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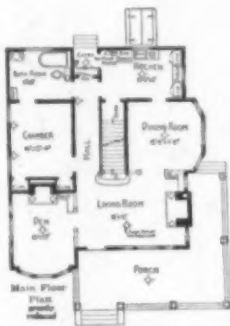
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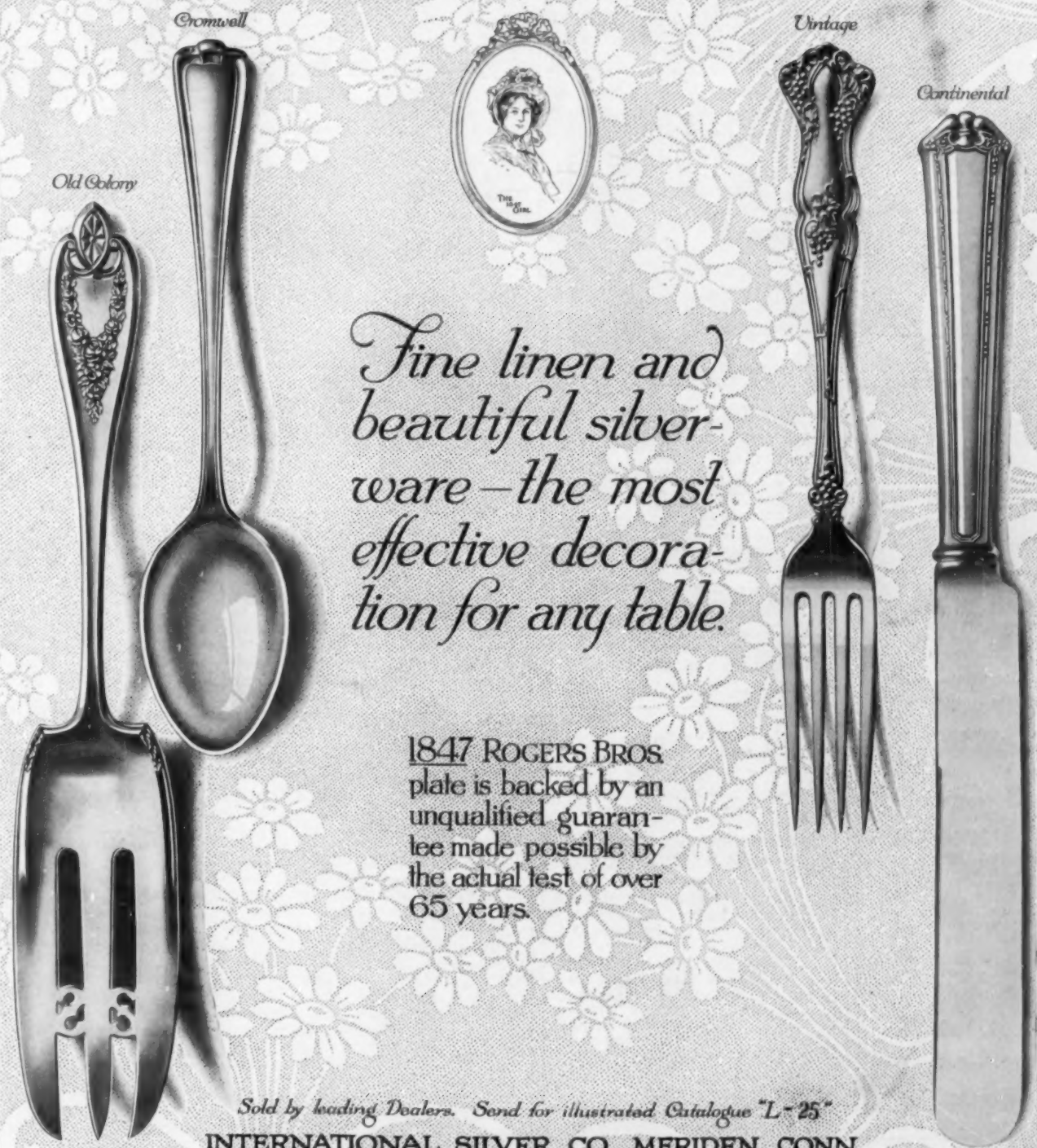
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Residence of Clayton S. Cooper (Author)

Allies

(Continued from page 62)

his enraged and tortured antagonist. The undershot teeth closed like a vise, and the smashed in face, the "lay back," as it is termed, enabled the dog to breathe. The whole business demanded courage and determination, and "bulldog tenacity" has become a byword.

The bull baiters only faintly resembled the modern dogs. They were lighter in build, higher on the leg, and more active. Their shoulders were loose; their chests were broad; their jaws were undershot; their noses did lay back—but all these points were only tendencies toward the perfected exaggerations displayed to-day. The modern show specimens would, in fact, fare as badly in the bull ring as their ancestors would in the show ring, for, though they have courage and tenacity, they lack the activity and their jaws are too excessively undershot to enable them to take a lasting grip.

In the development of the fancy points, the glory of the modern dog, there has sprung up a unique doggy cult. Bulldog devotees talk a jargon all but unintelligible to their fellow fanciers. A bulldog's lips are "chops," "fews," or "cushions." His ears must be "rose ears;" that is, they must be folded backward and outward. His shoulders, though loose, must never be "out-at-elbows." His back, which curves over his hindquarters, is called a "roach back," and a "three-quarter screw tail" is the best one for him to wag, though a "kink tail" is not severely condemned, and a stubby, twisted "button tail" is better than a long, straight "pump handle tail."

"Once a bulldog man always a bulldog man." Worship of the dog is the common property of all good bulldog men. To them he is a work of art, a thing of esthetic joy, like a sunset or a poem, and I admire and respect their fine feelings toward their splendid monsters. Nor is this rare joy the exclusive property of a few choice souls. The great individualist among dogs, and such the bulldog surely is, wins friends among the peers and the paupers. Such very different Americans as the late George Gould, Colonel John H. Thayer, Thomas W. Lawson, Richard Croker, John Matthews and R. L. McCreery, of New York; Tyler Morse, of Boston, and Joseph B. Vandergrift, of Pittsburgh, have worshipped at his American shrine, and in England I have seen a peeress and the owner of a third-rate public house showing in a

class judged by a leading tradesman of a Midland city.

Over the origin of the French bulldog much good ink has been spilled. French authorities, the Prince de Wagram, MM. de Corre and Boutroue, claim a strictly French origin, pointing to the heavy, mastiff-like *douges de Bordeaux* (probably related to the Spanish bull baiting dogs) as the ancestor. They admit that in recent years the breed has been crossed with English importations, but it was, they affirm, originally French. Lady Lewis, Messrs. W. J. Stubbs, and Frederick W. Cousins, the English experts, believe the breed is an offshoot of English stock. Nottingham was always a great bulldog town, and sixty odd years ago Nottingham lacemakers emigrated in great numbers to Normandy. They took their bulldogs with them; hence the French bulldog. As in the thick of this debate Herbert Crompton said, "Strange that such a difference should be 'twixt Tweedledum and Tweedledee!"

Americans have been quite content to take the little Frenchman at his own worth without bothering a great deal whether he was French-English or English-French in his origin. Ten years ago Mr. Frank Sternberg summed up this feeling when he said to me, "What difference does it make where he came from or how, he is here, and he is here to stay." And the vivacious little chap has not only stayed, he has won his way to an important place on the benches. Smart and quaint are favorite adjectives in describing a good French bull, and these qualities have made him a fashionable dog, while his own charming personality and gay spirits enable him to keep his place among the favorites.

There is never a question as to which of the two bulldogs is the better. Both dogs are only best in their own sphere. They share a family failing in that they are both terrible snorers, and, if there is generous quantity in the English snore, there is rare quality in the French. Their excellencies, however, are individual, and which set of virtues appeals to you depends more upon you than the dogs. If you want a grand character, a dog as ugly as a Chinese idol and strong as a pony, yet a dog of the highest courage and fidelity, then you want the English dog. If, however, you want a lively four-footed playfellow, a stylish dog

(Continued on page 4)



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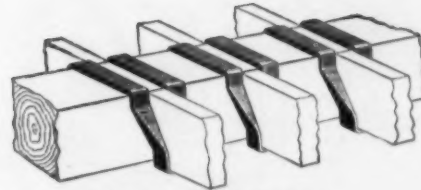
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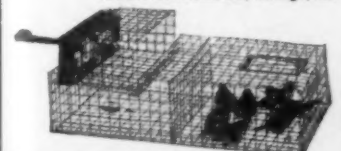
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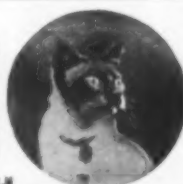
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Some Things to Think of

Few people would conscientiously assert that a dog is made of cast iron and is invulnerable to all injury, but a good many act as if this were their belief. Unintentionally, perhaps, but none the less perilously for the dog, they subject him to various and sundry risks which a moment's reflection would show to be far too serious to be run.

A dog learns the import of any particular danger principally by experience. He does not reason to the extent of gauging the speed of the swiftly approaching motor nor of realizing what the car will do to him until too late. He will stand on the pavement ecstatically yapping at a fence-top cat while a load of bricks spilled from the roof above is descending upon his thoughtless head. Such dangers are beyond his ken, unless he has miraculously escaped from them in the past. The wise owner, then, will keep a constantly watchful eye open for those risks which only his superior intelligence can avert. He will never nag the dog with useless warnings, but in case of necessity he will be ready with the word or act which will swing the balance to the safety side.

The dog has his physical as well as his mental limitations. In playing with him, never grab him by one leg and pull it sidewise away from the body; it isn't jointed to work that way, and a moment's forgetfulness of this fact may result in serious injury. Again, don't put a dog through his tricks on a bare, polished floor; his feet gain but a poor grip on such a surface, and he is apt to fall and suffer some badly wrenched muscles.

Proper thought for the dog's feet is too often lacking. In the case of hunting dogs a long period of hardening is needed gradually to thicken and toughen the foot pads in preparation for the shooting season. But many a non-hunting dog, with pads unaccustomed to continued rough work, is thoughtlessly given a long run over hard roads that wear down his feet until he goes dead lame and is laid up for a week. Sometimes, too, the pads are not examined after a tramp afield. On such an occasion they should always be searched for thorns, cuts, etc., for these the dog may not be able to take care of himself. Burrs in his coat, caked mud, split toe-nails—these come under the general head of unmitigated nuisances, and the best way to eradicate them is to do it yourself.

In handling puppies, it must be remembered that their bones, joints and muscles are relatively soft. Few dogs should be required to "beg" or "dance" until they are ten months or so old, for at an earlier age it is unwise to subject them to the unnatural physical strain which these tricks demand. In teaching "lie down," too, with one hand pressing on the pup's loins, care must be taken not to employ too much force lest the hips or back be strained.

These are but a few of the things to think of in the everyday relations between master and dog. They, and other similar ones, may be summed up in a few words of advice; remember that a dog's foresight is limited, and that often you must do his thinking for him.

R. S. LEMMON.

Allies

(Continued from page 2)

of the world, quick and clever, but withal devoted and true, the dog for you is the French dog.

Good bull puppies command fancy prices. Hardy enough, once over the ills of puppyhood, they are the most trying and disappointing youngsters to raise. Fancy points do not appear on all the babies, and distemper plays havoc with such short faced patients, and, of course, the good pups, the ones with the shortest faces, are most apt to die young.

THE IMPORTANT POINTS

If you are picking out an English puppy, hunt for that sturdy little chap with heavily boned legs, a cobby body, a large flat skull with small ears, a short forehead, and well turned-up underjaw. Remember that while length from eye to ear is greatly to be desired, still a long skull often means a long forehead, and a long forehead means a common-looking bulldog. Among the French puppies, again find that

chunky, little chap—not the giant nor yet the runt of the litter. He should have plenty of underjaw, or he may grow into what is slurringly called a "frog-faced dog," all eyes and skull. He should not, however, be much undershot, for then his front teeth may show or his tongue may hang out of the corner of his mouth. If his skull is about square (as long as it is wide) with ears placed on the rear corners, and if his eyes while large are not bulging "pop-eyes," and if his nose is short and broad, then you can reasonably expect him to have, when grown, the true, attractive French type. Color does not count for so much in the English variety, though most people prefer a dark brindle or a white with brindle markings; but in the French breed dark brindle, with possibly a dab of white on his breast, is the orthodox coloring. A white Frenchie with brindle spots is ground for suspicion of English blood.



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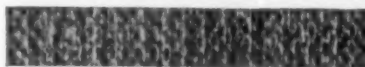
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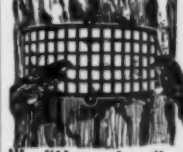
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November Poultry Work

Feed regularly and liberally. Keep oyster shells before the fowls. Never let the hens lack for drinking water.

Scatter whole and cracked grain in the litter.

Do not overlook the need of green food in abundance.

Feed corn more freely than in summer, but avoid new corn.

If the pullets are slow in laying, give them a little green bone.

Be sure that the house is dry and that there are no draughts or leaks.

An earth floor should have a covering of fresh sand several inches deep.

Let the depth of litter vary with the breed; 5" or 6" is enough for Leghorns.

This is the month to sell the turkeys, if there be a surplus of these birds in the poultry yards.

Incubators are often started this month in sections where the roaster industry has become established.

Do not shut the windows, even if the thermometer drops well below freezing. The hens will not suffer from the cold.

It is well to gather the eggs several times a day when freezing weather prevails. This is especially important if the eggs are to be incubated.

The hens keep union hours at this time of year. When the days are short they spend much more time on the perches than off, and for that reason must be kept busy as long as daylight lasts. It is an axiom that the busy hen is the laying hen, and the way to keep the flock busy is to feed the whole and cracked grain—the scratch feed, as it is called—in a deep litter. This litter may consist of straw, shredded corn stalks, hay, leaves or peat. Peat is not easy to obtain in most places. Leaves are cheap, but not lasting. Straw and hay are expensive. Corn is easily grown, and when it can be shredded is excellent. Amateurs with small houses probably will be wise in buying a commercial litter. In any event, let the litter be at least 5" deep. If large breeds are kept, it may well be deeper.

All litter is certain to become packed rather hard after a few weeks, and then the grain will remain on top where the hens can pick it up with as little effort as though it were on the ground. The experienced poultryman soon notices this condition, and stirs the litter thoroughly with a barn fork. Then the grain disappears from view, and the fowls are forced to work energetically in order to obtain it. A little hemp seed thrown into the litter occasionally will induce the birds to work with an extra degree of enthusiasm.

More corn may be fed than in warm weather. In fact, the evening meal may consist of corn alone, and it is an excellent plan to throw a small amount of whole corn in a trough or on top of the litter just before the hens go to roost. Then they will be sure to retire with their crops as full as they can be, which is important when fourteen hours or more are to elapse before the birds eat again. No more should be given, however, than will be entirely cleaned up. If the flock is a small one, it is worth while heating the corn on very cold days. Parching makes new corn safe.

Well-developed pullets which still decline to do their duty by the egg basket will need a little prodding. Practical poultry keepers have found that cut green bone in small quantities is a splendid stimulant to egg production. Yet it must be fed sparingly and must be fresh—an ounce to a hen three times a week will be sufficient. A crumbly mash may be fed, too, until laying is established.

Green rations are more important than many poultrymen realize. Hens

will live and lay without green food, but it helps to keep them in condition, acts as an appetizer, no doubt, and supplies minerals that they need, as well as bulk. Cabbages, mangels, sugar beets and similar crops are excellent, and can be spiked to a plank to avoid waste. The mangels and beets are best split in half in order that the soft interior may be reached. In former days, poultry keepers considered it a fine plan to hang the cabbages from the end of a string just above the heads of the fowls, tantalizing the birds into jumping up and snatching a bite. Frequent ruptures that resulted from this unusual exertion proved that the plan was bad, although it is still practiced by some amateurs.

Beet pulp, which may be obtained from many grain dealers, makes a fairly satisfactory green ration when it has been soaked in hot water. The water and the steam make it swell and cause it to give off an odor which is decidedly savory. If the hens do not eat it readily at first, a little bran and some beef scrap may be added. This combination will usually tempt them.

Of late years sprouted oats have come into high favor and have considerable value as a green ration, although they are likely to cost more than the vegetables. Many amateurs find that they can sprout the oats easily in their furnace cellars. Others make use of patented sprouting boxes or racks, of which several kinds are on the market, some of them being fitted with kerosene lamps which hasten the sprouting process.

Unquestionably the Silver Campines are a wonderful breed of fowl and I am not surprised their popularity is gaining so rapidly and that they are so quickly forging to the front, both in the show room and for utility.

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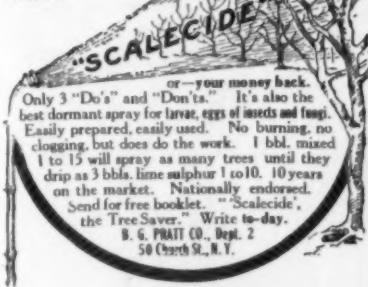
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What the English Christmas Annuals are to English homes, the Christmas number of House & Garden is to American homes. Every page will radiate Christmas atmosphere and the more practical side of Christmas—the Christmas giving.

Out of twenty-one articles, in addition to the usual service departments, here are a few of the more important—

First—a story by Mary Raymond Shipman Andrews called "The Song." Also a poem by Joyce Kilmer called, "Gates and Doors."

For those who are planning Christmas giving of a different sort, HOUSE & GARDEN will supply eight full pages of suggestions.

Batik Hangings—the wonderful masterpieces of Javanese native artists are featured in an article by Bartram Hartman.

The architect will find particularly interesting three houses by Lewis C. Albro and Davis, McGrath & Keissling. These cover a variety of style, cost and material.

Two articles on Interior Decorations—Decoration on the Stage by B. Russell Herts and Decoration of the Billiard Room, will give more than one new suggestion.

An article on "Toy Dogs" and one entitled, "Free Lunch for Birds," will please the lover of animals.

As noted above, this is but a handful of what the Christmas Gift number of House & Garden has in store for you. All the service departments which have been so valuable to the readers of House & Garden and American Homes & Gardens are given full space in this number. Those who love the art and design of the former times will find particularly to their taste the Collectors' Mart, which will be at its best in this number.

House & Garden will be on sale November 20th. Ensure yourself against missing this valuable number by making arrangements with your dealer or ordering direct from the publisher.

House & Garden

RICHARDSON WRIGHT, Editor

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House & Garden

NOVEMBER
1 9 1 5

CONTENTS

Vol. XXVIII
No. Five

| | |
|--|---|
| FRONTISPIECE—LIBRARY IN SELF-HOUSE.....10 <i>Richard Arnold Fisher, architect</i> | THE HOME OF C. L. SOLDAN, ESQ., AT BELLEROSE, L. I..... 33 <i>Dwight J. Baum, architect</i> |
| PERIOD STYLES IN THE MODERN ROOM..... 11 <i>William M. Odom</i> | THE HOME OF HARRY H. THOMAS, ESQ., AT SUMMIT, N. J..... 33 <i>Hobart A. Walker, architect</i> |
| FORESTRY AT HOME..... 15 <i>F. von Hoffman</i> | THAT MINOR MATTER OF STOOLS AND THEIR PLACING..... 34 |
| THE RESIDENCE OF THOMAS C. STOCKHAUSEN, ESQ., AT CHEST- NUT HILL, PA..... 18 <i>De Armond, Ashmead & Bickley, architects</i> | COUNTING THE COST OF FARMING—I..... 35 <i>Flora Lewis Marble</i> |
| QUEENS OF AUTUMN..... 20 | STOCKING A SMALL CONSERVATORY..... 38 <i>F. F. Rockwell</i> |
| A NEGLECTED ARCHITECTURAL DETAIL..... 21 <i>H. D. Eberlein</i> | THE COLLECTORS' DEPARTMENT OF ANTIQUES & CURIOS..... 39 <i>Conducted by Gardner Teall</i> |
| ALLIES..... 24 <i>Williams Haynes</i> | "OAK KNOLL," A GEORGIAN HOUSE AT MONTCLAIR, N. J..... 41 <i>Hiss & Weeks, architects</i> <i>W. H. P. Walker</i> |
| RECENT TABLE FOUNTAINS BY AMERICAN SCULPTORS..... 26 <i>Elizabeth Lounsbury</i> | THE JEWELRY OF THE HOUSE..... 44 |
| THE RESIDENCE OF LOUIS K. HYDE, ESQ., AT PLAINFIELD, N. J... 28 <i>F. B. & A. Ware, architects</i> | POULTRY HOUSES FOR THE AMATEUR..... 45 <i>E. I. Farrington</i> |
| OUR LITTLE SIDE PATH TO BOHEMIA..... 29 <i>Fanny Sage Stone</i> | SEEN IN THE SHOPS..... 48 |
| THE QUESTION OF A FRIEZE..... 31 <i>Mary H. Northend</i> | GARDEN SUGGESTIONS AND QUERIES..... 50 <i>Conducted by F. F. Rockwell</i> |
| THE RESIDENCE OF FREDERICK A. SHICK, ESQ., AT BETHLEHEM, PA. 32 <i>C. E. Schermerhorn, architect</i> | INTERIOR DECORATIONS..... 51 <i>Conducted by Agnes Foster</i> |
| | EDITORIAL..... 52 |

THINGS YOU OUGHT TO KNOW

¶ 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. Landscape gardening questions requiring a drawn map and a planting table will hereafter be charged \$10, payable in advance.

¶ 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.

¶ The address of subscribers can be changed as often as desired. In ordering a change,

please give both the new address and the name and address, exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.

THE SPECIAL ISSUES

¶ "Every Issue a Special Issue" will be the editorial slogan for 1916. In this manner we can concentrate our forces to your greater advantage. And each issue will be better than the one preceding it, just as November is different and better than the October. The subjects you are most interested in may be "somewhere" in 1916—the censor suppresses the place—but every number will be of special interest to you. They line up as follows: *January*—Annual Building Number; *February*—Garden Planning Number; *March*—Spring Gardening Guide; *April*—Spring Building Number; *May*—Summer Furnishing Number; *June*—Garden Furnishing Number; *July*—Small House Number; *August*—Motor Number; *September*—Autumn Furnishing Number; *October*—Fall Planting Guide; *November*—House Planning Number; *December*—Christmas Gift Number.

FOR DECEMBER

¶ Once a year HOUSE & GARDEN makes space for fiction and next month that space will

be filled by Mary Raymond Shipman Andrews. If you have read "The Perfect Tribute" you can judge what is in store for you. We also give way to poetry—not a concession, but a glorification. Joyce Kilmer, who said that he never saw a poem lovelier than a tree, will be represented. Following that is an English house in an American setting, by Davis, McGrath & Kiessling. Bart-ram Harttman contributes an article on batik hangings and B. Russell Herts writes of how interior decoration is being used on the modern stage. There are eight pages of suggestions for Christmas gifts and one of small bronzes. A short article tells how to use copper and brass effectively and another gives directions for the decoration of the billiard room. Williams Haynes, the liveliest doggy man writing to-day, makes you smash the tenth commandment every time you see your neighbor's toy dog. In addition, F. F. Rockwell writes of orcharding and Leonard Bastin of keeping cut flowers fresh.

¶ This is only the bare skeleton. Look for it in the full flesh on November 20th.

¶ Incidentally, HOUSE & GARDEN used to devote only 36 pages to its articles; it now uses up 44. As against 75 illustrations of last year we are now presenting twice as many. And that's only the beginning!

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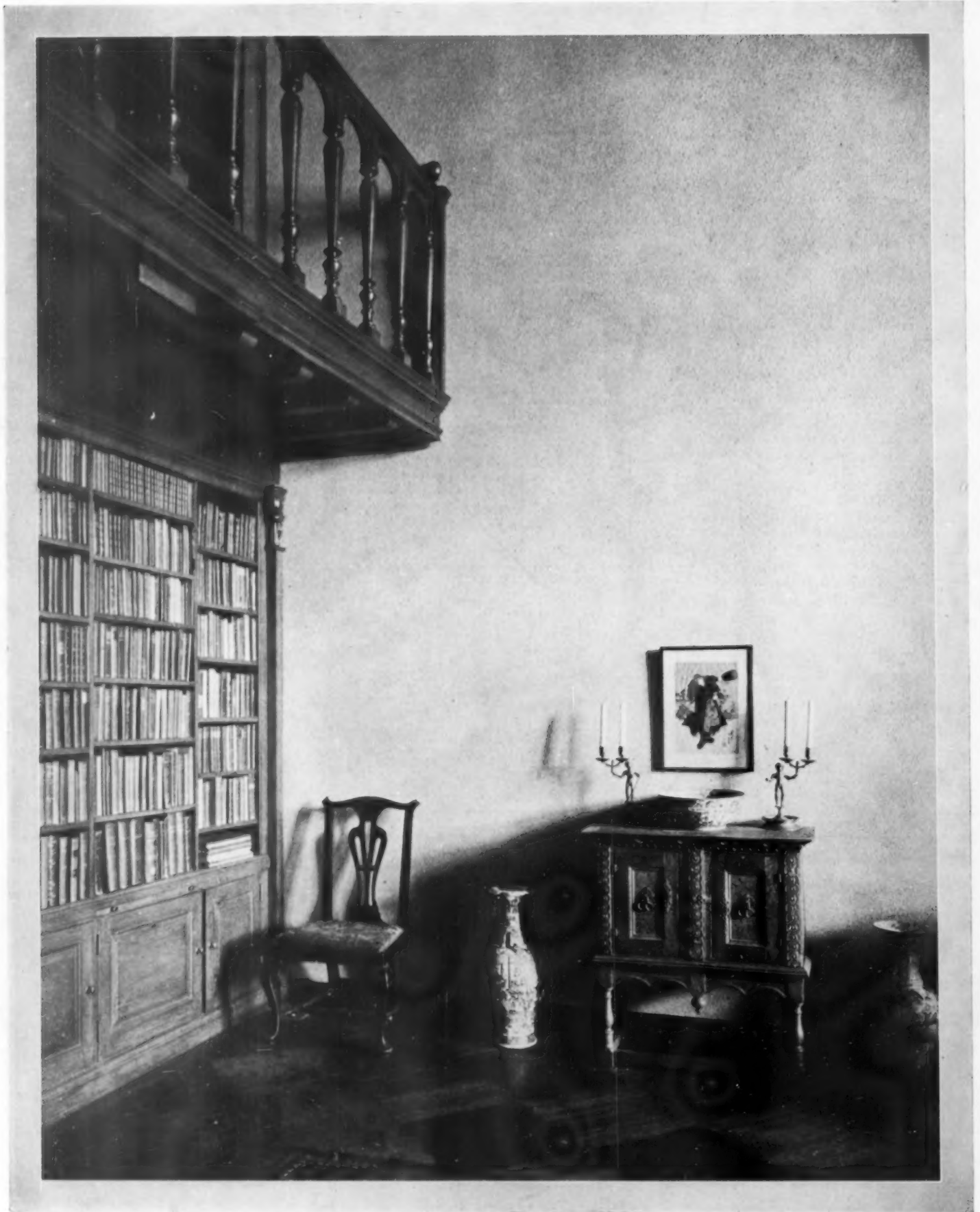
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A Corner of the Library in His Own House
in Lime Street, Boston, Massachusetts

Richard Arnold Fisher, architect



PERIOD STYLES IN THE MODERN ROOM

A Study of Line, Form, Color and Texture in Decoration—What Constitutes a Period Room—The Purpose of Curves—General Rules to Follow in Mixing Periods

WILLIAM M. ODOM

Director, Department of Interior Architecture and Decoration. The New York School of Fine and Applied Arts.

THE various epochs of decorative art that have been termed the periods, each has decorative qualities that are great forces in the composition of the modern room. These forces are represented to the student of design in line, form, color and texture, and these design qualities which historic period furniture and decoration embody the student must seek to understand and use with appreciation. They must be seen as active forces. Every design is composed of these elements or forces, and they should be used in proportion as they are required to express the dominating idea of the composition.

