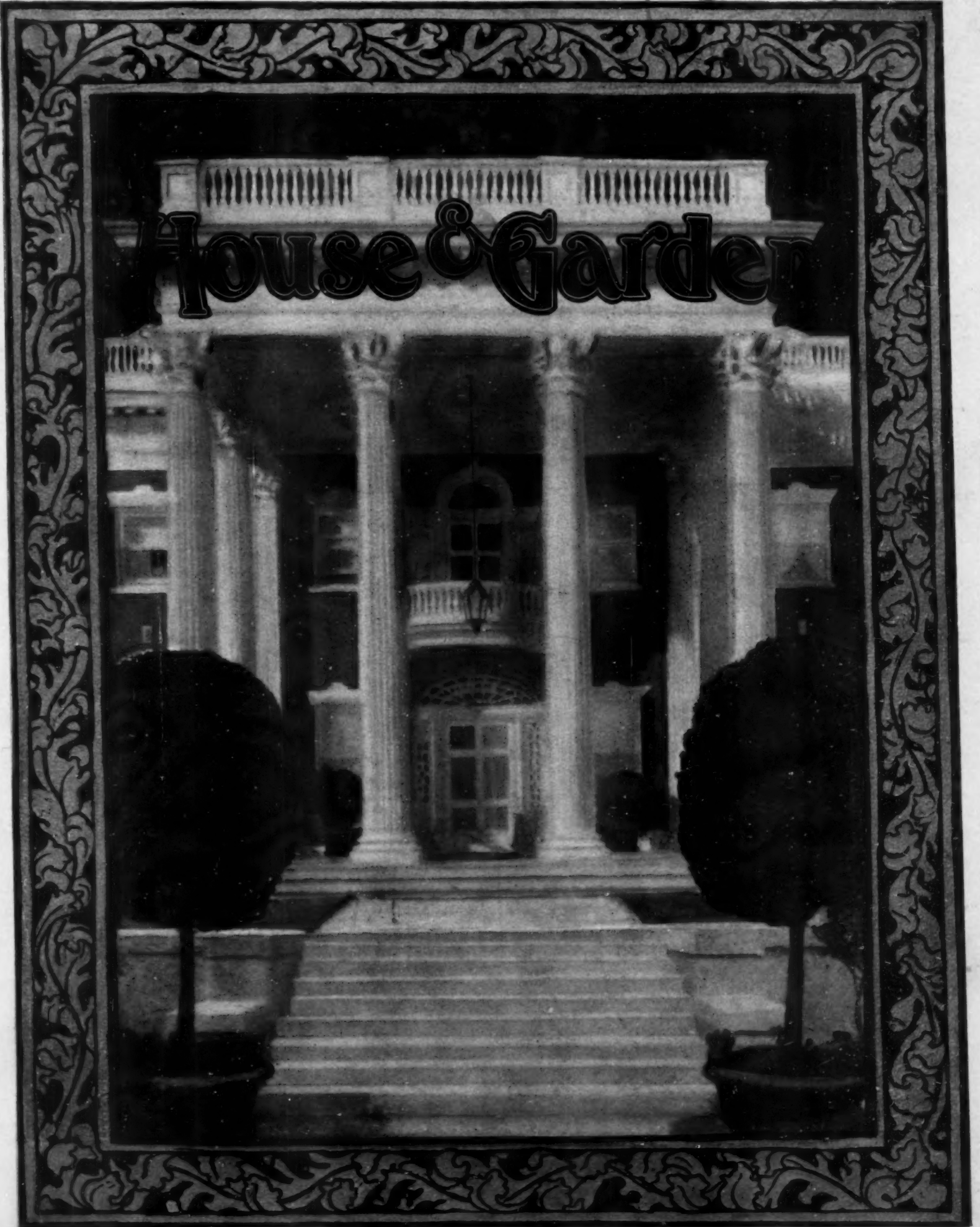
The Furniture of To-day
The Stable and Kennel

8021 '07
The Curtaining of Ordinary Windows
Lighting the Home

Vol. XII

OCTOBER, 1907

No. 4



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PROTECT THE BIRDS

IT has been extremely gratifying to me to see the interesting articles on birds in these columns. For many years I have been a farmer and naturalist combined, have studied the birds closely throughout the year and feel qualified to state that birds are the agriculturist's best and truest friends. The more intimately acquainted I become with birds, the deeper I look into their habits, the more convinced I become of the benefits resulting from their presence.

Birds are absolutely necessary to the welfare of the farms. The larger the number of birds, the better the results in keeping the insect foe under control. It is sad and alarming, but nevertheless a true fact, that a majority of farmers believe birds destructive, rather than beneficial.

The following is part of a letter from South Carolina published in Bird-Lore: "About February 21st the first robins made their appearance in this vicinity, and almost immediately a wholesale slaughter began. Boys just large enough to hold a gun (many with sling shots), men and even women all joined in the sport! They seem to vie with each other to see who can kill the most."

It is a wonder there are any robins left to continue their journey northward. What a wonderful thing it will be when the robins are appreciated as they should be. Each morning as I awaken and lie listening to the sweet warble of the robins floating through the open window on the fragrant, scented breeze of the glad springtime, I wonder how anyone can begrudge them a few cherries or have the heart to speak ill of such gentle singers. The song so pure that it stirs one to the very soul, surely this alone should well repay for the cherries birds eat. But we must take into consideration the value of these birds in devouring insects. My study of the robin has been delightful, I have proved to my complete satisfaction that they are diligent workers to have on the farm and it will well repay all tillers of the soil to set out mulberry trees and also plant a few rows of peas in the garden to entice the birds around. This will in a measure save the cultivated fruit, as the birds show a preference for mulberries and the trees are ornamental to any yard. — Roy Latham in *New England Homestead*.

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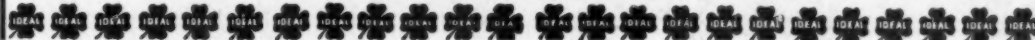
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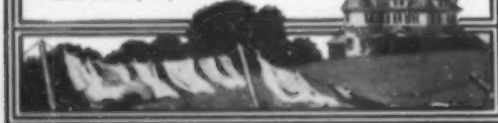
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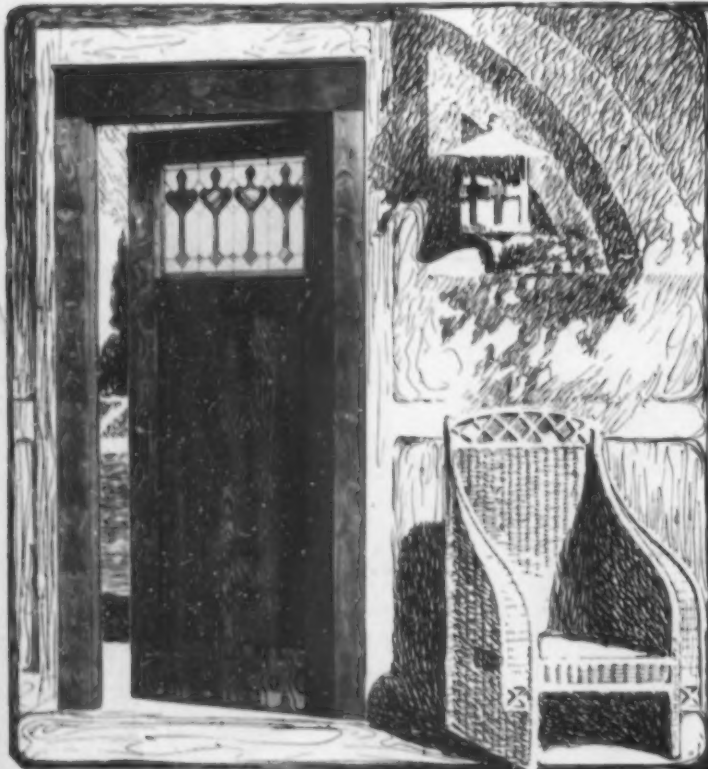
OPEN AIR MUSEUMS

AN open air museum is planned for Bremen, of the type already in many Scandinavian towns, writes H. W. S. in the "Burlington Magazine." An epitome of the local culture and art from the earliest days down to the present is to be offered in a park dotted with old pleasant houses. Why isn't this a good idea for America? We have open air gymnasiums in several cities. Why not open air museums? Why not for instance let the Van Cortlandt Mansion in Van Cortlandt Park, New York City, be a center around which shall be grouped the various styles of residence that have been built in the city from Dutch times on? Given a well-known center for local antiquities to be brought to, and the rapidity of collection will be surprising. And it should be remembered that the first duty of a local museum is to identify and classify and preserve local antiquities.

A QUESTION OF RESPONSIBILITY

A PERSIAN carpet containing five million stitches, and described by the keeper of the Indian Section of the South Kensington Museum as the most beautiful of the many thousands of carpets which he had seen during his Eastern travels, has been the subject-matter of an action in the Queen's Bench Division. Mrs. Brunton, the plaintiff, paid £1,000 for it, and gave it to be cleaned by the defendants, Messrs. Maple, the well-known firm in Tottenham Court Road.

According to her evidence, she told a member of the firm of the great value of the article, but of this circumstance, he deposed, he had no recollection, otherwise the defendants' counsel said they would have taken care to insure it. Ultimately, the carpet was entrusted, through them, to a man who lived in two rooms with his wife and four children. He cleaned it at home with benzoline, and hung it up to dry. It gave off fumes, and, on one of the children striking a match to light the fire, an explosion took place, which irretrievably damaged the carpet, and a far more disastrous result of which was that two of the cleaner's children were burned to death. The plaintiff claimed damages from Messrs. Maple on the ground of negligence. In summing up, Mr. Jus-



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tice Grantham referred to the discrepancy between Mrs. Brunton's and Mr. Maple's evidence in regard to her statement that she had informed him of the value of the carpet, remarking that its owner was more likely to remember the details of an interview than a person who was engaged in a variety of business transactions. It seemed to the Judge a very dangerous thing to have employed such an inflammable substance as benzoline in the place where it had been used, especially as it was shown that the cleaner had at a prior date a workshop for the purpose of cleaning articles instead of operating on them in his living-rooms. The jury found for the plaintiff, that there had been negligence, and assessed the damages at £1,000.—*London Graphic*.

PAINTINGS FOR HIRE

IN Germany has recently been proposed a plan, writes H. W. S. in the "Burlington Magazine," by which an astonishing dissemination of art might be attained. The author of the plan starts with the sound consideration that one needs leisure and quiet to enjoy art. These we rarely have in museums or exhibition rooms. We have them really nowhere but in our homes. We get pianos and typewriters on hire—why not paintings on hire? Many a man who cannot afford to be a patron on account of the smallness of his income, could in this way manage to beautify his home; he could make his selections at the exhibitions, at the dealer's galleries, or even the artists' studios. A lot of work that now lies about unsold without bringing its originator any profit would at least give him a return of interest. Instead of substituting a renting for a purchasing system, it would tend to increase the number of sales, because of the difficulty of parting with a picture that one has grown to like. Perhaps, too, the rent could be applied on the purchase price as is the case with suburban real estate.

A MODEL HOSPITAL FOR WORKMEN

A CORRESPONDENT of the New York *Evening Post* says that M. Gouin, of the noted Gouin Construction Company of Paris, has recently completed, at a cost of \$320,000, a magnificent addition to his social schemes, and



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one which is intended to benefit not merely his employes and their families but the whole working population of the Clichy quarter. This addition comprises a surgical hospital (with dispensaries for out-patients), besides two blocks of what are known in France as *habitations économiques* or model tenement-houses. The buildings—the hospital and the tenements—stand on opposite sides of a square which has frontage on four streets and are separated by a large, beautifully-laid-out garden. The hospital, which is literally surrounded by gardens, is so placed as to have a great number of sunny rooms. It sounds like a commonplace to say that it fulfils the strictest requirements of medical and surgical science, but when I showed it the other day to an American gentleman who has devoted much of his life to the improvement of hospitals, and who therefore looked upon every detail with the eye of an expert, he pronounced it "altogether and absolutely perfect."

The hospital, it must be understood, is not intended for paupers, but for self-respecting people of the working class. The surgical attendance is free, but patients pay for their board—50 cents per day if in a ward or \$1 in a private room.

The two model tenements are five stories in height and contain sixty-five flats, each of them consisting of a good-sized vestibule, either one or two bedrooms, a kitchen, and a water-closet with abundance of water, besides a locked compartment in the cellar. There is not one dark room in either house, nor a single window that looks upon a court. Every room faces either the street or the pretty garden to which I have alluded; and the corridors and staircases are as well lighted as the flats. In each kitchen is a convenient little cooking-range (which takes up less space than a stove), gas and water, the latter being supplied from an artesian well 280 feet deep, another of M. Gouin's constructions. The rents in these houses range between \$45 and \$60 per year, according to the position and size of the flats. And I should add that even putting them at these low figures—at least one-third less than is asked for inferior lodgings of the same size in the neighborhood—this kind of property in Paris yields a net income of 4 or 5 per cent.—*The American Architect and Building News.*

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POLISHING WOOD WITH CHARCOAL

THE method of polishing wood with charcoal, now much used by French cabinet-makers, is thus described in a Paris technical journal: All the world now knows of those articles of furniture of a beautiful dead black color, with sharp, clear-cut edges, and a smooth surface, the wood of which seems to have the density of ebony. Viewing them side by side with furniture, rendered black by paint and varnish, the difference is so sensible that the considerable margin of price separating the two kinds explains itself. The operations are much longer and more minute in this mode of charcoal polishing, which respects every detail in carving, while paint and varnish will clog up the holes and widen the ridges. In the first process they employ only carefully selected woods of a close and compact grain, then cover them with a coat of camphor dissolved in water, and almost immediately afterward with another coat, composed chiefly of sulphate of iron and nutgall. The two compositions, in blending penetrate the wood and give it an indelible tinge, and, at the same time, render it impervious to the attacks of insects. When these two coats are dry, they rub the surface of the wood first with a very hard brush of couch grass (*chien dent*), and then with charcoal of substances as light and friable as possible, because if a single hard grain remained in the charcoal, this alone would scratch the surface, which they wish, on the contrary, to render perfectly smooth. The flat parts are rubbed with natural stick charcoal; the indented portions and crevices with charcoal powder. Alternately with the charcoal the workman also rubs his piece of furniture with flannel soaked in linseed oil and the essence of turpentine. These pouncings repeated several times, cause the charcoal powder and the oil to penetrate into the wood, giving the article of furniture a beautiful color, also a perfect polish which has none of the flaws of ordinary varnish.

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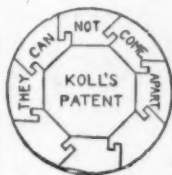
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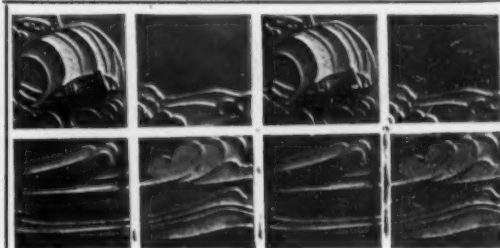
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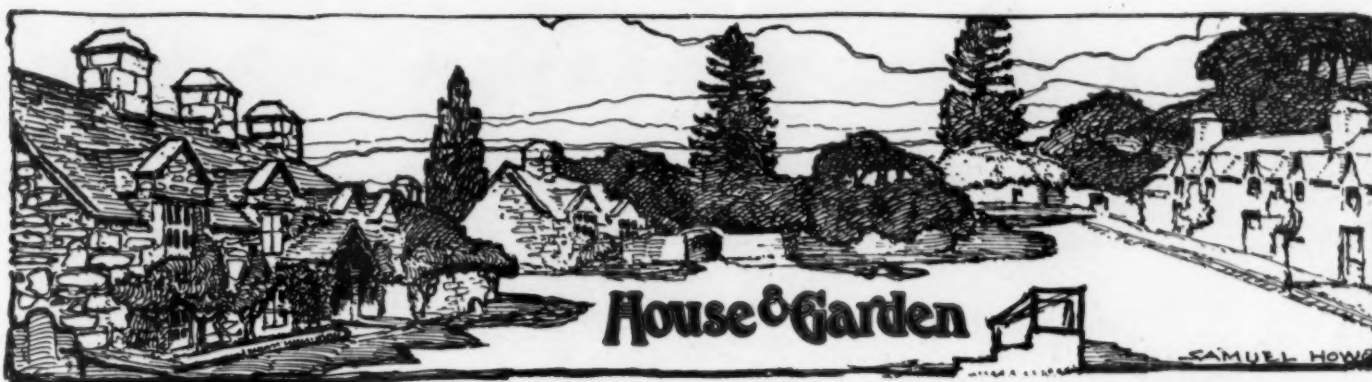
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among the living whatever miasm may rise from the sepulchres of the dead. A large school-house, situated near one of the cemeteries, was recently closed, on account of the repeated outbreaks of diphtheria among the pupils, and some of the physicians of the city attribute these as well as the other troubles from zymotic diseases, to the air from the graveyards. We do not remember having heard diphtheria before attributed to cemetery exhalations, but it is quite possible that it might be caused by them, and the people of the city are quite justified in urging, as they are now doing, the prohibition of further interments within the city limits, and even the removal of the bodies from the cemeteries already existing. Although the latter would be a rather serious undertaking, it is not likely that diphtheria will diminish much until it is accomplished. Few people have any idea of the time during which noxious and corrupting substances buried in the ground beyond the reach of the nitrifying microbe, will continue to saturate the earth, and the surrounding atmosphere, with foul vapors. It is commonly assumed that within a few months, or a few years, at the utmost, the products of decomposition are absorbed by the soil, and converted into harmless inorganic substances; but Professor Lanciani tells us that under his direction, trenches were dug in the gardens of Mæcenas, which were made about the year 40 B. C. by filling-in twenty-five feet of clean soil over an old cemetery on the Esquiline hill in Rome. The cemetery had long been a nuisance and danger to that part of the city, and Mæcenas earned the gratitude of his contemporaries by buying it, and covering it up. Nevertheless, after two thousand years of disuse, and exposure to such purification as a good covering of clean soil could effect in it, Lanciani found it necessary, when his men had reached the bottom of the earth-filling, and exposed the ancient surface, to relieve them at short intervals, in order that they might escape suffocation from the stench which proceeded from the remains of the people whose bodies were laid there long before the Christian era.—*Exchange.*

Though the scarlet *Clematis coccinea* is but of herbaceous nature, it is a neat, pretty vine, and when rambling over brush, as sweet peas are often permitted to do, it forms a most attractive object.



VOL. XII

OCTOBER, 1907

No. 4

CONTENTS

What are Tapestries?	<i>George Leland Hunter</i>	128
A Unique Residence at Flushing, L. I.	<i>Sarah E. Ruggles</i>	133
The Simple Sanitary Wall.....	<i>Claudia Q. Murphy</i>	136
A Study of Decorative Hand-Carving	<i>Mary H. Northend</i>	138
"Hill Stead," A Fine Conception Consistently Executed.....	<i>J. Eastman Chase</i>	142
Panels Painted on Cypress Wood.....	<i>Samuel Howe</i>	148
House Ferneries—Suitable Plants and their Care	<i>Jane Leslie Kift</i>	149
The Curtaining of Ordinary Windows.....	<i>Alice L. Smith</i>	152
Lighting the Home.....	<i>Richard Morton</i>	155
The Furniture of To-day.....	<i>The Editor</i>	157
Suggestions for the Month.....	<i>Leila Mechlin and J. W. Hall</i>	159
The Editor's Talks and Correspondence.....	<i>Margaret Greenleaf</i>	160
Sandalwood for Burning	Rubber Tiling for Kitchen Floors	A Northeast Bedroom
Piano for a Mission Room	Painting Wicker Furniture	Selecting a Mantel for a Living-room
Waxed Floors	In Regard to Paint Specification	Regarding Rugs
Garden Correspondence.....	<i>W. C. Egan</i>	162
The Stable and Kennel—Horses and Othersuch	<i>John Gilmer Speed</i>	163

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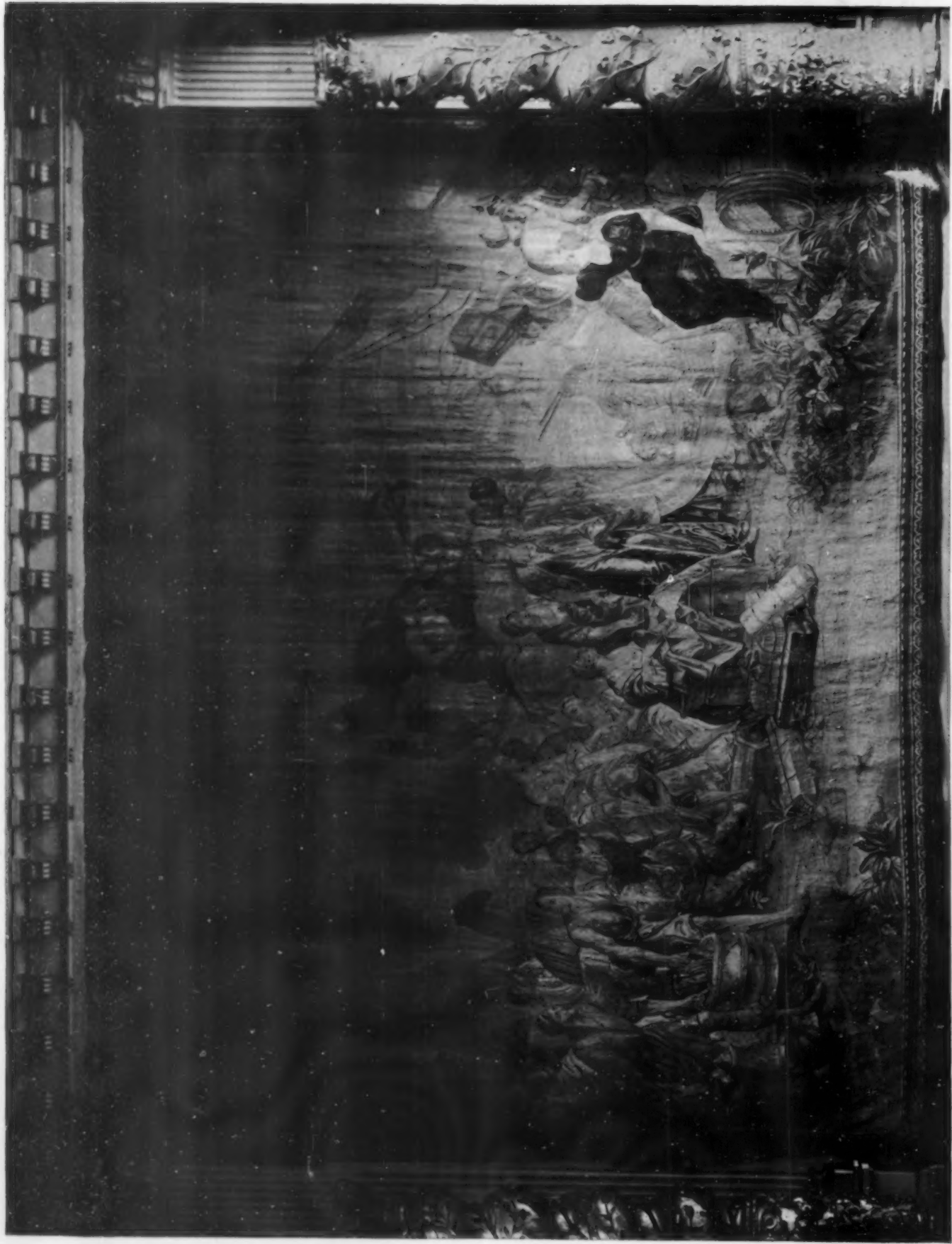
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BRUSSELS TAPESTRY, FIFTEEN FEET THREE INCHES BY NINETEEN FEET
Sold at the Stanford White sale to Robert Goelet, Esq., for \$10,500. Woven about 1735 in the Gobelin style by Daniel Leyniers. Signature in right hand corner.

House and Garden

VOL. XII

OCTOBER, 1907

No. 4

What Are Tapestries?

By GEORGE LELAND HUNTER

NO wonder there is general uncertainty as to what tapestries really are. If you ask for tapestry in an ordinary upholstery department, the clerk will bring you a machine-woven fabric from Philadelphia. If you use the phrase tapestry panel, the offering will be a more complicated machine weave from France, that shows one of the rustic or gallant scenes developed in real tapestry in the eighteenth century. In a carpet store, a tapestry brussels is a fabric with uncut pile on which the pattern has been printed before weaving. In a wall-paper shop, a tapestry paper is one with printed cross lines to simulate the ribbed effect of real tapestry. There are also imitations made in ribbed embroidery, and by painting on rep or canvas.

The definitions of tapestry in dictionaries are wrong where they are not misleading, and the encyclopedias are little better, with two exceptions. The compilers do not give evidence of ever having examined any kind of tapestry.

Even Mr. Thomson in his recently published "History of Tapestry" displays little familiarity with the texture of tapestry, although by his

investigation of British sources he has rendered invaluable service to tapestry literature. He does not even mention the famous tapestry works at Williamsbridge, nor does he call attention to the differences in technique between Merton and the Gobelins. Peruvian tapestries he barely mentions; Oriental kelims and Cashmere shawls he has apparently never heard of; Mexican serapes and Navajo blankets, and similar fabrics from Tunis and Egypt, he apparently disdains to notice; even the wonderful Chinese silk tapestries fail to have the honor of his attention.

So that when Mr. Wylde in the June number of the Burlington Magazine says that "Mr. Thomson has produced a work which will probably for many years hold the position of being the standard work in the English language on one of the oldest and most important of the handicrafts practised by civilized man from the earliest ages" he is a bit over-hopeful.

In spite of the splendid work that has been done by M. Guiffrey and other writers in French, a comprehensive history of tapestry remains to be written. In this and succeeding numbers of



One of the Baumgarten Tapestries that received the Grand Prize at the St. Louis Exposition. Five feet by eight feet ten inches, and on account of the remarkable fine weave priced at \$2,250. Verdures sell as low as \$100 a square yard.

House and Garden



Flemish tapestry 9 feet 9 by 15 feet, that was sold at the Stanford White sale to T. J. Coolidge, Jr., for \$1,825. It has been considerably repaired, the foliage in the upper right hand corner being entirely new. A very interesting composition. Apparently the people of the town are endeavoring to persuade the besieger to raise the siege.

