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THE FURNITURE NUMBER

A MAN builds a house once a life time, but his wife is constantly furnishing and refurnishing it. This constant appeal is amply satisfied by the slowly changing fashions in furniture and decoration. And into the Furniture Number there will be compacted about as much of these fashions as any issue could hold. Not that the interests of architecture and gardening are neglected—but this is a furniture number, and furniture and decorations occupy over 45% of the editorial space.

Here, for instance, is Spanish furniture described and pictured, and a new style that is a cross between Spanish and Italian, the two popular modes of the day. Here are pages on the Persian motif in furniture, on when and where to use painted furniture, on the facts about over-stuffed furniture, suggestions on choosing the right chair for your desk. Besides, there will be a page of color schemes—as indispensable to the housewife as cooking recipes—a page showing substitutes for the sideboard, another showing the



Among the many interiors shown in the next issue is this living room, an apartment of unusual distinction

latest linens, and still another on making the most of deep windows. And as a finishing touch comes a page of wrought iron and the three pages of A Little Portfolio of Good Interiors. Nor should you overlook the description of over-door decoration or the ten-minute article on the necessary furnishing for the enclosed porch.

Wise gardeners begin their paper work in January. More folks than ever before, now that war gardening is so necessary, will be planning their vegetable garden at this time. To help them and Uncle Sam, a garden expert has laid out three vegetable plots, calculated the space, cost and kinds of seeds to plant, and the amount of vegetables you should gather. Another expert writes on making a blue garden, and an amateur tells her gardening experiences and what they led to.

Of houses there are three: a pretentious brick house from Pittsburg, a quaint Long Island farmhouse of shingle, and a little stucco Colonial house from Hartford.

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A PHILADELPHIA BYSTREET

It is a little red brick city of quiet, consistent charm, a city whose older streets have one dominating note of color and the slight irregularity of form that gives variety. It remains even today one of the few great cities where it is not difficult, on some of the little bystreets, to conjure up the shapes of long ago. For here, in tiny houses up shadowed lanes, still dwell families whose names were famous in the founding of the nation and are famous today



AN EARLY PHILADELPHIA CHRISTMAS

The Color and Life Have Gone Down Into History, but in Her Landmarks Philadelphia Recalls the Spirit of the Past

GRACE NORTON ROSÉ

Drawings by Jack Manley Rosé

FLARING torch lights flickered weirdly over the crowded, dark, brick sidewalks. Jostling streams of people beat back and forth before the playhouse. Chaises and coaches rattled up amid a scattering of people. Chairs came swinging down the roadway, the link boys shouting above the din of many tongues, "Way there! 'way there!"

Fair women, some in the charming classic dress then having its first vogue, careless in their display of slim ankles and white bosoms, stemmed the throngs on the arms of satin-clad gallants who had not yet discarded powder or knee breeches for the unbecoming Jacobite attire. There were ponderous full-skirted dames in massively curled hair and large position hats, and others still clinging to the high-drawn coiffure, plentifully besprinkled with ribbons, flowers, feathers and jewels, and wearing the hoops and crinoline of the Pompadour mode. All of them were most inadequately protected against the light snow, and the chilling winds that swept up South Street from the Delaware. Hoods and calashes there were, and even the gray blinder-like bonnet of the Quakeress, passing discreetly in pattens; but the silken wraps, albeit they were trimmed with fur, were negligently caught over the bare-necked and bare-armed beauties beneath.

Laughter was rife in the air, and the coarse jests of the times. A roistering trio of young bucks went sweeping past, trolling a taproom ditty and quite careless of whom they shouldered from the slushy walk. Quakers in drab beavers threaded their meeker way, as little touched by peace then as they had been by war. Apprentices in their best stared about them gawkily, raising their lanterns to read on the billboards that "Eugenie" and "The Lying Valet" were soon to be repeated.

It was a Christmas Eve throng wild with the joy of life and riotous living.

Peace had been declared in 1783 and the young nation still in the first flush of its success, flooded with paper currency and heedless of the warning of Morris and the rest, set up its capital again in Philadelphia and proceeded to the congenial task of letting out its cramped soul in rollicking celebrations.

For the young blades, after the play, there would be late suppers and "club dinners," cards for money and the rattle of dice at candle-lit tables, then home, a little the worse for wine, in the star-lit hours of Christmas morn. There might be baiting of the old watchmen, songs caroled in the sleepy streets, pulling off of door knockers, and perhaps a certain difficulty in mounting the parental stairs.

CHRISTMAS dawn would find the little city hardly astir. The pale December sunlight, casting purple shadows of bare branches across the rose brick and creamy white of the charming house fronts, would peep in at the crescent-chinked shutters and bid the dwellers awake. It was holiday time,

and not until the bells of Christ Church and Saint Peter's called to them, would there be movement of fashion along the brick sidewalks.

The warehouses on Dock Street had their shutters up. Here and there along Front Street, toward the southern limits of the town, a fine old double house with gardens running to the river's edge would show a bit of life about the kitchen wing where the blacks made ready for the day of guests and feasting.

Where the household chanced to be of Quaker origin, the quiet, everyday life was well under way. They were not of the world's people. What had they to do with the famous diners, the afternoons of wild talk and visiting, the punch bowls, and the clink of empty glasses and golden coins on the crowded card tables? There were, however, those of the sect who made smooth and easy the path of mild transgressions from the stern edicts of meeting, and were not at all loath to recall that in earlier times a touch of color here and there in life, as well as in costume, was thought not amiss by the founder of the city and exponent of their creed. Later years brought stricter ruling and consequently more rebellion on the part of the young and more frivolous. Poor Madam Logan, they say, was forever held up to the elders as an example of just how far a Friend might go and still retain her piety.

SLOWLY the streets awoke; first blacks, then serving men or maids, moving about upon some household errand. A farrier was already at the task of shoeing several fine saddle horses that were destined later in the day to carry their gay riders out to Germantown and Chestnut Hill to dine or dance. The grooms who had brought the mounts lounged idly outside the smithy. The serving men at the Tam-



Like its sister cities of the times, Philadelphia wore a more beautiful air than it does today. There were no clanging trolley cars, no overhead wires; an atmosphere of peace could be found in her streets. Her men and women went about their various vocations slowly. The skyline was low, and the sun flooded pavement and housefront

many Inn were clearing the taproom of the litter of the night before, resanding the dark floor and setting out fresh churchwarden pipes in the racks. There was some activity on the river; a skiff or two and a small boat with a sail made the most of the open water, doubtless returning well laden from some duck hunting trip.

Now and then a thrifty merchant entered his office, where the clerk had several hours ago taken down the shutters and swept out the entry.

Up near Third Street, children stiffly attired in their best were waiting on the little front steps for their parents to emerge and bid them start for church. Coaches were rolling to

the doors of the finer houses, chariots and chaises were frequent in the streets and occasionally a chair was seen. As the bells rang out the sidewalks quickened with life, and neighbors and friends stopped and exchanged the courtly greetings of the day.

Unless he chanced to be at Monticello, it is likely that Citizen Jefferson, in the ostentatiously sober garb he fancied, moved slowly among the pedestrians. His Excellency the President had doubtless joyfully taken himself off to Mount Vernon to spend his holidays in his accustomed manner.

No one hurried. Leisure was not the rare thing it is today. The churches filled gradually with richly clad worshippers, who, we trust, gave the same satisfaction to their clergymen that Manassah Cutler's congregation did to him. Heavy coaches from the outlying districts were drawn up outside. Riding horses were hitched to the rows of posts, safeguard petticoats on some saddles showing the care taken by the fair riders to protect their finery from the stains of travel. Over all brooded the calm of Christmas morning that is ever vaguely felt today despite the racketing of traffic, the mad rush of motors and the determined haste of the pedestrians.

All the brave raiment of a new nation still untaught in the ways of economy and caution, and not yet feeling the deep depression that was surely coming, filled the streets with



Slowly the streets awoke . . . but not as they awake today. Business was much more leisurely then. Albeit drivers of hard bargains, the Quaker business men had none of our trusting efficiency. Some of that same leisure characterizes the city in these times

color when church was over and people returned to their homes and their great family dinners.

GEORGIAN portals opened and closed along Pine Street and Spruce Street opposite the hospital grounds, as crinolines and hoops edged in with care, and the feminine owners betook themselves to their chambers to reshape the wonderful coiffures and adjust the remarkable head dresses over which they spent so much time and thought. Silks and satins were the order of the day, and when homespun was urged by those wiser heads who feared for the country's industry, beauty and fashion shrugged their shoulders and went on recklessly ordering finery from France and England.

In time the delectable dinners of terrapin, oysters, canvasback duck, wild turkey and reed birds served with Madeira of the vintage of 1745, were over; and as early guests were expected the rooms were quickly set in order and the hostesses hurried upstairs to don even more radiant silks, fasten ruffs about bare throats and place a patch here and there. Some repaired to the powdering room with which the great houses were equipped, and there, in the tiny windowless closet, their hair was heavily deluged with the scented stuff.

Downstairs the candles lighted at an early hour gave an air of festivity to the fine rooms. The drawing room, relentlessly shuttered from

sunlight and air, had its furniture ranged severely about the white paneled walls. A great gilt girondole hung in the center of the room, holding many candles, all reflected in the mirrors between the windows. An odd little lacquer stand with an inlaid box of carved ivories shared one wall space with a fine old lounge, shapely chairs, a spinet and a table with claw feet. Against the other wall stood a tall chest of drawers, accompanying chairs, a pair of card tables and an inlaid cabinet. There were candles in sconces and candlesticks on the chest, with a snuffer and tray of shining brass.

In the dwelling room across the entry there was a different atmosphere. Here a high-backed seat flanked one side of the fireplace, a big wing chair the other. A drop-leaf mahogany table with a festive array of china and glass was the central point of interest. There were other chairs, comfortable and graceful, a tall clock and a cupboard or dresser hospitably arrayed. There were also benches and long forms, well-cushioned. The fireplace glowed with reflected flame on the polished brass of fender and fire dogs and tongs.

Soon the guests began to arrive, and the colored page in Oriental turban and suit with scarlet facings answered the ever-drumming knocker. The women crowded the stairs as they went up to the best bedroom to lay aside their wraps and calashes. And as they passed down again with the half eager hesitancy that people commonly show when approaching lights, laughter and the round of festive gathering, the men waited at the stair foot to toast them, laughingly, with the steaming punch that the negro maid was passing.

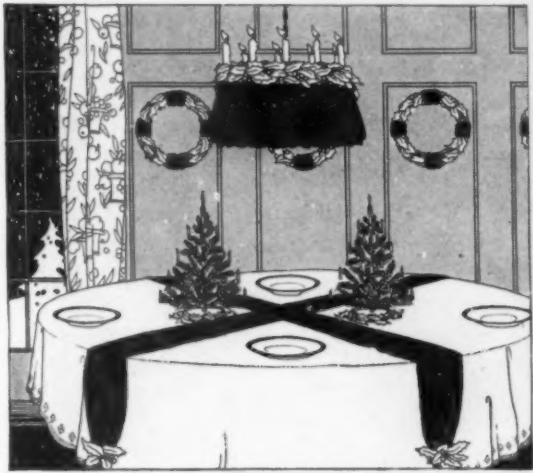
Greens twined the stair rails and were festooned around the walls of the rooms. Every now and then a serving man in dark small-clothes and silver buttons entered and laid some driftwood from the river upon the blazing fire, and charged the red glow with leaping purple and green flames.

Lemonade was served and later that delightful innovation, ice cream, in dainty, fragile,
(Continued on page 68)

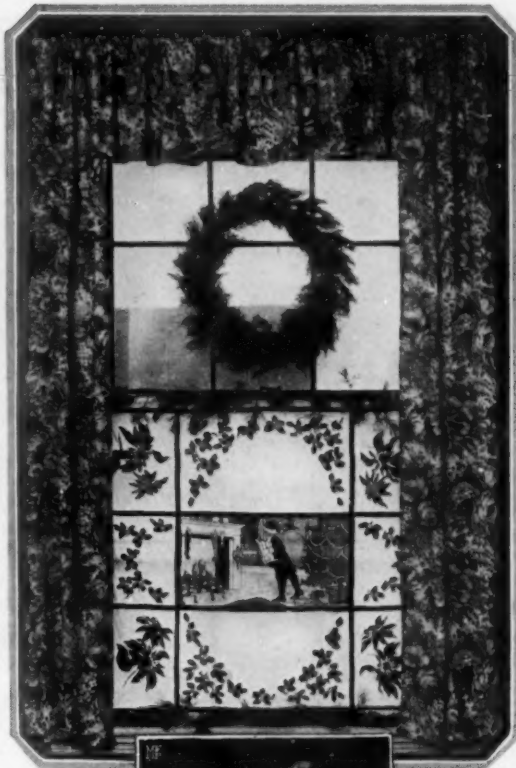


Although today, in the midst of Philadelphia's ghetto, Christ Church is jealously preserved, it was once one of the centers of the nation's life. It is among our finest architectural monuments of the past

Place a ring around the chandelier and mount candles in it under a holly wreath; hang in loose folds a shade of red silk. Wide red silk ribbons with holly at the ends cross on the table

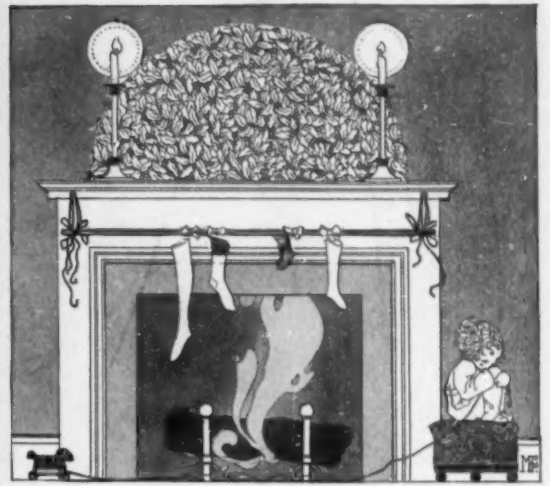


The windows of the nursery can be covered with Christmas pictures and a wreath hung on the top sash. These transparencies can be made with stencils or cut-out designs



Northend

THE HOUSE in CHRISTMAS DRESS



Suspend a pole by ribbons before the mantel that the children can hang their stockings. The overmantel decoration can be made on a semi-circular form with the holly nailed in place

Now that we are in it and our men are "over there," why not put the allied flags among your Christmas-tree decorations? Tiny flags can be had in almost all the shops. They are easily held in place by a piece of wire twisted around the twig

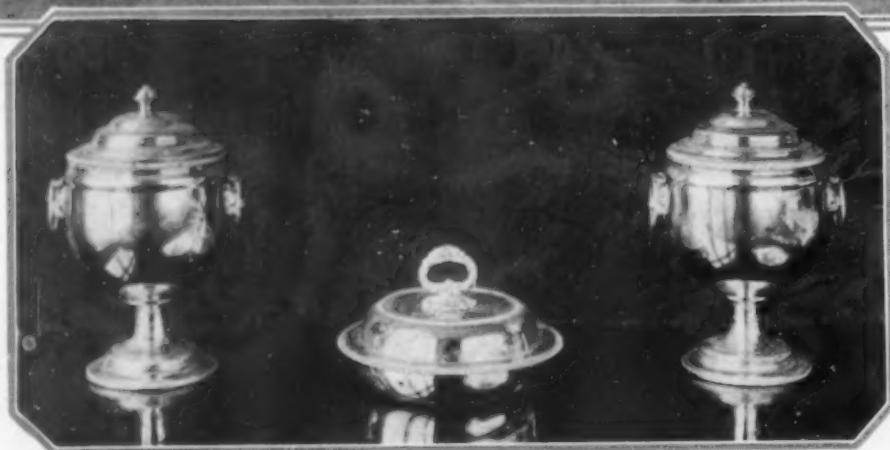


There should not be too many Christmas greens. As Christmas is a day one shares with others the windows offer a place for wreaths. On Christmas eve several candles can be placed in the windows, after the Russian custom





Above is shown a three piece after-dinner coffee service of particularly graceful lines, embodying a beautiful old design in Sheffield plate. The candlesticks are also of Sheffield, in a Chippendale pattern. Courtesy of Sheffield Silver Shop



The pair of Sheffield urns to the left date from about 1800. They are 18" in height, and of course far more costly than the modern pieces. The vegetable dish is reproduced from a design of the period of George III. Courtesy of Crichton

THE STORY of SHEFFIELD PLATE

*Which Originated with an Ingenious Mechanic
of the English Town of Sheffield*

GARDNER TEALL

EVERYONE is familiar with the name "Sheffield plate" and many have a vague idea as to what superficially marks its distinction; there are fewer, however, who know its story. It is interesting.

A few years prior to the middle of the 18th Century—1742 is the generally accepted date—there lived in a little house on Sycamore Hill in the English town of Sheffield an ingenious mechanic, Thomas Bolsover by name. His knife, which had had a handle made partly of silver and partly of copper had become broken, and one day Bolsover took it to his attic room in a leisure moment to repair it at the little work bench he had fixed up there. In the course of this operation an unusual accident brought about the fusing of the copper and silver parts of the knife-handle. To Bolsover's surprise he found the metals had cohered, forming a copper basis with a surface of silver.

To a stupid mechanic this would have given rise to no reflection or only to futile and passing curiosity. To Bolsover it at once brought the reflection that a process developed by experiment from the results of this accident would be of definite utility. In view of the fact that

the value of silver at this time was three times what it is today, the discovery of a substitute for the solid precious metal was of great commercial importance.