Aside from the psychological and historical expression of the political, religious and social customs of the times, these period designs possess the purely artistic and esthetic values that are often overlooked, we being too strongly prejudiced by the association of the object with either the congenial or unresponsive social or religious idea.

The greatest work done in interior decoration to-day is not the copying of historical rooms, but the using and combining of the styles of the past to express the function and personality of the modern room. A strictly copied historic room is at its best an artificial and lifeless result, losing all that vitality and individuality which is the very essential of creative art.

THE ITALIAN ROOM

The perfect Italian room may be the most completely esthetic room, especially the Quattro Centro, but a purely Italian room would be very insincere and artificial in many environments and as a room expressive of a certain personality. However, an Italian note of this period, if its technical and esthetic values are understood, may do much to bring great dignity and charm to

many rooms that have no claim whatever to a period design.

Some modern decorators and cabinet makers, like some fanatical architects, have been dominated by the desire for originality only. This has resulted in some of the atrocities that are known as *l'art nouveau*, its chief merit being its originality. This has proven so disastrous that we have become more cautious and more fully realize that all the fine problems worked out by the masters of the past are not to be discarded for mere originality. All of the best art of the past has been a gradual evolution or a rearrangement of materials to fit new conditions. Even Gothic art is a gradual development from the early Christian, which was a style (if it may be so termed) that was created out of Roman architectural and decorative fragments.

The Renaissance is a more obvious example. Here the classic was used with more artistic understanding, but with all the strict adherence to and the close study of classic art, the masterpieces of this epoch are decidedly original creations

when compared with the classic examples. The social, religious and political requirements were so different from the classic age that an exact copy would have produced an insincere and theatrical result. Some of the works of the school of Palladio illustrate how too strict copying can produce a cold and lifeless result.

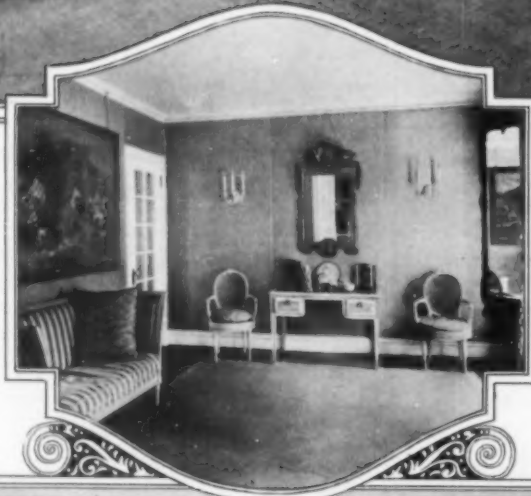
The early historic expressions were more concerned with architectural and decorative problems; to-day we have the problem of the required comforts of the time, many of which were unheard of in some of the finest epochs of art. Versailles with all its luxury of decorations and its total absence of modern comforts and conveniences is an example. The laws of



A good example of a well-treated 18th Century background with Italian and English furnishings. The treatment of the background has related the 18th Century architecture to the earlier furnishings



In the center an interesting arrangement of 18th Century furniture against a simple and consistent background, creating 18th Century atmosphere without actually copying it. Below, the old English tables; fine old Italian chairs and other small objects give a 16th Century atmosphere



A combination of Italian, English and French furniture, arranged according to the design of each object. Curved lines of the Louis XVI chair adapt themselves to its less formal placing. A successful selection and arrangement of Gothic and Renaissance objects with Chinese porcelains

good design are, however, invariable in all ages, and there is little excuse for the designer of to-day, who has before him these fine examples, not profiting by them in the solution of the modern problem.

Taking for granted that the student has a knowledge and appreciation of good design, he has this wealth of furniture and decoration of the past with which to create a new and individual expression. Some will claim that the artist should design his own details; but the chief problem to-day is that of using the furniture and decorations of the past and with them creating a new fabric that will express our individuality and the modern requirements of comfort.

VALUE OF OBJECTS

First, each individual object of the room must be considered as to its



value in the composition. These values, as has been stated, are the fundamental principles of the design of the object and are expressed in line, form and color, and a perfect balance of these values is essential to the well-designed room.

Begin with an example that is less appreciated and more badly used than any expression because of the ignorance of its meaning and force. A fine example of a Louis XV expression is the perfect exposition of well-balanced, beautiful curves. These curves lend grace, rhythm and vivacity to the composition of a room, but they should be introduced in proportion as these qualities are needed. To use them without understanding their decorative effect is a dangerous undertaking. The lines of this style may be used to neutralize a monotony of straight lines.



An adaptation of the Italian Renaissance to a modern living-room, showing fine placing of Louis XV chair. The wood and tapestry of the chair are related in texture to the other articles in the room. The line of the chair contributes lightness and grace to the room



In the center a combination of the late French, Gothic and the Italian Renaissance. The modern background has been treated consistently to create the atmosphere of the late 15th Century. Below, a modern background with a combination of Louis XV, Louis XVI and 18th Century English furniture

When a contrasting element is brought into a room to emphasize, neutralize or give variety, it should bear some relation to the other furnishings. For example, if a Louis XV chair is brought into a group with Italian furniture, it would be more harmonious to use one of natural wood and cane. To relate it further in texture to the other objects, a tapestry or velvet cushion could be used on the seat. This would relate the textures and introduce the line that will lighten and contribute grace to the group. A smaller object, such as a chair, would be better than a larger object, because there is great force contained in little material in these curves, and also it is only needed as a note and not the dominating idea.

The gilded chair, upholstered in delicate materials of the Louis XV style, is valuable also,

and both the qualities of texture and line could be introduced to relieve a Louis XVI painted room. These styles of Louis XV and Louis XVI are closely related in scale, and the artificial surfaces of gilding and painting are related treatments. The curved line will be the principal note introduced. Here, also, it should not dominate, but it should be used to break the monotony of the Louis XVI line and also relieve the monotony of painted surfaces.

The Louis XV chair or consul table of gilded wood could be successfully combined with some Queen Anne and Chippendale styles. There is a relation of line in their designs, and a gilded surface would give more variety and interest to the texture of the room. A French note would also relieve the too domestic atmosphere of some English rooms



Fine woods, used in highly finished cabinet work, are more easily combined with gilded, painted and lacquer surfaces. This is because of the relation of textures. Into the most beautiful Louis XV rooms, with painted paneled walls and painted furniture, were brought tables and cabinets of delicate inlaid wood. The delicate and refined textures of the woods of this period are a consistent contrast.

ENGLISH PANELED ROOMS

The historic use of related contrasts may be illustrated by the late Seventeenth Century rooms of England. These rooms were paneled in the most finely finished woods of large panels that extended from the chair rail or wainscoting to the richly carved cornices. Other enrichments of skilfully executed carvings, having consistent textural feeling with gilded and lacquer furniture, were brought into these rooms as a note of richness.

Consider, also, the earlier types of English paneled rooms, with their sincere, but sometimes crude construction and more naturally finished woods. How inconsistent a gilded or lacquered piece would be in the design! But, on the other hand, the textures of the tapestries and needle points of the period made a consistent enrichment.

Another interesting example is the use of the sometimes elaborately carved stone chimney pieces in these early rooms, while in the late Seventeenth Century rooms of Sir Christopher Wren highly finished marbles of a variety of colors and fine quality and texture were used in the scheme.

These are illustrations of contrasts in the same periods, and in the English rooms of the Sixteenth and Seventeenth Centuries actual Italian furniture and decorations were introduced. It was common to introduce French furniture into the English rooms of late Seventeenth and Eighteenth Centuries.

But it is the modern room, with a background that is neutral as to style, that is the chief problem to-day. We may have a dominating idea evident in the room. It may express the light, refined atmosphere of the Eighteenth Century, or it may have the quality of the dignified early Italian style and still be

strictly a modern room, with no attempt at the architectural style of the historic interior. The size, environment and function of the room will, of course, affect the choice, as will the personality of the possessor also.

There are many beautiful modern living-rooms with simple walls and ceilings that have no claim whatever to a period design. In these have been introduced beautiful old Italian chimney pieces of the Fifteenth and Sixteenth Centuries. This is enough alone, because of their scale and the prominence of their placing, to give a decided Italian atmosphere to the room. If desirable, this may be further emphasized by old doorways and ceilings of Italian design. An Italian table of generous proportions would be the best type if the dominant idea is to be Italian. The smaller articles, such as small tables and chairs, may be of the designs of the later French and English styles.

MIXING PERIODS

The general tendency in mixing periods, especially if the background is one of a period design, is to bring the design up to something lighter and more modern. It is far easier to work into a room, with a foundation of an early style, furniture of a later style, than it is to introduce early, crude furniture into a room of the late styles. For example, furniture of Adam design could be worked into a Sixteenth Century room, but it would be very difficult to bring a piece of Jacobean furniture into a delicate Eighteenth Century room. This is more or less logical. Architecture is the more permanent of the arts, and the old historic rooms have quite often been refurnished or have had additions of furniture of the style of the day introduced.

The line and scale of a piece of furniture suggest its arrangement. Italian furniture of the best Renaissance design demands a formal architectural arrangement because of its scale and its architectural design. The typical Italian chair of the Fifteenth and Sixteenth Centuries, with its high back, rectangular form and dignified scale, should never be carelessly

(Continued on page 62)



Howard Major, Architect.

A beautiful reproduction of an English background of the days of Sir Christopher Wren. Here the different English periods have been excellently combined, creating the charming atmosphere of the old English rooms that have gradually evolved. The room expresses an excellent combination of comfort, variety and balance



Big fires from little bonfires grow. Always have a fire pump and a bucket of water ready for emergencies

FORESTRY AT HOME

The Work to Do in Any Woodlot—Firelines and Fire Prevention—Profit in Clearings
The Trees to Plant for Various Locations

F. VON HOFFMAN

FORESTRY in theory is a science, in practice it becomes the art of raising trees in masses for commercial purposes. It endeavors to outdo mother nature in growing more and better trees per given area in a shorter time than she herself can produce, if unaided by human hand.

Wherever any other than the commercial aspect is kept in view in the raising and treatment of trees, as, for instance, for ornamental purposes, the means and ways employed in such operation are representative of the art of tree or arboriculture.

From this we see that it is the aim pursued in the manipulation, and not the practical execution, which draws a distinct line between forestry on the one hand and arboriculture on the other.

Both of these may be profitably employed on a large or small scale. So-called ornamental forestry, as sometimes used by writers, is a misnomer; it really does not exist in the true sense of the word, since commercial and ornamental aims pursued in the



In any timber tract fire lines are an absolute necessity. They can either be used for roads, as here, or planted in crops

treatment of trees are not the same. We must strictly adhere to forestry as the raising of trees *en masse* for commercial purpose and arboriculture the treatment of individual trees for any purpose whatsoever.

Let it be understood at the beginning that whatever general rules apply to a thousand-acre tract can also be employed in the management of one, five, ten or more acres.

The first thing you should do is to protect your woods against the ravages of fire. This is a fundamental law, which should be kept in mind at all times. In fact, I cannot say enough in favor of an adequate and practically arranged protective plan against fire. On a larger tract I have in mind firelines 100' wide were cut wherever danger from fire was threatening. These again were in direct communication with the interior or lines of subdivisions of the tract; that is, the whole tract having been subdivided into parcels of twenty-five to thirty acres each, the dividing lines of these parcels were widened to required width, dependent upon local

conditions. These lines of subdivisions acted then not only as fire checks, but also enabled one to get to any threatened part quickly, which is very important in case of an actual forest fire. In many cases these firelines can be used for raising field-crops, as is frequently done on continental forests.

ELIMINATE POSSIBLE FIRE SPREADERS

Once having determined from what direction danger from fire threatens, and having marked your fireline, cut out all underbrush, dead and dying trees which may possibly act as fire-spreaders.

Build burning places at convenient locations and burn in these all the valueless material both from firelines as well as from the interior of the tract. These burning places should be considered as a permanent establishment on your woodland, as they come in mighty handy on many later occasions.

They should be built of stone wherever possible, from 2' to 4' high, of circular form and of a sufficiently large diameter to receive the material to be burnt; 12' to 15' would be about right. If you can afford to do it, it is best to grub these fire-lines, removing therefrom and burning all roots, for, if the roots are left in the ground, the underbrush will grow again the following season, and in that case its removal must be done again and again, as demands for protection require.



Had the brush been cleared away in this tract the trees would not have been so seriously damaged



In deep litter, trenching is necessary. Cut away the brush from each side 6 feet. It will stop the most rapid fire



Have a burning pit on each woodlot. Field stone piled up, as in this case, is sufficient. An open bonfire is always a menace. Having cleared the woodlot, separate timber and burn the rest

PRECAUTIONARY MEASURES

On smaller tracts, say, five acres and upwards, protection against fire can frequently be had either by a stone wall, a road, water-course, etc.

No matter what kind of protection local conditions may suggest, protection against fire must be the very first and permanent rule for undertakings on your woodland.

The question of protection having been settled, the next thing in order is the removal of all dead, dying and valueless trees and shrubs from off the tract. This operation is called clearing-cuttings to distinguish it from improvement-cuttings. While in the first operation the guiding spirit is to clear the woods of all objectionable material, improvement-cuttings aim to improve the growth of already established trees.

Frequently it is necessary that, during the latter operation, perfectly healthy trees must be removed in order to improve the proper growth and development of nearby trees. In that case it requires good judgment to select those which should remain on account of their value and general condition, and those which ought to be removed as of less value and interfering with those of a more valuable character—hence improvement-cuttings.

Both of these operations, clearing- as well as improvement-cuttings, can be done both at the same time on smaller tracts, but are not advisable on larger areas. Clearing-cuttings in the latter case should come first.

All material in this work fit for fuel purposes should be cut, stacked up in cords 8' long, 4' high and wide at places whence it can be removed easily.



For temporary growth trees may be "heeled in"—until they may be removed to the woodlot

You will be surprised to find that the cutting up of the dead trees, etc., into cordwood and its sale will, in many cases, not only pay for the labor and expenses involved, but will in addition leave a net profit on the right side of the ledger. As the price of cordwood varies according to locality and quality of the material offered for sale, it is impossible to say beforehand how much may be realized by this operation. As a rule, though, \$3 to \$5 a cord may well be obtained almost anywhere.

HOW AND WHAT TO MARK FOR CUTTING

After fire lines are established, or your woodlot has been otherwise properly protected against fire, go through the woods, marking those trees which are to be cut. Do this while the leaves are still on the trees, in order to overcome any doubts later on when the leaves are off.

The marking itself is best done by making a ring around the trunk of the tree, breast-high, using either a thick solution of whitewash or white paint. The latter is to be preferred in case not all trees can be cut in one season; in that case white paint will stay longer and it will not be necessary to re-mark the trees the following season.

When marking keep your eyes open for the many strong shoots or even trees appearing here and there as offshoots from old stumps. Since the greater part of our woodland is second-growth timber; that is, many trees growing from old stumps and the latter having decayed or being in a state of decay, you will find that this decay has already or is communicating itself to these second-growth trees by way of the heart of the wood. Trees giving this indication of their interior condition might just as

well be included at once in the material to be removed, since their value is already impaired, and besides, these, with the old stumps, are the very harborers and breeding places of dangerous insects.

THE QUESTION OF RE-FORESTATION

And now make it a rule: For every tree cut replant at least one in its place.

This brings us to the next operation: Planting. This may either be a-forestation, the planting and sowing of valuable trees on unproductive and denuded areas, devoid of any tree-growth, or re-forestation, the covering of bare spots here and there in the woods.

The question of "What" and "Where" to plant or sow in either case will depend primarily upon local conditions; that is, in the particular quality of the soil. This may be of a stony, sandy, clayish, limey or humus character. Sometimes we may meet even with loamy earth (80% sand and 20% of clay) or marly soil. These last two, however, are very rare and need not be considered here.

Of all these soils a mild loam is the very best of all. A close observance of your woodland and its trees will help you materially in the selection of the trees suitable for your plan-

(Continued on page 60.)



A stand of timber with the underbrush cleared away. The trees have a better chance to grow and the fire hazard is reduced



This is the result of no fire lines, no clearings, and no preparedness against conflagration—a tract out of commission for another thirty years. After a fire, the only solution is clearing away the burnt timber and replanting



Severely Georgian in type is this house of red brick laid in Flemish bond and trimmed with white Vermont marble. Note the well-arranged planting

Green wicker furniture, embellished with cushions of green and white chintz, is used in this cheerful apartment. The window hangings are green sunfast material

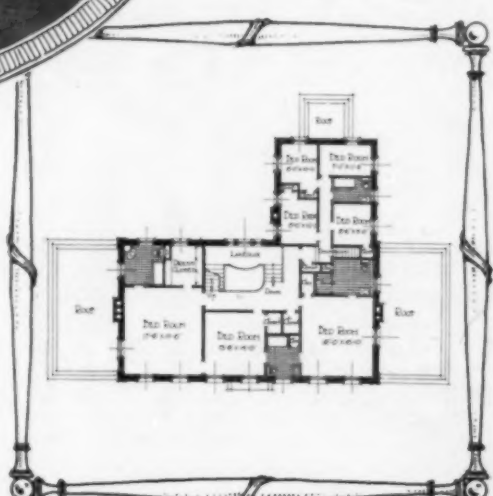
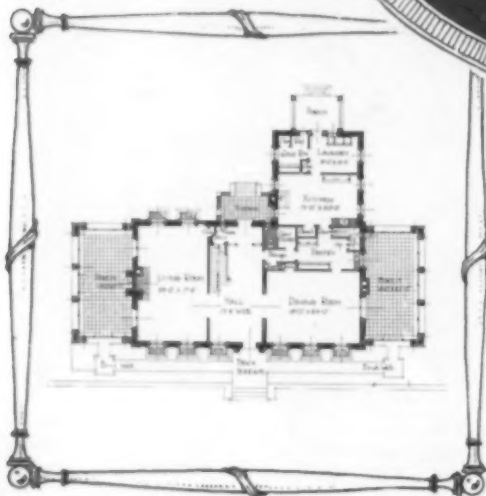
An interesting innovation is the provision made for abundant light to the central hall by a window placed at the left of the main door

The windows on this floor are uniform in size, whether they open off bedroom or bath, thus maintaining the symmetry of the front façade



THE
RESIDENCE OF THOMAS
G. STOCKHAUSEN, ESQ.,
AT CHESTNUT HILL,
PENNA.

Architects: De Armond,
Ashmead & Bickley





Wall-paper of a light putty color provides a pleasantly neutral foil for the warm coloring of the Oriental rug in the living-room. The furniture is upholstered in taupe velvet to harmonize with the shadow taffeta hangings



In the hall, Oriental rugs of dark rich hues are used on the floor and the portières and stair runner are of red velvet, toning in with the rugs



Furniture in the hall is covered with chintz of tapestry effect. Putty-colored paper is used in wide alternate stripes of satin and corded design



Apart from the graceful silver sconces and a dull silver-framed mirror, there is no attempt at wall adornment. English chintz hangings showing marked Chinese Chippendale influence are used at the windows and doors



QUEENS OF AUTUMN

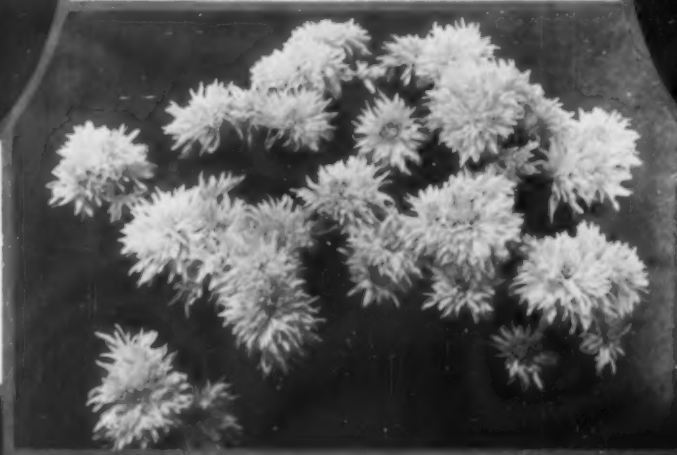
Photographs by Courtesy of Charles H. Totty and Harry W. Porch



Ramapo is a yellow seedling from Col. Appleton, an old favorite which was exhibited at the shows probably longer than any other variety



Named in honor of the wife of the present mayor of New York City, is this new variety of purest white. Mrs. J. Purroy Mitchel



R. B. Burge (left), a white single with a bright yellow center, is dwarf in habit with a stiff foot-stalk

Choose such a single as *Ivor Grant* (right), where profusion rather than quality of bloom is desired



For exhibition purposes chrysanthemums must have ideal conditions for growth. Below is the promise and fulfilment of a greenhouse crop

Mature blooms of the show chrysanthemums are too heavy to stand without some such support as shown below at the right





Though severely plain, the head adds finish to the down-pipe

The size and shape used depends upon the nature of the façade and the material used in the building

The artistic purpose is to give life to the exterior of the building

A NEGLECTED ARCHITECTURAL DETAIL

Rain-Water Heads and Down-Pipes—Their Relation to the Façade—Color Elaboration—The Materials Originally Used and Their Suitability To-day

HAROLD DONALDSON EBERLEIN

AFTER all, it is the little things that count. A necktie, for instance, is a very little thing, but a man that does not wear one is instantly set down as eccentric or boorish, and he certainly looks the part. Likewise, a down-pipe on the outer wall of a house is a trifling detail perhaps, but its presence and character make a deal of matter to the appearance of the building to which it is attached. It can impart distinction or it can mar the whole wall. It all depends on whether it is good or bad, on the material it is made of and the lines on which it is fashioned.

Rain-water heads or tanks at the eaves to gather the flow from runnels and gutters, and down-pipes to carry the roof water to the ground, are among the most neglected possibilities for giving decorative interest and life to the exteriors of buildings, and yet they are as purely utilitarian in their origin and function as any feature of the house. As a rule, the rain-water head is so insignificant or so carefully hidden away within the cornice that its existence is ignored, while the down-pipe is nothing less than an eyesore, only to be tolerated because it performs a useful office in certain conditions of the weather. Shutting their eyes to their opportunity to do a really good decorative stroke, some architects have put the rain-water pipes within the structure—a proceeding justifiable enough, perhaps, with certain architectural types, but nevertheless an evasion of an issue from the straightforward settlement of which they might come off with credit if they would insist on having craftsmanship restored to its rightful place, instead of relying solely upon the roofer's ready stock.

THE TRADITION OF RAIN-WATER HEADS

It has been said that palladianism was the death of craftsmanship in England as far as the making of rain-water heads was concerned. This is, in a measure, true, and the exuberance of the craftsman's fancy was checked, but, nevertheless, during all the Georgian period, rain-water heads of fair

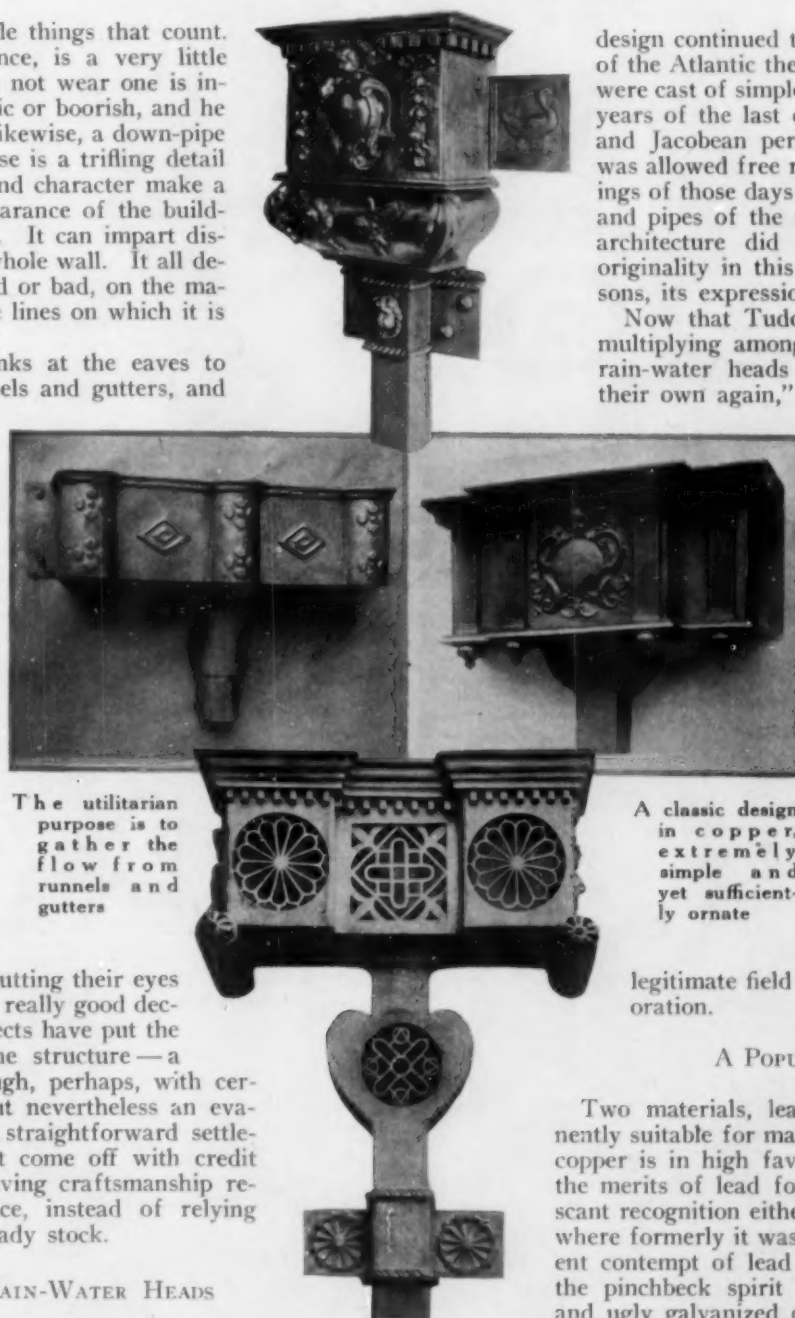
design continued to be made, and on this side of the Atlantic the tradition persisted and they were cast of simple pattern in iron till the early years of the last century. During the Tudor and Jacobean periods, the craftsman's fancy was allowed free rein, and it is upon the buildings of those days that we must look for heads and pipes of the richest invention. Georgian architecture did not preclude the play of originality in this field, but, for obvious reasons, its expression was more restrained.

Now that Tudor and Jacobean houses are multiplying amongst us, it is surely time for rain-water heads and down-pipes to "enjoy their own again," and since they may be employed with equal propriety on Georgian houses, though in less fanciful vein, a plea is in season for consideration of their merits and confusion to the bondage of cast and galvanized iron conductors fastened upon us by the utilitarian roofer and tinsmith of the mid-Victorian and Centennial epoch of horrors. While rain-water heads and down-pipes do not present features or lines constructional in the strictest sense of the term, they do, nevertheless, afford a perfectly

legitimate field for ornamentation and elaboration.

A POPULAR MISCONCEPTION

Two materials, lead and copper, are preeminently suitable for making heads and pipes. While copper is in high favor for exterior metal work, the merits of lead for the same uses receive but scant recognition either in America or in England, where formerly it was much esteemed. This present contempt of lead is apparently due partly to the pinchbeck spirit that is content with cheap and ugly galvanized or cast iron pipe and partly to the prejudice of roofers and smiths who regard a desire for lead, either as roofing or for rain-water pipes, as a sure indication of insanity. They eschew it for roofing because they cannot lay it like copper or tin. Its expansion and contraction are so great that if treated in the same manner as



The utilitarian purpose is to gather the flow from runnels and gutters

A classic design in copper, extremely simple and yet sufficiently ornate

Above is an elaborate type showing the possibilities of ornamentation; below, an example of pierced work



Beside cast designs, a great deal of cut or pierced work has been used

ics neither understand how to work with it nor wish to take the trouble to learn, and, as "plumbers" are no longer craftsmen delighting in the artistic capabilities of the material from which they take their name, but mere mechanics in sanitation, lead has been degraded from its place of honor to the lowest among the baser metals.

