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CONTENTS

Vol. XXVIII
No. Four

Cover—Garden of "Brookside," Home of William Hall Walker, Esq., at Great Barrington, Mass.
Photograph by Herbert I. Angell.

Frontispiece—The Hall at "Eolia," Goshen Point, New London, Conn. ... 10
James Gamble Rogers, architect

The Tradition and Purpose of Painted Furniture ... 11
Elsie de Wolfe

The Bulbs to Plant Now for Holiday Blooming ... 15
Eloise Roorbach

The Home of Ralph W. Harrison, Esq., at Sewickley, Pa. ... 16
MacClure & Sphar, architects

Your Hunting Companions ... 18
Warren H. Miller

The Last Crop Work Out of Doors ... 20
D. R. Edson

Lighting the Old House and the New ... 21
Clara Brown Lyman

Oriental Rugs ... 23
Vincent Yardum

A Formal Terraced Garden by the Sea ... 26
Allen & Collins, architects

New Furniture and Reproductions of the Old ... 28

October Planting to Save Six Months ... 29
F. F. Rockwell

"Farnsworth," Home of C. K. G. Billings, Esq., at Oyster Bay, Long Island ... 32
Guy Lowell, architect

What Every Kitchen Needs ... 34
Cecil F. Baker

The Collectors' Department of Antiques and Curios ... 37
Conducted by Gardner Teall

The House of William C. Cheney, Esq., at South Manchester, Conn ... 38
A. Raymond Ellis, architect

The House of R. M. Ellis, Esq., at Great Neck, L. I. ... 39
Aymar Embury II., architect

The Finish and Care of Old Furniture ... 40
Abbot McClure & H. D. Eberlein

A Housing Experiment in Stuttgart ... 41
J. J. Klaber

Fabrics for the Dining-room ... 44

Conservatories for the Modern Home ... 45
May W. Mount

Seen in the Shops ... 48

Garden Suggestions and Queries ... 50
Conducted by F. F. Rockwell

Interior Decorations ... 51
Conducted by Agnes Foster

Editorial ... 52

Readers of House & Garden have at their command a staff of competent architects, landscape gardeners, practical farmers, kennel experts, poultry raisers, interior decorators, antique and curio experts and shoppers of whose services they can readily avail themselves. Questions in any of these departments and in any phase of house building, house furnishing and gardening, will receive prompt replies. State your problems clearly. In landscape gardening questions, send sketch map of your grounds. All inquiries must be accompanied by a self-addressed stamped envelope. The service is free.

Addresses of where to purchase any article will be sent by mail without charge, and as promptly as possible. The House & Garden Shopping Service will purchase any article shown on these pages.

The Editor is always pleased to examine any material that may be submitted for publication, but he assumes no responsibility for it, either in transit or while in his possession, although all reasonable care will be taken. Full postage should always be enclosed for the return of unavailable manuscripts.

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Door to Self-House
H. M. Bowdoin, architect

The November House & Garden will be about the busiest issue you have seen. B. Russell Herts, who wrote "The Furnishing and Decoration of Apartments," tells how to create space in small rooms. William Odom, director of the Department of Interior Architecture and Decoration in the New York School of Fine and Applied Arts, writes on "Historical Furniture Styles in the Modern Room." Fanny Sage Stone, who will be remembered for "Cloverly and the House Next Door," contributes a story of the old world in the new—"The Little Side Path to Bohemia." E. I. Farrington, author of "The Home Poultry Book," tells amateurs how to build a poultry house and how much it costs. In "Counting the Cost" is the beginning of an "experience" serial with pages from a human document of a man and woman who went back to the land. Williams Haynes is in again with his lively doggy talk—this time a neutral article on the allied bulls—French and English. These are only a few of the articles. The pictures are too numerous to mention.

By the way, the other day we heard an unwary critic of the magazines of The House & Garden type declare that they all lacked authoritative contributors. We can't answer for the other publications, but we can vouch that between them the *sixteen* contributors to the November House & Garden have aggregated books on their specialized subjects to the total of *twenty-eight*.

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Photograph by John Wallace Gillies *James Gamble Rogers, architect*

The hallway sets the keynote for the house. It marks the transition between life indoors and life out—dignifiedly formal against the stranger and yet welcome enough, primarily a place to pass through and yet of sufficient interest to cause one to linger in passing. These desirable features are obtained by good architecture and careful decoration—both shown in this hallway of a house at Goshen Point, New London, Conn.

WITH THIS NUMBER BEGINS—

¶ The combination of HOUSE & GARDEN and *AMERICAN HOMES AND GARDENS*—an amalgamation of forces, devoted to better houses and better gardens, to all life indoors and out, and to a wider scope of service and interest for readers.

¶ A larger magazine both in page size and number of editorial pages, this issue is an earnest of even better things to come.

¶ Its presentation artistically enhanced, its practical element made more lucid, and its service developed along lines of greater efficiency, we take pleasure in presenting the new HOUSE & GARDEN.

CONDÉ NAST, Publisher.

THE TRADITION AND PURPOSE OF PAINTED FURNITURE

The Various Types and the Sorts of Life that Originally Produced Them—Why Paint Was Used—What to Look for in Peasant Reproductions—The Secret of Their Use in the Modern Room—Suitability Applied to the Finer Sorts

ELSIE DE WOLFE

OF the many mediums of modern decoration few are so sane, so easily used and so easily lived with when properly used as painted furniture. Its popularity is more than a fad, for, while its ultra expressions may pass, I venture to say that when many things considered less ephemeral shall have slid into the limbo of the forgotten, painted furniture will still be with us.

By this I do not mean that painted furniture is anything new. It may be said to have always existed in some form or another. The present vogue is a vogue of peasant and Colonial farmhouse furniture, although it is also true that many pieces which ten years back were made up in mahogany and walnut are now being constructed of woods that lend themselves to paint, and in many instances the lines are the same.

There are reasons for the present vogue: painted furniture furnishes a splendid opportunity to introduce a vigorous color note into an interior for the sake of added interest and enlivening contrast; and it is comparatively inexpensive.

We need this vigor in our decorations. We need the wholesomeness, above all, the livableness. And nothing is easier to live with than painted furniture when it has been decorated in harmony or pleasing contrast to its surroundings.

Besides these reasons, painted furniture has a tradition, albeit that tradition comes through two channels; the finer work executed for wealthy patrons, and the rougher, crude, but solidly substantial work fashioned and decorated by peasant owners' own hands. Thus it boasts on one side the heritage of a multifarious peasantry and of the American farmhouse; on the other, the heritage of Adam, Hepplewhite and Sheraton, and of Englishmen before them, and of Italian and French artists.

An example of the sort of painted furniture of which the structural lines were those of a leading vogue in its day. Obviously a piece that requires an elegant setting

The fashion for painted furniture did not last long in England. It began about 1770 and ended with the departure of Angelica Kauffman to Italy in 1781 and the death of Cipriani in London in 1785. Such painted furniture as Adam used was undoubtedly due to the influence of Angelica Kauffman, who was employed by Adam. In England the paint was applied directly on the wood or on the ground paint. On the Continent, transparent lacquer and varnish were used over it.

Although the more recent expressions came out of Vienna and Paris from the studios of Hoffman and Iribe, painted furniture had its own history before those gentlemen descended upon us with their extraordinary clashes of color. The value of their work is disputable; the value of the other has been proven.

Paint was used in the days of the Stuarts to enrich carved ornament. It was used by Biedermeyer in the creation of those medallions for which his cabinet was justly famous in the early Nineteenth Century, by the Italians and French in their fashioning in white and gold, by peasants in many lands, and, lastly, in New England and the Pennsylvania Dutch regions, where paint enhanced the poor line and carving resulting from crude workmanship.

And that, frankly, is one of the reasons for using paint on furniture—and often the secret of its economy. Paint covers a multitude of faults. So long as the lines of the original undecorated pieces are good, so long as the pieces are

Paint was used, as on this console cabinet, to enrich the beauty of carved work and curved line

well put together—furniture that neither you nor I would blush for nor be afraid of using—then we need not bother so much as to the kind of wood or the grain.

This may sound contradictory to the heritage mentioned above. The more expensive kinds of painted furniture, made after the patterns of the Brothers Adam, Hepplewhite or Sheraton, were generally executed in satinwood, a practice that is followed to-day in the very best work. Such work is of the class that has always existed.

The less expensive kinds — although they are by no means the least effective —are the American farmhouse types and the peasant designs brought from the other side from Bavaria, Hungary, the Tyrol, Holland and other parts of the Continent. In the first group come those staunch, comfortable, plain wooden chairs and settees mostly of Windsor pattern or of Windsor affinities which can occasionally be picked up at country fairs in New England and, in the Pennsylvania Dutch districts, those quaint chests and settles. Their lines are generally good and the designs are attractive—either a stenciled design of fruit, leaves and flowers or narrow lines and bands painted on a ground color of greens, greys, yellows, reds, dark blues or white.

The foreign peasant furniture includes a greater assortment—cupboards, chairs, beds, chests and the like, and is made of the plainest and most inexpensive materials. Paint, in this instance, is a logical decoration. The peasant purse not affording those finer woods which were used in the houses of the rich, the humble owners embellished their crude chairs and tables with painted decorations. Light blue, cream, white or some other bright tint is laid on for a body color with broad decorative bands forming panels in which are painted stiff sprays of foliage, baskets of fruit and flowers, birds, animals, and an occasional human figure.

A revival of two types—the American farmhouse and the peasant—constitutes the bulk of the modern movement of painted furniture, and the modern work is generally reproduced after their models, although, in the more expensive kinds, as noted before, the lines and finer workmanship that characterized Adam, Sheraton and Hepplewhite creations still obtain. For the present, however, we need to consider only the first two types.

In the finer sorts the painting was applied both inside and out. The designs were more decorative than naturalistic

The trouble with much modern peasant furniture is that it tries to improve on its models. Beware of this when you are selecting painted furniture for your house. Look first to the lines of the pieces, then to the decoration, then to the finish.

The lines should above all be substantial. They should give the atmosphere of sturdiness tending to longevity, for this original home-made furniture was made to last.

As to the decorations, remember that more than average skill is required in applying them. They must not be so crude as to appear altogether grotesque, and, on the other hand, not too dainty or too naturalistic. They should have the verisimilitude of that crudity which characterizes all peasant art and in which lies its charm. The men and women who first decorated their furniture with designs of fruits and flowers aimed to picture what they saw. Whatever crudity of execution resulted was due to lack of skill. Modern painted furniture, if it is to be at all successful, should have at least the spirit of this naïve crudity.

Finally look to the finish. There are two kinds: the gloss enamel and the rubbed. By all means insist upon the rubbed finish. It will cost more, but it will prove relatively of more value in beauty and service, as dull finish always does. Furniture was never intended for a mirror; table tops are not to be looked into but to be looked at. Moreover, no peasant furniture was ever made sleek or glistening. The woman who buys the latter kind will soon enough learn her mistake.

From what has been said of the cost of this modern painted furniture it must not be understood that all these desirable features can be had for a song. To attain them necessitates good workmanship, and good workmanship is worth good money.

I said above that painted furniture was easily used and easily lived with. This is perfectly true so long as it is

Courtesy of E. H. and G. G. Aschermann

An American bedroom done in the newer style of painted furniture by a student of Hoffman. The walls are grey, rugs black and white and bed white with black decorations

put to the right use. Suitability is the fundamental law of decoration. Just as good writing is the art of using the right word in the right place, so good decoration is the art of using the right furniture and the right hangings in the right place. If your heart is set on painted furniture, you must first have a clearly preconceived plan for its use. And at that point you will become aware of its two classes: the finer work and the crude peasant work. The surroundings suitable for one will not be satisfactory for the other.

In judging what is suitable I have found these rules well to follow: to make my selection depend first on the use to which the furniture is to be put, that is, the sort of room in which it is to be placed; to select it so that it will express in some way the personality of the person who is to dwell in that room, and finally to make it conform to the traditional uses to which its originators put it, so far as those uses can be adapted to modern life and practice.

There is something distinctly rural, distinctly personal and distinctly informal about the furniture of a peasantry and a farming class. Its origins prove this. Their furniture was an intimate furniture. It was the bed they slept in, the table at which they ate, the cupboard in which was kept the little store of china and silver, and the chest where were locked away the few family treasures that could be carried off at a moment's notice in the case of danger. It is logical then to say that in adapting peasant furniture to modern use it must be given an intimate environment. Thus a boudoir or a bedroom done in painted furniture is perfectly suitable for a town house because both those rooms have an intimate environment. When one crosses the threshold of such rooms into the other parts of the house its suitability is utterly gone, for the original environment of this furniture was rural and informal, and the city house is of necessity urban and formal. To do what we might call the public parts of a city house with painted furniture would be unsuitable, whereas to do the public parts of a country house, which are fundamentally informal, would be in keeping with the original environment. In the same way, to do the breakfast room of a city house with peasant furniture is both interesting and suitable because a breakfast room is an intimate place, but can you imagine a city dining-room in painted peasant furniture? Can you imagine a formal dinner party in such surroundings?

Courtesy of E. H. and G. G. Aschermann

Another type of the modern movement is represented by furniture painted without decorations. Their lines are a revival of an old style

An original in fine condition. Its lacquer finish bears evidence that it was the work of Continental makers

First visualize the use, then recall the tradition. That's the secret of decoration. Personality is quite another matter. It differs in every case, and the owner, more than the decorator, is responsible for its effective expression.

I have also said that painted furniture introduces a vigorous color note into an interior, gives it interest and enlivening contrast. Here again we must seek out the traditional uses. How much furniture did peasants have and against what background was it placed? How can we adapt their practices to modern use?

For a matter of fact peasants and farmers usually have very little furniture and the walls are either whitewashed or wood left in its natural state. Each piece is a prize piece. There is no cluttering, because the peasant cannot afford enough furniture to clutter with. We can apply this same rule in the arrangement of painted furniture in our modern homes.

There should never be too much of it. If you have a room with much furniture, then only a few pieces of painted ware can be introduced, and these should either harmonize or contrast in color with the other furniture. Thus, if a room is furnished in mahogany, and one wants to introduce two or more pieces of painted furniture, a suitable color for that furniture would be a neutral green, repeating in its decorations the mahogany color, and, offsetting this, some blue. This would produce both contrast and harmony.

A room furnished throughout with peasant furniture demands either a neutral background to act as foil, or one that absolutely blends with the colors in the furniture. You cannot make two points of ultra attraction in one room; you cannot combine an ultra orange wall paper and ultra blue furniture. That combination might serve for a club or a restaurant where an extraordinary effect is desired, but it will not do for domestic purposes. For who wants to live twenty-four hours

The decorations on this console cabinet include, beside carving and painted decorations, heavy ormolu work. To be properly placed it would require a richly decorated room

out of the day with an extraordinary effect?

If you must use these newest papers and hanging fabrics with their strong notes of clear color, insist that there be some color relationship between them and the furniture.

The kinds of furniture with which painted furniture can be successfully mixed are limited. One cannot mix it with mahogany save by some such decorative tones suggested above, a combination that was popular in post-Colonial days, when our ancestors mixed the two, or save the furniture has the refined modeling and neutral colors that characterized the Sheraton painted furniture. You cannot mix crude things with refined things and expect to get a harmony and livable whole. Painted furniture can be effectively mixed with willow, for willow polls and reeds, it will be remembered, had their place in the past in the construction of both farmhouse and painted furniture.

Much of the old lacquered furniture showing strong Oriental influence was turned to simulate bamboo and further adorned with floral designs in gold

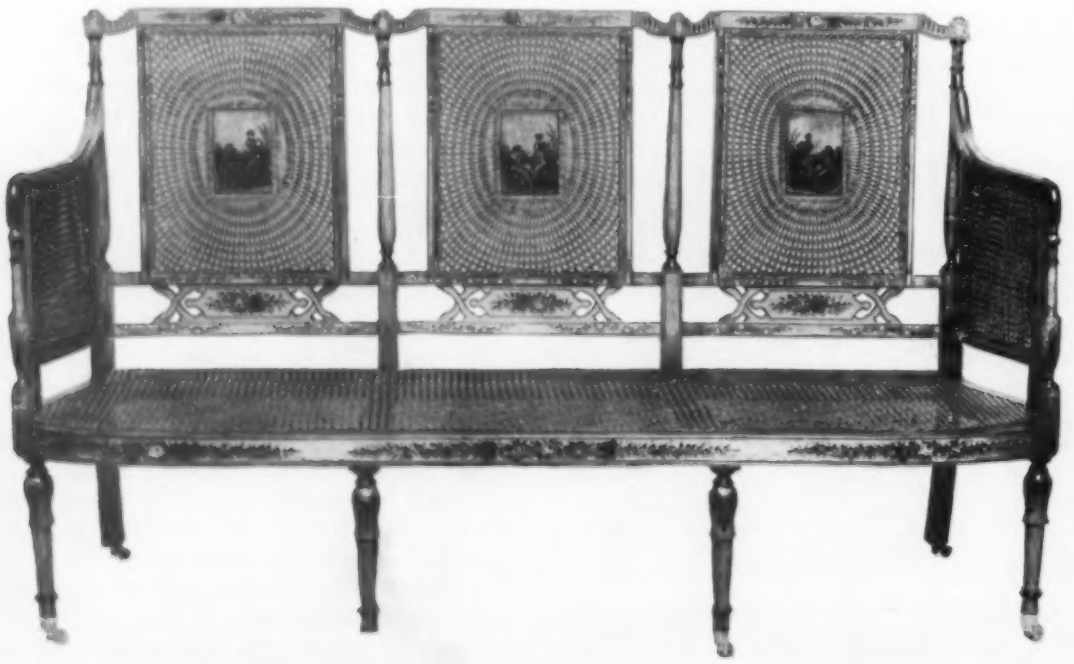
In the use of the finer sorts of painted furniture the tradition again must be consulted. It was given a fine environment and a setting that was distinctly formal. The background was always highly painted and decorated. Some of the furniture shown on these pages is of that type. At a glance one would know that it deserves the well appointed bedroom or living-room.

Belonging with the settee shown below and the chair shown opposite the three would make an excellent grouping

Let us take, for example, the elaborate console cabinets and pier tables of Adam provenance, upon which so much expense and exquisite care were freely lavished, both in the preparation of the ground color and the execution of the devices for further embellishment. The Eighteenth Century cabinet designers and makers clearly recognized the beauty and decorative value of the ground work alone quite apart from additional devices. Instance the charming Vernis-Martin tables and consoles in apple green or green grey which were purposely left void of any supplementary adornment to their fascinating color and lustrous surface than the brass or ormolu bandings and mounts with which they were finished. It is not surprising, therefore, that infinite pains were taken with the preparation of the ground color for Adam painted furniture. Indeed, it was necessary that this should be so, for the painted pieces were truly furniture gems, used sparingly as gems should be, in well-considered formal settings. The effectiveness of a paneled Adam drawing-room of formal and studiously symmetrical proportions, finished in white, grey, pale lavender or some other delicate tone, with gracefully moulded compo-ceiling embossings, ornate mantels and chastely wrought woodwork, was materially enhanced by a painted console cabinet, enriched by the handiwork of Angelica Kauffman or Cipriani, set between two windows or between two doorways. On the other hand, the console cabinet itself demanded just such a setting as that for which it was designed.

In the same way we must remember the character of the settings in which the painted furniture of Hepplewhite or Sheraton pattern was placed, although the painted pieces of these masters were less exacting in their requirements than the painted furniture made for the Brothers Adam. When using chairs and sofas of Louis Quinze type, it is well to keep before the mind's eye a picture of the delicately colored setting which composed their original environment.

The medallion on the back slat is characteristic of the French and Italian masters who first painted furniture



Many reproductions of the old models lack only age to make them perfect. This reproduction in satinwood with painted panels and floral decorations is a typical product of the present vogue for painted furniture

THE BULBS TO PLANT NOW FOR HOLIDAY BLOOMING

How to Plan and Place Your Order—Fiber Versus Soil—The Right Way to Set Daffodils, Narcissus and Jonquils—A List of Dependable Varieties

ELOISE ROORBACH

Photographs by S. Leonard Bastin

BY starting them at different times, and removing them from their dark beds at intervals of from two to three weeks, living flowers may be had to brighten the house, from Christmas until Easter. The first necessity of winter flowering bulbs is that they be of the very finest procurable. They may be started any time after September, so that the blooming hour can be regulated for some special birthday feast or saved until Easter. It is a wise plan to tell the seedsman, with whom you have placed your order, to begin shipment as fast as he receives the various bulbs, not to wait until the full order is received, for bulbs deteriorate if kept too long. So as fast as the different bulbs come from the market set them in the ground.

The second item of importance is the soil. A few years ago city dwellers found it difficult to get proper soil, but nowadays any seedsman can supply customers with the fiber which is such an astonishingly good substitute. When the bulbs are intended for holiday gifts, they may be started in fancy pots and covered with clean straw and layers of matting that will not spoil the jar. A better plan is to start them in pans, which at the proper time can be slipped within the gift jar. When fiber is used, the jar need not have a hole in the bottom. This enables one to use some of those beautiful porcelain molds which are shown in the shops. The unglazed jars seem to give the soil-potted bulbs the best condition for development. They must be drained, that is, bits of broken pots or small stones or pieces of charcoal must be placed loosely in the bottom of the pot over the hole to hold back the soil, yet permit the surplus moisture to escape. Potting soil must be loose and rich and the bulbs pushed firmly into it, taking care that there is no air space below them that might prevent the roots from taking hold at once. Soil should be pressed firmly above them, that they may not push out of the ground by the swelling of the tubers. After the bulbs have been planted, soak them thoroughly, cover them with peat or moss to hold the moisture and place them in the cellar or some such cool, dark place where the temperature will not rise above 60°. An even lower temperature is better. No light must be permitted to touch them, the object being to force them to make good root growth, which they will not do if they have any light toward which the leaves can strive to reach. Water them occasionally when the soil gets dry, but do not keep them wet. Too much heat and too much moisture are responsible for most of the failure with bulb forcing at this time of the year.

A lined rustic box filled with cocoanut fiber or moss will serve for bulbs. Mix with the fiber a pint of finely-ground charcoal and a quart of sand

To decorate the pots, sow grass seed in the fiber when the bulbs are a few inches high, a thick patch will come by blooming time

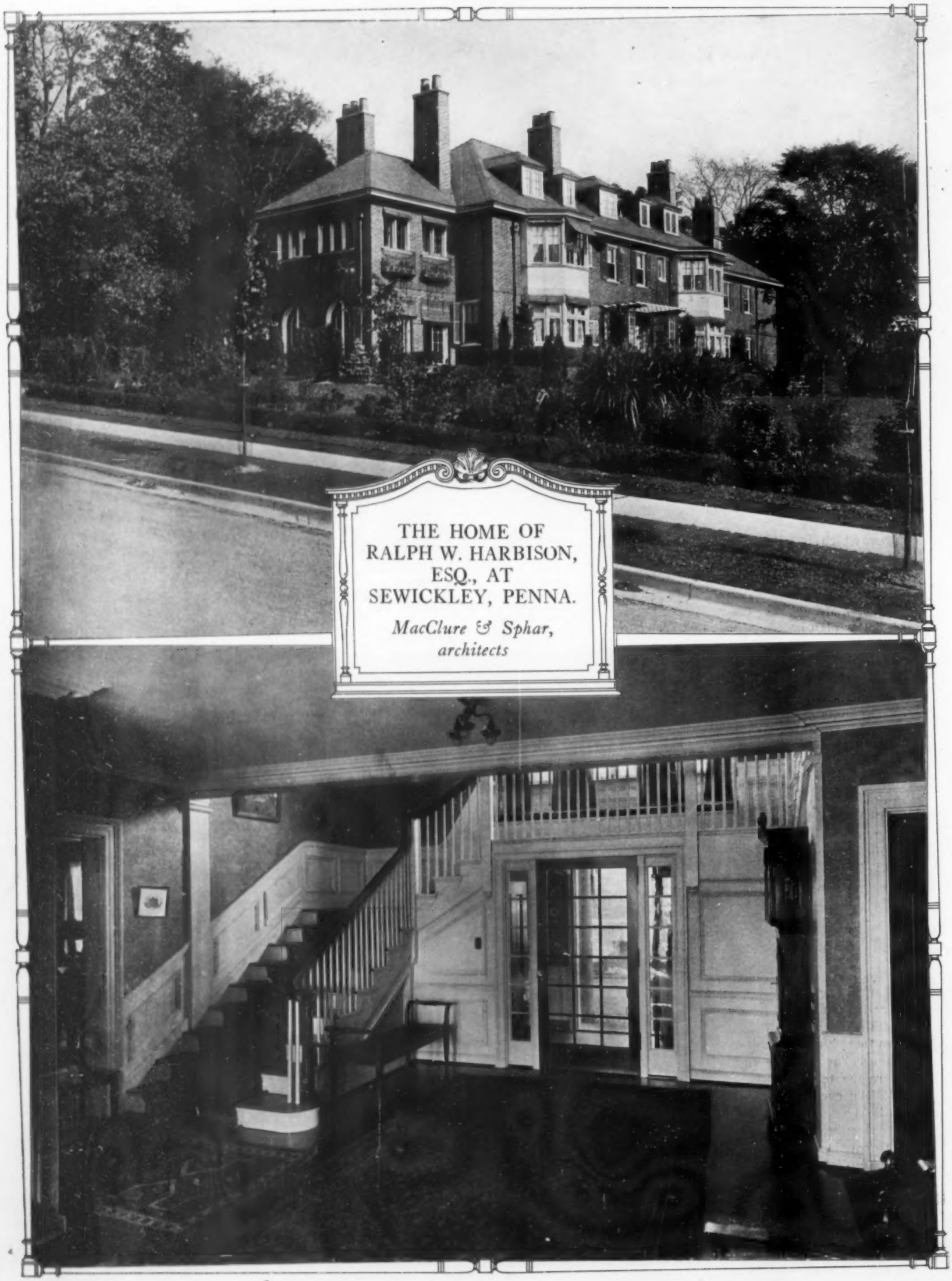
Anything—even a shell—will do to plant bulbs in, so long as the soil or fiber is mixed right and the roots have plenty of room to spread

If there is no cool cellar to place them in, dig a trench out-of-doors, cover the bottom with ashes, bank them well with ashes or soil and, if cold weather comes early, give them added protection of straw or a mulch held down with boards.

Fiber is but another form of water culture. A good mixture is one quart of cocoanut fiber or moss, one pint finely-ground charcoal, and one quart of sand. Place 2″ of this in the bottom of a pot, arrange the bulbs so that they touch each other, but see that the tips are exposed. Water thoroughly when first planted and set in a dark place. Treat as though in soil, occasionally putting a small portion of plant food in the water. The secret of good blooms lies in the strength of root growth, so give them plenty of time—from seven to nine weeks—to develop. It would be wise for a beginner not to remove the pot until the roots are seen venturing through the hole in the bottom. By this time sprouts also should be showing. When they are about 1″ high, uncover and lift into subdued light, gradually bringing them nearer and nearer the light, until, when the buds have fully formed, they can be put in direct sunlight. If brought too quickly into the sun, the stems will be short and the spikes small. Some growers place a pasteboard cone over the new shoots to encourage longer stems. Bulbs require but little water until blooming time, when they drink voraciously that the swelling buds may properly fill out.

There are but few bulbs that can be depended upon to bloom by the Christmas holidays. Roman hyacinths and paper white narcissus are, perhaps, the best, for they are easily forced. They are fair and fragrant and look so well in the artistic pots and bulb pans that they make especially attractive gifts. The Romans are at their best when six or more are planted about a half inch deep in one pan. The bulbs may even touch with no harm, so that a 6″ pan would hold quite a mass of blue, lavender or white fragrant spikes. The white Romans flower several weeks before the pink and blue ones, which must be remembered when lifting them from the dark. The white Italians come on about two weeks later than the Romans. The hyacinths should be planted at intervals from the first to the last of October. By holding back, their blooming time can be extended materially. They should be given sandy soil. Good single

(*Continued on page* 64)



THE HOME OF
RALPH W. HARBISON,
ESQ., AT
SEWICKLEY, PENNA.