Bolsover was a cutler by trade and steel-working was Sheffield's chief industry. So little silver-working had been attempted in the town that there was not even an assay office there; in fact one was not established until some thirty years subsequent to Bolsover's discovery and inventions. Although Bolsover was only a struggling workman he had the good fortune of interesting a Mr. Pegge of Beauchief who furnished him with the capital to set up a manufactory of articles produced by the new process. Buttons, buckles, snuff-boxes and knife-handles were turned out from the new shops on Baker's Hill. This business Bolsover conducted in conjunction with one Joseph Wilson.

The Beginnings of a New Process

During this period Bolsover was probably so concerned with his work and the manufacture of the small articles mentioned that it never occurred to him that his process was capable of greater developments. Changing conditions

open new channels that are only to be anticipated by imaginative minds. Bolsover's mind was, I think, less imaginative than of a generally intelligent and practical turn. It was sufficient for him, in all probability, that he had stumbled on material which would replace silver in the manufacture of the small articles that attracted his commercial instinct.

The middle of the 18th Century was a period in which only the very well-to-do could afford articles of silver for household use. The middle class still contented itself with pewter. It apparently remained for Joseph Hancock, a brazier who had been in Bolsover's employ, to realize the possibilities of Bolsover's copper rolled plate process (as it was then and for a long time afterwards called) as a suitable material for silverware. Hancock produced teapots, coffee-pots, candlesticks, tankards, waiters and so on.

It may seem strange that neither Bolsover nor Hancock followed the new industry for long. As astute business men, they might be expected to have anticipated the vogue that the copper roller plate was later to enjoy. On the other hand, I think one should take into consideration the fact that the well-to-do of the

day sought no silver substitutes, and that on the tables of the middle class such things as épergnes, bread-baskets and cake-baskets were hardly to be found before 1750, while coffee-pots and milk jugs were rare even in silver, and tea-kettles and tea-urns even more so. As these various articles came into more extended use in silver form, they suggested to the immediate followers of Bolsover and Hancock the greater commercial field that would open to their manufacture in copper rolled plate. Still the old Tudor and Leader firm, founded in 1758 by Dr. Sherburn and lasting till 1814, a firm advertising "the best wrought silver plate," devoted most of its attention to the making of buttons and snuff-boxes.

Authorities generally assign to about 1760 the earliest table pieces, except those (and they were very few) which Hancock produced. After this time the copper rolled plate, which Balsover and Hancock found less remunerative than the metal rolling business they entered, developed rapidly and by 1774 there were some sixteen firms engaged in the hollow-ware making in Sheffield alone, and Boulton had established a factory for copper rolled plate in Birmingham.

We may assume that Sheffield plate, as the ware came to be called then, met with widespread encouragement, for Ashworth, Ellis, Wilson and Hawksly opened branches away from Sheffield—in Paris and in Dublin. There were, of course, many improvements in Sheffield plate, such as the method of preparing for and applying the ornamental silver edges under the patents of Mr. Roberts of Roberts & Cadman in 1824.

The Discovery of Electroplating

To another discovery we may credit the decline of the fine copper rolled plate after 1840. It seems that a medical student, Wright by name, studying with Dr. Shearman of Rotherham, near Sheffield, discovered a process of depositing silver on copper by electro-decomposition. He sold his discovery to Messrs. Elkington in Birmingham, who took out patents March 25, 1840. Those who have not studied the matter usually rest under the impression that Sheffield plate, as collectors know it, is an electro-plated ware. On the contrary, although many of the beautiful original Sheffield plate forms have been imitated in electro-plated articles, it is not the latter that hold a collector's interest. Moreover, the true Sheffield plate so treasured today has the silver rolled on copper and not on nickel or white metal. I suppose tons of machine-made copper articles, electro-plated, pass today with the unknowing as true Sheffield plate. Such of these as imitate the fine old forms that have been surpassed are certainly preferable to other modern wares that lack the beauty of form and the traditions of design. However, the electro-plated wares should pass as such, and should not be fabricated to deceive.

Another point is that the cost of making copper rolled plate is twice the cost of making electro-plate. It is, I think, better for the home furnisher to pay twice as much for a few excellent things than to have twice as many inferior things at the same price. Modern Sheffield plate, that is to say, the rolled plate of today, is nearly all worth having. The old Sheffield pattern books and many of the dies for the forms survived the capricious fortune that for so many years led the older art to give way to the commercial aspect of electro-plate. Now, electro-plating does not wear well unless it is done on nickel, a hard

(Continued on page 72)



Two-branch candelabra of the period about 1800 and French style fruit basket of the same date

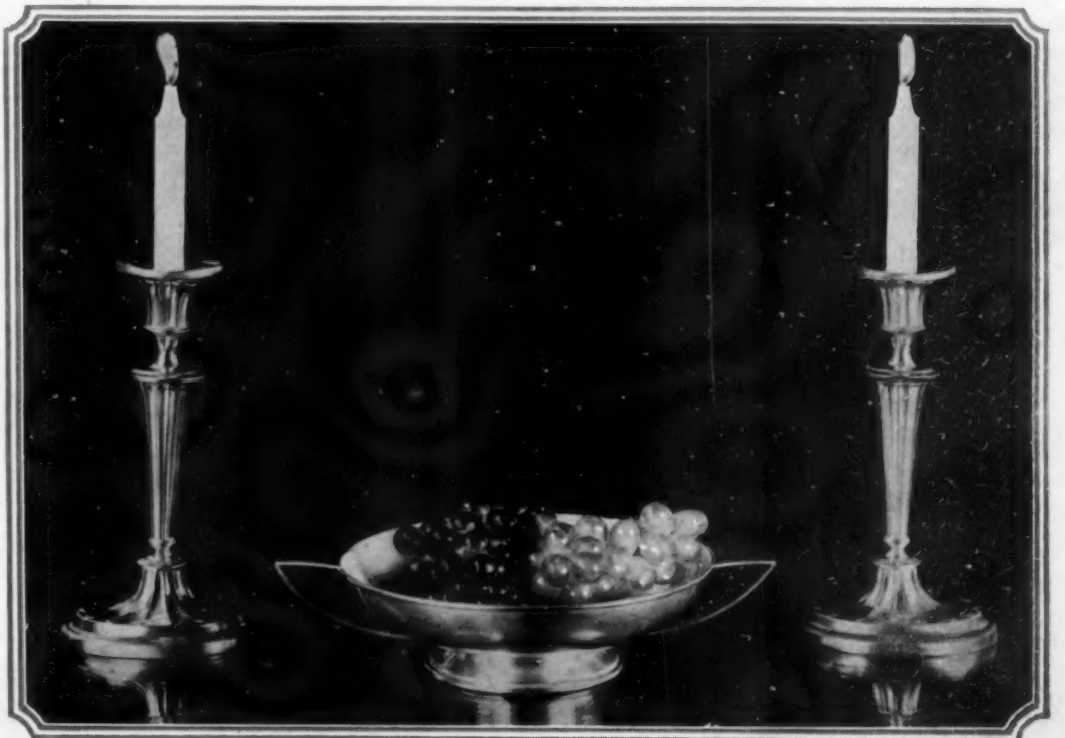


To left, an old Sheffield tray of French design. This and pieces above by courtesy of Crichton

Vegetable dish and tray, reproductions of Queen Anne patterns. With pieces below, courtesy of Sheffield Silver Shop

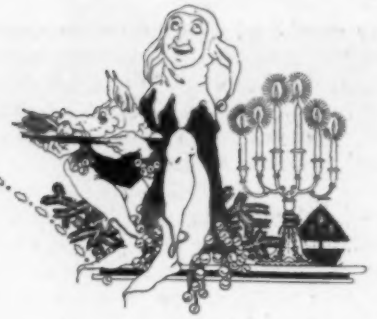


Noteworthy modern Sheffield plating is seen in this Roman fruit bowl and the candlesticks of Georgian design





THE BRIDGE BETWEEN CHRISTMAS HERE AND CHRISTMAS THERE



IT is impossible to be indifferent to Christmas. It is impossible to be indifferent to the war. Equally impossible is it for us this year to view Christmas without looking at it through the dark glass of the war. And it is not altogether to be regretted. For many of us the war will bridge the vast chasm between vague illusion and grim reality, between Christmas here and Christmas Over There.

The illusion is that angels hovered in ecstasy where a star stood still over Bethlehem. The reality is that aeroplanes wing their way toward the star.

The illusion is that angelic hosts sang of peace. The reality is that shrapnel sings of war.

The illusion is that men bowed down to worship. The reality is that men rise up to slay.

Yet how compatible the two!

From the one must come the other. From chaos must come order. From loss must come immeasurable gain. From out the dissonance of war cries a voice proclaiming the true vocation of our manhood. Across the chasm is flung the bridge of His humanity. In stooping to accept our manhood, He has elevated our manhood to divine estate. We are given "a capacity for the Infinite," and wage His war. He comes, a Prince of Peace, bearing a sword. We who fight, fight as young gods that "the government shall be upon his shoulder."

IF Christmas is very real to us, so then must be this war. In a million homes the Christmas candles burn—to light the feet of men who are Over There. This is the bitter paradox of the Manger. If the path that went out from Bethlehem had not led to Calvary, Bethlehem would mean nothing to us.

If with the kingly gift of gold and the adoring richness of frankincense had been no bitter myrrh, how sadly would the homage have failed! In this hour, if with the gold of our toil and the incense of our loyalty we are not willing to give also the bitterness of supreme sacrifice, then Christmas will be a hollow thing.

The path that goes out from Bethlehem today leads through the shambles of No Man's Land; and a million of our sons shall walk upon it.

TO light that path shall be the duty of us who are left behind. For if our sons had not gone forth, our homes and the things our homes stand for would be swept away. Life would have meant a shuttered house in a dark street. Christmas Day would come, but we could not see the light shining forth from Bethlehem. We must follow that path. It is the only way to the star. It is the only bridge we can fling across the chasm between an illusionary faith and the grim reality of today.

It is difficult to see all the way from Bethlehem Town to Calvary Slope. It is equally difficult to see all the way from the beginning of the war unto the end. The bridge is very long. The way to the star passes through impenetrable darkness. Today we wear the flag; a year

hence we will wear mourning. Beyond that lies the resurrection of world peace and world freedom. Our faith is real and true only according to the measure with which we can see across the divide of our coming sacrifices to the place we would attain. The light we must shed down the path that crosses No Man's Land is the light of our burning sacrifices and unquenchable ardor.

IT is easy enough to scorn the sentiment of "Keep the Home Fires Burning," but it would be difficult to find saner advice for those of us who cannot take an active part in the war. We must stand firm. We must never lose faith in the righteousness of our cause or its ultimate victory. The thing the men at the front fear most is neither death nor defeat, but the weakening of those at home. They who are treading the path across No Man's Land expect us to tread our own grim path. They ask of us our gold, our loyalty and our willingness to make big sacrifices. Give these! No king ever received more noble gifts. No people will have ever been so enriched by such giving.

TRUE, there is no glamour about our task. We must spend wisely, eat wisely, live wisely. We must hold fast to the principles on which the American home is founded. We must maintain the morale of our womanhood and the discipline of our children. We must go about our work steadily. We must keep the house in order, the grass cut, the garden weeded. Humble things? Yes, but noble things when endowed with a purpose.

There's the word! Our living has been given a purpose. We exist to attain an end, just as Bethlehem happened that the supreme sacrifice of Calvary might be, just as the seed is sown in No Man's Land to-day that the flower of lasting peace may spring up there.

BETWEEN the message of the angels and the message of our casualty lists lies the story of a darkened land. And even as our sons shall read it so must we.

Valor we must leave to them. Courage is our portion.

Valor is a brilliant thing, and young, bred of the hour's need. She has a flashing eye and a quick arm. She marches with head erect and the boulevards echo with cheers for her. Her costume is the brilliant panoply of war. Musically her side-arms chink. She fears nothing. Death is the crown of her sacrifices.

But Courage, Courage is a homely soul. Her face is seamed and her hair grayed. Her hands are gnarled from hard labor and her back bent with carrying great burdens a long way. Silently she stumbles forward, alone; and few know her passing. Her arms are prayer, hope, faith. She fears naught save the mercy of God. Death is the least of the sacrifices she can make.

For Courage picks up her burden after Death has passed, and she carries it on, tireless, unreluctant, her eyes fixed upon the horizon. There she knows will appear, in His good time, the dayspring of Peace.





Buckly

TRANSPLANTED ARCHITECTURE

Because of its faithfulness to the spirit and detail of the original, this corner of a foreign field is forever England. The corner is at Cold Spring-on-Hudson, N. Y., a glimpse of the superintendent's cottage on the estate of Dr. Clarence Fahnestock. The architect was Lewis Colt Albro



(Left) A modern dressing table in the style of the 18th Century. It is made of shot taffeta and old galloon. The bench is upholstered in taffeta with a panier fleuris design in cutwork, a revival of an old style. An electric candle lights the table. The curtains are gauze and shot taffeta



(Right) From the first Empire has come this 18th Century poudreuse, which folds up and quite conceals its purpose. The stool is a reproduction of an antique Louis XV. The note of genuine antiquity is given the grouping by the old Venetian powder and scent bottles, the candlestick and cross-stitch screen

(Below) The wig and washstand was a necessary piece of furniture in the old powder room. The basin rested on the wooden rim and the wig was placed on a wig support, shaped like a head, attached to the back of the stand. Indentations held scent bottles and patch boxes



The Duchess of Devonshire, as Sir Joshua Reynolds paints her, is wearing one of the thirty-five wigs on which the Duke paid a tax of a guinea each

(Below) There was a graceful simplicity to the Empire dressing table. The table is of mahogany with a chiseled ormolu decoration at the keyhole. The upholstery of the chair and the heavy window curtains are Empire silk from a design used in Napoleon's time



Often the washstand took the Italian form—a basin set in a wrought iron stand. Basin and stand and water jug here are antiques. This custom is returning now that wrought iron has again come into favor



POWDER ROOMS of YESTERDAY and TODAY

From the Closet Where the Old-time Beauty Powdered Her Wig Has Come the Modern Dressing Room, a Chamber of Elegance and Luxury

EMILY BURBANK

Interiors by Grace Wood, Decorator

THE illustrations to the contrary, the powder rooms we refer to have much to do with war—not this war, to be sure, but the wars that drained England's Exchequer and starved her poor in the 18th Century. For the end of the powder room in England was brought about by these very wars.

The stress of the times, then as now, had caused the taxation of all luxuries and many necessities. Under the listed luxuries one had become so common as to be taken for granted by soldier, sailor and household domestic, as well as by officers, lords and ladies. This was the powdering of hair.

The Powder Tax

To quicken the memory of the reader on this subject, we quote from *The Times* (London) of March 25, 1795, just ten years, by the way, after the founding of that paper. "The Tax on Powdered Heads is calculated to produce £450,000 per annum, though the Minister has only calculated it at £200,000. Some Gentlemen are said to have made an offer to farm it at £400,000."

Three months after this appeared, on June 12, 1795, there was printed the following: "The Powder Tax has already produced £300,000 to the Government. The Duke of Devonshire has paid five and thirty guineas for his family.

"This Powder Tax was an annual certificate to be taken out by every person wearing hair powder, price one guinea; every sort of composition of powder, worn as an article of dress, to be deemed within the meaning of the Act.

"The Royal Family and their immediate Servants; Clergymen whose annual income is under £100; Subalterns, Non-commissioned Officers and Privates of the Army, Militia, Marines and Fensible corps; Officers of the Navy under the rank of Commander or Voluntary Dissenting Preachers in holy orders or pretended holy orders, whose annual means is under £100, are exempted.

"Persons having more than two daughters unmarried to pay only for two."

Saving War Wheat

Now the wheat from which hair powder was made was needed for food, and a war tax of a guinea was laid on each powdered head. The eventual result in England was the fashion of cropped hair, un-



An old woodcut showing how the wig was powdered. The mirrors above are polished steel used by Greek beauties

powdered. The advanced Whig Party wished to checkmate their political opponents and at the same time present a visible denial of the right to levy this tax. They were known as the "Crops," and the two parties nicknamed "The Guinea Pigs" and "The Pigs Without a Guinea."

It is recorded that the Duchess of Northumberland paid a single guinea for herself. "Powder is under interdiction for the rest of the family, though not from motives of disaffection. Her Grace assigns a more justifiable motive; namely, a scruple of contributing in any unnecessary way to the present scarcity"—that is, of wheat.

Naturally, in a household of considerable importance there was constant powdering of wigs: first, for the family, always *en evidence* in the social whirl of that gay and artificial 18th Century; then for the innumerable servants who also must be powdered. The necessity for powdering rooms is apparent, and so they came to be regular features of the best houses.

In one English house known to the writer, the old powder room has been converted into a tiny dressing room. In this case one goes down a step to enter, ducking the head very low to escape the arch of the doorway. Once in, a six-foot man can stand erect. The servant in his "powdering gown" of cotton or linen stood inside the room, and the man or woman to be powdered stood back of the curtains, thrust his or her head through, and then held the curtains close about the neck to protect the clothes from the shower of powder which ensued.

How the Wig Was Powdered

A preliminary operation was to saturate the hair with bear's grease, or lard and perfumed oils, to assure the adhesion of the powder. An Englishman of some three-score years tells me that he remembers seeing as a boy small powder shops in London; one at the entrance to the Temple and several near Lincoln's Inn Fields. To these shops the lawyers and judges sent their wigs to be powdered. Barbers and hairdressers had become expert at the art, and were eventually preferred to the amateur household servant with his perhaps hit-or-miss methods of performing this important duty.