For roofing or spouting, lead should not be rolled, but cast in sheets and then wrought into the desired shapes. This gives greater body and increases cost perceptibly, but as an offset to this, it should be borne in mind that it does not rust and is practically indestructible. When put in place it is there to stay, and, considering its permanent quality, it is unreasonable to be niggardly about the first cost. There are hundreds of specimens of leaden down-pipes in England that have lasted for centuries, so it seems that no great weight is to be attached to the cry about their special susceptibility to frost. They should, of course, be of ample proportions, for size is a great safeguard, and, whether of lead or of copper, they ought to be square, as they are then less liable to burst.

METHODS OF TREATMENT

From the Thirteenth Century, or perhaps earlier, leaden down-pipes were used in England—they seem to have been a peculiarly English device—and the leadworkers or "plombiers" delighted in adorning with most cunning craft the rain-water heads at the eaves, the sockets and ears that joined the lengths and attached them to the face of the wall, and even to the front of the pipe itself. Of all the so-called baser metals, none lends itself more readily to the craftsman as a medium for architectural decoration in a varied range of treatments. Because of its softness and its unusual malleability, it can be cast, hammered out, rolled, pierced and cut with ease and without a costly plant.

Of the manifold objects for which lead was used none were more varied in execution or pleasing in conception than the rain-water heads. Some of them were of extremely intricate pattern, while others were quite simple and relied more on shape than on richness of ornament for their charm. Heraldic devices were always favorite subjects with the leadworkers, and, in fact, we may say with all craftsmen in the decorative arts at a certain period. They fully realized the decorative value of heraldry and covered their productions with shields, crests, supporters and mantlings, all of which admirably suited the usual size and shape of the water heads. Beasts, birds, flowers, leaves and fruit, geometrical patterns, grotesques and sometimes monograms, dates and initials were also common forms of ornament for the water heads and the sockets and ears.

Besides the cast designs, a great deal of cut or pierced work was used on both heads and sockets. On one of the heads

other roofing materials it would buckle in summer and crack in winter, especially the thin rolled lead which has not the same body as the lead cast in sheets, to be found on old European roofs. They decry its use for spouts for the same alleged reason of too great expansion and contraction for our climate.

The truth of the matter is that lead can be used with just as satisfactory results in our climate as in England, but the majority of roofers and mechanics

shown among the illustrations, a modern one, by the by, showing how happily the craft may be revived, cut work has been used in conjunction with a design of fruit and leaves wrought from the plain cast sheet. Another method of treating the water-heads was to set pierced panels a little space out from the real front so that the fretwork had a shadowed background to throw it into strong relief. No matter whether the decoration of the rain-water heads was simple or ornate, no matter whether it was cast, wrought or pierced, the texture and face of the metal were such that however bold the pattern, however vigorous the treatment, the finished product always possessed delightful mellowness and suavity.

Though the blacks and whites of weathered lead are beautiful in themselves, the leaden rain-water heads were sometimes colored and gilded, as the metal lends itself well to the application of pigment. Chevron striping and heraldic devices, blazoned in their proper tinctures, were effective and made particularly pleasing bits of color against the masonry of the walls. Sockets and ears were necessarily less elaborate, as they did not offer as much surface for embellishment.

When decorated, the leaden heads, pipes and sockets were rich in fancy and full of vitality, for the material yielded a facile medium for the expression of individual genius and imagination; when plain, they were of a good bold shape that depended on grace of line for all its charm. There are numerous examples of old leadwork of both descriptions that would serve as models for modern craftsmen with great benefit to our architectural resources.

THE LIMITATIONS OF COPPER

Copper, the other metal suitable for rain-water heads and down-pipes, enjoys present favor to such a degree that it needs no apology to set people thinking. Its chief recommendations are, perhaps, its color and durability, although it is also malleable, but not nearly as much so as lead, and hence not so easily worked by the craftsman. It can scarcely be expected, therefore, that exterior copperwork should show the spontaneity to be met with in a leaden medium. Of course, patterns may be stamped or pressed in the sheet copper while hot, but the process requires carefully made dies and apparatus, for there is danger of the metal tearing under the strain and there is always an aspect of hardness and intense angularity about such work that it is apparently impossible to eliminate.

The most satisfactory way of dealing with copper water-heads and sockets seems to be to keep the design simple

and to rely upon shears and solder to accomplish results. Copper is not suitable for the same kinds of decorative processes as lead; for rain-water heads, cutting and soldering or else pressing are the only processes that can be used. Owing, therefore, to limitations in the nature of the medium, the same wealth of devices cannot be wrought in copper that we find in lead. Designs could, indeed, be cast in copper, but it would require a much greater quantity of metal and the expense would preclude it becoming a common practice. A comparison of the lead and copper rain-water heads in the illustrations will show at once the restrictions to design imposed by the character of the latter metal and, at the same time, the freedom of fancy and choice of methods enjoyed by the craftsman in lead.

The examples of copper pipe-heads show taste and a great deal of originality.



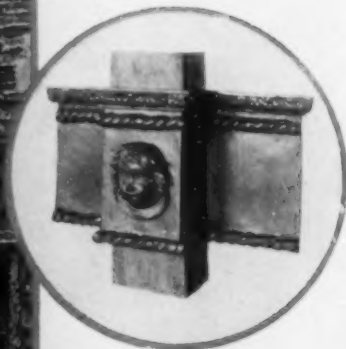
The rain-water head can be successfully used in conjunction with a gargoyle or grotesque



Pierced panels set out from the real front throw the fretwork into strong relief



To revive the rain-water head requires the revival of craftsmanship, which architecture sadly needs



Lead and copper are the best materials, copper being the favorite medium for American architects

A building of the University of Pennsylvania where the rain-water heads and down-pipes are important architectural elements of the facade



Another example of modern pierced work, showing that the old craft can be revived

Nearly all this work, including the bratticing at the top and bottom of some of the reservoirs, was done with shears and solder. There is a wide difference in color between cold-rolled and hot-rolled copper. The former retains its reddish hue, turning in time a deep bronze; the latter, under exposure to the weather, oxidizes and takes on a coat of greens and greys.

USING IRON

Iron need scarcely be considered as a material for rain-water heads. There are, to be sure, a good many examples of Colonial and post-Colonial cast iron heads, some of them of excellent design, but though kept well painted outside, they accumulate within a deposit of rust that must ultimately cause their disintegration.

Whether we have the architectural details and appurtenances of our houses sightly or the reverse is largely a question of morals—that is, if we believe that ugliness is dangerously near criminality. And who but the most purblind and narrow utilitarian shall say that it is not? Taking a high view of the matter, it were well for folk with pretensions to taste, to look sharply to all the "mickels" that make a "muckle," not the least of which are such details as rain-water heads and down-pipes.

Builders will object—builders usually do to anything directly out of the line of their experience. A roofing contractor recently said to the writer that he should consider any architect who would specify leaden heads and rain-water pipes as either a crank or a lunatic. His whole attitude bespoke the blindly mercantile spirit that demands only something practical, indifferent to appearance; "the per pound and per foot

spirit" that unfortunately governs so much of our building.

"Each of the metals," says one who has labored with some success to revive lead-craft, "can give us characteristics that others cannot, and the capabilities of lead have been sufficiently proved by more than two thousand years of artistic manipulation."

"Of the old leadwork," writes Viollet-le-Duc, "the source of its particular charm is that the means they employed and the forms they adopted are exactly appropriate to the material. Like carpentry or cabinet work, plumbing was an art apart which borrowed neither from stone nor wood in its design. Medieval lead was wrought like a colossal goldsmith's work." So it was and so, too,

may it be again. In casting, richly elaborated designs were impressed on the wet sand bed over which the molten lead was flooded and when the sheet of metal cooled it was cut, bent and beaten into any desired shape, showing many intricate and artistic designs.

HOW THE CLIENT CAN AID

Architects, of course, are aware of the decorative value of rain-water heads and down-pipes and of the possibilities within their reach in that field, but it is the layman, the client, that needs arousing to the value of exterior lead and copper work, because of the many ways such materials may be used for decorative purposes. They are among the architectural amenities that we cannot afford to neglect. And this rule applies to domestic architecture as well as commercial.

ALLIES

The Fighting Past of Those Battling Paragons
—French and English Bulls—Points
to Purchasers

WILLIAMS HAYNES



The English bull, an epitome of lovely ugliness



Massive head, flat skull, wrinkle-seamed, smashed-in face and upturned jaw — he's British



The rest — sturdy, wide-set legs, thick bull neck, broad, deep chest and slender waist



"Hands off!" is the motto of this personification of dour arrogance

EXCEPT in the identity of their surnames, a certain general family resemblance, and some very bitter family quarrels, the two bulldogs, the bulldog from England and the bulldog from France, have but little in common. The one glories in his reputation for dour arrogance and has taken for his motto the curt "Hands off!" The other delights to be a jolly good fellow and on every occasion gaily barks "*Vive la bagatelle! Vogue la galère!*"

What a perfectly glorious atrocity of a dog the English bulldog is! His massive head with its great, flat skull all seamed with wrinkles; his terrible, smashed-in face; his sweeping, upturned underjaw; his heavy chops and his sour-visaged expression are all the very epitome of lovely ugliness. He is so homely he is beautiful. Sturdy, wide-set legs, bowed beneath the weight of his heavy shoulders and great chest; thick, bull neck; muscles that lie in bunches under his thin skin; broad, deep chest and swelling ribs with slender waist; even the rolling, swaggering gait of the professional strong man, he seems the very canine personification of brute strength.

His French cousin, on the other hand, is a jolly sort of dog brownie, a lively, likable jack-in-the-box of a dog. He is not beautiful, not as the setter or the collie is beautiful, but who does not recognize the quaint attraction of his bulging forehead, his deep, dark eyes, his snubby nose, and his bold bat ears? He, also, is sturdy and cobby, strong and active, but without that massive, impressive strength that characterizes the English breed.

DIGNITY VS. FLIPPANCY

Then, too, how different these kinsmen are in disposition. The English bulldog is by no means the terrible brute that he looks. Those who do not know him are sure that his disposition must be the spiritual es-



The Frenchie's quite a different fellow, vivacious and smart, with less of the fight in him than the Briton. He's an aristocrat and carries his head up on all occasions

sence of his remarkably ugly, forbidding exterior. He is, they are certain, the very brute incarnate, unmanageable and ferocious; an utterly bad dog that delights only in snapping and biting; a capital watchdog surely, but a dangerous menace to the community at large. Others, knowing him well, know he is not that sort of a dog at all. They are loud in their praises of his kindness, his affection, his devotion. Anyone who knows dogs well would much prefer to maul every bulldog at a bench show than to take similar liberties with every terrier. Some of his friends resent this bland and gentle spirit in the modern bulldog. Their fellow fanciers, they claim, grow maudlin over a great, good-natured booby of a dog who has lost all his character and virile virtue. These alarmists rush off to the opposite extreme, and it is not just to call the bulldog "a glorified pug." He has not lost a whit of his famous courage, nor has he departed from his proverbial devotion, and most of us are very glad indeed that the "good old English bulldog" is not the savage bull baiter of a couple of centuries ago.

The little French bulldog is not so stolid. There is an infusion of the sparkling wine of sunny France in his blood. He is less of a tried and true companion and more of a happy-hearted playfellow. He is bright and active. He greets strangers, not with mere tolerance, but with alert, inquisitive hospitality. Jacques' love for his master or mistress is deep and constant, but it is not that blind, whole-souled idolatry which John lavishes on his human gods. The French dog thoroughly enjoys life to the utmost, and his quick, questioning air is that of an intelligent little dog who has found the world a very happy, agreeable place and who wants to know and enjoy everything. He is hardly so volatile, so truly

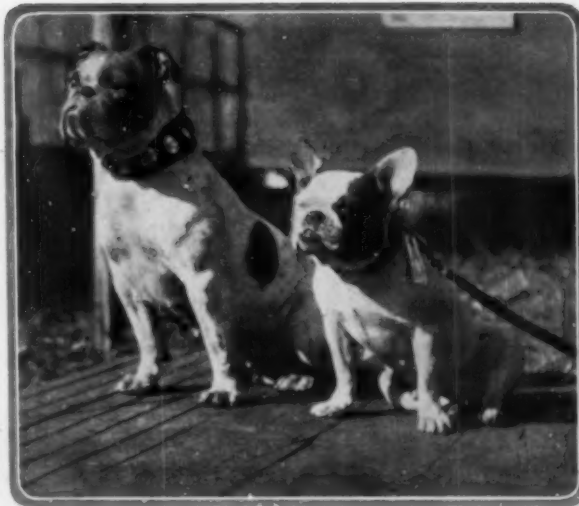
Gallic, as his fellow-countryman, the poodle, but he is a cheerful, wide-awake little dog.

Nevertheless, in spite of all their differences in looks and in disposition, the two bulldogs are kinsmen, and so their histories, though bound together mainly by bitter controversies, are intimately interwoven. To the outsider, their family quarrels seem ludicrously like those deep philosophical questions "When is a door not a door?" and "Why does a chicken cross the road?" for, when, twenty years ago, the French bulldog appeared suddenly, like Pallas Athene, full grown and well armed, the votaries of the English dog exclaimed that such a thing as a French bulldog could not possibly be a bulldog at all, and if he was, when, pray, did he cross the sacred Channel? They succeeded very effectively in barring the little stranger for a number of years from that pantheon of thoroughbred dogs, the English Stud Book.

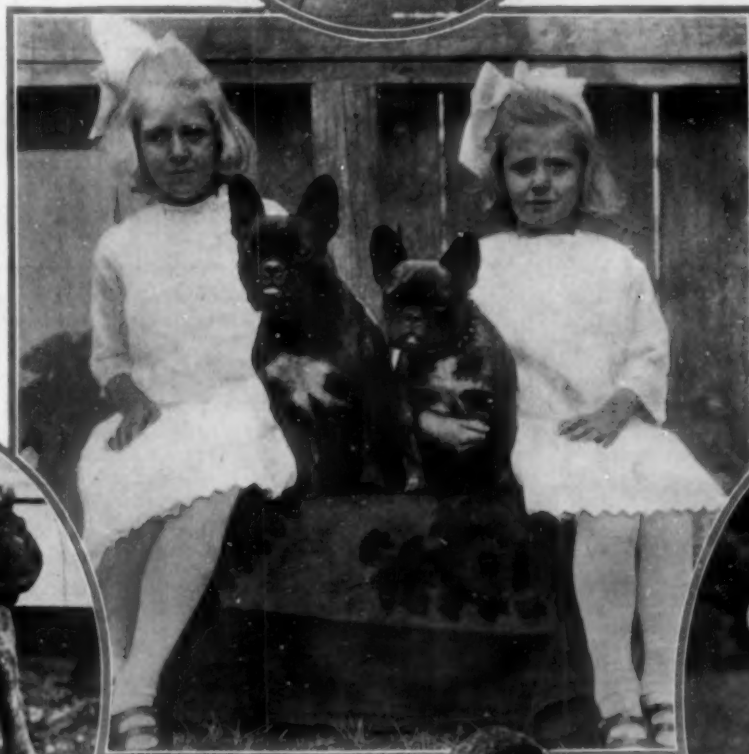
There was good reason, if no good excuse, for their cold reception of the French variety. The English are avowedly the greatest animal breeders in the world, and the whole great army of English dog fanciers, from the King to the second groom in the stables, regarded the English bulldog as their national breed. The very idea that any other people should breed a bulldog—Gad, sir! it's preposterous! The very name of the thing, French bulldog, was a perfect paradox, a *contradictio in adjecto*. You might just as well talk of a Babylonian hydroplane or a Cuban iceberg. Such things simply do not exist, and yet—the little French bulldog is very much alive to-day, as his English friends know.

THE BULL BAITER'S HISTORY

Like all dogs who have any ancient history at all,



There is never a question as to which is the better: choose the French dog for companionship and the English type for courage, fidelity and the heavyweight fight



Color is not so important in selecting an English bull, though a dark brindle is preferable



The Misses Lucile and Delight Walder with Ch. Normandy and Normandy Celeste. Below, an English puppy, showing a sturdy little chap with heavily boned legs

the English bulldog (to begin with the senior branch of the family) has an origin "wrapped in mystery." Way back in B. C. days the ancient Britons rushed into battle accompanied by huge, savage dogs. The soldiers of the conquering legions were quick to appreciate the merits of these splendid animals, and they soon became the fashionable watchdog of the Roman Empire. They were sent all over the then known world, and Britain's fame as the home of thoroughbred dogs was early established. It is the popular theory to trace the English mastiff back to these war dogs of the Britons. From the mastiffs, which during the Middle Ages was a loose term for any big dog who was neither a terrier, a spaniel, a bird dog, nor a hound, has come the English bulldog.

Another tradition says the family came over with William the Conqueror. Certainly the Normans brought over great houndy dogs, something of the Great Dane stamp, but heavier, and like as not, these were crossed with the larger native varieties.

For many centuries bull baiting was a popular sport in England. Whether, as one apologist explains, it was introduced from Spain, where it long flourished and where, till quite recently, dogs tormented the bull to that blind rage worthy of the toreador's skill, or whether, as an old defender would have it, the beef of a baited bull surpasses in flavor the flesh of one quickly killed, and so the sport had its utilitarian aspect, we do not know. It is certain, however, that the play of the cruel game changed, and that in this change the bulldog was developed. Originally, the bull was held by the ear, and this demanded a big dog, a dog of the true mastiff type. Later, the dogs were trained to hold (Continued on page 62.)



Ugly as a Chinese idol and strong as a pony, he is worshipped alike by peer and pauper



Laura Gardin's interpretation of "The Boy and the Duck," executed for Mrs. E. H. Harri- man, is a charming childish petulant mood caught in bronze

THE table fountain, like the small decorative bronze, has found its popu- larity, no doubt, not only through its decorative effect, but as the expression of the thought and soul of the sculptor in work that is created because he could not help it.

No longer does one find bronze, es- pecially for intimate domestic use, in the old conventional forms, but rather it has

RECENT TABLE FOUNTAINS BY AMERICAN SCULPTORS

ELIZABETH LOUNSBERY

Photographs by courtesy of the Gorham Company



"Boy and Fishes" is another attractive treat- ment of the child's figure and represents the latest example of Edith Woodman Bur- rough's charming work. This is somewhat larger than the other fountains

become almost a decorative house neces- sity represented in work that is not only virile and beautiful, but so individual in character that each piece has its own peculiar appeal.

Dainty in conception and execution and pleasing in the effect of tinkling water and glancing light, these are often used, as well without flowers.

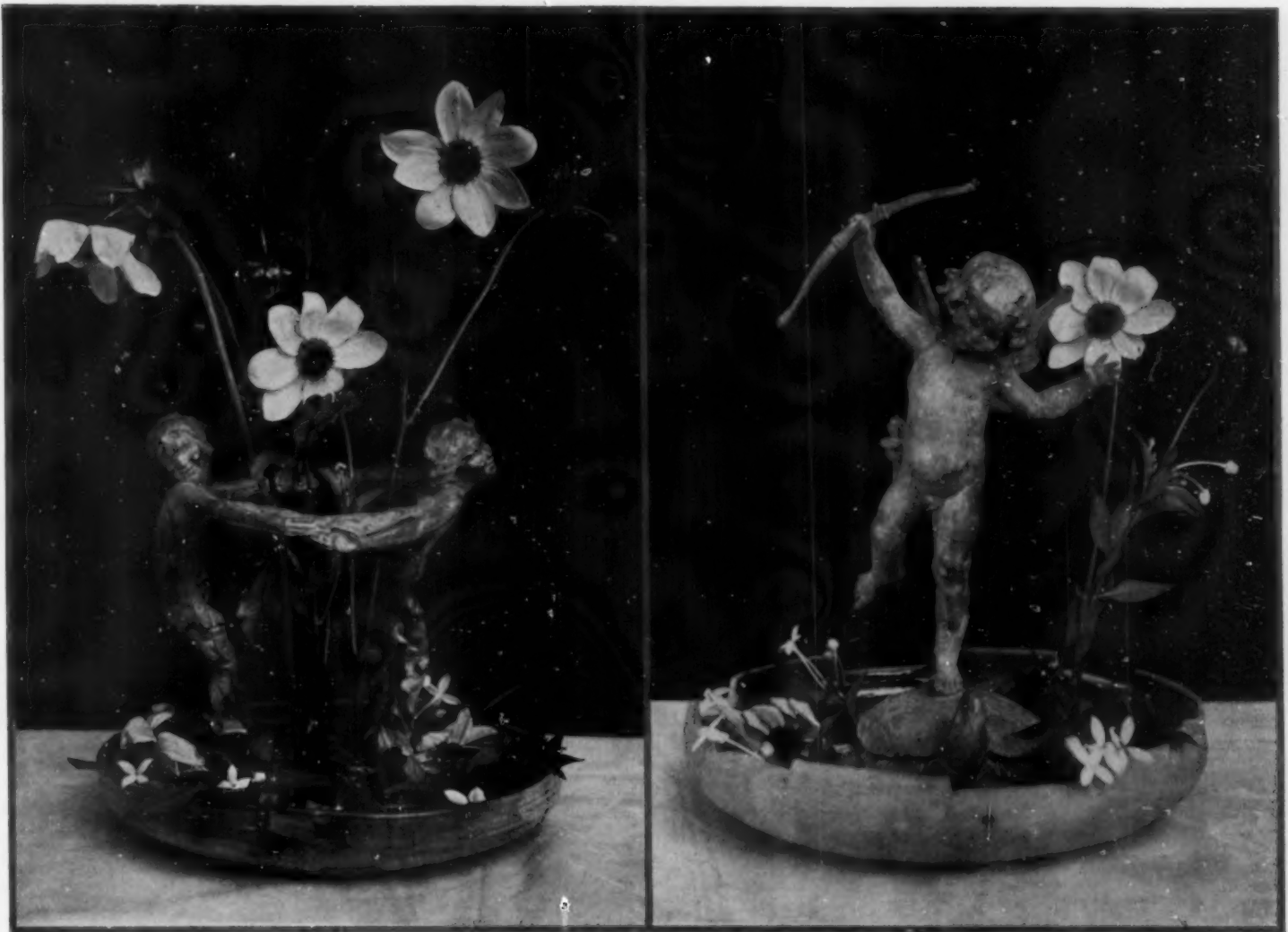


A gold bronze, 12 inches high, by Carl Heber, is called "The Heron Girl," and represents a graceful nude holding a heron from whose beak a stream spouts upward. The bowl has a grey dull finish with golden brown inside



"The Flower Bearer," by Anne Parish, re- presents another type of fountain. An ex- quisitely modeled half-draped figure with raised arms holds a bowl. The bronze is coated with silver to harmonize with the table silver

"Surprise," by Isador Kousti, shows the nude of a young girl gazing down in sur- prise at a frog on the rock beside her. Any flat bowl can be used with this foun- tain, as the figure and its base constitute a separate feature



In "Young Fauns at Play," a characteristic work by Edith Barretto Parsons, the water is designed to bubble up from beneath the gravel in the bowl of the fountain. The figures of the laughing fauns which stand in a Japanese pottery bowl make a perfect flower holder with their extended arms and clasped hands

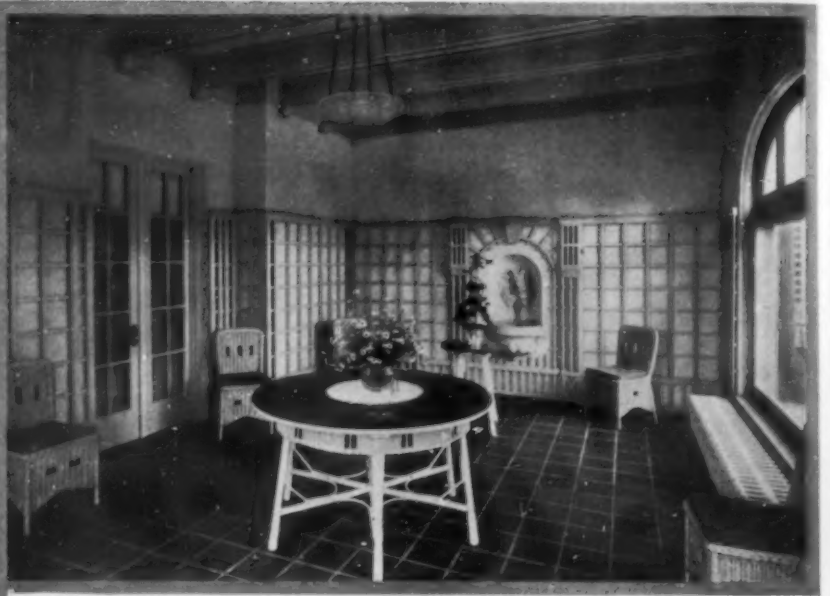
"Fun," a delightful conception of a nude by a young American sculptress, Genevieve Lee Hay, was a prize winner at one of the New York art schools last spring. It is of golden bronze treated with green, 15 inches high. A stream of water spouts upwards from the heron upon the right shoulder of the woman

Janet Scudder is represented by her familiar "Cupid and the Tortoise." In this, as in all her work, the bronze is colored, giving it added interest. Poised 16 inches high, in a sage green Poillon pottery bowl, Cupid is splashed by the tortoise, which spurts up a stream of water like a miniature whale





Situated just back of Plainfield, New Jersey, "Oakmont" is approached by a beautiful drive winding up the Watchung Mountains. The Italian architecture of the house has been modernized and adapted to American living requirements. Spanish tile of variegated dull green and red gives the roof an appearance of old copper. F. B. and A. Ware, architects



A southeastern exposure combined with heavy rugs and artificial heat will do wonders to make this summer breakfast porch just as attractive in winter. The floor is of Scotch tile



Here the unusually large openings, fitted in summer with screens, in winter with large single sheets of plate glass, give this outdoor living-room the appearance and attractions of an open porch



Planting of the gardens and grounds has been planned to fit in both with the style of architecture and with the woods which surround the place



Throughout the house, walls and ceiling are treated with paint in soft tones. In this bedroom a light French grey is used with a flat finish. The rug and curtains are dull old French rose



IT was a kind fate that led me to this road on that October day long years ago. Mother Nature had been generous. Jack Frost had been working elsewhere and had not appeared. The whole landscape was marvelous, in colors bright and beautiful; the greenest of grass, bright red and bronze were the maples. The birches were dropping their yellow leaves. Sumac and goldenrod, milkweed pods, asters, wild grape and deep red oak leaves, bitter-sweet and woodbine all along the road made a riot of color that was glorious to see. The farmers had been busy—so busy that they had had no time to get out and improve the roadsides. Up and down little hills, over chattering brooks, the road led on. In every direction stretched a beautifully wooded country. There were great willow trees bending over the brook nearby and marking its boundary as it curved and recurved, seeming uncertain as to where to go. It led on and on to more and more beauty, passing wonderful birch woods, glorious in their autumn dress, tangles of wild grape vines heavy with purple fruit, and, in the end, coming to

the little yellow house that has ever since been the bit of Bohemia that we have sought.

Years have passed since I first saw this little yellow house, and yet to-day there comes to me the same thrill as I lift the wooden latch to the gate and walk up the grassy path to the door. Doubtless an inviting pump was what excused my first call and introduction to the little old Bohemian woman who responded to the knock on her woodshed door. Not a word of English could she speak, but her face was one that told me I was welcome and the choicest cup was brought out for my use. It was but the beginning of a number of friendships that have been happy ones for years. She has watched for our coming and has told us many, many things that we have not in the least understood, for no word of Bohemian is in our vocabulary, and yet we know her well. To be sure, at times we have taken some of our American Bohemian friends with us to put our American thoughts into Bohemian words, and it has been a joy to watch the expression of her face as the many things that she has longed to know have been unfolded to her.