HOUSE AND GARDEN I shall endeavor to fill up some of the gaps, and co-ordinate facts the significance of which has never been set forth in print.

In the Metropolitan Museum of Art, New York, if you ask for tapestry the attendant will at once conduct you to the real thing—Flemish and Gobelin tapestries of the most interesting type, among them the incomplete set of arras presented by Mr. Morgan. All are picture tapestries with weft surface of wool and silk—the silk being used for the high lights in the finer pieces—and occasionally gold or silver thread.

The tapestry center of the world to-day is the Gobelins in Paris, a state institution, under the direction of M. Jules Guiffrey, to whom I am indebted for innumerable kindnesses. The Gobelins is not merely a State factory for the preservation of an art, that otherwise would probably have been lost; it is museum, library, school and workshop in one.

Here come visitors from all parts of the world to see the collection of famous old tapestries and to watch the weavers at their looms. Here is a library of over six hundred books on tapestry, to which I owe much. Here is a school of design for apprentices who are to maintain the traditions of a glorious past.

The famous atelier was established by decree of Louis XIV. in 1667. The name comes from the

family of Jean Gobelin, a dyer who settled on the banks of the Bièvre in 1440. Here, in 1601, at the invitation of Henri IV., two Flemish weavers, Marc de Comans and François de la Planche, set up tapestry looms to which Louis XIV's minister, Colbert, sixty years later, added various artisans from other parts of Paris, as well as those from Foucquet's looms at Maincy, whence also came Charles Le Brun, who was appointed the first director of the "furniture factory of the Crown."

Among tapestries designed and woven under the direction of Le Brun are: The Triumph and the Marriage of Constantine, the History of Meleager, the Elements, the Seasons, the History of the King, the Child Gardeners, the Months or Royal Residences, the History of Alexander. In the History of the King are celebrated all the important events of the first twelve years of the reign of Louis XIV.—the Baptism of the Dauphin, the Consecration, the Marriage, the Swiss Alliance, the Satisfaction given by Spain, the Audience of the Ambassador, the Doge of Venice at Versailles, the Foundation of the Invalides, the Visit of Louis XIV. to the Gobelins, the Reduction of Dunkirk, of Dôle, of Marsal, of Douai, of Lille, of Tournai. Everything was done to make the suite magnificent. These tapestries were to

What Are Tapestries?

eclipse in richness and perfection of weaving all the other products of the Gobelins. Metal threads were lavishly used and the master weavers received a special price for their work. Of this series only one complete high warp set remains. But on the low warp, in smaller size, with narrow border, the subjects were reproduced five or six times. The visit of Louis XIV. to the Gobelins is about the only one that contains a spark of humor. The king has apparently arrived before he was expected, and, as he enters the door, the workmen and attendants are breaking their backs to move tables and chairs out of the way, and rearrange things generally.

The series showing the Royal Residences of the Louvre, the Palais-Royal, Madrid, Versailles, Saint Germain, Fontainebleau, Vincennes, Mar-

imont, Chambord, the Tuileries, Blois, Monceaux, corresponding to the twelve months of the year, is considered by M. Guiffrey the most original of Le Brun's works. The series was reproduced five times from 1668 to 1680, twice in high warp, three times in low warp.

The History of Alexander achieved an immense popularity and innumerable copies of it were made by all the contemporary weavers. From the Gobelins alone between 1664 and 1683 came eight sets—eighty-six tapestries in all—four high warp and four low warp, and all embellished with metal.

One of the most eminent of Le Brun's collaborators was Noël Coypel who sought his inspiration in Italy. Among cartoons painted by him are the

Triumphs of the Gods, and the Subjects from Ancient History, after Giulio Romano or Rafael. These tapestries are extremely decorative and the Bath of Psyche, the Marriage of Alexander, the Judgment of Paris, the Rape of Helen are admirable compositions.

It is interesting to note that the nudity of some figures shocked the sensibilities of that mother of prudes, Madame de Maintenon. Because of her protests the nude portions were cut out and draped limbs substituted. The path of the scissors can be distinguished on the Marriage of Alexander that now hangs in the Museum of the Gobelins. Magnificent draperies were also provided in the same way for the three goddesses in the Judgment of Paris.

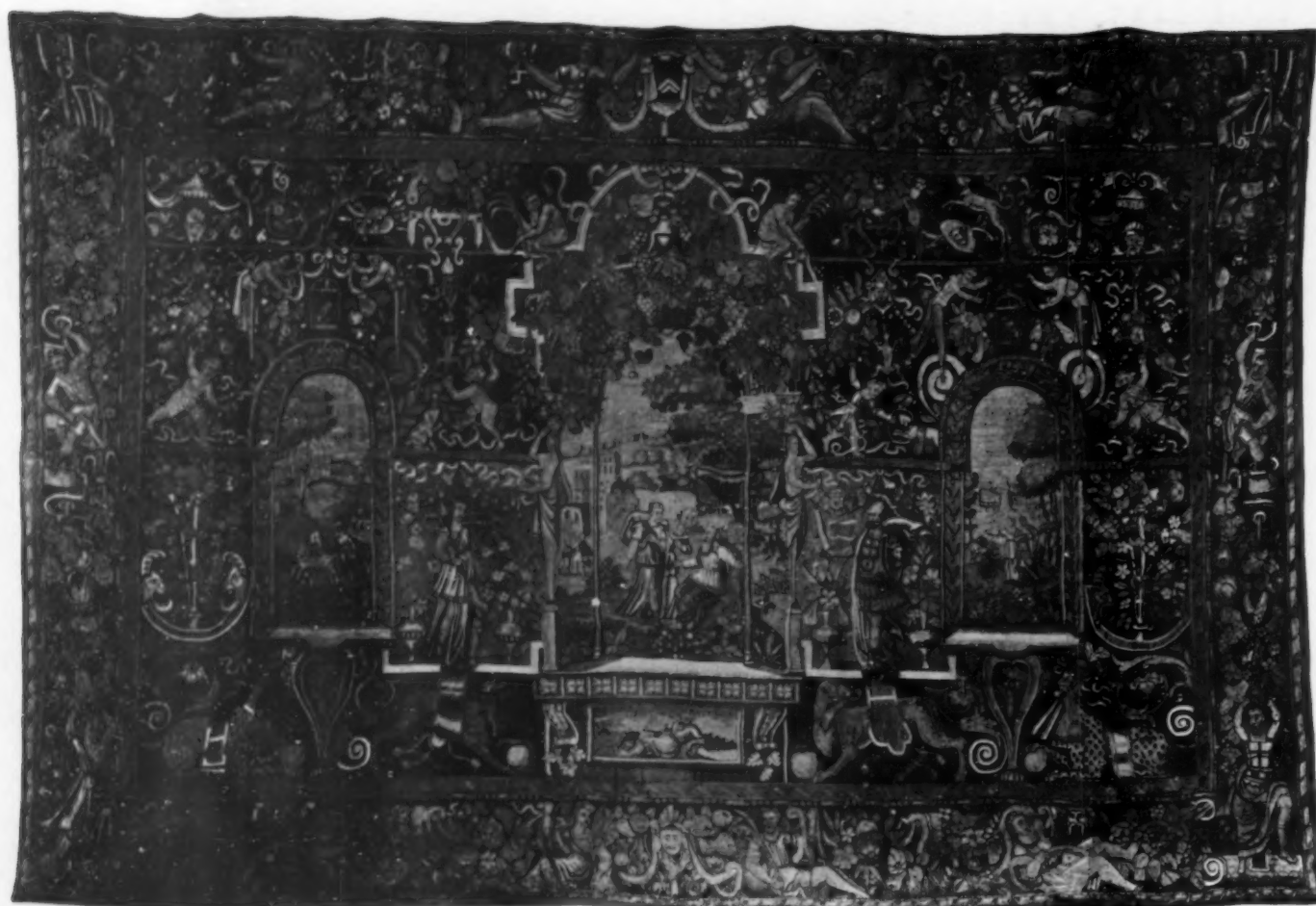
The best known tapestry designers of the eighteenth century were Claude Audran, Charles Coypel, Jean François de Troy, and Fran-

çois Boucher. Watteau worked for some time in the atelier of Audran and his influence is felt in the Portières of the Gods that represent the Four Seasons and the Four Elements, each being personified by one of the gods: Spring by Venus, Summer by Ceres, Autumn by Bacchus, Winter by Saturn, Air by Juno, Earth by Diana, Water by Neptune, Fire by Jupiter. Of these innumerable reproductions were made in the eighteenth century and since. These tapestries owe much to the fanciful architecture that decorated the walls of ancient Roman houses, and that was first employed in modern decoration by Rafael, under the name of Italian Grottesque.



Tapestry woven in the last half of the Fifteenth Century. One of the series entitled, The Lady and the Unicorn, in the famous Cluny Museum in Paris. It bears the arms of the house of Le Viste. The unicorn is a fabulous animal that passes for the symbol of chastity, strength and speed, and according to the ancients could be tamed by a virgin only.

House and Garden



Italian Renaissance Tapestry, 11 feet 8 by 17 feet 2, sold at the Stanford White sale to C. I. Hudson for \$5,100, a low price. It is in the Italian Grottesque style that was introduced by Rafael, and was probably woven in Italy in the Sixteenth Century.

Another series by Audran was the Grottesque Months in Bands. The decorative inspiration came from the same source, as the name shows. The twelve months are represented by the twelve great gods of Olympus, each surmounted by one of the signs of the zodiac and richly adorned with symbols and attributes.

The famous Don Quixote series that employed the Gobelins weavers almost continuously from 1718 to 1794 was designed by Charles Coypel, and pictured twenty-eight different scenes in the life of the sorrowful knight. Much of the success of the series is undoubtedly due to the decorators who designed the elaborate and exquisite borders and woven frames.

Designed by Oudry were the Hunts of Louis XV.; Scenes from the Old Testament, by Antoine and Charles Coypel; Scenes from the New Testament, by Jouvenet and Restout; Opera Fragments, by Charles Coypel; the History of Esther and the Metamorphoses, by de Troy; the Loves of the Gods and Subjects from Ancient History, by Boucher.

The tapestries woven at the Gobelins in the nineteenth century were of an inferior type, owing partly to the substitution of day wages for piece work, partly to the attempt to imitate oil painting. Recently important reforms have been introduced. The

number of colors employed has been reduced and the weavers have been instructed to interpret cartoons broadly rather than copy them minutely. Since 1819 the high warp only is used at the Gobelins, the low warp only at the other Government tapestry works at Beauvais. The product of both ateliers is not sold but used to decorate the public buildings of France and to present to foreign dignitaries. The marriage present of the French Government to President Roosevelt's daughter was a tapestry woven at the Gobelins.

The museum of the Gobelins is most interesting though housed in a very small gallery. Among the exhibits are Le Brun's Autumn, Marriage of Alexander and Roxane, Dance of the Nymphs, Triumph of Minerva, Audience of Cardinal Chigi, and one of the Royal Residences.

The atelier of Comans and Planche under Louis XIII. is represented by the Sacrifices of Abraham, and the Transfiguration of Elijah. Two fine Flemish tapestries of the early sixteenth century are the Annunciation and the Adoration of the Magi. The Raising of the Siege of Dôle was woven in Bruges in 1480. Four reduced copies of Rafael's Acts of the Apostles were woven on Fouquet's looms at Maincy.

(To be Continued.)

A Unique Residence at Flushing, L. I.

By SARAH E. RUGGLES

NESTLING under the elms in one of the most picturesque sections of Flushing, Long Island, is a residence to which one is immediately attracted by the uniqueness of its architecture. The architect and owner, Mr. John P. Benson, has very ably demonstrated the successful treatment of a site which is so beautifully endowed by nature.

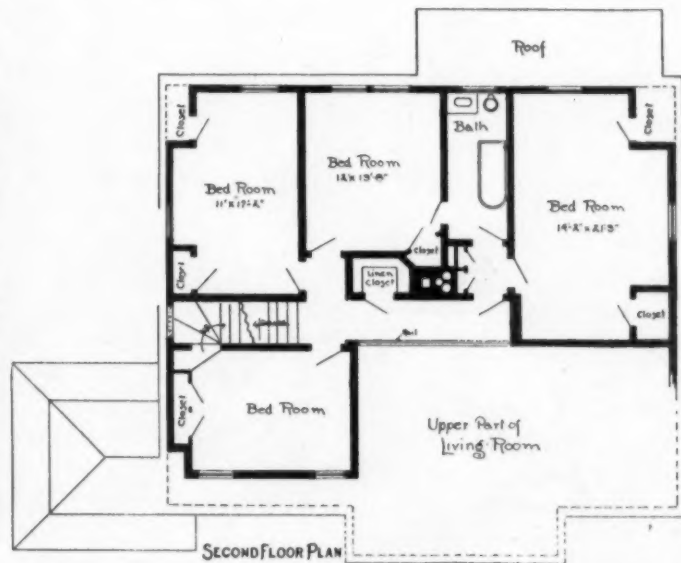
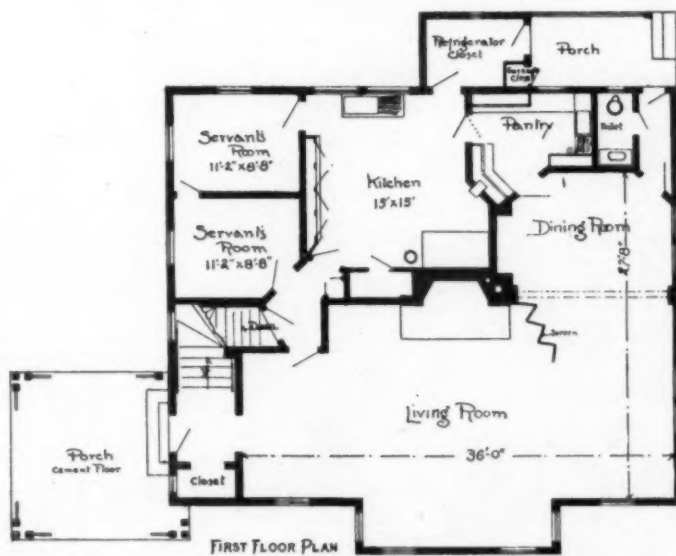
The exterior suggests a quaintness and originality which is lacking in the majority of houses. Simplicity has been the key-note for the exterior as well as the interior. It has been said: "The simple house is the most difficult to design, because the effect of the whole is to be produced by the house itself without any help from adventitious ornaments, fancy parts or extraneous ideas." For these reasons the house here illustrated may rightfully be called a simple house.

It is very apparent that in the planning of this residence the architect has studied carefully every detail in order that the space allotted for the erection of the house be utilized to the best advantage. Little space is given to halls and stairways while the livable portion of the house is the feature in this most unusual dwelling. A glance at the floor plans will show a very convenient and practical arrangement of the interior. The living-room is contentment in itself. It is thirty-six feet long and two stories high, the ceiling lines being broken by the roof gables, while the many windows supply much sunlight and its attendant cheeriness. At the left, as one enters, is an open fireplace which is quite ten feet in width. The facings are of Harvard brick and show a mingling of many soft and beautiful tones. Much care has been exercised

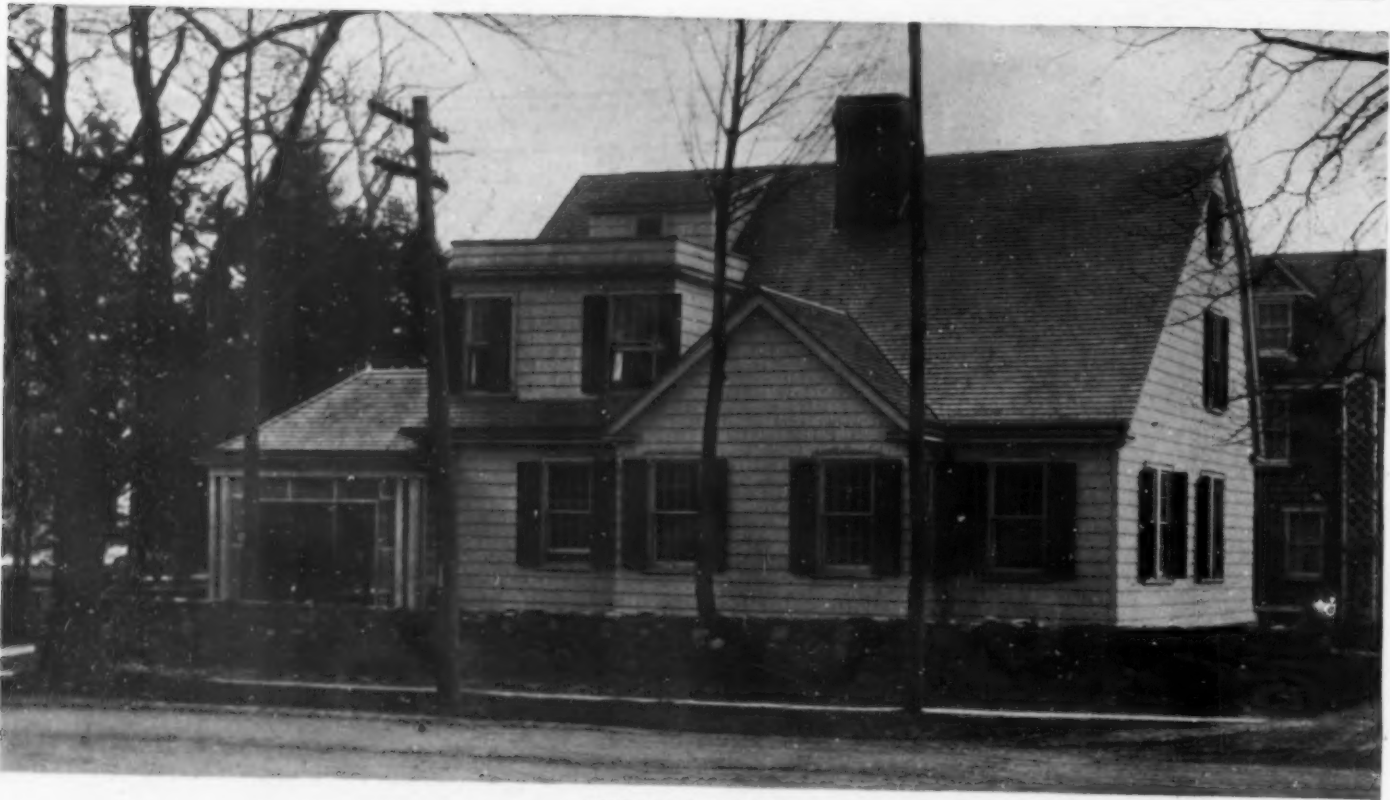
in the selection of the standing woodwork which is of boldly grained chestnut, stained a soft nut brown and having a dull finish. The walls are of rough plaster, tinted a shade of *café au lait*. The window curtains are of a rich dark red Japanese fabric and hang in long graceful folds at either side of the window. The upper hall is in the form of a balcony and overlooks the living-room. A handsome antique bronze rail forms the balustrade of the balcony, the curved lines standing out in charming contrast to the more severe structural lines of the interior. Instead of making a distinct feature of each, the living-room and dining-room have been treated as one; the opening between being about fourteen feet in width. A wooden folding screen is hinged to the casing and affords seclusion to the dining-room when desired, or it may be folded back adding what appears to be from the living-room, a large alcove space. Many pieces of the furniture were designed by the architect. A door from the dining-room leads into the butler's pantry and kitchen which contain all the modern conveniences.

At the left of the entrance hall springs the stairway which leads to the second floor. There are four bedrooms on this floor each being treated in a simple and characteristic manner. Closet room abounds throughout the house. The passageway leading from the bath to the balcony is provided with closets which extend the entire length and from floor to ceiling. One large play-room occupies the third floor.

From a practical as well as artistic standpoint, little seems to be wanting. Pleasant to live in, pleasant to look upon, the house has a distinct charm all its own.



House and Garden

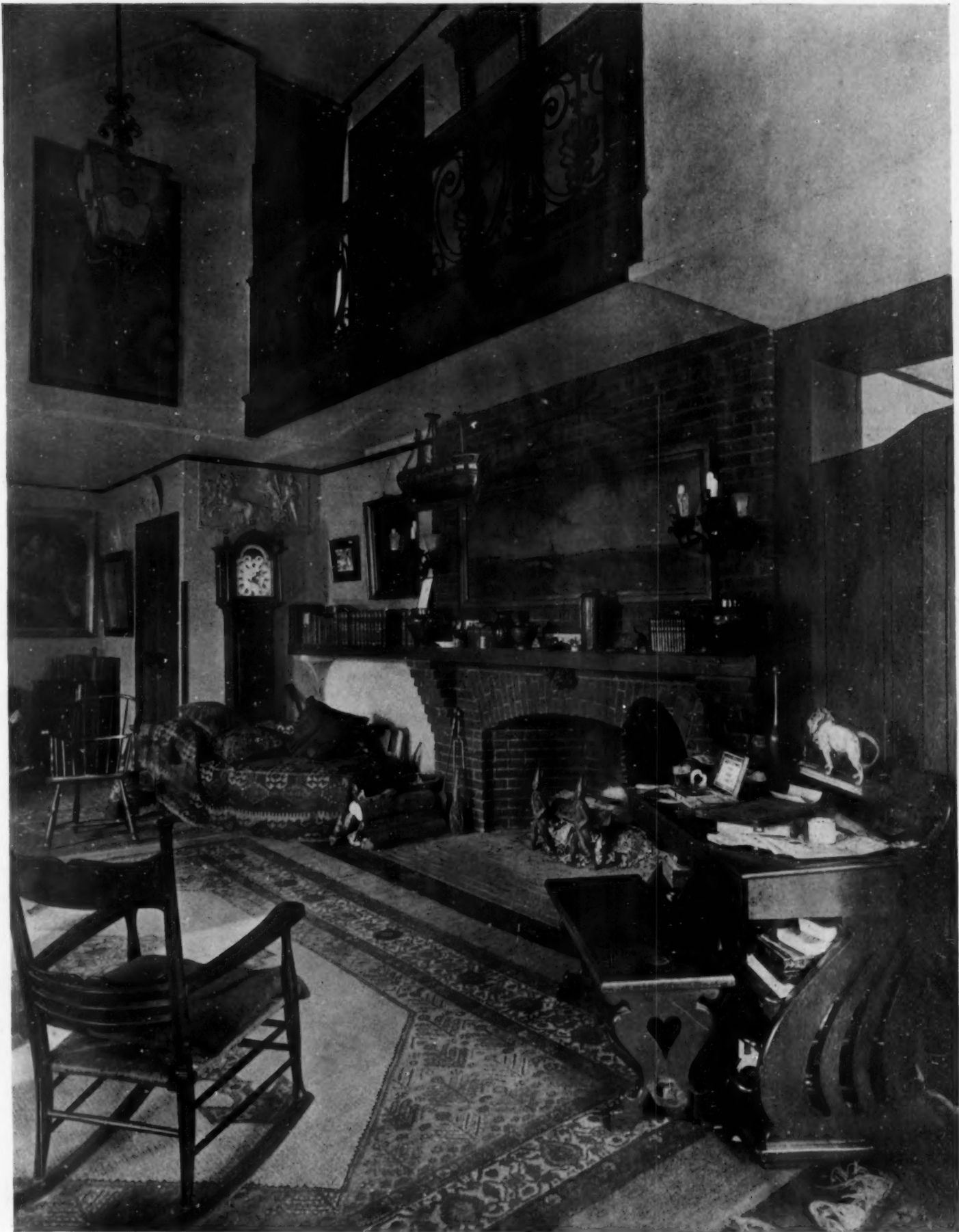


THE RESIDENCE.



"THE LIVING-ROOM IS CONTENTMENT IN ITSELF"

A Unique Residence at Flushing, L. I.



"THE UPPER HALL IS IN THE FORM OF A BALCONY AND OVERLOOKS THE LIVING-ROOM"

The Simple Sanitary Wall

THE MAXIMUM RESULT FROM MINIMUM EFFORT

By CLAUDIA Q. MURPHY

IT is not expense that makes home attractive, neither is it money which makes it artistic, but it is the infinite attention to details that makes it pleasing, and good taste which makes it beautiful. It is unnecessary to either tax the brain or the purse in securing the most satisfactory results in home making.

The most important problem that confronts the housekeeper to-day is how to reduce the amount of housework to the minimum, at the same time securing the maximum of results. The tendency in the past score of years has been along the line of simplifying the detail and increasing efficiency.

We are now learning better methods of doing things and better ways of securing the new effects. Among other things we have learned that decoration does not spell "Sanitation," nor does sanitation in the home mean ugly, inartistic things, but rather the contrary.

There is nothing that appeals to good taste and good judgment more than the simple, earnest, honest, happy life, and there is no portion of the simple life which is more applicable to our daily routine and environment than the management of our homes and their interiors.

Looking back through the past decades, we feel that much that was incongruous and outlandish in design was shown in the wall-papers used in the houses. A confusing and appalling array of inartistic and unbeautiful color effects as well as designs were manufactured. It is not always easy for the untrained eye to select from these, papers showing colors and designs which are truly decorative and beautiful. Therefore a safe and artistically decorative medium is found in the plain tinted wall. Art is that which is homogeneous; which is soft and pleasing to the eye; which has intrinsic value and which refuses to make pretensions to be anything but what it is; and restful in effect to-day and always. A wall of this kind makes for happiness, health and pleasure in the home. The coloring must be carefully selected and furnish a good background for all pictures and bric-a-brac. It must not assert itself; it must tone with the colorings of carpet or rugs and must be unobtrusive instead of obtrusive.

The color, too, must be permanent for there is nothing more disappointing than a wall tint that is liable to fade and does fade and changes color every day, which, if a picture is removed, leaves a tell-tale spot upon the wall, deep color back of the door and an inert faded color opposite the window. It is a simple matter to avoid this by using a permanent

color, then if accident comes to one section of the wall, that section can be recoated and match the rest of the surface. In a tinted wall the color must necessarily be of a material that is washed or brushed on the wall.

The ideal wall is the tinted wall of a durable, harmonious color; of a texture that is always ready for recoating; that does not need to be washed nor scraped, that can be recoated frequently and always kept clean. It must be of itself a natural cement and perfect germicide. Where the wall has to be frequently recoated, as it must be to keep it clean, it is essential that the coating be of an inexpensive material, also there need be no expensive labor in preparing the wall for recoating. Why put things on the wall that must soon be washed off? Surely that is "love's labor lost," and what good comes from that? It is possible to secure a tinting material that does not require scraping or cleaning off the present coat to prepare for fresh coating.