As for wigs, they are as old
(Continued on page 82)



(Below) A modern painted dressing table after an original in Weimar—a cross between Louis XV and XVI



Mr. Cable's study is a fieldstone Dutch Colonial building, set in a grove of giant trees. Wide lawns stretch before it. To one side is a little grouping of stone benches that form a garden resting place

GEORGE CABLE TALKS *of* GARDENS

In the Garden That He Made Himself at Northampton, He Tells of Garden Personality and Its Reflection of the Rules of Life

WILLIAMS HAYNES

A GARDEN that expresses its owner's personality has a peculiar, fascinating attraction for me; and I am fortunate in living close to a very beautiful garden with a character of its own, a character worth knowing well. It is none other than "the amateur garden" that George W. Cable has made famous in his book of that title.

The chief charms of Mr. Cable's garden—charms that are the more alluring because they are rare in American gardens—are its lack of pomp and eager show and the kindly, coaxing way it has of leading you on and revealing its beauties to you gradually. It is Mr. Cable's own garden, made by himself, and the fine bravery of its design, and the care and gentle taste exercised over its details make it peculiarly the personal garden of the author of "Old Creole Days."

The Flattering Reflection

Accordingly, when I crossed the street one summer morning to have a garden chat with him, I naturally had this thought of personality in gardens in my mind. Finding him out in his garden, pruning shears in hand, cutting pretty irregularities into a bank of shrubbery which his man had shaven much too

smooth for beauty, I made this suggestion.

"Do you know," he replied, his eyes twinkling, "I think that any man who gardens in earnest for himself will inevitably get a show of personality into his garden extremely flattering to himself, for we sum up a man's mistakes and all. But a man's garden is like his book, which does not betray to the reader the thousand and one mistakes which have been passed through and left behind—eliminated. And yet," he continued seriously, "the revelation of personality in a garden must not be self-conscious, else that self-consciousness will get into the garden and treasonably betray the garden's master. Neither do we want a man's self-assertion in his garden. Such revelations will be all the more revealing for being unpleasant; the revelation of unpleasant aspects of his personality. Or else, in a subtler way, the garden will reveal a single unlucky aspect of his personality, for its character may be due to the fact that he has accepted blindly or weakly the suggestions of others.

"The personality that ought to betray itself in a garden, and which will be a beautiful betrayal if the garden is in any degree a success, is like that which is betrayed in a man's literary style. It will be, that is, not something

which he puts into it, but, as Brownell says, something which he cannot keep out."

We had seated ourselves on the stone bench overlooking the deep, wild ravine with its little fountain,—its dryad's bath as I like to think it—at the bottom.

Simplicity of Rule

"A garden," Mr. Cable continued, "is a most beautiful reminder of the simplicity of rule to which the whole conduct of life can be, and should be, reduced. The rules of morals are the rules of courtesy; the rules of courtesy are the rules of art. The rules of all these are the rules of diplomacy and government, and when a man in his garden refers any gardening problem to the rules that work harmony and happiness in the relations of life outside his garden he is pretty sure to garden correctly. It will keep out of his garden faults that are very hard to keep out—vanity, frivolity, rude exuberance, selfish thoughtlessness, and a dozen others, all kinds of unguineness, mimics, fashion, fad.

"I want to say a word aside," he went on, "about misconceiving the true purpose of a garden. The commonest misconception is to look on one's garden—not consciously, of

course—as a sort of outdoors curiosity shop. It is to this mistaken impulse, I think, that we owe the unfortunately common tendency to have this kind or that kind of a garden of specialties in parts or in plan; a Japanese garden, an English garden; an Italian, a Greek, a Dutch, a pink, a blue, a night-blooming garden. These things are in essence only less flagrantly bad in art than it would be bad in manners for a hostess to receive visitors in an Italian, Dutch, Japanese, or night-blooming costume.

Garden Citizenship

“As soon as we pass out of the domain of severely formal gardening, gardening subordinated to a severe architecture, our gardening is a conquest of nature around us; but,” he added, pounding the arm of the bench emphatically, “it is not a German conquest. It is a benevolent, gracious *naturalization* of nature to citizenship under the home’s domain, and an American garden should remain American whatever it borrows from Japan, England, Italy, or Holland.

“This reminds me,” Mr. Cable said, as we walked toward his garden gate, “of a mistake often made by those who discourse with both knowledge and authority on gardening. It



belongs to the other side of this view, and here it is: the condemnation of the introduction of exotics into the home garden.

As to Exotics

“The real mistake is not in the introduction; but only in the intrusive introduction of exotics; their introduction merely because they are exotics, curious, fantastical, or far-fetched. Can you imagine anything more crudely inharmonious than a bed of cacti, creeping and sprawling in the sunshine inside a border of fragrant, old-fashioned pinks? Cacti have their justifiable garden uses, of course. If they must be had merely because they are so odd, give them a place apart where they cannot jar sensibilities attuned to homelike things. Indeed, this applies equally to many less grotesque exotics.

“As a matter of fact,” he continued, his hand sweeping over the border of day-lilies and white foxgloves which we were passing, “at least four-fifths of all the commonest and most beautiful things in our gardens are exotics, but they are naturalized citizens and have themselves long forgotten that they came from China, Scotland, Persia, or the islands of the seven seas. The justification of our exotics is their identification with the garden as a whole, and their contribution to its beauty and repose.”

There is a charming absence of pomp and eager show in Mr. Cable's garden. It has a kindly way of revealing its beauties to you gradually—a tree trunk here, an open glade there, a splash of sunlight across a path



“A man's garden,” says George Cable, “is like his book. It does not betray the thousand and one mistakes which have been passed through and left behind. It is a revelation of the gardener's personality”



A garden should not be a curiosity shop. It may contain exotics, but they must show a benevolent, gracious naturalization of nature

Our gardening is a conquest of nature around us. We must tame water and trees and shrubs and rocks to play their part in the friendliness of the garden scheme



HOW TO ORDER GIFTS

MORE and more the house-gift is becoming customary at Christmas. The living room lamp by which everybody can read; the comfortable davenport on which everybody can lounge; the billiard-table where everybody can play—such a permanent gift to the entire family is worth a whole brigade of gloves and ties and umbrellas.

House & Garden, therefore, has made a point of showing Christmas house-gifts in the following pages. All are actually purchasable—now—many at very moderate outlay—through House & Garden's Shopping Service. The model letter and rules for ordering shown on this page explain how.



The model letter opposite is printed here for your guidance. This form, if followed, will simplify the work of our shoppers and prevent misunderstanding or confusion leading to mistakes.

What House & Garden will buy. House & Garden will buy for you, without charge for its services, any article editorially mentioned in House & Garden. When ordering anything that has appeared in House & Garden, give date of the issue, number of the page, and order number of the article if it has one.

How to order. Simply write to the Shopping Service, stating what you want (see model letter) and enclosing cheque or money order to pay for the desired articles, or postage stamps for amounts less than \$1. There are no charge accounts in the Shopping Service.

Second Choice. It is not necessary to state your second choice, but it is desirable. Your first choice will always be purchased for you, except in cases where special popular-

ity has exhausted early the stock of some particular thing. In such a case possible disappointment and delay may be avoided if we have your second choice at hand.

No charge accounts. Articles purchased through House & Garden cannot be charged to your personal account in the shop from which they are bought. Nor can articles be sent C. O. D. by the shop.

No articles on approval. During the busy Christmas shopping season, articles cannot be sent on approval. This is a rule of the shops to which we can make no exception.

No Samples. House & Garden cannot promise to send samples of materials in December.

From literally thousands of beautiful things, House & Garden has selected the gifts shown here. They are really good values—they are really new—they are really exclusive. If you are too busy to shop or distant from metropolitan shops, House & Garden's Shopping Service is at your command. We extend to you a cordial invitation to compile your Christmas list from these pages and make full use of our Shopping Service in this, perhaps the most taxing and difficult problem of the whole shopping year.

November 25, 1917.

House & Garden Shopping Service,
19 West 44th Street, New York

Enclosed is my cheque* for forty dollars, for which please send by express, charges collect, the following articles to

Mrs. Francis Gibbons,
83 Battle Street,
Brookline, Mass.

No. 2061. 1 doz. blue Sèvres service plates. December House & Garden, page 29\$10.00

No. 2102. Shield-shaped table. December House & Garden, page 30.....\$25.00

Very truly yours,
Natalie Gibbon.

My Second Choice†

I understand that House & Garden will make every effort to secure my first choice, but in case it is impossible to do so, you may purchase for me the following second choices:

No. 2078. Violet colored china breakfast set, with tray. December House & Garden, page 29.....\$10.00

No. 2111. Tea wagon (drop tray, removable leaves). December House & Garden, page 30.....\$30.00

Very truly yours,
Natalie Gibbon.

*Or draft or money-order.

†Note: This is not necessary, though desirable. Your first choice will always be purchased, except where special popularity has early exhausted the stock of some one thing.

Deliveries. All articles will be sent express collect unless otherwise requested. Small articles, however, can be mailed; when ordering them enclose approximate postage and the excess, if any, will be returned to you.

Letters of inquiry should enclose a stamped, self-addressed envelope for our reply. We will do our utmost but cannot guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

Advertised articles. If more convenient for you, the Shopping Service will be glad to buy for you any articles shown in the advertising pages, but in buying such articles it generally saves time to write direct to the shop.

HOUSE & GARDEN SHOPPING SERVICE

19 West 44th Street

New York City

*Christmas Gifts
for the House*

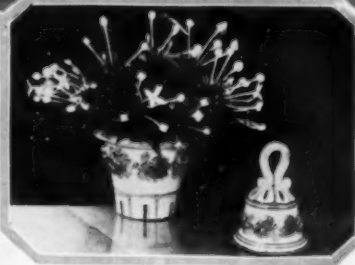
(2000) Mirror of dull antique gilt; square star decorations and rose garland. 16½" x 30½", \$15. (2001) Tobacco jars of Abruzzi pottery, 6½" high, \$11 pair

Italian polychrome. (2004) Blotter, 24" x 19", \$17.50. (2005) Calendar frame, \$6.75. (2006) Inkstand, \$10.50. (2007) Letter rack, \$13.50. (2008) Vase of gold luster, bronze base, 12", \$12

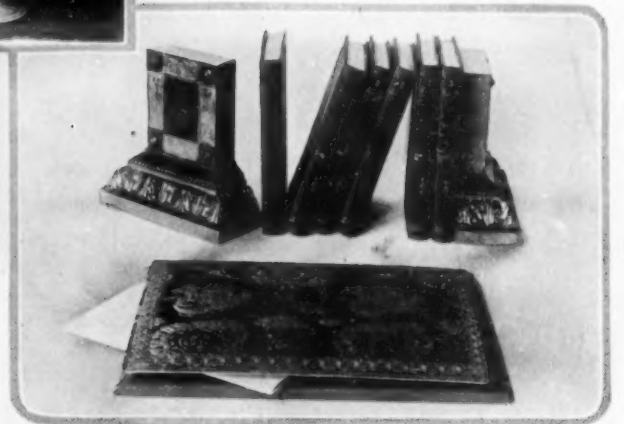


(2002) In the center below, a Della Robbia pottery jar, colored decorations. 5½" high, \$1.50. (2003) Bell of Della Robbia pottery, also decorated in colors 6" high, \$1.25

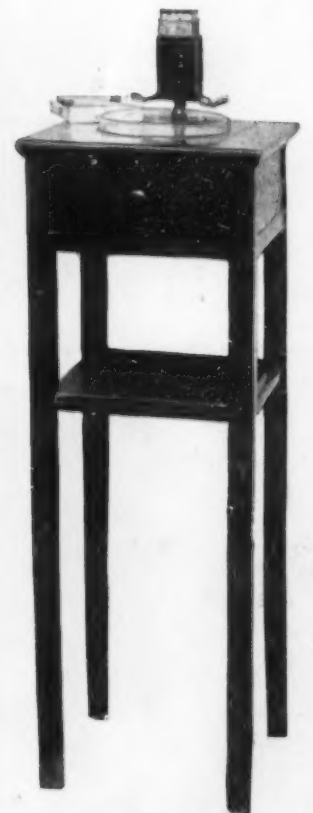
(2009) Wooden bookends painted in graffito in soft antiqued colors—reds, blues and greens, \$10 a pair. (2010) Writing portfolio, rose and silver brocade; in blue, gold or black. 10" x 14", \$5.50



Brass candlesticks, 18". (2012) Pair, \$8.50. (2013) Italian turquoise pottery bowl, 15" diam., black stand, \$6.50. (2014) Mahogany finish table, \$24



(2015) Wooden lamp, 70", painted Chinese red, \$50. Orange Shantung shades, black silk fringe



(2016) Smoker's stand of mahogany, crystal tray, nickel cigar rests. 9" x 9" x 26", \$8.50

WHY NOT CRYSTAL and LINEN?



(2017) Crystal mayonnaise bowl with gold encrusted border. Bowl of glass ladle is also bordered with gold. 5" diam., \$3.50



(2018) Amber glass marmalade jar, with natural colored fruit on top. Glass spoon with colored bowl and tip. 5" high, \$2

(2019) Flower bowl, all in yellow glass. 14", \$4.75. (2020) 12" diameter, \$3.75. (2021) Comports 6 1/2" high, \$1.75 each. (2022) Candlesticks, 8 1/2", \$1.50 each

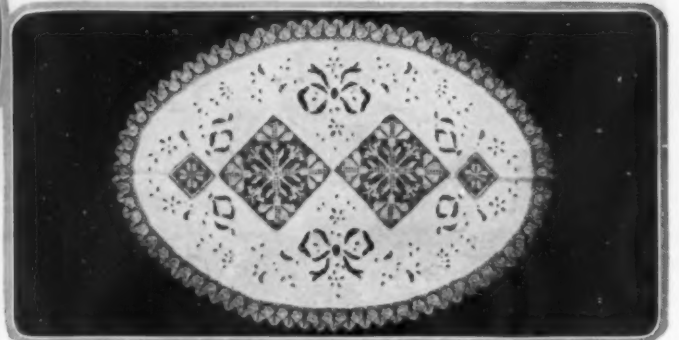
(2023) A safe place for sweet things is a candy jar of cut crystal with a crystal top. 13" high, \$4. Filled with bonbons, this is the most delightful of gifts



(2024) An exquisite piece is a runner of sheer Belgian linen, profusely adorned with lace and embroidery. The fine cutwork, filet medallions and Venetian edging form a combination of very unusual charm. 57" x 21", \$32

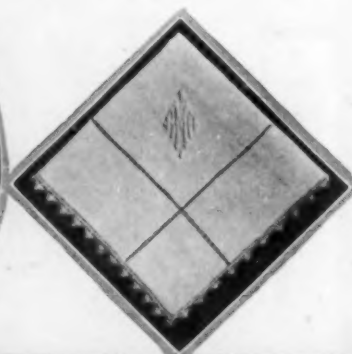
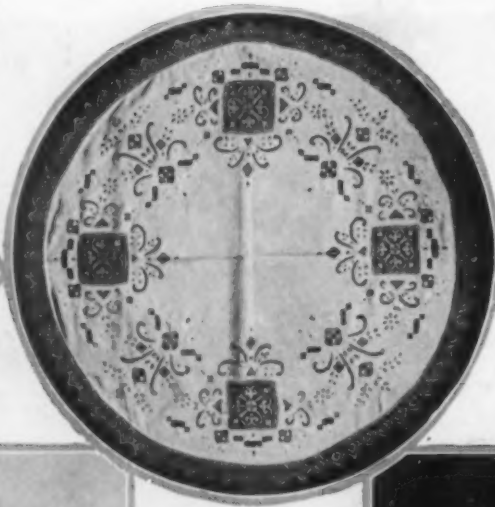
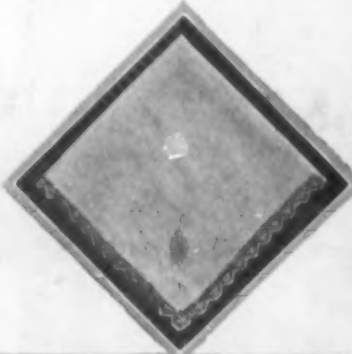


(2025) Below: centerpiece with cut-work, Venetian filet medallions and edging. 34", \$17



(2026) It is impossible to go far wrong in giving an oval cover of linen with embroidery, lace and cutwork. The square insertions are of filet lace, and the edging is fine Cluny. 14 1/4" x 9", \$2.75

(2027) Napkins of Spanish linen with Porto Rican edging cost \$13.50 a dozen. (2028) 1 1/2" monograms, \$.65 extra for each

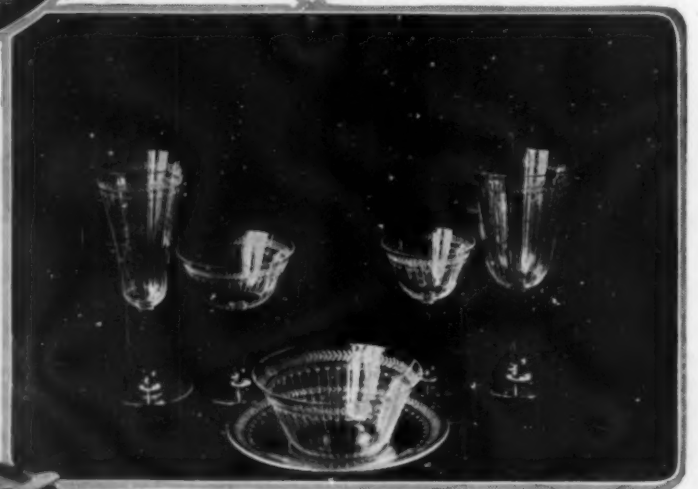
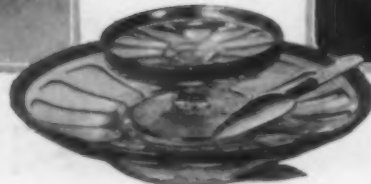