She knows only of a life of toil and saving. Work and sleep and food, she and her husband have lived for and they



Mulberry Drive is the name of the path. It turns off the main road by a clump of birches. You find the little yellow house set in an apple grove

OUR LITTLE SIDE PATH TO BOHEMIA

Which Led to a Corner of the Old World in the New
—The Lonesome Woman with the Time-Scarred Face—Autumn Good-Byes

FANNY SAGE STONE

house were the barn and chicken house and always a pile of bundles of wood—little fagots sometimes, cut uniformly and tied about with the long vine of the wild grape. Often the whole bundle would be made up of white birch sticks. When she discovered that these were hard for us to resist, she never failed to have ready a birch wood bundle to tuck away in the car or throw over our shoulders as we left.

One day one of our American Bohemian friends explained to her that we loved to have a birch fire in the grate on Christmas Eve. She was very much interested and told of the birch fire that she remembered in Bohemia. The people all gathered at the church, she said, and outside a great birch fire was lighted and kept burning "to keep Judas away."

Fenced off near the south windows of her house was her flower garden. In it grew her choicest shrubs and plants: southernwood and rosemary, sweet briar and phloxes, June pinks and geraniums, and a bit of a yellow rose. A brick walk led around to the front porch, but never did anyone step on this walk for, over it, spread like a beautiful colored rug, were blossoming portulaccas in wonderful colors. Year after year they grew there between the brick. They blossomed, dropped their seeds, and were ready the next year to

have gained what they sought—land, a home, and an occasional trip to the bank with hard-earned dollars. Many acres they accumulated—beautiful rolling lands along Lake Michigan's blue waters. For years they cut down timber, they plowed and dragged, sowed and harvested. They worked together, knowing and caring nothing about the question of equal suffrage; caring only for the one great thing—a comfortable old age. As the years went by and the work became more of a burden, all but three acres of the land was sold, and on this they built the little yellow house and settled down to the comfort they had sought. The place was large enough for them to care for the cow, chickens and horse.

Never did soil yield a better crop of corn, potatoes, beets, turnips and pumpkins, and as one finds in every Bohemian garden, a large space was devoted to the poppy plants. There were apple and pear trees tucked in here and there and along the front fence a row of the birch trees that grow so naturally in this part of the country. Back of the



make gay this corner of the place. She loved her garden and how tenderly she cared for it! How proudly she always opened the little gate to show us her treasures. There are many gardens more lovely, more wonderfully and artistically arranged and cared for.

There are many gardens covering acres of land and yielding a wealth of bloom, but never have I seen a garden upon which more love was expended. The days were the busiest one for the owner of this garden. The weeks were full of heavy work in the field and house and garden, yet never were the duties of the day too numerous to prevent her going into her garden to enjoy it and to work in it. Each little plant and bush, bud and flower was watched and caressed and cared for. Her face was transformed as she worked in the little fenced-in spot. Through the winter months, as she sat by the south window, she must have looked often at her flower garden and have longed for the springtime when again the little growing things would respond to her loving care. A board seat was built on to the garden fence where we would sometimes sit in the sunshine, while we rested and said the few things that were understood between us.

The fringed gentians were blossoming in the ravine on the north and west of her house, but she did not see their beauty. She probably loved the birch woods across the road, but naught knew she of the dear little hepaticas and blood root, the anemones, trilliums, ferns, spring beauties and mandrakes that were hidden away so carefully under the golden leaves of the birch trees. She doubtless did not long for the day when the veery again would build her nest while the glorious songs of both veery and wood thrush would come sweetly at the twilight hour. No, she did not love the blue flower, and she looked at us in wonder as we came hot and tired after a climb up the bank and down into the ravine for the beautiful fringed gentians.

Her mind was full of other things as she sat there in the sweet October sunshine. She must have thought many times of the day long ago when she and her husband left old Bohemia. She could see the little sailing vessel that bore them across the water, and she must have shuddered often when she recalled the twelve long, weary weeks on the water. Sometimes as we sat together a cloud would cross her face and I knew that she was thinking of the little baby boy they lost and laid away in the land they left so many years ago. He was her only child, and fifty years had passed since he left her and now she was an old woman and her days not long. No, she did not know the blue flower, but she knew that put away carefully in the bureau drawer in the parlor were her "grave clothes" ready for her and that some day (as she told us when she showed us the contents of the drawer) she should go and find her little boy.

In the meantime there was the garden to care for, poppy seed to gather, dry and screen for the kolaces that are dear to every Bohemian. The cow and calf needed her; Jo, the old horse, whinnied for his oats, and the corn and pumpkins were reminders of busy days to come.

One day she greeted us with a waving of her arms and a tear-stained face. After a little she made us know that she was indeed alone.

Her husband had been stricken with pneumonia and, after a few days' illness, had left her. When we sat on the little bench and listened to her—"oh boze, boze," and thought of the long, lonely years to come—we were not surprised when she led us in to show us again the "grave clothes" and to see her look of longing as she tenderly laid them away. But time does soften all grief and a brave heart takes up the throb and goes on again, and the little old woman in the yellow house greets us with the same cheerful welcome now as she did long ago, but there is in her face a touch of sadness and in her eyes an expression that was never there before.

The bright October sunshine enticed me along the path to the little yellow house not long ago. Blue jays were calling, white throats and gold finches, all dressed in new fall clothes, were sending out snatches of their songs, boys were whistling along the road, happy in the crisp air and proud of the bags full of nuts that they had gathered. Leaves flew about—red, brown and golden, as if they too were happy and glad of the beautiful day. Farmers were busy husking corn and gathering in the great red piles of apples. I met women with baskets of mushrooms on their arms. As I pushed aside the wild grape vine that grew over the gate to the yellow house and once more lifted the latch, I found that she too was one of the busy ones who was getting ready for winter. Her barn had been filled with hay; the garden was cleared and had been made ready for the spring crop. A pile of golden pumpkins was waiting its turn as were the beets that she nodded to saying (fearing that in my city ignorance I would not understand) "For cow." Another Bohemian woman was with her and together they had harvested the crop and were storing it away.

A friend of mine was with me who wore a pretty silk gown and hat. One glance at the finery and all work ceased, and such a jabbering and gesticulating; such a lot of questioning and then feeling of the silk material one never heard. I trembled for the housing of the harvest for the afternoon was growing chill, but they trembled not. Discussion evidently followed discussion about the dress, shoes and silk umbrella and hat. Then the brightly colored woolen kerchiefs that the Bohemian women always wear over their heads, were quickly untied and thrown aside and each in turn tried on the stylish hat and carried the fancy umbrella.

The picture of these women in their stocking feet, clothed in the print gowns such as they always wear, and topped off with up-to-date millinery and umbrella, I shall never forget. They acted out the part to perfection, mincing and swaying about, putting on more airs than did ever any society coquette. Up and down in front of and around the piles of pumpkins they went, in and out between the rows of beets, until tired and breathless they sank down on the pile of pumpkins and rocked with laughter. The cow and calf came down to the

bars and looked on questioningly. Jo stopped eating his hay to watch the fun; even the little home-made windmill, that had been put near the flower garden to scare the chickens a way, seemed to pause for a moment or so, though there was quite a breeze.

Many times she must have recalled the day when she and her husband left old Bohemia to stake out this claim in the Wisconsin woods





Necessarily a conspicuous form of decoration, the beauty of a frieze lies in unbroken stretches. Here the effectiveness of the design is spoiled by the cluttered plate rail

THE QUESTION OF A FRIEZE

A Passing Decorative Element That Is Generally Misused—Where and How a Frieze Can Be Applied to Advantage—The Mistake of Realism—Friezes for the Nursery

MARY H. NORTHEND

A WELL-TREATED frieze on the walls of a room creates an impression at once so distinctive and delightful that one wishes straightway to try some such scheme in his own home. Its strength and boldness, the play of color and the effect of originality it gives are potent arguments in its favor. It breaks pleasantly the monotony of a plain wall, it introduces a charming form of enrichment in a somber room. But, by its very decisiveness, it becomes the more difficult to handle.

In buildings for public use it may be said to meet with the surest success. The effect of a daring and unusual design above the dark wainscoting in a café or grill room, which one enters for a brief period and presumably in a light mood, is undoubtedly agreeable. So is it appropriate in club-rooms, hotels and the great edifices for which artists have executed decorations that are lasting monuments.

THE PRINTED FRIEZE

It is a far cry, of course, from such mural paintings to the printed friezes of the wall paper manufacturer. Aside from their essential differences in process of production, it must be remembered that one has been created for an especial position on a particular wall, with all the consideration due to the structure of the room, its lighting, the viewpoint of the observer, and the purpose of the decoration.

Loosely speaking, a frieze is a band of ornament on the upper part of a wall, between the cornice and the architrave or molding which caps a wainscoting or dado. In a specific sense it is applied to a more or less pictorial design with a possible horizontal but not a vertical repetition of patterns. Its use implies walls which are of sufficient height to permit such a subdivision, and rooms of such occasional occupancy or special purpose that a somewhat conspicuous form of decoration will not become tiresome.

Most dining-rooms lend themselves admirably to this treat-

ment. The room where a family gathers for an interval of pleasure from the serious business of the day should seem always sunny and cheerful. Whatever will contribute to that end is eminently suitable and the gay fresh coloring of a frieze affords a happy medium of attaining it.

The essential formality of the conventional narrow hall, with its precisely placed furniture, is universally well adapted to any treatment of the walls in which they are so subdivided as to suggest their relation to an architectural order. And the fact that a hall is all too apt to be but a dark and uninteresting passageway intimates the appropriateness of a bright and out-of-the-ordinary decoration.

Some of the most lovely friezes ever painted have been for the walls of the nursery. A possible objection to its use in that room might be made on the ground that it is high above the observation of the child and can contribute little to his actual pleasure. A similar treatment along the lower part of the nursery walls is perhaps more advisable and affords equal scope for quaint and charming effects.

In other rooms it is occasionally a permissible and desirable sort of decoration. Large houses which boast billiard and smoking rooms, reception and music rooms, present infinite possibilities that must be handled, as in every case, according to the especial requirements and limitations of the apartment.

THE PROBLEM OF A CHOICE

The right selection of a frieze is something of a problem. Those brought out by the wall paper manufacturers are printed on strips varying from 8" to 60" in width, so it is evident that they may demand treatment as a mere band of decoration or as the greater part of a side wall. These strips are each 5' long and the repeated pattern in some occurs two or three times, in others but once in the roll of 30'. The patterns are so

(Continued on page 54.)



In the dining-room, a wall covering of dull silver Japanese grass cloth makes a splendid background for the rich old mahogany. The window hangings are of soft blue corded silk, edged with silver gimp



A novel feature of the sun porch is the strong black note introduced by the rugs. Rose, wistaria and green colorings in the grey borders are repeated in the chintz coverings used on the wicker furniture



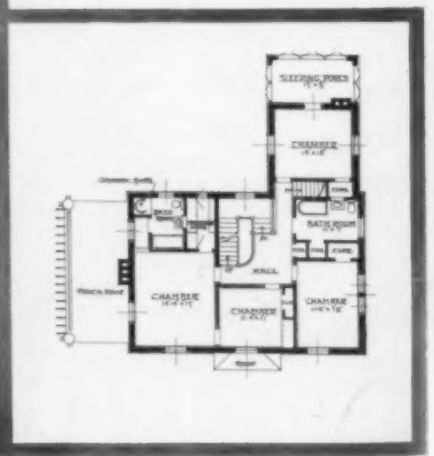
The fireplace in this living-room of consistently Colonial lines has a hearth and facing of tiles to harmonize with the velvet rug. Note the combination of antique and modern Colonial furniture

Painted ivory white, with bottle green blinds at the upper windows, this house of hollow tile is an excellent example of blended Spanish and Colonial influences. The roof is of green tile

In this plan the living-room and sun porch are isolated by a wide hall. As will be seen, the refrigerator is accessible from the outside



Unusually generous is this plan in the number and dimensions of its closets. There is a large sleeping porch opening from the rear bedroom



THE RESIDENCE OF FREDERICK A. SHICK, ESQ., AT BETHLEHEM, PENNA.

C. E. Schermerhorn, architect

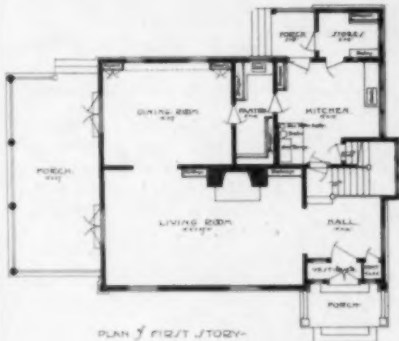


Although in plan a radical departure from the traditional, the house in treatment and feeling is distinctly Colonial

The porch emphasizes the entrance and protects the waiting caller; the larger porch is on the side

THE HOME OF HARRY H. THOMAS, ESQ., AT SUMMIT, NEW JERSEY

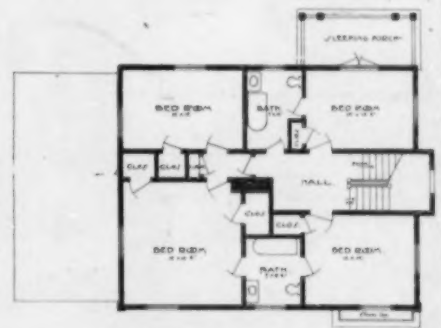
Hobart A. Walker, architect



PLAN OF FIRST STORY

The kitchen and pantry arrangements are well studied, a store room for ice box and dresser connecting the kitchen and back porch

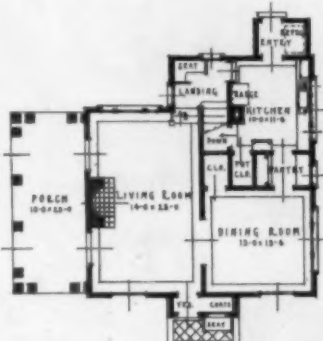
A striking feature of the second floor plan is that all bedrooms are corner rooms with cross ventilation and each opens into a bath



PLAN OF SECOND FLOOR

THE HOME OF C. L. SOLDAN, ESQ., AT BELLEROSE, LONG ISLAND

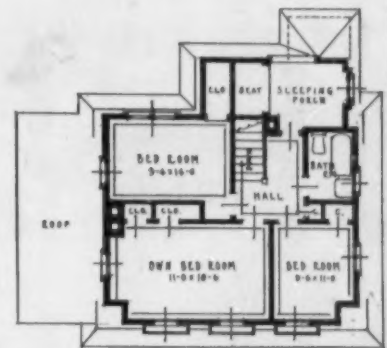
Dwight J. Baum, architect



FIRST FLOOR PLAN

The house is entered through a small vestibule leading to the living-room, which runs the width of the house

On the second floor is a square central hall with three bedrooms, bath and a commodious sleeping porch



SECOND FLOOR PLAN

The house is of the Dutch Colonial gambrel roof type. It is built of wide clapboard painted white, the roof shingles stained green

At the entrance an unusual treatment is obtained by balancing the simple Colonial doorway with a Colonial seat and latticed window.



THAT MINOR MATTER OF STOOLS AND THEIR PLACING

A Comfortable Accessory in Any Room, Stools Have Come Into Their Own Again



Post Colonial in treatment, this little mahogany stool suggests the massive elements of construction characteristic of that period. \$15.50



Though primarily for comfort, the fact that this foot rest is also a shoe box in disguise does not detract a whit from its charm. \$10

Photograph by Johnson & Hewitt

Before the fireplace in the drawing-room of Elsie de Wolfe's New York home are two old French stools arranged in their proper period position



An unusually happy combination is achieved in this walnut stool with its cane seat. \$16



The classical lines of this reproduction make it a desirable adjunct in a Colonial living-room. \$10



A Jacobean motif is evident in the ornately carved legs of this reproduction. Mahogany. \$13

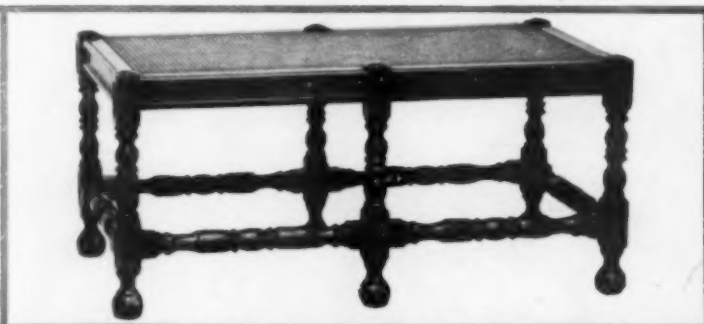
Standing only nine inches high, this leather footstool may be pushed under a chair when not in use. \$10



Another mark of the Jacobean influence is shown in the trimmings of leather fringe. \$10.25



Such a bench seat may be upholstered in material to match one's rugs or hangings. This one in tapestry seems especially fitted for fireside use. It comes in mahogany for \$23.50; or oak, \$22



The uses for a bench are almost as numerous as the uses for stools. Being sturdily built of walnut and having a length of three feet, this bench will prove decorative and serviceable. \$25

COUNTING THE COST OF FARMING--I

Graft and Petty Politics in Rural Highway Improvements--Why and How the Private Road was Built—The Storage Shed for Crops

FLORA LEWIS MARBLE

(Going back to the land either makes or breaks a man. Either he masters the soil, or its problems overwhelm him. In any instance, he must spend money, and he must spend it efficiently, if he would succeed.)

This article is the first of a series relating the experience of a city man and his wife who took up farming. They bought 140 acres at \$40 an acre. It was the right distance from the village, along a hill that commanded the finest view in the country, a farm with some excellent apple land.

They wanted to make \$5,000 a year and were willing to wait ten years to accomplish this end, putting up the necessary cash meanwhile. They decided to grow apples, with potatoes as a side line to start with, and set about building the land into a working proposition.

As a study in the dollars and cents side of farming this series is invaluable. The next installment will give the facts of the barn, farm cottages and farm equipment.—EDITOR.)

THE ROAD

TO describe the only road coming by our farm is to draw a picture of nine-tenths of the country roads everywhere in our climate. It follows the cheapest path for the road-builder, regardless of the most direct way from place to place. It touches the farm a mile from the house, and then, twisting along the hillside, crosses the railroad twice with no apparent purpose and climbs the steepest part of the hill toward our home, but here we have an eighth of a mile of private road to maintain before we reach its course.

The public road is kept up by property taxation. A path master is elected by the vote of the people to keep it in order. He is always a farmer, because there is no one else available. He is paid by the day for his services. He can hire such help and teams as he needs for the work, keeping within the allowance allotted for maintaining his piece of road. He uses his own team, his own boy and the neighbor he likes the best for the work. He attends lectures given by the state about good roads. He builds a split-log drag. He is to use the road machine that travels over his district. He can do the work when he sees fit—the only apparent object being to use up his appropriation during the year. In the spring, when it is too wet to plow, he tries his new drag. It does not help the road any, for it is raining and far too wet. Then comes planting time. He plows and plants his farm. After the crops are in he drags the road on an occasional rainy day and we settle down to the fact that the road is ready for the automobiling of the festive summertime. About this time work is slack on the farm. The farmer gets the road machine. He and his neighbors start the engine and plow the whole road on his section; along comes harvest time, and he goes back to his farm, letting traffic wear down the lumps he has left behind his plow. It is so late in the season that the road cannot get settled down for winter, so it is a sea of mud, or ruts, until the next season—when this is all repeated. Just so long as farmers are also path masters this will happen, and every farmer voter knows it, but he also knows that he will probably have the job himself some day, and it's a good soft snap.

Coming to the realization of this state of things, we decided that the less hauling we did over roads that we could not work ourselves the better for us. Our land took in a piece by the railroad, where a private switch is to be installed when the apple and potato crops reach the size of carload shipments.



The orchard land was covered with stone, and this was hauled to build the road; the cost amounted to \$491.80

Our first object, then, was to build a good road the length of the farm between the fields, so that material can be hauled to and from the cars to every point on the farm without waste of time for men and teams. With a surveyor, and the man who knows how to build good dirt roads, the fields were laid out so that forty acres of orchard land lay together on the west end of the farm on the highest slopes of the hills. The low land was cut into fields for hay and vegetables. By following the hillside between the orchard and fields a road was laid out the length of the farm. It reaches the top of the hill, where our home stands, without any heavy grade, and makes every field accessible. This road is a mile long. Incidentally it cuts off for us over a mile of the public road to town, the two railroad crossings and all the steep hills.

The orchard land was covered with stone, which must be hauled away before the land could be plowed. The stone was needed for the road, so the cost of removing it from the land was counted against road building, though it would have had to be done if the road had not been built. The road was started the middle of July and finished the middle of October. Dragging and repairing since that time have been counted against maintenance expense. It is found that \$25 a year keeps the road dragged,

the ditch and culverts cleaned out, and the road in good condition despite much heavy hauling.

Cost of building one mile of road was as follows:

| | |
|---|----------|
| Hauling stone, laying road bed and building culverts | \$202.92 |
| Hauling dirt, working road machine, dragging, grading | 288.88 |
| | <hr/> |
| | \$491.80 |

NECESSITY OF A SHED

Whenever we drive through the country and see a farm where the wagons and machines are standing around in the fields where they were last used, we say to ourselves: "That farm is mortgaged"; when these tools and machines are lying about the barn, we say: "That farmer is slovenly." There is only one place for these articles when not in use, that place is a good water-tight shed. Hired labor will not look after things unless the way toward caring for them is the easiest way to do it.

With this truth well in mind, we built the shed below the barn, on the road to the fields. It was designed without doors,

with a long, sloping roof overhanging the open side. It faces south, and this overhanging roof is sufficient to keep out rain or snow, and prevent hot sun from peeling off paint from tools.

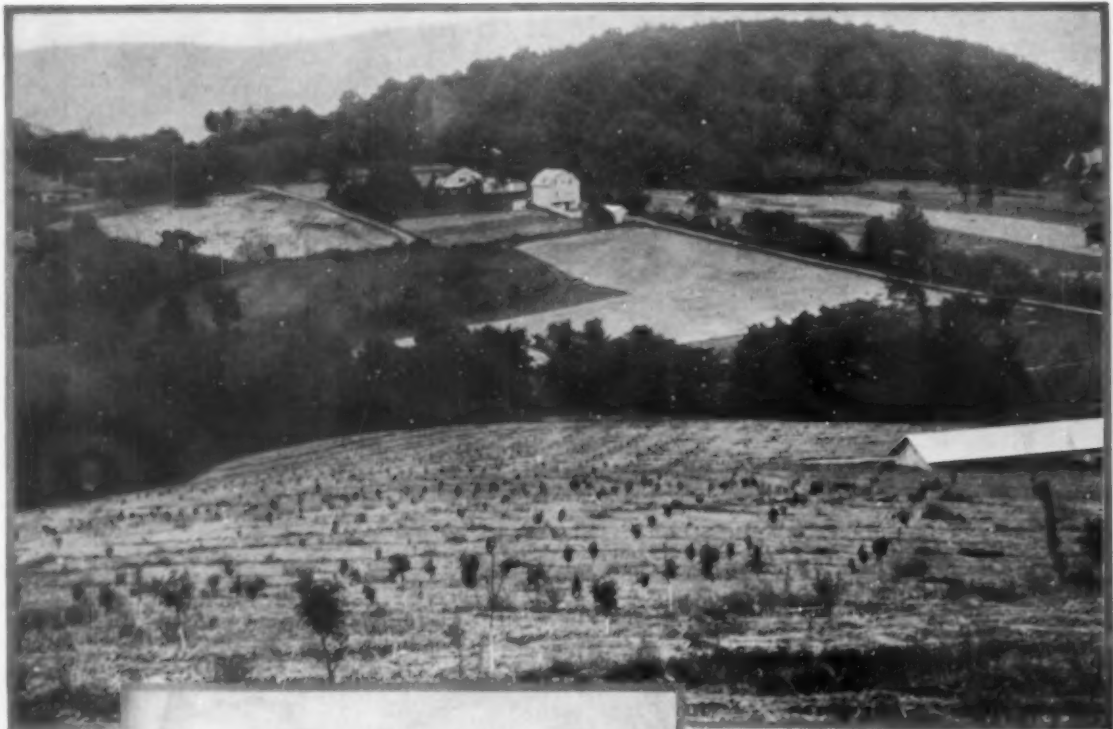
As the farm hands come in from the fields it is easy, easiest, in fact, to back machines into the shed and leave small tools there also before going on to the barn.

The shed is 16' wide, with a roof projecting over the front 4'. It is 50' long. In one end a tight room 12' wide was built for an ice house. It is roofed with three-ply asbestos roofing. The whole shed is battened and painted like the barn. It cost as follows:

| | |
|----------------------------------|---------|
| Lumber | \$83.71 |
| Nails and incidentals... | 4.50 |
| Asbestos roofing | 56.76 |
| Hauling material from town | 20.73 |
| Labor, 163½ hours..... | 47.04 |

Total cost \$212.74

This made the part of the shed for the tools and machinery cost \$159.56, while the ice house cost about \$53.18. Add to this sawdust, worth \$2.50, and hauling this from town, \$4.20, and you have \$59.88, the cost of the ice house equipped.



A general view from the main orchard, showing potato cellar in foreground, farm shed and farmhouses in middle distance

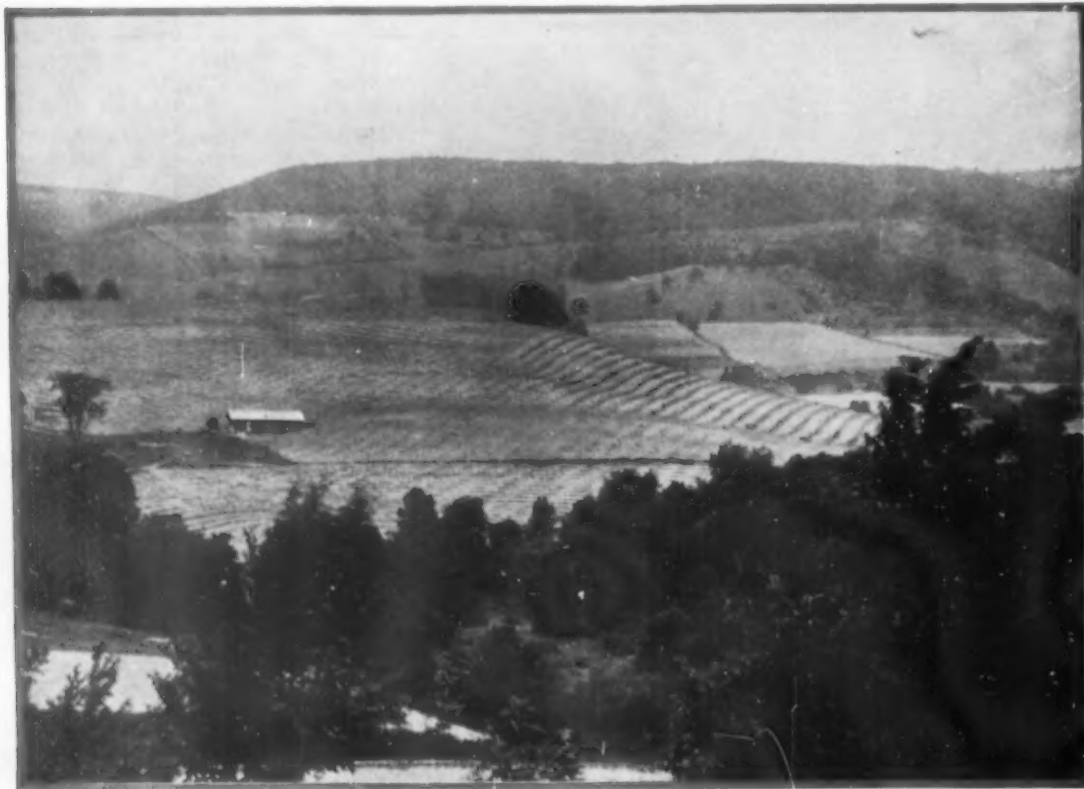


The potato cellar was situated near the farm road on the hillside beside the orchard. It cost, complete, \$783, and holds 1800 bushels

THE COST OF BUILDING A CELLAR

The storing of farm crops is becoming each year more of a science. Many farms are establishing refrigeration plants of their own, because, in some cases, pre-cooling is deemed necessary before the product is shipped. In some localities cold storage fruit brings the large price, in other localities apples offered on the market as cellar-stored command the largest price. Many people claim that underground storage retains the flavor of the fruit better. We expect this question to be thoroughly thrashed out before our orchards bear in such quantity that the subject will become a vital one for us. Meanwhile, every farm must have storage for fruit and vegetables. The better this storage, the better the farmer's chances for good markets. The better his seed potatoes will be next spring, and the more money he will save.