The old idea of decoration in wall coverings is best, and that was to subordinate beauty to utility, for only after usefulness is secured, beauty may be added. Then any degree of beauty you can afford, for the home oft proclaims the woman, as well as the man, who dwells there.

Ruskin says, "the best sculpture yet produced has been the decoration of the front of a temple; the best painting, the decoration of the walls of a room. The greatest work of Raphael is simply the well-coloring of the walls of a suite of apartments in the Vatican; and his cartoons are only designs for tapestry. Leonardo da Vinci's greatest work in the decoration of a wall in a dining-room for monks, while the Roman aqueducts, those marvelous creations of architecture, enriched by noble sculpture, were simply troughs for carrying water."

The woodwork of the room is just as important as the finish of the plaster. The coming scarcity of lumber has made it necessary to utilize all kinds of woods, and all qualities of wood for indoor work. Time was when we were quite critical with regard to the wood used for interior work. We were extravagant in days gone by and indulged ourselves generously in hardwoods, in black walnut, in solid mahogany and in oak. But unfortunately for us, the extravagance of the past has made necessary the economy of the present; and so we are very well satisfied to-day with pine, and if we cannot get pine, with white wood, with almost any wood indeed, for the poorest of it taxes our purse.

The Simple Sanitary Wall

Fortunately man's ingenuity has ameliorated this condition of poverty in wood so that we have artistic and very attractive stains and finishes which bring out the grain of the cheap wood and give a color which is soft and pleasing. Chestnut, ash and pine can be finished so as to compare favorably with the more expensive hardwoods. It is simply a matter of treatment and good material. After the stain is applied and the wood finished with a dull or high gloss varnish, it is easily cleaned, sheds dust perfectly and is most decorative in its appearance. The stain selected for the woodwork should bear a very direct relation to the colorings of the floor covering and the color of the wall surface.

There is also the question of the uses to which the room will be put which decides what the covering shall be, as well as the location. These are all important points and must be thoughtfully considered by each housekeeper. It is a mistake to use a dark, dull brown or dead blue in the north room, or a soft pink or deep orange in a south room, but by transposing these colors the effect is most delightful. In the orange room, if the woodwork be not altogether desirable it will be found effective to stain it a rich dark brown or dark green of the Mission finish. The appearance of the dark woodwork is attractive and will be found most practical. It will not show finger marks, nor stain, and it gives a characteristic decorative scheme to the room. In bedrooms white enamel finish for the woodwork is good, especially with blue tinted or buff walls, giving an extremely sanitary and clean effect as well as a daintily pretty one.

Fortunately the sanitary wall when properly constructed is of added value through its light-saving power.

The most skilled engineers on illumination say that 50 per cent of light is lost under even the most favorable conditions, and when the wall conditions are not favorable then darkness is added to darkness. As an example, a glaring shining white wall reflects say 50 per cent of the light thrown upon it, but is cold and barn-like in effect—add buff to the white, making a cream wall, and you have added a great degree of hominess with no perceptible loss of light—light apple-green tint on the wall is also a light saver, so also is light blue, but as the tone darkens the light decreases until with dark green walls there is only 15 per cent of light given back to the room, the rest being absorbed by the wall-coloring.

A little attention to these conditions will enhance the illumination of your home with no added burden to your lighting expenditure.

At the last Lake Placid Conference, one of the themes that was considered most seriously was preventable disease, preventable death. Every good housekeeper is also interested in these problems. Time was when we considered disease, poverty, loss

and death inscrutable wisdom of a divine Providence. Now we have learned better. We have learned that much of the disease which we attribute to a divine Providence was preventable and the prevention of it lay in our own hands. We are surely aware of the fact that the province of the housekeeper includes not only the present health of the family but the continued health, that it is up to her to maintain the condition of health and so provide for the family that the least possible amount of disease shall come to it. This she can do by a careful scrutiny of her walls and woodwork, as well as of her food and clothing. It is absurd to suppose that one part of the house can be kept clean and the rest neglected. It is foolish to beat the carpets, leaving the walls covered with dirt and dust. Better to clean and recoat the walls and thoroughly sweep the carpets, but better yet, will be, to clean the walls every fall, as well as the rest of the house.

There are many reasons for redecorating our rooms in the fall, and really there are none for decorating in the spring. The old custom was, of course, to get the winter's soot and dirt off from the wall as soon as the weather was warm. But as soon as the weather was warm we betook ourselves to our verandas and ensconced ourselves in our hammocks; or hied us to the North Woods, or the alluring seashore. Nature beckoned and reached outstretched arms to welcome us, so we gladly forsook our shut-in rooms, our homes, and went out to live in the fresh air, sometimes under the blue sky, and even though our rooms were freshly decorated, we closed up our houses and left our walls to lose their freshness in solitude and dust.

In the summer time, when the family is away, or can live on the veranda much of the time, when there is not such a demand for labor, then is the best time to clean the house vigorously. Then, too, when we come home from the summer's outing, it is a relief and a joy to find the walls freshly decorated with harmonious colors and choice designs, and entirely free from the summer's dust and that musty odor of closed rooms.

Many of our housekeeping plans have become awry and the purpose of housekeeping to-day is to do things better, in a more timely way, and the results will be much more satisfactory. There are many labor-saving devices for the office and factory, there are many for the home, but better still there are also time-saving plans, and in no work in life is this statement more true than in good housekeeping, that "we may save our heels with our heads," for "an ounce of forethought sometimes produces a greater value than pounds of afterthought."

Fortunately house cleaning need not be made a slavish work to-day as it was in the past, for we have specialized labor to serve us and specialized perfect material for securing the very best results.

A Study of Decorative Hand-Carving

By MARY H. NORTHEND

TO the twentieth century architect the decorative hand-carving of the Colonial porch, mantel, doorway or cornice, found both through the North and South, appeals. The wonderfully delicate, graceful and classic designs, show that a most careful attention to each, and every detail, has been made, while the perfectness of the whole, tells plainer than words of the days when patient, honest labor prevailed, and has left a lasting mark, not only in the architectural world, but in the artistic world as well.

To the casual observer, however, it shows a pleasing decorative design only, but the student looks deeper, and wonders how the workman, deprived of the opportunities of studying classic art, as allowed in the present day, living at a time when schools afforded little opportunity for research along these particular lines, could out of rough wood or marble, have produced such wonderful results.

Greece, the country where art has always reigned as master, has given to the world rare and wonderful decorative effects. England, our motherland, has in her baronial halls, choice bits of rich carving. Doubtless, the master carpenters of old England, who sought freedom of religious thought in America, had served an apprenticeship, in part at least, before embarking for this land where architecture was unknown. Many of these had commenced their work of designing in their native land, while others had transmitted their knowledge to son or employee. Others like Samuel McIntire, of Salem, Massachusetts, created original designs, many of which were suggested by the affairs of the day, or national events, thus marking a new era in architectural progress in the new world. The period of erecting the

houses which now stand as monuments of Colonial art might well be said to mark three epochs, the first of which commenced about the year 1745, when gambrel roofed houses were in vogue, and continued in popularity until 1785, when they were supplanted by square, dignified Colonial houses, built by merchants whose fortunes were made in foreign lands. These were principally of wood, but about 1818 they were changed to brick.

The old New England homes though beautiful in architectural designs, cannot compare with the stately mansions of the sunny South, where exquisite decorative effects speak eloquently of the days gone by, when love of the art of wood-carving, prompted

the workman to put forth his best efforts. The present day architect realizing that Time, the destroyer of all that is beautiful, is slowly but surely eliminating these old landmarks, has reached forth a detaining hand, and copied the wonderful and graceful designs, thereby preventing their complete destruction, and has introduced them into the mansions of the present day, adding rather than detracting from their beauty of form and lines through reproduction.

The decline of commercial prosperity in the seaport towns of New England caused the leading citizens of the day, who were deprived of their source of revenue, to turn perchance to cheaper houses of less artistic build, so that with the progress of years, the old Colonial style of our forefathers went out of vogue, and moderns, tiring of the classic type, tore from their places, the rich and priceless bits of decorative wood and marble, and twentieth century productions took their place, being more in keeping with the half-timbered brick and plaster

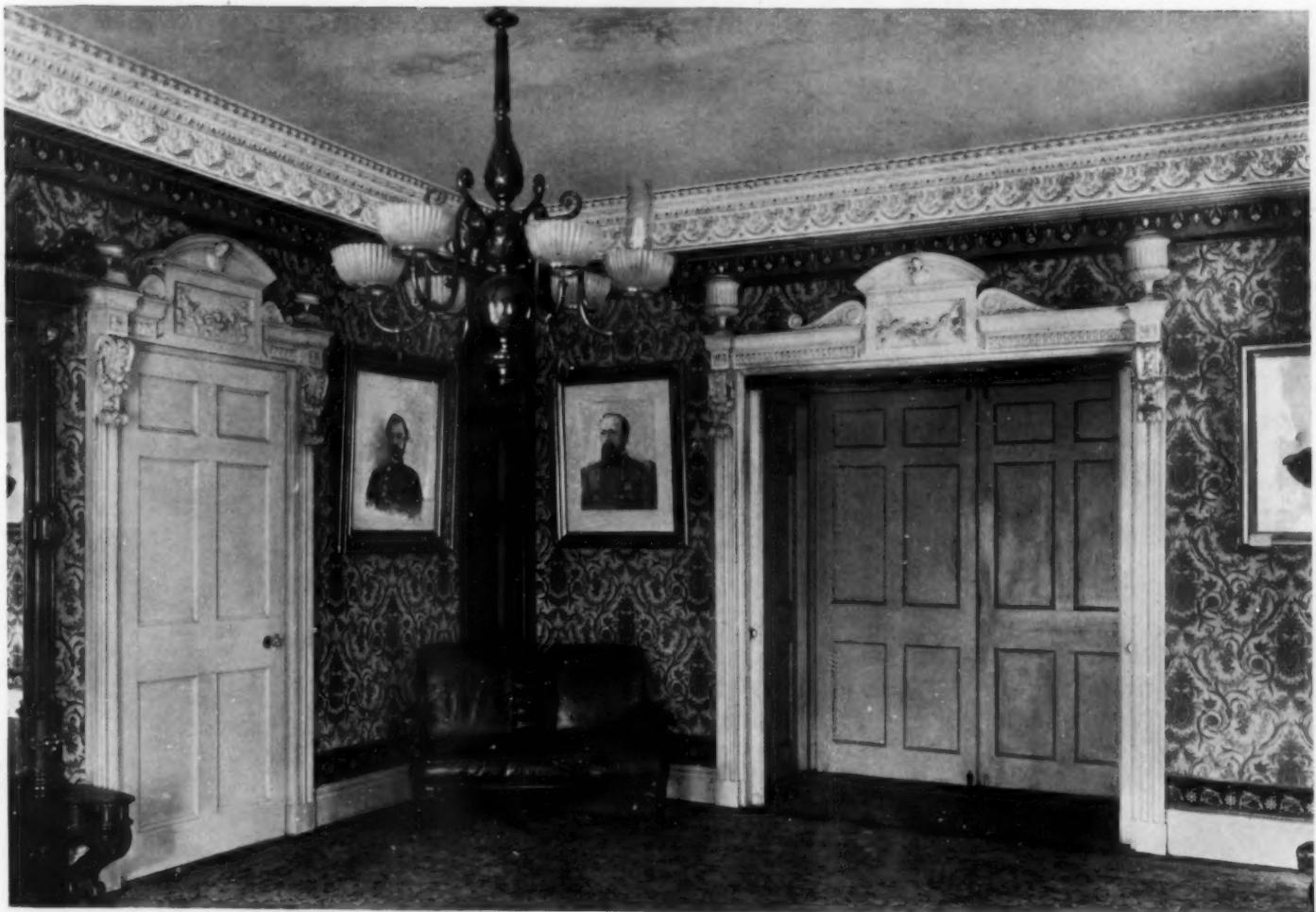


A BIT OF MCINTIRE WOODWORK IN THE
CADET ARMORY, SALEM, MASS.

A Study of Decorative Hand-Carving

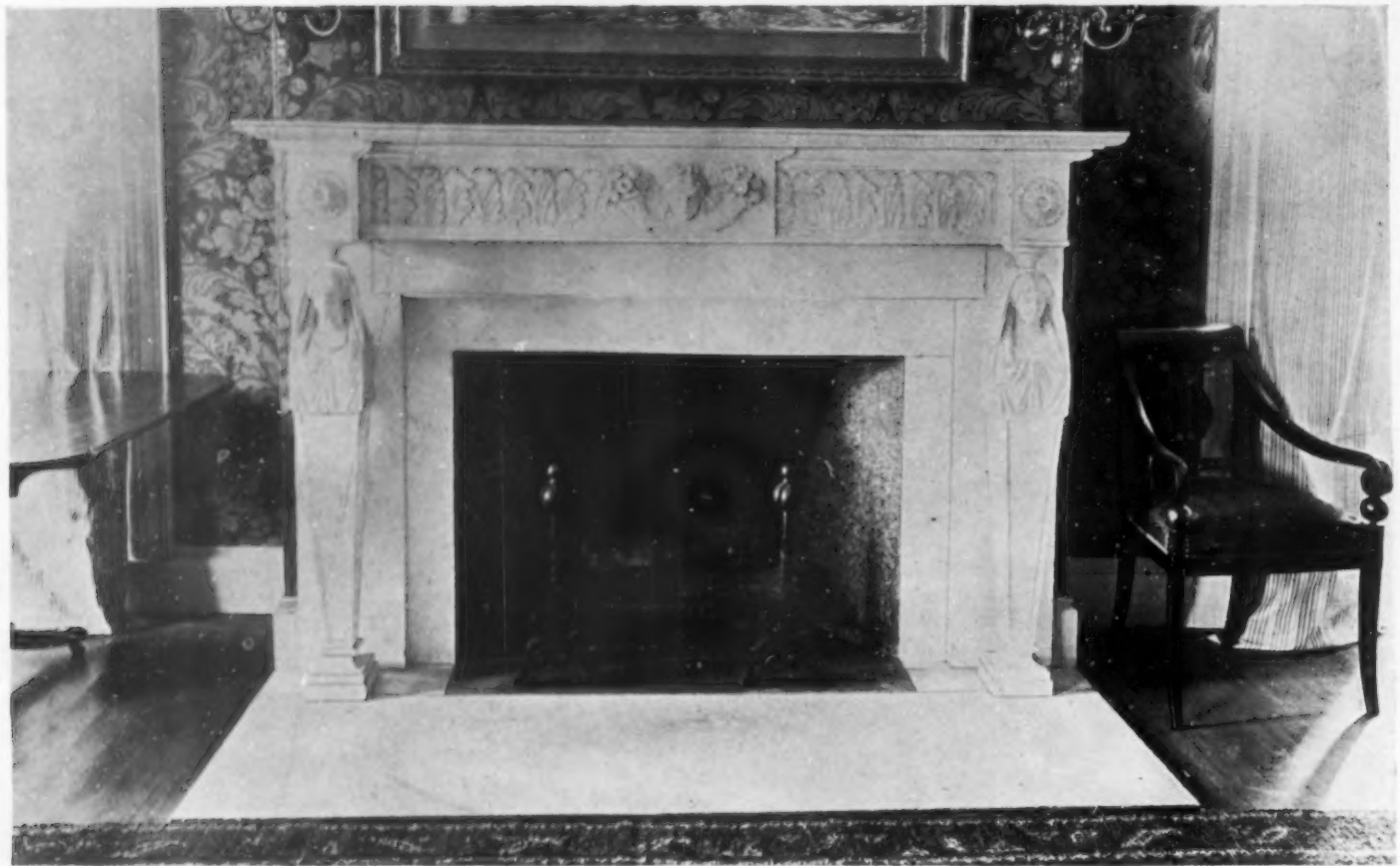


ELM STREET FIREPLACE, SALEM, MASS.



A ROOM FINISHED IN WOODWORK, DESIGNED AND EXECUTED BY MCINTIRE, IN THE PEABODY HOUSE, SALEM, MASS.

House and Garden



A MARBLE MANTEL DESIGNED BY MCINTIRE IN THE CADET ARMORY, SALEM, MASS.



A MARBLE MANTEL DESIGNED BY MCINTIRE IN HON. DAVID M. LITTLE'S HOUSE, SALEM, MASS.

A Study of Decorative Hand-Carving

homes of the present day. Many of the old wood-carvings went under the ax, and new and modern fireplaces succeeded them. With the introduction of the furnace, fireplaces practically went out of use, and were closed up and forgotten. With the present craze for antiques, however, many of these have been reopened and in some, interesting pieces have been found.

The revival of Colonial tastes has brought the twentieth century house owner to a realizing sense of the value of these old-time hand-carvings, and from many an old tumbled-down homestead have these features been removed, to serve in the homes of possible descendants. Replicas are often seen, and these, while bearing a striking resemblance to the seventeenth century work, yet lack materially the delicacy of touch and grace of design of the exquisite old woodwork. The awakening has come just in time. In the South, the old mansions which once echoed with the sound of mirth, are fast falling into decay. Since the close of the Civil War, and the breaking up of many homes, these fine old mansions have been put to menial uses, which has hastened this devastating work. In the North, however, the old landmarks have been treasured more carefully and in the old New England States, especially in Massachusetts, are found many fine examples of classic art both in exterior and interior decoration.

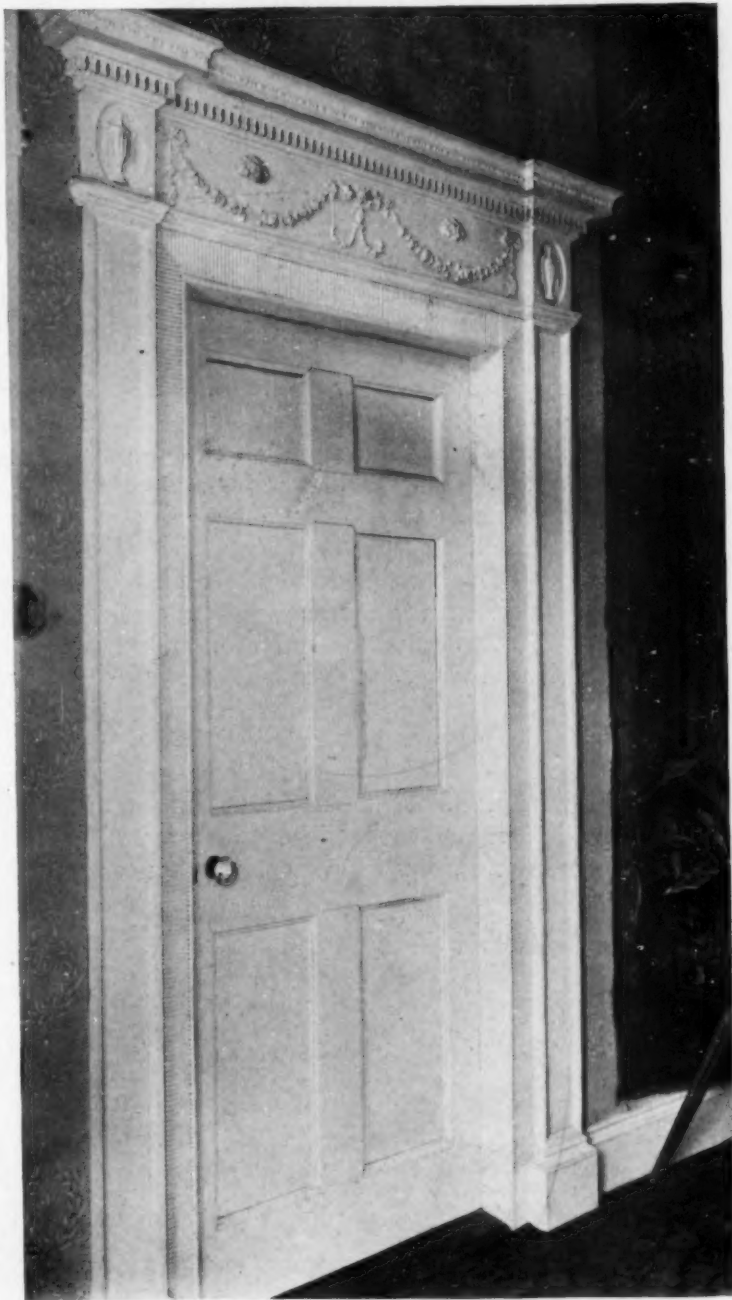
Samuel McIntire, designer, wood-carver and architect, stands forth as one of the prominent old-time master workmen. His work has done much to make Salem, Massachusetts, his home town, famous, and there are still shown in many of the Colonial man-

sions exquisite bits of his handiwork. The most elaborate of these is found in the Cadet Armory, which was once the home of Colonel Francis Peabody, and where Prince Arthur of England was entertained. At the time of its erection, this house was considered the finest in the town. Surely the gracefulness of the work cannot be excelled, and as an example of his rare skill, is beyond criticism. The severe cornice, the richness of treatment, the reserve and dignity shown, lend character to unusual work. Adams had the greatest admiration for McIntire's conceptions; and speaks in the highest terms of his work.

While many of the old fireplaces are of wood, yet marble is sometimes found. One of these magnificent marble mantles is shown in the home of Hon. David M. Little, Salem, having for its central carving the head of Bacchus, while ornamenting the panel on either side are rich carvings of grape vines. Pilasters stand in monumental effect and seemingly support the mantel in its place.

Fine specimens of McIntire's beautiful and original handiwork are shown in many of Salem's fine old porches, notably

the porch of the Assembly House on Federal Street, where both General George Washington and General Lafayette were entertained. If one ever stopped to think of the old master wood-carvers, who made it their life work, and compare them with the skilled architectural workmen of to-day, they would suffer nothing by comparison, for it is the old masters who strike a reverberating chord untouched by the hand of moderns, and to their skill we are indebted for many of the best ideas of to-day.



DOORWAY SHOWING MCINTIRE WOODWORK

"HILL STEAD"

A FINE CONCEPTION CONSISTENTLY EXECUTED

By J. EASTMAN CHASE

"HILL STEAD," the residence of Mr. Alfred Atmore Pope, in Farmington, Connecticut, is an interesting and instructive example of the logical development of natural and artificial conditions. That is to say, in Farmington, Mr. Pope found a landscape of varied and reposeful beauty, with a combination of natural features that offered every desirable opportunity for the creation of a gentleman's ideal New England home. Then, too, the village, of very early settlement, had perspective and tradition. Its old days of prosperity produced a wealthy and aristocratic class, who built many admirable and in some cases stately houses which are fortunately remaining in good condition. They have in some instances been changed and added to, but generally with good judgment. Farmington has distinctly an atmosphere of the best old New England social life. No more ideal place could be found for the building of an estate of large proportions, a home designed for comfort, seclusion and cultivated tastes. The atmosphere, the antique flavor of Farmington had been created; it was evidently Mr. Pope's purpose, having found ideal conditions, to develop his place logically in harmony with its surroundings. It is, therefore, in no sense an innovation, it strikes no new nor discordant note in the general harmony

of the landscape, and is quite one with the old social traditions. To miss this view of "Hill Stead" is to miss the true spirit of its conception and expression.

The visitor who sees "Hill Stead" in its entirety, not only the house and its contents, but also the farm, the gardens, the woodroads, the stone walls and the lane, will be impressed by the thoroughness with which the various problems have been studied and the judgment, the restraint and the sincerity with which they have been solved. "Hill Stead" is in no sense a "show-place." Beauty, consistency and sobriety,—these are what the mind rests upon, as on a well-composed and harmonious picture.

The estate comprises about two hundred and fifty acres of wooded hills, undulating land and marshes, which afford a fascinating combination of material for a landscape composition. The buildings are placed upon an elevated plateau, at the base of a range of hills, from which the land gently slopes westward toward the village. The location affords the desired seclusion and outlook.

The house in design is of the period of about 1810, ample and dignified in proportion, simple and restrained in treatment. It is, of course painted white with green blinds. The house, shed, stable and carriage house are connected, giving a convenient



THE HOUSE

"Hill Stead"



THE PARLOR

and comfortable passage, so necessary in cold and stormy weather. This is a characteristic feature of the New England country house. The interior plan gives a division into a few large square rooms. The hall, in the center, leads to the dining-room, which runs through the entire width of the house, and has windows looking north and south. The stairs, against the wall, are without any turns. Two parlors on the right, differing in shape and proportion, are connected by a passage without door or portière. These rooms have a southern outlook to the gardens, and a westerly one to the distant hills. Two large rooms in the northerly wing are devoted to the library. The shelves extend from floor to ceiling, and make ample provision for about three thousand volumes. Opening out of these rooms is Mr. Pope's office, which has been gained by a recent addition to the house. This extension also provides a north porch, from which one looks over the golf links to an enchanting landscape, terminated by a distant line of hills, and has, withal, the utmost seclusion.

One notices with at first a sensation of surprise that the finish of these rooms is dark graining on pine. Not graining carried to the art of deception

by a too close imitation of another kind of wood. It is frankly a decorative treatment for its own value and beauty, the same as it was done in the English and Southern houses of this type and period. The wall-papers are also in strict uniformity. That in the hall is of the "block pattern," while that upon the walls of the parlor bedroom, a charmingly furnished room at the rear of the main hall and library, was printed for this purpose in England from wood blocks, retouched, made more than seventy years ago.

The carpets, in tints of soft brown, were made to order after old and appropriate designs. The treatment of the interior finish of pine in the hall and parlor is a paint of almost indescribable beauty of tint and surface. This result was obtained by a subtle blending of colors and a process of final glazing, which gives almost the transparency of surface of old Japanese lacquer.