(2029) Cloth of hand hemstitched Spanish linen has a Porto Rican edge. 24" square, \$6.50. (2030) With 3" monogram, \$1.50 extra



(2031) Iced tea set of crystal, encrusted gold bands, etched design. Covered pitcher, six glasses and glass straws. With 25" Mahogany tray, \$25

(2032) Below, cheese and cracker dish with knife. Dish is crystal with gold encrusted rims, diameters, 5 1/4" and 10 1/4". Knife gold plated with pearl handle, \$5 complete



(2033) Parfait glasses, \$10 doz. (2034) Champagnes, \$10. (2035) Bowls, \$12.50. (2036) Plates, \$12. (2037) Cocktails, \$8.75. (2038) Goblets, \$10



(2039) This English café au lait pot is one of a pair, the other being shown on the opposite side. Sterling silver, ebony handles 7½", \$150 pair



(2041) Five-piece coffee and tea set in brass or copper with riveted handles. Coffee pot 10" high, silvered inside, \$10 complete. (2042) Brass Colonial sconces; with three lights, \$7 a pair. (2043) With two lights, \$6

The advantage of this pair of café au lait pots is that the spouts are turned so that coffee and milk can be poured simultaneously



(2040) For the useful gift of incidental silver, specify a paprika shaker of plain, attractive lines. This one comes in sterling silver, 3¾" high, and costs \$6



(2044) With manifest success this distinctive water pitcher combines engraved crystal and Dutch silver. It measures 9" high, 4" diam. \$16

FOR THE DINING ROOM

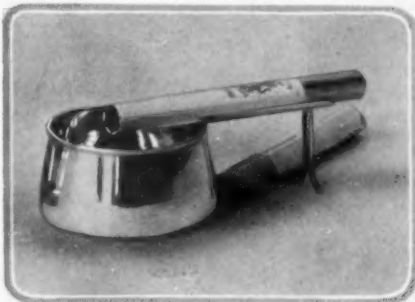


(2045) When nuts and jokes are cracked, what more welcome gift than a mahogany nut bowl, and silver plated mountings. 9" in diameter, \$6

(2046) Oval mahogany tea table, inlaid line; tray with glass, brass handles. 29" high, 26¼" long, \$20. (2047) Brass tea kettle, Japanese motifs, silver lined, capacity 5 cups; alcohol lamp. 9¾" high, \$3.50. (2048) Leeds pottery jug, 5½" high. \$4



(2049) Six silver pepper shakers, six silver salt dishes and spoons, gold lined, mahogany tray, 10" diam. \$14



(2050) He's destructive of fine china, so surprise him with a sterling silver ash tray and holder for dining table use. 3¼" long. \$2.75



(2052) Of silver, these slender Colonial salt and pepper shakers are a lovely addition to the dining table. 4" high, \$6 a pair



(2051) Sterling silver with 12" tray. Coffee pot holds 1¾ pints; insulated handle. Sugar bowl and creamer gold lined. \$86; 3 pieces, \$56. Tray, \$30



(2053) It's the very most convenient of small combinations—a three-in-one tea or coffee set of Sheffield plate. It measures 7" in height. \$6.50



(2054) To the left appears a brass telescoping fire tongs, shown open and closed. In the latter state it measures 15", but it can be opened to 24". \$2.50

(2055) Mahogany bookstand, two drawers and two paper racks. 18" x 8", 9 1/2" high, \$6.50. (2056) Candlesticks in solid brass, 11", \$5 pair. (2057) Pottery plaque, Madonna in soft blues, 10", \$2

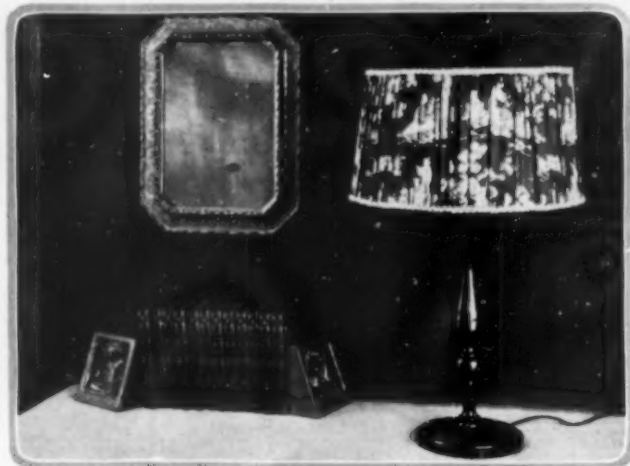


(2058) Old English fire tongs of solid brass. They are 11" long, \$4.50

(2059) Shears, silver handles, 7 1/2"; paper cutter, 6 1/4"; leather sheath. \$10.50



(2060) Italian mirror, in antique gilt and colored frame; outside, 13 1/2" x 17 1/2", \$10. (2061) Mahogany and gold lamp, fringed silk shade, \$12.50. (2062) Old blue Egyptian design pottery bookends, \$5 pair



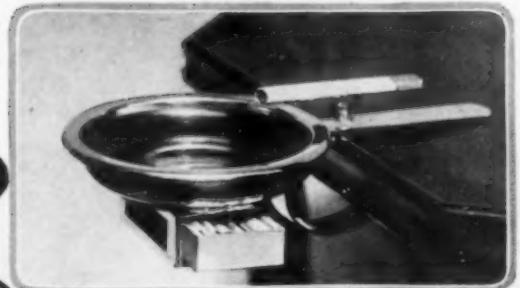
GIFTS for LIBRARY and STUDY

And please be sure to read page 30

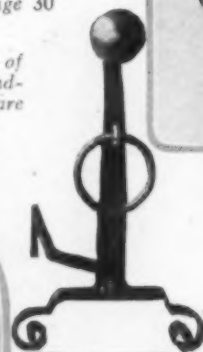
(2065) To right and left, a pair of strikingly effective Swedish and-irons of wrought steel. They are 23 1/2" high, and cost \$18



(2063) Redwood burl cigarette box, cedar lined; 7" x 4" x 3", \$10. (2064) Ash receivers of cut crystal, sterling rims and match box holder. Partitions for different kinds of cigarettes, \$9.50



(2066) Above is a convenient slip-on ash tray and match box holder of nickel, which fastens on table or chair. It has a colored glass lining of royal red, yellow or blue. Diameter 4", \$2.50



(2067) A todody kettle of Sheffield plate, alcohol lamp, 7" high, \$15

(2068) Mahogany reading lamp, 4 1/2", \$19. (2069) Gray enamel cigarette stand, gilt trimmings, 4" diameter, \$3.50. (2070) Walnut photograph frame, 6" x 8", \$4. (2071) Mahogany bookstand, 28" x 13", \$38

(2072) Mahogany desk, brass handles; 3 1/2" high, 18" wide, \$61. (2073) Mahogany pedestal clock with calendar; 53", \$30. (2074) Bronze frame, 7" x 8", \$12. (2075) Rose and gold basket, \$4.95



THERE'S CHINA

Will you please read the Purchasing Instructions before ordering?

and LINEN, TOO

Instructions for purchasing are to be found on page 30



(2078) What lovelier gift for milady than a breakfast set in light rose, yellow or violet, 11 pieces and 1 cover. White wooden tray with colored band, 22" x 17". \$10 complete



(2076) Above is an unusual and charming set, consisting of a bowl and six plates—white china, hand painted in rose. Complete, \$8.50



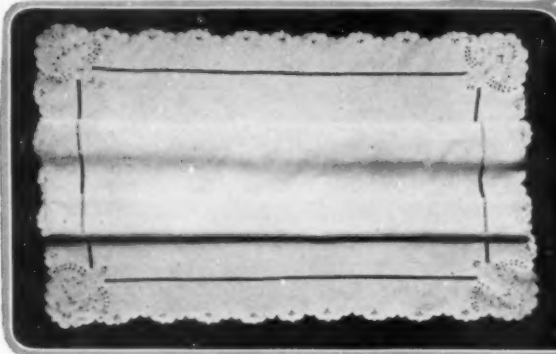
A salad set of art faience, with a bright floral border. (2079) Bowl 9" in diameter, \$3. (2080) 6 plates, 7 1/2" in diameter, \$7.80



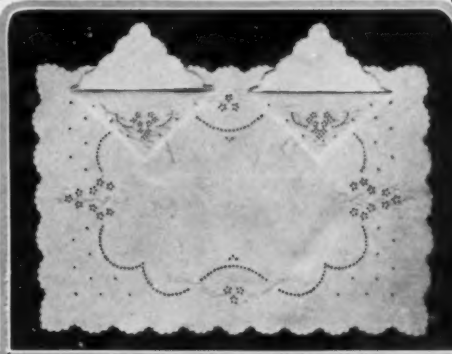
(2077) This hot water platter consists of a metal dish with a spout, a decorated porcelain dish and a cover, 16 1/2" long. \$7.50



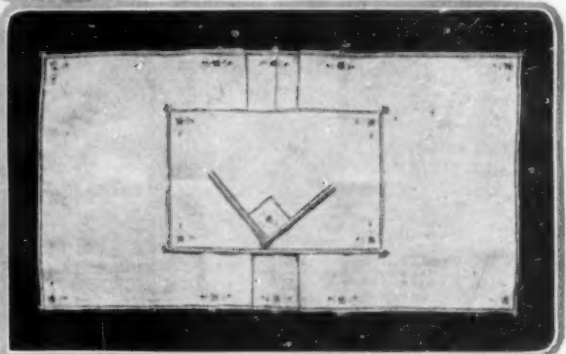
(2081) The service plate to the left has delicate decoration of Sevres blue and flowers. 10 1/4" in diameter. Special price, \$10 a dozen



(2082) The odd piece of linen is always welcome. This is a luncheon cloth with eyelet embroidery. Scalloping and a drawnwork border. 36" square, \$12. (2083) 45" square, \$17.50

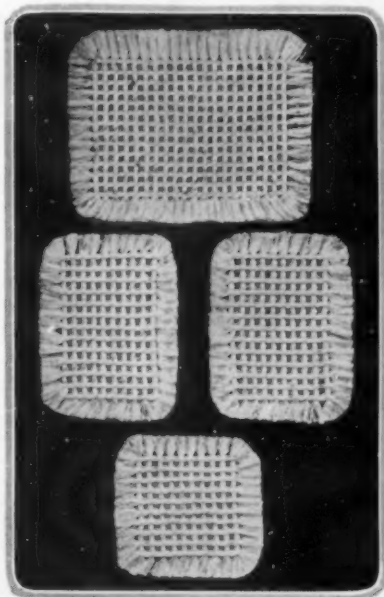


(2084) In the center above, a set à deux—embroidered linen tray cloth and two napkins. Cloth 18" x 27". \$8.50 complete



(2085) To the left a linen tea napkin with fine Spanish embroidery and scalloped edges. 13" square, \$15 a dozen

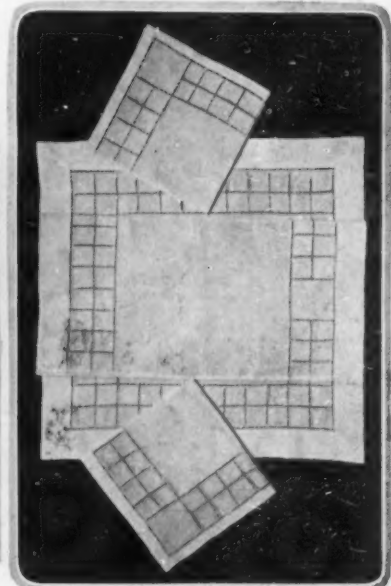
Above, a delightful luncheon set of hand woven Italian linen, with white or blue embroidery and hemstitching. (2086) Runner, 20" x 53", \$18.50. (2087) Napkins, 15" square, \$21 a dozen



(2088) Woven cotton hot dish mats come in sets of four. They measure 9" x 11", 8" x 6", 6 x 6", \$1



(2089) A breakfast set for the lover of the unusual has a blue fluted pattern with a delicate spray design in soft coloring. For four persons, \$23 complete



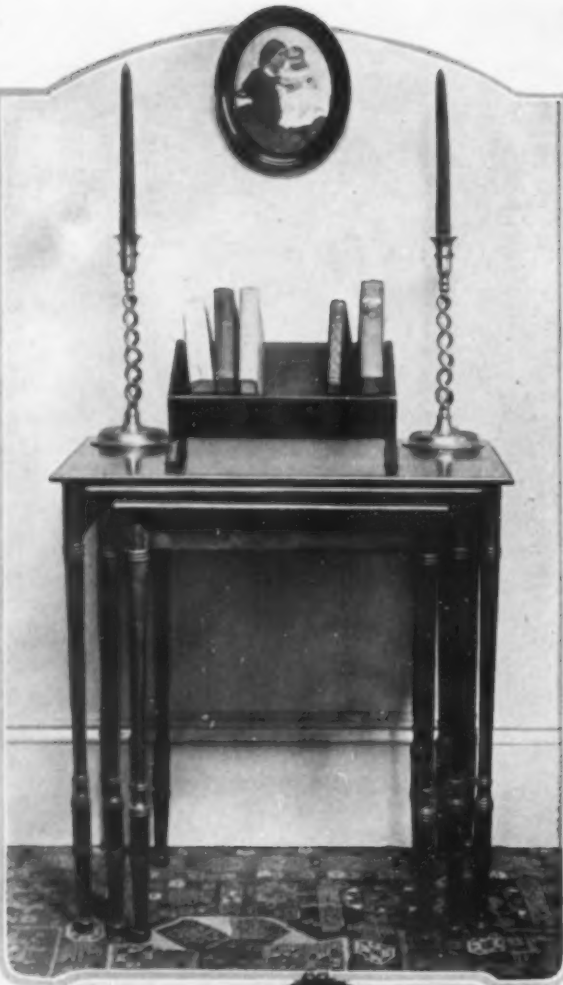
(2090) Pure Irish linen breakfast set, hemstitched—18" x 27" tray cloth, two 14" napkins. \$6.25

TABLES ARE ESSENTIAL

and DELIGHTFUL GIFTS



(2001) Half-moon mahogany table, 12" x 24" x 25". \$8.50. (2002) Gilt mirror with medallion, 11" x 24". \$10.50. (2003) Hammered brass pitcher, 10 1/2" high. \$3.50. (2004) Bronze comport, 8" diam., etched gold finish. \$12



(2005) Nest of mahogany tea tables; 28" x 9", 30" high. \$15. (2006) Candlesticks, solid brass, 14", \$12.50 pair. (2007) 12" high, \$8. (2008) Mahogany book trough, 7" x 14" x 9". \$5



(2009) Green bracket, 24". \$15. (2100) Tin candy box, green, rose or blue silk; 8". \$1. (2101) Rose and blue taffeta pillow, 20". \$2.95. (2102) Shield shaped table, mahogany or black enamel, gold decorations; 27". \$25

(2103) Metal floor lamp; standard brown or green, with brush brass adjustable shade, 9" diameter, 48" high. \$10. (2104) Four-shelf magazine stand, 3 1/2' high. \$30. (2105) Oval gilt mirror with decorations, 14" x 17". \$10



(2106) Hexagonal folding table of mahogany, 22" diameter, 28" high. \$12. (2107) Tip-tilty with French print as shield; adjustable for shading eyes. 17" high, shield 8" diameter. \$7. (2108) Mahogany candlestick in background. \$1



(2109) An attractive scrap basket in pink or blue brocade, with gold braid trimming. 10" x 13". \$2.75. (2110) Mahogany book wagon, 22" x 8" x 31". \$12



(2111) To the left is a commodious tea wagon of mahogany, with a removable tray and two drop-leaves. With the leaves raised, it measures 26" x 38". \$30

CHOOSE SOMETHING CHARMING FOR HER BOUDOIR

And then read page 30, if you will, please



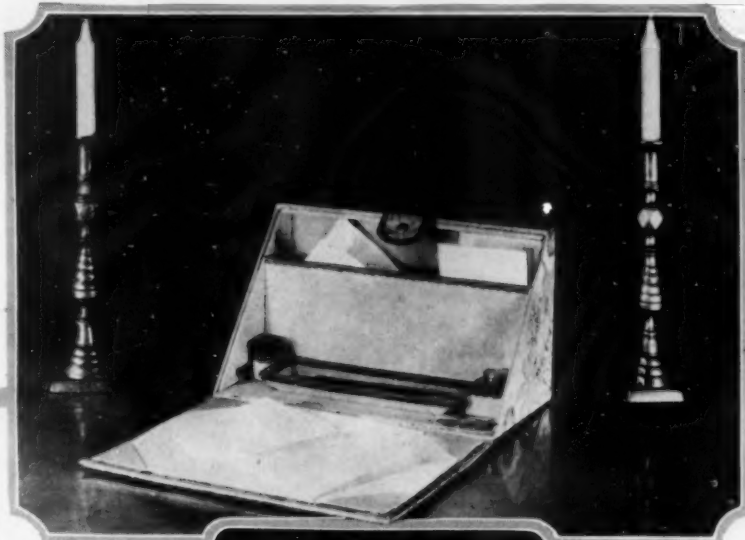
(2112) Made for fragrant uses, a Venetian cologne bottle with a stopper of colored flowers \$2.50. Pair, \$4. Its mate is opposite