MacClure & Sphar,
architects

A SIMPLE plan helps the livableness of a house, and this house is above all livable. The hall runs through from entrance to garden, a cross corridor leading to the music and living-rooms on the left, and, on the right, passing the dining-room to the pantry and kitchen. The compact arrangement of stairs and landing which cover the vestibule with its closet and wash-room affords the hall generous space. White woodwork and simplicity of detail and furnishings set the note for the rest of the house

CONSULT the photograph of the exterior and note the two bays. The one this way is the living-room shown below; the farther, the dining-room. Both have a southern exposure, overlooking the garden. The dining-room is 17′ x 23′, the bay giving it added depth. Sunlight floods the room—as it should a dining-room. Gaily-colored cretonnes lend a color note to the white paneling. Unity of color scheme is achieved by the screen which is covered with the same fabric as the hangings

A DARKER panel has ben used in the living-room and darker tones prevail throughout. The room presents some interesting problems of furniture arrangement. A living-room must first of all be livable, it must have the restfulness of open spaces and the intimacy of friendly converse. Thus, by eliminating the small round table in the foreground and placing the couch nearer the fire, both those desirable features would be easily attained. But the room looks as though it had been lived in

Though Nature gave the setter his unsurpassed bird nose, the pup needs training. Here is a nine-month setter pup pointing prairie chickens, a fifteen-year-old pointer backing him

YOUR HUNTING COMPANIONS

Being a Chat on Setters and Pointers and a Word on the "Haoun Dawg"—Caring for Them in the Brush and Around the House

WARREN H. MILLER

Editor of "Field & Stream," author of "Camp Craft"

IN choosing a dog for the family pet and watchman, the suburban or country resident is apt to pass by any consideration of the setters, pointers, and hounds on the score that, as he personally does very little hunting, why own a hunting dog? Yet all three breeds have so very many lovable and endearing qualities, aside from their special gifts as field dogs, that one would do well to learn their qualities as general utility dogs before passing on to other breeds.

Particularly the setter. If there ever was a more affectionate, handsome, lively and dependable pet dog than a thoroughbred setter, he has passed on and left his name and style unrecorded! The very feel of that lovely, silky coat under your hand, the adoring affection of those brown eyes, the alert statuesque poses that he assumes under excitement—no one who has ever owned a setter will ever forget him! They are all alike, and they breed true to character; the new puppy quickly wins his way to everyone's heart, his handsome form and beautiful coat kindle the eye anew, and before you knew it Scout (or Sport or Prince) the Second reigns on the throne of Scout the First. And thus on through the generations.

These qualities, of course, are found in all dogs who have become standard house pet breeds, perhaps not with the intensity of the setter's affections and lovelinesses, but in a measure the same, so we must look at him from other points to sum up all his desirable qualities as a dog for the country or suburban home. For he is essentially a dog of the outdoors, too big, too lovely for the city apartment, but exactly in his element in any house with a bit of grounds around it and the open fields nearby for a walk with his master and the children. As a watchdog he is alert and courageous; big and powerful in war, with a deep, warning bark that will deter any wandering tramp from trespassing further on your grounds. As a children's playmate he really invites mauling, huggings, endearments, caresses; never happier than when intimately associated with them in their play. And he would sooner bite off his own paw than snap at a child.

A week in the fields with other dogs does wonders for a setter of good antecedents. Instinctively he'll crouch and point and give warning for the shot

Nature gave him his unsurpassed bird nose. You may not do so much shooting, but there are few American country gentlemen

Scout Gladstone, an English setter at two months, member of the black, white and tan ticked family

Quail ahead! The typical setter's position on point—a rigid, cataleptic pose at the scent of game, giving the hunter his cue to get ready

Powhatan, owned by Hobart Ames, who paid $1,200 for him to use as a shooting dog

who do not own a good shotgun, and few indeed who can resist the call of the brown October uplands, when the quail and grouse are in season and the Hunter's Moon is high. You may not have given your setter a moment's training, nor taken any advantage of the wonderful brain that lies there ready to educate, but Nature has supplied him with the instincts that cause him to crouch and point in rigid cataleptic pose at the scent of game, giving you the warning to get ready to shoot. Even a week in the field with other dogs will do wonders for a setter of good antecedents. His long habit of implicit obedience to your slightest command (for the setter is the most docile of breeds) will suffice to make him hold steady on point with perhaps a licking or two at first for flushing birds. And though he may not retrieve for you with that finished skill which the trained setter displays, he will at least mark dead birds with his nose so that you can pick them up yourself. So much for the man who does not care to spend any time in developing his setter's peculiar talents, but merely wants him for a family dog with capabilities for an occasional day afield.

There are two principal divisions of English setters in our country, the black, white and tan ticked, and the orange and white. Both have any number of champions and noted field dogs enrolled in their ranks, so much so that the old theory of coloration affecting a dog's performance seems completely exploded. The markings of a standard black, white and tan ticked setter would be black ears and head with white forehead and parting line, white body and tail sparsely ticked in black, a large black patch over rump and extending out somewhat on cheeks, inside of ears, and tan in two little spots or "eyebrows" over the eyes, the more distinct the tan the better.

Orange or lemon and white will be marked much the same except that orange is substituted for the black. The coats of both kinds are long and silky without the slightest suggestion of wiriness, sometimes curled over the spine; long feathers of silk from fore and hind legs and long feathery brush under tail. The bench showmen have developed another type, white all over, with multitudinous black or orange ticks distributed on the body and head; a large heavy dog, well feathered out in tail and behind fore and hind legs. Far be it from me to criticize the points of excellence which judges of this type have set up. Every man to his taste; to me such dogs are exceedingly ugly, the head in particular being spoiled by the disruptive coloration of the multitudinous ticks. The dog looks as if he had just run through a blizzard of beans; he is by no means the standard setter of this country, and is seldom seen in field trails, about all the nose he ever had having been bred out of him.

Then we have the pure white setter, with a trifle of orange in ears and over eyes, hair long and silky and curled like Persian lamb; and, finally, there are the blue and orange "Bel-

(*Continued on page* 56)

A husky litter of pointer pups. Almost equal in field quality to the setter, but owner of a better nose and a human smartness inherited from his hound forebears

THE LAST CROP WORK OUT OF DOORS

Harvesting and Storing Before the First Frosts—How to Handle the First Crops—The Final Touch in the Efficient Garden

D. R. EDSON

THOSE who have lived for several years in one locality and have carefully noted the dates of the first frosts will be able to tell within a very few days the earliest date at which killing frost is likely to occur. A week or ten days in advance of this frost the careful gardener will make ready for the attack. A number of burlap bags or old blankets, which will serve for a temporary covering, should be provided, a coldframe or two cleared out, the sash fixed up for immediate use, and a place made ready in some bed or in the corner of the veranda for the storage of such bulky things as squash, watermelons and pumpkins. The experienced gardener can foretell with a fair degree of certainty when a frost is probable. There is a certain "feel" in the air, a stillness in the waning afternoon, and a sharpness of detail about the black twigs laced against the cloudless sky which tells him, before he has looked at his rapidly falling thermometer, that it will not be best to take another chance, and that even those things which have been left growing until the last minute, such as melons, tomatoes, sweet corn, and cucumbers, must finally be given up—but with the least loss possible.

Tomatoes

With proper handling, good fruit may be had until after Thanksgiving or even until as late as Christmas. Fruit that has been frost bitten or even touched by the frost will be sure to decay, therefore safely in advance of the first frost, all the fruit, ripe and green, should be picked, carefully looked over, and the large green fruit saved for ripening. Spread several inches of clean straw in an empty coldframe, place a layer of tomatoes on this, and cover up with several inches more straw. Put on the sash as soon as the frost threatens; but ventilate freely on bright days. The greenest of the fruits, but only those which are perfectly sound, may be stored in the cellar or in a cold dark room, packed in straw or in layers in a crate so that they do not touch, to ripen more slowly. Another method is to select some of the plants that are the most thickly set with fruit, trim off the tops and most of the leaves and hang them up by the roots, the plant itself containing sufficient nourishment to mature many of the partly grown fruits. The old and small fruits should, of course, be removed when the plants are taken up.

Melons

To keep muskmelons and watermelons growing as long as possible the vines should be gone over a few days before frost is expected and the fruits which are sufficiently developed to stand some chance of maturing, gathered together, each hill by itself, the fruit still left on the vines; but all surplus vines should be cut away. These small heaps of fruit and foliage may be easily covered and thus be protected from the first frosts, which usually are followed by two or three weeks of good weather. When this protection will no longer suffice, the fruits may be stored in a frame and ripened the same way as tomatoes, or placed in a dry room; the greatest care must be exercised in handling them. A slight skin bruise, one that will not show at the time, will start a decayed spot later. If they are carried in a wheelbarrow, bags or an old blanket should be spread under them and between each layer. Do not pile them in storing. In cutting, remove a piece of the vine with each fruit, leaving the stems intact.

Squash and Pumpkins

After the first frosts have blackened the foliage, remove the fruits with a portion of the vine with each, rub off any soil which may adhere to them, turn them under side up and place in piles which may be covered readily when frost threatens. Store them under cover as soon as convenient, but only where they can get plenty of air. If a coldframe or a bench in the greenhouse is available, it is a good plan to let the temperature for several days go as high as possible to "sweat them," in order to dry them out. The smaller squashes and pumpkins should not be discarded; they will keep even better than those that are more matured, and should be saved until the last, as the process of ripening continues through the winter months.

Egg Plants and Peppers

While these are not winter vegetables, well formed fruits picked and stored in a moderately cool dark place will keep for a considerable length of time. The peppers should be pulled up by the roots, all the soil shaken off, and they should be tied with stout cord in bunches of convenient size and hung from the rafters of the shed or dry cellar. The egg plants should be handled carefully to avoid bruising, and packed in excelsior or straw, so that they will not touch. The plants of okra can be dried and hung up, or the pods removed and dried.

Though scarcely picturesque, bringing the harvest home in these days of cheap motors proves more efficient and rapid than the lumbering wain of old days and inefficient farming

Beans, Cucumbers, Sweet Corn

None of these things are usually saved, but they need not be wholly abandoned. Any beans that are still young and tender enough for table use may be readily canned by the cold pack method (and in passing, it may not be out of place to remark that if the sterilizing is properly done, the vegetables will keep properly without the aid of so-called "preserving powders," which are likely to prove at their best a possible cause of trouble to the family health.) Most of the

(*Continued on page 76*)

LIGHTING THE NEW HOUSE AND THE OLD

The Outlets to Provide for Attaching Household Appliances—Proper Positions for Fixtures—Wiring and Piping the Old House

CLARA BROWN LYMAN

SINCE it does not necessarily involve a technical lighting knowledge, the problem of artificial lighting is not difficult for the layman to understand. It depends upon a general knowledge of what is right and wrong in lighting; what has been accomplished in fixture and lamp design; and it means, above all, comprehension of the necessity of laying out the lighting scheme at the time the plans are drawn. Otherwise, when the house is completed the family is apt to discover, as time goes on, that a light here and there is in the wrong place, that there are not enough lights and apparently no way to provide for more; that there is no place to attach a labor-saving device without temporarily dismantling a lighting fixture.

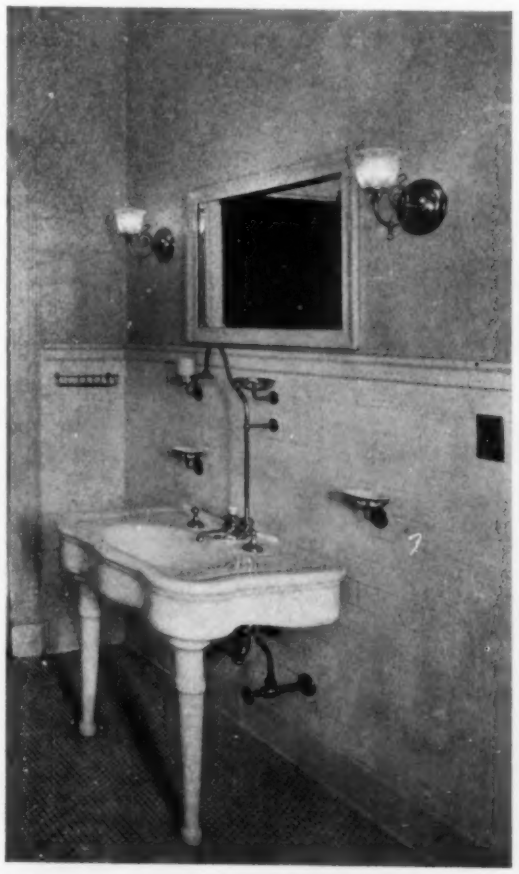
In a living-room there should be plenty of baseboard and floor outlets so that table lamps can be used in addition to overhead illumination. Note the baseboard connection for the piano lamp

It is for these reasons that a well thought out lighting plan prepared at the beginning will save trouble and expense later on; for, although errors are nowadays not impossible to remedy after the house is built, it is naturally more expensive to correct mistakes than it is to avoid them.

The first important part of any lighting plan is to provide for plenty of outlets, whether for gas or electricity, and in this connection the possibilities of modern gas illumination should be understood.

It is not generally known that piping for gas in a modern house is entirely concealed; that there are floor and baseboard outlets for it exactly as there are for electricity and that it can be used with the new methods of illumination.

It therefore does not matter which of the modern illuminants one plans to use, plenty of outlets will be less costly in the end than a few. In the first place, no matter what modern lighting method one decides to install in his house, it should always be possible to use a portable lamp in any part of the room without being obliged to disfigure the room by cords or pipes running across the ceiling from a central fixture and down the wall to a table. Unless the room has plenty of outlets, the family is obliged to congregate in a fixed place to do their reading because otherwise it is quite possible that only in one spot in the room can the table lamp be conveniently attached to a fixture.



Arrange to have lights on each side of the mirror in the bathroom

With plenty of outlets, more than one lamp can be used in the same room at the same time. This provision likewise does away with the necessity of turning out the overhead fixture when the portables are being used.

Plenty of outlets offer the additional advantage of attaching any portable cooking or labor-saving device that it is desired to use in the room, and so be able to use the device and the lights at the same time without dismantling a fixture.

A discussion of one or two of the most used rooms in the average house will illustrate these points.

The living-room, for example, being the family gathering place, should be provided with both general and local lighting because it must be made to serve many purposes. Sometimes merely a soft mellow glow to visit by is all that is desired. Again, reading, studying and sewing are often going on in the room at the same time, and this requires local lighting by table lamps in addition to the general illumination of the room. Now suppose

that at the same time one had sudden use for a vacuum cleaner or wished to turn on an electric fan? Unless the room were provided with plenty of outlets around the baseboard and in the floor, some fixture light would have to be sacrificed, beside putting an extra strain on the lighting fixture to which the device was attached. In general, four baseboard outlets, two in opposite corners of a room, and one in about the center on either side, provide a good lighting plan for the living-room.

In the dining-room the situation is a little different because that room is not in general use. Here, in addition to the general illumination, it is wise to provide a floor outlet in the spot over which the table will stand. This is to take care of any portable cooking device that one may wish to use at the table, for instance, an egg boiler, toaster, coffee percolator, etc., without disturbing a fixture. Where gas is installed two baseboard outlets far enough apart to allow the sideboard between them provide for the use on the sideboard, if preferred, of the gas chafing-dish, toaster, coffee percolator and other portable cooking conveniences now in such common use. These baseboard outlets for gas are now as inconspicuous as those for electricity. In neither case do the outlets disfigure the trim of the room.

In the bathroom it is convenient to be able to attach a curling iron, water heater or other small device without disturbing the lighting fixture. In the bedroom almost everyone likes a portable reading light, and in these days of luxury and convenience, a baseboard outlet also allows for the preparation of breakfast in one's own room.

The situation in the nursery is practically the same as in the bedroom, baseboard outlets here being especially appreciated in the middle of the night for the quick warming of a milk bottle, the heating of water or the temporary use of an electric or gas heater to provide a little warmth on a stormy winter night.

Though at first it might not be suspected, baseboard outlets are quite as desirable in the modern kitchen and pantry as in the living-rooms of the house, for there are many small portable conveniences like the flat iron, polishing motor, etc., that are really a necessary part of the up-to-date kitchen equipment. It can thus be well understood why provision for the attachment of household appliances becomes a real and necessary part of a perfect lighting scheme.

This discussion likewise brings

On the fixture is a current-top attachment by means of which any portable electric device may be connected without cutting off the light

A baseboard outlet for gas will be found useful in the dining-room

Baseboard and floor outlets for electricity make possible the use of portable appliances without attaching wire from overhead fixtures

up the important question of fixture location which, in view of the recent progress in lighting methods, must be considered with great care before a decision is made. Upon the lighting system you use depends the position of the outlets for baseboard, floor and wall receptacles.

In general it may be said that diffused lighting is the accepted sight-saving method of illumination. Whether one uses it throughout the house or not is largely a question for individual decision. There are, however, certain rooms in which care for the eyes demands that either the wholly indirect or partly indirect methods of illumination, both of which give diffused light, should be used. These are the living and working rooms of the house. In addition to the overhead light provided by these systems, as many portable lamps as may be desired, are also excellent for local lighting. In the sleeping rooms one may be guided by individual preference as to whether the rooms shall be lighted generally from overhead or wholly by means of well-shaded portable lamps. The necessity for deciding this point when the plans for the house are drawn is therefore easily understood.

In the nursery, however, diffused lighting is an absolute necessity. To let the direct rays from a lamp or fixture shine into a child's face is exactly equivalent to letting it face the sunlight.

Diffused methods of lighting call for ceiling outlets since the fixtures consist of hanging bowls suspended from the ceiling. Wall fixtures are little used in the home that is correctly lighted. They serve a decorative rather than a practical purpose and, unless carefully shaded, are a source of danger to the eyes because they carry the lights in a position where it is impossible for the eye to escape them. Their place is well supplied by properly shaded portables. However, if it is desired to treat certain rooms in "period" style, wall or mantel lights in the shape of sconces or candelabra are often necessary, in which case the light source must be completely concealed behind screens or shades of opaque material. Where wall fixtures are thus properly used as decorative accessories, outlets located with reference to the position of mantel, sideboard or dressing table, as the case may be, must be provided for in planning the treatment of the rooms.

The lighting of bathroom, pantry and kitchen, the three rooms in the house where artificial illum-

(*Continued on page* 58)

Oriental Rugs

Their Selection and Care in the House—What Makes a Real Antique

VINCENT YARDUM

MANY large department stores claim that the subject of Oriental rugs has been commercialized—that each rug has a market value that can be approximately ascertained. The fallacy of this is clearly shown by the following:

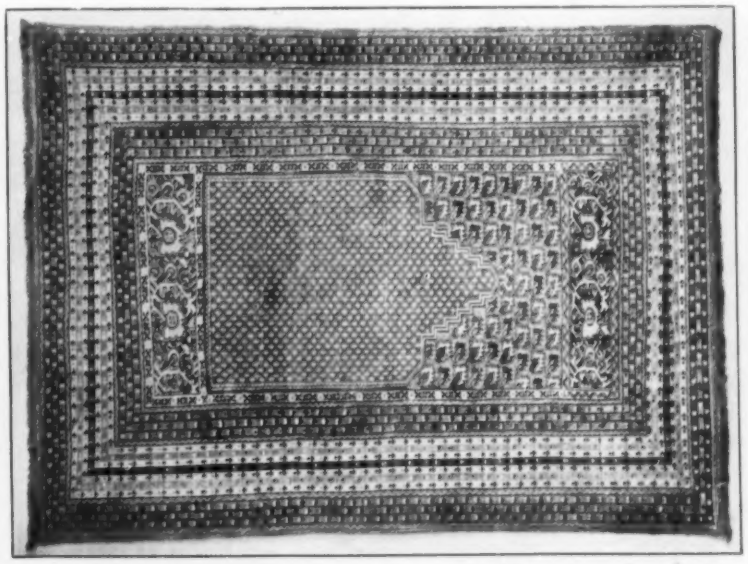
A short time ago I was sent by a leading Fifth Avenue dealer in antiques to the home of a prominent antiquary and rug collector, to interview his wife with reference to cleaning and repairing some rugs. During the course of my visit I happened to notice a small tattered and dirty looking Serebend rug doing service on the dark landing at the head of the stairs leading to the kitchen. I suggested to Mrs. Collector that she allow me to take that rug to clean and repair and so forth, telling her that it was a fine old piece with a very unusual design for a Serebend. But she refused, stating that her husband had bought it from Blank & Co., the concern through whom I had been sent, for only $15, many years before when he first started collecting, that it had done service for a long time, and that she had ceased to care for it by this time, in fact would not spend any more money on it—even felt inclined to get rid of it. Upon hearing this I invited her to give it to me as part payment for the services I was going to render her on other rugs. She welcomed this idea and allowed me to take it on my promise to allow her $10 credit on her bill.

When I took it to a shop a connoisseur on old rugs was delighted with the antique "pearl," as he called it. Without wasting any time he had it wash-cleaned and gave it to one of the men to begin weaving in the damaged places and making the necessary repairs. A small border at each end which had ravelled off, was rewoven, as well as several small holes in the center. Soon the rug was in a presentable condition. Immediately after completion it was taken to the Fifth Avenue firm by whom I had been sent to the collector's house, and bought for $75 by them. Not long after there was a common rumor on the rug market that Blank & Co., the firm in question, had sold to Mr. So-and-So, the collector whose wife had got rid of the small Serebend rug, a very remarkably designed Serebend piece for a fabulous price. And yet it was admitted that the price was none too high for a rug of such character, worthy to be numbered in any collection. The rug, of course, was none other than the one that came from the collector's own home.

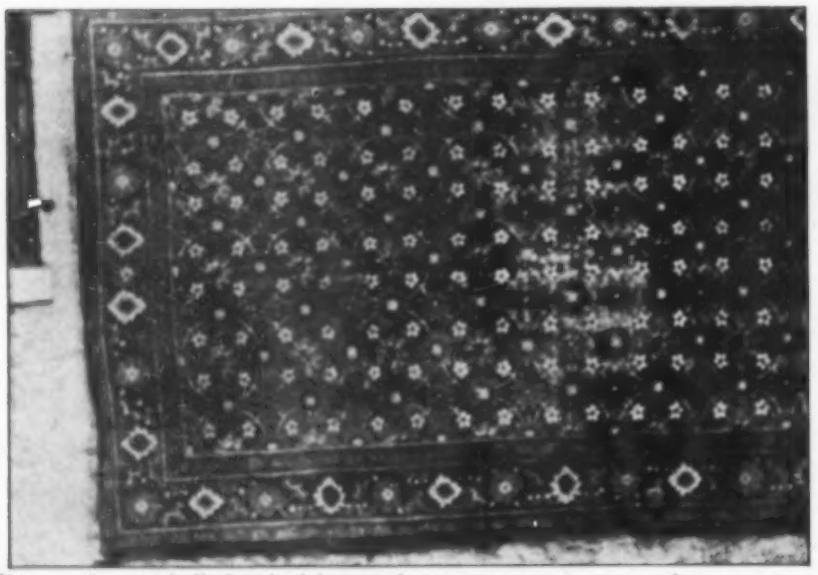
Since then I have been wondering who was the blindest of us in not appreciating an antique piece when we saw it, and further, who was the wisest. I am convinced that the collector who now possesses it is the most fortunate, for he has the rug—a rug that cannot be duplicated for any amount of money. And if a rug cannot be duplicated, who shall say that any price paid for it is too much?

It is true that an antique Oriental rug with a large price will draw more attention and can be more easily sold than the same rug with a much smaller price. The reason for this is obvious. Take, for illustration, the Serebend rug here. The collector did not appreciate the rug at $15, and only when the price was greatly increased did he come to recognize the true merits of the piece. But one must accept that the value was always in the rug, only he did not realize it. The claim of the

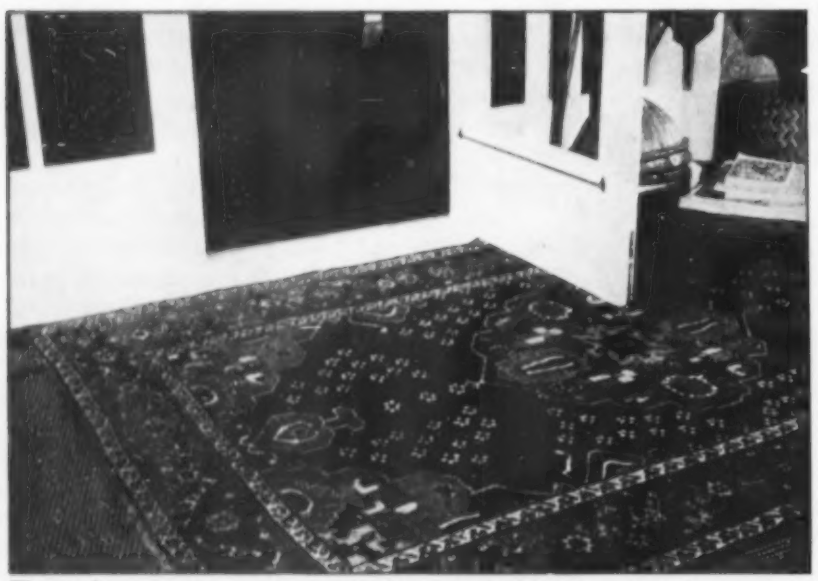
When discovered this antique Kouba rug was in perfect condition, save for the borders at each end that had ravelled off. It was rewoven and made complete



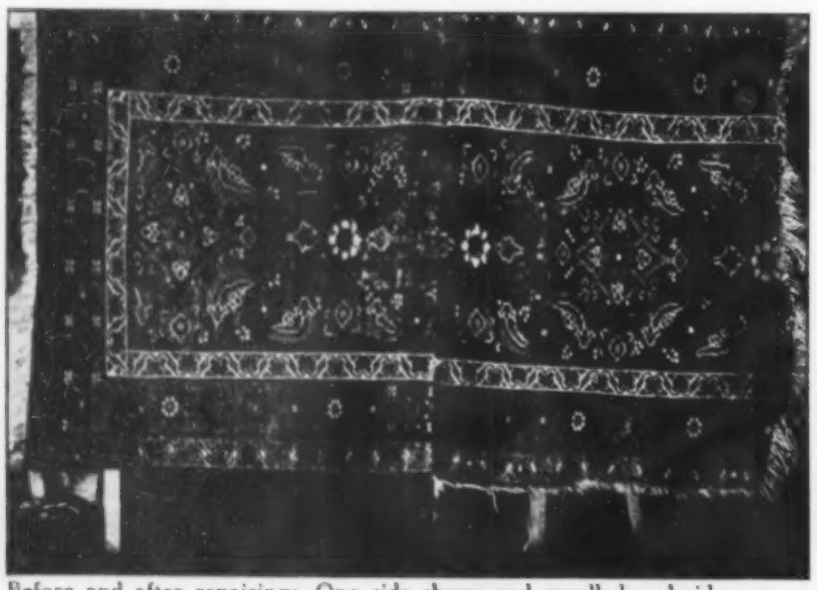
In this 300-year-old Ghordez prayer rug the black had worn and had to be renapped. The black wool found in Orientals is seldom of vegetable dyes and wears quickly



A rug from a hall that had lain with its center in a passage between two doors. The center has received the brunt of all the traffic and is worn, while the rest is perfect



This is how rugs are worn unevenly—exactly half the rug is exposed to wear. The other half is behind the door partly covered by a table and will remain untouched



Before and after repairing: One side shows end ravelled and sides gone; the other after end is woven on edge attached. This rug was found in a kitchen

department stores of having made commercial goods of Oriental rugs is true to the extent that no real antique rugs for which connoisseurs crave are any longer to be found on the general market. They are all in private homes. The reason for this is that they *can only be developed in the homes.* But private owners, as a general rule, do not know this and by heedlessness and misuse allow their rugs to completely deteriorate.