In the selection of furniture an attempt has been made to produce a harmonious result rather than an adherence to productions of the period of the house. The tables, sofas and chairs have all been chosen with a view to chasteness and beauty of design and their fitness to the general air of quiet richness and

House and Garden

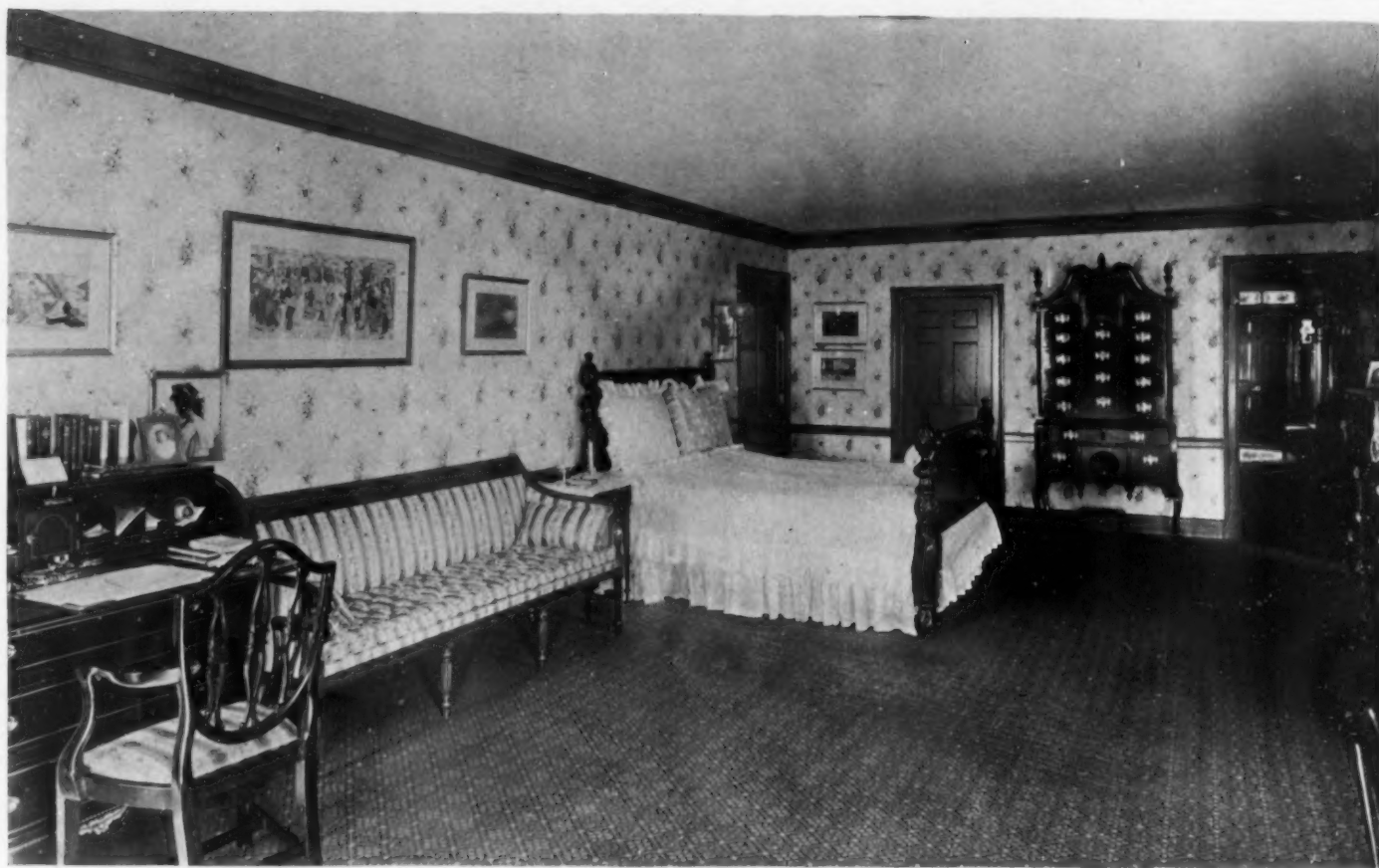


THE DINING-ROOM



THE MAIN HALL

"Hill Stead"



BEDROOM "C"



BEDROOM "A"

House and Garden



THE LIBRARY

comfort that prevails all through the house. And it is worth noting that everywhere is the feeling that every nook and corner of this house is made to delight the eye of man and to contribute to his ease and comfort, with no encroachment of foolish and trivial decoration. It would be interesting, had one time and space, to note some of the Chinese and Japanese porcelains, beautiful specimens of the art, that are placed, in discriminating proportions, on the mantels and tables, as well as the Whistler, Méryon and Haden etchings that make one's going upstairs a process of lingering delight.

The only modern note in this harmonious reproduction of a by-gone period is the small but precious collection of pictures that is hung upon the walls of the parlors and dining-room. Singularly enough, the luminous splendor of Claude Monet's "Gelée Blanche" and his "Antibes" does not at all disturb the quiet tone of the rooms. They are rather joyous lights in the composition. The same may be said of four other fine Monets and the three Degases. Each of these is a masterpiece. As one strolls from room to room, the eye rests upon some fine canvases by Whistler, Carrière, Puvis de Chavannes and Daumier.

The attraction and charm of the interior of "Hill Stead," then, are not certain features which stand out from others and call for special notice, so much as the uniting of all into an expression of fitness, utility, beauty and comfort.

Stepping outside again one notices that the land falls gradually from the house on three sides. To the north are the ample golf links with its "pond hazard." Toward the west a concrete walk, bordered by a box hedge, leads to a public street. But there is another and more alluring path which you might not easily discover, and that is an old cow lane that leads through stone walls and borders of wild flowers down the hill to Miss Pope's house. A peep into this charming house, built one hundred and sixty years ago, would show an interior reverentially preserved, and many beautiful pieces of the best old furniture. But that is another story.

A sunken garden was the obvious treatment of a hollow a short distance from the house at the south. This is reached through a high wall of field stones, in fact a stone wall of the old type. A good portion of "Hill Stead's" acres is surrounded by the same kind of massive and thoroughly built wall, made to last for all time. In the center of this grassy

"Hill Stead"



LOOKING THROUGH THE PARLORS

enclosure is the garden, laid out in the shape of a long octagon. The arrangement is formal: the flower beds, of varying shapes and sizes, are edged with box, and are filled with flowers of the old-fashioned varieties.

In the center of the garden is an octagon-shaped summer-house, painted green and white, and with benches along each side. On the slope toward the greenhouse is a grape arbor, made of heavy timbers and resting upon brick pillars. There are also settees under the arbor, from which shady spot one gets favorable views of the flower beds below. One could hardly find a more secluded and charming retreat, where from shaded corners one looks down the green turf to masses of bright flowers below.

Passing through a wooden gate we come to the wild garden and follow a path, made as only cows know how to make them, to a tangle of wild flowers and shrubs transplanted from neighboring woods and hills. Here in season bloom the pink azalea, mountain laurel and the pink lady's slipper, while rare ferns and irises make green the wet places.

Seven or eight years ago the spot where "Hill Stead" now stands was a barren field with a few apple trees. To-day the grounds are shaded by

elms, measuring two or more feet in diameter three feet from the ground. These have all been moved to their present locations and successfully planted, it is scarcely necessary to say at great expenditure of labor, care and money.

The farm buildings and superintendent's house are about one third of a mile from the mansion on the Farmington road to Hartford. The equipment here is very complete in all its details. A herd of Guernseys furnish milk, cream and butter for the house here and for the family when in New York during the winter season.

It is only through days of careful exploring that one forms a complete conception of the amount and thoroughness of the work that Mr. Pope has done to transform the fifteen different farms that his estate comprises into one well planned and organized whole. The creation of a few years has the completeness and mellow repose of an old production. Neither the house, its contents nor the grounds show evidence of the tyranny of the professional decorator and landscape gardener. "Hill Stead," right in conception and consistent in execution, is entirely the sincere expression of the tastes and the mode of life of its occupants.



Panel on Cypress Wood—Japanese Scene

Panels Painted on Cypress Wood

By SAMUEL HOWE

TWO interesting panels were shown at The Architectural League Exhibition last winter which are well worth noting. They are wall decorations painted on cypress wood. Mr. Russell Hewlett of New York City is the designer and the painter. The material of one is of water-color—used thin and kept very transparent and outlined with conte crayon. The other is of oil color also used thin. In this case the thinning is done by the addition of spirits of turpentine. It is outlined with conte crayon and the painting is very flat and broad.

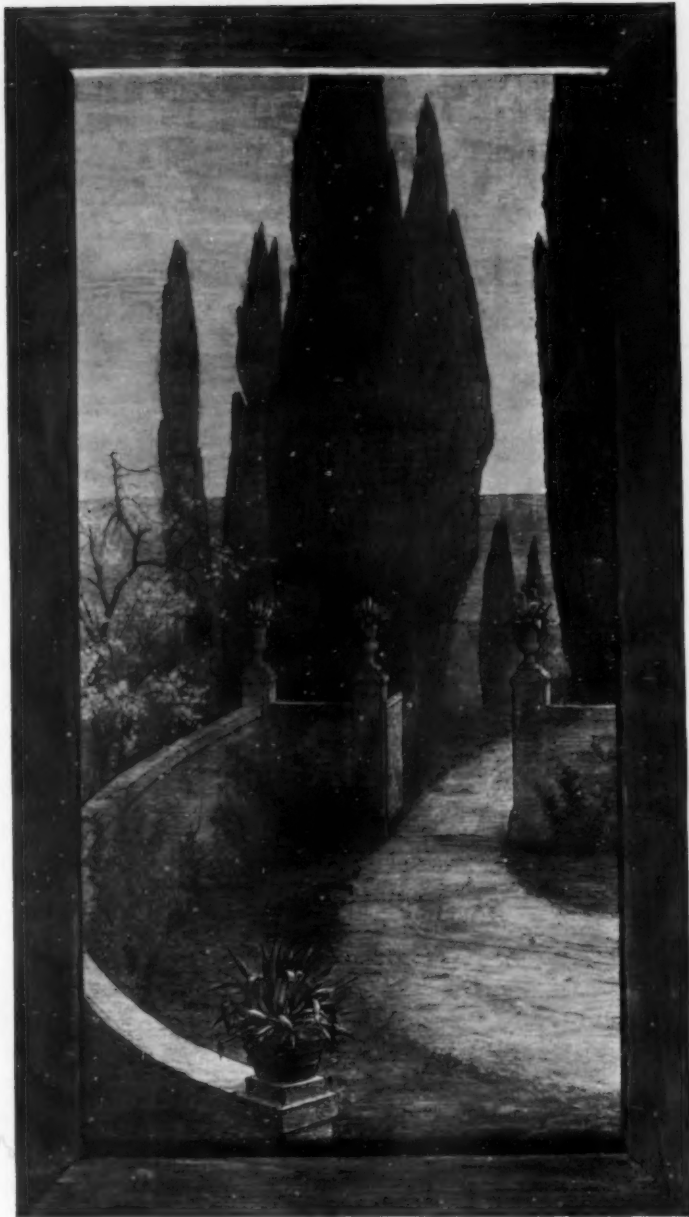
Advantage has been taken of the grain of the wood. It is made to enter into the scheme of things most effectually. The mountain in the Japanese scene and a portion of the foreground, where the wood is innocent of applied color of any kind, have a singularly luminous effect. The markings near the gate posts in the panel here shown reveal a subtle charm. This surely is getting to the spirit of the old masters who avail themselves of almost any means to get the end in view.

There is a certain naïve quality about the whole composition and a repose that speaks well for the thought given to the arrangement of the masses and a practical lookout for the peculiar charm of the wood itself. The artist is willing to have the markings of Nature show and welcomes them, Nature seeming to smile back, being glad to form a

portion of the story. This comradeship is delightful. Note the quick bright touches in the blossom of the fruit tree as its delicate markings contrast with the somber face of the big cypresses boldly standing out against the sky; the careful drawing of the architectural features forming a serious connecting link between house and garden, and the general atmosphere of the whole scene. There is so much suggestiveness about it all in spite of its limited pallet, its earnestness and its strength. A coat of dead-lack varnish covers the panel.

Why cannot more attention be given to this kind of work? Why not oil and acid stains as well as paint with perhaps an outline cut deep and broad in which wax of some bright color shall form a note. There are doubtless many processes by which more color can be given to our rooms, preserving at the same time a delicacy and subtlety as well as a strength which is so well worth while. A certain skilful manipulation of the grain wherein some of the softer portion of the wood is removed with a chisel before staining to secure a change of texture may be desirable on some occasions.

From rough sketches also examined it appears that these panels form a part only of the decoration of a room which requires some eight or ten to complete the story. And, in spite of the individuality and strength of each section its especial interest and story is not complete without the whole viewed



PANEL ON CYPRESS WOOD

when in place, the decoration being for the room not for a portion only of the wall surface. Of course the visitor to the League, as to all other galleries, is to be forgiven if he momentarily yields to the temptation of accepting this exhibit as a picture, and viewing and criticising it as a composition complete in itself, the frame helping the illusion.

Yes! The work of a painter of room decorations with all its opportunities, its accent and climaxes, its strong virile figures, its perspective inviting imagination, must be viewed as an entirety. The painter, however, is better off than the writer of romantic fiction, who may find it easy enough to start but discovers the completion of his work full of difficulties at every turn. The painting of a continuous frieze is a problem without commencement or end.

HOUSE FERNERIES

Suitable Plants and Their Care

By JANE LESLIE KIFT

NOT many years ago plants on the dinner table, even for special occasions, were something rarely thought of. It can be remembered how, about twenty-five or more years ago, there were used for weddings, receptions and other times of festivity, great high pyramids, very formal and stiff looking, composed mainly of camellias and around each camellia were tied a few flowers, mostly stevia (roses then not being grown in quantity for winter blooming); and when the guests left the dining-room each one was presented with one of these little bouquets taken from the pyramid.

After people began to tire of or rather to realize the homeliness of the pyramid, they began to adopt the great high wicker basket centerpiece, containing flowers and fruit. Then the basket, as a new design, was made with a top and cornucopia-shaped baskets starting out from the main stem. Everything but the bottom or main basket was for filling with cut flowers, and the main body was for fruit. They were all shapes and painted and gilded most gorgeously. After this came all sorts of straw receptacles in every shape and form for center-tables. Then came birch bark designs to be used exclusively for dinner decoration.



A GOOD ASSORTMENT

House and Garden

All this time the custom of floral ornaments for the table was growing. The birch bark designs such as logs, etc. were thought to look better with wood fern leaves in addition to flowers. Thus we were gradually following more closely Nature's ideas. We were discarding designs with stiff formal lines and adopting those with more graceful curves. Then followed growing plants of small ferns and lycopods, with bark designs. Then progressing again we had more ferns in different shaped designs. Then finally the bark was discarded altogether, and straw baskets were filled with low-growing pretty ferns. Zinc pans were made to fit these baskets and the plants were planted.

Thus the use of growing plants for special occasions has progressed until to-day the majority of people, be they wealthy or those of moderate means, rarely sit down to a meal without growing plants or a few cut blossoms as a centerpiece. In fact the fernery filled with growing plants is considered just as necessary as any other requisite for the table.

They are generally made with an outer and inner case. The inner case being filled with plants can be taken out at pleasure and removed from the table whenever necessary for watering or sprinkling.

So universal has the custom become that the filling of ferneries for the dinner table is a large part of the business of florists at the present time, and millions of ferns are used every year for this purpose alone. One grower whom we know sold five hundred thousand ferns for ferneries in three months the past season and the custom has come to us so gradually we hardly realize it. Small ferneries filled with growing plants are dainty and pretty and the admiration of all lovers of the beautiful, but to keep them pretty and fresh-

looking in the house requires care and attention, else they will look badly very soon.

How to select a fernery.—One of the most important points to be looked after to insure success with ferneries is the shape and size of the receptacle in which you intend to have the plants planted. A fernery should be, at the very least, not less than three inches in depth. The sides should be perpendicular, never flare outward. Flanging pots of any kind are very impracticable. We often see garden vases with wide flanges. We see every day fancy pots and jardinières with flanging rims. When looking for a dinner fernery or a garden vase or a jardinière, or a flower pot of any kind, pass by and reject all that flare out at the top.

Why? For the reason that this rim has not depth enough to hold the soil in sufficient quantity to support anything and simply dries out at once.

So select the fernery with perpendicular sides. It can be of any shape you wish. Plants if they have depth of earth will grow as well in one shaped receptacle as another. The ferneries can be either silver, terra-cotta, earthenware, or anything else, if they only have holes in the bottom for drainage. If they have no holes so the water can drain away then you must have a layer of charcoal in the bottom—or the fernery must be deep enough to allow of enough broken pots in the bottom to act as a drainage or else you must be very watchful with the watering, or the plants will become water-soaked and soon sour and turn yellow and brown.

The soil.—Little ferns for the table will not grow in any common soil from the garden. They want a soil composed of peat and sand, about one-fourth sand. A



Cyrtomium falcatum (holly fern) *Pteris serrulata*, *Aspidium Tussimense*, *Pteris adiantoides*, *Pteris cristata*, *Pteris alba striata* (white striped)

House Ferneries

little loam will not hurt. If you have no peat, leaf mould will do in its place. This you can find in any woods. Look in the hollows for it. It is composed of decayed leaves and vegetable matter, accumulated for years. Rake off the leaves and you will find it sometimes one inch in depth and often a little deeper.

Filling the fernery.—The operation of planting the little fernery seems like a very simple operation and yet it requires considerable skill and experience to do it neatly. Do not fill the dish or fernery with soil and then attempt to plant the plants in it. You will find you cannot make a nice job of it in this way. The better way is to stand the plants in the dish first, and then carefully fill in the soil between the plants, pressing it down firmly and evenly all over.

What plants are suitable.—Plants in dinner ferneries have much to contend with and it is very necessary to use only plants that can stand pretty rough usage. Native ferns seldom do for this purpose, as they are mostly deciduous, and have lost their foliage and will not keep green and pretty. There is the common rock fern that some use, but the trouble with it is that while out of doors they will stay green in the cold; they soon turn yellow when brought to the furnace heat of the dining-room.

Common hardy greenhouse ferns are the best to use for this purpose. Very many varieties used to be grown for this purpose, but first one was dropped then another until ten or twelve would now cover the list considered suitable.

The last one to be given the "cold shoulder" was the universal favorite, *Adiantum cuneatum*, better known as the common maiden-hair fern. It was really the maiden-hair fern that made the ferneries so attractive and made their adoption as a table ornament so very universal. But it would not stand the dry air of the house, burning and scalding badly and turning yellow in less than a week.

In filling ferneries either a stronger growing and

erect fern should be used or what is preferable, a *Cocos treddelliana*, a beautiful small fern-like palm, with shiny dark green foliage. It should stand just a little higher than the ferns and always in the center.

Small variegated leaved crotons make very pretty and attractive centerpieces, their beautiful variegated foliage contrasting well with the green ferns. As to the ferns to use we believe the following varieties with ordinary care and attention will always do reasonably well and prove quite satisfactory:

Lastrea aristata variegata, a low-growing variety, with variegated foliage, very, very glossy, quite hardy and will stand neglect and furnace heat as well as any fern.

Pteris serrulata, a very pretty common greenhouse fern, low growing and very hardy.

Pteris serrulata cristata, very similar to the serrulata, but having the buds of its fronds beautifully crested.

Pteris adiantifolia, a very hardy and vigorous low-growing fern; very dark green glossy foliage; much used as it stands the dry air well.

Pteris Cretica, very hardy in the house, peculiar long fronds, light green.

Pteris Cretica albo-lineata, similar to the above, with beautifully variegated green and white foliage; one of the prettiest and best for small ferneries.

Pteris palmata, very dwarf, with broad heavy green fronds, stands dry air well.

Pteris Tremula, a most beautiful fern, easy to grow, makes a fine single specimen, much used in dinner ferneries.

Onychium Japonicum, a very beautiful fine lace fern,

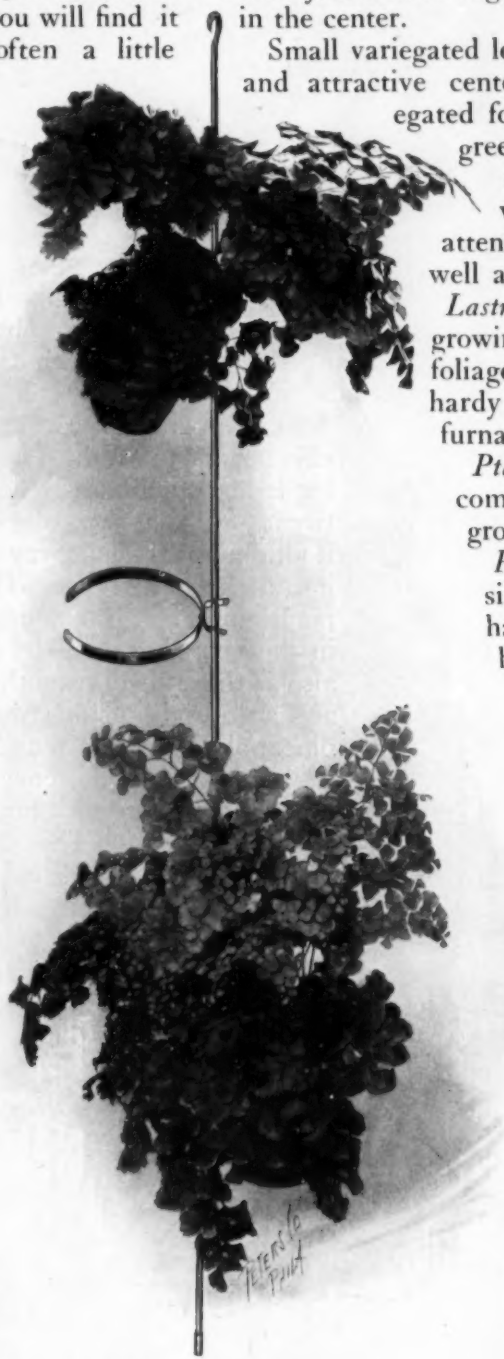
grows very well in the fernery. Its fine foliage is necessary for variety.

Davallia stricta, one of the best of all greenhouse ferns. The fronds are particularly pretty and of a beautiful shade of green.

Adiantum capillaris ornerus, is a variety that adds grace and daintiness to a fernery.

To be successful with the fernery it should only

(Continued on page 15, Advertising Section.)

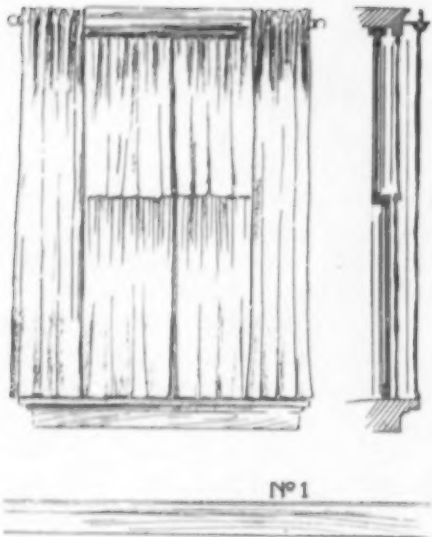


Adiantum Farleyense

The Curtaining of Ordinary Windows

By ALICE L. SMITH

(Drawings by Sarah E. Ruggles)



No 1

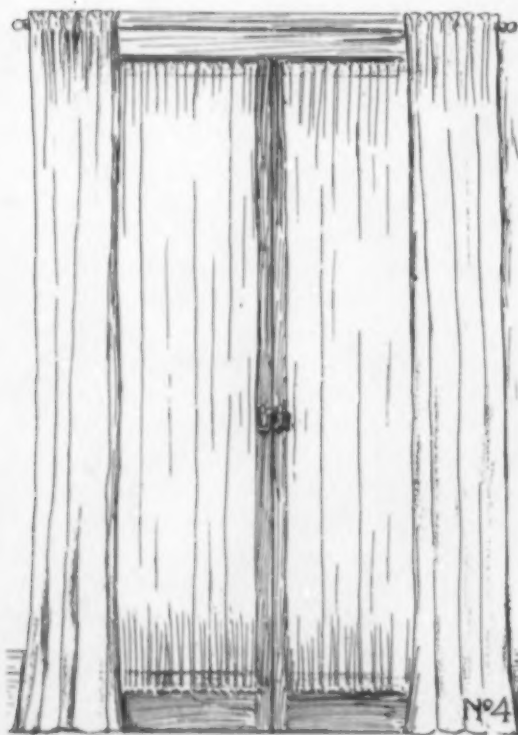
IN response to the queries of many women who have written to HOUSE AND GARDEN on this subject, this article is prepared and offered. In a later number we will consider the correct draperies for doors and windows in more expensive houses.

Since the curtaining of windows is of very vital importance to the decorative beauty of the room, this is a matter which cannot be lightly considered. What is best suited to the various styles of windows one encounters in ordinary houses; what material to use for draperies that is not too expensive; where to obtain it and how to make the curtains, are some of the questions which have been asked. In reply to these and others the following is submitted.