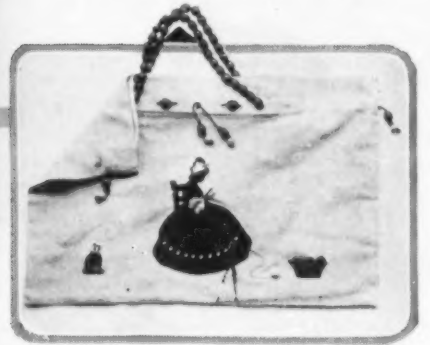
These Venetian cologne bottles may be had in either amber or crystal. 5 1/2" high. There is nothing daintier for a dressing table



(2113) A round taffeta pillow, piped with a contrasting color and sewn with a gold cord tied in a bow. All color combinations, \$4.25



(2114) Brass candlesticks of old English pattern are 11", \$3.50 pair. (2115) 8", \$2 pair. Case described opposite



(2117) Knitting bag of tan crash, lined with blue or old rose. Design in black shiny leather, black wooden bead handle. 22 1/2" x 15". \$6



(2118) A cheerful way of beginning the day is a breakfast set of white china, painted in a Hungarian peasant pattern of roses in pink and green. 17 pieces, including covers. With an enameled wooden tray, 22" x 17", \$11 complete



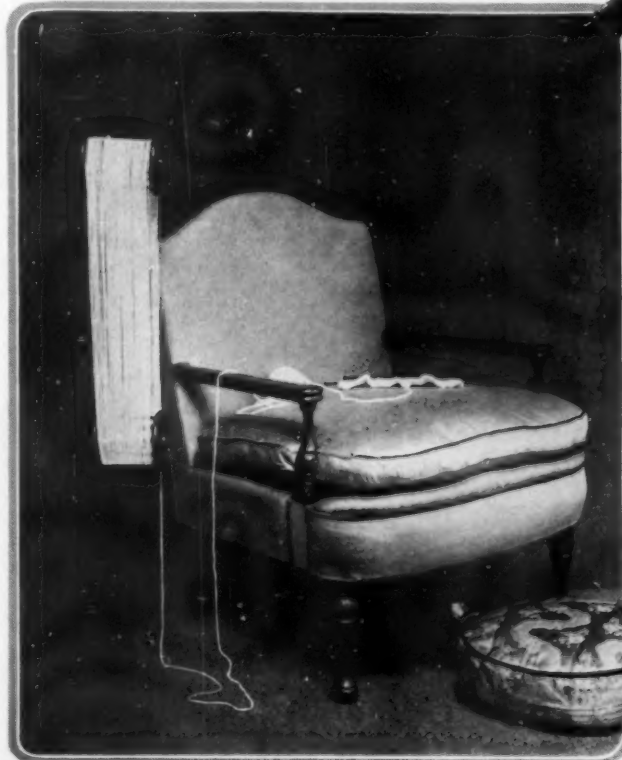
(2116) The closed tapestry writing case to the left is shown open above. Blue or old rose, 12" x 7 1/2" high, \$5



(2120) Photograph frame, antique silver, colored enamel shield. Opening 3 1/2" x 5", \$5. (2121) Copies of old Japanese candlesticks, 11 1/4", \$4.50 each



(2119) A light blue damask covered shoe box is a bit of camouflage for the eight pairs of shoes that are not in use. Besides this, it insures that they will always be easily found when required, \$10



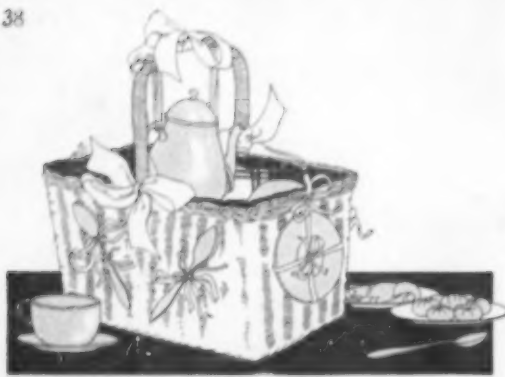
(2122) Left: a chair with mahogany frame and down cushion, denim in various shades. 32 1/2" high, \$36. (2123) Solid mahogany wool winder adjustable 31" to 48", \$10. (2124) Tapestry hassock, velvet piping, \$6.75



(2125) Right: antique mahogany Windsor chair, \$27.50. (2126) Mahogany tea or cocktail table, glass tray, \$9.75. (2127) Vase in gold or silver and blue (or rose) brocade holder, \$5. (2128) Candy dish, sterling silver frame, 6" high, \$13.50

FIRST AID to the AMATEUR SANTA CLAUS

Page 30 is invaluable



(2129) For picnics in the best bisque circles comes a white enameled wicker basket, all tied up with a complete service for four. Top, 7" x 5". \$4



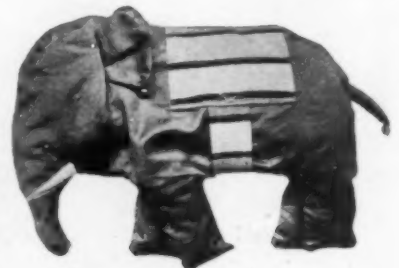
(2130) The favorite china child bathes in an enamel-decorated tub, 8 1/2" long. Pail to match, 4" high. With articles shown, including doll, \$6.50



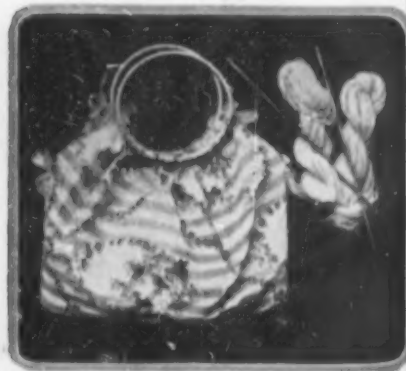
(2131) Bunny hugs are cosy companions. In pink and blue sateen, filled with fluffy white cotton. 12", \$2



(2132) The sleepy boy carries a real electric night light. Painted wood, battery attached. 7", \$2.50



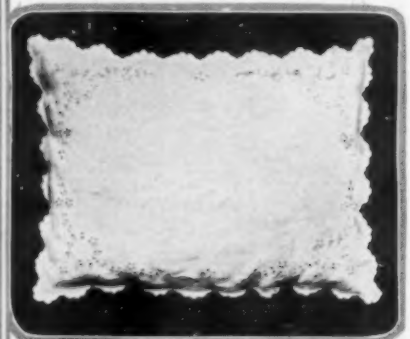
(2133) For unforeseen naps, an elephant pillow of yellow muslin with cretonne saddle. 15" long, \$1.50



(2134) Of course, she knows about the Red Cross, and tin soldiers need wristlets. Here is her own small cretonne knitting bag, with steel needles and two skeins of colored yarn. \$1.49



(2136) White enamel screen, 4' high, animals in color, \$12.50. (2137) Gray enamel tea wagon, Jack Horner in colors on tray. 22 1/2" x 12" x 19". \$6

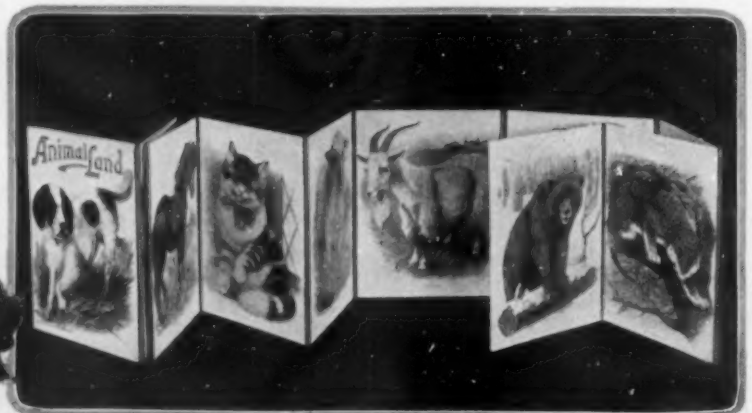


(2135) Above is a little linen pillow slip with fine Madeira embroidery and a dainty scalloped edge. It contains a soft sateen pillow filled with floss, and measures 16 1/2" long by 13" wide. \$2.45 complete

(2138) Essential for an immaculate doll's house is a tiny feather duster, topped with a Chinaman's head. Various colors, 25 cents



(2139) Blue and pink birds and flowers adorn a porridge set of plate, bowl and milk jug. \$1.50. (2140) The tray, cloth and napkin come in either blue or pink, with stitched edge and initial. \$3.50



(2141) An instructive and awe-inspiring panorama is Animal Land. Placed in a circle, there are 12 pictures to contemplate outside—and twelve more within! Each picture colored, on stiff cardboard, 12" x 9 1/2". \$1

ALL OF THE HOLLIES

Where They Come From, What They Are Like, and How to Grow Them—The Origin of Holly's Use as a Christmas Symbol

GRACE TABOR



The inkberry's black fruit, sturdy growth and evergreen foliage make it desirable



Mahonia has leaves much like the holly's, though it belongs to a different family

THE ceremonial and festival use of certain plants is very ancient—as ancient perhaps as the race of man itself. With the development of human consciousness and of the great mythological conceptions that marked the emergence of human beings from the dim regions that veil their beginnings, certain plants took their places as symbols of, or became sacred to, certain of the gods. Thus there grew to be associated with them certain distinct attributes.

Among them all, there appears to be not one whose history in this regard is of greater antiquity than the holly's. Though not set apart as the symbol of any special deity, it nevertheless seems always to have had its special significance of good will. Pagan Rome used it at the great festival of the Saturnalia—that wonderful Roman holiday that came, as you will remember, just a week earlier than our Christmas comes today; and during the week given up to the celebration of this, branches of holly were exchanged as good will offerings, between even those barbarous tribes of Europe who had in common only their allegiance to the Roman Empire.

This festival celebrated the revered memory of Saturnus, that deity-king who appeared amongst the people and taught them agriculture and gardening and vine culture, thus raising them from rude barbarism to a state of orderly, peaceful industry; and though its latter days of unrestrained license brought the very name "Saturnalia" into infamous association in the minds of all of those who have lived since, it was in the beginning a religious holiday—the greatest holiday of the Roman year—when all inequalities of social position were abated. Servants dressed in their masters' clothes and met them in familiar intercourse, and all men associated as equals, apparently in an even finer spirit of brotherhood than our Christmas brings today.

The Tree of Kindliness

I speak of this to emphasize what is to me a striking circumstance—the association of the holly from time immemorial with that spirit of

human fellowship, of friendliness, of kindness that rose in the heart of the ancient Roman at the memory of the beneficent teacher and ruler whose reign was commonly extolled as the golden age. It was the spirit that rises in the hearts of men today as they celebrate the birth of the Nazarene.

The shining leaves and scarlet berries of holly are much more than a Christmas decoration, with this knowledge of their ages of significance unfolded to our modern contemplation of them. There is a strange power in such age-old symbols! Small wonder that the

sight of even the smallest sprig of holly gladdens the soul. Let us have much of it, everywhere—garlands and wreaths and branches; there cannot be too much, if our hearts are open to what it will bring.

But all of this has to do with just one kind of holly, or at most, a few closely allied kinds; and there are altogether something more than

one hundred and seventy-five. I must be getting on with my story!

The holly of past and present significance is *Ilex aquifolium*, which is the European species, native to the Mediterranean and middle sections of the continent, to western Asia and to China. This is what botanists call an extremely variable species; which means that it produces varieties freely, which are yet not sufficiently differentiated from the type to be regarded as separate species.

There are certain differences of fundamentals necessary in order for a separate species to be recognized, while differences of superficial character serve only to place the plant showing them as a variation of the species—hence, a variety.

Holly Names

All hollies are, of course, *ilex*; but this is not to say that the *ilex* of romantic association—the great *illex* of Italy and the southern lands—are hollies. No, indeed! Here we have again one of those subtle plays on a name which the real scientific botanist seems to delight in, above all else.

The *ilex* of romance and somber, picturesque association is an evergreen oak (*Quercus ilex*), the holm oak of southern Europe, also called the holly oak sometimes. It grows with the holly, wild, in southern Europe; and it was first designated by the name *ilex*, and is still so called. Holly was called anciently *Aquifolium*, from *acus*, needle, with *folium*, leaf—a happily descriptive title as anyone handling it is invariably willing to testify. When it was discovered, however, that the *ilex* was an oak, it could of course no longer be called an *ilex*, at least not officially. It had to be rechristened *Quercus*, because that was the ancient Latin name for oak trees gen-

(Continued on page 78)



Ilex verticillata, our well known winterberry, succeeds from Florida to Canada. Its large berries are bright red



The holly of Christmas decorations is Ilex opaca, the main supply of which comes from the southern states



To the left of the stepping stones is a mixed planting in which holly leaved barberry is used effectively



The skyline offers an unusual study in the composition of roofs. These are of slate in varied sizes, heavily overlapped to form a pronounced eave. A slight easement lifts these roofs out of the ordinary and commercial and gives the composition a variety and rhythm. The practical means of ventilation are provided without marring the appearance of the roofs themselves. In the same way the silo has been made an architectural feature, with a dovecot near the top to define the scale. The other silo is inside the building to the extreme left of the photograph.

It is not often that a windmill is made so architecturally pleasing. Here a little group was created with the tower and the pump house. It needs now only the softening of time and the growth of vines to complete its composition. The corner of the building to the left is a glimpse of the dairy. This is situated at a distance from the barn. As in the other buildings a Norman touch is found in the coigning which is of native stone, rich in color. The walls are stone with stucco, rough troweled to give a sturdy texture.

FARM BUILDINGS ON THE
ESTATE of DR. CLARENCE
FAHNESTOCK

Cold Spring-on-Hudson, New York

LEWIS COLT ALBRO, *Architect*

Photographs by Julian Buckley



The superintendent's cottage has the same architectural character as the other buildings and is English with a Norman accent in the coigning. On the first floor are the superintendent's rooms and the offices, and on the second, the dormitories for the farm hands. This floor is gained by an outside stairs, a closer view of which is shown on Page 25. Rows of casement windows and the continued eave lines give the general effect of a low lying building that fits well into its setting. A skyline bit of color is found in the red chimney pots surmounting white stuccoed chimneys



An interesting group is made by the milk room and the silo. Here the roof swings down low over the entrance door—an entrance such as one often finds in Normandy. The milk is collected in this room and carried to the dairy across the farmyard. Against the shoulder of this building, the tower of the silo rises to the roof line with its row of dovecots and pointed slate top terminating in a ventilator and weather vane. The buildings are picturesque and modern

There are four sections in the group. In the center is the wagon room with hay lofts above. To the other side of it is the horse stall room with a paddock beyond. The section this side of it up to the silo is a cow barn with a cow yard behind. A third section for cows is in the building to the right. The second silo is also in this building and beyond it is its cow yard. The most modern machinery and fittings have been installed throughout these buildings



HOW TO BUY WALL PAPERS

*The Relation of the Wall Covering to the Rest of Decoration—New Designs
and Processes of Manufacture—Hand Blocked Papers*

EUGENE CLUTE

THE atmosphere of the home, its individuality, is so largely dependent upon the interior decoration, and the walls play so important a part in the scheme that wall treatment is a subject of more than ordinary interest and importance.

We all know that some of the homes we visit have a pleasant personal quality that reflects the character of the home-maker, while other houses are lacking in this respect.

With a desire to give this quality to her rooms, to make them contribute as much as possible to the happiness of her family and friends, many a woman struggles with the problem of selecting suitable wall papers. She feels that if her home is to be really hers she must put much of herself into the decorating. She is confronted by many unfamiliar considerations and by a bewildering variety of wall papers from which she must choose.

Since the conditions that influence the choice of a wall paper are never quite the same in any two rooms, general recommendations are of little value excepting to illustrate points. It is well to get down to the simple basic principles and work out each problem specifically on its own merits.

Decorative Considerations

If the woodwork is in the Georgian, Elizabethan, Adam or any other historic period style the wall paper design should be of the same period or of an allied period, in order not only to avoid anachronism, but to secure harmony of character. Heavy woodwork with rich moldings or ornament calls for a wall paper of equal dignity and richness. The delicate detail of Adam woodwork requires a wall



F. J. Emmerich Co.

Clear, bright colors on a gray ground. A French design suitable for breakfast rooms

Below. An all-over pattern of soft gray, printed in a single color without shading

Emil Majert Co.



Robert Graves Co.

A green design on white ground, reproducing an historic period pattern. The design is in flat tones

paper that presents the slender festoons, the delicate cameo-like medallions or other motifs characteristic of the period. With rich Georgian architectural detail a fine scenic wall paper showing a landscape that extends from the paneled base to the cornice is often the best choice. If the woodwork is of a simple Colonial type a reproduction of an old-time pattern with small landscape vistas, floral or foliage motifs is in character. Where the woodwork is simple and without period character there is a wide range of choice for only the color and general style of the woodwork need be considered.

The size of the room must be taken into account. A large pattern is likely to prove overpowering in a small room while a small pattern will look weak and insignificant on a large wall. It is well to note that a pattern looks larger in the sample than on the wall. This often leads to the choice of a design that is too small in scale for the room it is eventually to decorate.

That the wall treatment affects the apparent relations of length, breadth and height in a room should be kept in mind. As is well known, dividing a wall into longitudinal sections by means of a dado and frieze decreases its apparent height while vertical lines extending from the floor to the ceiling make the walls seem higher.