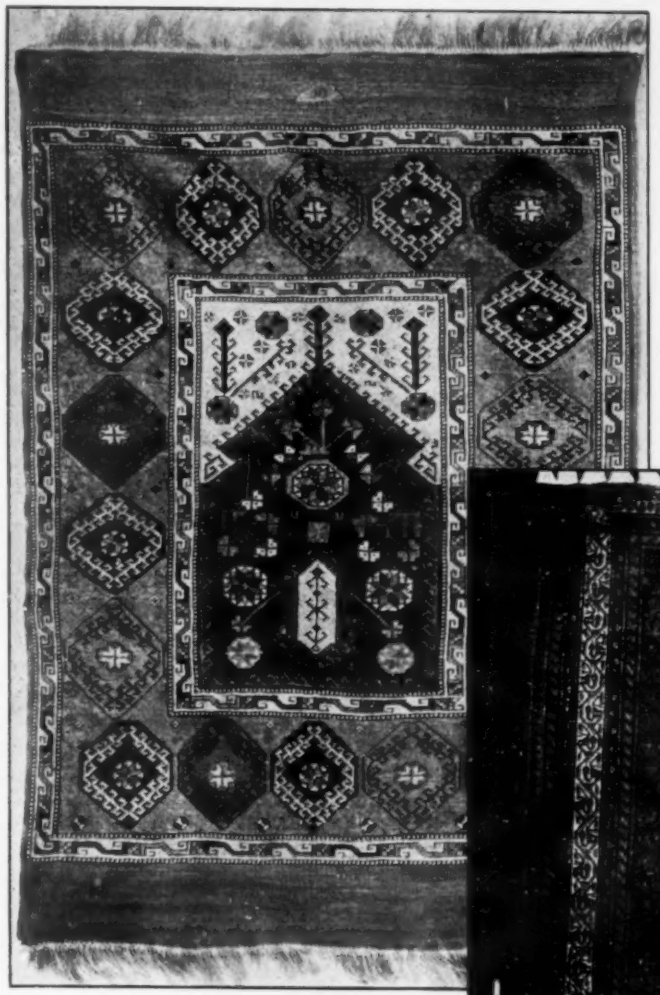
Let us follow a rug through its life in a typical and average case.

The rug is made in the home of a native weaver in the Orient—in Persia, Caucasia or Turkey as the case may be. It is not made with a view to its immediate sale, and is very often used for many years in the home where it is made. Particularly fine rugs are the handiwork of the aristocrats of the land; they are made by women in the harems of Pachas, Sultans or Shahs, women who have the refinement and delicacy of taste and ample leisure time, all of which are necessary in the creation of a piece like a Gheordez, a rug that has a weave and colors unimitable, or an Ispahan that has as many as 600 hand-tied knots to a square inch. Such rugs as these and those made by girls for their trousseau, and prayer rugs on which the Mussulman offers his devoted prayers to Allah, are all cherished with much care, and only after the death of the maker do they go out of the possession of the original weaver. One can readily understand the quality of rugs that results from the painstaking care of a weaver who intends to keep it all his life.

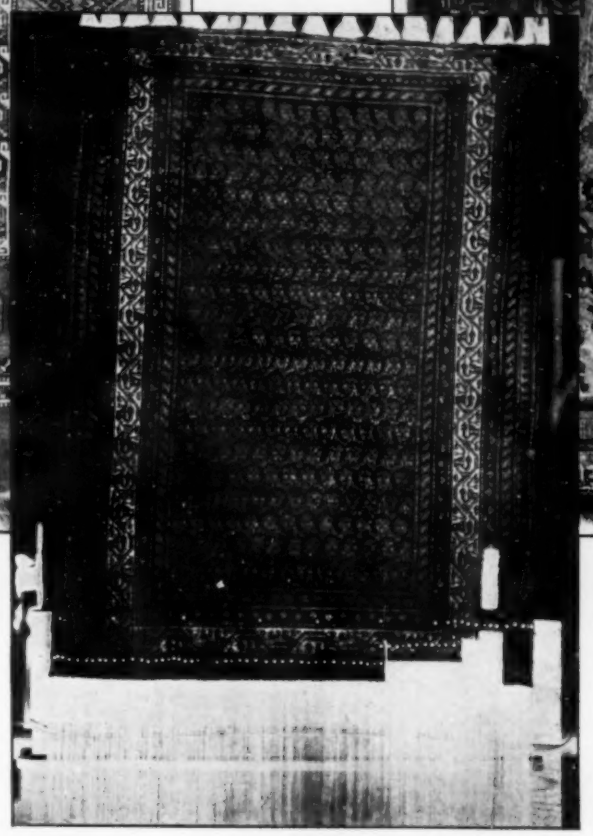
When such a rug eventually reaches the American home after passing through the hands of ten to twenty dealers, beginning with the peddling buyer of the Orient, who goes from village to village picking up rugs, and ending with the retailer in America, the rug is not, strictly speaking, brand new, and yet it is as new as an Oriental rug is expected to be and undoubtedly in perfect condition, for the use it has had in the land of its maker is very mild compared to the use it is going to get in this country. In the Orient it would be a sacrilege not to remove the footgear before entering a home; so it is seldom that a rug receives the hard impression of a shoe. Further, since there are no tables and other furniture covering any part of the rug, it is worn evenly, when worn at all. Here in America it is usual to see the nap worn off or still worse to see the rug becoming threadbare in a circle around a perfect center, which is the spot covered over by the dining-room table.

The elements that rob the rug of its life are hard and careless use, stress of incompetent cleaning, accidental dampness, rough handling, etc. If the owner will take the trouble to avoid these and use judicious care, he can learn, with the help of an expert, to clean and make minor repairs when necessary, to lengthen the life of the rug and extend it to the required number of years, after which only the rug can be called an antique and be worthy of pride. We must never lose sight of the fact that a rug to be an antique must be old. How to keep the rug in good condition so as to be old enough to be an antique is the question. The care necessary to attain this end is the following:

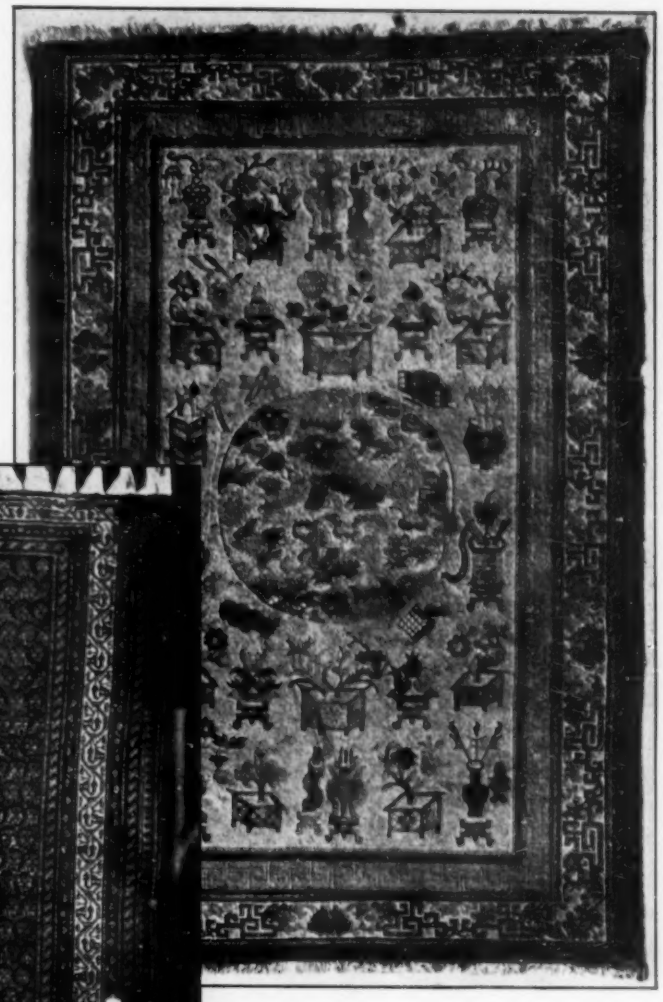
First, the rug must be a genuine Oriental, made of good wool, vegetable dyes and *not chemically treated.*



As the result of good care by its owner in the Orient this antique Bergama prayer rug is in perfect condition



Perfect, except that the ends have worn off. It could have been saved by overcasting the ends. New warp was given it, and reweaving started. The hole when woven will not be detected



This old Chinese rug has been ravaged by moths. Although lacking the fine weave of the Turkish, the Chinese have remarkable color

This latter point is the doom of most rugs, for it is estimated that seventy-five per cent. of the new rugs on the market are washed in a process in which chemicals are used, with a view to toning down strong colors found in new rugs. They succeed in this aim, but reduce the vitality of the rug by half its wearing quality and oftentimes more, depending on the quantity of chemicals used. This will explain the complaints of the modern housekeeper when she finds that her rugs do not live up to the reputation of Orientals, by failing to give the many years of wear that is expected of them.

Second, it must have reasonable wear. No rug can be left at the entrance of a hall and be continually tramped upon with the product of every kind of weather during all seasons of the year, and withstand such a test. With a view to having the rug's surface wear evenly, it would be wise to change the position of a rug occasionally, or, if the rug is a large one, covering the entire floor, its position had better be reversed once or twice a year, which may be every time the rug is taken up for cleaning.

Third, the rug must be kept clean. This is important. A rug that is kept clean, dustless and stainless, will last twice as long as a rug that is neglected in this respect. A rug that is not cleaned every year and wash-cleaned every other year, can never last the many years during which it is passing through the process of antiquity. The reason they last so long in the Orient is because their owners there keep them scrupulously clean, washing them usually in rivers or making use of plenty of water elsewhere. A rug poorly cleaned will become dirty more quickly, and moreover, poor cleaning is injurious to its life. For example, under the process of renovating or scouring used extensively in this country, which is the use of a soap-like ingredient upon the surface followed by scraping, it is impossible to remove the soap. Water only can accomplish that end, and lack of it will leave the rug sticky and saponified and full of soap dust, which makes the surface more susceptible to dirt and stains and a breeding place for moths.

How often a rug should be cleaned depends upon the extent of the use it receives, and the climate of that part of the country in which it is used. In New York washing once every year, or once every two years is sufficient. In the middle west more often is necessary. In many of the cities there it is customary to have rugs washed twice every year, a practice highly to be recommended in any locality for

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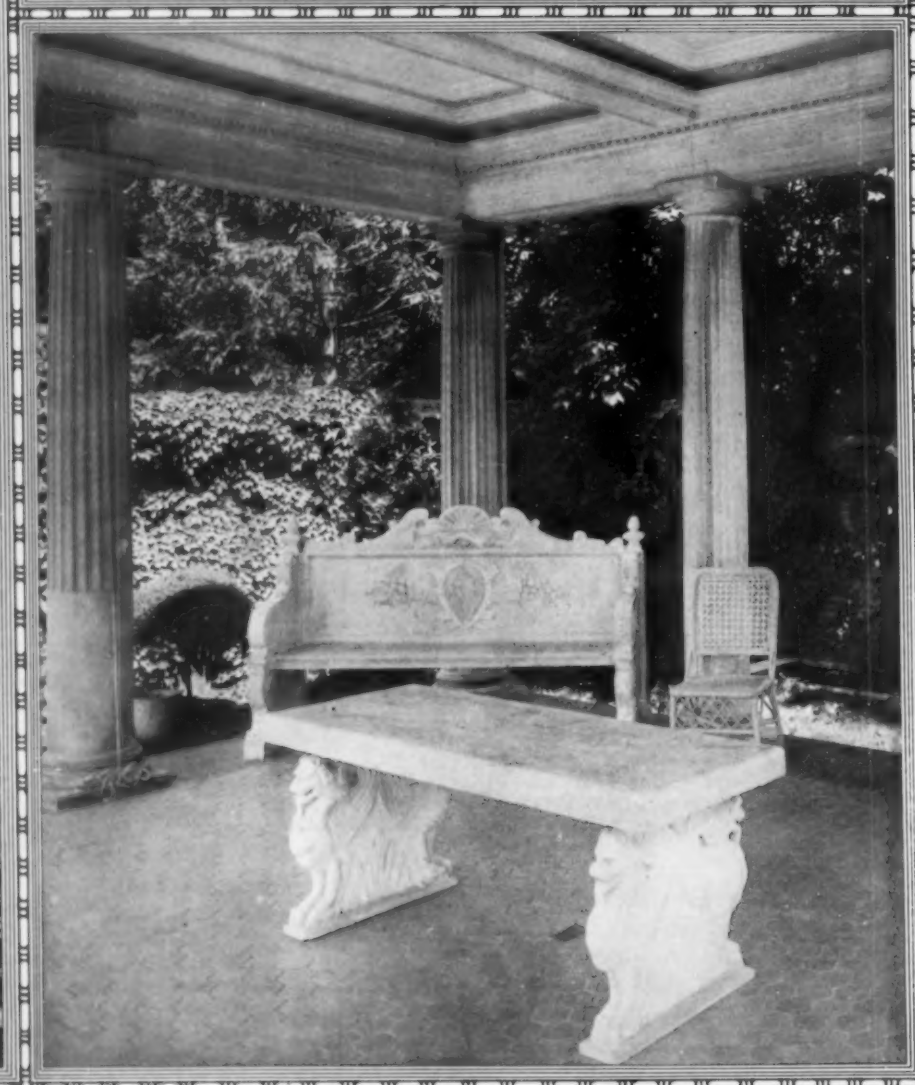
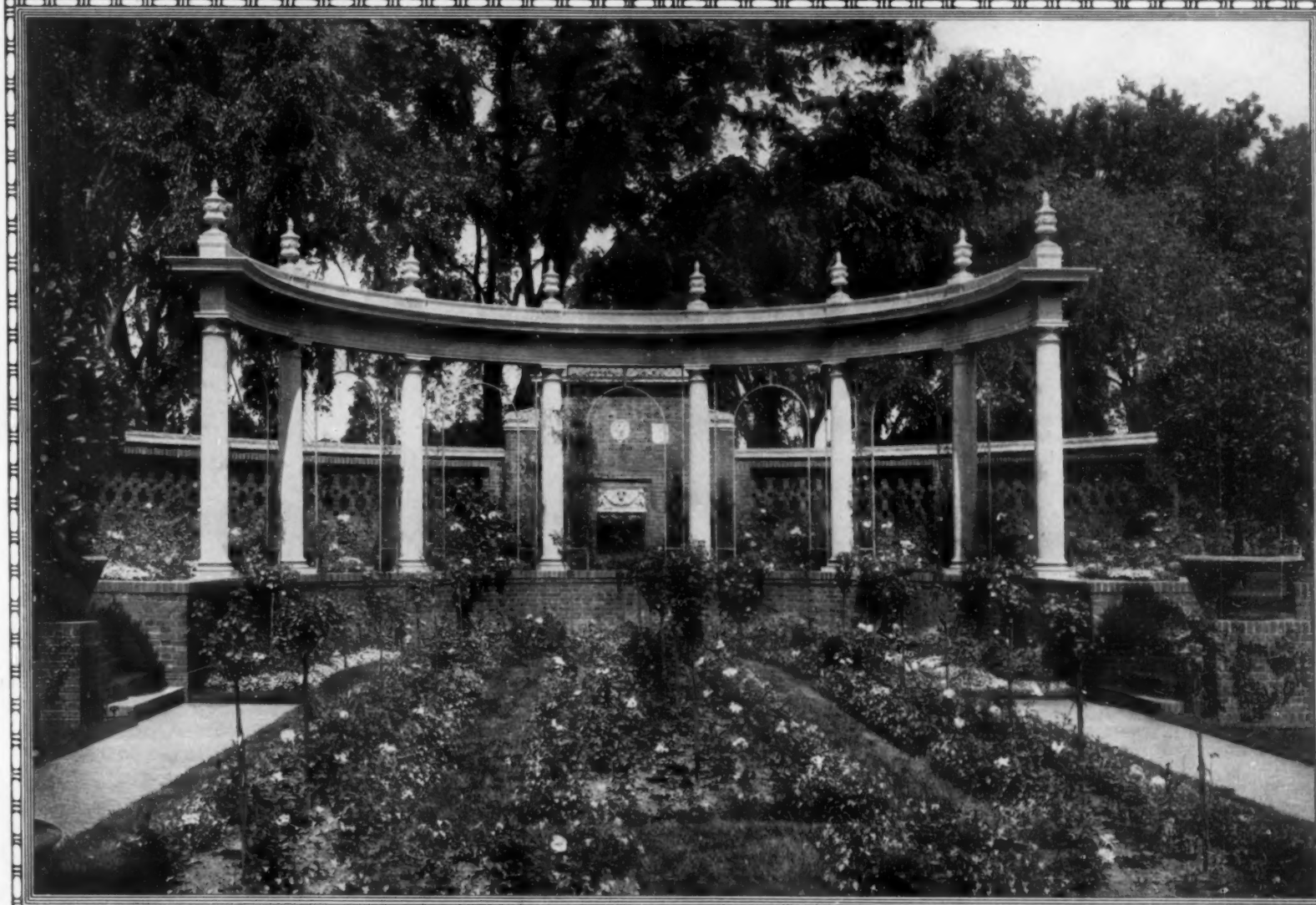


A FORMAL TERRACED GARDEN BY THE SEA

The Development of the Estate of Mrs. Robert Dawson Evans at Beverley Cove, Mass.

Allen & Collens, architects

Photographs by Mary H. Northend



There is a peculiar fascination in the thought of a garden by the sea. While the restless, ceaselessly beating waves seem foreign to the peace and quiet of well-tended flowers and shrubs, growing sedately within their appointed places, the contrast of the two aspects of nature is singularly alluring.

Here the strong winds and the salt air present practical problems to the gardener that are not easily overcome. For on level, sandy beaches, the salt marshes and lifeless soil require incessant labor before they will consent to bloom, and scarcely less arduous is the task of coverting rocky, wooded shores into pleasant garden verdure. Yet this has been accomplished in almost every age and clime; the terraces of great villas along the Mediterranean are a still green, while the lovely gardens of Cornwall and those of famous Castlewellan on the north coast of Ireland have become an inspiration to the builders of American estates that stretch to the water's edge.

Such a garden was laid out a short time ago on the North Shore of Massachusetts, at Beverley Cove, on the estate of Mrs. Robert Dawson Evans, who has recently contributed so largely to the art wealth of Boston by her memorial gift of the new wing to the Museum of Fine Arts.

There are two main garden levels, one a quadrangle some forty feet wide and half again as long, while that on the western side is rounded out near the center by a semicircular addition fifteen feet in diameter, which is devoted to the culture of roses. Around it is a marble peristyle and rose trellises of aluminum, supported on the retaining wall of the terrace.

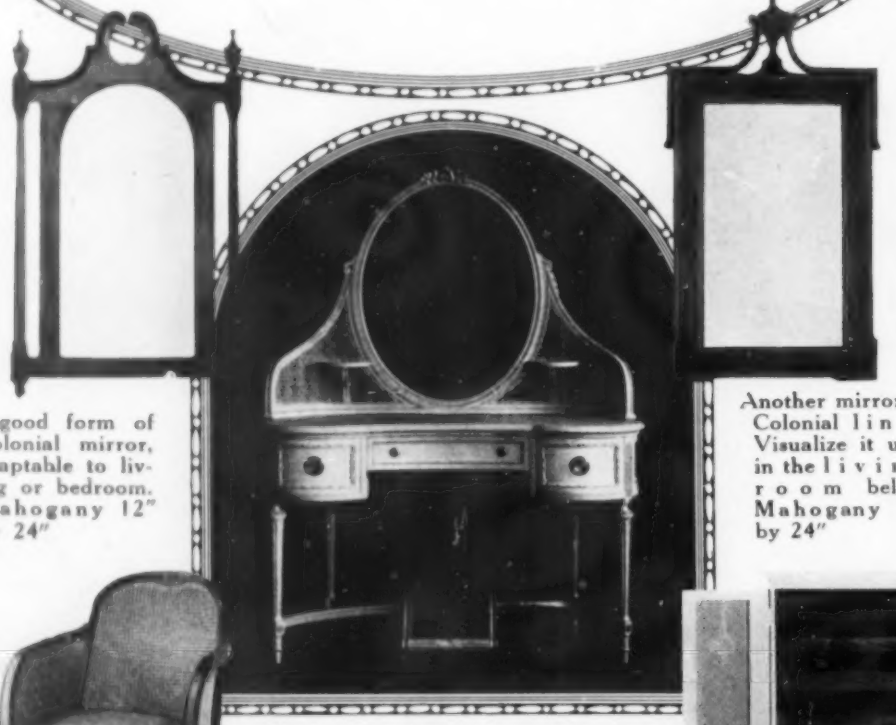
Remember that good furniture of simple design is not necessarily expensive; pieces of inferior pattern are costly at any price

In buying furniture look to line, finish and upholstering; avoid novelties, and as close as possible follow the proven master styles

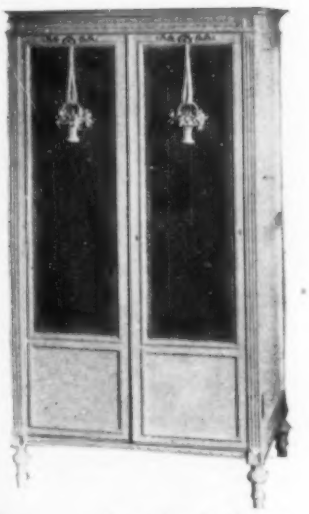
NEW FURNITURE & REPRODUCTIONS OF THE OLD.

Suggestions for Fall Furnishing, Together with Two Pictorial Notes Showing How to Place Furniture to the Best Decorative and Utilitarian Advantage

The advantage of this mahogany magazine stand is that the top is a tray and can be lifted off

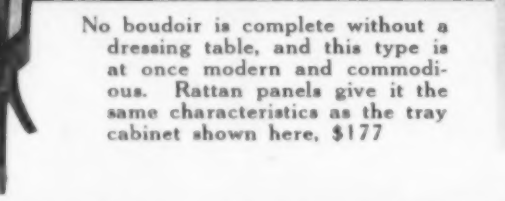


A good form of Colonial mirror, adaptable to living or bedroom. Mahogany 12" by 24"

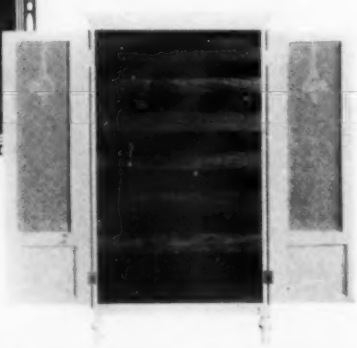


Another mirror of Colonial lines. Visualize it used in the living-room below. Mahogany 12" by 24"

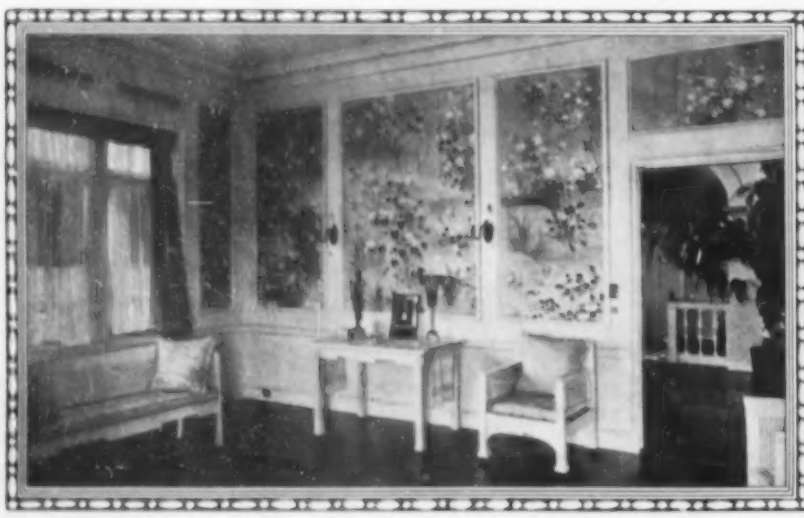
Sturdiness and comfort are the two essentials for a chair after one has looked to its lines and finish. Both desirable features are found in this piece



No boudoir is complete without a dressing table, and this type is at once modern and commodious. Rattan panels give it the same characteristics as the tray cabinet shown here, $177



For the bedroom nothing is more useful than a tray cabinet. It stands 64", and is finished in ivory white. The doors are rattan. Inside are wide shelves that can be pulled out, $150



Photograph by Mary H. Northend

Japanese in effect but adapted by its furniture and arrangement to Occident life. White furniture with white or ivory woodwork is a pleasing combination

Davis, McGrath & Keissling, architects

Colonial in feeling, the furnishing of this room was mainly a problem of acquiring genuine old pieces and good reproductions—and then grouping them properly

In the South peas can be ventured for a winter crop

October is a beginning month for many things which can be started out of doors and later taken into the greenhouse

Another vegetable to plant now in the South is chard

OCTOBER PLANTING TO SAVE SIX MONTHS

Practical Advice on Preparing the Soil, Planting, Winter Mulching and Drainage—A Fall Planting Table of Flowers, Trees and Shrubs

F. F. ROCKWELL

WITHOUT doubt the greatest opportunity which the fall months offer the gardener is that of planting hardy perennials, shrubs and fruits. Despite the fact that the arguments for fall planting have been frequently set forth, comparatively few gardeners, considering the number which join the perennial rush for hoe and wheelbarrow at the first sign of spring, are to be found taking advantage of the benefits of fall planting.

The advantages of fall planting are, briefly these: with many kinds of flowers and fruits practically a whole season is gained; the spring season is always overcrowded with work, so that planting planned now may not only be acomplished with more leisure and carefulness, but with greater certainty of actually being done. Plants set in the fall, even so late that little growth is made—though root growth continues for some time after the first early frosts—will begin active growth in the spring much earlier than they could possibly be set out, and are, therefore, much better able to withstand the long siege of drouth during the first summer after planting, which is frequently the most critical period through which they have to pass. In the case of shrubs, trees and small fruits, an early start in the spring means that the wood will be much more thoroughly ripened by the following fall, so that there is less danger from winter injury. In addition to these reasons, the weather this season has been such that the soil is in particularly good condition for planting now, and the prospects are that we will have a late "growing" fall. And, incidentally, business conditions have been such that favorable prices on large orders or valuable large single specimens are to be had. There is in short every reason why you should plant this fall, and none why you shouldn't, provided suitable plants are used and your climate is not too severe. If you are in doubt about either of these points, information may be obtained from your gardening neighbors, your nurseryman, or your state experiment station.

To put himself upon the road to assured success, the fall planter must see to it that conditions are made right from the beginning of operations until after hard freezing weather has set in. These conditions may be considered under five general heads, as follows: good plants, proper soil and drainage, thorough preparation, careful planting and efficient winter protection.

Good Plants

The first requisite for your plants, from whatever source obtained, is healthfulness. You should be certain, either from the nurseryman's guarantee, from state inspection, or from your own knowledge, that no disease or insect pest is being introduced into your garden or grounds. Plants set out or transplanted in the fall in a dormant or semi-dormant condition, do not give evidence of infestation as plainly as those in a growing condition. You should, of course, know the state of health of any plants in your own garden which you may wish to increase or take up and reset, on account of crowding or overgrown crowns. Plants from any reliable nurseryman should have a clean bill of health. If you are "swapping" plants with a gardener friend, or accepting for planting somebody's surplus roots of hardy perennials, satisfy yourself that they were in good healthy condition during the previous summer. For best results, all plants for fall planting should also be well matured. The wood should be firm and hard in the case of trees or shrubs and small fruits, and the season's growth of flowering period over in the case of perennials. In taking up plants, cut the roots off clean with a sharp spade or an edger rather than half pulling them from the ground, as is so often done; in this way, many of the main roots are bruised or broken and feeding rootlets stripped off. Where possible, take up a good ball of earth with the plant, being sure to cut the main or tap roots off clean before you attempt to lift it.

Soil and Drainage

Any ordinarily good soil will answer for most plants that are to be set out in the fall. As with vegetables or annual flowers, it is better to avoid extremes of sandiness or heavy clay, but even these, provided there can be given plenty of water in the former instance and adequate drainage in the latter, may be successfully utilized. Thorough drainage is essential, no matter what the soil or how thorough the care that may be given in every other direction. Where artificial drainage is required, because of an impervious sub-soil, dynamite is the cheapest and most economical means of affecting it. Small blasts placed at intervals of 10′ to 20′ in each direction will frequently produce almost miraculous results. Where, on account of the grade, the water must be drawn off to some other place, tile drainage, of course, must be resorted to. The tile itself is not expensive; and, in most soils, the cost of installing it is very little.

Low, wet places which cannot be readily drained need not be abandoned; by a proper selection of aquatic or semi-aquatic plants some of the most beautiful effects may be obtained and an additional advantage is that this class of plants is particularly hardy and free from cultural requirements. A good method of handling a refractory marshy spot is to open up a small pool or pond in the center. This will generally drain the surrounding ground sufficiently to make the use of aquatic

or semi-aquatic plants possible and give a beautiful effect.