With the prospects of a potato crop to store, we began building a cellar. It is situated not far from the farm road, about in the center of the fields. The spot is on a hillside, where good drainage is assured. Many years ago an old house stood there, so the excavation was partly made. After the walls were finished the room inside measured 28' by 40'. The walls are 12' high.



A view from the farmhouse, showing the convenient central position of the storage cellar and the contour of the land—the best apple land in the country



In the hollows the road was built high above the field—a mile of it

The air is changed by two airshafts that run up through the roof and are provided with sliding drafts. These are screened to prevent the entrance of little animals.

The dirt floor was made with a slight incline to the lower corner, where it was drained with a tile. A flat concrete roof, reinforced with steel bars, was used to cover the cellar. For fear this concrete would sweat, and render the cellar damp, it was covered with a five-ply felt roofing, with a coat of hot tar between each layer. Both operations were done by experts in their lines, who came from the city some distance away to do the work.

Over this felt roofing 3' of earth were piled. This earth leveled the top of the cellar off with the slope of the hillside, leaving the doorway opening out toward the south.

When the work was finished it was pronounced waterproof by the men who were supposed to know. This, despite their sworn protests, however,



Meadow rivulets are lively creeks in the spring, hence the culverts with heavy stone caps



At this juncture the road bed was ready for the dirt, which was laid on a foot thick—a costly item in the bill

did not prove to be the case. During long, soaking rains the earth would become water-soaked. In places it would drain through seams in the felt roofing and drip through the concrete, leaving the cellar damp for several days.

It was also found necessary to have a separate place in which to sort and pack potatoes. It was desirable to have a space where a team could drive in to load and unload. With this end in view, a shed was erected by the entrance to the cellar. This has a tile chimney for use with a wood stove when the weather is cold and work has to be done there. It has doors which open to allow a team to drive through. The roof is covered with a patent roofing. This roof is allowed to run back over the entire cellar to keep the earth over the cellar dry. As it could not come right to the ground, 3" of side wall is boarded, leaving inch air spaces between each board to assure proper ventilation in the air shafts which run up under this roof. The extra room makes a good place to store crates and boxes. A partition separates it from the main shed in front, so that the work room can be easily heated. This addition has made a perfect working unit of the cellar.

The cellar holds 1,800 bushels of potatoes in bins, or 1,200 bushels in crates.

A warm winter is harder on stored crops than a cold one. One can, with ordinary care, arrange to heat a cellar and keep things from freezing in extra cold snaps, but it is impossible to keep them cool in a warm spell except with good conditions.

Our first winter with the cellar was a season of thaws. During a hot week in January, when the thermometer startled us by climbing up to 70° one afternoon, the temperature of the cellar did not get above 34°, nor did it get below 30° during zero weather.

The potatoes did not rot or sprout. April came, and they were not sprouted yet. As planting time approached the cellar door was left open to get the crop in shape to grow. When they were planted, the last week in May, many of them were just beginning to sprout. In August we were still using the old potatoes because they were better than the new ones on

the market. We kept King apples in the cellar until February with perfect success. All in all, we feel that, while some of the expense of roof building seems now to have been superfluous, the satisfactory end has justified our care in its construction. If we were going to build another now we would cover it with the concrete roof and dispense with the felt roof, adding the earth over the concrete to preserve the uniform temperature and counting on the shed roof to keep out the rain. This would take about \$50.00 from the cost of construction. As it stands, the cost was as follows:

| | |
|------------------------------------|-----------------|
| Digging cellar | \$44.00 |
| Stone walls, laid..... | 131.79 |
| Drain tile | 11.92 |
| Cleaning out debris..... | 3.50 |
| Concrete roof | 94.45 |
| Steel rods | 53.80 |
| Patent roofing (felt and tar)..... | 41.45 |
| Freight and drayage..... | 21.94 |
| Lumber | 86.39 |
| Other material | 11.28 |
| Covering with earth. Grading..... | 53.75 |
| | <u>\$554.27</u> |

Material and labor on extra shed.. 229.51

Total expense\$783.78



Quite inexpensive, if one chooses to make it so, is the fascinating little Japanese garden with its quaint bridges and mossy banks

STOCKING A SMALL CONSERVATORY

The Pleasures of an Indoor Garden—Flowering Plants and Shrubs That Do Well—
Some of the More Democratic Roses—Approximate Prices

F. F. ROCKWELL

IN stocking the conservatory, even a miniature one, the greatest possible variety of plants will usually be desired. Range of temperature and light, rather than room, is usually the factor which limits the number that may be successfully grown. Where practicable, a light glass partition is the best means of separating the conservatory into two sections; or a very light curtain, or a frame covered with the lightest grade of protecting cloth, may be used. Even where no partition of any sort can be employed, one may still secure a range of several degrees of temperature by judicious placing of the heating apparatus and the shelves. If the former is placed near one end of the room, a night temperature of 5° to 10° higher may be maintained in about a third of the space. The highest shelves, especially at the back, will be the warmer—but care must be taken not to get the plants too near the glass as the frost will "strike through" sometimes even where the average temperature of the room is safe enough.

As to shade, some parts of the room will naturally be darker than others. A shady corner for ferns and palms may be made by supporting a curtain of any suitable material on small wires strung just beneath the glass. Unless the means of ventilation is adequate to keep the day temperature sufficiently low—70° to 80°—even in the brightest weather, a light curtain should be provided for the sun-loving plants, to break the force of the rays during mid-day. Thorough ventilation, incidentally, is one of the most important factors in keeping plants healthy and free from insects. But it should be under control and never strike the plants directly. In the improvised conservatory

lighted by windows, it is a good plan to replace one of the upper lights by a very light sash of the same size, which may be opened to any desired angle, and at the same time keep out rain and snow. Another excellent plan is to give the floor a heavy coating of spar-varnish, or cover it with water-proof material, for convenience in watering and keeping clean.

CHOOSING THE PLANTS

As to the plants themselves, there are so many with which the experienced gardener can be successful that there is no room to enumerate them all here. Those mentioned are the more important and the most certain to prove successful in the hands of the beginner.

Among the flowering plants I doubt if any individual kind would be more generally made first choice than the plebeian geranium—the least appreciated flower we have, perhaps because it is plebeian. Vigorous young plants will give a continuous succession of their cheery blooms throughout the winter. No other flowers are so easily kept in the best condition. Any of your favorite varieties may be used, but a few sorts especially good for use in the house or conservatory are *Beaute Poitevine*, *Helen Mitchell*, new dark red; *Mrs. Lawrence*, light salmon; *Jules Vasseur*, cardinal; *Double Dryden*, light lilac; *Mrs. E. Rawson*, single scarlet. Ivy geraniums are especially satisfactory as house plants; they should be suspended or placed on high shelves which will give their graceful trailing habit of growth full play. Among the best of these are *Caesar Franck*, *Corden's Glory*, *Alliance*, *Achievement*, and *Rival*.

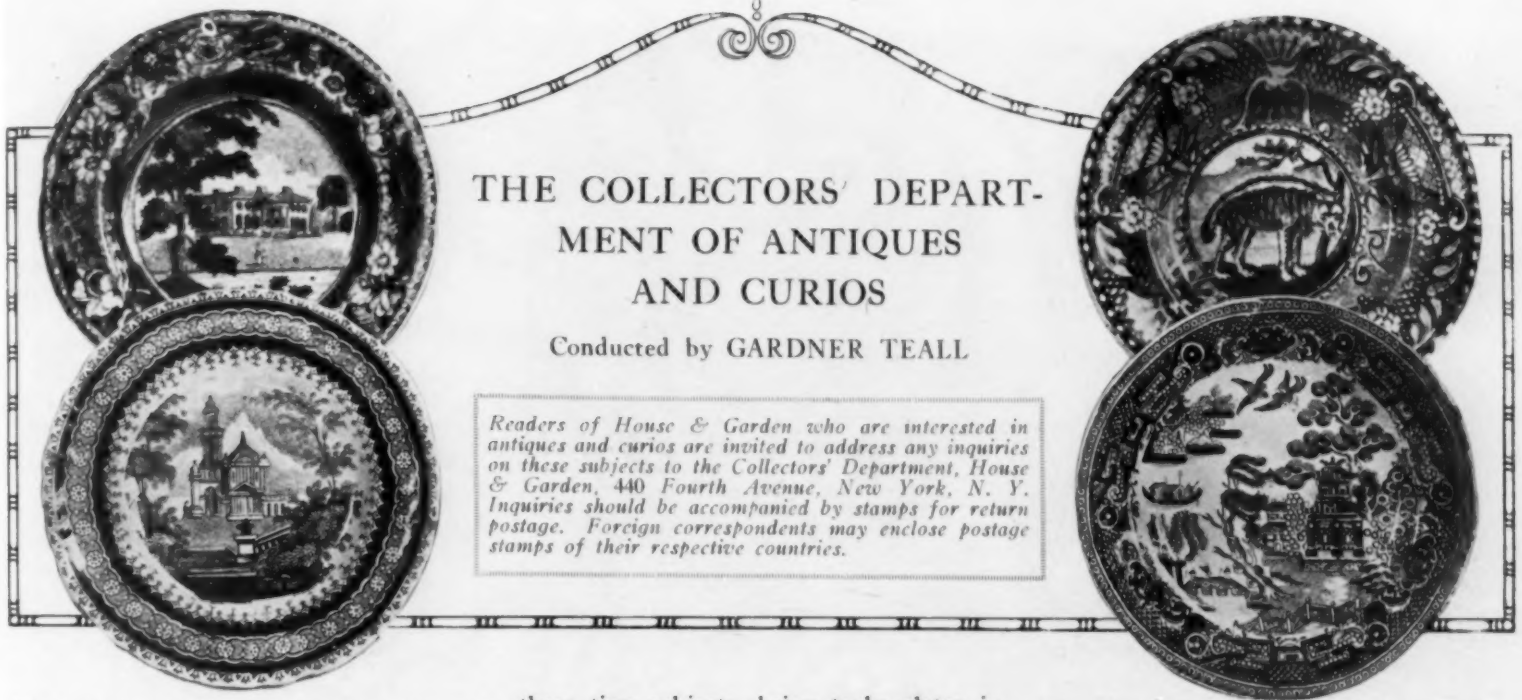
Next to the geranium, or rather along with it, come the begonias, of which there are three distinct types; the fibrous rooted, including the bedding and greenhouse varieties, the Rex and decorative-leaved kinds, and the tuberous rooted. All of these deserve a place in the conservatory. Of the bedding kinds, a few plants each, of one's favorites may be kept over to bloom freely through the winter and furnish a supply of cuttings for plants for next summer's bedding. In buying the foliage sorts it is best if possible to select them personally. The trailing begonias, such as the *Gloire de Lorraine*, are among the most effective of all winter flowering plants. Of the tuberous rooted sorts almost all are good.

Snapdragons will prove excellent both for their fine appearance and for cut-flowers; they are of the easiest culture and continue blooming throughout the season. They will do well in 6" pots, but if a corner of a solid bed can be spared for them, so much the better. Be sure that there is plenty of headroom. For the best results get plants or seed of named varieties.

CARE OF FUCHSIAS

A good collection of fuchsias should be given a place of prominence in stocking the conservatory. They are ideal plants for indoor culture, succeeding best in partial shade, and combining a graceful habit of growth with rich coloring and beautiful flower form. They will continue to increase in beauty for a number of years, if repotted as needed and given a resting period each year after the season's bloom. They require supporting, but this should be done

(Continued on page 58)



THE COLLECTORS' DEPARTMENT OF ANTIQUES AND CURIOS

Conducted by GARDNER TEALL

Readers of House & Garden who are interested in antiques and curios are invited to address any inquiries on these subjects to the Collectors' Department, House & Garden, 440 Fourth Avenue, New York, N. Y. Inquiries should be accompanied by stamps for return postage. Foreign correspondents may enclose postage stamps of their respective countries.

Above is one of Hall's "Hampshire Scenery" cup-plates, the original being in dark blue; below, a printed ware cup-plate

COLLECTING CUP-PLATES

ONE of the most interesting collections in the field of ceramics which the writer has had the pleasure of examining was one made up entirely of cup-plates by various potters, some hundreds in number. It is surprising how rare these particular bits of old china have become, considering their universal use when they were fashionable accessories to the tea-set. In the days of our great-grandmothers the etiquette of tea-drinking was markedly different from that which maintains in our own day. Then the tea-cup occupied much the position that the tea-bowl still holds with the Chinese, and the saucer that of the tiny Chinese cup. In other words—we blush to confess it!—our tea-drinking ancestors used the saucers of their tea-cups to cool their tea in, and while the saucers were so utilized, tiny plates (like the plates of a doll's tea-set) were employed as holders for the cups, thus to protect the polished tea-table tops or, perhaps, the trays of satin-wood from being stained by the moist cup rims.

Just why, when so many of these little cup-plates were in use, so few have survived seems a mystery. N. Hudson Moore, for instance, considers, among teapots, pitchers and cup-plates, that cup-plates are the most difficult to collect, and certainly, in proportion to the size of the objects, the most costly, but this authority does not appear to explain why this may seem to many to be the case. The writer's personal theory as to the scarcity of the cup-plates is that

these tiny subjects, being truly plates in miniature, were, when they fell into disuse (and before collectors of old china and old earthenware began to take an interest in them), given to children to play with, thus meeting the general destruction to which nearly all doll's dishes of all periods succumbed. This would seem both plausible and natural.

"The Hyena," in blue, one of Hall's "Quadrupeds Series;" below it, a brown printed ware "Willow" pattern

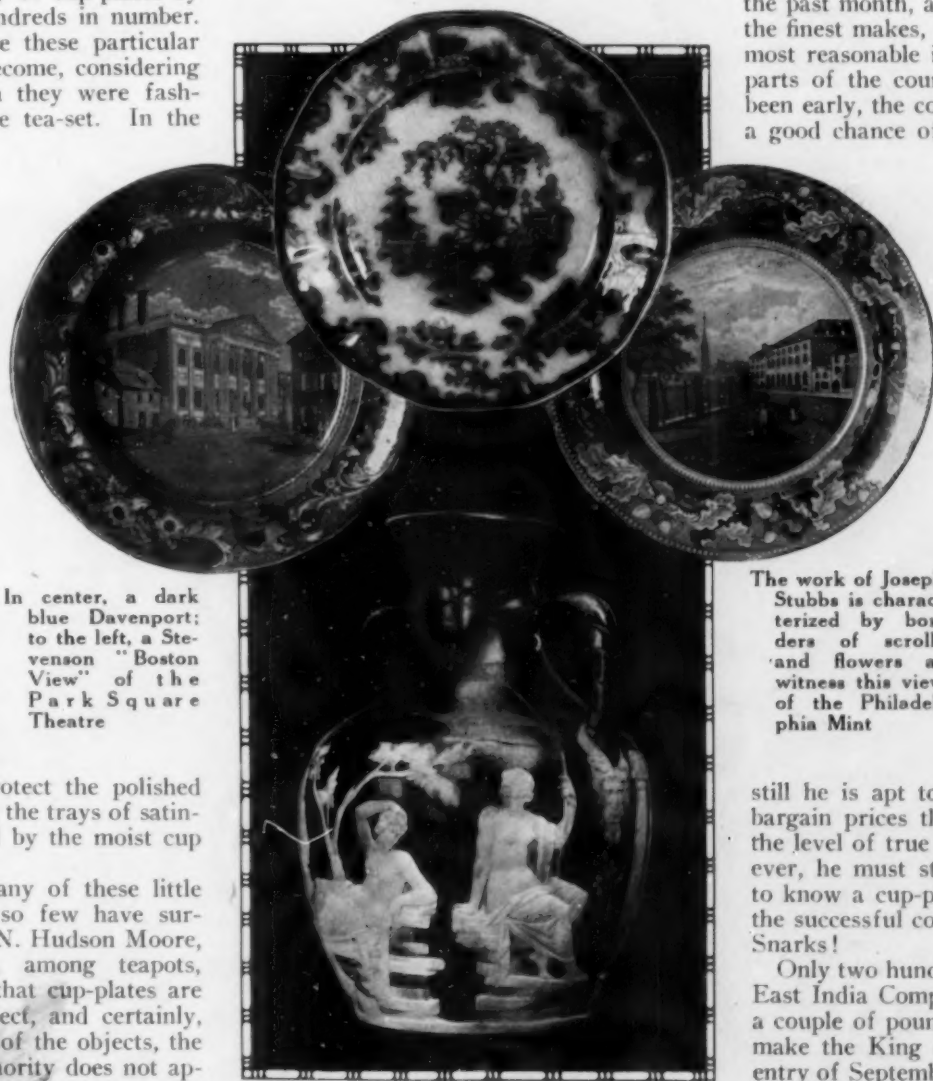
Nevertheless, despite frequent statements that cup-plates are of excessive rarity, the writer has come across at least twenty in eastern antique shops during the past month, all of which, though not of the finest makes, were most interesting and most reasonable in price. Moreover, in all parts of the country where settlement has been early, the collector of old china stands a good chance of picking up cup-plates of all sorts. Even the glass ones are yet to be found.

True it is that any exceptionally fine cup-plates, except where come upon as true "finds," bring high prices. For instance, a 4" Lovejoy cup-plate brought \$23 at auction a year ago, and another fetched \$36 at private sale. Certain other cup-plates which have come to the writer's attention have been held for prices running from \$14 to \$45 apiece. Although the collector of moderate means may not expect to indulge in many such purchases,

The work of Joseph Stubbs is characterized by borders of scrolls and flowers as witness this view of the Philadelphia Mint

still he is apt to run across fine pieces at bargain prices that will send his spirits to the level of true elation. First of all, however, he must study the subject and learn to know a cup-plate when he sees one, for the successful collector is never a hunter of Snarks!

Only two hundred and fifty years ago the East India Company considered the gift of a couple of pounds of tea a princely one to make the King of England! In his diary entry of September 25, 1660, Pepys gives us an inkling as to how uncommon a thing tea-drinking then was. There he says: "I did send for a cup of tee (a China drink), of



In center, a dark blue Davenport; to the left, a Stevenson "Boston View" of the Park Square Theatre

The original "Portland Vase" after mending, now preserved in the Gem Room of the British Museum

which I never drank before." However, the use of cup-plates is a much later one than Samuel Pepys' day; they were not the fashion until tea-drinking had become an almost universal custom.

"HAMPSHIRE SCENERY"

The reproductions * from photographs which illustrate this article will give the reader an idea of the variety to be found in cup-plates. While the pieces put to this use are nearly of a size, their diameters vary by a fraction of an inch to an inch or more.

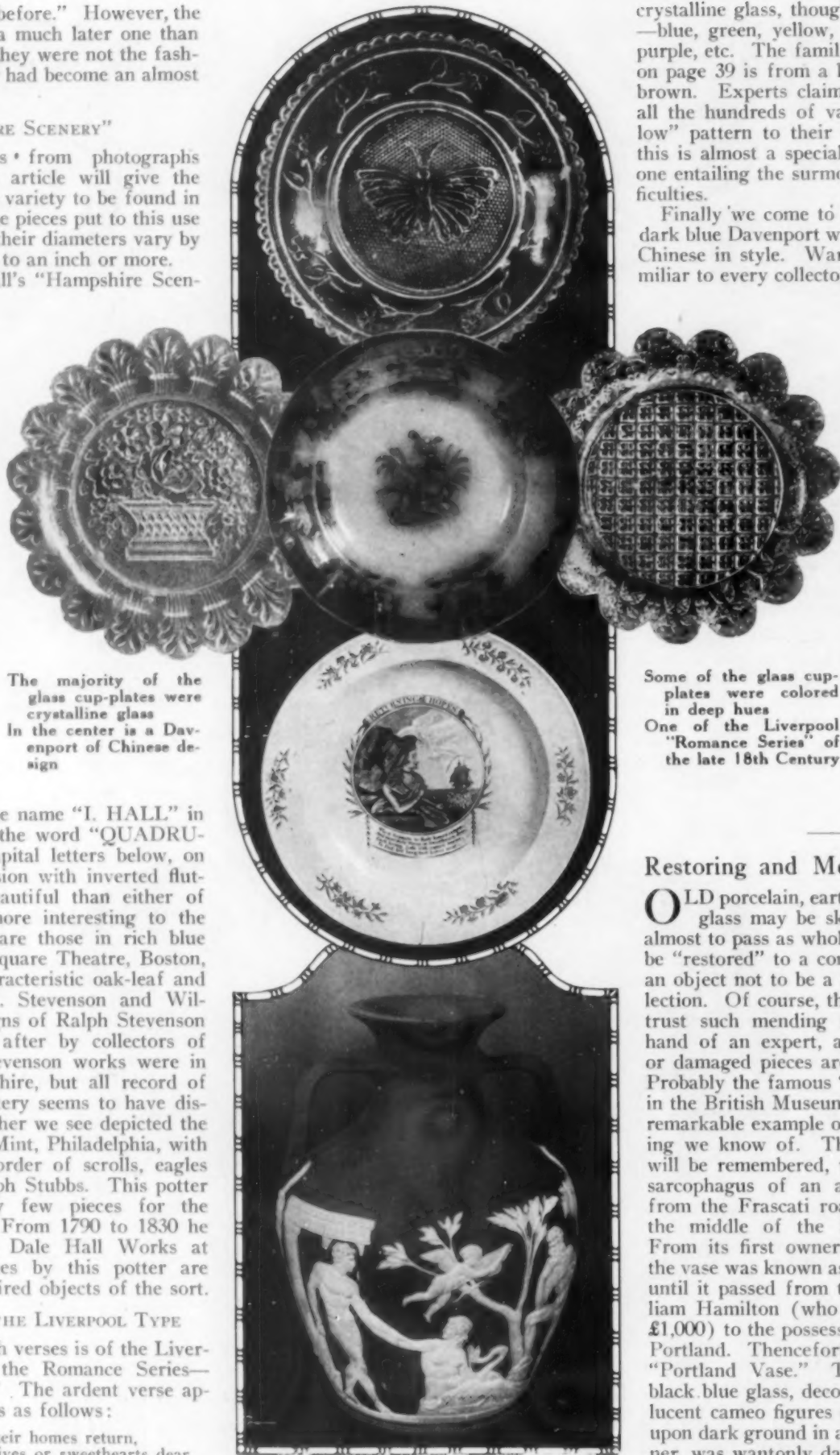
The border of Hall's "Hampshire Scenery" pieces, primroses, hypanthia and other flowers much resembles many of the Clews borders. The color is a rich blue. John Hall & Sons were Staffordshire potters (1810-1820), whose marks on wares Chaffers places in the "uncertain" list. "Hyena" is also a Hall cup-plate, one of exceedingly quaint design from the "Quadrupeds Series." The mark on the "Quadrupeds Series" resembles an extended bell, on which appears the name "I. HALL" in capital letters, with the word "QUADRUPEDS" in crude capital letters below, on a curtain-like extension with inverted flutings. Far more beautiful than either of these pieces, and more interesting to the American collector are those in rich blue showing the Park Square Theatre, Boston, and bearing the characteristic oak-leaf and acorn border of R. Stevenson and Williams. All the designs of Ralph Stevenson are eagerly sought after by collectors of old china. The Stevenson works were in Colbridge, Staffordshire, but all record of both potter and pottery seems to have disappeared. In the other we see depicted the first United States Mint, Philadelphia, with the characteristic border of scrolls, eagles and flowers of Joseph Stubbs. This potter made comparatively few pieces for the American market. From 1790 to 1830 he was owner of the Dale Hall Works at Burslem. Cup-plates by this potter are among the most desired objects of the sort.

POPULARITY OF THE LIVERPOOL TYPE

The cup-plate with verses is of the Liverpool type, one of the Romance Series—"Returning Hopes." The ardent verse appearing thereon runs as follows:

"When seamen to their homes return,
And meet their wives or sweethearts dear,
Each loving laugh with rapture burns,
To find her long-lost lover near."

These Liverpool cup-plates, by reason of their pictorial nature, have always been popular with collectors, hence the scarcity of them in antique and curio shops. Private collectors, too, seem loth to part with specimens of such printed wares. The three glass cup-plates on this page are excellent types of the cup-plates of this genre.



The majority of the glass cup-plates were crystalline glass. In the center is a Davenport of Chinese design.

crystalline glass, though some were colored—blue, green, yellow, brown, amber, rose, purple, etc. The familiar "Willow" pattern on page 39 is from a later period, being in brown. Experts claim to be able to trace all the hundreds of varieties of the "Willow" pattern to their various potters; but this is almost a special study in itself, and one entailing the surmounting of many difficulties.

Finally we come to the two examples of dark blue Davenport ware, the designs being Chinese in style. Ware such as this is familiar to every collector and is coming to be collected more than formerly.

By these few notes it will be seen that from even a small collection of cup-plates much pleasure may be derived, and the collector need not feel that it is hopeless to start getting together examples of worth, for if things are being picked up here and there on the one hand, it is true that, on the other, specimens of cup-plates are constantly coming to the market as well as leaving it.

Some of the glass cup-plates were colored in deep hues. One of the Liverpool "Romance Series" of the late 18th Century.

Restoring and Mending Old China

OLD porcelain, earthenware and even old glass may be skilfully mended so as almost to pass as whole; also lost parts may be "restored" to a condition that will leave an object not to be a reproach to one's collection. Of course, the collector should entrust such mending and restoring to the hand of an expert, at least where broken or damaged pieces are of particular rarity. Probably the famous "Portland Vase," now in the British Museum, London, is the most remarkable example of mending and restoring we know of. This celebrated vase, it will be remembered, was discovered in the sarcophagus of an ancient tomb not far from the Frascati road, near Rome, about the middle of the Seventeenth Century. From its first owners, after its discovery, the vase was known as the "Barberini Vase" until it passed from the hands of Sir William Hamilton (who had purchased it for £1,000) to the possession of the Duchess of Portland. Thenceforth it was known as the "Portland Vase." This vase, of a deep, black blue glass, decorated with semi-transparent cameo figures of white, cut in relief upon dark ground in a truly marvelous manner, was wantonly dashed to pieces in 1845 by a crank named Lloyd, a visitor to the museum. Fortunately the hundreds of fragments were immediately gathered up and placed in the hands of the official restorer, a Mr. Doubleday, who accomplished the remarkable feat, aided by an engraving of the vase by Cipriani and Bartolozzi in 1786, and especially by the remarkable copy of the vase which Josiah Wedgwood made.