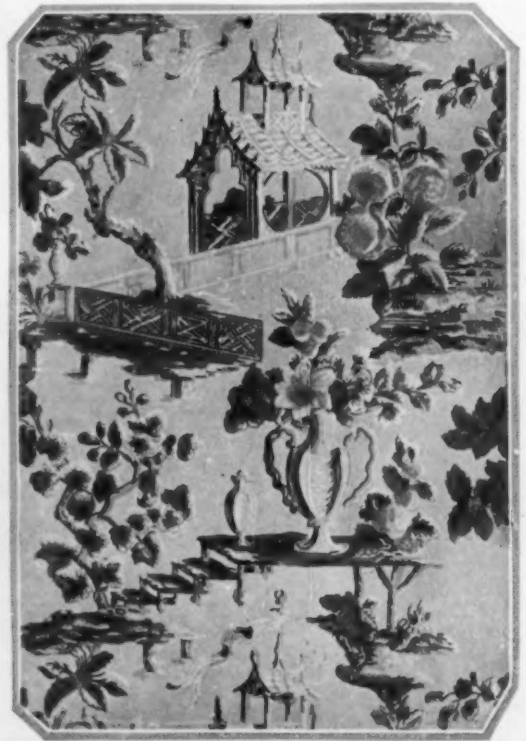
Exposure and Furniture

The point of the compass from which the room receives all or most of its light should be noted. A room that has a northerly aspect receives only the cold light reflected from the sky and requires a paper that will make up



F. J. Emmerich Co.

A Poile de Jouy design, suitable for the large hall of a country house or for a room in 18th Century English



Thomas Strahan Co.

Reproduction of an old Colonial paper. Flowers in dull rose and purple. Brown stems with black outline

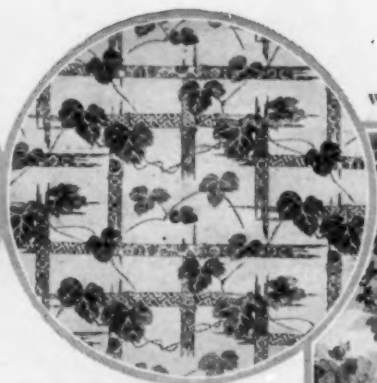
(Right.) An old time bedroom paper with a quaint pattern in clear colors on a white ground

W. H. S. Lloyd Co.



A. C. Dodman, Jr., Inc.

A handsome chintz design paper that lends itself to the walls of a bedroom. Colors are subdued, yet interesting



(Left.) A printed Japanese grass cloth with a design in subdued color. Good above a high dado

W. H. S. Lloyd Co.



Allen-Higgins & Sons

A modern reproduction of a beautiful old-fashioned paper. An interesting color variation for living rooms and halls



M. H. Birge Co.

An American achievement in hand printed wall paper, a remarkable panel of 120 colors

for the lack of sunshine. Yellow, sepia or buff is often used in north rooms for this reason. Rooms that face the south require cold colors such as blue and gray. Rooms that face the east or west receive sunlight during part of the day and may have papers that lie between these extremes of coloring.

In a room that is well lighted a darker paper can be used, naturally, than in a room that is deficient in light. If there is a glare, a wall paper in a light-absorbing color will often correct the trouble. Wall papers in light colors or showing a white or light background make a room seem so cheerful and bright that they have largely displaced the papers of darker coloring.

Often a paper appears much darker when hung on the walls of the room than it seemed in the wall paper showroom, because many showrooms are much more strongly lighted than the rooms in a house.

If the furniture is in a period style, the wall paper design should correspond. Rich, heavy furniture requires a background of a worthy character. If the furniture and woodwork are simple, the wall treatment must be depended upon to give most of the character and interest to the room. A patterned wall paper makes a good background for furniture and pictures if the design is well distributed, not of an assertive character and in quiet tones. It enriches the wall and tends to pull the scheme together.

The color harmony established between the wall paper, the woodwork, furniture, rugs and draperies may be either one of contrast or of likeness, but it must be carefully thought out. Adjoining rooms should harmonize.

Paper and the Draperies

Where the draperies show a pattern the walls usually should be simple. Often the wall paper border and panel border carry the same motif as the drapery material and the sidewall paper is comparatively plain. Where the wall paper shows a decided pattern plain

draperies are usually the most harmonious.

Since all parts of the ensemble should combine to form a harmonious composition the wall paper must be chosen with reference to everything else in the room.

Though harmony and good composition are necessary a room must also have character—expression. The rooms that are used by the family group such as the living-room, dining-room and library, should express the character of the group while the room of an individual should be stamped with the character of the individual. The fresh simple decorations suitable for the bedroom of a young girl would be unsuitable in the room of a mature woman. The wall paper that would be charming in the wide airy hall of a country house would be out of place in the stair hall of a city residence. Appropriateness to the person, to the use of the room and the location and style of the house is necessary.

The best results will be obtained through co-operating fully with the decorator or salesman by giving him all necessary information about the house, its furniture and furnishings and helping him to an understanding of the personality and tastes of each member of the family. He must diagnose the case, must get a mental picture of the conditions, if he is to suggest decorative schemes that will have individuality and charm.

Designs in Wall Paper

The present vogue is for good, strong, interesting designs in wall papers of the highest class—such papers as have always been used in the best decorative work despite the recent fad for plain and practically plain wall papers in the average home. Now with the wider dissemination of a knowledge of decoration, patterned wall papers of good design are coming into more general use.

Many of these papers are reproductions of old-time wall papers found in houses that date from Colonial times. Some, particularly

(Continued on page 66)



A walled-in garden on one side and a terrace wall give formal approach to the house and enclose the turn of the drive. The house is Italian in feeling. The material is stucco, the roof is tiled.

**THE
RESIDENCE of Lieut. Col. C. G. EDGAR
GROSSE POINTE, MICHIGAN**

ALBERT KAHN, *Architect*

Photographs by Gillies



The main entrance doorway, executed in Indiana limestone, is formal. Wrought iron further enriches it.



The walls of the sun room are warm gray plaster. Red tile is used and the fireplace is Indiana limestone.

As a background for the dining room has been used a landscape paper in warm grays. Below it a white wainscot forms a ground for the silhouetting of the walnut furniture. The rug is taupe. These three provide sufficient decorative interest and need only the presence of people to give the room a vitalizing touch



In the living room the walls are paneled in gray, the rug gray and the fireplace of Vermont marble. Color interest is found in the rich hangings and upholstery and the Spanish type furniture which has been used. This fireplace grouping is at once decorative, natural and convenient. It gives a center of interest to the room



NEW COLOR NOTES *in* DECORATED SHADES

Where and How to Use Glazed Chintz and Painted Shades—The Curtains to Accompany Them—Oil Cloth Shades for Camp and Nurseries

AGNES FOSTER WRIGHT

CURIOSLY enough, it is the person who has a real view to look at—the country person—who has made the most use of decorative window shades. They would seem more of a boon to the city dweller, who looks out on to hideous courts or deadly dull streets or into her neighbor's windows. Why don't we begin at home and make our window shades so absolutely fascinating that we look only at them, instead of into our neighbor's windows across the way?

This is the "moral" advantage of decorative window shades.

The artistic advantage is obvious, but for the benefit of the person who does not live within a stone's throw of a high class furnishing store or an interior decorator something may be said in explanation of them.

Glazed Chintz

Glazed chintz makes the best sort of window shades. It is really nothing more than old-fashioned cambric with a more or less highly glazed surface. The best quality of Holland shade has a rough surface; the chintz glazed shade has a shiny one. The cloth is stiff but not brittle. It comes from England usually. Some firms which carry an attractive cretonne or chintz will have it glazed for a customer. This cannot be done with linen, which fails to take glazing satisfactorily.

The stiffest glazed chintz comes 28" or 31" wide. It is seldom that one finds a 50" side glazed chintz, unless the glaze is so slight as to make it impractical for shades. Such material should be used as side curtains and valances made up with a stiff box plaiting and the side curtains pleated and made to "stay put," not to draw back and forth.

Very often we have on hand shade rollers on which may be tacked glazed chintz shades. The sides must be even if the chintz is not exactly the proper width, but if possible select a pattern the width of the roller, leaving the selvage on the end.

For a tassel get some linen floss of one of the colors of the pattern. Tie the tassel to the shade with cord of another color. Good looking tassels are made by tying the floss at the top, slipping on a button to hold the ring, then a dull Italian bead and then a ring. Then loop the tassel cord through

Gilles

The curtains should be simple, leaving the shades to be the most prominent decorative feature. This is shown in the sun room above, which is at the residence of E. P. Charlton, Esq., Westport Harbor, Rhode Island. Farley & Hooper, Architects



the curtain itself. The cost is slight and one has something handsome and unusual. Italian beads can be had at any bead store. If these are not available, painted or dyed wooden buttons would do.

Patterns in Chintz

As a rule glazed chintz comes in bedroom patterns, similar to the patterns of English block prints. Chintz of this type should not be used for living rooms or formal dining-rooms. Like all new things they are very often misused. Glazed chintz shades should be used in exactly the way employed for similar linens and cretonnes. Light tone floral patterns should be hung at bedroom windows or—which seems the ideal place for them—in breakfast rooms, and enclosed porches.

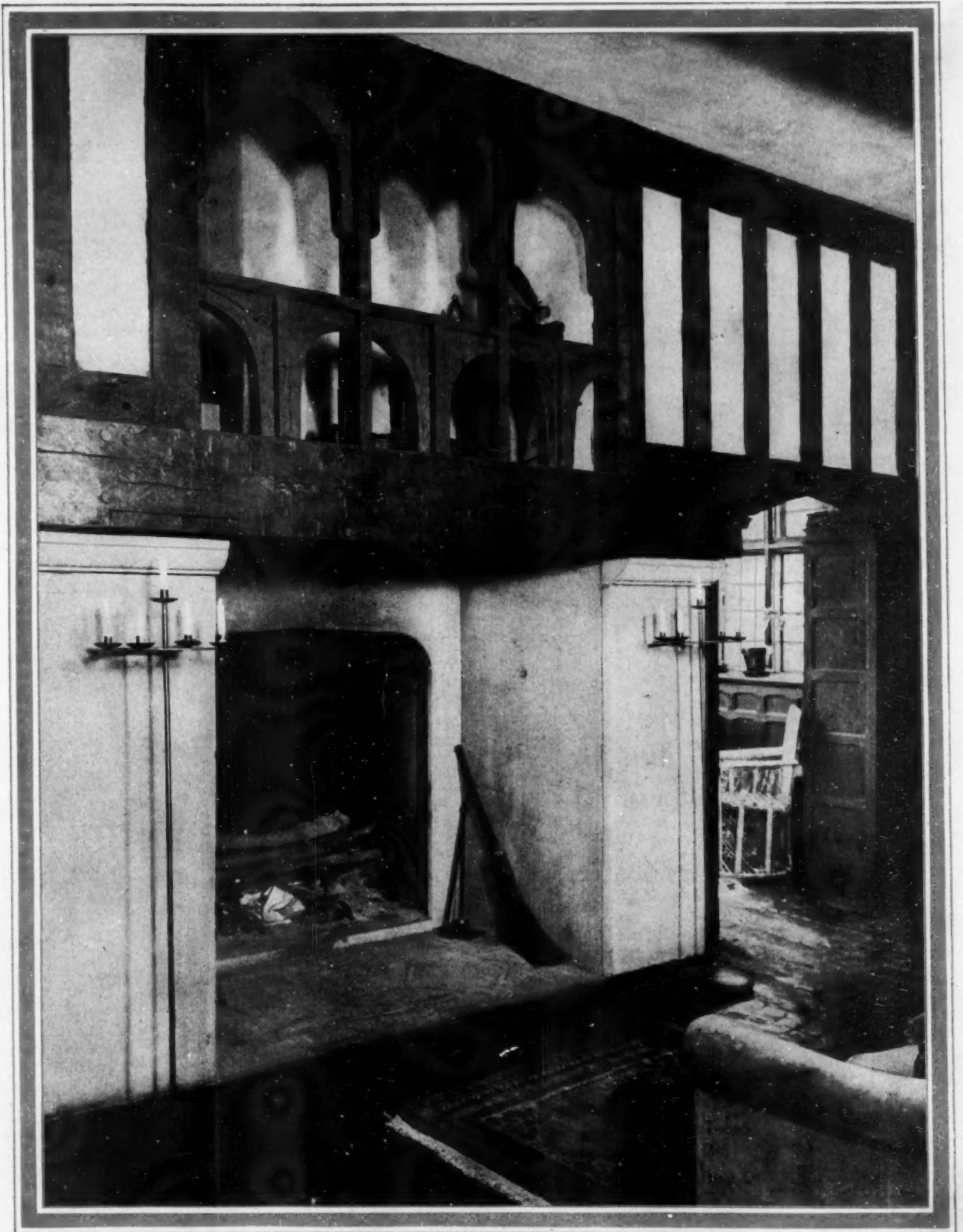
Some beautiful formal designs come in rich, deep colorings. These are most effective in a dining-room, or, in fact, in any room where linen or cretonne could be suitably used. A particularly appropriate and striking chintz for shades comes 50" wide with a black or grayish blue, mulberry or buff background and baskets of luscious, highly decorative fruits. When chintz is used as a window shade no side curtains are needed. Simply make a shaped flat valance coming down very deep on the sides. This will conceal the roller and gives a finish to the window which the roller shades alone do not do. Another glazed chintz, particularly suitable for the dining-room, comes in a white background with a blue and gray border and garlands of fruit in which clear lemon yellow predominates. The simplest glazed chintz for shades is striped. This comes in many combinations—pink and white or green and white being the most effective.

For the enclosed porch nothing is nicer than the patterns with brilliant plumaged birds and flowers. If the window casing is deep it is best to use a plain tone drapery outside the casing, as the window shade by itself seems meagre. Keep to a plain fabric, however. The patterned shade will give all the decoration a window should have. The old rule of giving full value to one decorative thing by eliminating others holds particularly true here.

A wonderfully effective combination for a window shade is to use a glazed chintz with a small all-over diaper pattern in soft tans, and for the valances and side curtains chintz with the same background
(Continued on page 82)

Hewitt

Sash curtains of sunfast can be used over the decorated shade and drawn back to leave the glazed chintz design silhouette. The curtains are rose sunfast, the shades old rose on tan ground. This is a corner of the House & Garden reception room



Gilles

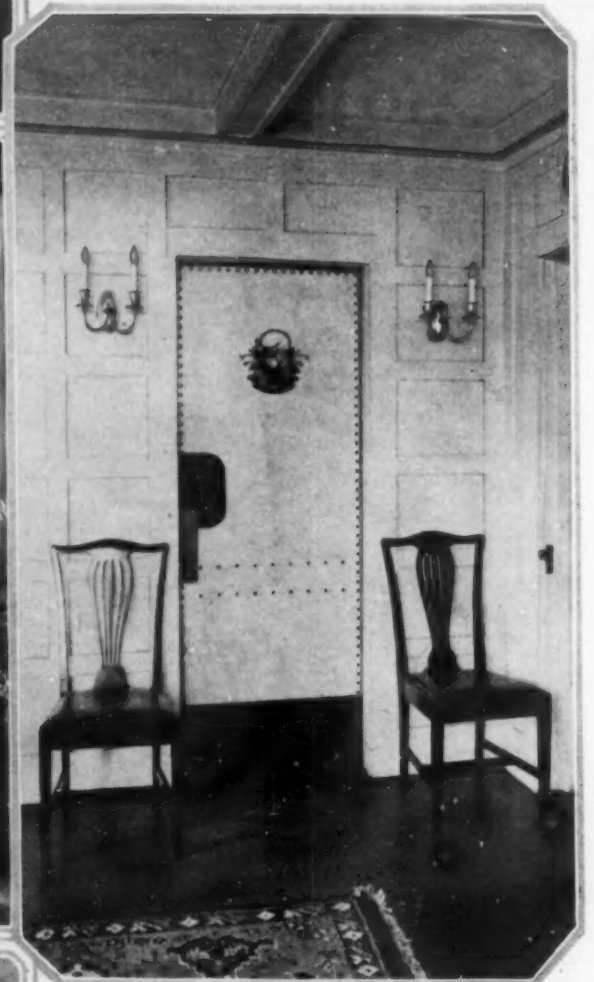
A LITTLE PORTFOLIO *of* GOOD INTERIORS

A minstrel gallery! It brings up thoughts of awaits and Christmas serenades and the jolly holiday customs of old England. It has been transplanted to an American home, the residence of Claire Briggs, Esq., at New Rochelle, N. Y. Henry G. Morse was the architect

Gilles



There are nine and forty ways of using window bays, and here is one of them—to build a broad shelf around the windows. It may be used for plants in winter. A corner might be given over to writing. One caution, though; such a shelf should not be cluttered with meaningless odds and ends. Both its usefulness and decorative value depend on its restful, clear spaces. Henry G. Morse, architect



Gilles

Here a door between dining room and kitchen has been studded with brass nails around the edge, and a floral decoration in varied colors is placed in the upper center. From the residence of Frederick Dana Marsh, Esq., New Rochelle, N. Y. H. G. Morse, architect



Maugans

A little sunroom of interesting treatment is found in the residence of Russell A. Field, Esq., at Great Neck, L. I.—shown above. Walls a pinkish stucco. Tan drapes with dark piping over the windows, the valance of which is an unusual concession to architectural demands. Oswald C. Hering, architect

The walls of the Louis XVI bedroom to the left are paneled in cream, and the period furniture is of a deeper cream. Bedspreads of chocolate taffeta, with embroidered stripings; pillows rose red. Louis XVI mezzotints are hung by rose cords and tassels. H. F. Huber, decorator

Maugans

There is restfulness in the color scheme of the study to the right. The walls are grasscloth, and the book-cases have been painted to match. The furniture is walnut and oak; upholstery and portières are blue. A note of individuality is given the room by the old wrought iron lamp bracket that has been converted into an adjustable revolving light. H. F. Huber, decorator



The wainscoting of the living room below is gray oak, the curtains blue velvet with a narrow purplish stripe, the under-curtains of case-ment cloth. The furniture is walnut and gray oak, and the upholstery is blue striped velvet and a figured yellow linen. Further color is found in the light gold silk lampshades and terra cotta flower holder. H. F. Huber, decorator



Maugans



The single stake method of training tomato plants is especially suitable under greenhouse conditions



Chicory and sea kale are planted under the benches, bringing them in from outside a little at a time for forcing

CONSCRIPTING THE GREENHOUSE

The Practical Aspect of Gardening Under Glass—What Vegetables Give Best Results and How They Should Be Planted

WILLIAM C. McCOLLOM

WHY not conscript the greenhouse for war service? There are very few people who realize the wonderful possibilities of the greenhouse in the production of food crops—not wheat or potatoes, to be sure, but many other products of everyday use and necessity.