The addition of coarse sand, gravel, coal ashes, broken brick or plaster, or any similar materials, will greatly benefit heavy soils. Lime is good for both extremely light and extremely heavy soils. Ground limestone, which in most localities can be bought for a few dollars a ton, is especially good for this work, as its physical as well as chemical properties are of value. Where soil acidity alone is to be corrected, a more concentrated form of lime may be used; but the raw ground stone is so much cheaper that it is generally as economical as any other form, even though a greater quantity of it may be necessary.

Thorough Preparation

The amount of preparation which should be given will depend on the natural quality of the soil and the culture it has received for a year or two previous. Where individual specimens or clumps are to be planted about the grounds or the lawns, holes should be dug in advance much larger than would be necessary to accommodate the roots of the plants to be set. It is not an uncommon practice to do nothing in regard to soil preparation until the plants are actually on hand, and then to dig out holes just big enough to receive them, with possibly a little manure or fertilizer at the bottom. While it is possible, of course, to take care of the food requirements of perennials, shrubs and trees from year to year, in nine cases out of ten that will not be done, and a several years' supply of plant food should be incorporated with the soil before planting.

The best materials to use for this purpose are very thoroughly rotted manure and ground bone—of the latter a mixture of "fine ground" and coarse or "knuckle" bone being desirable, because the finer particles become available at once, while the larger ones decay gradually during several years. In addition to these, muriate of potash, or unleached hard-wood ashes, which contain a good percentage of potash, if one can buy them locally (or from commercial sources, under a positive guarantee as to the percentage of potash), while not positively essential in all soils, will, however, in the majority of cases give better results than would be obtained without them. All of these things require some time in the soil before being available to the feeding roots of plants, and as it is important that the latter become well established before hard freezing weather, there is a very positive advantage in applying these materials several weeks before planting. If a forkful of well-rotted manure, two handfuls of bone and a handful of potash (or two or three handfuls of ashes) are thoroughly mixed with the soil in the hole dug for each plant—or two or three times these amounts for large shrubs or trees—the plant food side of their requirements will be taken care of for several years to come.

In making holes for planting in sod, the surface layer should be set to one side and either chopped up fine and mixed with the soil, or, if it is very hot and dry, saved and put around the plant, upside down, as a mulch after planting.

Planting

The first thing to look out for in the actual work of setting the plants is to see that the roots are in the proper condition; these should be kept moist and soft until the very moment of putting them into the hole. Any that are bruised, broken or long and straggly, should be cut back with a sharp knife. If the holes are prepared in advance, as suggested above, the planting, except in the case of large trees, can be done by hand or with a small trowel. The trees and shrubs when received from the nursery should be promptly unpacked and the various bundles, if the moss or wrapping about them has begun to dry out, should be placed in very shallow water so that they may absorb as much as they will, without being soaked. Keep them away from winds and direct sunshine. A piece of moist, wet burlap wrapped around the roots of small plants while setting them out will prevent them from getting dried out during the process.

In planting, make the holes of sufficient depth so that the plants can be set just about as deep as they were growing before they were taken up. Most perennials that form clumps or crowns should be set out so that the tops of these are about level with, or very slightly lower than, the surface—due allowance being made for the settling of the soil, especially if it is freshly dug. The roots should be given their natural position as far as possible, making the hole sufficiently large or deep to accommodate them. Roots that are too long are better cut off to a convenient length, rather than to twist and bend them to conform to the hole. After getting the plants in place, work the soil in firmly about the roots with the fingers—if it is simply thrown in with the trowel or spade, and then pressed down on top, air spaces may be left about the roots and the compact soil at the surface will prevent water from working down to the roots. This is a condition exactly opposite to that which is wanted. The soil should be pressed firmly around the roots into close contact with the minute root hairs, and should be left loose at the top two inches or so to form a mulch similar to that made by cultivation in the flower or vegetable garden. The closed knuckles, or, with larger plants, the ball of the foot should be used frequently while the hole is being filled up to secure the desired firmness of the soil below the surface; press the plant so firmly into the soil that wind and rain cannot loosen it. Loose planting is probably the cause of more failures in fall planting than any other single thing. If the soil is moist, water at transplanting will not ordinarily be required, because at this time of the year there is likely to be plenty of rain. If there should be a "dry spell" at planting time, however, a half pail or so of water should be poured into each hole and allowed to soak away before planting; and, if it is thought necessary, this treatment should be repeated after the holes have been half filled up.

Winter Protection

After planting—and very careful tagging, so that you will know just what each thing is—no further attention will be required by your newly set plants, except an occasional hoeing if hard rains pack the surface of the soil, until hard freezing weather. Then, after the surface of the soil is well frozen and there is every prospect that it will not thaw again, the winter mulch should be applied. The purpose of this mulch is three-fold: it prevents injury to the plants from being loosened or "heaved up" by the alternate freezing and thawing of the surface ground; it offers protection to

(*Continued on page 70*)

Planted now, larkspur will have a better chance for a healthy start next spring. Good rich soil is necessary for best results

There is still a chance to plant iris before frost. Some varieties require winter protection. A mulch is always safe

FALL PLANTING TABLE

	Name	Season of Bloom	Height	Dominant Colors	Remarks
Hardy Perennials	Aquilegia	May—June	3 — 4	Yellow, red	Aquilegia. Graceful and airy, especially valuable in the mixed border.
	Aconitum	June—September	3 — 5	Blue	Aconitum. One of the best flowers for shady and semi-shady positions.
	Anchusa	May—June	3 — 5	Blues	Anchusa. The new varieties are great improvements. Give full sun.
	Anemones	September—October	1 — 2	White, rose	Anemones. Their beautiful flowers lasting until hard frost are good for cutting.
	Carex (Sedge)	May—June	1 — ½	Foliage	Carex (Sedge). Good for marshy places or wet spots.
	Chrysanthemums	September—November	2 — 4	White, maroon, yellow	Chrysanthemums. Most important of the late fall flowers for masses, mixed borders or cutting.
	Dicentra	May—June	2 — 3	Pink	Dicentra. Old favorite, thriving in either shade or sun.
	Dictamnus	May—July	2 — 3	Pink, white	Dictamnus. Showy for the mixed border; give rich soil and sun. One of the most permanent.
	Delphinium	June—September	3 — 6	Blue	Delphinium. Indispensable for background in the mixed border. Many splendid new varieties.
	Ferns	May—October	1 — 4	Foliage	Ferns. Good for shady positions, especially around the house; massed in corners.
	Foxglove	June—July	4 — 5	White, purple, lilac	Foxglove. For backgrounds in the mixed border, dominating whole garden when in bloom.
	Hardy grasses	May—October	2 — 5	Foliage	Hardy grasses. Should be used much more freely both by themselves and in the mixed border.
	Hardy pinks	May—June	1	Crimson, white	Hardy pinks. Old favorites, but among the most cheerful and easiest to grow of border plants.
	Hibiscus	July—August	5 — 8	Pink, white	Hibiscus. Full sun, but prefer moist soil; of very robust growth with immense flowers.
	Helianthus	July—September	5 — 6	Orange, yellow	Helianthus. Desirable for shrubbery planting and in clumps. Newer varieties, fine for cutting.
	Iris	May—July	2 — 3	Blue, lavender, yellow	Iris. Select varieties for succession of bloom and character of soil. Of easiest culture.
	Peonies	June	2 — 4	Red, white	Peonies. Strong soil and sun or partial shade. Very permanent. Cover crowns only 2" deep.
	Perennial poppies	June—September	1 — 3½	Red, white	Perennial Poppies. "Iceland poppies" bloom all season; "Oriental" in May and June. Full sun.
	Primroses	April—May	½— 1	White, yellow	Primroses. Good for half shady position and for rockeries; appreciate rich soil.
	Phlox	June—August	2 — 3	Pink, red, white	Phlox. Select varieties for succession of bloom all season; replant every three or four years.
	Rudbeckia	July—August	4 — 6	Yellow, orange	Rudbeckia. Extremely hardy; robust grower; spreads by itself; excellent for screening.
	Saxifraga	April—June	½— 3	Pink, white	Saxifraga. Very hardy; thrives everywhere; good for bordering shrubbery and rockeries.
	Shasta daisy	July—September	1½	White	Shasta daisy. The popular original has been improved in later varieties; fine for cutting.
	Spiraea	May—June	3 — 5	White, pink	Spiraea. Prefers semi-shade and moist soil; good for borders, permanent under proper conditions.
	Stokesia	July—August	1½— 2	Blue, white	Stokesia. Good for masses and beds in sunny positions; very hardy.
	Sweet William	June—September	1½	Pink, white	Sweet William. Extremely hardy and permanent; fine for cutting.
	Salvia	June—October	3 — 6	Blue, red	Salvia. Prefer moist and semi-shaded positions; several fine, new varieites.
	Trillium	May—June	1½	Red, white	Trillium. Good for moist, shady positions in the hardy border or among shrubs.
	Veronica	June—August	1½— 4	Blue, white	Veronica. Long spikes of flowers opening gradually; extremely effective in mixed border.
	Vinca	April—November	½— 1	Foliage	Vinca. Good as a ground cover in shady position and under shrubs and trees.
	Violets	April—May	½— 1	Blue, white	Violets. A generous number should be included in every mixed border. Double sorts good for cutting.
Shrubs	Berberis	April—November	2 — 3	Foliage	Berberis. The best general purpose plant for informal hedges; color in autumn.
	Deutzia	May—July	6 — 8	Pink, white	Deutzia. Very hardy, permanent, and free-flowering; any soil; full sun.
	Lilac (Syringa)	May—June	15 —20	White, lilac	Lilac. Tall hedges, screens, and individual specimens. Splendid new varieties.
	Hydrangea	June—September	10 —15	White, pink	Hydrangea. Lawn specimens, hedge terminals, screening hedges. Should always be included.
	Forsythia	April—May	8 —10	Yellow	Forsythia. Single specimens and in the mixed border. Best early flowering shrub.
	Japanese Maples	May—October	10 —15	Colored foliage	Japanese Maples. Invaluable as single specimens on the large or small lawn. Many shades.
	Rhus	July	15 —20	Foliage	Rhus. Unique and effective. Good background shrub. *R. Cotinus* (Smoke tree) for single specimens.
	Spiraea	May—June	15	White, pink	Spiraea. Invaluable in the mixed border; also isolated. Many distinct varieties.
	Althea	August—October	15 —20	White, red	Althea. Tall hedges and single specimens. Very hardy. Many good varieties.
	Vibernum	May—June	12 —15	White	Vibernum. Very hardy and effective. Flowers followed by white or scarlet berries.
	Weigela	June—August	8 —12	Pink, white	Weigela. Extremely pretty and free-flowering. Graceful single specimens.
Bulbs		Plant: Apart	Plant: Deep		
	Tulips	4— 8	4— 6	1 — 3	Pink, purple, white	Tulips. Most effective in long borders and in front of shrubs. Select carefully for succession.
	Narcissus	6—12	5— 7	1 — 2	White, yellow	Narcissus. *N. Poeticus* and *N. P. Ornatus* especially good for naturalizing.
	Jonquils	6— 8	4— 6	1 — 1½	Yellow	Jonquils. For the mixed border and for cutting. Plant early.
	Hyacinths	6—10	5— 7	1 — 1½	Blue, white, pink	Hyacinths. Best for formal and design bedding. Mass in variety in the hardy border.
	Lilies	12—24	6—10	2 — 6	White, red, yellow	Lilies. Plant soon as received. Succession of bloom throughout summer by careful selection.
	Snowdrops	2— 4	3— 4	½	White	Snowdrops. Earliest flowering; naturalize in open woods or in rockery.
	Scillas	2— 4	2— 4	½	Blue, white	Scillas. Under trees or on shady lawn; will stand close mowing; plant in groups.
	Crocus	2— 4	3— 4	½	Blue, white, yellow	Crocus. Brightest of the early spring blooming bulbs; naturalize in lawn among other bulbs.
	Spanish Iris	6—12	3— 4	1 — 2	Blue, purple	Spanish Iris. Prefer a light, friable soil; good for the mixed border; charming, not fully appreciated.
	Grape Hyacinth	2— 3	3	½	Blue, white	Grape Hyacinths. "Heavenly Blue" the best variety; plant in groups; naturalized.
	Anemones	4— 6	3	½	Blue, white, scarlet	Anemones. Prefer well-drained, sheltered positions; especially good for rockery or in shrubs.
	Allium	6	2— 4	1	Yellow, blue	Allium. Naturalize where grass does not have to be cut and in perennial and shrub borders.
	Chinodoxa	3— 6	2— 4	½	Blue	Chinodoxa. Prettiest of the early blue spring flowers; naturalize in grass and under trees.

Photograph by John Wallace Gillies

"FARNSWORTH"

The Long Island Home of C. K. G. Billings, Esq., at Locust Valley—A Country Estate in Every Respect Perfectly Appointed

Guy Lowell, architect

Photographs copyrighted by Edwin Levick

Photographs copyrighted by Edwin Levick

Because of the Georgian severity of its exterior the house depends greatly upon the grounds for its successful effect. Following the custom of Southern countries, the house is built around a patio

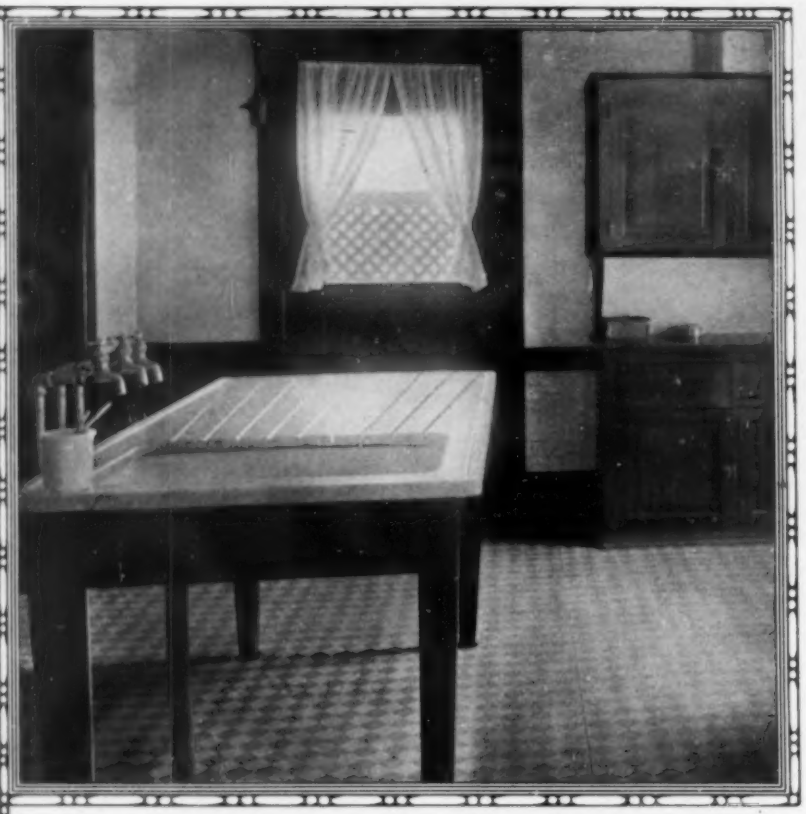
Along one of the walks that fringe the pool, and backed by a high wall, stands a row of wistarias in tubs, an unusually attractive treatment for a formal garden

In a hollow behind a wing of the house is a formal pool rimmed about with walks and balustraded promenades separated by wide flower beds. Potted plants stand at accent points

The music room is circular and opens through wide doors to the living-room and patio. Walls and ceilings are decorated with classical designs of Pompeian character, the furnishings being Louis XVI

Among the many bedrooms is one in lavender with Louis XVI furnishings. From the fabric of the hangings has been taken the flower motif for the upholstery and bedspreads. The furniture is ivory white

Quite one of the most interesting features of the drawing-room is the manner in which the furniture has been grouped in centers, affording decorative interest and comfort. The doors open on the formal garden



Showing the sink sunk in the end of the table. It would be better if the table were larger and the sink in the middle of the table, and the drain grooves not so long

A good arrangement of counter and cupboards in a small flat. A better plan would have given some open shelves and room for a shelf or drain board at the left end of sink

This shows how a poorly arranged flat kitchen may be made more convenient at an expense of two or three dollars for a stool, cup hooks and shelves. The table is on casters. Cheap linoleum floor (not inlaid linoleum)

THREE SOLUTIONS OF THE KITCHEN PROBLEM

A good kitchen for a larger family. Size, type and location of sink are excellent. Note light over sink. There is the proper relation of table, sink and counters one to the other and to pantry. The floor is covered with inlaid linoleum and the walls painted

WHAT EVERY KITCHEN NEEDS

Planning for its Requirements Before Building—Efficient Arrangement for Stove, Sink, Table and Cabinets—Economy of Space that Saves Work

CECIL F. BAKER

WITHIN the past fifty years the kitchen has developed from a general family utility room to a culinary laboratory, and it must be studied with this newer conception in mind. Whether the home to be designed is a five-room cottage requiring no servant, or a forty-room mansion requiring a dozen or more servants, the fundamental problem is the same. It is not enough in planning a house simply to mark out a room of a given size and to designate it as "kitchen," hoping to put in the equipment after the house is up, and to have the result of a good working laboratory. The details required by the work to be carried on in each kitchen must be considered before a decision on the location, size or arrangement of the room can be definitely made.

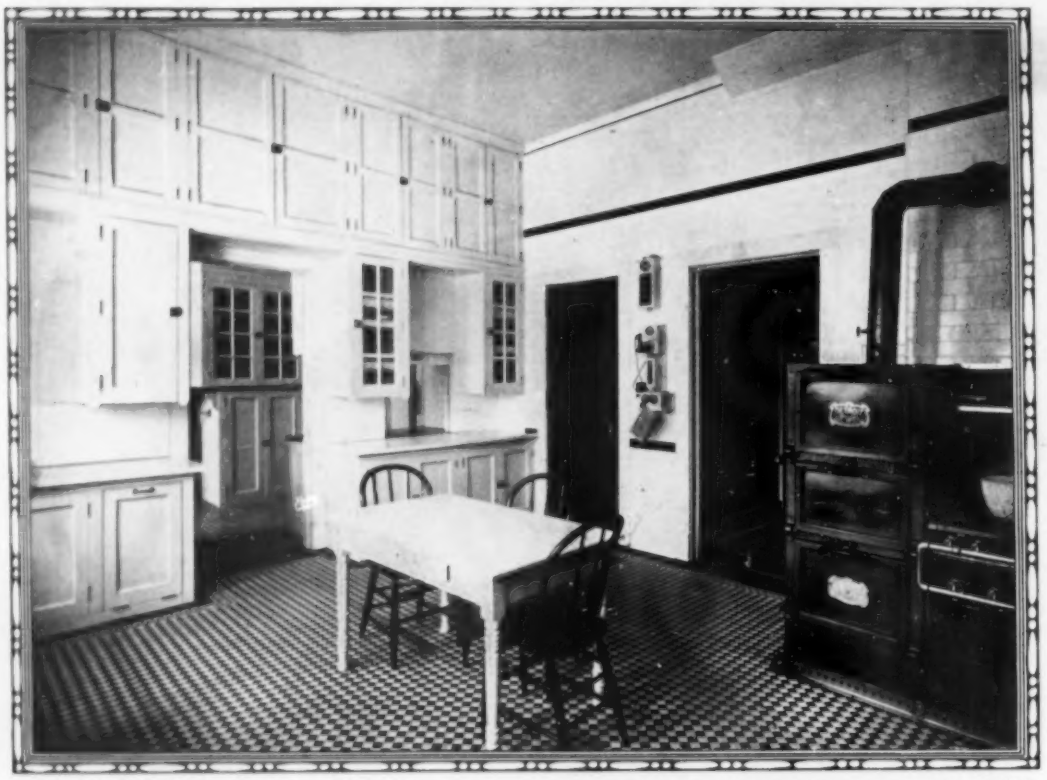
The three main elements of the room are always the stove, the sink and the table. Regardless of the size or the type of each, the operations carried on with them are in such close relation one to the other, that the paramount issue in the arrangement of the room is to have these three pieces of furniture so placed that the operations between them may be carried on with no steps or at least as few as possible. Next must be considered the care of the utensils and the storage of the materials required in the operations to be carried on in this main center of the room. This will be accomplished with the use of various types of cabinets, shelves, cupboards and bins; which, together with the sink, stove and table, include practically all the equipment necessary for the usual work of the kitchen. With these various items of furniture and equipment in mind, and with a clear idea of their relation, one to the other, one is well prepared to proceed with the planning of the kitchen in its relation to the other portions of the house.

Metal kitchen cabinets will be found indispensable. They range from $45 up

Those items, which are a part of the structure of the house, and which must be considered in the first instance, always bearing in mind their close relation to the later placing of the equipment, are the relation of the windows to the points of the compass, the distribution of the doors and windows, so as to provide the proper wall spaces for the furniture and the other equipment, and still to provide good light for all of the working spaces, as well as easy and direct lines of travel to the dining-room, to the basement, to the rear entrance, and to the one or more pantries. The location of the flues, electrical, gas and plumbing outlets, must also be carefully considered at this time. The question

of the pantry is scarcely of less importance than that of the kitchen itself. The design of the butler's or serving pantry will be largely governed by the question of how many servants are to be employed, as in a household where two or more servants are employed, one of them may, at times, work almost exclusively in this pantry requiring a sink for washing of glass, silver and the more delicate china, as well as an ample counter or work table. If but one or no servant is employed, it is not likely that a sink will be required in the pantry, or so extensive a working space.

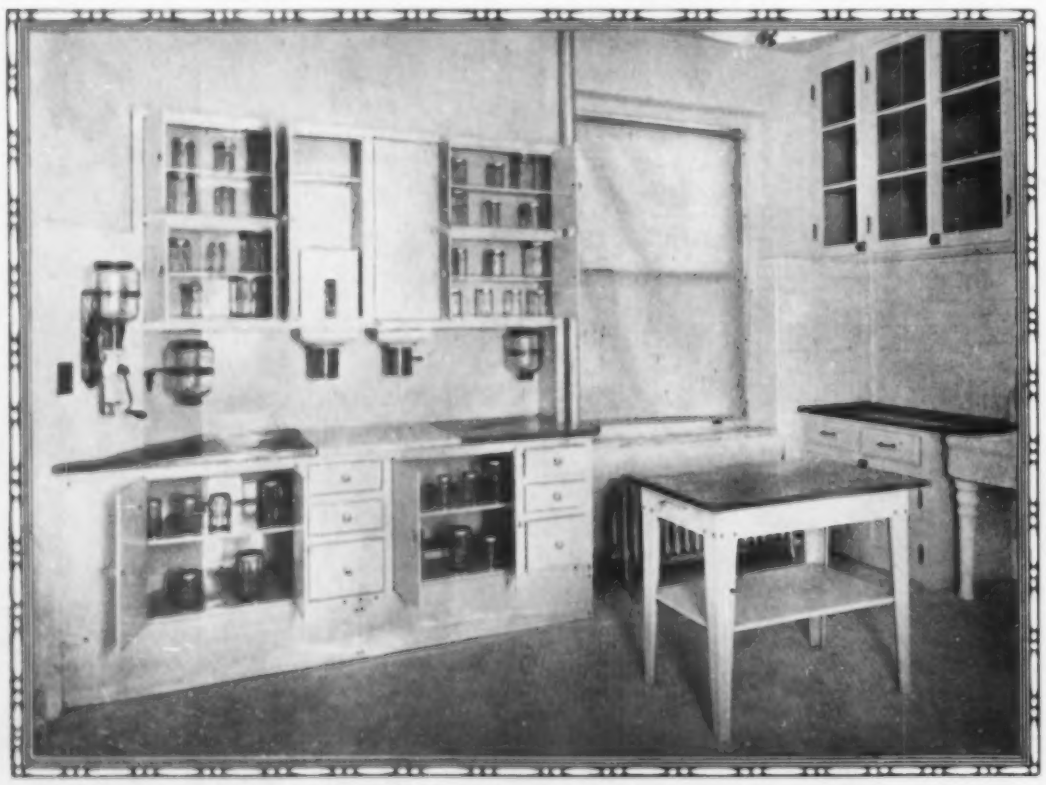
Another governing factor in the arrangement of the pantry is the quantity of china and dining-room equipment to be cared for and the extent to which its storage will be divided between the pantry and the dining-room itself. It is coming to be felt by many people that it shows better taste not to display much china or silver in the dining-room, and it is certainly a labor-saving system to keep it in the pantry, where it need not always be ready for dress parade. Again, if the display is made in the dining-room, at the times of entertaining, when the hostess would like to have the dining-room appear at its best, she finds that her cupboards and china closets are almost bare, owing to the drain on their contents to provide for the extra guests. If the flat silver is to be kept in the pantry, there should be provided for the purpose drawers with partitioned compartments, covered with felt or canton flannel. The proper care of linen will necessitate a number of drawers designed for the purpose. These drawers must be wide in order to receive large table cloths, with the minimum of folding, and they should not be too deep, as the necessity of removing the articles on the top, in order to reach those farther down, is not only an inconvenience, but the extra handling also musses the linen. This pantry is also the logical place for some device for the storage of extra table leaves, and possibly for a false table top, used to increase the standard-sized round table for special occasions. A dish-warming radiator placed here may form the double purpose of heating the room, and providing a place for the warming of the dishes for the dining-room service, thus eliminating the necessity of taking these dishes to the kitchen for warming.



A nicely finished kitchen, but the table, stove, counters and sink are too far apart. The solid base of floor fitting snugly against the wall is good. Walls are tiled, door trims marble and the floor tile making the room sanitary in every respect

The refrigerator is almost as important as the pantry itself, and should be placed in the butler's pantry. It has been rather common practice to place the refrigerator in the so-called kitchen or cold pantry, but it seems certainly to be more logically placed in the butler's pantry, where it will be equally distant from the dining-room and from the kitchen, as the trips to it from each of these rooms occur with almost equal frequency. In some of the better refrigerators on the market to-day the insulation is so perfect that the slightly warmer temperature of the butler's pantry is a negligible factor. An outside door to the ice chamber, allowing for direct filling from the exterior of the house, is very desirable, not only as it eliminates the dirt and the confusion of having the iceman come into the house, but it also enables those not desiring to keep ice through the winter to use the refrigerator in winter without ice, by the simple device of arranging the rear door of the ice chamber with a screen, and allowing the cold air to circulate through the entire refrigerator. As some types of refrigerators are now made with water coils for the cooling of water, and with electric lights which are turned on by the opening of the door, it is necessary to consider at the first instance, whether such a type is to be used, so that the proper water, and

(*Continued on page 76*)



Here the spacing is in better proportion, fewer steps having to be taken between the work parts of the room. Modern cabinets concentrate the work. Here the pantry tray is of marble

The Collectors' Department of Antiques and Curios

CONDUCTED BY GARDNER TEALL

Some Rare Embroideries of the Stuart Period

THE Stuart period of embroideries is one of great interest to the collector. A few years ago comparatively little attention was paid to examples of English embroidered work of the Seventeenth Century. Specimens of the sort are now eagerly sought for, not only by private collectors, but by public museums as well. True it is that the English embroideries of the Seventeenth Century are not comparable in artistic quality with those of earlier periods, although the technical skill displayed therein, particularly in the class known as stump-work, has not been surpassed in English needlework of any period since that of the very early ecclesiastical embroideries. Certain of its characteristic patterns survived the Elizabethan reign, only to degenerate into what, during King James' time. one must confess to be some of the most uninteresting work in the whole history of English embroidery. Some quilted work, inspired by oriental design and certain crewels for hangings, were exceptions. This oriental influence was derived from the rapidly developing intercourse, through commerce, of England with India and with China, which marked the reign of James I and that of the two Charles (a proclamation of Charles I, in 1631, for instance, permitted the importation from the East Indies of "quilts of China embroidered with gold"). Obelisks and pyramids were favorite devices with the embroiderer of James I, just as they were with wood-carvers and silversmiths of the day, a fact interesting to note,

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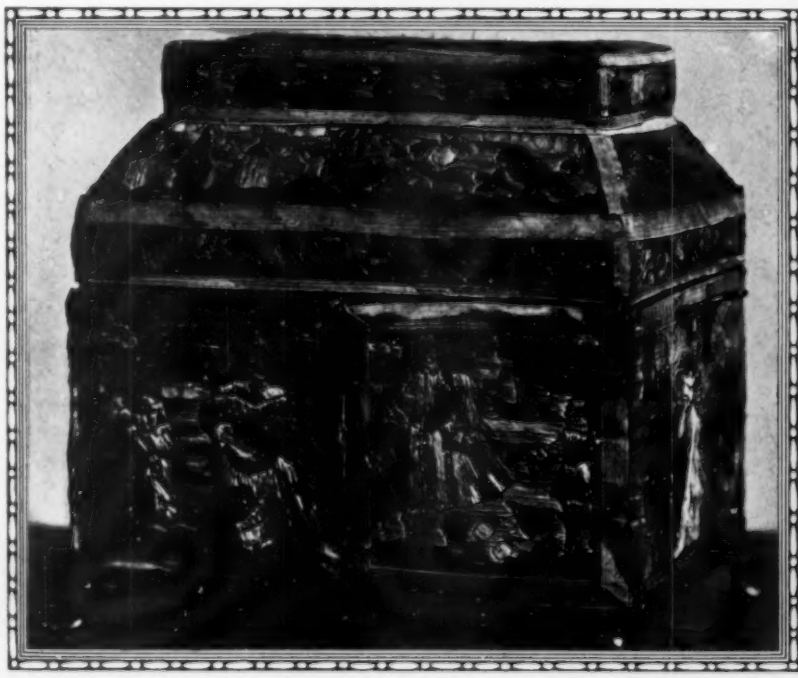
as the employment of such devices often aids the collector to fix the period of an object he may be studying. Towards the end of this reign it became fashionable to represent religious subjects in needlework. The manufacture of tapestry in England flourished side by side with that of embroidery throughout James I's reign and the reigns of Charles I and Charles II, and it was from tapestry subjects that the needlework pictures of the Stuart period derived their inspiration. So thoroughly established had their vogue become, that although the fabrication of tapestry rapidly declined during the end of the reign of Charles II, embroidered pictures still held their own.