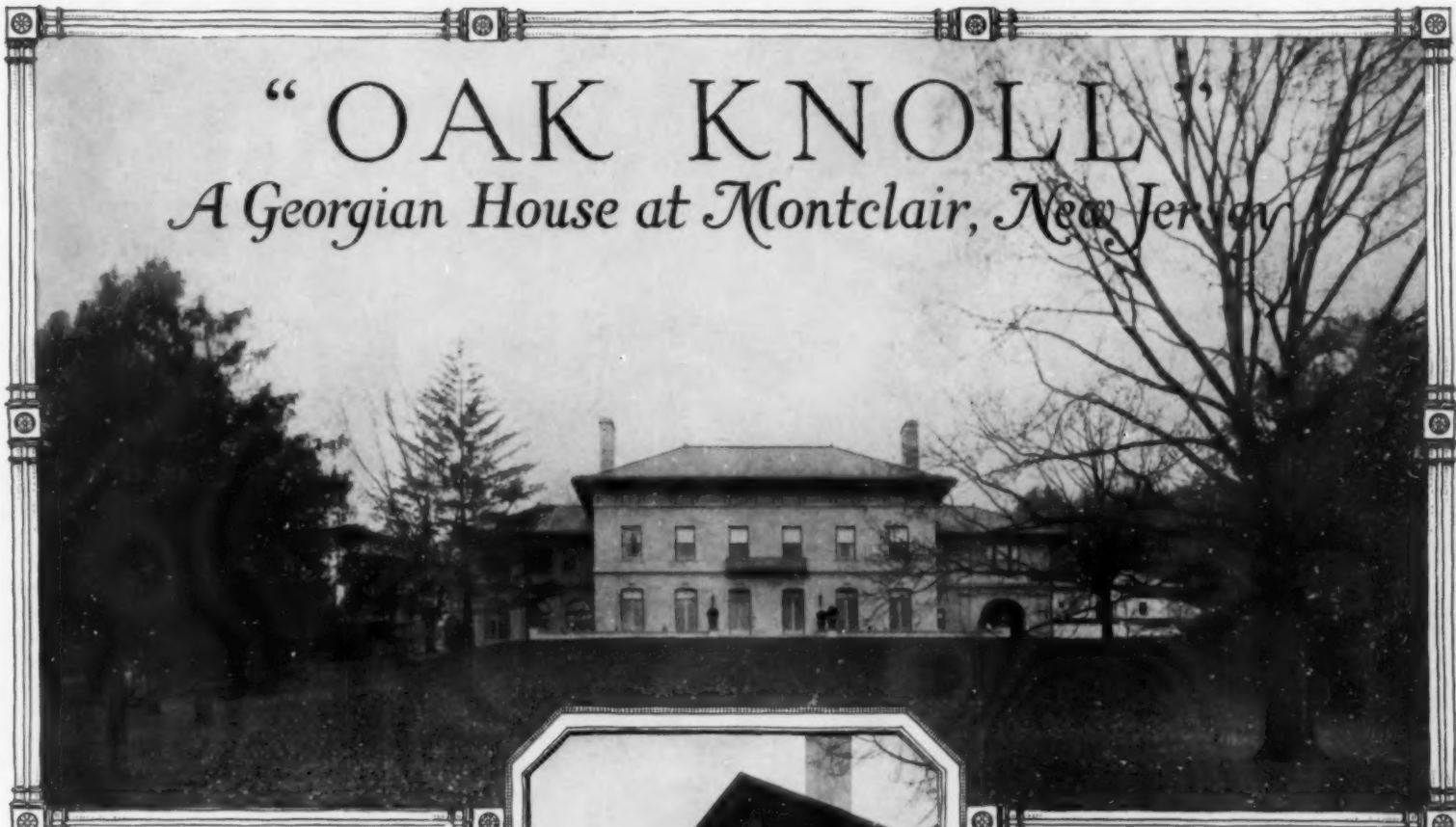
(Continued on page 62.)

The Wedgwood copy of the "Portland Vase" brought £399 when it passed into the Sprague collection.

The cup-plates found in American collections are usually of native manufacture, and while in no sense comparable esthetically with the cup-plates of porcelain and pottery, are still interesting historically. The majority of the glass cup-plates were

"OAK KNOLL"

A Georgian House at Montclair, New Jersey



Photographs by Jessie Tarbox Beals

"Oak Knoll," the residence of V. S. Mulford, Esq., is what might informally be called English-Italian in style: Italian in grace of line; English in strength and dignity, constituting a Georgian house. Situated on a hill, a sweeping view of the surrounding country is commanded



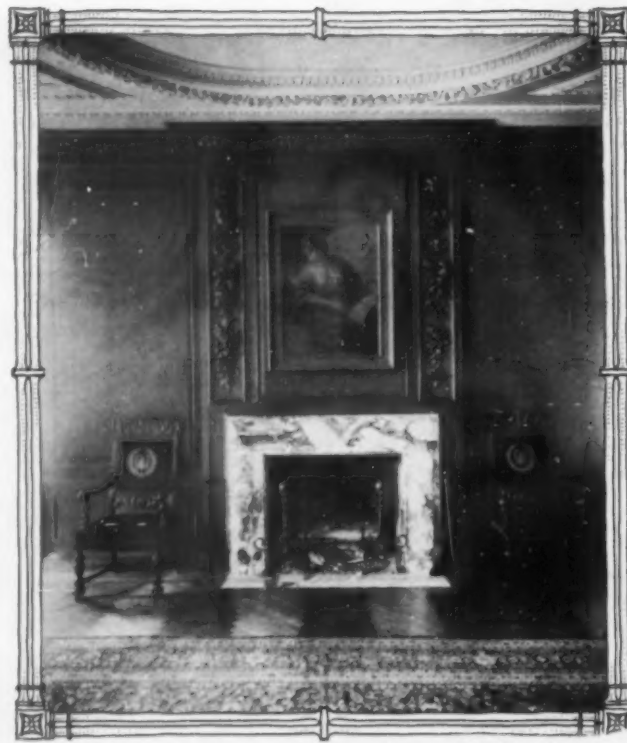
Hiss and Weeks, architects

Characteristic of the interior finish throughout is the delicate paneling of wall and ceiling surfaces shown in the reception room below. The hand-carved fireplace, brought from an English manor house, furnishes the decorative motif carried out in the room



THE style of an ideal residence should unite elements of masculine strength and feminine grace. In finding such a combination it is hardly surprising to learn that the inspiration is drawn from two different sources; indeed, from two different nations. For contributing grace of line, the Italian school is preeminently qualified; while elements of strength and dignity may well be derived from English models. Thus we have what may be called, informally, an English-Italian style of architecture. It was this interesting combination that gave rise to what is technically known as Georgian. And when this same style with certain modifications was transplanted in America, the form evolved took the name of Colonial. Thus it comes that in a Georgian house we are apt to find touches that have become familiar to us under the name of Colonial. The principles we have briefly outlined are clearly embodied in the residence selected for present consideration.

In the setting of "Oak Knoll" one observes two important features: elevation and space. The former commands an outlook across a broad, undulating sweep of valley. On the far horizon, if the day is clear, the towers of New York may seem like shafts of light. As to space, the grounds comprise about five acres, with a frontage of 450' on Mountain avenue and 500' on Union street, Montclair, N. J. Plenty of elbow room is essential to a structure of this character. The inclusion of grounds and



Quarried from the Riviera district, this blanche-violet mantel adds a pleasing note of brightness to a somewhat massive room. The decorative border above is of fruits and flowers

the relation of buildings to them, are integral parts of the general plan. In fact, it is only when nature is an accessory that residential architecture can be seen at its best.

The house itself covers an area of about 137' x 70'. Generous as these dimensions are, a certain conservatism and restraint in the avoidance of over elaboration impart

to the whole an atmosphere of refined simplicity; and this constitutes one of the most pleasing features. The felicitous arrangement of windows and arches cannot fail to be noticed. A genial note is furnished by the roof done in varied red Italian tiles, showing warm against the contrasting coolness of the green trees and blue sky.

It happens that these notes were made after the trees had shed their leaves, to allow for better photographic opportunities. In summer the grounds are treated with due regard to the approaches to the house and to landscape and garden effects. There is little to note about the garage, stables and other outbuildings, except to say that they are so studied and executed as not to be obtrusive and to be in subdued harmony with the main structure.

"Oak Knoll" is found to be as consistently Georgian inside as out. There are portions of it, indeed, which appear to be English models transplanted bodily. But before proceeding further there are impressive features in the main hall which command attention.

Any good hall has something of the effect of welcome; it is a sort of architectural handshake; and, more than that, it is a silent but persuasive invitation to penetrate into the rooms beyond. This last impression has been very skilfully created by the architect in the present instance. A noble entrance to the rooms has been provided. A long hall is generally rather difficult to plan satisfactorily. The problem here is well solved. The length is



Its unusual size gives the dining-room a note of dignity, aside from the paneled walls. The motif of the decorative border, shown in detail in the picture above, is continued in the cornice. Hanging above the sideboard is a Khiva Bokhara rug in Turkoman weave of the Seventeenth Century

counterbalanced by an extension of the width through graceful pilasters on the side where the fine Georgian stairway has such commodious setting. The opposite side is relieved by interesting panels and large, light openings into rooms. The paneling of the ceiling also prevents any undue elongation of line, so that the effect of the whole is one of spaciousness combined with symmetry and proportion. A feature of this entire floor is its alluring vistas, obtained not only from the hall but from the various rooms.

At the extremity of the hall one catches an attractive glimpse of what is known as the Palm Room. Probably this is not the room which the visitor would naturally enter first; the reception room might have a prior claim. At present we are inclined to allow the hall to lead us, especially as the Palm Room is one of the most notable rooms of its kind in America. Its black and white Italian marble floor contrasts pleasingly with the soft apple-green latticed walls and ceiling, and carries out the black and white color scheme of curtains and furniture. The numerous, large and beautiful windows, when swung open in summer, give all the airiness of out-of doors; and even when closed they impart somewhat the effect of a sun parlor. The idea of openness is further intensified by the latticed ceiling and walls. The center of the ceiling by a well-known artist includes interesting Wedgwood tile effects in black and white, connected with strands of green. A graceful finishing touch is noted in the chaste old palace mantel, with mirror completely filling the arched wall panel above. The whole is in the style of Louis XVI, but is sufficiently in line with the motifs of the Georgian period. Indeed, a counterpart of this room is understood to exist to this day on an estate in England.

Immediately to the left on first entering the hall, is the reception room or salon. One well-defined characteristic of the interior of "Oak Knoll" is clearly observable here; namely, the artistic paneling of wall and ceiling surfaces. In the case of the ceiling, the octagonal and circular divisions, constitute a chaste setting for the ornate central lighting fixture. The rich moulding and cornice also deserve notice. The upper and lower paneling of the walls, faintly suggesting a wainscot without its heaviness, prevents the extension of flat masses and relieves the eye. The rare and distinctive fireplace furnishes an attractive objective point as seen from the large music room adjoining. The fireplaces in both rooms were brought from an ancient manor house in England, and are at least two hundred and fifty years old. Naturally, they are hand-carved original designs which cannot be found elsewhere. Their respective motifs furnish the decorative motifs carried out in the rooms. For example, the sunburst effect surrounding the cherub head in the fireplace illustrated, is repeated in radiations surrounding the central lighting fixture. A word of praise is due the splendid floor, inlaid with heart of oak in herringbone pattern. Extending through both rooms, it makes one of the best dancing floors imaginable.

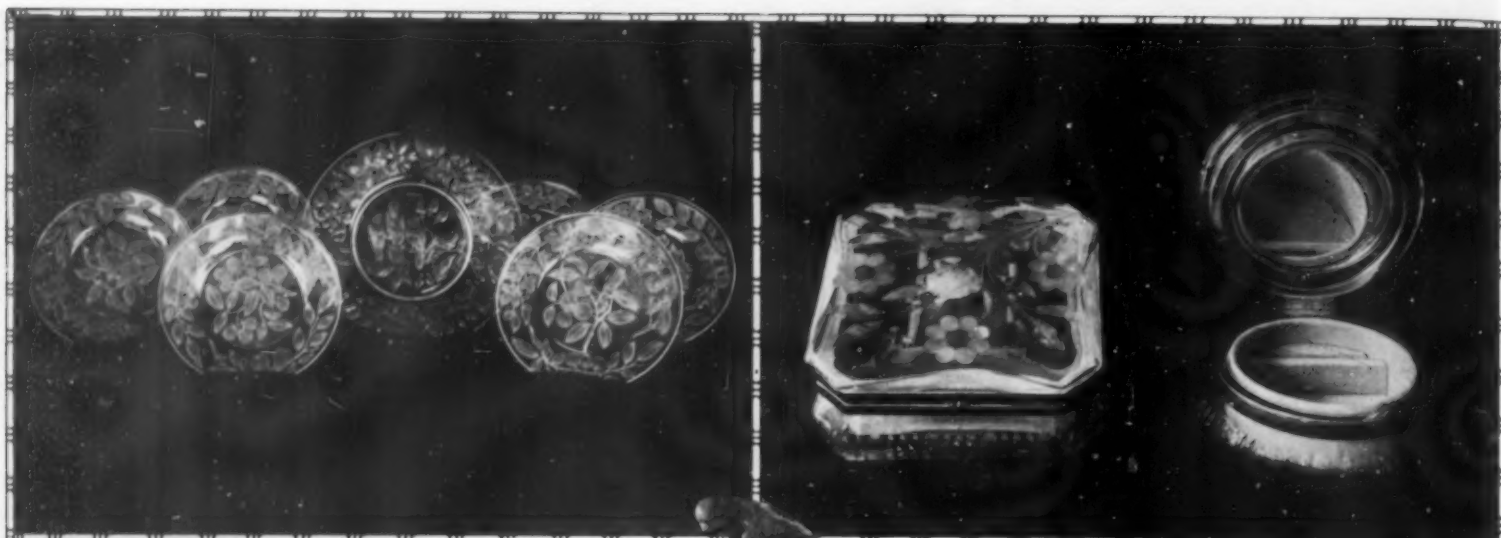
The other rooms of the house have as well-defined individuality as those already referred to, without doing any violence to
(Continued on page 58.)



A long hall is generally rather difficult to treat successfully. The problem is solved, in part, by large openings into rooms and an extension of width on the other side

Each bedroom has some distinguishing characteristic. In the Lilac Room, for instance, the window treatment is at once charming and unusual

Latticed walls and ceiling in soft apple-green contrast pleasingly with the black and white Italian marble floor in the Palm Room, which serves as a sun parlor



Tiny fighting cocks, engraved on the sides, form the sole decoration on this delicate cocktail set. The tray is finished at the edge with a beaded rim. \$14.50

Each plate in this ice cream set of polished glass shows a different design. Platter, \$37.50; six plates, \$20



Jewel cases in etched glass are a welcome diversion from silver and ivory; \$13 and \$10



This exquisitely etched "fruit cooler" is in two pieces, the lower one to contain ice; the upper one containing the fruit, to slip into the lower one. \$20

THE JEWELRY OF THE HOUSE

Daintiness of Fabric, Line and Decoration that Makes Glassware Indispensable in Every Room

A graceful bowl set on a mahogany standard and balanced by a porcelain parrot makes an attractive gold fish container. \$8.25. Japanese turtles, birds, etc., come separately

From across the sea comes this quaint little scent bottle (right) of circular lines. A pair of them on the dressing-table would be effective. \$10 each

Of rock crystal, this decorative urn-shaped candy jar may appear to advantage on the tea table or form one of a pair on the buffet. \$20



Black overlay in imitation of early woodcuts gives the two scent bottles shown at the left an antique flavor and takes the place of engraving. Square bottle, \$7.50

Glassware forms an important part of table decoration. In the photograph below are suggestions for goblets, engraved bon-bon dishes and a vase with nicely balanced curves

For use on the floor rather than on the table, this tall vase gives the flowers room to breathe and sets them off to best advantage. \$22





The old theory that a hen must be kept warm in winter has been exploded. Modern poultry breeders advocate the use of fresh-air houses

POULTRY HOUSES FOR THE AMATEUR

A Record of Progress Up to the Present Model—The House that is Best for the Hens—
Costs and Methods of Construction—Fitting in the Accessories

E. I. FARRINGTON

TO the average man a hen house is simply a hen house and nothing more, but the average man is not familiar with the distinctive features of poultry architecture. It is hardly necessary to point out, however, that there has been a great change in one respect within the past few years. It was not long ago that every poultry keeper, professional as well as

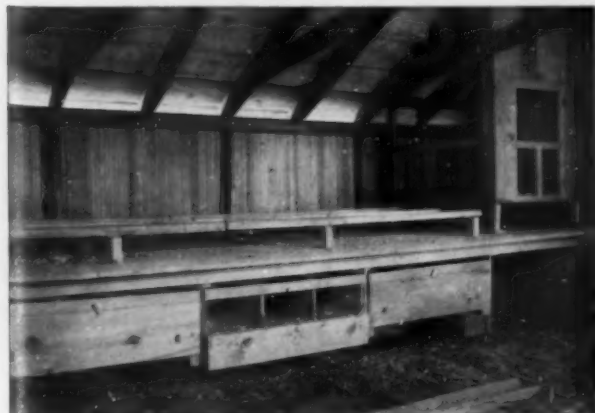
amateur, supposed that fowls must be kept warm in winter. They built their houses with double walls, put on double windows and even set up stoves.

As a consequence of this close housing there were sick fowls everywhere and winter eggs were few and far between. Then somebody discovered that the substitution of muslin cloth for glass in the windows

would let out the moist, foul air that always accumulated in a tight house without making the hens any less comfortable. That was the beginning of a revolution in poultry house construction, and before long a daring New Englander had gone to the extreme of building a house wholly without a front wall. And, curiously enough, that form of house, just as he designed it, has gone all over the

country, and even in Canada hens are being kept in open-front houses of this type. They freeze their combs sometimes, but they are much healthier than they were in the old-style houses, and they lay more eggs.

While the majority of poultry keepers have not gone so far as to erect houses of the extreme open-front type, some form of fresh-air house is now favored by prac-



Interior of a model breeding house. The best roosting perches are made the same height of 2" x 4" scantling



A novel and inexpensive shed roof colony house in use on the Government Poultry Farm at Beltsville, Maryland

tically all those who have kept abreast of the times. It has been learned that fowls do not suffer from temperatures as low as zero if their houses are free from dampness and drafts. Their natural body temperature is higher than that of human beings, and Nature has clothed them warmly. They have one tender spot—the comb—and it is not wise to expose birds which have long combs to zero weather; yet this does not mean that tight houses with glass windows must be used for such breeds as Leghorns and Anconas. These breeds will thrive in just the same type of house as Plymouth Rocks and Wyandottes, if a curtain of burlap or muslin is dropped in front of the perches at night. These curtains may hang from wires and rest against the dropping board, or the cloth may be tacked to light frames hinged to the ceiling and dropped at nightfall. They are to be used only in extreme weather, when they will prevent frozen combs while allowing an abundance of fresh air to reach the roosting birds.

THE TOLLMAN FRESH-AIR TYPE

No form of fresh-air house should be less than 10' deep, and it is very desirable to add 2' more. In a shallow house the wind will blow directly upon the birds at night, which is not as it should be. The extreme type already mentioned, commonly known as the Tollman house, has greater depth than width and a double pitch roof. An ingenious theory, used by the advocates of such houses, claims that the air in the house acts much in the fashion of a pneumatic cushion. Trapped by the shape of the building, it acts as a buffer to the air outside, so that everything is perfectly calm and quiet at the end where the perches are located, even when a gale is blowing outside.

Poultry houses of this kind have one common fault—they do not admit sunlight to all of the interior, and, as sunlight is the best germicide and general disinfectant known, it ought to be made welcome. Quite naturally, therefore, we are introduced to the semi-monitor type of poultry house, which is deep and also sunny. When this kind of house was built with windows years ago it had little to commend it, but now that the lower windows have been removed and fresh air allowed free ingress it is a very practical sort of house indeed and well adapted to northern sections, where the days are short in winter.

The semi-monitor house had a double pitch roof, but the rear slope is high enough to allow for a row of windows above the front slope. The front may be left with from one-half to one-third entirely open, although many poultry keepers like to have muslin curtains in frames hinged to the sides or top for use in very stormy weather or when a



Fresh air colony houses of the shed roof type may be constructed at an average cost of fifty dollars for fifty hens or may be purchased ready made



Houses of the semi-monitor type have a double pitch roof, but the rear slope is high enough to allow a row of windows. Such a foundation will exclude rats



Stucco board cuts the cost of construction at least 10 per cent. This material, which comes in squares and is nailed to the frame, is rapidly growing in popularity



Field stone may be employed effectively when one's residence is of the same material. Naturally such a building is more expensive than a frame house of the same size

gale is blowing. Such a house has perfect ventilation, protects the hens from the wind and yet allows the rear walls as well as the scratching pens in front to be flooded with sunlight. With the upper windows closed, the air-cushion theory applies favorably and the house is convenient to work in. It may be 18' or 20' deep and as long as the owner's needs require, being divided into pens 10' wide. The semi-monitor type may seem to the amateur to be constructed on somewhat elaborate lines, but it is very satisfactory all the year around.

A SERVICEABLE BUILDING AT MINIMUM COST

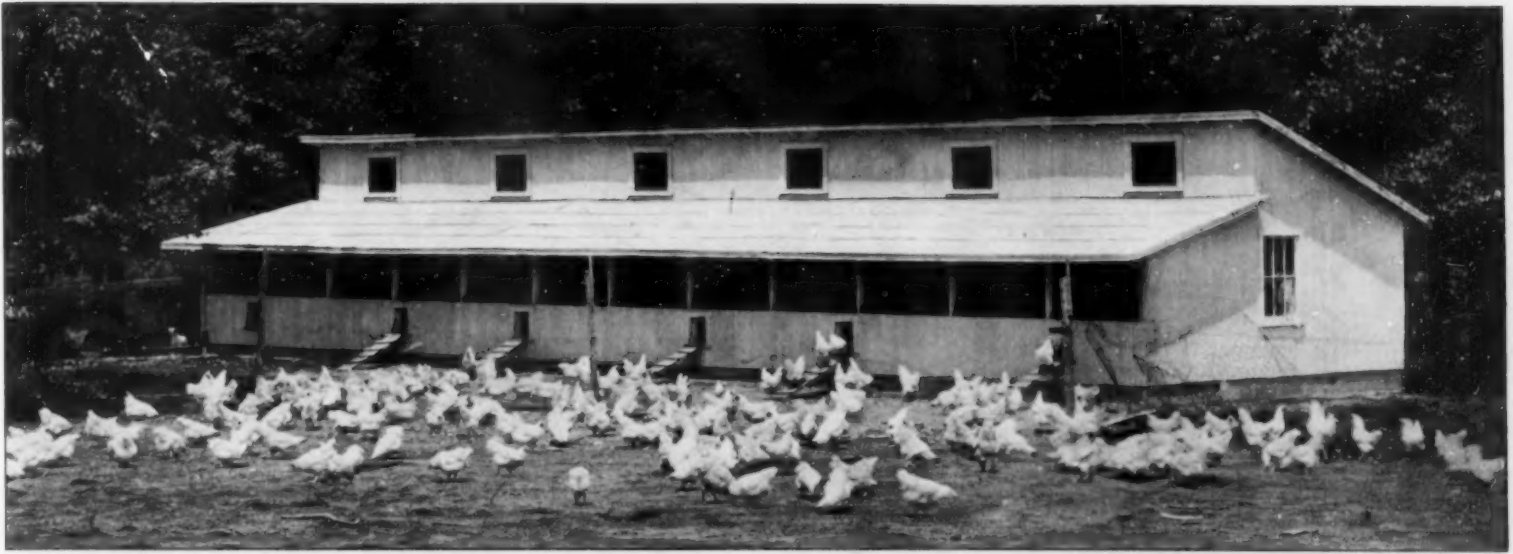
The average amateur usually erects a house of the conventional shed-roof type, and generally shows good judgment in so doing. If it is to be comfortable to work in, the house should have a front elevation of about 7', while the rear wall should be 4' high. There is no satisfaction in caring for hens in a house so low that one has to walk about in a round-shouldered attitude.

A shed-roof house should have perfectly tight rear and side walls, but it is not necessary to have them double boarded. Single walls of unmatched boards covered with roofing paper may be used, or the boards may be of a better quality, matched and painted. In any event, the boards should be planed on the inside, for then they will hold less dust. When the roof has only a moderate slant, paper is a better covering than shingles, and, if the slope is toward the north, will last a long time. Paper is warmer than shingles in winter, and also in summer, the latter being a disadvantage; but if openings for ventilation are made in the rear wall just under the roof the house can be kept comfortable. These openings should have tight-fitting shutters for winter protection.

Shed-roof houses built by most practical poultry keepers nowadays have either a combination of muslin and glass in the front wall or no glass at all. The arrangement I have found most satisfactory after years of experimenting has a long, horizontal opening in the front wall about 3' above the floor which is fitted with a muslin-covered frame. Under this opening is a single sash of glass, the bottom being almost level with the floor. The long opening lets in an abundance of air, but is so high that the wind does not blow directly on the fowls. It also allows the sunlight to flood the rear wall, but it is necessarily so high that the morning sun does not shine on the floor where the birds are. The low window, on the other hand, admits the warm rays as soon as the sun is up, and the hens love to bask in them on cold mornings.

THE COST OF CONSTRUCTION

The matter of costs is naturally of importance, but it varies greatly



Although somewhat elaborately constructed, the semi-monitor type is excellent for cold climates because it is deep and yet well lighted

in different parts of the country, and, of course, with the type of building. In a general way, though, it may be said that a serviceable, permanent poultry house of the shed-roof type may be constructed at a cost approximating one dollar for each bird to be confined in it. That estimate is figured on the basis of four square feet of floor space to a bird, the amount of room commonly allowed. In a small house, however, more space is needed per hen than in one which is more commodious, for it isn't numbers which a hen dislikes as much as lack of freedom to move about. A house costing slightly under \$100 has just been finished by the poultry instructor in one of the eastern farm schools. It has accommodations for one hundred hens, is covered with good roofing paper, has an earth floor and stands on a foundation made of flat stones. The use of shingles in place of roofing paper would increase the roofing cost 50%.

A flock of from twenty-five to thirty hens is quite large enough to supply all the eggs needed by the average household, and

a house 10' x 12' will accommodate such a flock comfortably. It can be built for \$30 in almost any part of the country, if an earth floor and only one sash of glass be used.

The original Tollman house was 14' wide and 24' deep. That type of house is still in common use and will provide quarters for one hundred hens. If built with an earth floor the cost need not exceed \$125 in most sections. Concrete floors, which Mr. Tollman recommends, increase the cost by \$10 and upwards. The proportionate cost of this kind of house decreases with its length. If made large enough to accommodate three hundred hens it will be 50' x 24' and cost about \$275.

Naturally, too, a house with a semi-monitor roof costs somewhat more than one with a simple shed roof, yet the difference is not great. For a house 20' x 20', for example, it would amount to only about \$20, figuring five sash at seventy-five cents each.

THE USE OF MORE EXPENSIVE MATERIALS

And, of course, it is not necessary to

build the poultry house of wood. The use of cement is growing; field stones are sometimes employed to obtain special or unusual effects; and terra cotta hollow tile is being widely recommended. Hollow tile is really one of the best materials to use and looks well whether plastered or not. It is used to advantage when the residence of the owner is constructed of tile or of stucco, and is especially desirable for incubator and brooder houses, as it is a non-conductor of heat to a remarkable extent and maintains a uniform temperature in the face of sudden weather changes. The cost of such a house varies greatly in different parts of the country because of transportation charges. Stated in a very general way, it is 25 to 50% more than that of a frame house, but the amount is still small and hardly to be considered by the man who is laying out an estate and wants all the buildings on it to be uniformly attractive.