When our country was drawn into the war, the first impulse was for private owners to close their greenhouses. They feared public opinion, for one thing, and anticipated criticism regarding the operation of large greenhouses which consumed quantities of coal and required the services of workmen that might be used to better advantage elsewhere. The high cost of coal and the scarcity of labor had their influence, too. Sound and practical as these economies may seem at first glance, however, there is much which may be said on the other side of the question.

The Greenhouse as a Food Factory

If we give up the greenhouse entirely we shall be casting aside one of our very best opportunities to increase the yield of food crops. It is a fact that if we have beans, spinach and other vegetables, we will use less bread and less potatoes. By increasing the variety of our diet we can reduce the pressure on certain staples limited in quantity. There are thousands of ranges of greenhouses in this country, and there are hundreds of thousands of single houses. In the majority of cases these are used for flowers, though possibly a few early vegetables are started in them. I am now referring only to greenhouses on private estates. If these glass gardens were devoted entirely to vegetables, they should yield three crops before it is again possible to have vegetables out of doors, the only exceptions being crops that are continuous bearers, such as tomatoes, or those that it is impracticable to force, such as corn, for example. Surely, here is something which deserves our serious attention.



For the hardier vegetables, a cold-frame in conjunction with the greenhouse is a desirable feature



The conversion of the greenhouse into a food factory can be accomplished by filling the benches with quick-growing vegetables, and placing under the benches others that will do well without full sunlight. When one crop is finished, another should be potted ready to replace it, or immediately sown in the benches. All old greenhouses that have been abandoned for one reason or another should be patched up and pressed into service. A greenhouse devoted to vegetable growing need not be of the most modern type, for vegetables are not exacting, and a house unsuitable for roses or orchids will answer the purpose very well. The labor situation is not serious. It will take only half as much help for a greenhouse devoted to vegetables as is needed for flowers and miscellaneous crops, and failing expert gardeners, others less skilled will give good results, as vegetable growing under glass is comparatively easy. A few general principles conscientiously followed, a few simple requirements satisfied, and worth while results are assured. For remember that the uncertainties of outdoor gardening are minimized here.

One of the first essentials for the serviceable greenhouse is good soil. Prescribe the top soil from any good grass land, mixed with one-third its bulk of well rotted manure. To this should be added one shovelful of air-slacked lime and one of bone meal to every barrowful of the compost. It should be thoroughly chopped, and then stacked up ready for use.

What Can Be Grown

The forcing vegetables can be divided into two classes: the warm vegetables that grow at a temperature of 60° nights, and the cool vegetables that thrive on a temperature of 50°. In each case the temperature can be increased about 8° to 10° during

In cross-fertilizing tomatoes, the pollen is tapped from the flowers into a convenient receptacle



A well-trained tomato vine shows comparatively little foliage. Bamboo or metal stakes make the best supports

est returns; lettuce, cauliflower, spinach—both the New Zealand and the broad-leaved types—carrots, beets, peas, green onions, radishes and parsley. Under the benches in the cool house, rhubarb, chicory, asparagus, sea kale and mushrooms can be grown. A heated frame may also be used for the forcing of any of the cool vegetables. Some of the more hardy, such as spinach, radishes and lettuce, may even be grown in a cold frame by properly banking them with manure and putting plenty of covering over the glass during extreme weather.

Beans and Tomatoes

Beans are undoubtedly the most profitable crop that can be grown in the greenhouse, and sowings made every three weeks will give a supply during the entire winter. The seeds are sown in drills about 15" apart crosswise of the bench, and when they start making top growth a little brush between the plants will keep them from getting injured during spraying and cultivating, and will also help to support the crop. Black Valentine and Bountiful are good forcing varieties.

Bush limas are a little more exacting than bush beans. One sowing is all that is necessary, as they are continuous croppers. The rows should be 2' apart, and when the shoots show any disposition to "run" they should be



The greenhouse cucumber when well grown should be from 12" to 18" long, well formed and perfectly symmetrical

the day, and on bright sunny days when the ventilators can be opened, a rise of 12° or even 15° is not at all harmful—in fact, it is beneficial.

The warm vegetables named in the order of their value as food crops, are bush beans, bush limas, tomatoes, cucumbers, egg plant and peppers. These may be considered as companion crops, for all may be grown under similar conditions, but it is not advisable to have too great variety in a small greenhouse.

The cool house gives the larg-



pinched back; liquid feeding with manure water should be practiced after the plants have started to bear. Any of the standard beans may be used for this purpose, such as The Don, Dreer's and Henderson.

Tomatoes are forced in enormous quantities for the winter market at the present time, but considering their wonderful possibilities and the comparative ease with which they may be grown, there is no reason why the tomato should not be a staple in winter
(Continued on page 70)



Seeds are sown in flats, and when the young plants show signs of crowding they should be transplanted

Setting the little potted plants in their new locations is easily accomplished with the aid of a trowel

The soil in the flats must be reasonably rich, well prepared and fine enough for the rootlets to penetrate easily



A HOUSE of SURPRISING INTERIORS

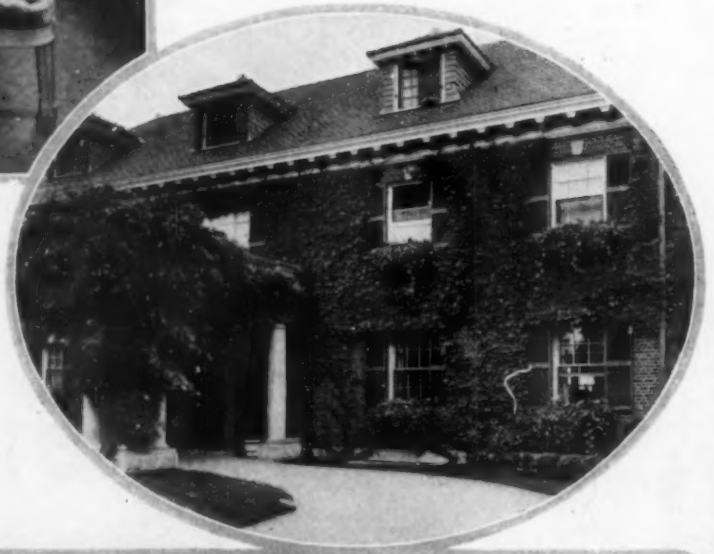
The Residence of Charles Harding, Esq.

DEDHAM, MASS.

JAMES PURDON, *Architect*

Photographs by Mary H. Northend

The background of the boudoir is Tupelo wood painted French gray. Little French prints have been used as overmantel decorations. French gray is also found in the furniture and the rug. The lighting fixtures and fire dogs are silvered, giving a relieving note



The house stands on an elevation with the garden on the land that slopes behind to the river. It is a brick Georgian house covered with ivy—a quiet, comfortable looking place



Behind the house lies a squash court with a conservatory and swimming pool between. The walls are covered with green lattice, an introductory note to the green of the plants. The swimming pool opens off a lounging room that is decorated in blue and brown

The keynote of the living room is an old Chinese gilt lacquer carving used to define the door. The paneling is French walnut. A Chinese rug in shades of green lies on the white oak floor. Hangings and upholstery are old rose, green and white



The library is finished in weathered Flemish oak used in wainscoted walls and beamed ceiling. It is lightened by a carved limestone fireplace. The floor is of dark blue Dutch tiles, a color repeated in hangings, upholstery and bric-à-brac. The rug is Chinese



An atmosphere at once reposeful without being monotonous has been worked out in the guest room. The four posters and bureau are mahogany. Bed covers are gold, pillows old rose and bed testers and curtains a vari-colored fabric. The chairs are painted black with yellow stripings



ARBUTUS, BLUEBERRIES, ET AL.

The Work Which Has Been Accomplished by the Department of Agriculture in Growing the Acid Soil Plants under Cultivation—Developing the Blueberry as a Sound Commercial Crop

F. F. ROCKWELL

FOR years the wild arbutus has been synonymous with the untamable, elusive beauty of old Dame Nature's gypsy children through which in this little flower she has mocked the meddling hand of man, and opened the season year after year with fragrant blossoms.

But where the florist and the gardener have failed in taming this thing of the wild, the scientist has succeeded. He has succeeded not only in growing it, but in getting flowers of larger size and deeper colors, and without any sacrifice of that delicate perfume which has always been a large part of its singular charm for those who know and love it.

And then there is the luscious blueberry—another wild one! For years it refused all the efforts made to tame it. The blueberries you get in the market or buy in cans are still those from wild, uncultivated bushes—meagre in size and, for the most part, mediocre in quality. A mouthful of them will average quite tempting in taste, but that is because the good are mixed with the poor. If you have ever picked them in the wild you have probably noticed that the fruit from some bushes was rather flat and insipid in flavor, while that from others had the true flavor that made it well worth your while to scratch your wrists and hands in going after them.

Blueberries as Big as Grapes

What would you say to blueberries the smallest of which, as you stripped them by the handful, were often 1" in diameter and with a flavor about as tempting as the drop of honey in the quill of a wild columbine nodding from a sunlit cranny of the rocks?

Well, that is the kind of blueberries which a few years' skillful hybridizing and selection on the part of a scientific botanist with live imagination have accomplished. He has done this work quietly, plugging away year after year in one of the little greenhouses on the grounds of the Department of Agriculture in Washington. It is work which, had it been accomplished in Santa Rosa, California, would have been good for headlines in the daily press across the country. As it is, comparatively few have heard of it. The name of this hard and careful working botanist—I take pleasure in refraining from calling him a "Wizard of Horticulture"—is Frederick V. Coville, of the Department of Agriculture, Washington, D. C.; and incidentally he is the same man who has given a new lease of life to the arbutus, threatened with extinction because no one knew how to cultivate or propagate it, as well as putting the blueberry far on its way toward becoming a respected and self-respecting member of the large family of cultivated fruits.

Why was it that those who attempted to domesticate the blueberry, arbutus, and some other similar plants failed? It was plain even to the novice that these things were susceptible of being killed by care and that neglect did not produce the same results.

Professor Coville's investigation soon showed him that both the blueberry and the arbutus belong to that class of plants known as "acid tolerants." Further experiments proved that they not only tolerate acid soil but would not succeed in one that was not acid. Further study revealed the fact that these plants had about their roots a peculiar fungous growth which seemed to be decidedly beneficial to them, acting in a way not dissimilar to familiar nitrogen gathering nodules and beneficial bacteria on the roots of legumes, such as peas, beans and clover.

Acting upon this basis, Professor Coville attempted the growing of these wayward, wild things in conditions created artificially to duplicate those in which he found them growing. Thus with a little experimenting he was able to succeed fully. He had the wild things literally "feeding out of his hand." In

fact, he succeeded with such thoroughness that I found on my last visit to the acid soil greenhouse at Washington, arbutus, blueberries, and kalmia all growing as weeds in a single plat of soil—volunteer seedlings which had come up and were in the way where an experiment with something else was being carried out by Professor Coville.

How a New Blueberry Is Made

But getting these plants to grow when brought into captivity was only the first step toward what was sought. The next was to bring them up to cultivated standards. Careful investigation proved that there was a very great variety in both size of berry and flavor in plants growing in the wild state. The first step, therefore, was selection; the next was crossing or hybridizing different wild plants in an effort to get an improvement in size and flavor. The results were little short of astounding in a very brief period—it is only a few years since the preliminary work was started.

I had the very good fortune to strike Professor Coville on a hybridizing day. Hybridizing is always a rather delicate job. With the blueberry it is particularly so. While the blueberry is, so far as is known, self-sterile—flowers fertilized with pollen from other flowers on the same plant will fail to develop ripe fruits—nevertheless to be absolutely sure of getting a hybrid when you attempt to do so, it is necessary to make certain that there is no chance of self-pollenization.

As a glance at the cluster of flowers in the accompanying photograph will show, the pistils in the blueberry flower are so completely surrounded by the corolla that one cannot get at them without cutting away the latter. For this purpose, Professor Coville

uses a little instrument of his own making, consisting of a pair of spring tweezers which have been ground down at the point in such a way that they form a pair of cutting edges when the blades are pressed together, although with a slight side pressure they can be used in the regular way as tweezers. The corolla is cut off close to the base all the way around, leaving stamens and pistils exposed. This has to be done so carefully that the flower is not jarred in the slightest; then the stamens are removed with equal care. The pollen is obtained from the flower of another bush, which must be in just the right state to shed its valuable pollen freely when rolled gently between the thumb and finger. The pollen should be deposited on some dark surface where it can be readily discerned, and of such a shape that it can be used conveniently in getting at the exposed pistils of the flowers to be fertilized. A pencil with an extra large lead and the point so cut that it is flat on one surface, is a convenient instrument for this work. The pollen dust is then applied to the stigma to which it adheres readily in the usual way.

After the fruits have matured, the seeds are sown, not in an ordinary seed soil but in one composed of two parts of kalmia peat and one part of clean sand. In sections where a wild laurel thicket is available, the former may easily be obtained by taking up a bagful or so of the fibrous rotted material of decayed leaves and twigs in which the laurel grows. This should be rubbed through a screen with a mesh as fine as $\frac{1}{2}$ " or so, and mixed thoroughly with the sand. This gives a light spongy material of the necessary acidity. A flat of this soil prepared in the ordinary way and kept in a shaded, cool situation furnishes an ideal place in which to start the seedlings.

The inside of a greenhouse in Washington, D. C., is not the coolest place imaginable during July and August. Professor Coville has just had fitted up inside of his greenhouse a very novel form of "hotbed"; by the use of an electric refrigerating system automatically controlled he can keep the temperature as low as is wanted no matter what the thermometer may be registering outside.

Selecting the Plants

The new hybrid blueberries will probably be available for commercial distribution within a few years. Great care has been taken in keeping outside seedlings from getting out, even where they have proved satisfactory in size, because extra fine quality is the point upon which stress is being laid. But if one likes blueberries, plants carefully selected from those growing in a wild state and brought into cultivation will greatly repay the slight work involved.

The time to select the plants, of course, is when they are in fruit. Quality, size, and productiveness are the essential points to keep in mind in picking out the bushes you wish to domesticate. The plants selected should be carefully staked or marked. They can be transplanted in the fall after hot weather is over, or else very early in the following spring.

The best results have been secured when all the top of the bush has been cut off, leaving stumps only 1" or 2" high. As much of the root system as possible should be saved with each plant. Large plants can be divided into a dozen or more, or even two dozen of smaller plants, each of which must have its own share of the root system mat. In re-bedding these plants, they should be covered only slightly deeper than they were growing, 1" or so of stump being left above the soil. But if each of these plants is in a slight, saucer-like depression after new growth has been made, they can be filled in level with blueberry soil so that a new root system

(Continued on page 74)



A pot-grown arbutus plant in full flower eighteen months after the seed was sown. All the wild fragrance is retained



The pistils of the blueberry flower are so surrounded by the corolla that the latter must be cut away to ensure pollenization

A SMALL SEMI-TOWN HOUSE

The Residence of John E. Mooney, Esq., St. Louis, Missouri Preserves an English Atmosphere in its Details and Materials

GUY STUDY, Architect

THEY say that wherever an Englishman goes he carries England with him. And that is the story of this little town house which is in St. Louis. The owner had lived for several years in England and when he came to build his house he wanted it English. He had spent several summers near Braddow in Essex and while there was greatly taken by a small but famous house dating from the 14th Century, known as "Great Sir Hughes" home. After that point it was up to the ingenuity and skill of the architect to satisfy this interesting wish and still regard the limitations of cost and the size of the lot. A compact plan was absolutely necessary. The lot was only an average city size of 60' and it offered nothing in its immediate surroundings to act as a setting. However, here was a client who actually knew the true English character, and this fact counted for a great deal.

Interesting Details

The composition of the façade is extremely simple. It was only in the details that something of an English character was possible. The selection of materials such as the brickwork and the slate also gave an opportunity for an English touch.

The pitched roof was decided on in order to conform with the general lines of the houses on the street. The brickwork is of special note. It is a common red brick varying from a light salmon red to a rich dark red. This brick is laid in English garden wall bond in a mortar almost black. Additional texture is obtained by the introduction of a small percentage of black-headers and stretchers and a few small vitrified paving bricks, laid in at random. This is the favorite brickwork used by Mr. William B. Itter who has devoted much time and thought to the different combinations of brick used with such happy results.