The petit-point or tent-stitch was effectively employed in the tapestry-embroideries of this period. In its earliest form this stitch was worked over a single thread and produced a massed effect of very fine lines. As Huish points out, these tapestry-embroideries of the Stuart period were scarcely inferior, as mirrors of the fashions of the time to paintings by Van Dyck or engravings by Hollar. This authority says that these picture embroideries "are the product of hands which very certainly knew the cut of every garment, and the intricacy of every bow, knot, and point, and which would take a pride in rendering them not only with accuracy, but in the latest mode."

The illustrations acompanying this article picture a rare and interesting collection of needlework of the Stuart period, small in extent, but precious in historical value. The objects consist of an embroidered jewel-cabinet and a number of small pieces, all the handiwork of Lady Mary Fairfax, in the reign of Charles I. Lady Mary was the daughter of Sir Thomas Fairfax and the Lady Anne Vere de Vere. She subsequently became the unhappy wife of the notorious profligate, George Villiers, second Duke of Buckingham. This cabinet and its contents is a family heirloom which has descended to its present owner, Mr. Thomas Peck, a Canadian collector, by whose per-

(*Continued on page 70*)

Embroidered sachet by Lady Mary Fairfax, wife of the second Duke of Buckingham. Stump-work of the Stuart period (Charles I). Collection of Mr. Thomas Peck



An embroidered jewel-cabinet of the Stuart period (Charles I), the work of Lady Mary Fairfax. The long stitchwork is especially interesting. Collection of Mr. Thomas Peck

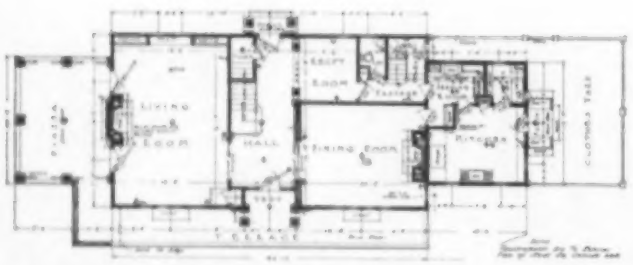
A pin-cushion, sachet, needle-case, two jewel-boxes and specimens of beadwork, embroidered by Lady Mary Fairfax. From the collection of Mr. Thomas Peck

A wood house: wood frame, roofed with white cedar shingles and the walls covered with red cedar painted white, a combination suitable to a rural environment

The general style is the Northern Tradition with modern adaptations, the two end wings and fenestration serving to give perfect balance of line and proportion

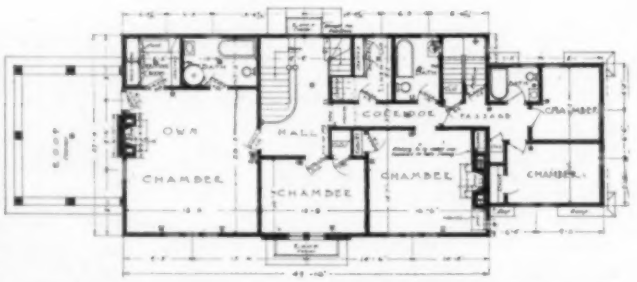
THE HOME OF WILLIAM C. CHENEY, Esq., AT SOUTH MANCHESTER, CONN.

A. Raymond Ellis, architect



The merits of this plan lie in its livableness, the ease of passage from room to room and the segregation of the service quarters

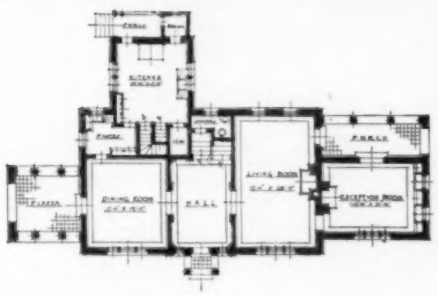
The dining-room, halls and chambers are finished in whitewood painted white in an egg-shell finish; floors are oak, those in the chambers North Carolina pine



On the second floor is the same livable division, the unit of the owner's chamber, bathroom and sleeping porch being a commendable arrangement

The living-room is finished in quarter sawed red gum wood, the walls covered with a dull gold silk especially made for the purpose

Though a small matter, the turn in the stairs adds character to this hallway; that and the detail of simple balusters, railing and panels under the stairs



THE RESIDENCE OF R. M. ELLIS, Esq., AT GREAT NECK, LONG ISLAND

Aymar Embury II, architect

Every now and then Aymar Embury II relieves his succession of shingle and clapboard Dutch Colonial houses with a brick house of a different Colonial period. And the result is invariably satisfactory. Simple in plan, comfortable and livable, this residence approaches the desideratum for the small American country house

The walls are of hollow tile blocks veneered with brick. Woodwork throughout is cypress. In the hallway the lines have been relieved with fluted wood pilasters with moulded caps and bases, wainscot forming wall panels with the pilasters. Boxed beams are used on the ceilings of the house-depth living-room

Compared with the plan of the Cheney House shown opposite, the lines of this house maintain the same approximate balance, with the exception that the service wing is in the rear. The reception room is set apart from the more open arrangement which characterizes the dining- and living-room and hall

THE FINISH AND CARE OF OLD FURNITURE

A Study in Elbow Grease and Wax—The Way to Preserve Color and Grain—Cleaning Before Refinishing—Some Furniture Don'ts

ABBOT McCLURE AND HAROLD DONALDSON EBERLEIN

Authors of "The Practical Book of Period Furniture, etc."

A pie-crust table in this condition needs only a good rubbing down and wax

THE finish and care of old furniture or of worthy reproductions of old furniture are subjects of an importance not to be minimized. Upon finish and care depends a large portion of furniture's aspect and its pleasing or unpleasant effect upon the eye The following paragraphs are intended for those who own old furniture that needs doing over, for those who acquire old furniture that requires repair and refinishing, and, lastly, for those who wish to give their furniture the just and necessary care to keep it in the best condition.

The color and grain of wood are two of the essential features of beauty in furniture. It is only fair, therefore, to consider their nature and to do justice to their qualities in the finish that is applied. And it is reasonable to presume that the intention of finish is to preserve and enhance those qualities and not to disguise them. The wood whose natural qualities are most often violated in finishing is mahogany. The several varieties differ somewhat in color, but the prevailing hue is a rich, golden brown that assumes both a greater depth of tone and an increasingly reddish tinge with age and exposure to the light and action of the atmosphere.

No wood is more beautiful when its natural color, unspoiled by stain, is allowed to show. It is to be deplored that the popular mind has become imbued with the erroneous idea that mahogany ought to be red, and the redder the better. The pernicious practice of artificially reddening mahogany came into fashion about the beginning of the Nineteenth Century and was widely indulged in along with the equally objectionable practice of indiscriminately applying French polish. Fortunately, the taste for making table tops and cabinet work look like auxiliary mirrors has somewhat abated but the "red" obsession still remains to be eradicated if mahogany is to be fairly treated. The only valid excuse for staining mahogany is one of commercial expediency. In large furniture factories it is often impossible to secure a sufficient supply of one kind of mahogany, and the manufacturers must needs have recourse to stain in order to ensure uniformity of color in the pieces they produce. In the case of an antique no such necessity exists, and it will be found well worth while when refinishing to avoid all stains or dyes.

Walnut has not been subjected to such indignities of artificial coloring except occasionally when misguided persons have tried to "mahoganize" it red. The appreciation of its true beauty and value is rapidly increasing.

For structural repairs, depend upon a reliable cabinet-maker, the finish you can do yourself. But never use kerosene

There is comparatively little really old oak furniture to be found in America. Nearly all of it is clever reproduction and has been "antiqued" with stain, fame and filler. For decorative purposes, however, it answers quite as well as authentic originals and deserves the same care to keep it in good condition. Bilsted, the wood of the sweet gum or liquidambar, a frequent substitute for mahogany in Revolutionary times, is beautiful in itself and should be kept free of stains. Satinwood, bird's-eye or curly maple, often mistaken for satinwood, sycamore and cedar, particularly the old Bermudian cedar, have not lent themselves to ill-judged attempts to disguise their properties and have fortunately been let alone.

If you own or buy a piece of old furniture that requires attention, consider well before doing anything to it, whether it needs merely cleaning or whether refinishing is imperative. The mistake is often made of refinishing when cleaning would be better. If the chair, table or piece of cabinet work is structurally in good condition and has acquired the patience that only age, use and reasonable care can give, it is a pity to destroy the work of years, which nothing but a lifetime can replace, merely for the sake of having an object "spick and span" and slicked down into almost newness. Once scraped and refinished, the mellowness of color and the patina resulting from handling and the atmosphere are gone, and no amount of money can put them back again. Of course, if the surface is covered with an accumulation of varnish and "polishes" that have obscured the color and grain of the wood or "gummed" into a crackled coat that fills all depressions and sometimes spreads over flat portions too, the piece must be scraped and refinished. If the piece needs physical repair it must necessarily be scraped and refinished.

You may either do over and refinish the piece of old furniture yourself, depending upon the cabinet maker for structural repairs only, or the whole job may be entrusted to the artisan. In the latter case be sure you know your man and can be certain that he will scrupulously carry out your orders. In many cases the antique dealer or cabinet maker, while pretending to comply, will disregard your directions and do as he wishes unless you are insistent and watch him closely. If he can, he will do what is least troublesome and what the average indiscriminating customer is content to take, or may, through ignorance, prefer. When, therefore, you once find a conscientious artisan who will do as he is bid, stick to him.

To remove the accumulation of varnish

(*Continued on page* 54)

An excellent American style Hepplewhite of good proportions and graceful lines that needs only the upholsterer's attention

A HOUSING EXPERIMENT IN STUTTGART

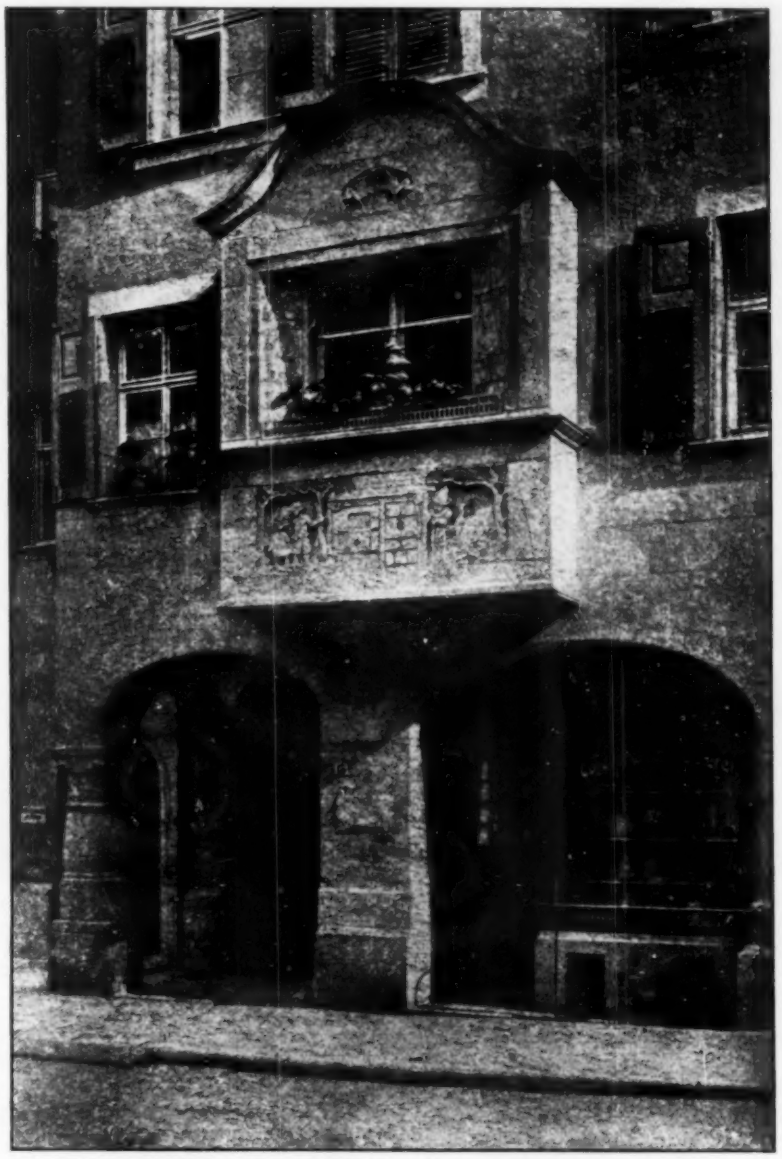
The Rehabilitation of a Squalid Mediaeval Corner by the Erection of Picturesque and Serviceable Buildings—A Study in Teutonic Tenements for the American Architect

JOHN J. KLABER

STUTTGART, the capital and principal city of the kingdom of Wurtemberg, is one of the most prosperous and enterprising cities in Southern Germany. Unimportant in the Middle Ages, it has grown in recent times to be an industrial center of considerable importance, with over a quarter of a million inhabitants, and its prosperity is at present undergoing a phase of phenomenal growth, witnessed by the construction of large and luxurious stores, restaurants, theatres and other structures of various natures.

The old town, like those of most German cities, is the center of industry and commerce, but preserves, nevertheless, many of its old half-timber structures of the Middle Ages, which are, it must be confessed, more picturesque than sanitary. Their gradual rebuilding and replacement with modern structures has threatened to destroy this picturesqueness, and its preservation has been a matter of no little thought on the part of the authorities.

The entire length of the old town is not over half a mile, being unusually small relatively to the present importance of the place, so that the rebuilding of five small blocks of houses, which forms the subject of the present article, is by no means an insignificant part. This is, in fact, the beginning of an organized scheme for the development of the entire quarter.



A combination of various materials has been used to excellent advantage on the buildings facing the Geiss-Strasse, ground floors mainly of stone, the upper of stucco. On this façade is a stone oriel, illustrating the tale of Hansel and Gretel

The Eberhardstrasse, named for one of the old Dukes of Wurtemberg, which had not then attained to the rank of a kingdom, bounds this territory on the southeast, following the lines of the old fortifications. It is one of the chief arteries of the town, lined with handsome shops for most of its length. The other streets included in the area are unimportant, being of a mixed character, partly residential, of no very high grade, partly commercial. From these elements, together with the use of stucco as the principal building material of the region, have been derived the designs for these buildings, by the city architect, Karl Hengerer, and the architects Heinz Mehlin and Karl Reissing, of Stuttgart.

The ground floors throughout are occupied by shops, including laundries, bakeries, and others serving the immediate neighborhood, together with a number of restaurants and beer halls, used, no doubt, by the frequenters of the nearby markets. On the Eberhardstrasse the shops are of a higher grade, including bookstores, automobile agencies and the like. The upper floors are occupied by small and medium-sized apartments, a use to which the small size of the building sites is particularly adapted. Occupied by people of the working classes, these apartments are nevertheless far above the tenement flats to which habit has so often reconciled us.

The plan shows the ground floor of the block D, the most important of the group, with large stores brilliantly lighted by their broad show windows. The upper floors of this block include a restaurant and café on the first floor at the southwest end, the rest being given up to offices. The other buildings are more strictly residential, and the plan shows typical floors, with the division into apartments.

The disposition of these apartments is not without interest, though its conditions are by no means those of American practice. The small sites, the elimination of elevators and multiplicity of small stairs, have made possible plans that are models of convenience and economy. There are no long corridors, no badly lighted bedrooms, and despite American ideas as to European sanitation, it may be noted that baths, though not present in all the apartments, are to be found in a considerable number, even though the probable tenants are of a very modest social grade.

Block A, nearly rectangular in form, is divided in its internal arrangement into five separate houses, with a central court. The stairs have been placed in the corners, occupying the least useful position for rooms, and the court is used mainly to light the stairs, kitchens, baths, etc. Among the eight apartments on each floor, only one bedroom gives on the court, and this in a most favorable position. All other principal rooms face on the four streets surrounding the block, a result made possible

Block D, facing the Eberhardstrasse, has large stores on the ground floor; the second, occupied by a restaurant, with office buildings filling the remainder

The streets center in the Geiss-Platz, where the pivotal point is the "Hans im Gluck" fountain. Note the old spirit in these modern buildings

Sgraffito ornament in browns, greys and yellows, are used on all the buildings. The shutters are carved with decorative designs and painted a dark green

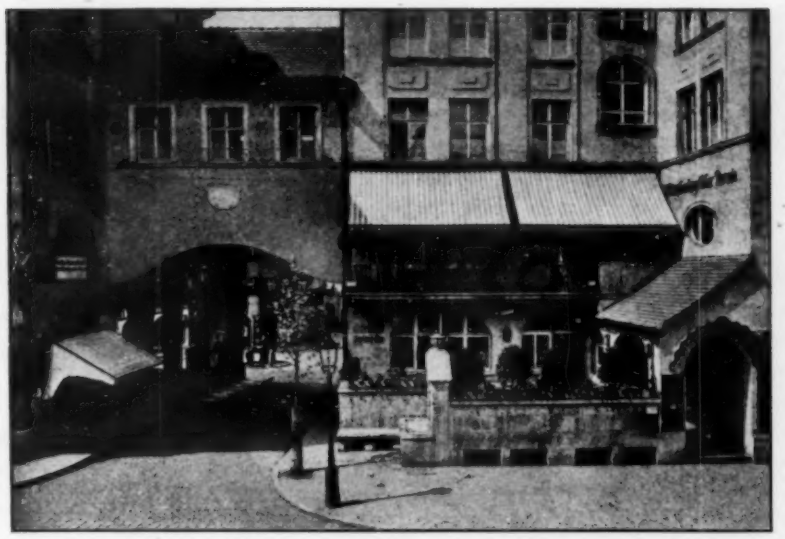
only by skilful planning, and by the modest dimensions of the block in question.

In Block E, with its four houses, forming in all eight apartments to a floor, only two main rooms face on courts, and one of these courts has the ventilating value of a street, in view of its great openness. In Block B, with ten houses and fifteen apartments, we find again but two main rooms lighted only from the court; in Block C, with seven houses, nine stairs and seven apartments, there are five. But here, again, the conditions are somewhat different, for two of the houses have nine-room apartments with separate service stairs, their entrance being from the Eberhardstrasse, with service entrances from the Geiss-Strasse in the rear.

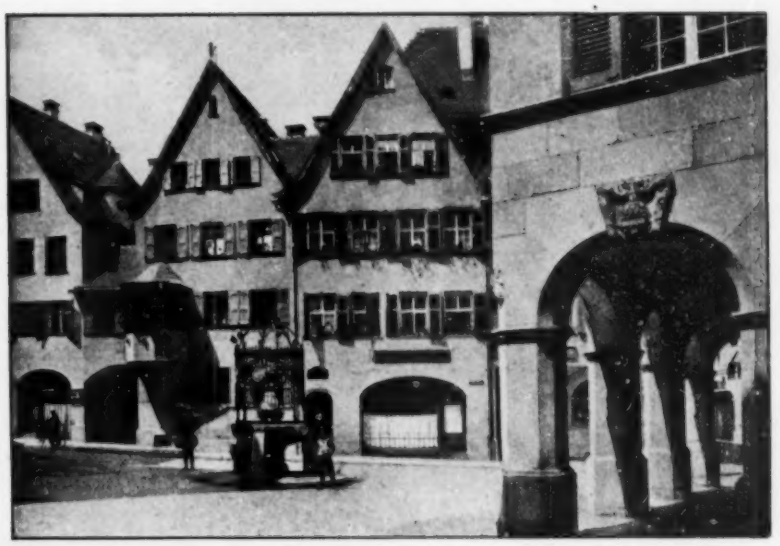
The plans of the individual apartments, examined more in detail, show a decided departure from the machine-made types that we have learned to tolerate. The Germans have no fear of irregularity in their plans, and show great ingenuity in the arrangement of rooms on irregular sites. They do not consider rectangularity a prime requisite in a room, and seem, in fact, rather to favor the use of corner turrets, of bay windows unsymmetrically placed, and of truncated angles and curved walls when these can be of use. The placing of the stairs, with their curved plans fitted into the angles of the courts, is worthy of notice, even though the condition of our building trades may render their use impracticable on this side of the Atlantic.

The architectural treatment of these buildings is, perhaps, even more interesting to us than their interior disposition. Here a combination of various materials has been used to excellent advantage. The ground floors are mainly of stone, the upper floors of stucco, except on the Eberhardstrasse, where stone is more generally used. The style of the architecture is not an archaeological reproduction of the old buildings occupying the site, but a free, modern handling of the forms derived directly from the conditions of the problem. Only the high gables and tiled roofs recall the older houses that these have replaced.

The office building on the Eberhardstrasse (Block D) is, of course, the most



Between blocks C and D on the Eberhardstrasse, is swung a bridge, decorated with sgraffito designs and an inscription relative to the rebuilding of the group



These apartments are occupied by people of the working class, the rents are low, but everything necessary for comfort and health is amply provided

monumental in treatment. Its high stone front with its three gables, the central one crowned with a model of a three-masted sailing vessel, is well adapted to a commercial building of this nature. The tower, containing the stairs and elevators, and visible from the streets in the rear, may offer a suggestion to our architects for a more dignified treatment of this type of construction, by the manner in which it is made to add to the picturesque effect, which it might well have ruined. The high pitched roofs are, of course, in accordance with the tradition of local building, being common enough throughout Germany on commercial as well as private buildings.

Block C, fronting equally on the Eberhardstrasse, is somewhat simpler in treatment, since it contains apartments instead of offices. The two buildings are joined by a bridge, with sgraffito decorations and an inscription relative to the rebuilding of the group. Near the bridge, at the corner of the café terrace, is a small drinking fountain with a stone relief and a bench for the casual wayfarer.

Passing under the bridge, a short street leads to the Geiss-Platz, the center of the composition. In the center of this little space, roughly triangular in form, stands a very charming fountain, whose sculptor, J. Ziedler, of Stuttgart, has depicted the charming legend of "Hans im Glück" for the edification of the local youth. The basin of the fountain is of stone, surmounted by a wrought-iron canopy of quaint design of a somewhat Gothic character. In the center is Hans with his pig, surrounded by a series of six goslings, while the circular

A closer view of the "Hans im Glück" fountain shows the wrought iron Gothic canopy. Replicas of the gilded plaques are to be seen on the bottom of the page

Abbildung 9.

The block plan shows the general arrangement of this tenement group

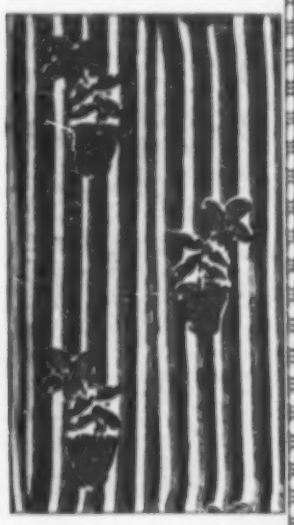
open-work plaques in the grille represent the other episodes of the story. These sculptures and plaques are gilded, except the main figure, finished in dark bronze; the ironwork is black.

In the same square are several motives of decoration, and particularly the richly-carved wooden oriel window of one of the restaurants, to the west of the fountain. This oriel, forming half an octagon in plan, is due to the same sculptor as the fountain, as are, apparently, most of the other decorations.

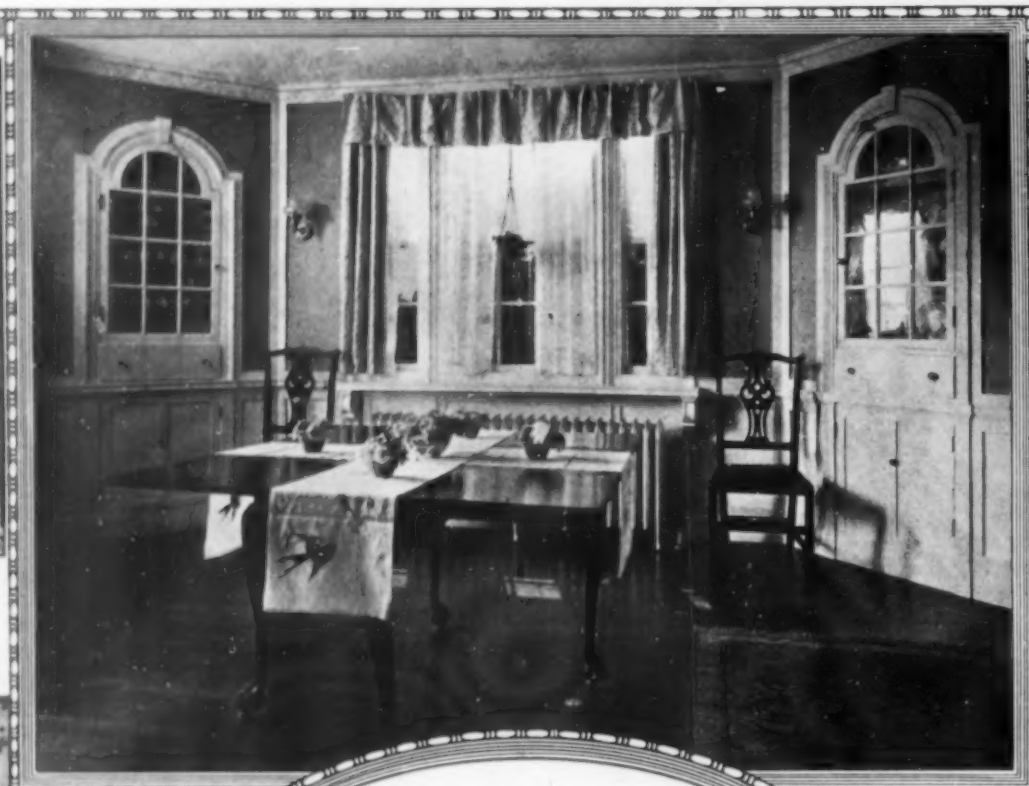
Another oriel of stone, on one of the houses opposite, seems to illustrate the story of Hansel and Gretel, and several other fairy tales are suggested by other decorations here and there. These old stories, in fact, are constantly used as a source of inspiration by many of the German decorators of the present.

On the third side of the square, between the Geiss-Strasse and the Metzgerstrasse, stands a tall, gabled house with an arcade on the ground floor. This front is interesting for its fenestration, and for its sgraffito ornament, continued on the side streets, as the detail shows. The handling of the shutters adds an additional note of interest, as do the amusing sculptured details.