Stucco board is not very well known as yet, but where it can be obtained is being

(Continued on page 60)



Still in common use, the Tollman type of house, large enough to accommodate three hundred hens, may be built for about \$275

SEEN IN THE SHOPS

Addresses of shops where these articles may be purchased will be furnished on application. Address Readers' Service

Where candles are still in such prevalent use as a means of both light and decoration, this wrought iron "ship-light" would appeal to both a practical and an artistic mind. It sells for \$3.50

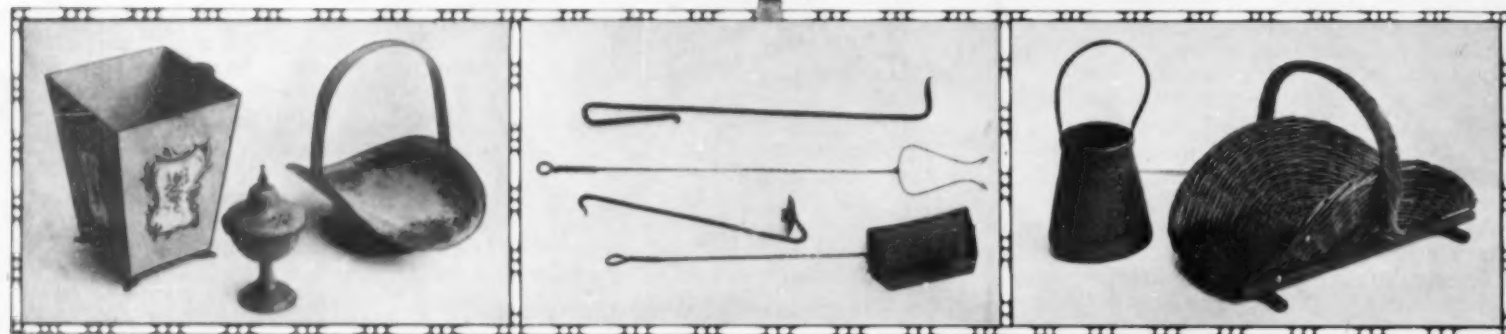


We like our toast hot in this country—a strictly neutral declaration, please. That is evidently the honest intention of this little toast-cover, which proclaims the fact in blue cross-stitch and baskets of flowers on the linen napkin folder. \$9.80 a set



Thanksgiving and Yuletide dinner tables would find this nut-cracker a useful adjunct; and the simplicity of its design would not offend the most discerning taste in table decoration. Plain mahogany is the bowl, and the cracker is fastened to its base. \$5

This door-knocker, made of a slender horseshoe, is a quaint device for the bedroom door—not for the stables. The hovering superstition always makes this design an acceptable one. \$3



Peculiarly reminiscent of earlier and gaudier periods, hand-painted furniture and ornaments are still in the height of their vogue. Three little utilitarian pieces of tin are shown above. You may hang the garden basket on your arm for \$11.25; the scrap-basket may grace your boudoir for \$15; the potpourri jar of light blue may hold your rose-petals for \$15

The crackle of burning logs, the odor of toasting marshmallows or of roasting chestnuts, long winter evenings by the open fireside—are all conjured to the mind by this group of wrought-iron fireside tools. Despite the popularity of this revived material, the objects shown above are all within the reach of the moderate buyer: poker, \$3; corn popper and toasting fork, each \$3; hearth candlestick, shown above, pair, \$10.00; hanging candlestick, \$3

The same shop that fosters individuality in toast trays and breakfast set offers an adjunct to family gatherings in the shape of an ample and graceful wood basket. This is of woven twigs, stained dull green and warranted to hold enough wood for an entire day's consumption. \$6.50. The unique wastebasket shown with it is the product of Italian weaving. \$2.25

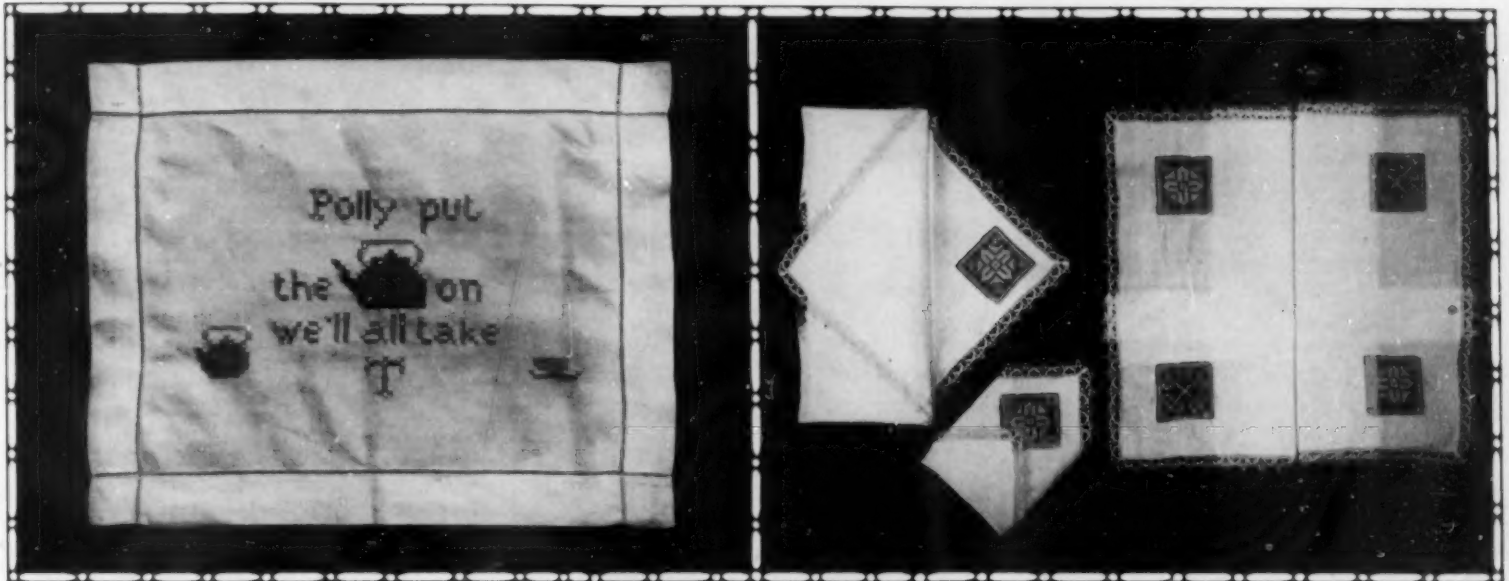


Old English pheasants and quaint flowers in shades of rose, blue and golden yellow mark this Doulton tea service as a reversion to early design. The pieces are more or less Spode in shape, and the color scheme is set off by a tiny edge of black. Teapot, creamer and sugar bowl, \$22; cups, the half-dozen, \$25; tea-plates, the half-dozen, \$24

Tunisian pottery is a new note in house decoration. This lamp has been here long enough to become domesticated, and coils of wire cord proclaim it as destined for the American home. The shade is of silk and veils three electric lights. Price \$150

No Occidental artist could be responsible for the combination of silk pieces that form the shade to this interesting piece. Strips of silk in many colors, sewn together with apparent disregard of the spectrum, make this shade unique. \$125





Cross-stitched rhyme in anagram is the feature of the tray cloth shown. Although evidently intended for the grown-up rites of afternoon tea, it would be doubtless welcome on the supper-tray of the child who knows her Mother Goose and similar lore. \$1.85

The same importer of Tunisian ware, shows many little tiles which may be made utilitarian by domestication under the coffee-pot. Such tiles, in many designs and colors, are to be had for \$5



There is a certain charm in a thing that belongs definitely and exclusively to one's self. "Individual" is an adjective that has of late gained wide popularity. It will never be quite out of fashion to initial the household linen and silver, but here is a little "one person" breakfast set of linen, filet and Cluny, without initials, that is distinctly personal. The set comes in several designs, this one at \$7.85



Less expensive than the Tunisian lamps shown, are plant jars in tile patterns, which, however, may be made over into lamps if preferred. Very charming, for one who likes an Oriental note in the room, is one of these jars, in the dull blues, yellows and greens of the Tunis designs, full of grasses, ferns, or riotous vines. They are particularly suitable for the conservatory or the small formal garden, as their decorative quality lends itself peculiarly to a setting of that kind. \$6 and \$15



Wedgwood designed this exquisite jasper vase, known as the Duke of Portland ware. It is valued at \$1200; the exhibition shows copies, however, ranging from \$28 upwards that defy differentiation from the original

Here is a veritable Pandora's box for the children; except this one is full of bluebirds and their attendant good luck and happiness. The little china cabinet is of cardboard simulating wood, and is easily moved about, even with all the dishes inside. The cabinet is priced at \$6.00; the dishes come separately



GARDEN SUGGESTIONS & QUERIES

Winter Protection

THE secret of successful winter protection is to keep the ground frozen. The mulch itself, however, should be of such a nature that it will not freeze, but will remain dry and porous, freely admitting air and allowing rain and snow to pass through it without making a wet, soggy mass. Manure, if it is of the right kind, is the best thing for mulching hardy borders, bulb beds, and for use in other places where it does not come into contact with any tender, new growth, or would be in itself objectionable. It should be either light and dry, with a good percentage of straw or bedding, or so thoroughly decomposed that it is fine and spongy. Any that is wet or lumpy must never be used for this purpose.

In many places it is easier to get leaves or marsh hay than the right kind of manure. These make an excellent mulch, the kind recommended by nature. If possible, only leaves of hard wood, such as maple or oak, should be used; the sorts which decay rapidly such as birch or alder, may become water soaked and freeze, causing a great deal of damage. For many purposes evergreen boughs laid flat on the ground over pansies or hardy perennials will answer and are easy to apply. Protection is sometimes given by covering or tying down the plants to be safe-guarded; this may be done with roses, raspberries, or with any plants of such a nature that they can be bent down to the ground without injury; they may be held in place with earth or pegged down and covered with the regular mulch. If soil is used, great care should be taken not to put it on until the beginning of continued freezing weather and also to remove it early in the spring, before growth starts. The best mulch for strawberries is clean meadow or marsh hay. Give a final cultivation and in cleaning be sure to get all the weeds and grass out before putting the mulch on. Three inches over and between the rows will be sufficient in most localities. Marsh hay makes a good mulch for the flower beds and borders where manure and leaves cannot be readily obtained. Grain straw, which is usually more expensive, is not so good for this purpose.

In applying any mulch, let the ground freeze first for an inch or so, but be sure to get your material ready ahead of time. Large empty bran sacks may be bought for a few cents apiece and these are excellent for picking up and storing your leaves until you are ready to use them. The neatest way of holding leaves in place where they are to be used is to put a temporary fence of 12" chicken wire, supported by small stakes, around the bed or border to be covered; or evergreen boughs or boards may be used to hold the leaves in place until they become settled.

Bedding Plants To Winter Over

There are a number of plants which, though naturally deciduous or dormant, are not quite hardy enough to survive our northern winters, even with protection. Among these are the tenderer hydrangeas and standard roses, century plants, fig trees, oleanders, etc. A clean, not too light cellar, preferably shut off from the heating plant, is a good place in which to keep them. Only enough water should be given them to keep the soil from drying out. Fresh air should be given occasionally. A convenient way of handling standard roses is to dig a trench in a thoroughly drained place, line it with straw, lay the plants down in it and cover them over with boards, soil and manure. Roses for wintering in the cellar may be handled easily by putting a little soil in the bottom of regular cracker boxes. Just before the ground freezes take up the plants, prune off the long tops sufficiently to make them convenient to handle, and place several with all the soil that will adhere to the roots in each box. Small cleats nailed to both ends of the boxes or small holes cut out with a keyhole saw will make them much easier to handle. They should be set out as early as possible in the spring.



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.

Keep Up the Insect Campaign

Attack your insect enemies in their winter quarters. Two minutes spent in destroying a cocoon or mass of eggs now will save you several hours of spraying or dusting next summer. One of the most disagreeable and destructive of these is the tent caterpillar. Egg masses may be found on the terminal twigs of apple, wild cherry, or other trees where they have been seen, and the cocoons may be readily distinguished, if one keeps an eye open for them, under old bags or boxes on the walls of out-buildings, or any other place that affords a partial shelter.

As soon as the harvesting is all done, make the final clean-up of the garden, and before putting on the mulch cut off the old tops of perennials, rake them up and burn them. Every little bit of rubbish is a menace; old flats, tomato poles, berry baskets and other trash ordinarily burned in the spring had much better be cleaned up and burned now, rather than after they have safely harbored some pest through the winter.

Get the Frames Ready for Winter

Before hard freezing set to it that the frames, if made of board, are well banked up with earth or manure for the winter. Sash and shutters, of course, should all be in good repair. Any cracked or loose lights of glass had better be attended to now. Even the frames that are not intended for winter had better be prepared now. Dig in a good dressing of well rotted manure—3" deep all over the surface is not too much. Another good plan is to secure your

manure now and stack it in an empty frame during the winter. This will prevent the ground in the frame from freezing so that you can use it as soon as possible in the spring without waiting for it to thaw out; and the manure, when removed, will be thoroughly decomposed and fine, in perfect condition for use for the greenhouse or the hotbed.

Where the winters are moderate or where extra protection can be given with double glass sash, the last planting of lettuce, radish, spinach, etc., can be made now. It is better to resurface the soil of the bed even if only for 2" or 3" deep, with fresh soil from the gardens. If any of the summer crops in the frames have been infested with insects, a good fumigation with tobacco dust or paper before planting the winter crops will be advisable.

The Work Indoors

It is at this time of the year's work that the great advantages of a small, practical greenhouse become evident; the gardening work may go right on in spite of freezing weather and storms which make it impossible to get at the frames. A small sowing of lettuce should be made at least every second week, and a few radish put in every week. It is well to have definite days for these tasks or they are likely to be overlooked. If the house has a warmer section, melons and tomatoes can be grown now, but in the single house in which cooler-blooded vegetables and a general collection of flowers are growing, it is not wise to attempt these things until spring, when the cooler things have been moved out and the house has to be kept hot for the tomatoes, peppers, eggplant, etc. Strawberries, potted up before the ground freezes and then sunk in the frames to give them a rest for several weeks, may be brought into growth in a cool house, and will bear quite abundantly. Good strong crowns only should be selected and put into 5" or 6" pots.

Flowers in the Greenhouse

The earliest of the bulbs for winter blooming, put in pots or flats to make roots in August or September, should be brought in this month and put under a bench, or where they will be cool, for a few days until growth starts. Then give them more light and a little higher temperature. A last lot of bulbs may be potted up now and put into a pit or frame for spring flowers. They should be well protected from frost and carefully tagged. Bulbs of oxalis, tuberous begonias, freesias and callas do not need this preliminary cold storage, but can be planted now and started directly in the greenhouse. Plants of any of these will give an abundance of bloom all through the spring months.

Careful attention should be given to the supports for carnations. Whatever system of support is used, string, wires or stakes keep them growing straight; if once allowed to sprawl, they will become a hopeless tangle that cannot be straightened out without much loss and injury. To get the best blooms, you must disbud frequently. Watering with liquid manure should be done on the first sign of their beginning to "play out." Keep the soil well cultivated; no amount of feeding will overcome the effects of a crusted soil. Watch every part of the greenhouse carefully for the first signs of any plant lice, red spider or other intruders. A regular fumigating with tobacco once a week is the best method of prevention—and ten minutes of prevention is worth two hours of cure.

Chrysanthemums will be going through the critical period of their development now; give them an abundance of water and air and watch out for the black aphid. If, in spite of precautions, he puts in an appearance, spray with some nicotine solution and fumigate thoroughly a few days later. For the largest flowers only one bud on a plant is allowed to develop, but, personally, I have always considered this a sacrifice of the natural grace and beauty of the chrysanthemum.

INTERIOR DECORATIONS
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Suitable for the dining-room or living-room. This type is satinwood finished in tan and decorated with painted panels. \$171.50

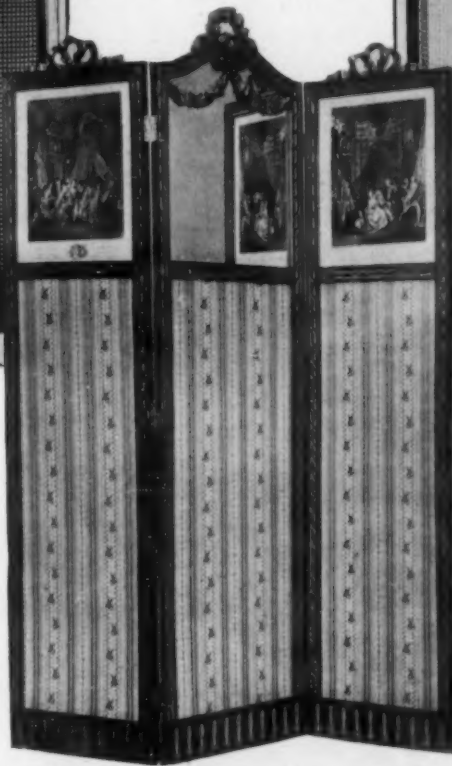
Painted Woodwork

THE day has passed when to preserve the grain of the woodwork was an all important feature with architects and decorators. The distinct characteristic of each wood and its fine subtle difference in grain is appreciated and used to advantage; but it is no longer a crying sin and shame to cover up with well-applied paint the coarse grain of a cheap inferior wood. Time was when the grain of wood was so coveted that painters imitated it, not in its simple, fine gradations but in its coarsest crudity. Witness the finish of the door panels in many of the New England country houses. You can pick the resplendent, omnipresent grain off with your finger nail. It must have been rather good fun to grain doors, for the work is done in such broad sweeping strokes as to have the look of being done with the keenest enthusiasm.

The pendulum has swung. We now paint our woodwork not only in ivories, greys and tans, but we run the gamut of all colors. And it is surprising how generally successful we are—for not only do we achieve novelty, but restful, livable interiors.

There are several cases where painted woodwork is distinctly preferable to stained. In modern apartments where the finish is inferior, a room may be made more elegant and refined by well-painted woodwork. Take the case of the cheaply constructed black oak trim of a dining-room. The room may be made lighter—a feature generally to be desired in a modern apartment—and much more distinctive, with cream woodwork. Cheap oak always suggests arts and crafts and mission furnishings, and if we are the lucky possessors of a dining-room set of good mahogany, the effect of our room is spoiled by putting it against black oak. It has been the style to panel an apartment dining-room up to the "stein rail" in oak. A scrumpy little dark-toned room, hopeless in its commonplaceness, was the result. Much could be done by painting this a good French grey, putting a plain grey paper above and in place of the thoroughly detestable stein put one or two good pieces of blue china and a piece of pewter to tone in with the woodwork. A plain green, blue or grey rug and mahogany or painted furniture would at once lift your room from the mediocre and at no great expense. Also the effect would be of a much larger, more airy, spacious and refined room.

The same is true of the parlor or living-room. Cheaply finished woodwork has generally a sickly, yellow tone. It is neither "fish, fowl or good red herring" as to the decidedness of tone. The wood being carelessly selected each surface varies beyond the point of interest. The effect is given



More fitting for the drawing-room are the French screens, gilded birch, hand carved, with rich fabric and etching panels. \$60

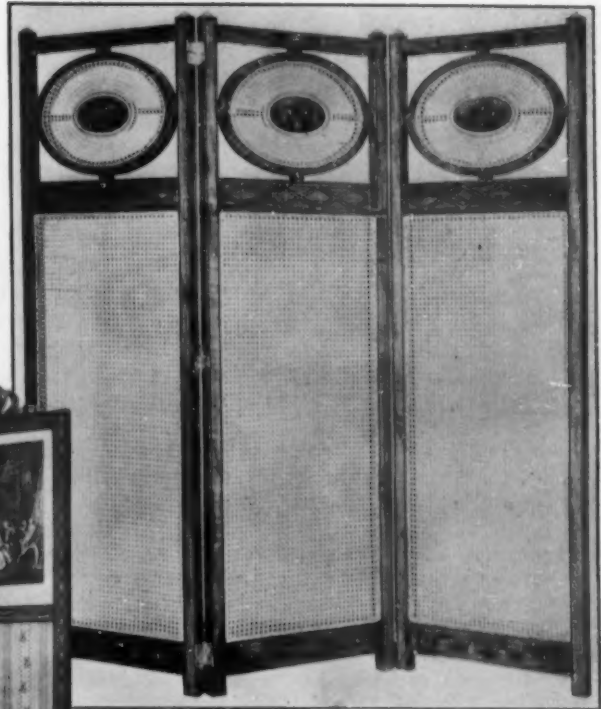
of distinct unconnected surfaces, unrelated as to general tone. These all may be pulled together, so to speak, by a uniform coat of paint, thus escaping a too spotty effect of various toned grains.

Another advantage in painted woodwork is that in a smallish room with several openings, entailing much trim, the cut-up effect is overcome by painting the woodwork to match the wall surface. The doors and windows become less noticeable and melt into the wall surface. The room is more restful and looks twice the size. A small room I have in mind had three doors and two windows. The paper was an excellent medium-toned tan and the woodwork was black oak. The room looked a succession of openings and cross lines. Later the woodwork was painted to tone in exactly with the paper, shelves were put across one closed door to simulate a built-in bookcase. No heavy curtains were put at the windows to accent them, merely a soft, deep cream scrim. The room was transformed.

If we wish to get an effect of color in woodwork, rather than the more general effect of a neutral tone, we must adhere strictly to several well-founded rules.

There must be the same general value of color in the side wall and the woodwork. That is, if we paper our walls in a delicate shade of yellow, our painted woodwork must be of the same value in color in lavender. We cannot put with a deep-toned yellow a delicately-toned lavender, or vice versa. The value must be the same, else the effect will lack harmony. The deeper note of contrast may be in the rug or furniture or in a very deep accent of a small accessory.

A rather dingy room with tan paper and dark stained woodwork was quite made over by doing the walls over with a grey striped paper in the lightest possible tones and painting the woodwork a light blue-green. The room became large and light in appearance. The old brown rug was dyed



A rattan screen in the dining-room gives sufficient privacy and yet permits the maid to see the wants of the family and guests. \$122

a deep green and the floor and furniture was painted black. There had to be much furniture in the room, and the black made the furniture appear small and the whitish wall seemed to expand. A medium tone to hold the woodwork and floor covering together was had in the couch cover of a beautiful toned green velour. Black and white shades on the lamps and a curtain of chintz—white and black, with set flowers of green, blue, rose and yellow—gave the room the "punch" it needed.

Tan and putty-colored walls are well set off by using moulding to form panels and painting these in interesting and unusual combinations. A putty-colored wall of rough plaster has panel moulding and rather simple window and door trim of dull blue with a double striping of dull orange. This color combination enriches the wall surface, and, on account of the turn of the moulding, one gets a variety of color. It enlivens an otherwise commonplace wall surface. The orange and blue are repeated in hangings and upholstery.

Screen and Their Uses

A screen can mar or make a room. It should be the last thing chosen in an interior decoration scheme. It may lighten, it may darken, it may pull a room up from a dreary slough of despond of color or it may act as a restraining, calming hand. It always gives a room a sense of spaciousness, of something beyond—or, more probable, behind!

For the bedroom the screen should be light, movable and covered with a cheery chintz. A plain tone screen gives too much expanse of one color. Most rooms cannot stand it, unless it were very neutral. Pretty wicker screens in greys and ivories are attractive in a bedroom. Beautiful screens of brocade and gilt for an elaborate room give at once a French feeling.

For the dining-room, lacquered chintz screens finished with antique round-headed nails are inexpensive and easily made. The pattern of the chintz must be suitable to the dining-room. Cane screens are serviceable since they allow the maid to be watchful of the guests' wants, and at the same time not be apparent in the room. Beautiful screens come in oak and cane suitable for a Jacobean room where cane furniture is used. These screens, of course, do not keep off the draft. Old screen frames may be successfully used by re-covering the panels. A black frame with the panels of black chintz, with peacocks and gorgeous flowers, give a great deal of life and a handsome effect to a dark-toned dining-room.

Chinese lacquered screens are quite the most beautiful of all. The very lacquer itself has a rich lustrous effect. To judge by the minuteness of its detail, the painting is generally done by a skilful, artistic and, it would seem, loving hand.

THE good woman of the house had denuded her closets of spare blankets and sheets, and the garden, her pride since early spring, assumed in that dusk an uncanny ghostliness. Where but an hour before stood lordly dahlia clump and aster bed lay white clouds, as though the heavens had bowed down and rested there. Sure enough, that night the frost came—the first frost.

"I did want the garden to last just a little longer," was her explanation. One could well understand and sympathize.

We feel differently about the end of gardening than about the autumnal cessation of farming. Farming is a business; gardening is an art. In the one we labor for a harvest; we work that the frosts may see our barns crowded and our cribs filled. There is little thought for appearances save a pride in the straight furrow and the well-stacked shock. In gardening we labor mainly for appearances, to make an *ensemble* of color and blossom. Our harvest is a memory. This garden, a creation of our personality and brawn, like any creation, deserves ennobling to an art.

Frost finds our creation complete, our labor ended. We have watched the metamorphosis of seed to blossom and the vision is attained. But ere we can tire of it falls the inexorable blow. An erstwhile glory is reduced to a wilderness of withered stalk and blackened blossom. We who have disciplined the soil and withheld the wayward branch that our endeavor bear greater fruit, know now the discipline of the frost. Perhaps it is well that these things are so. The garden is to the gardener, and comes back most to him.



TO far too many is Autumn one of the saddest seasons. In it they can see only decay and death, not realizing that it is the beginning of a new life. "There is, after all, no dead season of the year, and that period which so many regard as the end is the beginning—Autumn is really the first sign of Spring."

At this time comes Indian Summer, a mellow, lingering afterthought, a memory wreath of smokiness and haze, of burnished leaf and silvery bough, when by some strange alchemy green turns to gold and gold to the dun of winter. Days of warmth without heat, whose harmonies of color give way to grey twilights that steal morosely over the landscape.

Not until the end of the 18th Century was this recognized as a separate season. Since then a dozen reasons have been advanced why it is called Indian Summer. The reasons, however, are not half so interesting as the fact that for once we associate something lovely and peaceful with the Red Man.

It was about this time of year that the Pilgrim Fathers found, in the arrival of a provision ship, just cause for thanksgiving—that and a vicarious gratitude for not having been completely wiped out by marauding Indians. Viewed in the light of present-day comprehension, the Pilgrim Fathers should have thanked Heaven they were vouchsafed the opportunity of associating with Indians.

We, as a people, have many sins on our conscience, but none is so difficult to forget as the injustice done the Red Man by our early settlers. Seeing in him only the lurking demon, because they failed to convert him to their faith, they discounted everything that was naturally beautiful and interesting in his character.



WHEN the white man came to America he had little or nothing to fear from the Indians. They were a people who loved peace, and none so eloquently voiced its beauties as they. Their warpaths, once proverbially fearsome, we since have learned were nothing more than lanes of commerce, of friendly communication between tribe and tribe. Moreover, the Indian was profoundly religious and thoroughly an artist, in handicraft. It took, as George Sheldon, the historian of Old Deerfield, has observed, just about 50 years of the white man's guns, rum and vice, together with the misguided efforts of a long line of missionaries, to undermine the native character

THOUGHTS AT THIS SEASON

and make of the Indian "the child of the devil."

A tender memory of the Red Man has been

left us in a name, however, and Nature conspires in the act—touching hillside and hollow with the richest colors from her palette to make Indian Summer her crowning work.

Even city folk come to know and understand Indian Summer. They know it as the time of kindly coolness when they can work hard without fatigue. They understand that the season is changing because the city's outer rim is swathed in a strange haze, because darkness makes black holes of their office windows where before was only the murk of dusk; scurrying home through crowded streets, the autumnal breeze brings along to them the acrid smoke from chestnut sellers' fires, chrysanthemum hawkers cry their wares, newsies shout of football, cheeks are brushed by passing furs, and once again arrives the homeward hour when they can watch the city's lighted towers enspangle the skirts of Night.



LATER comes the season of the storm doors' resurrection into hideous prominence. From the oblivion of countless sheds and cellars they are hauled forth. One might wish that they be interned there forever. At best, storm doors are unspeakably ugly, albeit they may serve a useful purpose. A temporary architectural detail which seems to have been overlooked, is it not high time that either public taste were educated against them, or a solution sought in better design?

The house with a portico entrance or a vestibule stands some chance of looking fairly presentable in winter; all others are eyesores. Since the purpose of the storm door is primarily to act as buffer to penetrating winds, thus conserving the heat of the house and reducing the coal bills, it would be fairly feasible to enclose the entrance with a wind break of evergreens, placed in temporary but sufficiently solid positions. They would keep green through the winter, give interest to the door, and take away some of that barren appearance most houses have at this season.

Happily, the day may come when we shall have thrown off our prejudice for superheated houses, and not dread, as it is dreaded to-day, the leavening, wholesome, clean, chill air that seeps in through doors and windows.