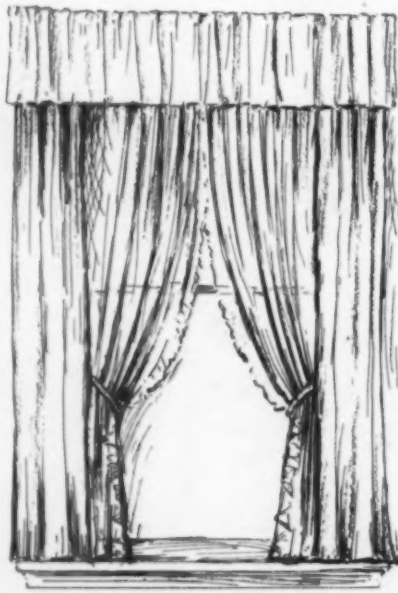
Sketch No. 1 shows how a too narrow window may be given an effect of added width. The actual window from which this drawing is made is in a small house of the extremely ugly period of twenty-five years ago. A clever and artistic woman moved into it and in a marvelous way and at very little expense converted it into a charming home. The dominating consideration of cost made enlarging the opening of the window quite impossible, and in the way shown in the drawing she overcame the difficulty; also as the outlook from these windows was on factory chimneys and an unsightly side street, the use of double sash curtains of pineapple cloth was found both ornamental and useful. The walls of her room she covered with an inexpensive paper in two tone stripes of greenish tan which matched perfectly the color of the sash curtains. The over-draperies were of wool damask, in a dull sage green color made with a three inch hem, reaching to the sill and run by a casing at the top on slender brass rods. The price of this wool damask is \$3.50 a yard and it is fifty inches



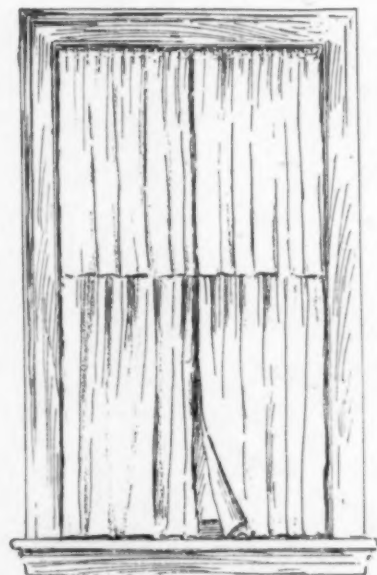
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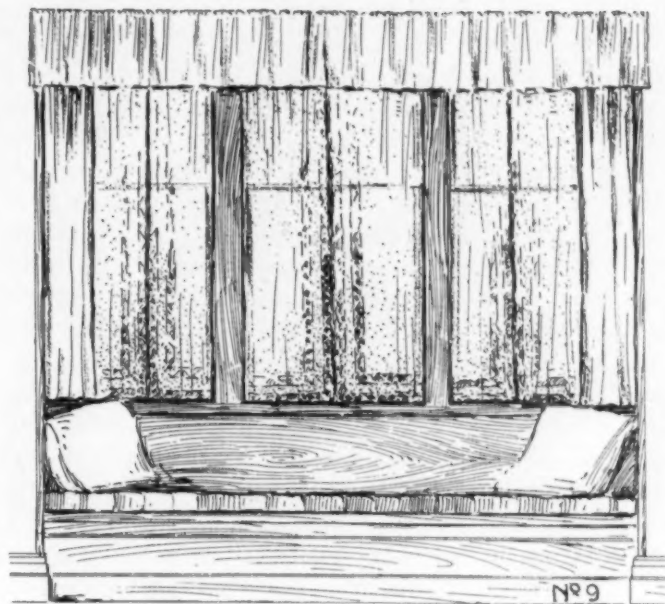
No 7

The Curtaining of Ordinary Windows

wide, and as the material hangs beautifully in soft folds, requiring no lining, they are not costly; also this fabric holds its color well. The diagram shows the extension of the rod beyond the window frame which gives added width. A French window in the same room also required breadth, and was treated in a similar manner by extending the rod. (See Sketch No. 4.) The pineapple cloth here was set close against the glass of each door and run on small brass rods set at the top and bottom of the frames, the material drawn tautly in place. The sage green wool damask over-curtains were pushed back on either side so the working of the hinges was in no wise interfered with. As this uninteresting and characterless room was to be converted into a proper setting for good handcraft furniture, the hardware was changed,—the cheap mottled copper being replaced by knobs and door latches of dull burnished brass of perfectly simple and heavy design.

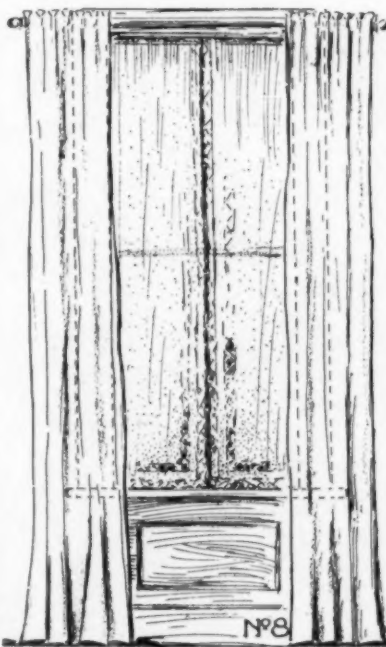
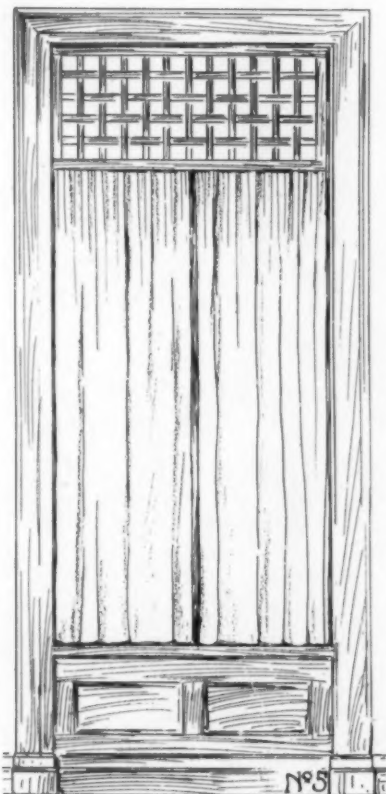
Sketch No. 2 shows the proper treatment for the casement windows which open in and are set above a wainscot,—always a charmingly decorative style of window for the small house. The net or dotted muslin curtains should be hung directly against the glass and run on small rods set on the frame of the window. The over-draperies at either end may be of some thin soft fabric such as raw silk or Habutai, the former selling for \$1.50 a yard, thirty-six inches wide; the latter at 70 cents, thirty inches wide. These are run on a rod set above the casement and reach only to the sill. They hang in soft full folds and when well pushed back serve to outline and accentuate the window attractively.

Sketch No. 3 shows a valance



effect. This is a style particularly suitable to the country cottage or to bedroom windows. The Swiss or net curtains hang next to the glass, the over-draperies falling from below the eight inch valance at the top. The material used for these over-draperies and valance is frequently glazed chintz, or cretonne or any attractive cotton print. These curtains should be made without interlining.

Sketch No. 5 gives an excellent and practical suggestion for improving the long and impossible windows one finds in the city house, built some twenty or thirty years ago. The lattice effect at the top is too simple and dignified to be designated as a grille. It is made of very thin one inch strips of wood, carefully interlaced. It is then stained or finished to match the woodwork of the room and a



charming and unusual window is the result. Where it is desired to soften the light, thin silk may be set on the side against the glass. This silk should be in the same color as the wall covering or match the curtains below. Where these curtains are of net or madras the plain color used above is very effective.

Sketch No. 6 shows a casement window such as is frequently found in the modern cottage or small house. A window of such design is an attractive feature to any room. The transom of this window has been hung with short length curtains run on a straight rod and these curtains may be slipped in place and joined when it is desired to subdue the light. The lower curtain hangs from the top of the lower section of the window and reaches only to the sill. Thin silk, figured net, madras or linen are all materials adaptable to windows of this kind. The window seat below is upholstered with plain color in wool damask, velour, cotton velvet or some similar material. The pillows should be covered in raw silk or linen of harmonious shade.

Sketch No. 7 shows the double sash curtains used without over-draperies. This is a style of curtaining much seen in English houses.

Sketch No. 8 shows an old-fashioned window which has been draped with lace trimmed net curtains extending only to the sill. Over-draperies of some heavier fabric fall to the floor line. This gives more dignity and elegance than where the over-draperies stop at the sill.

Sketch No. 9 shows a window of three sections set over a window-seat. This type of window is appropriate for a country house. The valance and over-draperies are of some fabric such as wool damask, pongee, raw silk, or a silk and linen brocade. The net curtains hang next to the glass. All curtains reach only to the sill. Another treatment for a window of this kind is to have the over-draperies extend to the seat.

One should have little difficulty in securing charmingly effective fabrics from which to fashion curtains suitable not only to the windows described but to many other styles. Linen in several qualities comes in exquisite fast plain colors and ranges in price from 90 cents to \$1.25 a yard, fifty inches wide. From these over-draperies, or curtains to be used alone, may be fashioned. The same colored fabric should be used to cover loose cushions or couch pillows in the same room. For \$1.25 a yard, thirty-two inches wide, a figured linen in a variety of colors and designs can be bought. Against a self-colored ground dainty stripes of small conventionalized vines in shades of dull blue or coral, sage green or brown, may be found. Also this same quality shows on a ground of green, dull blue and white conventional figures. Charming cretonne and cotton prints may be bought from 25 cents to \$1.50 a yard. The real cost of these is the time and care necessary to choose a material

which is attractive both in color and design. The glazed chintz so much used in the English country house is much favored by some. Properly used it is a most effective material. This ranges in price, according to width and quality, from 60 cents to \$1.50 a yard. The linen taffeta and figured linen crashes are more costly than the other materials mentioned, as they cost from \$1.50 to \$3.00 a yard. This may be bought in beautiful rich tones and designs and from them curtains and furniture covers may be made which are suitable to retain the year round. All of these fabrics are fifty inches in width.

The white muslins, embroidered in colors such as green, delft blue, yellow and pink, make most attractive bedroom curtains. When made with frills up the front and caught back with smart crisp bows of the same material they are particularly effective. These launder well and cost but 40 cents a yard and are thirty-six inches wide. There are one or two shops in New York which make a specialty of these and where they may be obtained in exclusive designs.

The dotted muslins in all white and in colors for cottage windows are very attractive and can be obtained from twelve and one-half cents a yard up to fifty cents. The thin silk which has come so largely into favor in the last two or three years makes a most decorative color effect. It is a very difficult matter in any except the raw silks to find colors that will withstand the sun. Many of these, however, are so inexpensive that it is a small matter to renew them.

Of nets, the Arabian nets in shades from the lightest ecru to a self color that is almost gray are most satisfactory for rooms where dark woodwork is used. These may be made without lace or have inset lace motifs at the corners and finished with insertion and edge of the hand-made or imitation Arabian lace. In nets from the palest ivory to deep ecru one has a variety of designs from which to choose. The small shaded dot, the largessee figure, the cross, as well as those showing stripes and cross bars in pattern are much affected. The prices of these vary from 35 cents to \$2.00 a yard, according to width and quality.

Even cheese-cloth may be converted into attractive window draperies. This material can be readily hemstitched and also takes a dye excellently, and I have seen the color scheme of a room beautifully brought out and enhanced by cheese-cloth curtains which have been dyed exactly the right tone. They hang in attractive soft folds and do not at all look the cheap material they are.

Another suggestion is to leave the cheese-cloth in its natural color and stencil a border of simple design on the hem. As I have said before, it is a very simple matter to hemstitch cheese-cloth. The hem may be turned and fastened by hemstitch done in the same color as is used in the stenciled border.

Lighting the Home

By RICHARD MORTON

DURING the last twenty years, more progress has been made in the art of illumination than in the twenty centuries preceding. Shakespeare and Socrates both found the night dark without and dim within—no general system of street lighting and only a few primitive lamps and candles for the interior.

The invention of the Argand oil burner a century and a quarter ago was epoch making. And a century ago coal gas was first used as an illuminant. Westminster Bridge in London was lighted by gas in 1813, Paris in 1820, Baltimore in 1821, Boston in 1822, New York in 1823.

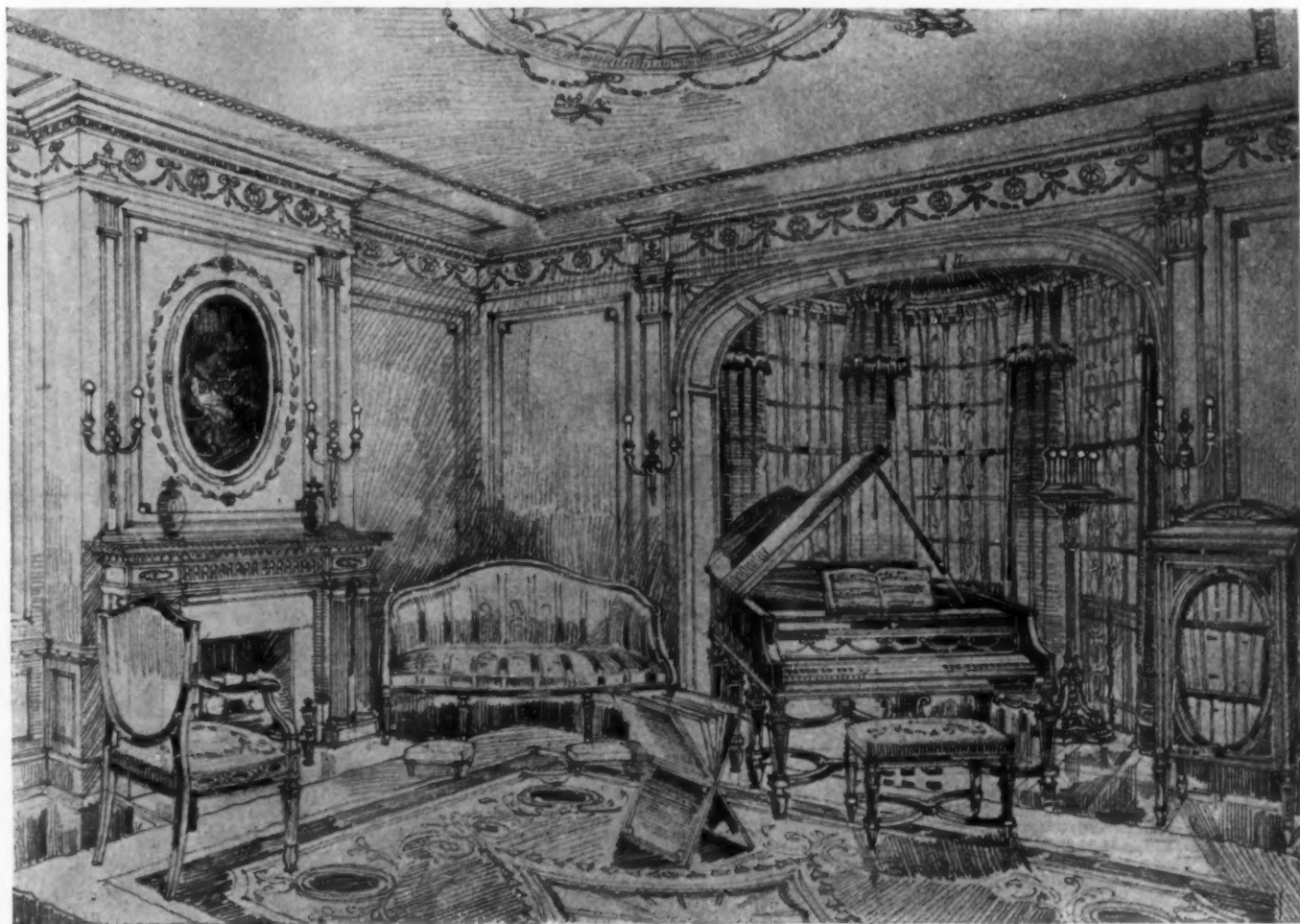
Gas and oil were the illuminants of the nineteenth century, and the discovery of the petroleum fields of Ohio in the fifties introduced a veritable Age of Kerosene and Standard Oil. The kerosene lamp is as far ahead of earlier oil lamps as the mantle gas lamp is superior to the open gas flame.

But while the mantle gas lamp is the cheapest

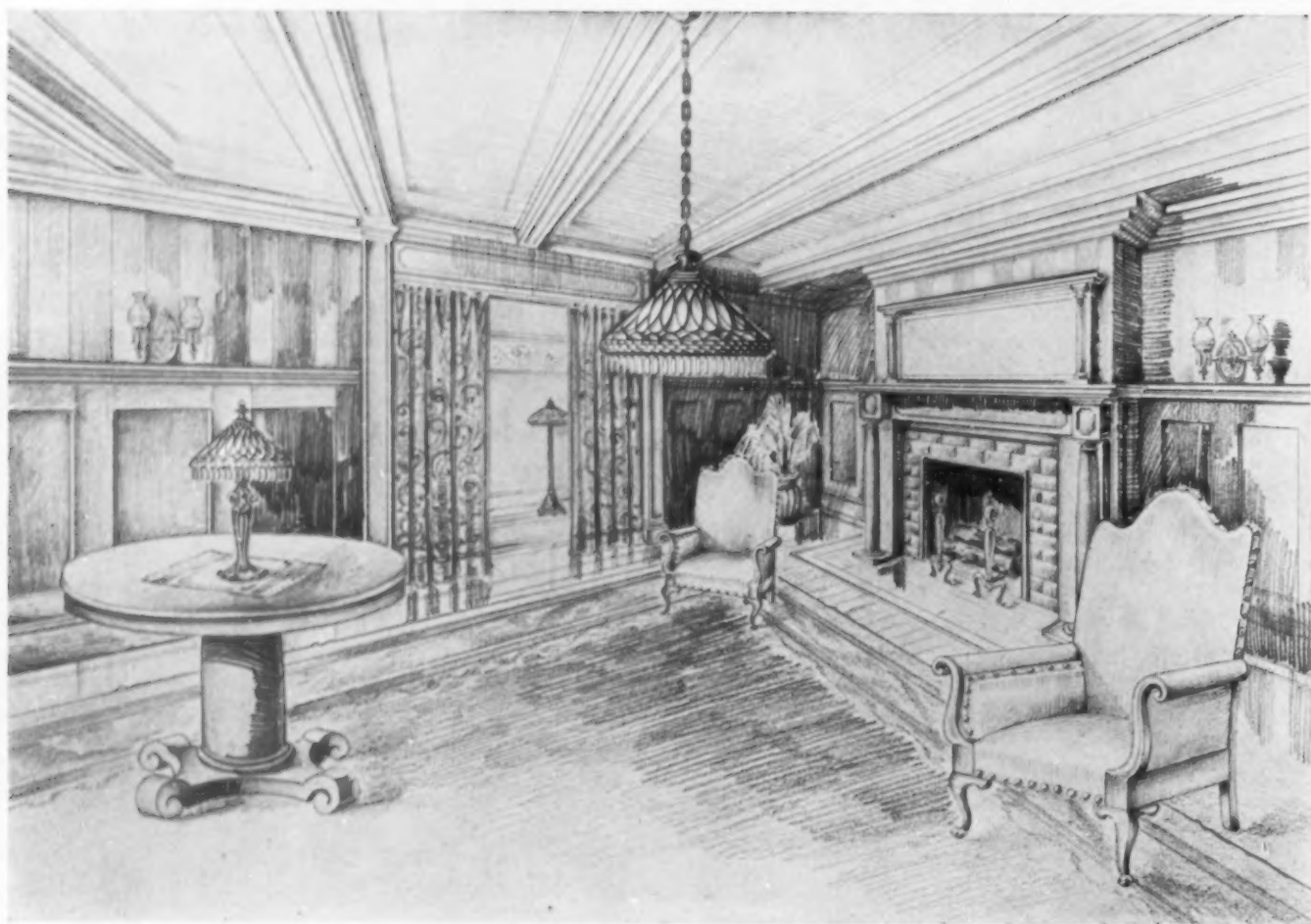
light known, next to the electric arc light, it is much less convenient for general use than the incandescent electric bulb that became common in the last ten years of the nineteenth century. The arc lamp that preceded it by about ten years cannot be utilized in sufficiently small units for the lighting of the home.

The incandescent electric lamp is the latest word on interior illumination and specially lends itself to decorative uses. While 16-candle power bulbs are those most generally employed, lights as small as 2-candle power can be installed when desired, and should be more frequently desired.

The unsatisfactory unit of electric, gas and kerosene lighting that our legislators selected as a normal and usual light for residences, is one of 16-candle power. This unit is too large for a light emitted from a slender glowing filament. The effect on the eye is extremely injurious. Wherever possible 8-candle power bulbs should be substituted for 16's and the tip or all of the bulb should be frosted. Or



LATE GEORGIAN MUSIC ROOM



COLONIAL LIVING-ROOM

shades and reflectors should be employed to hide the bulb from the eye altogether.

Many of the cheap shades found in the shops are worse than useless. Paper and silk shades are often recommended by decorators on account of their decorative possibilities, although they are inflammable and quench a very large percentage of the light. Porcelain shades control the light agreeably, but can hardly be regarded as works of art. Probably the most satisfactory reflecting-shades yet devised are constructed of hundreds of tiny pieces of glass mosaic. When the light is on, these glow like Oriental jewels, towards which the eye turns gratefully. Mosaic glass shades are expensive, but on account of the way in which they are put together, extremely durable.

Before the little pieces of glass are assembled on the wooden form, each is bound with a tire of copper ribbon. Then molten lead as it cools binds them together, and marks their outlines with gray relief. Even falling from a considerable height injures them not at all, or so slightly that repair is easy and inexpensive. On this page above we illustrate interesting examples of bronze Colonial and Georgian lamps with mosaic shades.

The placing of the lights is all-important, and

depends largely on the way in which the room is to be used. For the dining-room a hanging lamp that concentrates the light upon the table below is imperative. This should be supplemented by wall brackets near the sideboard—and wherever required for general illumination, little of which is needed in an apartment used exclusively for dining.

In a hall, reception-room, or ball-room, quite the opposite is true. General illumination *only* is desirable, subdued in the hall, bright in the reception-room, brilliant in the ball-room. Formerly, concealed lighting with the bulbs hidden behind the cove of the ceiling was sometimes attempted. The extravagant waste of light, combined with the never pleasing decorative effect, has convinced most of its futility.

A source of light if not too bright, and particularly if in rich colors, is the most prominent and joyful decorative object in an interior. Why try to hide it?

The light should seldom be at the height of the ceiling except in low rooms. In low rooms the light sources should be in small units, on account of their necessary nearness to the eye. As the height of the ceiling increases, larger units are permissible, and on account of the greater economy in use of large units,

(Continued on page 15, Advertising Section.)

The Furniture of To-day

By THE EDITOR

THE general trend in house furnishing now, makes for simplicity much more decidedly than has been the case for very many years.

This dominating note is felt as much in costly and handsome furnishings as in the fittings of the least pretentious homes. The Renaissance of hand-made furniture is here and how much that means all along the line, from the simplest and least costly to the most elaborately carved pieces, we and the succeeding generations will testify. The machine-carved, turned, badly put together and highly varnished chairs and tables which have made hideous the homes of the well-to-do in the past are fast disappearing, and in their place have come the beautifully designed and executed creations of to-day which stand for all that is good in craftsmanship, and frequently we find are exact reproductions of the best that was offered in the days of such designers as Chippendale, Heppelwhite, Sheraton and their peers. The beautiful console table shown in the picture is a very perfect example of its kind. It is the product of a shop where the highest standard of excellence is absolutely

upheld. An excellent idea of the sincerity of this standard is shown in the following excerpt from a brochure written by a well-known student of crafts,

particularly as expressed by the modern art movement. He says, "Simplicity in the furniture made by this firm has been secured not for the sake of cheapness but for the sake of elegance and truth." He also tells us that the thought came to the head of this firm, "Why can we not make in America, furniture as good as European, but simpler and more organic. Furniture that is right in wood, workmanship and design, but not overcarved or overdecorated.

* * * * Why should not the price be governed by material and labor. To this end simplicity was sought, but with no intention of being commonplace or ugly. Wood is beautiful in itself, why not let it show forth its own beauty,—frets, mouldings, spindles and carvings prevent good finishing, why not let the beauty of it depend upon the finishing; to have perfect finishing we must have perfect cabinet work. The

design should be made, not for itself but to bring out the quality of the wood, and to give the

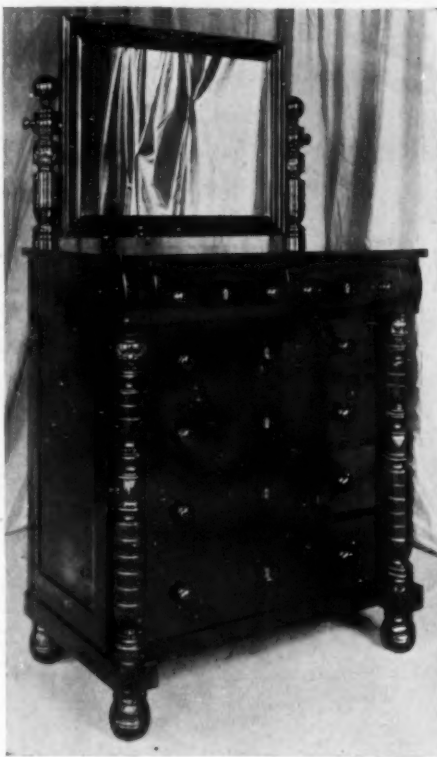


FIG. 1—A BUREAU

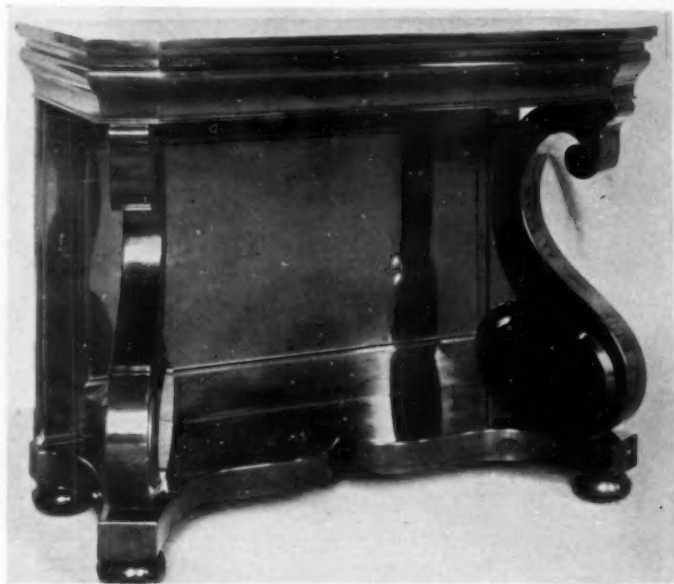


FIG. 2—A CONSOLE TABLE

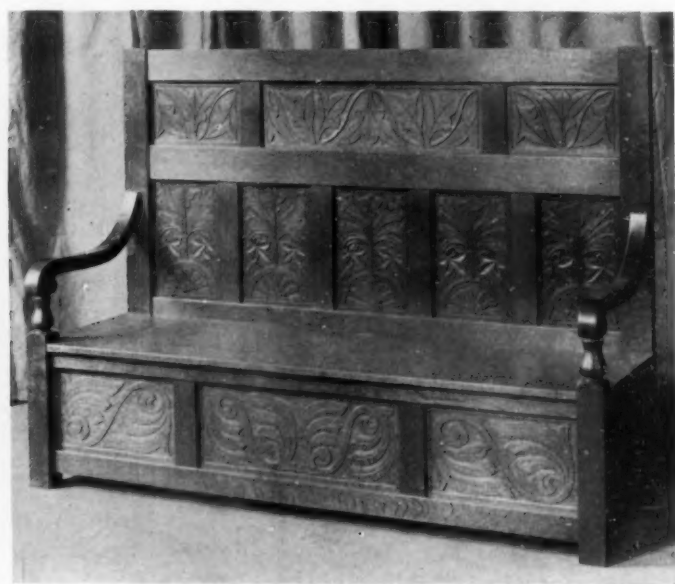


FIG. 3—A HALL SEAT

cabinet-maker and finisher a chance."

Examples of furniture shown in cuts Nos. 1, 2, 3, 4, and 5, embody these ideas, as they are from the workshops of the men who have thought thus deeply on the subject.