The treatment of the sgraffito work of these buildings deserves a word of notice. Instead of the traditional Italian sgraffito colors; black, red and white, we find various combinations of soft browns, greys and yellows. Brown over grey, or grey over yellow ocher is the type of the tonality used. More brilliant contrasts of color are obtained by painting and stencilling the shutters a dark green.

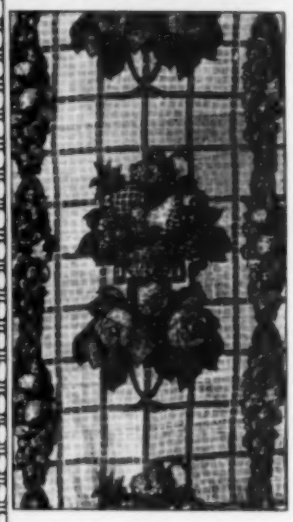


For a country breakfast room a modernist linen striped black, green and white. $1.50 a yard.

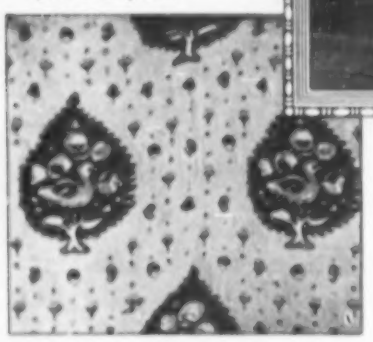


FABRICS FOR THE DINING-ROOM

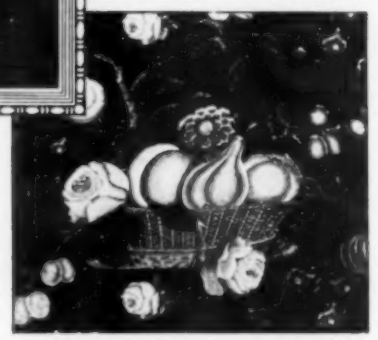
Fruit in a Basket and Flowers in a Bowl Have Supplanted the Birds in a Bower of Last Year's Design.



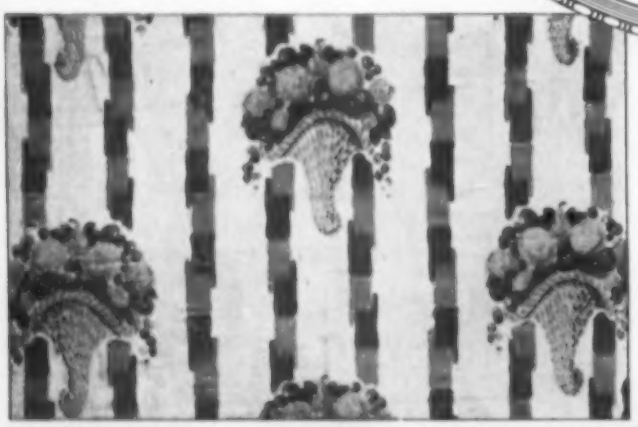
Cubism is applied in this fabric of blue, purple and green on a yellow and brown ground. $1.50 a yard



Reminiscent of Persia, a brown linen with dark green trees, brown and red fruit and red and green bird. $1.35



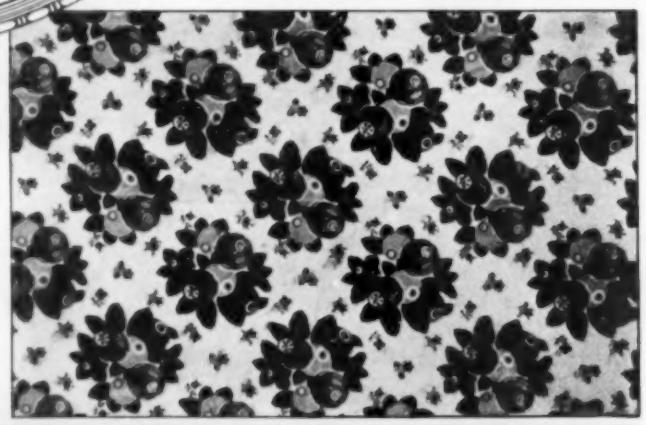
Copied from an old English printed linen and suitable for a grey dining-room—mulberry cotton with fruits and flowers in yellow and blue. $2.25



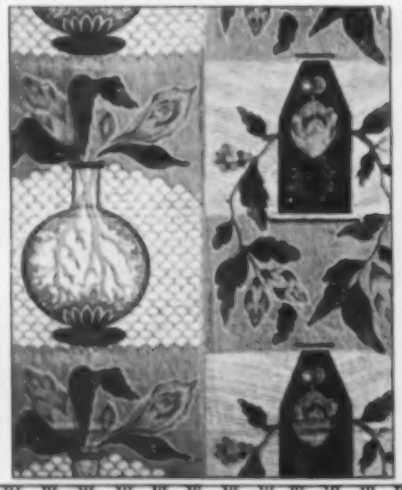
In a Colonial dining-room the old English fabrics can be used to best advantage

A striking hand-stenciled linen with clear colored yellow and blue fruit on blue stripes. $2.50

Suitable for the porch room, a white cotton with purple, red, yellow and blue fruit. 60 cents



For a Colonial room, white linen with brick red roses and blue green leaves. $4.00



A natural and brown toned linen showing red and yellow flowers and black vases. $2.00

Chinese in feeling and requiring a rich ensemble; pink, green and blue on black. $5.25

Adaptable to almost any room—a background of blue with brilliant birds and flowers. 75 cents

CONSERVATORIES FOR THE MODERN HOUSE

Frank Lloyd Wright, architect

The living-room of a Buffalo house opens onto this cement and tile conservatory, built into the dwelling

Another view of the same conservatory shows how easily flower boxes and drainage can be arranged in a house

Once a Luxury, Now an Essential — Flowers the Year Around — Structural Facts and Cost Tables

MAY WILKINSON MOUNT

Photographs by Jessie Tarbox Beals, Inc., and the manufacturers

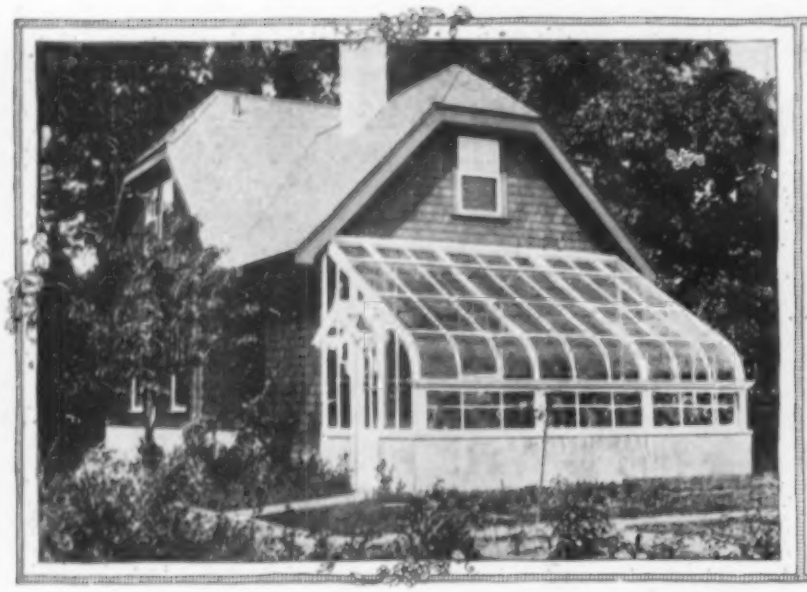
HALF a dozen years ago people of moderate means owned a greenhouse or a conservatory; now nearly everybody possesses both in a happy combination that is neither the one thing nor the other.

This modern development of home-making grew out of human desire to begin the day in a sunny breakfast room amid plants and flowers, and greenhouse architects and amateurs' experiments have shown a way by which almost anyone with a little yard space may enrich his life by surrounding himself with the beauty and interest of growing plants. Indeed, a greenhouse to play in was the stipulation made by a gay young wife, who abhorred what she considered the dullness of country life, and not until she obtained one would she abstain from the amusements of the city. With the furnishing of this greenhouse-playroom, contentment and happiness were restored to the lives of two people whose conflicting interests were dragging them apart.

Many and many a greenhouse portal has proved the door to happiness, to health or to prosperity. Mr. C. W. Ward, of Long Island, is not the only one who began to cultivate carnations in order to improve his health in that occupation, and ended by producing some of the finest in the world, realizing a large fortune and accumulating 75,000′ of glass devoted to the culture of this flower. And with the fortune came the health he sought.

A great many more greenhouses than conservatories are now erected because the improvement in greenhouse architecture enables charming unions to be made of these with residences. Sometimes this is secured through the "nature chapel," an increasingly popular feature with country residences. A beautiful arrangement of the nature chapel is expressed in the one built on the garden terrace connected with the loggia of the Eastman home, in Rochester. More often, however, the nature chapel is attached to a side entrance of the house, and the same plan is carried out when greenhouses erected in Greek temple or Oriental mosque effects form part of residences.

The day of wet-floored and plant-crowded conservatories, of dank-smelling, roof-dripping greenhouses is past. New drainage and ventilating methods now enable people to make living-rooms of these. Here breakfast is served when tiled floors have been dried after their morning bath; here house parties are entertained and women read and embroider, and even attend to their correspondence, in the balmy, equable temperature of the greenhouses, surrounded by everything conducive to pleasant thought. Afternoon tea is sipped in the greenhouse or upon glass inclosed, heat-



This type of lean-to attached to the southern exposure of a house in Massachusetts, opens both indoors and out and consumes comparatively little fuel

By attaching the greenhouse and garage economy in heat and service is obtained. Further economy is found in making the two a unit with the house

A Japanese tea room in a house at Dalton, Pa., opens directly into the conservatory—a test of its livableness

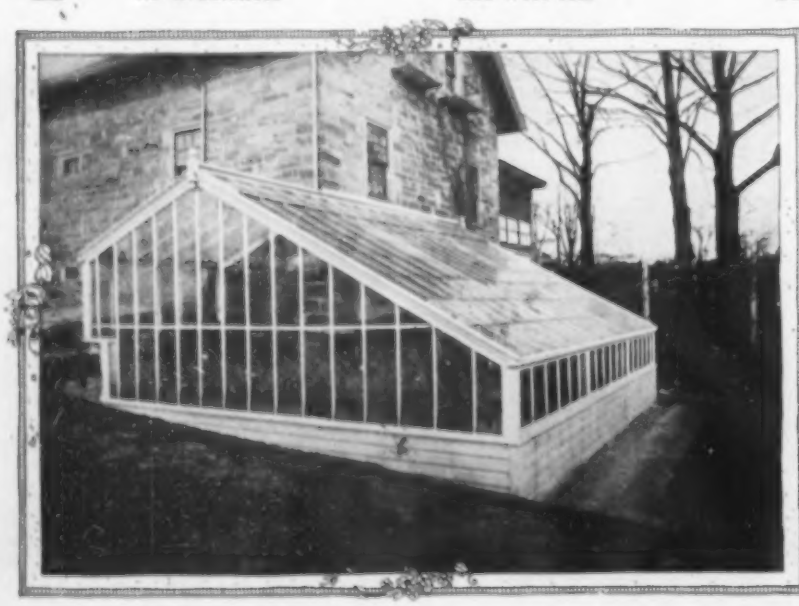
ed and lighted piazzas arranged like conservatories, where, when space permits, card parties and dances are also given.

Not only do greenhouse-conservatories form part of numberless modern dwellings, but they are welded into their architecture by still a new feature: an extension roof from the wall of the house, as though a gallery ran along one side the flower-filled room. This roof serves as a rest to the eyes from too bright a light and supplies a shade from too ardent sunshine.

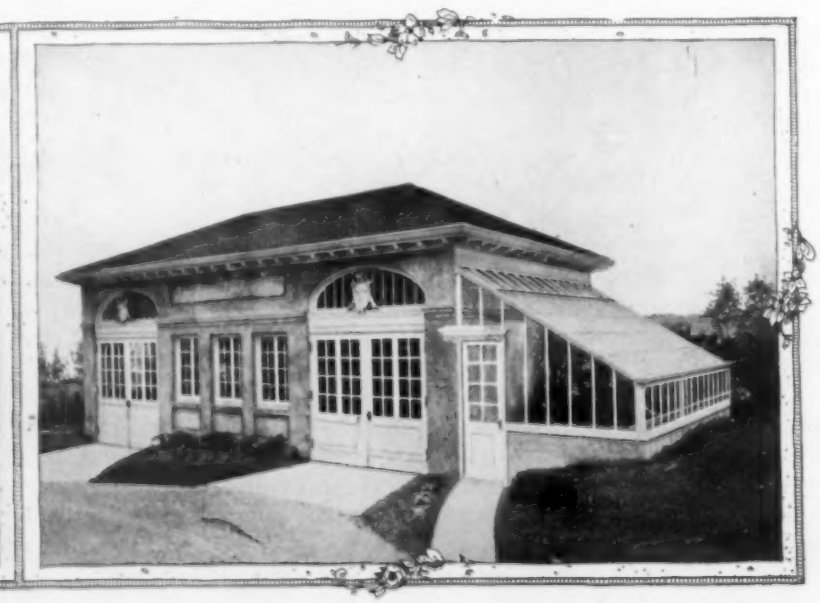
The average person who plans a greenhouse seeks economy, and location has much to do with this. A sunny hollow offers the best site. In such a situation the house is protected from north winds so that less artificial heat is required for it. The plants, too, are not so likely to be subjected to sudden changes of temperatures. And, where garage and greenhouse form a unit in the landscape, a hollow offers that architectural seclusion desirable for a garage, which should never obtrude itself upon the attention.

A house with its gable ends to the north and south affords the best exposure for plants as they thus obtain all the east and

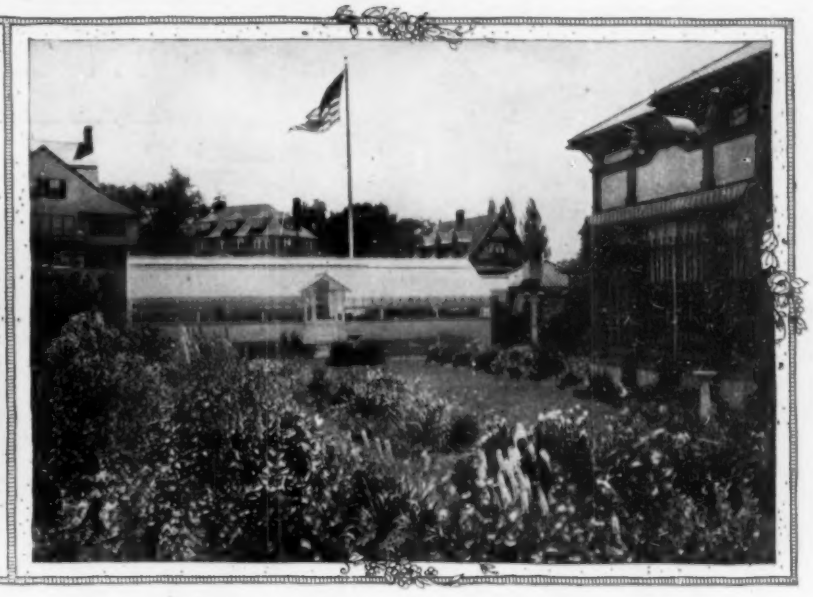
Conservatories should be placed in a hollow in such a position as to afford the plants the east and west sun



This lean-to, with garage, has proved serviceable on the country estate of Mrs. Frances Hodgson Burnett



No country place is complete without a garage and a greenhouse, and the simplest plan is to link them together and have a unit heating plant



The position of the conservatory is often an archicultural problem. Having found a place suitable as to exposure, tie it to the house by the garden

west sun. It is customary to wall up the north end of small greenhouses, and where this end rests against the house an ideal situation is obtained. An important consideration is that one may get a smaller boiler and use less coal for a house with a southern exposure than for one placed where north winds beat upon it.

The making of conservatory-greenhouses, too, is simplified for amateurs, for the houses are built in sections, ready to bolt together. One, 9′x12′, with double walls, double-thick glass, plant tables, or "benches," and ventilators, could be had, before the European war, for from $80 to $115. The cost was then regulated by the amount of iron or wood in the framework; now conditions regulate the price of materials. An iron frame is far the better, lasts longer, admits more light, does not warp, and costs more.

Together with a heating installation a house 20′ long may be purchased for $250, and the same price buys a 6′ x 17′ complete house, with boiler, but does not cover carpentry.

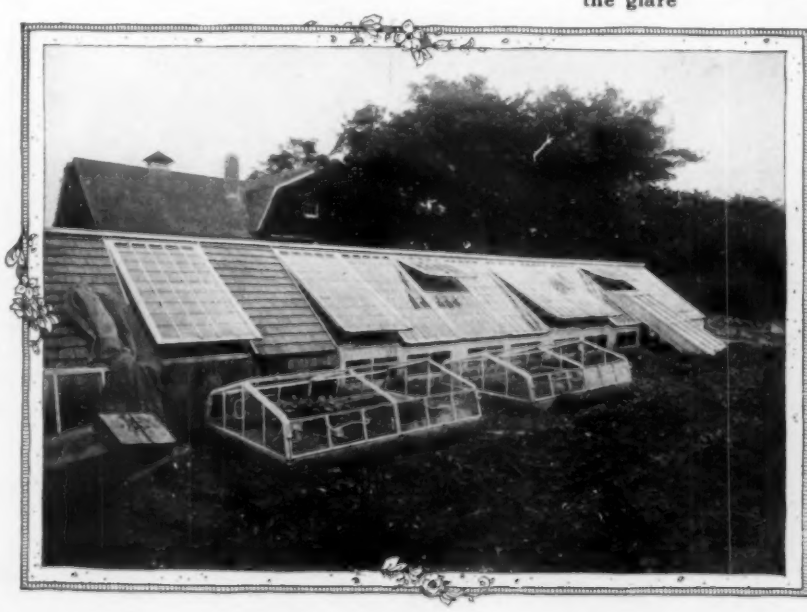
An even-span, all-wood frame house,

(*Continued on page* 59)

The conservatory-greenhouse of R. R. Conklyn at Huntington, L. I., showing the extension roof for shade against the glare

A modest type of greenhouse, with coldframe attached, is shown below. The heating plant is in the house behind, a good arrangement

The smaller greenhouse started the habit in this New Jersey home, the larger conservatory proved how the habit grew



SEEN IN THE SHOPS

A liberal use of old ivory paint relieves the black of this carved wood, two-arm lamp. The shades are of parchment and decorated in the same colors. $21

She looks like a doll, but in reality is only a door-stop —a pretty Miss with an orange gown and black shawl. $10

In a narrow hall this painted mirror finds its place. The frame and candle holders are of black wood. Bright purple, red and yellow flowers give the necessary colors. $12

Another door-stop is a young girl in a blue and white costume who balances on her head a basket of vari-colored flowers. $8

The base of this Grecian lamp is in cream-colored enamel, and contrasts pleasingly with the blue cretonne shade. The lining is of apricot silk. $15

Trays are indispensable, especially trays that will stand hard wear. Here is one of tin, decorated after a style of bygone days, with gay birds and flowers. $12

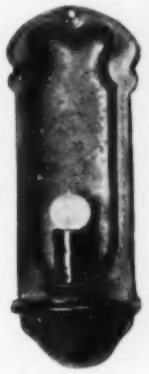
As long as there is a smoker in the house a good box for cigarettes will be needed. This in black tin painted with a gold Chinese scene is admirable. $35

In a room furnished with lacquered furniture, even the boxes for photographs can carry on the color note. This has a mulberry ground with Chinese figures in gold. $35

Unusual in shape and decoration, this black carved wooden candlestick with ivory white trimmings would fit well in a black and white room. The shade is parchment. $16.50

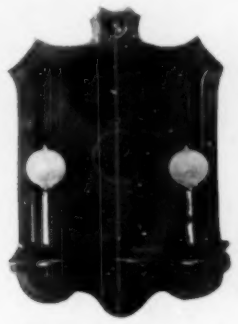
SEEN IN THE SHOPS

In a small hallway could be used a pottery bracket of Renaissance design in antiqued green. $6



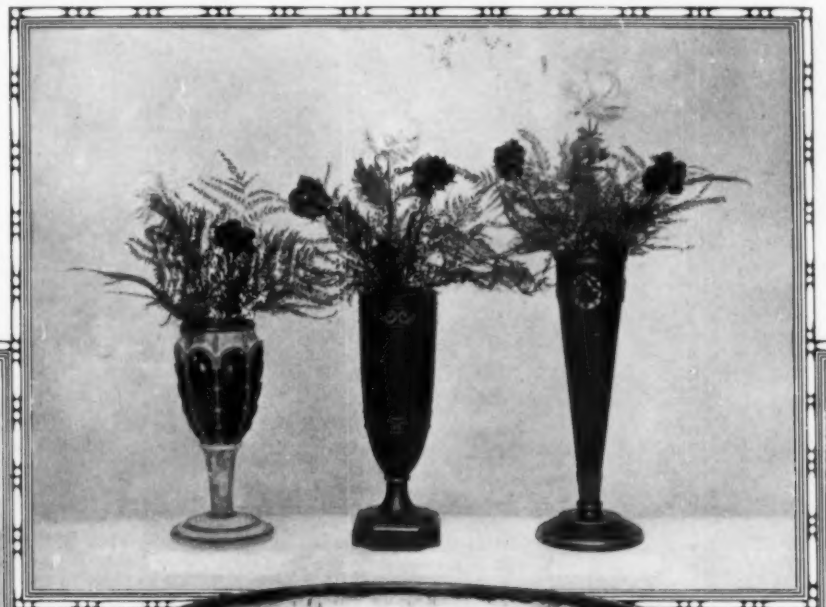
Simple in construction, this wall luminarie can be readily attached for lighting

The gargoyle with the electric smile gives sufficient light for a kiddie's room. $5



This twin light wall luminarie can be had in assorted glazes. $8

Made in a café au lait, such a Colonial wall light would suit any background. $6



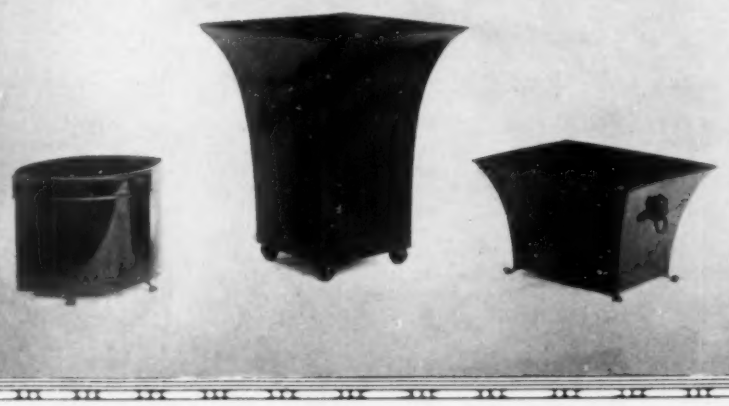
Among the variety of bowls is one in green flambé or assorted glazes, shaped like a pear. $1.50

Shouldered jardinieres of this pattern come in brown with blue lining and green with yellow. $2.25 and $1.50

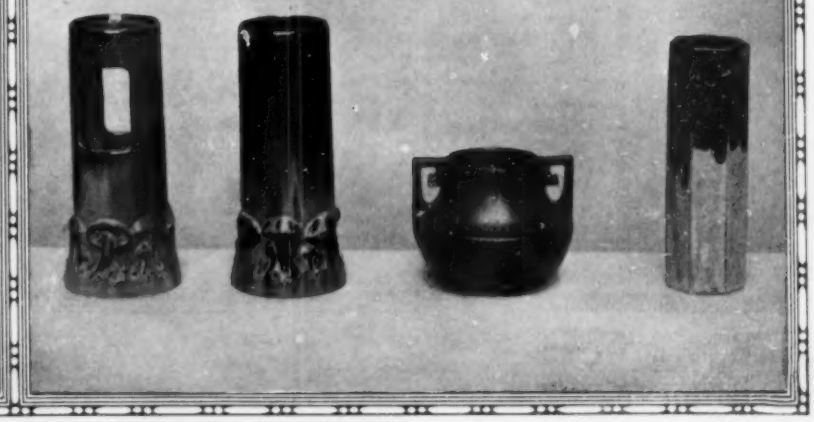
Carved wood vases lined with zinc and with metal ornaments are a novelty of the season. $10 and $11

Grotesques support this bowl —it's a fruit bowl in reality—of blue with a sky-blue lining. $6

A variation from the brightly painted tinware—black fern dishes and waste basket. Square fern dishes, $5; oval, $4; basket, $7.50



The colors of this array of vases range between cat's-eye green and white. They sell respectively for $2.50, $2.50, $2 and $1.25



GARDEN SUGGESTIONS & QUERIES

CONDUCTED BY F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds.

With inquiries send self-addressed stamped envelope.

ONE of the most important things to realize now is that it is your last opportunity to prevent being overwhelmed with work next spring. Anything that can be done now to save the precious hours of next April should be done. Every hour you can spare from your regular fall work should be so employed. The article and planting table, on pages 29, 30, 31, take up in detail the things which can be planted now rather than put off until next spring. Any constructive work, such as new coldframes, a new tool-shed, sash to be glazed or repaired, or cloth sash to be made, the general cleaning up of the place, the making of flats, gathering of materials for next spring's work, should all be done before freezing weather.

Taking Up Summer Bulbs

One of the early fall jobs which should be attended to promptly is the taking up of the summer bulbs, which have to be wintered over and set out again next spring. Of these the caladiums are the most tender, and should be taken up even before early frosts blacken their foliage. Store them in a safe place and let them dry out gradually. A good way is to lift them with all the soil which will adhere to them, and most of the tops, and pack them in a deep frame which can be covered when frost threatens. After they have dried thoroughly, store them in a warm room or under a greenhouse bench, where the temperature will not go much below 50°, covering them with sand or soil. Callas should be dried off in a similar way, with a rest of two or three months before starting in to growth again. Begonias, after the tops have been killed by frost, should be dried out gradually, first cutting away the tops, and stored in sawdust or sand. Dahlias and cannas are a little more hardy and may be left until their appearance has been spoiled, when their tops should be cut off some 6" or so above the roots, the latter taken up and placed under cover, or where they can be protected on cold nights, to dry thoroughly before storing. The roots of either will keep well in any good cellar or room where you keep potatoes. Gladioli will stand considerable cold, but should be taken up at the first opportunity. Lift them carefully, saving all the small bulblets that have formed around the mother bulbs, and putting them with the soil that sticks to them. The large bulbs, with an inch or two of the tops left—unless they have matured enough to have dropped off—should be thoroughly dried and then packed away in flats, each variety carefully labeled, in any good dry place safe from freezing.

Most dahlias and other things which cannot be saved, may be protected for a couple of weeks by covering with newspapers or sheets against the first frost. But the plants which are to be saved for the window garden should be taken up and made ready. Any which have not been potted up, as they should have been last month, so that they will get over this shock before having to undergo the further one of being taken indoors, should be attended to immediately. It is always best to make the shift as gradual as possible. It is a good thing to pick out a place on the veranda where they can be put temporarily for a week or two and covered on the cold nights before putting them into their permanent winter quarters. After they are moved indoors, all the air possible should be given at first, until they gradually become accustomed to their new conditions. Plants are more or less subject to injury from the sudden change than are animals or humans. Plants that are left outdoors to the eleventh hour should be cut back very severely when they are potted up. An effort to save the flowers and buds that they may chance to be bearing at the time is likely to result in the entire loss of the plant. After repotting or taking the plants into the house very little water should be given for a week or so.

Give your hardy perennial and shrubbery borders their spring treatment this fall before the ground freezes. Dig in rotted manure and bone meal, and trim up the edges and get them into first-class shape before putting on the winter mulch.