A previous generation suffered from uneven heating: they passed from torrid rooms to arctic hallways. To-day we suffer from too much heat. Americans who go abroad in winter learn this to their discomfort, for the Continent knows no such pampering. Racially we are given to doing things on a big scale—including the heating of our houses—and the storm door aids and encourages the habit. Why not start to reform at the storm door?



GLANCING through a number of poems written by English soldiers in the trenches, the singular fact creeps out that home to them is quite a different place than it would be to many an American. It means the hop fields, the heather-covered moors, a sleepy village street, a glade in Kent or a Surrey hilltop. Always, whether they hail from the Highlands, the Midlands or along the Cornish shore, England to them is the English countryside.

The soul of England is rural, the soul of America urban. We sing of our "little old Broadway"; lonesome, we want to be remembered to Herald Square; home means to us a teeming city street. We are too young a race to think as the Briton thinks. To many of us—far too many—the country means a backwater life, the grave of ambition, a haven for business failures and physical wrecks. Blindly we believe that the heart of America beats in Wall Street, little knowing that the life blood of the nation pulses along our far-flung western wheat fields, in our rock-ribbed New England orchards and through the cotton plantations of the South. We will come to understand, to value and revere the country only as we appreciate that the heart of a people can never be a bank but must ever be a field. "The holy earth," W. H. Bailey has called it—and holy earth it is.



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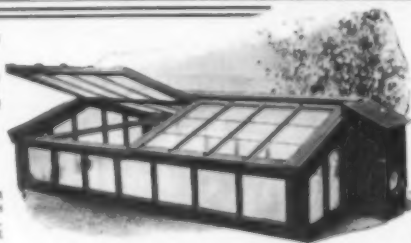
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THE COLLECTORS' MART

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: Set of old Girandoles; also, two separate end pieces; genuine old Chippendale mirror, carved mahogany frame, 17" x 29"; three antique mirrors with old pictures painted on glass in the tops; genuine old Sheffield plate, teapot, platter, and cake-basket with large solid silver mounts; guaranteed pair of old Staffordshire cottage ornaments. Old brass andirons and fire set with fender; old blue and white spread, dated 1816, especially handsome design for portieres and cushions; mahogany table with handsomely carved legs, also small divan and mahogany sewing-table with particularly handsome standard; also, a number of hand-made old-time braided rugs; all these are old family pieces belonging to an old Long Island family. 12215

Offered: Mahogany and oak inlaid with white holly, an antique English grandfather's clock, Rocky Mountain sheep's head, beautifully mounted, a large specimen; also 14 antique pistols. 12216

Wanted: Old postage stamp collection. 12217

Offered: Octagonal, brass-bound cellarette; claw-foot console table, \$40; corner cupboard, \$10; Sheraton fluted-leg card-table, \$35; six-foot sideboard (mahogany), \$125;

old Sheffield teapot, belonged to signer of Declaration, \$12; 30-inch tilt-top table, \$18; inlaid Hepplewhite bureau desk, \$50; claw-foot library table, \$50; heavy pedestal dining table, \$40; fluted-leg, oval, drop-leaf Sheraton dining-table, \$30; six inlaid Sheraton chairs; rock crystal candle chandelier, \$25; 45-inch Chippendale mirror, \$20; claw-foot card table, \$30; pair old lace bed hangings (four-poster); old lace bedspread. 12218

Wanted: Old candlesticks, brass, pewter or Sheffield; mirror with painted glass picture; old Girandoles, highboy, gate-legged table, old Lowestoft or other china; must be genuine old pieces and reasonable. 12219

Offered: Two old Liverpool pitchers, one with design of the "Farmer's Arms," the other with "Liberty-America" design. 12220

Offered: Two columns, works of Horace, 1783. One heavy old plate, time French Revolution, with crossed flags, sword and shovel, and words "La Toi." One old blue platter marked "Wedgwood" and "California"—scene, with scenes and rose medallions around border. One old blue soup plate with border of pointed leaves and scene of temple and urn. 12211

The Question of Frieze

(Continued from page 31)

arranged that the section may often be interchangeable and considerable latitude is therefore possible in adapting them to the individual construction of any room. With a little ingenuity in the placing, original and pleasing effects can be attained.

Although the artist and the decorator will generally express aversion to these friezes by the yard, the designs for some of them have been made by well-known designers and mural painters and are thoroughly delightful in both line and color. A few of the higher priced ones have the elusive charm of hand-coloring; from England and France come papers which are entirely hand work. But the printer's art has produced some which are almost as effective and sometimes better in drawing.

A frieze must not be too assertive nor too insignificant; it must keep its place as a decoration of the top of the walls, and be equally interesting from the height of a chair. It should be quiet and restful in effect, and yet clear and easily discernible.

Many of them, however, are very disappointing. When seen in the sample-books of the shops they are wonderfully attractive and when pasted up on the wall, a distance from the eyes, they are distressing. They are out of scale with the surroundings; the pattern may be too big for that particular place and seem to jump from the walls, leaving the room no background of quiet and

substantial woodwork or masonry. It may be too minute and give one constantly the desire to go close and examine the details.

VARIETY IN COLOR AND DESIGN

There are a number of foliage patterns which are especially attractive. A design of flat conventionalized branches in two tones of cool green with a darker green outline gives one the impression of wandering in a dim woodland where brooks are rippling and a soft light filtering through the trees. It is lovely in a summer home in combination with white paint.

Some of the friezes show splendidly composed landscapes. In one of these there is a silhouette of trees in exquisite gradations of color, iridescent greys and greens flashing into sapphire blues and flecks of yellow against an opalescent horizon. It has so much suggestion of atmosphere that it seems to bring the veritable outdoors into the room.

But this very quality may prove a disastrous pitfall for the unwary who is lured by the fascination of his material into a disregard for the structural purpose of walls as supports for the ceiling. Such a paper should only be used in a room where there are no great stretches of unbroken wall surface but the frequent interruptions of door and window frames, alcoves or fireplace. The woodwork of these will seem to bear



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The Question of a Frieze

(Continued from page 54)

the weight of the ceiling and obviate the startling effect of walls fading into the far-distant vista in the frieze.

Only those designs which show flat conventional treatment can be appropriate for use as part of a wall. Forms should have length and breadth but not depth. Realistic patterns are wrong in principle; they are not good decoration. There should be no perspective, no foreground, no sky. This does not preclude an effect of distance achieved by gradations of flat tones—it simply rejects shading which intimates thickness.

WHEN A FRIEZE IS NOT A FRIEZE

There are many charming arrangements on the upper portion of a wall which are not in reality friezes but for all intents and purposes can well come under the same heading. Many of the hand-blocked wall papers with a depth of vertical repeat sufficient for the space to be covered are used in the same way with interesting results. The Chinese rice-papers with their odd, fantastic decorations of birds and flowers in lovely, soft col-

ors, are especially distinctive. Many of the heavily embossed Japanese papers have all the dignity of rare hand-tooled leather above a high, rich wainscoting.

An exceedingly effective sort of frieze decoration, and one in which the experienced is least likely to err, consists in dividing that portion of the wall into panels, and putting into each a decorative picture. Landscape friezes which would otherwise create an impression of too great a break in the solidity of the wall can be most happily treated in this way. So framed about with moldings, and, perhaps, between occasional panels of neutral wall covering, they seem like little glowing windows opening into a gay and colorful world. In a white wainscoted dining-room a series of enchanting Japanese drawings were put into this sort of paneling, bordered with a delicate white molding. There is scarcely any sort of wall treatment which has more beautiful dignity, and it is as appropriate for homes of the simplest character as for the most pretentious.

Stocking a Small Conservatory

(Continued from page 38)

in such a way that it will not interfere with the plant's natural drooping habit of growth. For a small plant a single plant stick, to which it is loosely tied, will do; for larger ones, a small stake through which several pieces of stiff wire, 6" or 8" long, are passed in different directions, making a little skeleton tree, will support the brittle wood without holding it in unnatural or crowded positions. As the fuchsia is a tender shrub, flowering on new wood, quite severe pruning after blooming improves it. Plants which flower from now on, should be rested and kept disbudded during late summer and early fall to secure vigorous blossoming early next winter. The red spider, the mealy bug, and the white fly are all partial to the fuchsia; and as it is easily injured, it must be kept well protected from them. Another cheerful and vigorous, though somewhat proletarian flower is the petunia. One plant each of six or a dozen named double varieties will give an abundance of blooms throughout the season. Do not be afraid to keep them vigorously trimmed; if left to their own devices they will not hesitate to wilt. For a hanging basket or high shelf, either the single or double sorts are excellent.

And then there are the primoses. Perhaps they should have been mentioned earlier in the list. In ease of culture, freedom of flowering, and length of flowering season they are in the first rank of conservatory plants. Of plants that are especially desirable for their fragrance, the heliotrope perhaps comes first, as it embraces a number of other good qualities also. It requires a little higher temperature than the preceding kinds, 50° to 60° at night. Watering must be carefully attended to, as a little neglect in this matter will cause it to drop its leaves. With care, the plants may be kept for several years. Mignonette may be grown in pots, but does better in the soil. Start from seed, and transplant as soon as it is big enough to handle. It likes a very rich soil, plenty of air and a low temperature. Give it one of the coolest locations in the conservatory where there is plenty of sun. Lemon ver-

vena should have a place in every collection; there is no more spicy, delicious fragrance to be found.

THE BULBS TO INCLUDE

The majority of the bulbous plants are available for use in the conservatory. Tulips, hyacinths, narcissi, crocuses, etc., can be handled to great advantage.

Oxalis, in its several forms and colors, is one of the prettiest and most free flowering of all winter plants, being especially good for hanging baskets. It is grown easily from the dry bulbs, which do not require pre-rooting like the spring-blooming sorts. Gladioli should be grown in sufficient quantity to afford a succession of bloom through the spring. Plant in soil if possible.

Most of the palms and ferns which are not safe for house culture can be successfully handled in even the simplest conservatory, because the atmosphere may be kept more moist. They should be protected from direct sunlight. The soil for ferns should contain a large per cent. of leaf-mold, two-thirds is not too much. That for palms, however, should contain little. Garden loam that is well supplied with humus, to which a fifth part or so of sand is added, will answer. Both require perfect drainage; crock the pots thoroughly and keep them on clean gravel, cinders, inverted pots or saucers. In procuring your palms and ferns personal selection of the plants is desirable since it is important to get shapely, symmetrical specimens.

THE AVAILABLE SHRUBS AND ROSES

There are a number of tender shrubs which can be handled readily in the conservatory and should have a place there. Azaleas are the most showy. If kept in a cool temperature and plentifully watered, they may be kept in bloom for a much longer period than they ordinarily last in the house. Give plenty of air, and water by immersing the entire pot in a tub or pail; the root-ball is so dense that it is almost impossible to water thoroughly from the surface.

Some of the roses will succeed without having a section entirely to



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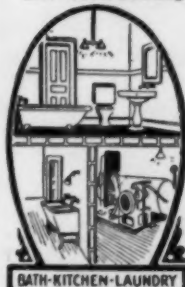
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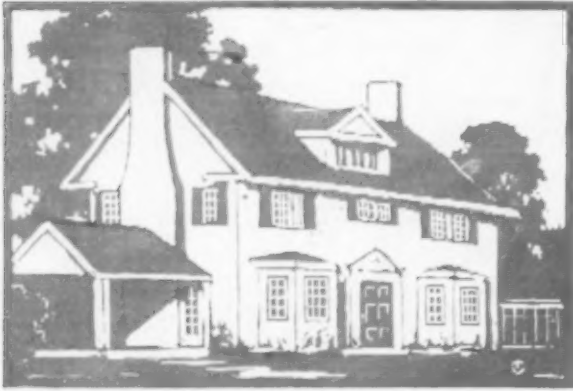


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Stocking the Small Conservatory

(Continued from page 56)

themselves where their royal requirements may be especially administered to. Among these more democratic sorts are the Baby Ramblers, of which there are now a very pleasing collection. Hermosa, Safrano, Clotilde Soupert, La France, Maman Cochet, and Agrippina are others that may be depended on. Hibiscus makes a brilliant and very satisfactory conservatory plant; it likes plenty of sun. Another old favorite, but easy to grow and very beautiful, is the oleander. Oranges and lemons make interesting additions to the general

collection of plants. The stately and graceful araucaria should, of course, be given a place of honor—with a cool temperature. During the winter months it requires very little water.

The tender vines, given a permanent place and gracefully trained, make one of the most attractive features of the well arranged conservatory. Not only are they beautiful in themselves, but they make the plants in pots and benches look more natural and at home. English ivy, smilax and the climbing asparagus "ferns" are among the best.

"Oak Knoll"

(Continued from page 43)

architectural consistency. Passing to the dining-room and thereafter to the library, we find that each has its own characteristic interest and appeal. If in these rooms there is less of the brilliancy that marked the others, it is because the softer atmosphere is in keeping with the more intimate life of the household.

The dining-room is notable, among other things, for its unusual size. It is no less than 30' square. The graceful swirl in the treatment of the ceiling gives an effect of contrast to the squareness of the room. The paneling and cornice are in hand-carved oak. The blanche-violet mantel, with its strong play of color and striking lines, was quarried from the Riviera district. There is something almost stimulating, not to say tonic, about its colorful masses; in addition to its pleasing note of brightness as a whole. Above the fireplace is a panel in which a picture is so well fitted as to seem part of the design. The hand-carved decorative border of this panel is in bold relief, and is appropriately felicitous, with its design of fruits and flowers. The same motif is continued in the cornice.

The atmosphere of the library is peace and quietness itself. The result is attained largely by the darker woodwork of the bookcases, doors and windows and of the cornice. It is known variously as the library and the den. Such a room may well serve both functions, for what can be so good a place to lounge as where there are books a-plenty? The only criticism of the application here of the word "den" might be that the room is larger than is generally associated with the term. A den, too, implies coziness. Well, there is coziness here, at all events; as witness the comfortable lounge with smoking comforts close at hand. And the same idea is carried out further with steins and stuffed birds and other hunting trophies. Altogether it is a very "livable" room, in which comfort is not sacrificed to ornament.

The tone of elegant simplicity already referred to is intensified as one penetrates into the upper floors. If an atmosphere of restfulness should prevail anywhere it is in the bedrooms. In these rooms, where the walls are not plain they are, at least, never elaborate. And here, as elsewhere, each room is seen to have some distinguishing characteristic. The tendency, especially in cities, is to build rooms too much alike, just as it is to build houses too much alike. But in these bedrooms there is always some feature to give to each its own expression. For example, in what is known as the Lilac Room, one cannot withhold admiration from the splendid window, not only charm-

ing in itself but charmingly treated in the way of hangings. Equally felicitous is the concealed heating device below the window. Another characteristic of the same room is the exquisite electric light in the center of the plain ceiling; it is the modern substitute for the prismatic glass chandelier of the Georgian period.

This main bedroom floor has its own spacious and impressive hall. Arranged about it are six bedrooms, in addition to the boudoir or morning room in old rose. On the same floor are six out of the nine bathrooms in the house. There are also interesting glass-enclosed built-in wardrobes, as well as long cabinets with shallow drawers each accommodating a single gown at full length. And the linen closet and other capacious closets are of a nature to appeal to every modern housewife. The shelves of the linen closet have wide doors hinged at the bottom and letting down, eliminating the necessity of pulling out heavy drawers such as generally prevail. Exits from this floor lead to two fine sleeping porches.

There are two bedrooms that seem, at first glance, to contradict what has been said about distinct characterization. They are the room of the owner and that of madame. The treatment of the two rooms possesses similarity without identity. Their relation is somewhat like that which exists, for example, between the salon and the music room; the two together combine to form a distinct unit in the general decorative scheme of the house. Nevertheless, even these bedrooms will be seen, on closer inspection, to have points of difference that do not interfere with the harmonious effect. Similarity does not involve identity. The fireplaces are similar, but not identical; and the same is true of the furniture, hangings and wall paper. The stronger tones and decorations of Mr. Mulford's room sound the masculine note.

The reader will hardly expect to be told that there are still two stories above the main bedroom floor, but such is the case. And below the living-room floor is what cannot be called exactly a basement but rather a ground floor, spaciouly and admirably equipped. So that this five-story structure is really the highest dwelling in the populous residential suburb, but the effect of this height is diminished by the long frontal lines and overhanging eaves. The second bedroom floor contains, among other features, the children's playroom, enjoyed on rainy days; and what is more unusual, a quarantine suite with trained nurses' quarters. As the name indicates, this suite admits of complete isolation.

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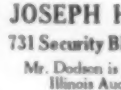
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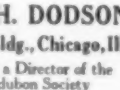
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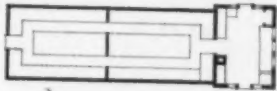
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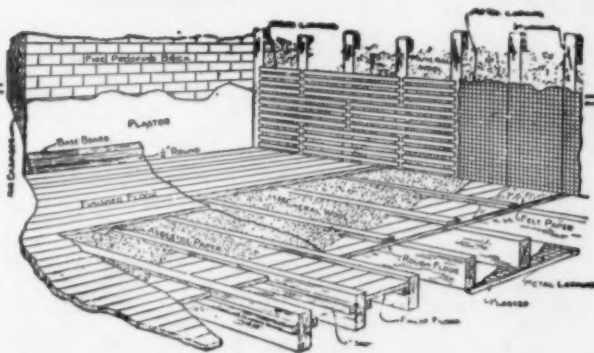
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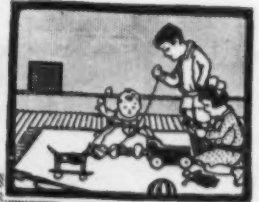
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Poultry House for the Amateur

(Continued from page 47)

used with satisfaction. It looks like genuine stucco at a little distance and being shaped in squares can be easily applied by the amateur. Although composition material, it can be sawed like a board and nailed to the regulation frame work. With this material the cost runs perhaps 10% less than that of a house boarded and papered.

THE QUESTION OF A FLOOR

What the floor shall consist of in this or any other type of poultry house is a moot question. Much depends upon conditions. If the earth is sand or loam and the drainage is good, it is of little advantage to put in an artificial floor. If there is much clay in the soil, on the other hand, or if the drainage is poor, it is altogether desirable to have the birds on a concrete or board floor. Perhaps the value of concrete has been over-estimated. It is sanitary, to be sure, if laid so that it is perfectly smooth, but it is cold and hard unless kept covered with a deep litter, and damp unless there is a deep layer of cinders, gravel or similar material under it to break the contact with the earth. If made too thin it will crack and settle. Yet in many situations a concrete floor is most desirable when well made. Ten cents a square foot is the usual basis on which the cost is figured.

Many times it is worth while supporting the house on cement foundations, even when nothing more than an earth floor is used, because cement does not decay and also because it will exclude rats if sunk into the ground. For an ordinary house a foundation 4" wide, 6" above the ground and a foot or two below the surface will be entirely satisfactory. It is a simple matter to set up board forms and pour in a one-to-six mixture of concrete. When the work has been completed the earth should be graded around the foundation to carry off the surplus water. The basis for figuring cement foundations is from \$5 to \$7 a cubic yard.

The interior of the poultry house should be as plain as possible. Dropping boards are considered by most amateurs as a necessity, but they are not, except in very small houses, and their presence greatly increases the amount of daily labor. They

were introduced when it was the custom to save the waste and sell it to the tanneries, but that practice has passed. If a board is set upright on the floor a foot in advance of the perch, the droppings can be confined to the space back of it and mixed with the litter which the fowls will scratch to the rear of the house. Then cleaning out will not be necessary oftener than once in two weeks and conditions will be fully as sanitary as when dropping boards are used.

The best roosting perches are made of 2" x 4" scantling and when no dropping platform is installed may well be set only 2' from the floor. In the old days perches were often found rising like ladders one above another, but experience showed that the birds had a free-for-all fight every night, as each of them coveted the topmost bar. Now all perches are made the same height and peace prevails at roosting time.

It is true that hens prefer secluded nests, but they will lay just as well if the nests are merely open boxes hung from the walls. These nests will be too small if less than a foot square and they, like the perches and all other fittings, should be detachable, in order that they may be taken out of the house occasionally and thoroughly cleaned. Vermin riot in nest boxes which are nailed fast and in the corners of which they can safely establish their colonies.

FEED HOPPERS

The best feed hoppers are doubtless those made of metal and hung from screws on the wall. Metal drinking fountains are also in common use, but practical poultry keepers often substitute galvanized water pails, which they set on a low shelf, perhaps placing a board over part of the top to help exclude dust. These pails are easy to fill, easy to carry and easy to keep clean, while they will hold enough to last the average flock all day.

Finally, there should be a dust box on the floor for use in winter, and the hens will appreciate the thoughtfulness of the attendant if he places it so that direct sunlight will strike it for a few hours each day. A dust bath is one of the few luxuries which a busy hen is permitted to enjoy.

Forestry at Home

(Continued from page 17)

tations. Nature herself in many cases tells us what grows best in each locality and what not. By this is not meant that, because hardwoods, like oak, hickory or chestnut, are more abundant on your land than other species, you should plant the same kind of trees. Far from it; a mixed forest, composed of hardwoods and softwoods, such as pines and spruces, is to be preferred. Therefore, if your woodland does not contain any of the pines or spruces, by all means include them in your plantations.

If we go a step further and consider the demands made by the various trees upon the soil, we may classify them into three distinct groups: (1) Those which are not very particular as to soil conditions, such as the birches, poplars, willows, locust, mountain ash, pitch pine, loblolly, red and Scotch pine; (2) Those which

are pretending, as the basswood, wild cherry, basket willow, white pine, spruces and larch, and finally (3) Those which are most dependent upon soil conditions, as the oaks (except the rock and black oak), hickories, ash, beech, elm, chestnut, maples, walnut, tulip-tree, sweet gum, plane tree, catalpa, and all of the firs.

Whatever kind of trees you may select as most suitable in your case, be sure to plant enough and close together. The reason for this lies in the following consideration: If we study a primeval forest, where conditions are ideal, we find that the trees stand close together and their crowns form a solid canopy above the forest-floor; in other words, the soil is thereby protected, its moisture maintained and all undesirable and inferior trees and shrubs are kept down or out entirely.

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Autumn weather suggests back to town or country. Then you are probably looking for a house in the suburbs. Let House & Garden Real Estate Mart help you. Refer to the announcements in this issue on page 2. Or write and tell us what you prefer, and we may save you time and bother in house hunting.

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Chime Clock 2000, shown here, is handsome and massive in appearance, standing 16 inches high. The face is gold-plated openwork on silvered-metal background. The case is fine-grain mahogany with mahogany grill work at sides.

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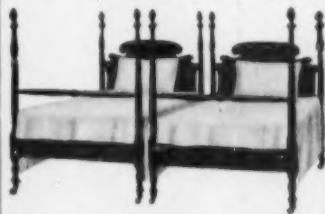
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Collector's Department of Antiques and Curios

(Continued from page 40)



The All Steel Kitchen Cabinet

The "Royal Ossco" Kitchen Cabinet, of electric-welded steel with heavy coat of white enamel *baked on*, combines the highest development of the attractive, the sanitary, and the practical in this essential luxury of the modern kitchen.

Its graceful proportions and splendid finish give it a most pleasing appearance.

Its glistening, non-absorbent surfaces are thoroughly proof against all stains and odors, and immediately betray the least trace of dust or dirt.

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Fifty such copies were originally made for subscribers at fifty guineas each, all being disposed of. These first copies are among the rarest and loveliest examples of Wedgwood's wares. As the original moulds survived, recent copies have been made with black and also with dark blue grounds. While Wedgwood's copies were remarkable ceramic achievements, they may seem to lack the intrinsic beauty of the original material, but they are pleasing and fine in themselves. At the sale, 1786 of the antiques and curios collected by the Duchess of Portland, her son, the then Duke, was present in the auction room as a bidder. Wedgwood was also bidding on the vase and the price went soaring up. Finally the Duke discovered that Wedgwood's sole reason for desiring the vase was to reproduce it. On condition that he was to have one of the copies, free of charge, the Duke offered to lend Wedgwood the vase if Wedgwood would withdraw from competing for it and allow the Duke to bid it in. This was amicably arranged, and the vase was handed

to Wedgwood to take back for the purpose stipulated. Wedgwood himself wrote: "I cannot sufficiently express my obligation to his Grace, the Duke of Portland, for entrusting this inestimable jewel to my care, and continuing it so long—more than twelve months—in my hands, without which it would have been impossible to do any tolerable justice to this rare work of art. I have now some reason to flatter myself with the hope of producing in a short time a copy which will not be unworthy the public notice." Wedgwood himself is said to have looked upon his copy of the "Portland Vase" as his masterpiece.

Those who have been fortunate enough to see the original vase in the British Museum, where, restored, it is now safely guarded in the Gem Room, will appreciate how much can be accomplished in the hands of a skilful mender and restorer, and will realize, too, the value of "saving the pieces" when accident appears to have destroyed a rare specimen of pottery, porcelain or glass.

Period Styles in the Modern Room

(Continued from page 14)

used in the design of a room. But, on the other hand, every constructional member of a Louis XV chair suggests an entirely different arrangement. Its curved lines will more easily flow into adjacent lines of the composition when placed less formally. The curved lines of its back would refuse to stay against a flat wall surface. They are so full of movement that they would lead away from the wall. A chair of this type is most valuable in connecting right angle lines in the grouping of furniture. It would carry the lines around an angle, if they needed softening, in a beautiful manner. Curved lines are indispensable at times, and we must know where to look for their best expression.

Before speaking of the quality of line, it would be wise to consider the curved line when used for supports in furniture design. The cabriole, or the typical leg support of the Louis XV and contemporary English styles, must be carefully used. It is much easier to introduce this line when it is used in chair legs than when used as table supports, because the line would be much shorter in the chair, and therefore, less exaggerated. Tables with cabriole supports are usually more successful when placed against a wall that has long, unbroken lines or panels. This gives a predominance of the straight line, the curved line being only a graceful note.

Quality of line is of great importance, as is exemplified by the Gothic.

The Gothic is one of the most difficult elements to weave into a design. Its significant form must be used with reverence. A Gothic note brings the imaginative and esthetic quality into a room. It neutralizes physical bulk of material. A carved wood Gothic panel or figure would bring a contemplative and rarer atmosphere to an arrangement, but here is where feeling for the object should be most sensitive.

GOthic AND FRENCH

Compare the force that is represented by the Gothic and the Louis XV line. In both, line is dominant. The Gothic represents a living energy, striving for exaltation and freedom from its physical material. The Louis XV line expresses a quality that is like the rhythm of dance—impulsive and unrestrained gayety. This is a comparison of qualities of line expression. These forces are so antagonistic that they could never be balanced in the esthetic mind.

It seems clear, then, that we must endeavor to see and feel that these forces of line, form and color, so strongly and sometimes perfectly expressed in the historic periods, are the actual materials from which we must create a new fabric when we use them to express the modern room. To appreciate them fully as a part of our composition, we should forget their label and historic associations and draw from them as a painter would take the colors from his palette.

Allies

(Continued from page 25)

by the nose. It is necessary to understand this barbarous technique to understand the peculiar conformation of the bulldog, for his fancy points, and he has many, are based upon the uses of the bull ring. To avoid the horns and to induce the bull to lower his head, the dog crept toward him on his belly. Loose shoulders, a wide chest and cut-up

of loin made this crawling easier. When close enough, the dog sprang and took a hold on the soft nose. Light, but strong hindquarters were needed for this spring, for a missed grip meant a goring and possibly death. Once the hold was secured, the dog must hang on to be shook and swung and battered about by

(Continued on page 2)

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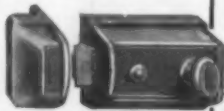
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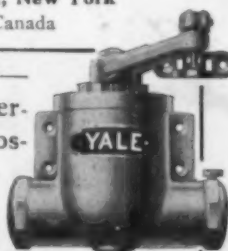
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