For houses where simplicity and economy most go hand in hand, furniture substantially made and well put together, and of good line and dignified proportions can be purchased. Used in the quaintly artistic room shown in the picture, are simple pieces of good design which are typical of the kind of furniture recommended where there is little money to be spent. This furniture is made in oak, ash, and birch, and can be finished in the workshops in accordance with the purchaser's instructions, or may be bought in an unfinished state



AN ARTISTIC LIVING-ROOM

and treated to match the woodwork of the room in which it will be used.

Where Colonial or any period furnishing is attempted, it is necessary to select the furniture with the greatest care. Where one is not personally familiar with the correct styles to use for certain periods, expert advice should be taken on the subject. The value of many a piece of furniture—charming in itself—has been wholly lost by improper environment. There are firms who make a specialty of reproducing the Colonial designs with absolute accuracy. With carefully selected wood and the best cabinet work this furniture cannot be surpassed in beauty and certainly is not equaled in stability by the really old pieces.



FIG. 4—A DRESSING TABLE



FIG. 5—A BEDSTEAD

SUGGESTIONS FOR THE MONTH



It has been said that the three hardest things for a woman to choose are a husband, a silk dress and a carpet, and perhaps it is true—certainly the homemaker is confronted by few more vexing questions than that of floor covering. In October this is a question which is uppermost, for it is then that the house is commonly made ready for winter occupancy. From the sanitary standpoint bare, hardwood floors and rugs are best, but if a house is not well built carpets are sometimes essential for warmth. Of course if one has the capital to cover the initial cost no rugs are as economical as the Oriental and none as greatly to be desired. But beware of imitations. Unless you have had much experience either take an expert with you when you make your purchases or else go to a dealer of such well established reputation that you may depend upon his word. It is so easy to be deceived and so difficult to be sure; and of course the stability of the colors and durability of the rug depend upon this. In the selection of pattern also have a care—even all Oriental rugs are not desirable—some of the designs being far preferable to others. Indeed in the purchase of both rugs and carpets it is well to remember that the covering of the floor should not be a predominant note in the decoration of the room but should be in harmony with the other furnishings, and with the walls serve in part as a background. For this reason pronounced colors and large patterns are usually to be avoided. It always pays to get the best quality but it is not essential to get the most expensive kind. A Hopi fibre rug is better than a poor moquette, and a tapestry Brussels than an imitation Smyrna. In fact, though it be out of season a word may be said in favor of the fibre rugs which are extremely cheap, very decorative, and thoroughly unpretentious. For the cottage home they are ideal and in the city home they are not out of place. If more people had the courage to use simple, inexpensive things we should have many more attractive and livable houses.

And after all that is the secret of good furnishing, the house should not be a series of show rooms but a place to live in. But how few seem to have been planned with this object and how difficult it is in many homes to even find one comfortable chair!

This same theory holds good in regard to the windows. They have a definite function which when they are swathed in much lace and many fabrics they are unable to perform. Curtain the windows

(Continued on page 16, Advertising Section.)

If grass seed were not sown in September there is yet a chance to obtain a good lawn by sowing as early this month as possible.

This is an ideal time in which to plant; time is saved and quicker and better results are obtained. Where planting is done now, the early spring will find the plants pushing out without the check usually incident to the spring-planted stock.

Bulbs can only be planted in the fall with a hope of satisfactory results. Plant them early.

The seed of such annuals as asters, pinks, zinnias, marigolds, petunias, scarlet sage and verbena should now be sown. They will lie dormant until the warmth of spring when they will germinate. Then they will come into rapid growth, producing flowers weeks in advance of spring-sown seed, and will self-sow for another year.

Crocuses, pot culture especially, should be potted early. The dish crocuses are of great beauty for either house or garden.

For a fine window display, the finer varieties of hyacinths and narcissus deserve attention. No flower is more appreciated than the narcissus when grown as a window plant. The earlier the bulbs are potted and the better they are rooted before being brought to light, the better will be their display of flowers.

This is a good time to put out hardy rose plants; those two years old do best. While October is the most desirable time, they will do well planted even later if the weather is open and seasonable. After the plants have been set, the soil should be drawn up around each plant and a good mulch of well rotted stable manure applied.

The hardy flowering shrubs can be successfully planted at the same time and given like treatment.

A present investment in hardy bulbs, if given proper attention, will yield satisfactory results. Among these may be classed the tulip, hyacinth, narcissus and crocus, and they will withstand the severest winter weather. Their fragrant and bright flowers are among the first to appear in the spring. October and November are the best months in which to prepare and fill the beds—October is the better

(Continued on page 17, Advertising Section.)

THE EDITOR'S TALKS AND CORRESPONDENCE



The Editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

[Owing to lack of space in this issue, the Editor's Talk is omitted, but will appear as usual in the November number.]

SANDALWOOD FOR BURNING

Will you kindly direct me as to where I can procure sandalwood to burn for getting rid of flies, as suggested in the July issue of your Magazine.

Mrs. T. M. M., Abington, Conn.

Answer: I have referred your letter to the people from whom this can be obtained and you will doubtless hear from them promptly.

PIANO FOR A MISSION ROOM

Would you kindly advise me in the selection of a piano. I want one of good make but I particularly desire a Mission case as it will be used in a Mission room which is as typically Mission in the detail of wood trim and finish as in the furnishing. I do not want to spend more than \$500 or \$600, as the life of the piano is short in this climate. I enclose you a diagram of the room and would ask that you suggest the best position for the piano. New Orleans.

Answer: Many good manufacturers of pianos are putting out uprights in cases of so-called Mission designs. These are always a dark stained wood and have a dull or flat finish.

Directly under the high set amber leaded glass window which your diagram shows would be the most advantageous place for your piano.

WAXED FLOORS

I am particularly partial to waxed floors and do not in the least mind the trouble of having them renewed. Please advise me regarding the best wax to use, and is it necessary to stain a floor of oak so as to have it look best? I enclose a stamped envelope for reply. St. Louis.

Answer: I am glad to send you the names of several wax finishes for your floors; any one of these will give you entire satisfaction. A stain is not essential by any means for a floor which is to be waxed. It is

simply a matter of taste. There are brown shades which are effective, though many prefer a dark mahogany stain for floors.

RUBBER TILING FOR KITCHEN FLOORS

Do you like the rubber flooring for kitchens and is it very costly to use, and does it require to be renewed frequently? Mrs. R. B.

Answer: I send you an address from which you can obtain full and reliable information in regard to rubber flooring. For certain floors it is an eminently practical and wise selection.

PAINTING WICKER FURNITURE

I am anxious to finish some old chairs myself with a paint which will dry with a gloss and go on easily and smoothly. Can you supply me with the name of the kind I should get? I send self-addressed envelope. Also do you like painted wicker furniture in a parlor? It has been suggested to me that I paint my old wicker chairs, which are somewhat soiled, a light straw color and put some loose red plush cushions in them. My walls are covered with a red striped paper; my curtains are net, trimmed with applique. The rug is red and green. I have some Mission furniture in the room and the woodwork is white. My mantel is grained oak. I need some new portières too. What shall I get? Would you say to put some gilding on the chairs if I paint them white or straw color? Wichita, Kans.

There are colored varnishes or enamels on the market which will give you the effect you speak of. I send you the address requested. However, let me suggest that you use a rich crimson enamel or dark ivy green for the wicker chairs. Upholster the loose cushions with linen taffeta showing a close pattern of crimson hollyhocks and much green foliage on a white ground. This will make your cushions much more attractive than the plush, as well as being quite in the

The Editor's Talks and Correspondence

present vogue. Make straight over-draperies from the same taffeta and hang at your windows, outlining the net curtains. The green and crimson of the flowers will bring the green and red of your rug into harmony with the room. Under no circumstances use any gilding on your chairs. Your portières should be of plain red cotton velvet exactly matching one shade of your wall-paper. These should be made without interlining, simply placing two widths of the material together and tacking at intervals. Finish by a casing at the top and run loosely on a brass rod. Your woodwork should show an ivory tone in preference to white, and by all means have the oak grained mantel painted also to match it. The price of the linen taffeta is \$1.75 a yard, fifty inches wide, and the cotton velvet is \$2.40 a yard, fifty inches wide. I send you samples of these materials that you may see the colors and try them with your wall-paper, as it is essential that these harmonize with wall-paper and rug.

IN REGARD TO PAINT SPECIFICATION

I am informed by my architect that it is possible to have specifications written in which all materials covering the surface of the house, such as exterior paint, exterior stain, porch floor paint and finish for all interior standing woodwork and floors may be obtained from the same manufacturers. Is this true? If this be so, will you advise me what manufacturer you would recommend me to write to, as your experience in all of these lines is, of course, extensive. One advantage to me would be having all goods shipped together as I am pretty far from the center of things. Moose Jaw, Sask., Canada.

Answer: I have sent you the address requested. I think you will find the materials advised will give you entire satisfaction.

A NORTHEAST BEDROOM

I am doing over my chamber, which is 15 x 15 on the northeast corner of an old-fashioned square house. The woodwork is to be white enamel, and I shall stain the original pine floor. Would like a dull green finish. What would be the best way to obtain it? I want a light cheery paper. How would a white ground with pink roses in large figure do, without any border, using cretonne over-curtains to match at the two windows? Or is there a more dainty way to paper? Shall use white iron bed and golden oak chiffoniere and cheval glass. Maine.

Answer: I think that you would find a soft brown stain more acceptable for the floor in the room you describe than the dull green. I, however, send you the addresses of the firms from whom these can be obtained. You do not mention whether you wish a gloss finish or not. You might use wax or any of

the prepared finishes which are good. Some of these give a high gloss finish and others a semi-gloss closely resembling wax. I send you samples of paper with pink roses on a white ground, also a paper showing a mingling of roses and lilacs. This is a very attractive paper on the wall. Your ceiling should be ivory white and drop to the picture rail. I have taken the liberty of suggesting the muslin draperies for this room, samples of which I send you.

SELECTING A MANTEL FOR A LIVING-ROOM

We are just planning the interior detail of my new home and I am particularly anxious to have this in good taste and attractive. The Editor's Talks have been of much service to me in deciding certain points. I would, however, like a little specific advice in regard to the mantel question. My living-room will be finished in chestnut wood in accordance with the suggestions in the Editor's Talks. This will be stained a dull brown. The room is 18 x 24 and has an alcove window. At the other end from the alcove is the fireplace and it will be a very large one. The wall above the six foot wainscot I wish to cover with a figured paper, something showing designs of trees. Would you suggest cobblestones, carefully selected in size, for the fireplace, or would you advise tiles? I shall probably use brass fixtures in the room. As it is a large room and has a fairly high ceiling, perhaps the Colonial fixtures would be suitable. I would, however, like advice on this point as well. There are beams on the ceiling, not heavy ones, however, and rough plaster will be used between. What color shall I make the ceiling? Should the mantel shelf be like the woodwork of the room or if I use the cobblestones would it look well painted [gray? California.

Answer: You do not state whether your house is a country house or will face a city street. This would make some difference in your decision in regard to the facing for your fireplace. If it is a country house, the cobblestones would be extremely attractive, not however, for the hearth, as it would be impossible to keep this in any degree tidy. The gray cement should be used for the hearth with the cobblestones. The cobblestones should be laid in a gray mortar and set rough.

By no means paint the mantel shelf. This should be of the chestnut like the standing woodwork and stained and finished in exactly the same manner. If this be a town house I would suggest tiles in a soft shade of sage green with the dull finish, for hearth and facings in preference to the cobblestones.

In regard to fixtures, wrought iron or bronze would be particularly attractive in this room. I am

(Continued on page 19, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

SHRUBBERY FOR PROTECTING A BANK

I have a summer cottage and am losing a few feet of bank every year from frost and tide. The bank is low. What could be planted of sufficiently dense growth to protect it? The climate is very severe and the bank naturally exposed and non-fertile. My neighbor's place is much higher than my own and at the division line there is a steep grassed bank about four feet average height. In fact a terrace. I have thought it would be an ideal place for shrubbery to break the abrupt effect and make a sort of dividing hedge. The ground will be naturally damp. What would you suggest. The winters are severe and spring and fall quite long and cold.

My trees prevent me from getting good results in growing a grass lawn which I need badly. Please suggest.

J. H. D., Amherst, N. S.

It is a very difficult question to answer unless one could visit the location and examine the surroundings. I can only make suggestions. Examine similar situations and exposures near you, and see if any shrubs, native or exotic, are growing there. If so, use them.

Whatever you use, plant thickly. Often a single specimen of a species may fail in a bleak situation, whereas a group of them may thrive. That is because each helps to protect the other. Mulch heavily at the roots with strong manure, which, while fertilizing the shrubs, will help hold the soil. The following shrubs are suitable in many such cases: *Myrica cerifera*, our native bayberry, will stand extreme exposure and do well in poor soil. It grows some four to five feet high. Our native wild roses, huckleberry, *Rubus Canadensis*, the wild blackberry and the sumacs, might do.

A good lawn cannot be had under the shade of trees. The absence of sun is one cause, and the scant amount of moisture and food left after the stronger roots of the trees have had their fill is another. Heavy manuring on the surface during the winter will help it—if not too shady.

THE TIME FOR TRIMMING SHRUBS

As a subscriber to HOUSE AND GARDEN I take the liberty of asking the following:—What time of year should the following shrubs be trimmed?

Deutzia, *Philadelphus*, red twigged dogwood, lilac, Japanese yucca, hardy hydrangea, yucca, snowball, purple berberry, *Berberis ilicifolia*, *Berberis Thunbergii*, spiræa, weigela.

We have large maple trees about thirty years old. The ground has gradually washed away leaving some of the top roots exposed. Is it a bad idea to put dirt about four feet deep and six feet wide, close around the tree; or should the dirt be placed over the ground up against the bark and trunk of the tree.

I enclose a stamped envelope for reply. Thanking you in advance I am,

Yours very truly,

R. W. F.

If the shrubs are much out of shape, trim them in the spring or fall, cutting out all weak and dead wood, and all branches that

cross and rub against each other. This may naturally destroy some flower buds, which must be sacrificed for the general good. Afterwards, when in need, trim the spring flowering ones right after they have bloomed, and the fall blooming ones in the winter.

This applies mainly to shrubs grown for their flowers. The red-twigged dogwood is grown for its bright colored bark in winter. It is brighter in the young wood than in the old. Cutting it back quite severely each or every other spring gives the necessary vigorous shoots that color well. The berberries should be trimmed but little, if any, except for the removal of dead wood or any shoots too ambitious, which may be taken out any time. There is a class of shrubs, some of the spiræas being among them, notably *Spiræa callosa* and its varieties, that are summer bloomers. They are generally classed as spring flowering and trimmed when through blooming. Finer flowers but less in number may be had if this shrub is not trimmed until early the following spring, and then cut back close to the ground. It will send up strong shoots bearing large flat heads of flowers. If these are cut off just below their base, when faded, other flowers will be produced along the stem lower down.

The yucca is a hardy perennial with evergreen foliage. All it needs is to remove the dead flower stalk and any decayed leaves.

The soil may be replaced even up against the tree trunk to the same level it stood at originally and even a foot higher. Often where roots are exposed near the trunk, the bark loses the appearance of "root bark" and assumes the character of the bark above, and the tree goes on as if nothing had happened. These large roots are merely the channel through which the food is conveyed from the feeding roots farther out. As a rule, the roots extend as far out as the tips of the branches, and the main feeding roots are near the extremities. Four feet is quite a depth to wash away and still leave the tree standing. Generally over ninety per cent of the maples' roots are within that distance of the surface. Haven't you miscalculated?

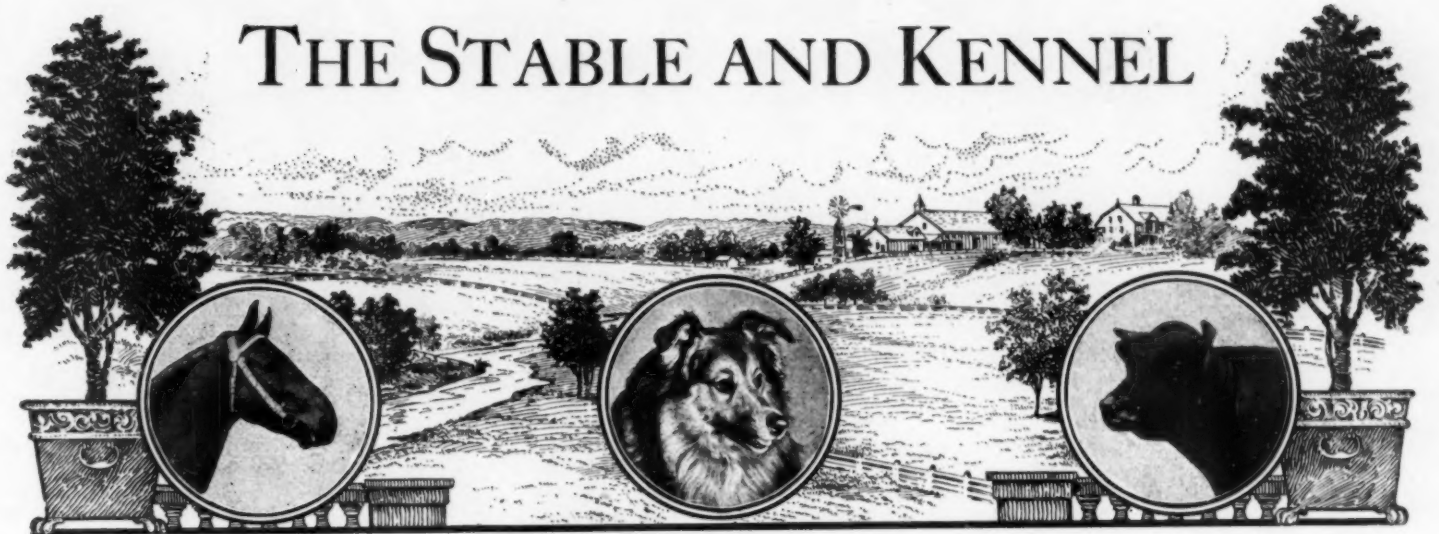
Now that you have the opportunity to aid your tree, spread a six inch layer of manure—fresh or rotted—all over that portion you are to cover, and place the soil over it. If you cover only to the original level, you can go close to the trunk, but if over a foot above that, keep a foot away.

SPANISH MOSS

What is the botanical name of the Spanish moss so often seen hanging to the trees in the South, and how is its life sustained? Is it a parasite?
S. E. M.

No, a parasite inserts its roots into the living tissue of another plant and draws its sustenance from it. The Spanish moss is botanically known as the *Tillandsia usneoides*, an epiphyte depending mainly upon the moisture in the air for its support, although it belongs to a family where some of its members grow in the ground. It is closely related to the common pineapple. An interesting description of the Spanish moss will be found in the December, 1906, issue of HOUSE AND GARDEN.

THE STABLE AND KENNEL



EDITED BY JOHN GILMER SPEED

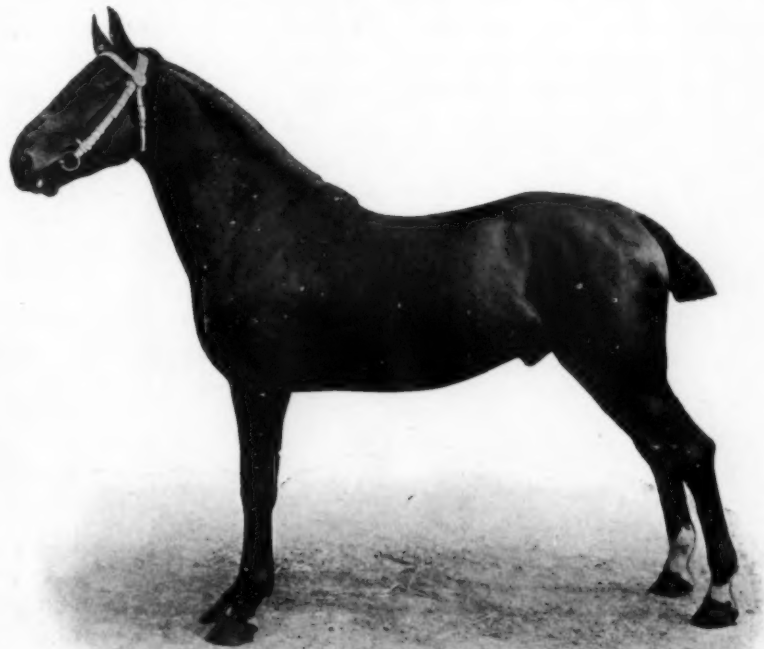
Horses and Othersuch

THE purpose of this department is to take counsel with those who have country or suburban places as to the purchase, keep and treatment of such animals as horses, cows, dogs and poultry that are appropriate adjuncts to the home. The Editor disclaims at the outset any pretense to the last knowledge on any subject, and, while he is willing to give advice in regard to the things that come within the range of his experience, he is also confident in the expectation that he will learn much from those he is fortunate enough to interest. Therefore at the beginning he says to the readers of *HOUSE AND GARDEN*: come let us take counsel together.

The most important animal adjunct of a country home is the horse, just as the dog is the most interesting. Keeping a horse is not a thing to be entered on lightly. It therefore behooves each person who thinks of such a venture to ponder the matter soberly. A good horse may not be bought for a mere song, nor can he, like the wild ass, be fed on the East wind. No, a good horse must be paid for with a good price and fed on good oats

and hay, both of which cost money. He must also be properly housed and carefully groomed. So I insist that the ownership of a horse is a serious matter and worthy of sober consideration. But if we will have a horse, and I know of nothing that adds more to the felicity of a well-constituted person, we should determine why we want a horse and what we wish to do with him after the acquisition.

There are kinds and kinds of horses, the types being very various and the characteristics as numerous as the individuals. To get a horse not suitable for the purpose to which the animal is to be put is sure to lead to a quick disappointment. An unsuitable horse is no better than a bad horse for the business in hand. A pony is excellent for some kinds of work, a draft horse for other kinds of work. And in the range between one extreme and the other there are horses that fit into each particular place. But perfect horses are few and far between. The first Tattersall said that a man who in a lifetime had one perfect horse should count himself very lucky. It is not well



FRENCH COACH HORSE, CHANDERNAGOR
Imported and owned by McLoughlin Bros., Columbus, Ohio

therefore to be discouraged because your first horse, or your twentieth for that matter, is not perfect at once in conformation, in action, in temper and in health. Pretty near to perfection is as good as perfection itself to those not highly critical. This is no suggestion, let me hasten to say, against being critical either in selecting a horse for purchase or in judgment of him afterwards. Horse sense, which has long been highly esteemed, does not refer to the capacity of the horse, but to the knowledge that we acquire in the study of the horse. He is a good textbook and when we know how to read him at sight we have acquired a knowledge that is much rarer than the generality of us are willing to admit. This is a very curious human characteristic and one that I confess I do not know how to account for unless it comes by inheritance. Those of us who are of English descent pretty surely get our assumption of "horse sense" in that way, for it has been a common saying time out of mind—I came across it in the *London Saturday Review* only yesterday—that every good Englishman is at once a horse lover and a good horseman. But the assumption and self-deception are almost universal. A man will not pretend to know Greek if he do not know it at least somewhat, nor yet the higher mathematics nor Esoteric Buddhism. But the horse—why, to be sure. Have we not seen horses all our lives and been served by them? Of course we know them. This self-deception is what leads to our easy undoing when we meet the wily gentlemen who give the odds at the race tracks and then again when we chaffer with the astute horse dealers in an effort either to buy or sell. Still there is no cause for discouragement. When we have learned humility we are in a proper frame of mind to appreciate horse virtues as well as human.

So, when we have determined that we want a horse we must also determine why we want him. Is it to catch the train at the station? Is it to canter over



KENTUCKY SADDLE HORSE, MAYO

Owned by Mrs. John Gerken, Sheepshead Bay, N. Y.

the country roads and by-paths for fun and recreation? Is it to drive out on the roads in a runabout or rockaway? Is it to follow the hounds across country? Or is it to do all these things and still keep only one horse? An easy answer to the last question would be to say that such capacities could not be united in one horse. Probably no one horse would be likely to win in a show ring in all the classes enumerated. But it is not impossible. I have seen horses pretty nearly as good as that. Such horses are called general utility horses and in the basic American horse stock there are types potential in the qualities that make for excellence in all these fields. The man that is to keep only one horse, unless he is sure that he will only want one class of service from his horse,

should by all means try to get a general utility hack, which is ordinarily in the catalogues of the dealers called either a ride and drive or a combination horse.

If you want a horse for station work alone then it is pretty sure that the animal should have size, weight and decent speed. Indeed the heavy coach horse is about the same as that needed for station work. We have never had in this country a distinctly reproducing American coach horse type. When they have appeared, and still been of American blood, they have



MORGAN STALLION, METEOR MORGAN

Owned by H. P. Crane, Esq., St. Charles, Illinois

merely happened and have not been the result of purposeful breeding. This has been acknowledged officially and the United States Department of Agriculture is now conducting experiments in Colorado to the end that we may have American coach horses of a distinct type. Meanwhile we have depended largely on the union of hackneys and French coachers with our own trotting stock. These combinations have not been entirely happy, for both the English and French heavy horses are more "cold blooded" than our own and the progeny of such matings have generally not been an improvement on either line of blood.

Still station horses and coach horses may be had. They should be near to 16 hands in height and weigh somewhere about 1200 pounds. Such a horse symmetrically formed and clean in action can carry a station wagon or a rock-away at a good pace over any road not too long or too heavy of grade. These two matters—length of road and steepness of grade—should be very carefully considered when selecting both horse and station wagon. Where the road is either hilly or long a carriage of as little weight as is consistent with strength and durability should be selected. And tolerably light wagons of much strength can be built in this country where wood is available that is both tough and light. But in equipages we are apt to take our ultra-fashions from England, where carriages are heavier than they need be when our hickory wood is used in construction. If we must have heavy wagons we must have heavy horses or use a pair to do the work which, under other conditions, might be done by one. Depend upon it, however, that it is more difficult to get a large heavy horse that is at once clever and smart than a smaller one, and the weight of the load to be drawn must in a great measure determine the size. These things being determined the next most important consideration for a station horse is his temper. He must be amiable. A restless and fretful horse has no place in such work, where there are often frightsome sights and sounds to be encountered.