Make a Vegetable Pit

Few houses have cellars sufficiently large to accommodate both the heating plant and a supply of vegetables large enough to last through the winter and early spring, therefore, the more bulky things such as potatoes, cabbage, turnips and onions are not grown for a winter's supply. A vegetable pit sufficiently large to store a full supply of vegetables can be made with little more expense than that involved in the construction of a hotbed. If a steep bank is available, it may be built into that, the earth forming the back and part of the sides, otherwise, a small pit may be built in the form of a double hotbed, but with a much deeper pitch. The sides may be a foot or two above the ground, level, with the ridge three or four feet. By digging it out to a depth of two or three feet, and using the soil to bank up the sides, a storage space of considerable size may be had at very little expense. Old sashes covered with boards will make a good roof; a small door or a loose sash that may be used as a door should be left on the north side. On the approach of continued cold weather, the roof, which should be very strongly supported, must be covered with litter and earth sufficiently deep to make it frostproof. Additional protection may be given in very cold weather by using a lamp or a small oil stove. A small ventilator should also be provided, which should also be stopped up when necessary with an old bag.

Get the Greenhouse Started

Do not wait until the last minute to look over the greenhouse. The pipes are likely to leak a little until the system has been in use for a day or two. For replacing panes of glass that have been broken or filling small holes, you will find that liquid putty, which can be bought of most seedsmen, is much more convenient and effective than the ordinary kind. In using it see that all wood is scraped clean and is perfectly dry.

Where possible, it is best to renew the soil entirely in raised benches, and at least several inches of top soil in solid beds. The soil removed, if it has been free from plant diseases, may be added to the compost and will be available for use in the spring in transplanting vegetables. Get in full supplies of soil, leaf mould, sphagnum moss, and other things which you may require through the winter and the early spring. Attention to this matter now may save endless trouble next February and March. A supply of manure suitable for use in pots and flats should be secured and placed in a neat compact pile in a convenient place. Get that which is several months old and contains a large percentage of horse manure; then, by next spring, it will be in an ideal condition for greenhouse use. Examine it carefully a week or two after stacking, to see that it is not heating too much; if it is, stack it over again, turning it inside out in the process.

There are still many bright, hot days and ventilation must be carefully watched. Carnations, roses and other plants grown in soil will need frequent cultivation, just as they did outdoors, even though no weeds may apear. In watering, remember that the rule should be "Seldom but thorough, rather than a little and often." There is little danger of overwatering plants in pots, but in solid beds great care must be exercised, because if they are once too wet it is a very difficult matter to get them thoroughly dried out again. Water may be applied as long as the ground will absorb it readily, but never until it stands upon the surface. Go over your potted plants an hour or so after watering, and knock one out here and there to see whether it is saturated clear to the bottom. It is very difficult to tell by mere guess work whether they have been wet clear down. On the approach of short days and dull weather, water only on bright mornings, so that the surface of the soil may dry off thoroughly before evening.

Do Your "Spring Cleaning" Now

Nothing is so more unsightly than an abandoned garden—and nothing more dangerous to the health of next year's garden. Every bit of refuse and weeds means a winter place of shelter for disease spores, insect eggs and weed seeds. Every bonfire which illumines the evenings of early spring is a blazing sign of work neglected the fall before. Have your bonfires now! Go over your garden from one end to the other and from side to side with a fine tooth-comb—or at least with an iron rake. Old bean stalks, late pea vines, cabbage stumps, old weeds, tomato and bean poles, refuse from the root crops, fallen leaves—remove them all, rake up clean after them and burn. Tomato and bean poles, pea trellis and other things that are sound and worth saving should be stored away under cover for use next year.

Get New Frames Ready

Now is the best time to build your new coldframes and hotbeds, or to repair your old ones, even if you do not expect to use them until next spring. One advantage will be that the work will be out of the way, and another will be that they will be ready to use two weeks or so earlier than you can possibly build them in the spring. With double glass sash, however, there is no reason for having them idle during the winter. In climates in which the thermometer does not go much below zero, double glass sash will be protection enough to keep lettuce, radishes and violets practically through the season, the employment of sash or shutters being seldom necessary.

INTERIOR DECORATIONS

CONDUCTED BY AGNES FOSTER

Questions on House Furnishing and Decoration will be answered promptly and without charge by this department. Readers desiring color schemes will kindly state exposure of the room. Fabrics and articles shown here can be purchased through HOUSE & GARDEN. *Send a self-addressed stamped envelope.*

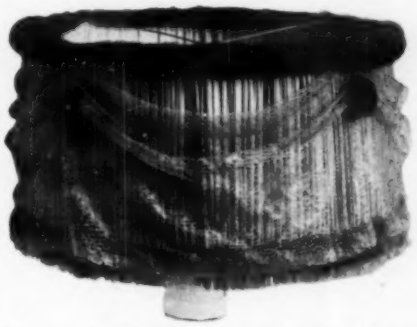
Vari-colored birds and flowers on a black ground would set off a Chinese lacquered mirror. $2.60 a roll

NOVELTY as novelty may not have much substantiation, but if novelty has in addition some fundamental virtue, it scores two points at once—fashion and beauty. There are those who have a positive infatuation for novelty, but happily that type of mind generally is found among devotees of the styles of dress rather than interior decoration. With every innovation as to house decoration there are those who cavil and those who answer, "Why not, pray?" The answer should be the *raison d'être* of the novelty.

A most plausible innovation is the use of fur on fabrics. Applied as a guimpe on lampshades it has a distinctly decorative quality, and gives to the shade a soft, enriching finish. The material of the shade must be correspondingly rich to avoid its looking tawdry. Inch wide strips are sewed on at the top and bottom much in the same manner as a guimpe is applied. A thin strip of gilt galoon may be laid through the middle of the fur to enrich the appearance of the latter.

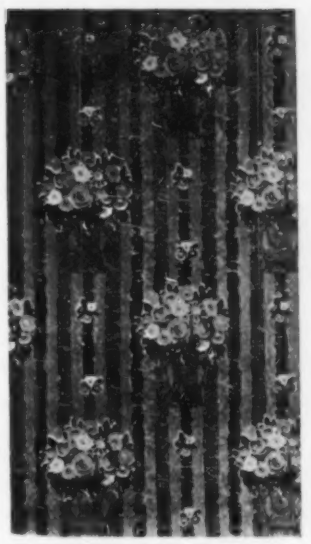
The most effective combination is a shade made of deep gold silk and over this gold lace edged with fur. Medallions of fur may be placed at intervals so as to catch up the lace. In an Italian or English room of rich fabrics and coloring such a shade would find its *metier*. For a dainty boudoir a pink silk shade of delicate tone might be edged with white swan's down.

Fur bordered cushions give the same genial effect as a Maltese cat curled up on a couch. They are the same acme of luxury, but are practical as well. A brocade cushion in deep mauve striped with yellows and greens, edged with a black fur and finished with handsome tassels is at once harmonious and mellow in color. For a débutante's boudoir what could be more alluring than a cushion of rose striped taffeta edged with white fur and with tassels of a deeper rose. As the proverbial old maid loves her cat, so might she love a deep blue velour cushion finished with a dark toned fur on her comfortable lounge chair by the fire. Now that fur has come in as a decoration on accessories, it may as well be used as an edging on curtains. A silk combining tones of deep blue and purple and edged with a two-inch band of dark brown fur at the bottom would make a striking window hanging. A black pliable satin hanging edged with red fox—almost orange in hue—would please beyond measure those of us who desire varied effects and like, above all else, to fall in with the fashion. Or, to reverse the effect, orange curtains of Shiki silk edged with black fur might please the same lady who craves novelty.



Fur on lampshades is perfectly plausible, in fact, it is the last word in luxurious accessories. Gold lace adds greater distinction. $45

Cushions also are adaptable to fur trimming. This one, edged with dark fur, gives the same genial effect as a Maltese cat curled up on a couch. $24

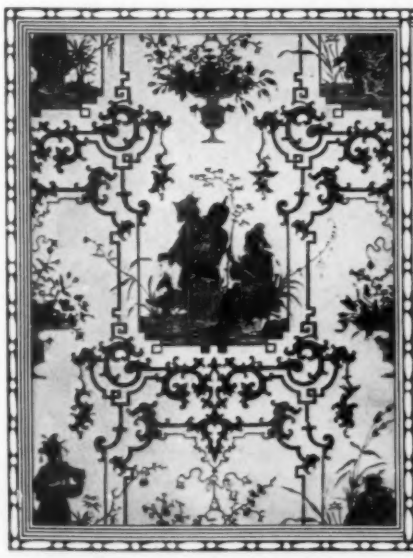


This grey striped paper with yellow rose and blue flowers suggests black furniture with rose decorations. $2.50

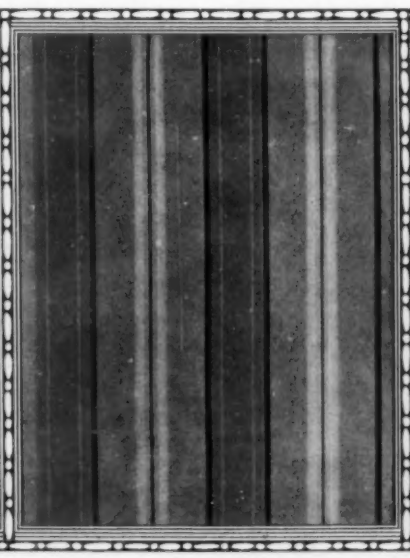
* * * * * * *

Modern wall papers seem rather to be planned for the restaurant, the breakfast room, the club or billiard room, in fact, for any room except those in which we most live. They are more or less a reaction against the neutral backgrounds that everyone has had for the past decade. Neutral colors set off your pictures, etchings and prints, but nowadays pictures are tabooed to a large extent. They are being replaced by decorative mirrors. Thus, what would look better than a Chinese black lacquered mirror on black paper covered with brilliant birds and more brilliant foliage and flowers. There one has the exact compliment of the neutral background; decorative, but decorative with such perfect balance of rhythm, of line and color as to form a harmonious and gorgeous wall surface. Used in a hallway with Chippendale furnishings and mulberry hangings the effect would be graceful and elegant.

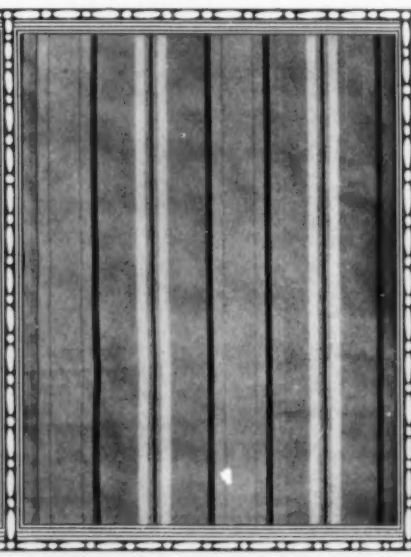
The grey striped paper with baskets filled with rose, yellow and blue flowers immediately suggests black furniture decorated in rose. The prevailing taste this season seems to be for painted furniture and our papers have been designed and colored to act as a foil to the furniture. And it is surprising what a vast accumulation is to be found in these modern papers from which the decorator may work—color combinations never dreamed of before. We find in the papers the background color, and applied on to it, the various colored fruits, flowers and birds that we may use as motifs on our furniture.



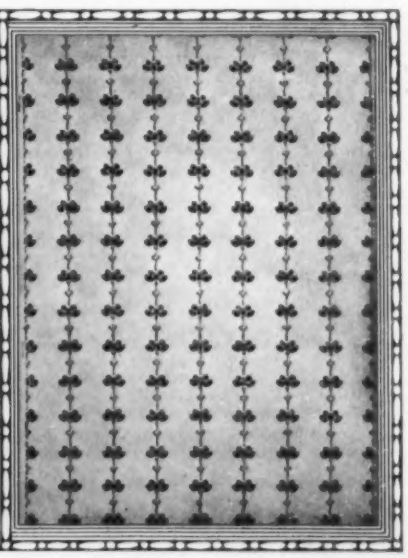
This wall paper of black and white Chinese design is suitable for hallways. It needs no further decoration. $4.00 a roll



Stripes are more than ever in vogue, but they must be used judiciously, as this in blue, yellow, black and white. 50 cents



Pick out from the stripes—which here have blue and yellow predominating—a tone to decorate the furniture with. 50 cents



For a bedroom with white woodwork nothing could be fresher and more restful than this black and white paper. $1.25 a roll

EDITORIAL

The Man in the House

THROUGH some unaccountable neglect or prejudice on the part of editors, the general run of articles published nowadays on interior decoration seem to be restricted to the decoration of women's rooms; or, to put it more concisely, the advice given for the decoration of rooms is strongly tinctured with feminine influence. Doubtless there are excellent reasons; up to the past decade the center of woman's interests was the home, having to stay there most of the day she naturally fixed it up to suit herself. Men, on the other hand, have always been notorious housekeepers. They make atrocious beds—or else never make them—they clutter, are seldom known to pick up what they lay down, and their idea of a good time is to sit in a worn-out arm chair with a book and a reeking pipe. Consequently the average well-ordered household is sadly divided against itself in matters of decoration. Hence the rise of men's clubs and mysterious lodges. Seriously, though, the man in the house is due his own sphere, and, in all modesty, can he not claim as his very own the workshop and the library?

Perhaps it were more happily phrased: the workshop *or* the library. For men are of three kinds: Those who prefer to loll around the women's quarters, like the weaklings of Whistler's "Ten o'Clock," who stayed behind with the women while the men followed the chase; those who enjoy work with their hands; and those whose greatest enjoyment is intellectual. One is symbolized by the green carnation, another by the hammer and the saw, the third by a book. The green carnation man will find his *metier* in the boudoir and need not be considered here. Of the workshop and the library there are many things to be said.

It is a singular paradox that the man who clutters in the house will be systematic and orderly in the workshop. Order is work's first law. One cannot clutter with a lathe else the work is bungled. Hence the workshop is, as its name connotes, a place for systematic pleasure. It is, moreover, a room of queer smells, of paint and freshly-cut wood, of vile grease and noise. Because of these things it should be in a secluded position—a cellar or an attic or an outhouse. What a man does in his workshop may evince the subdued solicitation of his family, but should never be subject to its prying interests, for there it is that, with painstaking skill, he fashions those things of wood and iron which satisfy the craving of the artist in his soul.

Or again, the workshop may be a greenhouse—another place of queer smells, silences and privacy, a place of mysterious experiments with soils and grafting knives, a place of tireless battles against pest foes, where, with a care almost womanlike in its tenderness and persistency, a man will watch the child seeds grow to lusty manhood of plant and glorious prime of blossom.

In the library the same general conditions prevail. It should never be a place en route—a room to go through to get to other rooms; nor should its doors open wide into other parts of the house, rather, one should enter it by a long passage or a low door, like the humble sill of some sanctuaried Heaven. It, too, is a workshop, and, like a workshop, has the odors of its honest toil—the tang of aging buckram, the acrid tinge of dead embers on an unswept hearth, and the pungent perfume of stale tobacco smoke. Here rank on rank stand the serried hosts of books — decoration enough in themselves; here are work desk and map table, and by the wide hearth, comfortable chairs. Scattered about with no preconceived artistry are trinkets rich with the association of many men and many places. Chaos may reign here, but only he who has made it can satisfactorily restore order.

A lot has been written and said on how books should be cared for, and we have it on the authority of a host of housewives that dust is ruinous to books and hence they should be covered with glass. But to a man who genuinely loves his books no idea is more abhorrent. Besides, there is a certain sensuous pleasure in "tunking" the dust out of a book.

Above all, a library should be a place of accumulation. You may buy a complete bedroom suite at one time and still maintain your self-respect, but where is the self-respecting man who would buy an entire library at one fell swoop! No, there must always be room for one book more, and if there is no more room, the library must be enlarged.

Thus far, nothing practical on the decoration of men's rooms; nothing is to come. This, because the problems of color schemes and furniture arrangement are not half so vital as understanding the big idea behind each room. Therein lies the weakness of much modern decoration—it fails to grasp the psychology of that life which it purports to interpret. In a woman's room the problem is to make a fit setting, a background for her beauty; in a man's it is to afford accommodation for his activities. The rose bud type of woman will want a dainty setting whether the setting be a boudoir or a living-room, but whoever heard of a man's room decorated to suit his complexion or the color of his waistcoat! You do hear, though, of his rooms being given the particular environment of his hobbies and his work.

Besides accommodation for his hobbies a man desires comfort—perhaps comfort first and accommodation afterward. He comes home to relax, he seeks relief from the tension of business; women, on the other hand, have no such radical changes of environment save they go out. Hence, the penchant women have for variety in room decoration.

In a man's mind decoration is invariably subordinate to comfort. He goes back unconsciously to the time when furniture was made because it was needed, and ornamented later, only as an afterthought. He looks upon a chair not as an integral part of a decorative scheme or the product of some master, but as an accommodation.

This differentiation may seem brutal and to reduce men to the level of a lower order of beast. It is, in fact, an indication of his higher sensibility. He knows that rooms were made to live in, and that before anything else a room must be livable. He may add to the artistic appearance of the fabric of that room, but never once does he lose sight of its ultimate aim.

As shown above, the odors of a man's room are those of that labor which is relaxative—a classification more sane than sensuous. For one may see deeper with his nose than with his eyes. He knows a church by its musty odor of sanctity, he knows the boudoir by its odor of beauty and the workshop by its odor of toil—all things that come of life, life which is greater than art.

Finish and Care of Old Furniture

(*Continued from page* 40)

or whatever has been put on the wood, scrape it thoroughly with a metal or glass scraper. Scrape with the grain of the wood and hold the scraper at an angle of about 45° to 60°, the top inclined forward in the direction of the stroke. Then sandpaper the surface absolutely smooth with fine sandpaper. By applying ammonia at its full strength, remove varnish from all carving, corners or other places that cannot be reached with the scraper. The loosened dead varnish can then be wiped off with a soft woolen rag or piece of cheesecloth. Ammonia, of course, could be used over the whole surface, instead of scraping and sandpapering it, but the fumes are both unpleasant to the worker and apt to darken or stain the wood. Wherever the ammonia stains the wood, the stain should be removed or bleached off by an application of oxalic acid dissolved in hot water. Use about two tablespoonfuls to a pint of hot water. Do not let the oxalic acid solution remain on the wood any longer than is absolutely necessary to remove discoloration, otherwise it will bleach too much.

There is nothing more desirable than a good wax finish, both for beauty and serviceableness. It permits the grain and color of the wood to be seen to full advantage, avoids the vulgar glitter of varnish and is easy to maintain in good condition. To get a satisfactory finish of this sort, observe the following directions: After the wood is thoroughly cleaned and all dust removed, apply linseed oil. Unboiled or raw linseed oil may be used thinned with benzine. The oil by itself is too heavy and thick and has a tendency to become gummy. The benzine gives it the proper consistency and accelerates drying. After the piece has stood for six or eight hours or, better still, for twenty-four hours, wipe off every remaining trace of oil or "sweat" from the surface with a soft woolen rag or piece of cheesecloth. The oil feeds the wood.

Next apply the wax, a little at a time, working it into the surface with a stiff brush. Brush first with the grain and then across it. After the brushing process, apply a very little wax at a time with the woolen rag or cheesecloth and rub it thoroughly, not too hard, but briskly so as to generate a proper friction. It is well to rub first in a circular spot and then with the grain as a final finish. The whole secret of a good wax finish lies in the rubbing and plenty of it, and this is just where the difficulty with the artisans generally comes in. The ordinary workman is none too fond of using "elbow grease," and an abundance of that old fashioned commodity is a *sine qua non* for a wax finish of the proper kind.

The wax may be one of the commercial preparations in the form of a paste made for polishing furniture or floors, or else one may make it according to the following old recipe and keep a supply of it on hand for polishing the furniture from time to time: "Melt a lump of beeswax of sufficient size in a pint of turpentine over a slow fire. If a reddish color is desired, a little alkanet root in a cheesecloth bag may be suspended for a while in the mixture. When cool it should be of a thick creamy consistency." The foregoing method of oiling and waxing may be applied with equal success to mahogany, walnut or any of the other usual cabinet woods except oak. If one is fortunate enough to get a piece of really old oak, great care must be taken in making repairs and supplying any missing or broken bits. Anything added must be carefully stained to match the rest of the wood. Do not scrape it, for that will destroy its color, but oil it and wax it, as previously directed. The traditional old English practice of "feeding the oak with oil and polishing it with wax" may be relied upon for good results.

Another way of finishing walnut, mahogany and woods other than oak, after the preparatory scraping and sandpapering, is to apply several coats of shellac, rubbing down each successive coat to a smooth dull finish with powdered pumice. Dampen the cheesecloth rag or rubber with water, dip it in the powdered pumice and rub. If the surface is large, the powdered pumice may be dusted over it and sprinkled and then rubbed. Rub first in circular patches and then in longer strokes. Still another method of finishing is the following quoted from Sheraton's own directions: "The general mode of polishing plain cabinet work is . . . with brick-dust and oil, in which case the oil is either plain linseed or stained with alkanet root. If the wood be hard, the oil should be left standing upon it for a week, but if soft, it may be polished in two days. The brick-dust and oil should then be rubbed together, which in a little time will become a putty under the rubbing cloth, in which state it should be kept under the cloth as much as possible, for this kind of putty will infallibly secure a fine polish by continued rubbing; and the polisher should by all means avoid the application of fresh brick-dust, by which the unskilful hand will frequently ruin his work instead of improving it; and to prevent the necessity of supplying himself with fresh brick-dust he ought to lay on a great quantity at first, carefully sifted through a gauze stocking; and he should notice if the oil be too dry on the surface of the work before he begin, for in this case it should be re-oiled, that it may compose a sufficient quantity of the polishing substance, which should never be altered after the polishing is commenced, and which ought to continue till the wood by repeated friction becomes warm, at which time it will finish in a bright polish, and is finally to be cleaned off with the bran of wheaten flour." Whatever merits the shellac finish on the "brick-dust and oil" finish, according to Sheraton's formula, may have, it will be found that the wax finish is the more satisfactory.

To clean or polish furniture, whether finished with shellac or some other polish or wax, go over it with linseed oil, either double boiled or else raw, thinned with benzine, and a soft woolen rag. Apply the oil sparingly. After leaving it for a minute or two, polish with a larger piece of the same sort of rag by brisk, but not *hard* rubbing. The wood should be polished, not scrubbed. With large pieces of furniture it is best to oil only a small portion at a time, polish it and then go on to another portion. All the oil must either be rubbed *in* or rubbed *off*. None of it should be left. Even a very little residuum will soon form a gummy coagulation and spoil the surface. To ensure the removal of every particle of oil, dampen the palm of the hand with alcohol, touch a soft woolen rag that has not had any oil on it to the dampened palm and go quickly over the surface that has just been polished with oil. This should be done with the greatest care and can scarcely be entrusted to a servant, for a little too much alcohol will prove disastrous. This method of cleaning or several repetitions of it often brings back a

(*Continued on page* 56)

The Finish and Care of Old Furniture

(*Continued from page* 54)

piece that has been neglected and seems, at first sight, to require refinishing. Furniture finished with a wax finish should be given a little brisk rubbing with wax and a woolen cloth every week or every two weeks. Systematic weekly or bi-weekly attention of the sorts just noted will keep furniture in perfect condition.

Do not use kerosene on furniture. Some people rub their old furniture every week with a rag moistened with a few drops of kerosene, but it is not to be recommended. The kerosene, it is true, cuts the dirt for the moment, but it also leaves a moisture on which the dust rapidly settles and forms a gum that behazes and obscures the surface. Some of the much vaunted patent furniture polishes are also of questionable efficacy. The simple methods are the best.

Old furniture also needs fresh air. Without it the wood becomes lifeless and loses its lustre. When furniture has been stored away in a dry, unaired place the mischievous effects of lack of ventilation may easily be seen. Furniture, and especially old furniture, likewise needs some moisture, and it is advisable to keep an open vessel of water in every room during the months when artificial heat is necessary. Evaporation will neutralize the extreme dryness. English and foreign furniture are apt to give trouble until they become acclimated. It is best to let such pieces go for a year or two after they have been brought across the Atlantic and then have them tightened up. Old painted furniture may be freshened up by the cleaning process noted in an earlier paragraph.

Your Hunting Companions

(*Continued from page* 19)

tons," in which the ticks are large and shaded into the white, as though to paint or dapple the coat in soft blue or orange splotches; and on this background is superimposed the standard solid colors of head, ears and body patches. In general, the black, white and tan ticked is well represented by the famous Gladstone stock, the orange and white by the Whitestone family, and the white, ticked over in orange, by the Mallwyds, one of which won in his class in the Westminster Kennel Show in New York this year. Further than this it is impossible to go into the well-known blood lines of our setters in this country, within the brief limits of this paper. Any pup having one or more of the Gladstones, Danstones, Rodriges, Whitestones, Lingfields, etc., in his pedigree, has good field blood in him, while the bench show type is represented by the Mallwyds, Bloomfields, etc.

For a long time the pointers in America stood below the setters in popularity. Time was, and not over a decade ago, when but one pointer to ten setters would make a field trial win. Then came Fishel's Frank's great race against Danfield and Count Whitestone II, and from that time to this the pointers have gained steadily in public appreciation until the trials of this year showed a superiority for the pointers of about 6 to 4. The pointer was developed from the hound, in Spain, as early as the Seventeenth Century, and since then has been making of himself a type more and more distinct from the hound, though he still looks something like one. While the setter was developed from the spaniel, giving him his affectionate disposition and fearlessness of water, the pointer retains from his hound forbears a really wonderful nose and a more than human smartness in hunting that is bound to place him ahead of the setter in the long run as a field dog. But, for the present choice of a country gentleman endeavoring to decide between the two breeds, they may be said to be about equal in field qualities, the setter being better for northern shooting, particularly in marsh work, because of his coat, and the pointer better for the South because his short smooth coat protects him from cockle burrs and enables him to withstand heat better. To my mind the setter is the handsomer and more affectionate and docile dog, while the pointer is smarter, easier to train, and has naturally the better nose. Not that the pointer is devoid of affection for humans; like the hound, the poor animal craves it, and loves a caress as well as any other dog, but he lacks that adoring affection of the setter which causes the latter to follow you around wherever you go when at home, just to be near you.

In general, I should advise, for the rich man who does not particularly like dogs and does not want them around, to buy a brace of fine pointer pups to take South with him on his annual quail shoot, send them to a trainer to be broken, and keep them at the country club or in a kennel in the yard the rest of the time. In selecting a pointer pup, look for such names as Fishel's or Comanche Frank, Hard Cash, Rip Rap, Graphic, Jinge's Lad, etc., in his pedigree (which is in essence the written record of the performance of his ancestors). It is all we know about a pup at first; and a good one is pretty sure to have been fortunate in the selection of his parents. These names represent families, as it were, of dogs descended from winning ancestors, and are the best available guide in picking more like them.

In this brief article there is no space to devote to the training of bird dogs. It is quite an education, but any one can put a pointer or setter pup through his university degree if he will but consult such authorities as Dr. Burette, Hockwalt, Haberlein, Lemmon, Haynes, etc., all of whom have written excellent practical books on dog training. We must, however, hurry on to a brief mention of the hounds, for if there ever was a dog misunderstood by the majority of our city and suburban dwellers, it is that same "Haoun' dawg." It seems to mean nothing to our suburban people that all over the South and central west, in rural districts, the hound is

(*Continued to page* 58)

Your Hunting Companions

(*Continued from page* 56)

the family pet and utility dog. Not only that the fall would not be autumn without him, for rabbit, 'coon and varmint hunts, but also that he is watchful, courageous, affectionate, and, in general, possessed of all the characteristics that a good family dog should have. True, he must be tied up in spring and summer to prevent the game warden getting him for clandestine hunts out of season carried on for his own benefit; and, also, he does not make more than a passable house dog because he is so stubbornly intent on stealing anything he can from an unguarded ice box. But he is most inhumanly smart, able to reason out anything or pry open anything not nailed fast; he is persistence itself, not to be discouraged from curling up on your porch chairs with a licking or anything short of sudden death; he bites through any cord and breaks any chain not strong enough to hold a cow—but, in spite of his faults, if your place is well out in the country, do not leave out the useful hound. You cannot beat him as a watch dog; he means to you great days afield in the autumn and if there is a hunt anywhere in the countryside near you, you and your hound are more than welcome; and is an affectionate and dependable companion for your good self and the boys he is your dog.

Lighting the New House and the Old

(*Continued from page* 22)

ination is generally given little thought, deserves careful study for the reason that portables are not practical in any of these rooms, and, if the lighting outlets are not well planned at the start, it may be found, after the house is in use, that the fixtures do not come in the right place with relation to the location of certain pieces of furniture.