Now suppose the one work the horse is to do is to be under the saddle. Here we must consider two chief things—the skill of the rider and his weight. An unskilful rider or a beginner in the art should have a very quiet, even a sluggish

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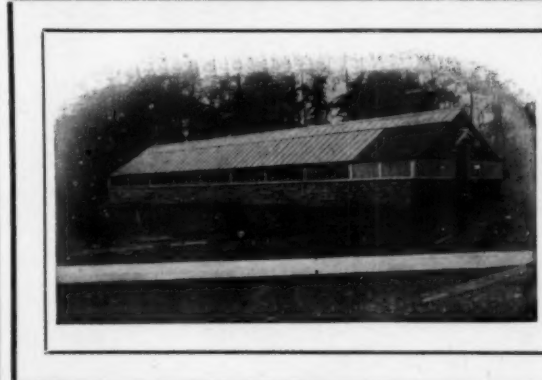
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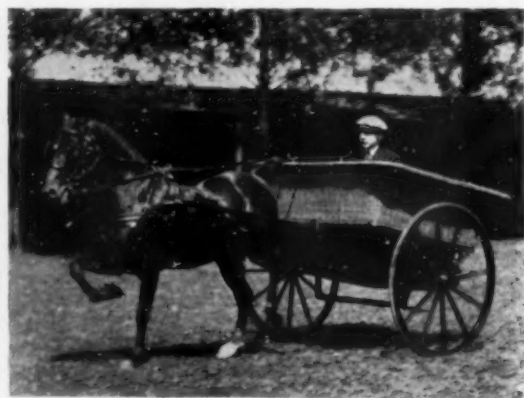
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mount. With more experience and greater skill a better mount will inevitably be required. But a saddle horse, as a rule, should never be larger or heavier than his special work requires him to be. A saddle horse, whether for a light weight or a heavy weight rider, should have well defined high withers, sloping shoulders, a short back, strong flat legs well set under him and be particularly muscular and well developed in the hind quarters where is the propelling power. The ideal saddle horse should be about 15½ hands in height, and weigh 1050 pounds. Such a horse, with a conformation of the kind indicated, should be up to 180 pounds and sometimes very much more. When we look for mounts for men over 200 pounds in weight we have to consider the probable carrying capacity of



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Owned by Mrs. John Gerken, Sheepshead Bay, New York

each animal and that capacity in my judgment is regulated by the shortness of the back with reference to the size and position of the legs that have to carry the weight in motion. A bridge designer ought to be a good judge of the capacity of a weight-carrying horse. Big man, big horse was once an axiom; but the capacity of small horses—horses of the cob-built kind—is now highly appreciated for such work. We have in America the most excellent material for saddle horses and there is no reason why all classes of riders may not be admirably suited if the purchaser have competent advice in making his selection.

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(Continued on page 10.)

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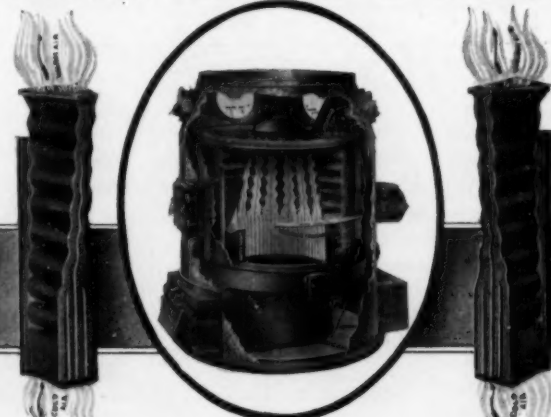
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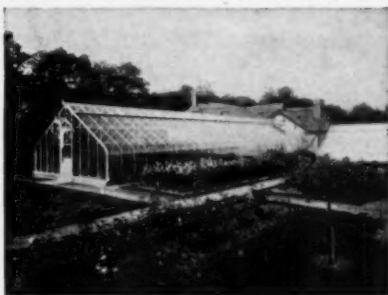
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wish. Our light driving horses are the envy and the wonder of the world. They can go fast and they can stay long. And then we have the incomparable Morgan, that Vermont product which exemplifies the sturdy character of the people of that mountainous, though fertile State. But in driving horses, as in saddle horses, no greater size should be looked for than just enough properly to do the work required. Large horses hammer themselves to pieces much more quickly than smaller and the latter are preferable in all cases save those where they are too light for the work in hand.

And to ride across country? Here the thoroughbred is to be preferred except where he is not up to the weight. Then a half bred must be resorted to. But where is to come the horse that is to do all these several things? He may be found in any of the classes mentioned or all the classes may be united in one that we call the general utility horse. The best general utility horses of a high grade are probably to be found in Kentucky and then as a rule it will be found that they are eligible for registration in the books of the National Saddle Horse Association. By breeding they will likely as not have in them strains of the Denmark and Indian Chief blood. Horses so bred have speed, style, beauty, stamina, intelligence and docility. There is no work to which they may not be put, there is none in which they will not do themselves credit. In harness, under the saddle, in the hunting field, or even in the plough, they acquit themselves with the honor that is an obligation of high lineage. So it is possible that a man with only a stable of one can have a great variety of uses from that one if he be lucky in the selection of a proper horse properly bred, and know how to use him. But what has breeding to do with the individual horse if the owner have no purpose of breeding? If breeding be not worth considering in the individual horse then its consideration in the propagation of horses is not important. In a horse bred on certain lines we know what we have a right to expect. It is perfectly true that those excellently bred are sometimes extremely disappointing; but they ought to have been better and then surprise us in disappointing us. It is also true that horses of haphazard breeding are often excellent; but in such instances they surprise us in their worthiness.

It is an unsafe thing to underrate the importance of good breeding. Your well bred Morgan will probably last you from five to ten years longer than any other type, and your Kentucky Denmark will have nearly five per cent more of that precious thing we call quality.

Selecting a proper horse for the work in hand is easy or hard, as the case may be. And much depends on where the purchaser lives. In the great cities there is usually a wide range of selection. The horse markets in New York, Philadelphia, Boston, Chicago, St. Louis and many other large towns are well supplied and there are reputable dealers to be found in pretty nearly if not all these places of sale, barter and exchange. Horse dealers, to be sure, are generally held in a disesteem which prevents confidence. But there are very many indeed who by no means deserve this reputation. A horse dealer is a business man just as any other engaged in trade. His reputation for fair dealing is valuable to him as an asset and if he be not a fool he will not trifle with it by any deliberate effort to deceive. Bankers sometimes sell bonds and stocks that do not turn out very well and so it is with dealers and their horses. A dealer may know a great deal about the horse he offers for sale and again he may know very little, but if a purchaser be frank and square with the dealer he is much more likely to be met quite half way than if he is suspicious and cynical. An established dealer does not sell one horse and then retire from business; on the contrary he expects to keep on doing business with a widening circle of customers, keeping those with whom he deals and getting others through them. It is so palpably to his interest to be honest and straight that it seems impossible for him to consider any other course. I am speaking now of established men who value their business connections. The reputation for good faith and probity of such men is always imperiled by the sharpers and the outlaws of the trade. Of the latter there are at least ten where there is one of the former. They do business in a small and precarious way and are seldom men of means and substance. They appear to take a greater delight in conducting a petty swindle than in making an honest trade. It may be said that they seldom do anything honestly and never intentionally so. Their betters



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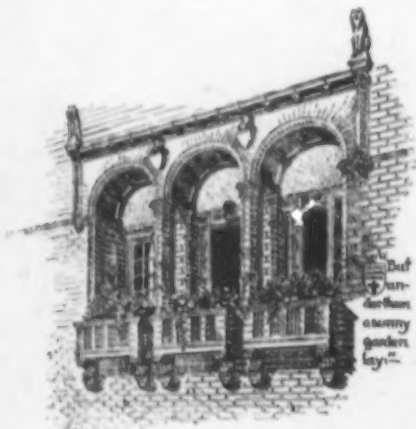
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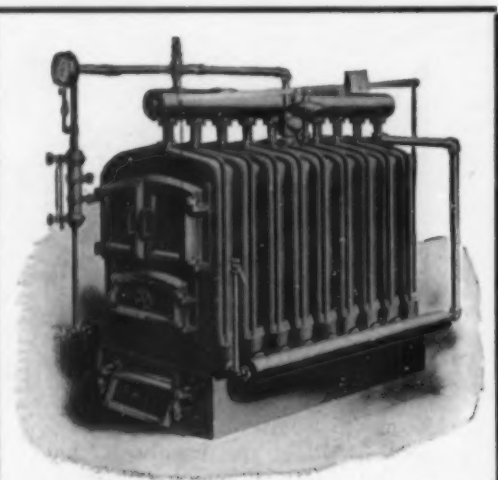


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in the business control what is good in it so they practically have no chance except with damaged animals and patched up cripples. They are the men who advertise great bargains; they are the "widows" who must sell at a sacrifice; they are those who will refuse no offer and so on. The advertising columns of our daily papers are filled with their alluring and attractive offerings. As a matter of fact they are common swindlers looking for the innocent and unwary victims whose own ignorance and cupidity induce them to believe that they can get something for nothing. Beware of a bargain in horse flesh. Bargains are eagerly snapped up by the men in the trade who are on the spot where horses are bought and sold and are only too glad to take advantage of animals below their value for the legitimate profit in them.

A good horse, at this particular time, and for several years past, commands a good price. Moreover, he is worth it. Any other than a good horse, no matter how low the figure, is dear at any price. It costs just as much to keep a poor horse as a good one, while the poor one eats his head off in short order without having given any satisfaction at all.

If the intending purchaser knows all about horses he will not need any advice from me. If he deceives himself in thinking he knows it all any advice will be thrown away on him. So we had as well eliminate these two classes as not in need of counsel. But the man or woman who is not sure can hardly do better than put himself or herself in the hands of a reputable dealer. How can you find such? Just as you would find an honest banker, a good doctor, a reputable jeweler. In every community there are men who stand out as superior and beyond reproach. Apart from the high considerations which make self-interest seem rather mean and sordid the controlling business principle that honesty is the best policy is held in as high regard in the horse markets as in other fields of trade. A good horse dealer will not even try to cheat; by doing so he hurts himself more than he does you. He has hundreds of horses to sell; you only buy one or a few, at most.

Tell him what you want, what you want to pay and then let him try to please you. He will show you the horse

in repose and in action and will let you try him. From his stock you will be able, if you have patience, to find what you seek. But do not be in too much of a hurry and do not, in deciding in the affirmative, pay too much attention to some non-essential that strikes your fancy—color, for instance. The good dealer will help you in your selection of a horse just as a good banker will help you in selecting an investment. But do not trust to your coachman or stableman in determining or on making a purchase. If you deliberately choose to be cheated that is a sure and quick way. Another "don't." Do not take the family or a coterie of friends along with you when you set out on a search. If you have an amiable friend in whom you have confidence let him go alone or call him in when you have about concluded the matter.

I have counseled intending purchasers not to be in too much of a hurry. On the other hand, I advise them against a too leisurely dawdling. Horses are for sale and the dealers usually take the first good money in sight. I have known many a purchaser to lose what he really wanted by waiting till day after tomorrow. When that time came the horse had found another owner. And when you find that you have a horse that does not suit you the wisest course is to sell him at once. The dealer may be willing to exchange him for something else; if not it is still best to sell and sell quickly, even though the ever available auction sale be resorted to. An unsatisfactory horse is too vexatious to the human spirit to be put up with. Get rid of him and accept the loss; then try again.

Every horse owner gets a bad horse now and again. It is no imputation on a man's judgment to be deceived by a horse. There are good horses in plenty and the optimist who refuses to be discouraged will surely find his reward. Cynical non-horse-owning friends may be as bitterly witty as their faculties enable them, but no attention should be paid to such cavillers.

They are like to the old bachelors who scoff at matrimony; they are only poor things at best. The good horse rewards his owner in a thousand various ways; he is worth hunting for, worth waiting for and once secured he should have the treatment that fidelity merits.



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Write for The Autocar Book and address of local representative.

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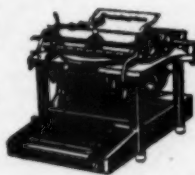
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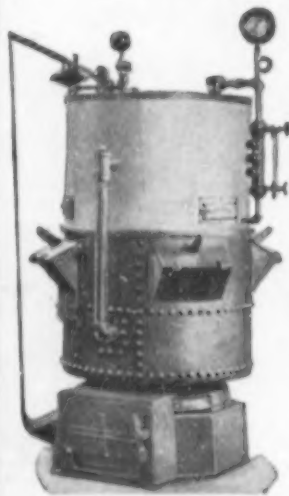
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AN UNUSUAL HALL

WOODWORK and its treatment as illustrated in the attractive house from which the above photograph is taken is shown to be the most important feature in its decoration. Here Mahogany stain in combination with Ivory has been used, and although this room is not Colonial, the effect is most attractive. The walls are tinted in a clear yellow tan, making an excellent background for the richly colored hangings and furnishings used. The hand-rail, treads and floors have been stained with *Mahogany Wood Tint*, the hand-rail finished with a rubbed varnish. The floor has received one coat of Chicago Varnish Company's *No. 312 Mahogany Stain*, followed by two coats of *Supremis* and one coat of *Florsatin*. Where a Mahogany Stain is used the three coats of finish are advised. The beams in this room are also treated with the Mahogany Stain and finished with *Dead-Lac*. The mantel is a combination of brick and tile, the brick showing a decidedly mahogany tone that harmonizes perfectly with the woodwork. The Oriental rug also shows several shades of mahogany, toning to dull old pink. The draperies are carefully chosen, as is the upholstering of the furniture in the room, this latter being of dull green velour.

An equally effective treatment for this room would be to stain all woodwork with Chicago Varnish Company's *Weathered Oak Wood Tint*, followed by one coat of *No. 20 Surfacer* and one of *Dead-Lac*, the floors to be treated with a dark brown stain, followed by one coat of *Supremis* and one of *Florsatin*. With the woodwork so treated the dull red of the mantel would be attractive. The walls should be tinted a good shade of medium green. The ceiling between the beams to be a cream which is almost ecru. Rugs and draperies might be of the same coloring as previously described. The wood used here is White Wood. This is an inexpensive wood, but takes the stain excellently and shows a beautiful grain.

If you are contemplating building or remodeling, write to Margaret Greenleaf, Consulting Decorator of the Chicago Varnish Company, 32 Vesey Street, New York. Send, if possible, a rough draft of your floor plans, stating exposures and dimensions of rooms, also character of wood to be employed for floors and standing woodwork. You will receive complete suggestions for wood finish, wall treatment, drapery materials, tiles and fixtures for use in your house. Send ten cents to cover postage for "Home Ideals," a booklet prepared by Margaret Greenleaf for Chicago Varnish Company.

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There are many reasons why you ask for advertised articles, but absolutely none why you should let a substituting dealer palm off something which he claims to be "just as good" or "better" or "the same thing" as the article you requested.

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THE BEST SASH CORD MADE



EVERY FOOT IS STAMPED IN RED
SILVER LAKE "A"

HOUSE FERNERIES

(Continued from page 151.)

be on the table at meal time; the rest of the time it should be in the window of a moderately cool room. Take great care in the watering and do not allow it to dry out, as drought is fatal to growing ferns, for when once wilted they seldom recover. The great trouble with the little dinner fernery is, that it is allowed to remain too long in a very hot, dry air away from the light. A cool room is a better place for them. They should be taken to the bath-room and sprayed daily to keep the dust cleared off the foliage.

Where a fernery is properly filled it ought to last in good condition all winter, but with many people the fernery does not keep fresh for one week. If all owners of ferneries will just try keeping them in a cool room in a light window, watch the watering carefully, they will be much more successful than when growing them in too great heat.

To be sure ferns naturally like heat, but it is in a humid atmosphere, not a hot, dry air. It is impossible to have damp air in a house, so the next best thing is to have them in a cool place where they will not burn out as they do in most dining-rooms.

LIGHTING THE HOME

(Continued from page 155.)

more desirable. But where the ceiling is not over fifteen feet high, no part of the room will be well and economically lighted that is more than twelve feet from a source. The light most agreeable to the eye is that which has been broken up or diffused by refraction or reflection. The walls and ceiling of a room if in light colors make splendid diffusing surfaces, and not only supply one-third of the illumination, but by far the most agreeable third. For large halls, reception-rooms and ball-rooms, I recommend inverted hanging mosaic shades, sufficiently transparent to avoid shadows below, and over-reflector and reflecting surfaces so arranged that the light is evenly distributed over the ceiling, reaching there only after refraction through a white porcelain flat shade, or after at least one reflection. Even distribution is a most important factor in decorative general illumination. If the ceiling and upper two-thirds of the walls of room are evenly bright, and there is no direct glare to annoy the

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eye, we have a right to feel content. In the living-room, library and music-room, or wherever reading, writing, sewing, etc. are to be done, table lamps, wall brackets, or piano lamps must be provided. I would at this point recall your attention to the illustrations accompanying this article. The bronze piano lamp and wall brackets in the Late Georgian room are exquisitely moulded in conformity with the severely Classic style and, on account of the light color tones of the decorations, furnish sufficient light for all ordinary occasions. Their brightness is supplemented when desired by a dome light in the ceiling. In high-ceilinged rooms wall brackets are at best a subsidiary and wasteful method of illumination. On account of their closeness to the wall, a large proportion of their light is absorbed by the surface nearly parallel to many of their rays. But in a low room, where they consequently come near the ceiling, with its reflecting aid they light a small interior unassisted, if set well out into the room, and admirably supplement the central ceiling-light in a large interior.

The most complete and economical distribution of light is obtained by the use of many small units pendant from the ceiling, at the height calculated to secure the best diffusion from ceiling and walls. This method is popular among the decorative artists of Germany, who usually frame the bulbs in rectangular boxes open above and below, at the same time frosting the tips of the bulbs. Hooding the clustered lights on chandelier and wall bracket in crystals of cut glass secures most attractive results, but with great waste of light.

SUGGESTIONS FOR THE MONTH

(Continued from page 159.)

THE HOUSE

simply and where there is a pleasant outlook make much of it. The pictures framed by the windows are oftentimes as valuable, even from the standpoint of decoration, as those which are painted and hung upon the walls. Plain bordered net makes a good white curtain, especially when heavier inner curtains are used, for it merely softens the light without obstructing the views.

Attention may also be drawn at this time to the value of built-in furniture. A cushioned window-seat, or a high back

settle in the fireplace nook, will add much to the comfort as well as the appearance of a room and can be constructed at comparatively small cost. Made of any smoothly finished wood they can either be stained or painted in accord with the other woodwork and cushioned as one sees fit. A window-seat made into a chest is a great convenience in a sewing-room or bed chamber. And while this carpentering or cabinet work is being done it will not be a bad plan to have glass, drop doors put in front of the linen shelves, for not only are they easily constructed but of value in keeping the linen dry and free from dust.

October is, in fact, a time of wide activity, when everything seems to need refitting or replenishing, even though the house itself has been carefully overhauled and renovated. It is the month of the year for the real home-maker and though it does bring vexing questions it offers large opportunities and pleasant reward.

THE GARDEN.

month. Crocuses, especially, should be bedded early to get the very best results.

A few pretty winter-blooming roses prove very attractive ornaments for the house, and a great many succeed nicely with them. It will be found that the temperature of the living-room is about right for them—fifty to sixty degrees at night, and sixty to seventy degrees during the day. The better plan is to get the plants in the fall specially prepared for winter bloom as they are then ready to be potted up and can be placed where they are to remain. There are a number of varieties admirably adapted for house culture and forcing, such as the Bride, white; LaFrance, rose; Magnafrano, deep rose; Catherine Mermet, pink; Baby Rambler, crimson; Augusta Victoria, white.

This is a good time to look after the garden walks. These should be where they are needed, and if changes in location are to be made make them now and have that feature of the work finished before the winter sets in and before the spring work opens up. Keep in mind the fact that if the walk is designed for use, it should be direct and convenient. Avoid circuitry around the borders unless the walk is laid simply to permit of a

(Continued on page 19.)

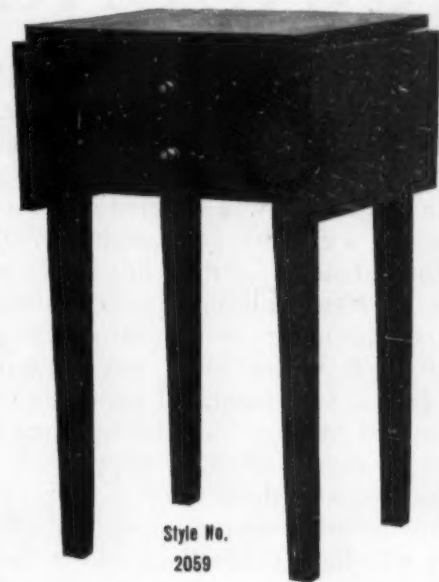
Sewing Table

Suggestion

Our Specialty is
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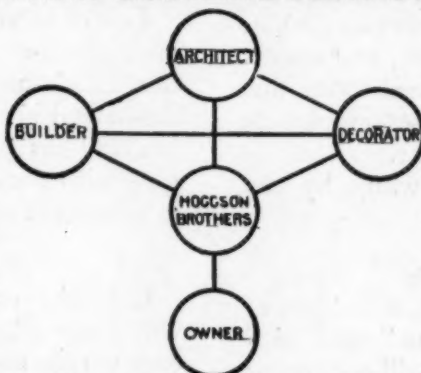
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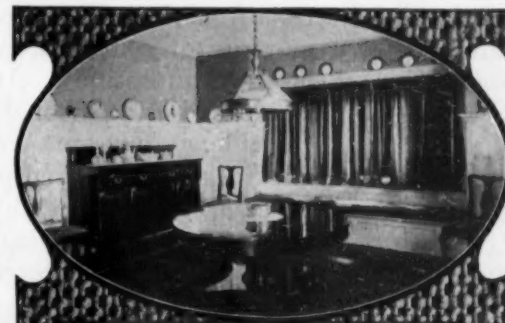
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PROBABLY the most unique country club house in the United States is located near Washington, D. C., and is the property of the Chevy Chase Club. The main structure was erected in the year 1741—as the home of a country gentleman. While it has been added to and extended by the club which now owns it the main part of the building has remained almost unchanged. It is charming in its rambling picturesqueness. Mr. Day Allen Willey gives some interesting descriptions of the house, tells historical incidents connected with the old place and refers to the distinguished personnel of the club, since its organization in 1893 which has included, not only Presidents and their families but ambassadors, diplomats, distinguished statesmen and high officials of the army and navy who have made Washington their home.

THE CONFESSIONS OF A FAKIR

Under the above title, Mr. Francis S. Dixon unburdens his conscience to tell of the “shameless depths” to which the dealer in “Antiques” will sink in order to produce the “real thing” on short notice. He also touches upon the gullibility of a majority of collectors, while yet invariably considering themselves authorities. Any reflection upon their judgment is regarded as a personal affront, and makes of them enemies for life. Much may be learned from this recital as to the methods pursued and processes employed, to bring the marks of *age* to the face of *infancy*.

The story is illustrated with original drawings by the author, which are full of spirit and cleverness.

THE DEPARTMENTS

The Editor, Margaret Greenleaf, takes for the subject of her Talks, the “Remodeling of an Old House” and in a general way, suggests the alterations, which will convert it from a cheerless or uninviting house to an artistic, livable and home-like dwelling.

The Correspondence columns are full of interesting solutions of varied problems.

John Gilmer Speed considers in “The Stable and Kennel” the matchless qualities of the Morgan Horse, while C. H. Annan writes of the great Dane, that prince of the canine family. Both these articles are illustrated.

Suggestions for the Month, and the Garden Correspondence contain reference to and discussion of timely topics.

WINTER GARDENS IN CALIFORNIA

The Italy of America with even a more tropical touch than is found on the northern shores of the Mediterranean is what California has been characterized. No wonder the Southland entices those who can flee the snow and ice, and who exchange them for fruits and flowers, sunshine and balmy air. Mr. Henry Kirk, a “native son of the Golden West,” writes of his loved land with all the enthusiasm that seems to be inborn, or absorbed by all who can claim it as their native state or by adoption. The gardens pictured by his descriptions are very alluring.

SERVICE ROOMS IN MODERN HOUSES

Mr. Erie L. Preston gives some excellent suggestions relating to the fitting up of the most important department in the modern home. He points out the many places where danger lurks from a sanitary or hygienic point of view, and tells how to avoid or overcome them. Suggestions are given for the selection of fittings for the kitchen, butler's pantry, pot-closet, store room and pastry room, for the laundry, etc., etc. The article is full of information which should be absorbed by those about to start planning a new house, whether large or small, simple or elaborate, for it deals with a subject which unfortunately has been too long neglected.

RUGS MADE TO ORDER IN THE ORIENT

Mr. Richard Morton gives a lot of very readable information upon the making of rugs and why the Oriental Rug is so vastly superior to the product of the average American looms. The designs, the wool, the dyes, the careful hand knotting, each contributes its quota of perfection to the finished product.

THE BRONZE DOORS OF THE CAPITOL

Few of us who have seen and admired the beautiful works of art in the form of the bronze doors at the Capitol, at Washington, D. C., are entirely familiar with the details of subjects delineated in the several panels and medallions. Mr. John W. Hall has put this historical matter in concise form and gives also some descriptive information of other doors now in process of execution.

THE CARE OF THE LAWN

Careful attention to the lawn at this season of the year will insure a beautiful carpet of green next summer. Proper care entails no more labor or expense than careless or indifferent methods, save in thought, discretion and timely action. Minute data are given by Robert H. Sterling whose experience covers many years and whose success with all plant life is unquestioned.

TRANSPLANTING LARGE TREES

A number of good reasons are given by Mr. Frank H. Sweet, going to justify the expenditure of large sums of money in transplanting full grown trees, any and all of which seem to be well founded. The time to transplant and the general information imparted as to how to do it will prove of value to the home-maker who wishes to remove the crude, new look around a recently built house, thus providing a suitable frame or setting for the building.

WHAT ARE TAPESTRIES?

The second paper under the above caption by George Leland Hunter, will appear in the November issue. The complete familiarity of Mr. Hunter with these most interesting of all textiles is the result of years spent by him in study and research in the centers of the art in Europe. The accompanying illustrations are most interesting and show some pieces that have rarely been pictured.

ramble or inspection of the grounds. While it need not necessarily be straight yet if it be curved, do not let the curve involve too much of a detour; and always, if possible, avoid having the walk bisect a lawn. That makes two lawns where there should be but one and the larger it can be made to look, the more park-like and natural is the landscape.

CORRESPONDENCE

(Continued from page 161.)

sure this would give you a much more harmonious effect than anything suggestive of the Colonial. Also your fixtures and the hardware of the room should match.

REGARDING RUGS

I have just taken a new apartment in the city and am desirous of making no mistakes in fitting it up. There are hardwood floors throughout of oak with no parquetry borders. The woodwork in all the rooms is ivory white and very attractive. I have no possessions whatever in the way of house furnishings and feel that an excellent plan will be to secure my rugs first and work up from them. I am very anxious to have Oriental rugs, and while I have not a great deal of money to spend, would rather buy a few at a time than to purchase substitutes of domestic make. The drawing room, which is 15 x 18, the dining-room, which is 15 x 15, and a long hall, 20 x 7, are first to be considered. In these rooms would you use large rugs or several small ones?

New York.

Answer: Your plan is a very wise one and I heartily commend it. In purchasing your rugs have somewhat in mind the wall coloring which you will use, although one beauty of Oriental rugs is that they will harmonize with almost any wall tone, particularly where a plain wall or two toned effect is used. It is quite remarkable how any one color, however unnoticeable it may seem, will come out when placed in a room with walls of that color dominating. For instance, if your rug shows bits of old blue and you have wall covering in old blue, the blue will be the most predominating color in your room. The same applies to the yellow tans, dull greens and old reds.



How to Beautify Your Home

Make the walls beautiful, and you increase the attractiveness of the entire home. Make them sanitary and you increase the healthfulness of the home.

You can do both of these things by decorating your home with **Alabastine**. The expense is actually less than the cost of wall-paper or kalsomine; the effects are superior and the sanitation is far better.

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The Sanitary Wall Coating

can be easily applied to any wall by anyone. It is made in sixteen tints and white. These can be combined into an endless variety of shades, thus making each room different, while all are in harmony. One tint can be applied over another tint of Alabastine without washing or scraping the walls, thus doing away with the dirt and fuss incident to other wall decorating materials.

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Alabastine is sold in carefully sealed and properly labeled packages by all paint and oil, drug, hardware and general stores, at 50c the package for white, 55c for tints. A package will cover from 300 to 450 square feet, according to the nature of the surface.

Send 10 cents for the book "Dainty Wall Decorations," showing many beautiful color plans for home decoration; or write for sample tint cards of Alabastine, sent free on request.

The Alabastine Company

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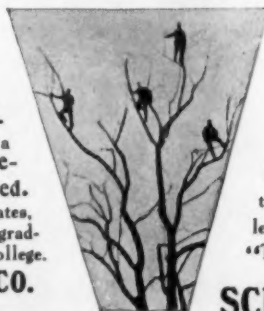


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SIR WILLIAM BEECHEY, R. A.

SIR WILLIAM BEECHEY, R. A.*

is one of the many distinguished artists of the early English School whose merits have not been sufficiently recognized, says W. Roberts in a book "whose object is to show that this neglect is unjustified." The author further says: "This monograph is biographical and iconographical rather than critical. Each generation has its formulas and schools of criticism, but the opinion of to-day often becomes the archaic curiosity of to-morrow. I have therefore taken upon myself the less ambitious but, I think, the more permanently useful office of chronicler."

The material in connection with Beechey and his pictures is very voluminous. From 1775 to 1838 his brush was never idle, and he had as sitters more than the average share of the distinguished and wealthy people of that period. The author's notes and descriptions are particularly interesting and deal with the pertinent facts in connection with the pictures as well as the more intimate history of Beechey's life.

ROMAN SCULPTURE

From Augustus to Constantine

IN a recent work bearing the above title,† Mrs. Arthur Strong, LL.D., Associate of the British School at Rome, and Corresponding Member of the German Imperial Archæological Institute, presents her views in regard to the sculpture produced in the Roman

* Sir William Beechey, R. A., by W. Roberts. Imported by Charles Scribner's Sons, New York. Price, \$2.00 net.

† Roman Sculpture from Augustus to Constantine, by Mrs. Arthur Strong, LL.D. Imported by Charles Scribner's Sons, New York. Price, \$3.00 net.

World during the three centuries and a half that extend from the close of the Republic to Constantine—from the rise of the Imperial idea to the victory of Christianity. She says: "I have myself long ceased to look upon Rome as the sole or exclusive seat of artistic production, or even of artistic influence, during that period, but I regard her as the main center whence radiated the ideas which animated or refashioned art throughout the contemporary civilized world. I venture to deplore, with Riegel, the materialistic distrust of all spiritual factors, which obtains in the modern science of archæology. Not that I would advocate a return to a prescientific interest in subjects alone, or to a Ruskinian toleration of bad and poor works of art, for the sake of subjects that appeal to our fancy. But the measure of artistic achievement is in proportion to its success in expressing the thoughts and themes which inspire it. This little book, accordingly, attempts to indicate the nature of the impulse which takes its flight from Rome, though I have barely discussed the local colouring of art in the different countries under Roman sway. During a recent visit to Athens, for instance, I became convinced that a much-needed book could be written on 'Græco-Roman Art' in the true sense of the word: that is, on Roman artistic ideas working through a more distinctly Greek medium than was the case elsewhere. Yet in the present book I have scarcely tried to differentiate even between the two broad classes of sarcophagi executed in Greece and of those executed in Rome or in Italy. My present purpose being to stimulate amongst students interest for a period forgotten and neglected, I have thought it sufficient to point to the leading characteristics which envelop and dominate art wherever the Roman spirit penetrated."

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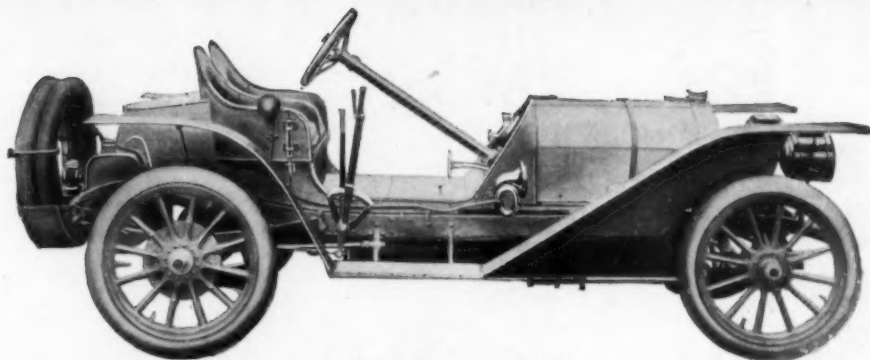
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(Continued on page 25.)

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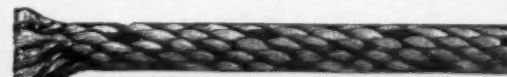
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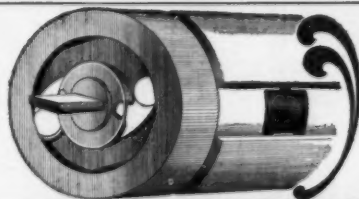


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It would be necessary, he contended, to chisel a new head for the work of art at the cost of 1,000 lire. The Council did not feel inclined to pay this sum of money, and made a contract with another sculptor to repair the nose alone. Signor Cristani, enraged at the action of the aldermen, hastened to declare that he would not allow another man to touch the work which has made him famous. Up to the present time no one has cared to run the risk of getting his own nose placed in the condition of that of the statue. It is possible that he will carry the day. Many inhabitants of the old city uphold him, and declare that they will assist him in preventing the desecration of the statue. At any rate, the nose of Paul Veronese promises to play an important part in the local history of Verona for some time to come.—*New York Tribune.*

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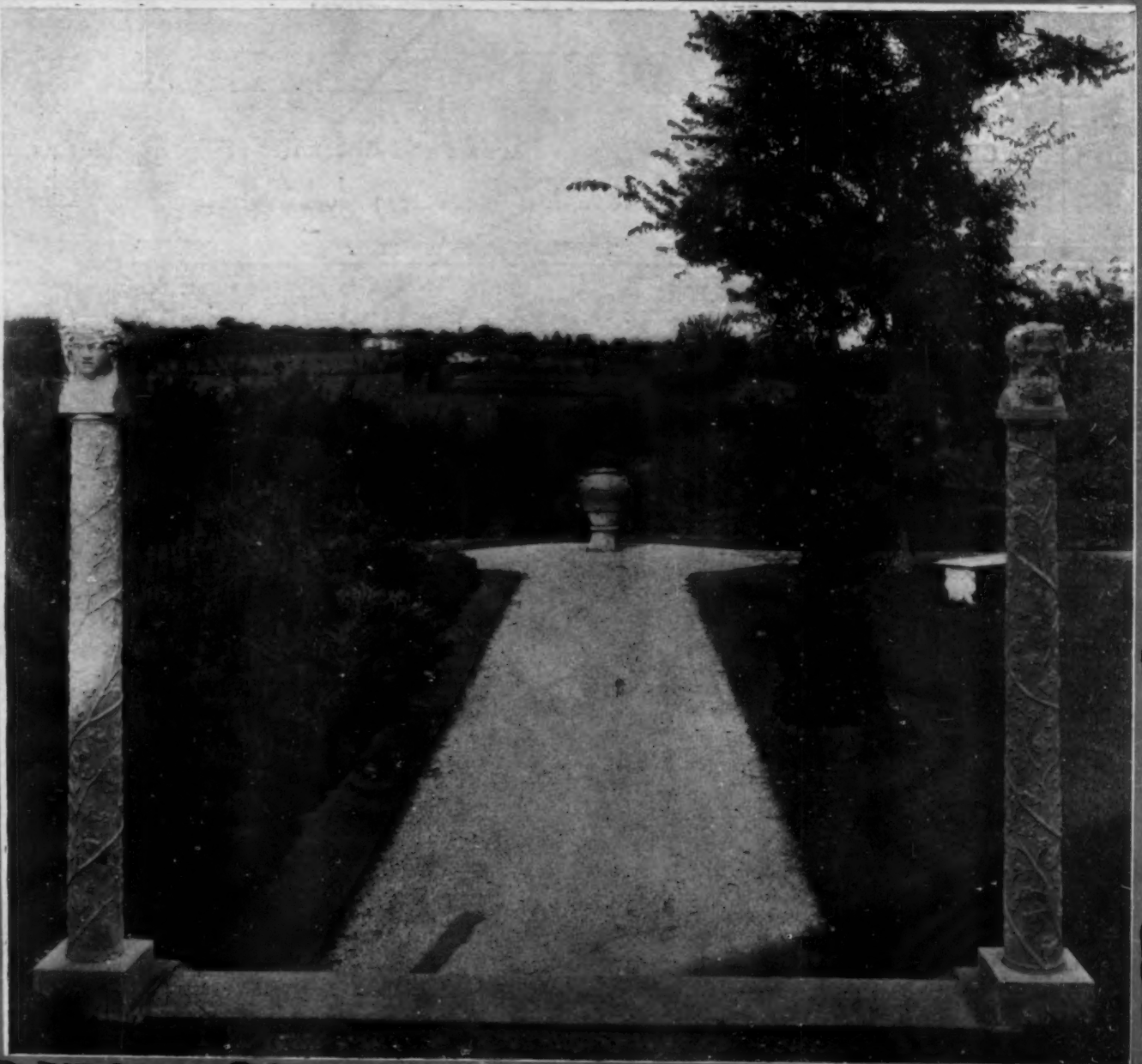
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THE FRESCO OF ST. CHRISTOPHER

ACCORDING to Dr. Wilhelm Bode, director of the Imperial Museum in Berlin, the fresco of St. Christopher in the New York Metropolitan Museum of Art is not by Antonio Pollaiuolo, to whom the Museum authorities attribute it.

Indeed, he asserts that it is not of Florentine origin at all but of the Siense-Umbrian school, "as is shown by the landscape." Dr. Bode makes this assertion in the course of a review of Miss Cruttwell's "Antonio Pollaiuolo" in the "Burlington Magazine," and his reputation for accuracy combined with learning is such that it behooves the Museum to verify or correct at once the tag that now assigns the fresco to Antonio. Incidentally, we may remark that this is a wonderful fifteenth century painting, whoever did it, and that it dominates the Gallery of Primitives at the Metropolitan. Concerning Miss Cruttwell's effort Dr. Bode remarks that: "The circulation of such books, which are regarded by the public as the results of the latest scientific research, only impedes the progress of art history." Miss Cruttwell can sympathize with the Metropolitan.

HIGH PRICES FOR WALNUT TIMBER

IT is claimed that a big dealer has recently toured a large area in Western New York, buying up all available walnut trees that he can find. He has been giving farmers \$25.00 and \$50.00 each for trees of good average size and even higher prices for exceptionally fine specimens. Most of this high-priced timber will be shipped to Germany. The Genesee valley is a natural black-walnut producing section but within recent years the trees have been disappearing fast. Now that the timber supply is becoming so limited farmers are beginning to wake up to their loss.

CHURCH BUILT FROM A SINGLE TREE

ONE of the largest churches in Santa Rosa, a city in Sonoma County (Cal.) of about 7,000 inhabitants, was entirely built, including inside finish in wood instead of plaster, from a single redwood tree; and in addition to building the church over 60,000 shingles were taken from the same tree. — *N. Y. Evening Post.*

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RAISING MUSHROOMS IN A TUNNEL

A SCOTCH Company has thought of a novel way of utilizing an abandoned railway tunnel. It seems that a bankrupt road owned a tunnel, about three quarters of a mile long, which was sold, together with its other assets. A corporation was formed to buy it, and three thousand tons of loam, well enriched, were carried into it, and planted with mushroom spawn. The place being dark, damp and warm, the mushrooms grow finely, and a narrow-gauge track, made from the rails and ties of the original railway, is laid not only through the tunnel, but, over the old road-bed, as far as Edinburgh, where the crop is marketed. As a mushroom-bed in good condition produces a fresh crop every night, the business is flourishing, and, presumably, profitable. A somewhat similar use has been made of an abandoned railway tunnel in Roumania, which is rented for storing wine, and brings in a good income.—*The American Architect and Building News.*

Louis XV Cane Furniture

THE present interest in cane furniture has brought about a revival of the extremely attractive designs of the Louis XV and Louis XVI periods. Nothing better for country houses can be imagined than pieces of this character, for they combine beauty with utility and grace with stability. Nor is their adaptability confined to the country home.

Cane furniture came into prominence during the seventeenth century. Flemish furniture-makers brought the art to perfection and it is to craftsmen of the north that the chief glory belongs. English

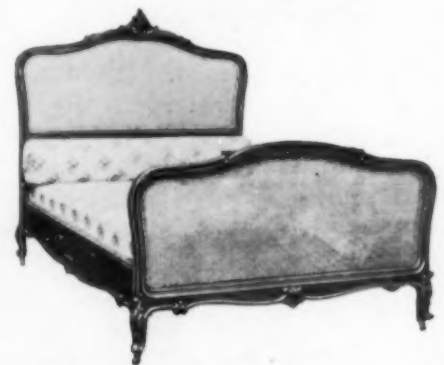


Illustration furnished by the Berkey & Gay Furniture Company, Grand Rapids, Mich.

furniture during the late seventeenth century was also embellished with cane. At that time caning was confined to the seats and backs of chairs, many charming examples still existing under the names of "Flemish" and "Jacobean."

French craftsmen being closely in touch with Flanders were familiar with cane treatment, but it

was not until the next century that it achieved popularity in France. Furniture-makers under Louis XIV worked on massive lines, giving prominence to a different mode of construction and ornament.

It was not until the Louis XV style was well established that the possibilities of cane were recognized nor until the late Louis XV period that the best furniture of this type was produced. At that time occurred a reaction in France in favor of simpler designs.

Genuine pieces of old French cane are scarce and now almost priceless, but correct reproductions are within the reach of home-makers of moderate means and it is to their ears that we would now speak.

For bedrooms this type of furniture is particularly adapted, as it was for rooms of this character that the old French designers made their most attractive patterns. Pieces, such as are shown herewith, combine the charm and the durability of the old designs with the highest modern skill. The caning is done by hand and every detail conforms to a high standard of excellence.

A cane bed of Louis XV design may be purchased in either Circassian walnut or enamel with a full bedroom set to match. French gray is an attractive tone combining well with cane and affording scope for a fine decorative treatment.

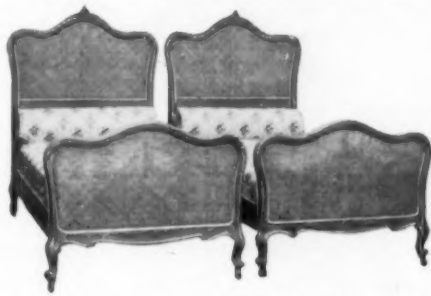


Illustration furnished by the Berkey & Gay Furniture Company, Grand Rapids, Michigan.

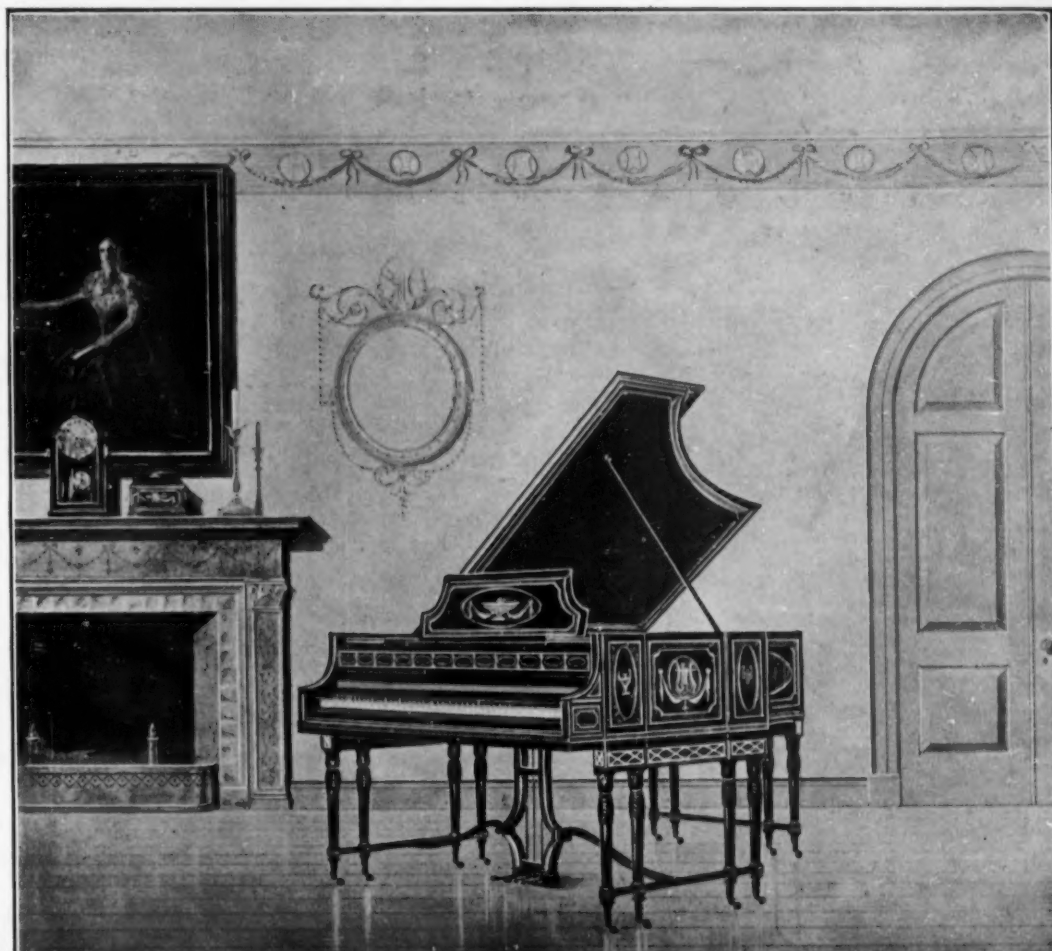
To those who prefer an "all wood" effect the same designs may be found without the cane, in white enamel, gray enamel, and Circassian walnut.

There is no style that is copied so generally by furniture manufacturers as the Louis XV, and it requires care and discernment to be certain that the furniture offered as pure and correct is really so in fact.

Note: Other Louis XVI pieces and Period reproductions are shown in the handsome brochure entitled "Furniture of Character," issued by Berkey & Gay Furniture Co., Grand Rapids, Michigan. It is well worth the 15 cents in stamps that this company asks be sent them Dept. B to partly cover expense.

PLANTS DAMAGED BY SMELTERS

GREAT damage to plant life in Golden Gate Park, San Francisco, is threatened by the proposed construction of one of the largest copper smelters in the world, now in progress at San Bruno. Though the smelter will be located some miles from the park, it is greatly feared that the noxious fumes will be wafted by the sea winds over the grounds, and the result, in time, will be the destruction of the plant life there. The board of park commissioners consider the danger imminent, and are very



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active in their opposition to the erection of the smelter. Strong efforts are being made to have work on the smelter discontinued. This the smelter company decline to do; they argue that the usual course of the winds would blow the poisonous fumes out to the ocean. But in case winds should veer, to be on the safe side, the company would provide a chimney 400 feet high to prevent the wind from carrying gases over the park shrubbery. However, the park commissioners decided that the risk was too great, and a resolution was adopted asking the smelter company to discontinue the construction of a plant at that point. If the resolution is disregarded an injunction suit will be begun in the United States Court. There promises to be a big legal fight over the case. It is also claimed that the fumes will eventually destroy the forests, orchards, gardens, crops, berry plants, flowers, etc., in the country for a radius of miles around San Bruno. The company propose to erect a smelter that will cost \$5,000,000, and have unlimited capital.
—*Landscape Gardening.*

A GROWING BARN

IT is not often that a man builds a one-story structure and has it transformed into one of two stories almost without effort on his part. This, however, is the experience of J. W. Fesler, who lives north of Morgantown, a village a few miles southwest of Franklin, Ind. He has a barn which threatens to develop into a "skyscraper." In 1891, having need of a new barn, he built a small structure, and in its construction he used green willow posts at the corners and along the sides. These he sunk into the ground in the usual manner, says the "Inter Ocean." For some time nothing unusual was noticed, but after a year he saw that whereas he laid the floor near the ground, it was now 3 feet above the soil. On examination he discovered that the willow posts, instead of being dead, as he supposed they were on putting them in, were in reality alive and had taken root and were growing. In their upward movement they carried the barn along. He watched this with interest month by month and year by year. Of course, he had to build another barn, for it was inconvenient to use the constantly rising structure. Last spring the first barn was on stilts



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9 feet high, and in August he put in a new floor and surrounded the posts with siding, thereby making it a two-story affair. There is now a space of 7 inches between the new floor and the ground, and Mr. Fesler expects to have a three-story barn in course of time. He has built outside stairs to the second story. The neighbors come from miles around to see "Fesler's elevator," as they call it, and he and his barn are the subjects of a great deal of fun in and around Morgantown.—*St. Louis Globe-Democrat.*

THE ITALIAN RENAISSANCE

THIS Renaissance of Classic architecture began in Florence, under Brunelleschi and Alberti. Later, in the North, another school arose in Milan under Bramante, and these two branches finally met and produced their highest results at Rome. We tried to trace these schools in their respective fields, and it was of course in Florence itself that we found the visible first fruits of the Renaissance, so far as architecture is concerned. At Pisa, it is true, we saw how Nicholas, the sculptor, had drawn inspiration from ancient Roman models for the figures on his pulpits; but the Gothic carvers of the façades of Paris and Amiens had done as much a hundred years earlier, and the wonder is that artists and craftsmen should ever have ceased to cherish and assimilate the ancient work by which they were surrounded, and which was so far beyond their own powers. Apparently, however, for a hundred years after Nicholas of Pisa, men paid no heed to the architectural monuments of antiquity around them. The real awakening came almost simultaneously to collectors, who were eager for jewels, coins and ivories from Greece and Rome; to scholars who with avidity sought the classic manuscripts that until then had been buried in the monasteries; to painters and sculptors and architects, who suddenly saw beauty in the models of classical antiquity, and strove to graft the antique traditions on the civilization of their own time. What the French sculptors of the twelfth century strove to imitate; what Nicholas of Pisa faintly saw in the thirteenth century; what Petrarch at Padua, and Giotto, Orcagna, and Simone Memmi in Tuscany, found in the classics to delight them in the fourteenth century, all this finally took form

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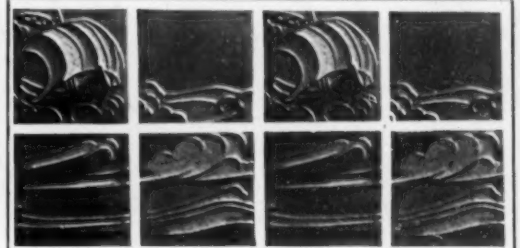
that is going to look shoddy or shabby in a year or two?

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with the quattrocentists, and was spread by many helping spirits over Tuscany and the world.

As for architecture, this movement began in Florence, and the return to detail, carefully studied upon the ancient Roman models, was abrupt and without transition. Brunelleschi was the guiding active mind, the Medici gave the opportunities, Donatello's refined genius inspired the decoration. The spirit of the Renaissance gradually became a patriotic fervor. Men thought they had reclaimed their inheritance from the Cæsars, and wondered that they had ever fallen away from the wonderful models all around them.—*R. S. Peabody in Atlantic Monthly.*

GROWING NEW WOOD

WHEN Longfellow was well along in years, his head as white as snow, an ardent admirer asked him one day how it was that he was able to keep so vigorous and write so beautifully. Pointing to a blossoming apple tree near by, the poet replied:

"That apple tree is very old, but I never saw prettier blossoms upon it than those which it now bears. The tree grows a little new wood every year. Like the apple tree, I try to grow a little new wood every year."

And what Longfellow did we all ought to do. We cannot stop the flight of time; we cannot head off the one event that happeneth to all; but we can keep on "growing new wood," and in that way keep on blossoming until the end.—*Farm and Home.*

STILL PAINTING AT NINETY-SIX

FOR many years the water-color paintings of William Callow, who has attained the ripe age of 96, have been a feature at an annual show of the "Old" Water-Colour Society in London, says the "Burlington Magazine." In the face of body color and all the devices that the ingenuity of modern water-color artists have discovered, his modest wash drawings have more than held their own.

Mr. Callow in an interesting interview answers leading questions with regard to the papers, paints and methods that he has successfully employed for seventy-five years.