A properly lighted bathroom, for instance, should have an overhead light, preferably of the wholly indirect type, since this not only protects the eyes from the reflection of white tile and mirrors, but because its searching qualities eliminate the possibilities of dark corners where dust and germs might hide.

In addition to this a bathroom should likewise be provided with well shaded bracket lights on either side of a mirror giving the proper direction of light for shaving. This means an overhead and two wall outlets, the latter carefully thought out with relation to the washstand and mirror.

In the pantry the wholly indirect method again serves a particularly useful purpose in showing up the corners, and the same is true of the kitchen, where this practically shadowless light prevents anyone who is working in the room from getting in her own way. In the kitchen the wholly indirect light and plenty of baseboard outlets for portable cooking devices makes the most convenient possible working place. When gas is used, semi-indirect lighting is preferable, because best adapted to this illumination.

In all this discussion of planning for outlets and location of fixtures one important point must not be overlooked, namely, provision for the proper location of switches that control the lights. Every room in the house should be provided with a switch, placed most conveniently, on the right hand side of the entrance door of the room, a little above the height of the door knob. Switch control is indeed one of the important features in the well equipped modern home, for it means not only convenience in turning on and off the lights in a fixture, but with proper installation of switches the entire house may be flooded with light at the touch of a button located near one's bed, or in an upper hall, a provision that is as great a protection as a burglar alarm.

Nor is this matter of switches confined to electricity since switch control for gas fixtures has been brought to such a state of perfection that it will eventually do away with the necessity for chain pulls.

This whole subject of switches and outlets for electricity or gas is a comparatively recent development of the remarkable progress in the science of wiring a house for the one illuminant or piping it for the other.

As soon as the frame work is up the electrician or gas man is ready for the job. The electrician installs the system of wires that is to provide the household with light and perform any of the services that in this wonderful age we have come to consider a necessity instead of a luxury. Wires are run along the floor level, up the walls, across ceilings and are brought out at the various outlets provided for in the lighting plan. In this way the wiring is not only completely concealed but protected, and, if additional outlets are desired later on, it is a small matter for the electrician to cut an opening in wall, baseboard or ceiling and bring the wiring through without disrupting the entire household.

With gas the same general method is followed, except that in place of wires, the piping is run, protected and concealed under floors, behind baseboards, up walls, across ceilings, coming out through the various outlets provided for it.

It is these modern methods of installing electricity or gas that have made possible the adaptation of an old house to new methods of lighting and the new labor-saving devices.

Special emphasis is laid upon this phase of practical house lighting because the majority of us, unfortunately, are obliged to live in houses not of our own planning. Many a family, wholly converted to the new methods of illumination, feels that it is impossible to have them because perhaps no provision has been made for ceiling outlets; there are no baseboard or floor openings, and in order to enjoy the advantages offered by the new lighting and labor-saving methods it would seem that the entire house must be torn to pieces, involving not only great discomfort but large expense.

As for adapting gas in an old house to modern methods the average person thinks of it as something wholly impossible of achievement. As a matter of fact nothing is further from the truth. It naturally costs a

(*Continued on page* 60)

Lighting the Old House and the New

(*Continued from page* 58)

little more to adapt an old house to new methods than it does to plan the lighting system for a new dwelling. It is, however, not only possible, but so simple that many times it is hardly necessary to move the furniture during the change. This seems unbelievable, but the writer has personally tried the experiment and knows that it is true.

Some of the most commonly desired changes in an old house are apt to be provision for baseboard and floor outlets since the average already-built house is usually fitted for ceiling and wall fixtures, but has little provision for the attachment of labor-saving devices or portables.

There are, however, old houses that date back to the Colonial period which, when they were modernized and wired for electricity, were not provided with ceiling outlets but were fitted with wall fixtures to carry out the quaint Colonial treatment by means of imitation sconces.

To provide for such changes the science of electrical engineering has invented a process known as "fishing" the wires, which eliminates the necessity of tearing out a wall or floor to get at them.

The electrician has a long, flexible flat steel wire which he calls a "snake." This he cleverly manipulates in and out and up and down through the open spaces between beams in the walls and under floors. Then he uses the "snake" to pull through the wires in their flexible conduits. These wires thus heavily protected are run from one little hole to another connecting all the fixtures, switches and baseboard receptacles to the circuit wires, and wherever one wire is joined to another it is soldered, wrapped with insulation and covered with conduit. This whole process means merely the taking up of a single board in the floor of some room, cutting a neat hole in ceiling, side-wall or baseboard, covering the holes after the wires have been drawn through and connected either by screwing on a switch plate or installing a fixture. So cleverly is this now accomplished that there is little work for the vacuum cleaner after the workman is through.

With gas, while the process is naturally somewhat different because of the fact that piping is used, the same general methods are employed with practically the same results.

Realizing then how simply these desirable changes can be effected, lighting fixtures need no longer be considered as fixtures—lights that are fixed, in contrast to portables—lights that can be moved. Fixtures can now be readily removed and others substituted or they can be entirely removed and the openings closed and covered without disfiguring the ceiling or wall and at such a very slight cost that it does not pay to "get along" with what you have at the possible expense of your own and your family's eyes and general comfort.

In the interim, however, while one is deciding upon what changes to have made, buying new fixtures and providing for a general revolution in the lighting scheme of the already-built home, there are certain temporary lighting transformations that one can make without expert assistance. These are correcting bad bracket lights, changing a direct to a semi-indirect fixture and otherwise making wrong lighting conditions acceptable until they can be completely corrected by the installation of new methods.

These suggestions apply either to electricity or to gas and have to do largely with the substitution of proper glassware and the addition of certain little temporary sight-saving devices that one can easily adjust. For instance, an overhead pendant fixture can be converted into the semi-indirect method for electricity by first removing the shade and substituting a small bowl of specially designed translucent glassware costing $1.50. This inexpensive but efficient device merely hooks on to the shade frame, thus concealing the light source from the eyes and throwing it upward against the ceiling. The same bowl is used with gas, substituting for the ordinary inverted mantle a new mantle group especially invented for the semi-indirect method, consisting of a cluster of three small inverted mantles which give efficient light and take up little space.

Similarly, with gas, an upright open flame burner can be easily replaced with new small upright mantle lights, shaded with semi-indirect glassware or silk shades.

Correcting bad bracket lighting with electricity depends upon the purpose for which one wishes to use the light. If the fixture is merely a part of the decorative scheme, the light source, whether for gas or electricity, should be completely concealed from view behind screens of fabric so thick in quality that the fabric is merely luminous and not transparent. If the fixture must serve a practical purpose it may be fitted with shades of semi-indirect glassware, the best for this purpose being tinted a delicate ivory and of a design that flares widely at the top, permitting the ceiling to do part of the work of diffusion.

Conservatories for the Modern House

(*Continued from page* 47)

9′ x 17′, with heating apparatus, boiler and fittings all complete, can be had from greenhouse architects for $500. Without heat it costs $425.

There are points to consider in greenhouse construction that do not arise when building for other purposes. The glass must be of double thickness and not contain any "burning" pieces that will scorch plants. The frames must be absolutely rigid, to prevent breakage in glass; the materials must be of the best to obviate warping, leaks and draughts, and all the parts must be perfectly fitted together. Unskilled work and carelessly selected materials in the making of a greenhouse bring about constant expenses and losses to the owner, so that prudent persons endeavor to economize in other ways than in greenhouse materials, and the same applies to conservatories.

Relief from domestic labor affords women more time than they ever before enjoyed, and many have sought diversion in cultivating plants for pleasure as well as for profit and with an eye to the decorative side of floriculture. Not a few such experimenters among plants have suggested practical decorative improve-

Conservatories for the Modern Home

(*Continued from page 60*)

ments in domestic greenhouse architecture to builders who have hitherto only considered greenhouses from a commercial standpoint. There are some lovely old-world looking shrines, created in modern cement, where statues may be glimpsed through masses of tropic growth, over-arched by fringes of vines and bright blossoms beneath a roof of glass. And there are picturesque adaptations of stucco and shingle to wall effects and foundations in greenhouses that are welded to dwellings.

Lean-tos, both on the conservatory and practical greenhouse plan, appeal strongly to persons who wish to make the greenhouse part of their residences and minimize the expense of running it. A complete one, nearly 7′ long, with one bench, costs $450. A lean-to with two benches, a central walk and 9′ 4″ in length, costs $600. These may, of course, be put up more cheaply if one wants to take risks of freezing or injuring plants, and, when flowers are to be grown for market, perfect conditions should prevail.

It is a common saying among horticulturists that the cost of erecting, heating and caring for a greenhouse and its plants averages 50 cents for every square foot of glass.

Some persons attempt a home-made house with hotbed sash roof and an earth floor, and often have sad results, such as freezing plants and impairing their vigor and the quality of blossoms. In such a case persons must reckon the cost of greenhouse construction upon the following basis:

Lumber, about $4 per linear foot.

Greenhouse glass, per box of 50 sq. ft., "A" quality, double thick, $4.85.

Carpentering and labor, $2.50 to $4.

Lead pipe, common (not used by best builders), 5c. to 9c. a pound.

Extra good lead pipe, of 1″ diameter, about 20c. per ft.

Extra good lead pipe, of 2″ diameter, about 30c. a ft.

Cast iron pipe, 3½″, 25c. per ft., 9′ length.

Galvanized iron piping, 1″ size, now, if obtainable, 25c. a ft.

Galvanized iron piping, 2″ size, over 25c. a ft.

Two-inch (black) steel pipe, 8c. to 10c. per ft.

Lead pipe usually comes in a long continuous roll, while iron is sold in sections of about 18′ in length, and is usually preferred to lead because so easily fitted together.

Where a greenhouse is considered apart from a conservatory, the even-span is considered the best type of house. This has a roof in the form of an inverted V, so as to be exposed as much as possible to sunlight, and its ridgepole is in the center.

It will be found that in addition to all the parts and equipments that belong to a greenhouse are many necessities that increase its cost, such as prepared earth and fertilizer in bins; 4″ deep boxes for grown plants, shallow propagating boxes; 1″, 3″ and 4″ pots; trowel, fork, a rose-spray, watering-pots, vessel to wash pots in, lime and sulphur for disinfecting; Bordeaux mixture, to kill insects; boxes, paper, string, knife and scissors for packing; broken flower pots or brick or clinkers to lay in the bottom of pots and boxes; tray for carrying plants and flowers; wire and string for supports.

Where economy is an object one looks out for necessities only.

Persons who intend to do their own building and use hotbed sash for roofs, can get the sash as follows:

Sash, 3′ x 6′ ft., glazed, painted and complete, $3.50; with finished edges, unglazed and unpainted, about $1.25.

Foundations of any material cost a good deal in the erection of buildings. It is possible to do without a foundation by obtaining a greenhouse frame anchored to cast iron foot pieces that are set in the ground to a depth of 2½′ and hold the superstructure immovable. Even the most ignorant amateur realizes that heat, in a greenhouse, must be evenly distributed and maintained at a certain average temperature. This must be regulated by the nature of the house. Roses demand more heat than carnations, and for general plants 60° is a fair average, and all can stand the increase to 70° brought about by hot sunshine. They could not as well stand so high an artificial heat.

No amateur who works among his own flowers is enthusiast enough to get up at all hours of the night and mind the furnace, and this becomes obligatory upon whomsoever would use steam heat. There are, however, some small greenhouse conservatories where profit and perfection are not insisted upon, that manage to exist on radiator heat; part of the system of adjoining living-rooms.

All practical growers of flowers agree that steam heat is neither desirable nor economical except in large ranges of greenhouses, while hot-water systems have been found to provide ideal conditions. Such a system costs one-fourth more in the installation, but it requires little attention, furnishes an equable temperature, and is easily controlled. Pipes for hot water are usually of cast iron with an outside measurement of 4″. One big pipe is capable of heating thirty or forty greenhouses.

In small houses and lean-tos, pipes may be connected with the heating system used for the dwelling, but this plan has generally proved a failure because the low temperature in a residence at night makes it impossible to maintain in a glass-roofed house, among plants, a temperature 10° lower than they are given in the daytime, when the sun helps to furnish warmth. On the other hand, if the house is connected by pipes with or built against the residence, a separate boiler may be placed in the cellar of the latter, convenient to the coal bin. The greenhouse or conservatory boiler must be set in a cellar or pit in order to be below the level of the pipes that run beneath plant benches.

Some persons have managed to warm an 18′ x 30′ house with five or six tons of coal, while others require more, either because the house is more exposed, the boiler different, or the fire-tender wasteful with coal.

Florists have tried twelve substitutes for coal as a fuel and found none as good. One pound of coal will evaporate seven pounds of water at 212° Fahrenheit. Next to coal, crude oil has proved the best fuel. Oil heaters have been successfully operated in small houses for an inside water circulation, when all the products of combustion are carried off by means of a flue.

Coal or gas stoves cannot be used inside a conservatory because both coal gas and illuminating gas are deadly poisons to plants.

A first-class furnace and boiler for a small conservatory-greenhouse costs about $200. Cheaper ones are not apt to prove satisfactory. The cost of pipes depends upon the number of

Bulbs to Plant Now for Holiday Blooming

(*Continued from page* 15)

hyacinths are the white La Grandesse, L'Innocence, the rose pink Cardinal Wiseman and pale pink Gigante; blue King of the Blues, Grand Maitre, and the King of Yellows. All single hyacinths should be planted but one in a jar. Paper white narcissus are grown exactly the same way as the Roman hyacinths, except that they should be placed deeper in the soil, about 1" below the surface.

Duc Van Thols are generally regarded as the most reliable and satisfactory tulips for Christmas blooming. Many other reliable single tulips do well when forced within doors, but are difficult to bring in bloom by Christmas. Prosperine, a good red; Cottage Maid, a fine pink; Keizerkroon, brilliant, rich, yellow; La Reine, pure white; Prince, a clear yellow; Murillo, a bright pink, are all familiar, well-tried standbys. They should be potted by the third week of October and kept fully three months in the dark. Plant one-half inch below the surface and give them cooler air even than the hyacinths.

Lilies of the valley used to be considered very difficult to grow, but now that fiber is on the market, better success is had with them, for they take kindly to it. Plant in October, placing the bulbs close together, about 1½" below the soil, if soil is used; or let the tip protrude from the fiber, if fiber is used.

Plant daffodils, narcissus and jonquils with the tip of the bulbs just out of the soil. Place as many in a pot as you like, for they will stand crowding. Good varieties of daffodils are Van Sion, Empress and Emperor. A good yellow jonquil is *Jonquilla Campernelli.*

Freesias are not to be recommended for home culture unless they can be given the benefit of a good greenhouse, for they require at least sixteen weeks to develop thoroughly, and must be in the light during the whole time. Six to a dozen corms could go in a pot. They are well worth experimenting with, because they come after most of the other bulbs and radiate an especially delicious fragrance.

Most of these bulbs will grow if stood up among pebbles in shallow pans of water. They must be rooted in the dark, just as though they were in soil. Paper white narcissus makes almost as quick growth as the popular Chinese Lily. The double daffodil Van Sion and most of the crocuses do well in water. Some growers recommend slashing the narcissus bulbs, as the Chinese Lily is generally slashed; that is, about one-half inch deep lengthwise in three or four places, after peeling away the brown outer skin. This gives the new shoot quicker egress into the light and water.

THE COLLECTORS' MART

Brief descriptions of antiques and curios wanted and offered by readers of House & Garden will be inserted in this column, without charge, until further notice. As the service of The Collectors' Mart is intended for private individuals, articles in the possession of dealers will not be offered herein. Photographs for forwarding should be carefully protected and packed flat and should have postage prepaid. The Collectors' Mart cannot undertake to forward communications if postage is omitted. House & Garden accepts no responsibility with any of the wants or offerings submitted or published. All replies to wants and offerings should be enclosed in stamped blank envelopes, bearing the identification numbers in the lower left-hand corners, and enclosed for forwarding in an envelope directed to The Collectors' Mart, House & Garden, 440 Fourth Avenue, New York City.

Offered: A genuine old Willard banjo clock in perfect running order. Also a small Jerome shelf clock with alarm attachment, name pasted inside. 12201

Offered: Antique Circassian walnut bedroom furniture, consisting of five pieces, in excellent condition and floral design. Two antique pearl fans painted on parchment and inlaid with silver. One Chinese vinaigrette in ivory over one hundred years old. 12202

Offered: Pewter platters, brass mortar and pestle; pair of mahogany candlesticks; pair of iron andirons; pewter teapot; pair of reed-glass Bohemian vases; pair of antique brass candlesticks; inlaid workbox; decorated tin tea caddies; pewter lamp; antique white bedspread; blue and white cups and saucers; blue plates; pewter dishes. 12203

Offered: Old antique copper kettle; pair of wrought-iron andirons; antique white bedspread; pair of shovel and tongs; white silk shawl or table-cover; inlaid workbox; copper lustre pitcher; glass cup plates; pewter lamps; memorial history of Boston in four volumes. 12204

Offered: A mahogany sofa, 8' long, beautifully carved, upholstered in mohair, and one 5' long. A mahogany sewing-table, a mahogany rocker, a four-post bed, very beautiful hand-woven bedspread, or sampler, 90 years old, in perfect condition and a beauty, and a very old spinning-wheel; chest of drawers, Sheraton. 12205

Offered: All kinds of old Staffordshireware plates, platters, some historic; cups and saucers, tea and coffee pots; mugs, jugs, bowls; etc., in great variety of colors and in fine condition. Also some pewter, glass, and old coverlets at reasonable prices. 12206

Offered: Twenty-two-inch old Sheffield tray, Sheffield candelabra, and candlesticks; mahogany chest, 5-ft. gilt eagle mirror, $30; mahogany card-table, $20; inlaid Hepplewhite tea-table, $18; pole Maple 4-post bed, $12. Mahogany French bed, $10. Cheval mirror, $40. Old English silver spoons. Pair knife boxes, $50. Mahogany dressing-table, $25. Willard screen (bead work panel), $25. 12207

Offered: Mahogany 4-post bed, $50; banjo clock, $35; white lace shawl 150 years old. 12208

Oriental Rugs

(*Continued from page* 25)

lengthening the life of a rug. Keeping rugs clean for sanitary purposes is a point not to be overlooked. Innumerable germs exist in a speck of dirt, and innumerable specks of dirt are to be found on a single nap of a rug. And it is not unusual to get a cupful of dirt from a small rug, which means a hotbed for millions and millions of germs.

Fourth, the rug must be kept dry. Water will rot a rug. This is true of fresh water and doubly true of salt water.

Fifth, the rug must be properly protected against moths. No fear of these pests may be entertained while the rug is in use, whereas careful packing will easily ensure the safety of the rug during summer or any other time when not in use. Moth-proof packing can be done without any greatly objectionable odors, but can only be done safely when the rug is clean. It will last as long as five years at a time, but precaution requires opening and repacking about once every two years. Most storage warehouses will not hold themselves responsible unless rugs are repacked every year. This, however, is unnecessary.

Sixth, owners must avoid rough handling of rugs. Under this heading must be included unusual strain on the rug during cleaning.

Seventh, necessary repairs on the rug must be attended to immediately. The maxim of "a stitch in time saves nine" is trite but to the point. Remember that rugs are not made of steel and will wear and become reasonably damaged after many years of use. But there is no part in a rug that cannot be rewoven perfectly as in the original making.

October Planting to Save Six Months

(*Continued from page* 30)

the plant where it needs it the most, just at the surface of the soil; and prevents the root growth from starting prematurely in the spring after an early spell of warm weather, with the consequent injury from late spring frosts. Fine dry manure, marsh hay, dry stable litter, leaves, or straw may be used for the winter mulch. A depth of 3" to 5" will usually be sufficient. When putting on the mulch, the soil should be carefully looked over to see that there are no hollows or "pockets" around the base of the plants where water might collect and freeze. Beds and borders should be slightly rounded at the middle so that the rain or melting snow will run off to the edges. Manure or straw will usually stay in place by itself if tramped down lightly when put on; leaves may be held in place with boards or, better still, with a border of 12" chicken wire supported by light stakes and run around the bed or the plants to be mulched.

Of the various classes of plants which may be safely set out in the fall, the hardy perennials are the most important; of these, the most in demand are peonies, irises and phlox. While the roots of peonies are quite large, the crowns, after planting, should be only two to three inches below the surface; they are heavy feeders and the ground can be hardly made too rich for them, but care should be taken that no fresh manure comes in contact with the fleshy roots. While the late perennials will usually not have died down sufficiently to be ready for transplanting or setting out until after the first frost, the earlier things, such as peonies, irises, early flowering phlox, hardy poppies, *Dicentra* (Bleeding Heart), lily-of-the-valley, primroses, and so forth, can be set out first. Hardy chrysanthemums, fall anemones, late phlox, helianthus, asters, can wait until their foliage has been killed down by hard frost. Of the hardy decorative shrubs practically all kinds can be set out now. It is especially important that varieties blooming early in the spring or early summer should be set out as soon as possible, so, if only part of your shrubbery planting can be done now, leave the fall flowering varieties until spring. Of the decorative trees, either flowering or foliage, both sorts can be safely set in the fall; but those with large, fleshy roots like the tulip tree and the magnolia, or with very thin bark, as the birches and beeches, had better be left for spring planting. Of roses, the rugosas and hardy climbers, and, except in the coldest climates, the hardy perpetuals, may be set in the fall, if careful winter protection is given.

Of the larger fruits, apples and pears may be set now, but cherries, peaches and plums should be left until the spring. A great deal of time can be saved and other advantages obtained, however, by preparing the places for them now and by marking each with a small stake. If this is done, the time required for spring setting will be reduced to a minimum, and a quick, strong growth assured, and the trees set out earlier.

Of the small fruits, raspberries, blackberries, gooseberries and currants may be set to advantage now. Strawberries set now and well mulched will probably live through the winter, but they will fruit no sooner and start no stronger than if set early next spring.

The Collectors' Department of Antiques and Curios

(*Continued from page* 37)

mission we are enabled to reproduce photographs of it and its contents. The stitchery of the cabinet itself is carried out mainly in silk flosses and some wool worked on irregularly woven tawny white canvas, the material generally in use for *petit-point* work, though the stitch employed in carrying out the pictorial subjects which adorn the sections of this cabinet is that known as long-stitch.

Almost as precious as some of the jewels which once may have been treasured in this cabinet are the embroidered sachets, jewel-boxes, needle-case, pin-cushion and two bits of bead-work. Next to the long-stitch work of the cabinet itself, the stump-work sachet is perhaps the most important of these pieces. Stump-work consisted of feather-stitching (though all other stitches were also employed) under which padding was placed to form raised surfaces, taking this sug-

NOTICE *to Readers*

OF

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AND

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Beginning with this number, "American Homes & Gardens" and "House & Garden" appear as a united publication, under the imprint of Condé Nast & Company, Inc., and under the following title:

HOUSE & GARDEN

(With which is incorporated *American Homes and Gardens*)

This change will in no wise affect that helpful artistic quality which readers valued in their respective magazines. "The Collectors' Department," "The Collectors' Mart" and those other features which have proved of service to thousands of subscribers to "American Homes and Gardens," will find a place in the new combination of "House and Garden" and "American Homes and Gardens." Nor will the transfer affect our subscribers: those who are now on the lists of "American Homes and Gardens" will, beginning with this number, receive the combined magazine until their subscriptions shall have expired.

The Collectors' Department of Antiques and Curios

(*Continued from page* 66)

gestion, perhaps, from the ancient Opus anglicanum. These elevations, or "stumps," as they were called, were of cloth, of hair, of wool and sometimes of wood, paper and parchment. In fact their materials were various. These stumps were glued, or basted on a ground of (generally) white satin, and the stitching was then executed to cover the stumping.

Quaint in conceit, and crude enough in design are these stitched emblems in this stump-work sachet, so industriously worked by the fair hand of the young Lady Mary. The twice-repeated caterpillar in the design was an emblem of the Stuart dynasty, nor are the other emblems without intended significance. The eyes of the birds, animals and insects are marked by seed pearls, a practice of even earlier date in England as one finds from the inventory of St. James House, 1549, wherein is mentioned a picture "of needlework, partly garnished with seed pearl." Designs for emblems, such as those worked by Lady Mary, were derived from various books of embroidery patterns issued during the period, works rarely met with now-a-days, as few copies appear to have survived. Such an one was that published about 1632, entitled 'Certaine Patternes of Cut-Workes Newly Invented," and John Taylor's "The Needles Excellency. A New Booke Wherein Are Divers Admirable Workes Wrought With the Needle. Newly Invented and Cut In Copper for the Pleasure and Profit of the Industrious. Printed for James Boler and Are To Be Sold at The Signe of The Marigold in Paules Churchyard." Eleven editions of this were issued before 1640, though the twelfth only is to be found in the collection of the British Museum, so rare has the work become.

The second sachet embroidered by Lady Mary is that stitched in rainbow-hued silks, shown in the center of the top row of the group of objects illustrated. To the left of it is an exquisite little pin-cushion worked in knotted stitches of green, yellow and red silks on a canvas ground. Silver threads are also effectively introduced and an edging of silver lace surrounds the cushion. To the right of the sachet is illustrated Lady Mary's needle-case, made of pieces of her court dresses, wonderful bits of silk, gold and silver brocades. While this is not an example of embroidery, it is yet an interesting reminder of the fact that many embroidery patterns were copied from the designs of the richly brocaded silks of the period.

The two specimens of bead work illustrated in the group exhibit characteristics common to examples of the period. Such bead work was contemporary with stump-work. Of this bead embroidery Huish makes the following observation: "The actual stitchery in the old embroideries that are worked entirely, or almost entirely, in beads, is of an extremely simple description. In the majority of pieces the work is applied as in the case of the stump embroideries, the beads being threaded and sewn down on the framed linen, either flatly or over padding. In the less elaborate class of embroideries, however, the beads are sewn directly on the satin ground; but when this plan has been adopted, the design is rarely padded at all, although small portions of it, such as cravats, girdle-tassels, and garter-knots, are found to be detached from the rest of the work. This is for the most part executed with long strings of threaded beads crushed down in close-set rows."

What Every Kitchen Needs

(*Continued from page* 36)

electrical outlets may be provided in the structure of the building. In planning the location and in determining upon the size of the refrigerator to be used, it is wise to select a stock size, as this will save 60 to 80 per cent. over the cost of having a special size or shape. The actual refrigerator to be installed must be selected before the structure of the house goes ahead, as it will be impossible properly to locate the drain, water outlet, electric outlet, or, in fact, the alcove itself for the refrigerator, until the exact size of the refrigerator and the location of the outlets in it are known.

If the refrigerator with the glass doors is selected, it must be remembered that such doors decrease the efficiency of the refrigeration, as glass is not a good insulating material. On the whole it seems that glass doors are undesirable, as their purpose is often frustrated by the condensation of moisture on the glass; the loss in refrigeration and extra work necessitated in keeping them clean more than discount the possible convenience resulting from their installation.

Since we are planning to have ample storage in the kitchen itself for the daily necessities, and provision has been made for the use of the refrigerator through the entire year, and any quantities of supplies in the nature of canned goods, fruits and vegetables will be stored in the cold room of the basement, a cold pantry will not be necessary. The elimination of this pantry not only saves in the work of maintenance, but in the original cost, and is therefore one of the important factors in our scheme of simplification. A small closet, which will not require daylight, may well be provided for the storage of those heavier utensils not frequently used, such as the ice-cream freezer, deep fat kettle, preserving kettles and other bulky things.

Among the various cupboards one must be provided for the care of brooms, scrub buckets and other cleaning materials. If it is necessary to keep the ironing board, clothes rack, etc., in the kitchen, a cupboard should be provided for them. An extra table, or folding shelf which may be turned down on the wall when not in use, is a great convenience at times of special work, as in the fruit canning season, or when serving a large dinner. Patent brackets are now made for this purpose.

In homes where there is not always someone in attendance at the rear of the house, a very desirable convenience is a cupboard opening into both the kitchen and the rear entry, for the delivery of groceries and supplies. The inner doors may be locked, and although the outer doors are not locked, they will prove a great protection to the goods delivered into the cupboard, from the molestation of tramps, cats or dogs, as well as protection from dirt and freezing.

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