There is precedent behind the house. The idea for the large bay on the first floor

was taken from a little house in Holland built in 1590. The second floor dormers are of an earlier period but have been given similar details to the first floor bay, thus lending the house a uniformity of detail that is pleasing. The wrought iron hangers supporting the hanging gutters, the tile ridge of the gables and the heavy mottled slate are architectural details found on the better types of English houses. There is, perhaps, no other detail that helps more to

give the house what English character it may possess than the cut-off gable ends. These gables have only about an inch and a half projection of the slate, the slate being set in cement so as to form a small molding. These gables and the plaster soffits of the cornices help considerably to lend an English look.

The door is quite Gothic in character. It is of heavy oak studded with iron nails making it quite an uncommon entrance for an American home.

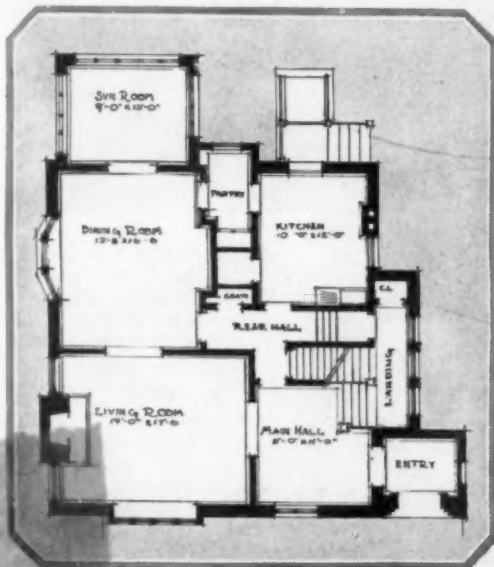
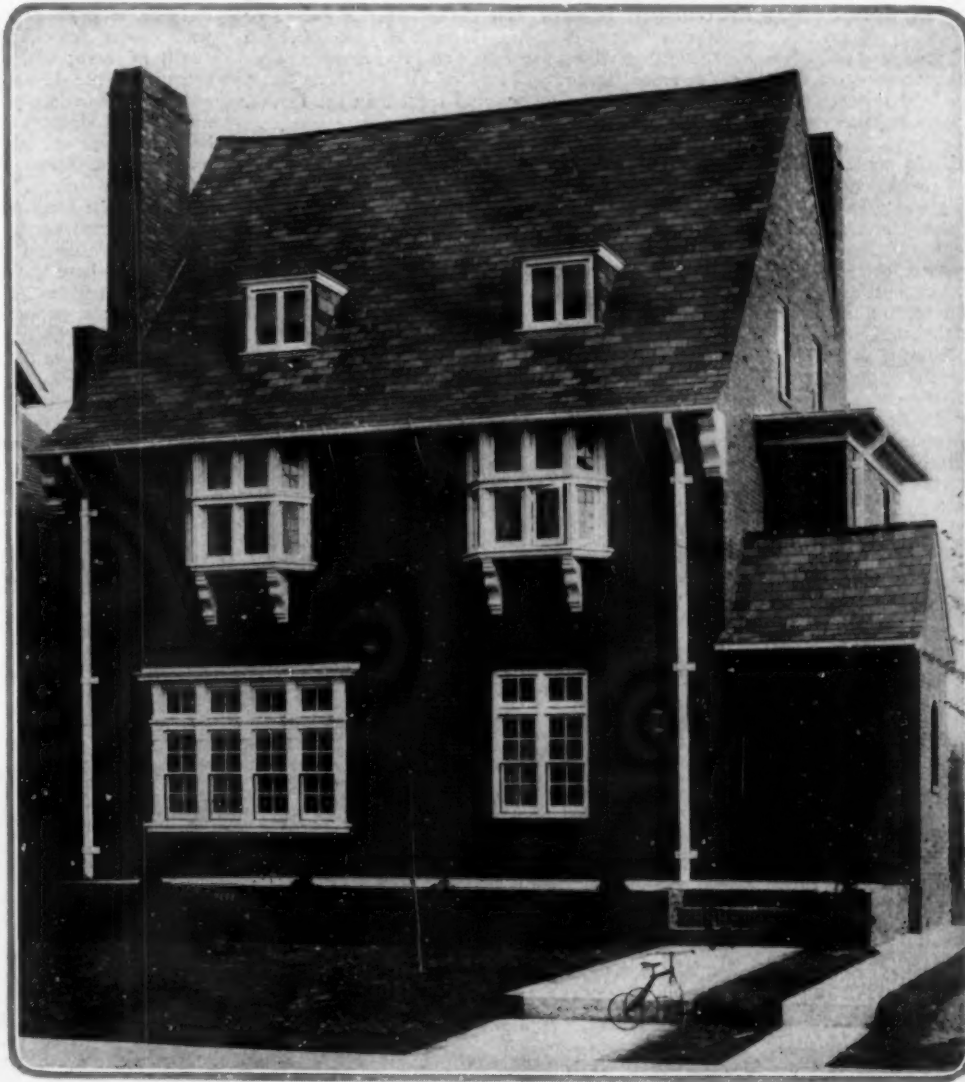
The Plans

A study of the plans shows that the greatest possible amount of living space has been compacted into small compass without sacrificing convenience or comfort or an interest of room disposition. Thus, the stair hall is not large, but it is in scale and is so devised as to make for quick service and abundant hospitality. The broad landing half way up affords light and variety. A rear hall to the kitchen and the rear stairs keep the service department separate.

From the front bay window in the living room through the dining room to the sun porch in the rear, the plan is open, affording a house depth ventilation. Kitchen and pantry fill the remaining space.

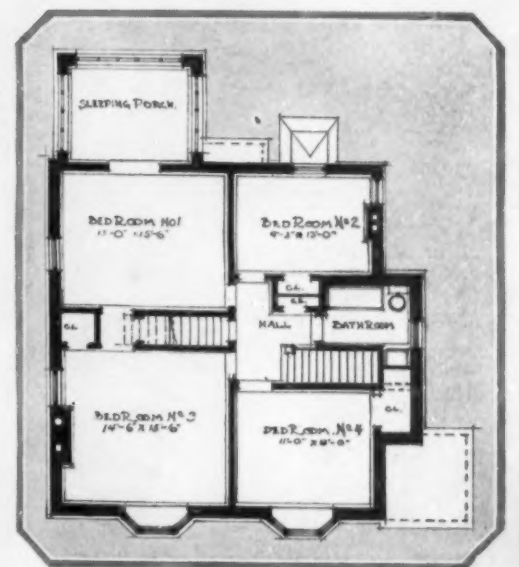
On the second floor are four bedrooms, one bath and a sleeping porch. Each room has closet space and plenty of ventilation and light. The plan is square, with hall space reduced to a minimum. Servants' rooms and store rooms are under the roof and lighted by dormers.

The house is an example of the distinction in a small town residence which can be had by making the necessary concessions to space limitations and by building with a definite architectural purpose and design in mind. It is simple, inexpensive, yet individual withal, an English house in an American setting, a successful adaptation to our Western requirements.



English precedents are shown in the façade. The large bay window on the first floor is Dutch. The bricks are laid in English garden wall bond in black mortar. In the limitation of the space the architectural atmosphere has been successfully established

A main hall adds to the size of the living room and gives the stair hall an interesting approach. The plan is open, well ventilated and provided with sufficient sunlight



Compactness characterizes the second story plan. The bay windows add interest to the front chambers. A sleeping porch at the rear is a convenient adjunct

FIRST AID for SICK CEILINGS

Repairing and Freshening Up Ceilings That Have Suffered from Water Leaks or Been Discolored by Soot or Smoke

MARY H. NORTHEND

MOST housekeepers stand in awe of their ceilings, and do not venture any more violent treatment than a gentle wiping with the broom in a flannel cover. Of course, they could not treat old-fashioned ceilings vigorously, because they were covered with elaborate embossed papers, and were generally too high to reach, excepting at house-cleaning time with the aid of a perilously high stepladder. Stenciling and appliqué paper designs, which were popular for two or three generations, showed every mark, and could not be renewed cheaply, so that housekeepers considered it best to let them alone. No matter how many water stains appeared on the ceiling, it must remain defaced until it sagged enough to frighten the inmates of the house, or dropped on their terrified heads; and smuts frowned down until the family exchequer furnished the money to "do" the whole room, walls and ceiling.

But there is no reason why we should continue in this course. We build our rooms lower, and an ordinary stepladder or a solid table, on which the most timorous person may courageously stand, will put us within arms' reach of the ceilings. Moreover, the ceilings are calcimined, morescoed or painted white and cream, with no expensive decoration, and the renewal of them has become a trifling matter, aside from the nuisance of the work. A coat of calcimine or moresco costs about \$3 for a room 12' by 14'; a coat of paint costs \$5 for the same room. Do not tolerate spotty ceilings and do not imagine that no one notices them. The low ceilings of today are always within the margin of our vision, and bedroom ceilings are, of course, particularly conspicuous. If water stains appear upon the ceilings, and the

leak is an active one, you can prevent falling plaster by a very simple device. With a sharp lead pencil poke holes at intervals of 8" or 10" in the stained areas, to let out the water; and when the leak has been stopped, and you are sure that the plaster is thoroughly dry, fill the holes with plaster of Paris. Now put a thin coat of shellac over the spots, and give the ceiling a fresh coat of paint or tint, as the case may be. Always remember to shellac any stain or discoloration before applying a coat of calcimine, moresco or paint; otherwise it will show through. If the ceiling is papered, and the paper has peeled or blistered with the dampness, it must all come off. Go over it with a whitewash brush and warm water three or four times, and it will pull off easily. Then paint the ceiling if you wish to avoid trouble in the future.

Using Wallboard

Sometimes plaster that has begun to crack or sag can be held up indefinitely by quite simple means. Wash the ceiling with a cloth dipped in hot water, to remove blisters and foreign matter. When you are quite sure that the plaster is thoroughly dried, fill the cracks with plaster of Paris, or any hard plaster, and nail furrings, $\frac{3}{8}$ " by $1\frac{1}{2}$ ", across the ceiling, dividing it into 2' squares. Now apply any good wallboard which has been chemically treated so that it is waterproof. Wallboards come in strips 4' to 16' in length, and by ordering from the factories you can get a wider range of sizes. If you do not feel competent to estimate the amount you need, send a diagram with measurements, and the factory will make specifications. For nailing wallboard over old plaster, one ought to use 2" nails, which the hardware clerk

calls six-penny wire flat-head nails. They should be placed about 3" or 4" apart, all around the edge of a panel, which must be so cut that its entire edge can be nailed to furrings. Never leave a panel of wallboard half nailed in place over night, for the loose portion may warp slightly and refuse to fit as it should the next morning.

Next, nail on the battens, which usually come 1" by $1\frac{3}{8}$ ", in any design which covers the joints of the wallboard, and coincides with the furring underneath as a nailing foundation. If you prefer some heavier or more elaborate batten, the molding for sale by hardware dealers, combined with heavier strips of wood, ought to serve; and if the width of the batten is so great that the furring underneath will not provide nailing foundation, you must plan wider furring, or nail the moldings to the central part of the batten before it goes up.

The simple forms of batten and board are usually painted to match. The more expensive grades of wallboard offer a much better surface for painting than the cheaper, though sometimes the natural cream color of wallboard seems appropriate. In dens, camps, or where the battening has been so elaborate as to imitate beams, the battens may be stained. The whole process, supposing the room to be rectangular and the battening quite plain, costs from 7 cents to 8 cents a square foot. If the room has unusual alcoves or angles, or if the design for battening is elaborate, the cost may be a few cents more.

A wallboard ceiling may follow any number of attractive paneling designs. The simple bedroom ceiling of wallboard is usually held in place by as
(Continued on page 80)

HYACINTHS THAT NEVER SEE THE SOIL

Photographs by Dr. E. Bado



A jar of water, a bulb and a paper cone—the three essentials for hyacinth growing without soil



To protect the delicate roots from light a paper cylinder is slipped down over the jar



Roots and top growth soon develop. At the left the cone is slightly lifted by the stalk



The final result is as perfect a flower head as could be produced under average soil-growing conditions

By the time the roots have extended to the bottom of the jar the flower buds are in evidence



As the root growth increases the flower stalk lengthens and gradual expansion of the buds is noticeable

THE GARDEN THAT GROWS in the HOUSE

Bridging the Gap Between the Last Outdoor Flowers of Autumn and the First Ones of Spring—Primary Principles and Requirements Which Make for Success

D. R. EDSON

THE pleasure a garden may give is not determined by its size. In fact, one not infrequently comes across instances which seem to indicate that the pleasure is rather in inverse ratio to the size.

If this is true concerning gardens out-of-doors, it is assuredly so of the garden in the house. A single geranium in a red pot in the window in December holds as much of that elusive spirit which is the real essence of gardening as does the largest bed full of them on the summer lawn. This is partly, of course, because a symbol can mean as much as the thing itself. A winter garden has not only its own charm to recommend it, but it gives added pleasure because of the thing for which it stands; it is the thread of life and beauty which brings the last flowers of the fall to the first of the spring.

First Principles of Indoor Gardening

But while the indoor garden may stand as the symbol of our wider interest outdoors, its management, from the practical point of view, is an entirely different thing. The gardener who for the first time undertakes a winter window garden must run plump up against a number of things which he would never have surmised from his experience with gardening outdoors, but total ignorance of which would quickly get him into trouble.

In the first place, gardening indoors is a very much more artificial thing than even the most intensive form of outdoor gardening. The fact that it is more artificial does not mean in the least that it may not afford just as much pleasure; but it does mean that the gardener must assume a higher degree of responsibility. He has to assume charge of the weather and the temperature, and have an intimate knowledge not only of every individual plant and what it is doing, but quite literally of every plant and almost every leaf. Here is the active test of whether or not the gardener is a real lover of plants. He may put up with the work he has to do out-of-doors merely for the sake of the results to be had. And, if things go well, he may get along fairly well by acting merely as the helmsman, and letting the sun and the rain, the air and the soil, do their respective unsupervised stints toward producing the results he is after. Indoors, however, he must take charge of all these things himself; and when he fails to think of a thing, or does not know how to provide for it, his little plants will suffer directly.

One of the first things the new indoor gardener has to learn is that the soil he is to use must be very much finer and richer than he would ordinarily use in his garden work outdoors. Plants growing in the open ground have many times more space in which to get their food than when they are growing in a pot or window box. The soil used for indoor work must, therefore, be made very rich. That may be put down as the first requirement.

Soil Texture and Drainage

In addition to being rich, the soil must be very porous. In the open ground, the plant has every opportunity to adapt itself to conditions. If the soil is dry near

the surface, it can send its roots down after moisture. Not so in the case of the indoor garden. In pots, boxes or even benches, there is only a little soil available for the plants, and they must make the best of it as they find it. An even degree of moisture, keeping the soil saturated to about 50 per cent of its water holding capacity, is one of the main factors of good growth. So the soil should be of such a texture that the surplus water will pass through it as rapidly as possible, while as much water as possible may be absorbed and held in condition for the feeding roots to make use of.

If the beginner wishes to make up his own soil, a very satisfactory formula consists of good garden loam, commercial humus, and sifted, well rotted manure mixed in equal parts. Or, where humus or manure may not be available, fresh garden loam, sifted leaf mold or chip dirt, in about equal parts, or a little more of the loam if it is light and sandy, will be good with a small handful of fine bone flour mixed through the whole for each peck of the mixture. This

will contain an abundance of plant food, will absorb and retain a large percentage of water, and will enable any surplus moisture to pass through readily. Furthermore, it will not tend to pack or cake when watered, so that the surface will remain open and admit air freely to the roots.

But good drainage does not depend altogether upon the soil; there must be a ready outlet for the surplus water after it has passed through the soil. Therefore, in all large pots—say over 3" in diameter—and in window boxes, jardinieres and benches, it is highly important to have a layer of drainage material of some sort under the soil. In the case of pots or bulb pans, this is usually called "crocking the pots," and consists in putting in the bottom of the receptacle a few pieces of broken pot, small cinders, or similar material that cannot get washed down and wedged in the hole, as would likely be the case were it filled with soil alone. If you have used leaf mold, the coarse material which remains after it has been put through a sieve is good for drainage.

Adequate Light Necessary

If you have frames, a conservatory or small greenhouse available, there will be plenty of light. But in the case of the garden in the house, light is one of the serious problems. Most plants will live near any window; but to live their best, and to bloom their best, direct sunshine for at least part of the day is desirable in most cases. Plants that have begun to flower, however, may often be kept in bloom for a much longer period by putting them where the light is somewhat subdued. So shift your plants if they are in pots, so that they all get some of the direct sunshine occasionally.

Equally important with light is the supply of fresh air. Plants will suffer for the want of this as quickly as will human beings—and they cannot go out for a walk to get some when they need it! If possible, the arrangements for getting fresh air should be made so that the plants do not have to be exposed to any direct draft. This is sometimes difficult if they happen to be in the only window in the room. As to just how often or how much fresh air should be given, that depends upon several conditions. Usually some air should be given on every bright day, even in quite cold weather. It is not necessary or even desirable to open the windows wide, or to take the covers entirely off the frames. All that is wanted is an opening wide enough to permit the gradual changing or renewing of the atmosphere in the room.

The Problem of Moisture

"Here at least," thinks the beginner at indoor gardening, who may have grown somewhat discouraged over the prospect of having to regulate carefully everything mentioned so far, "Here at least is something easy; surely it is a simple enough matter to pour water on my plants often enough to keep them nicely moist. I can do it regularly every day if I have to."

But, unfortunately, it is not all as simple as that. During the winter months it is not possible

(Continued on page 76)



A well designed and built shelf has a tight coping to retain sand and surplus water

Broken crocks or oyster shells in the bottom of the pot make for adequate drainage

By tapping the pot on the edge of a table or box the root ball can be turned out intact



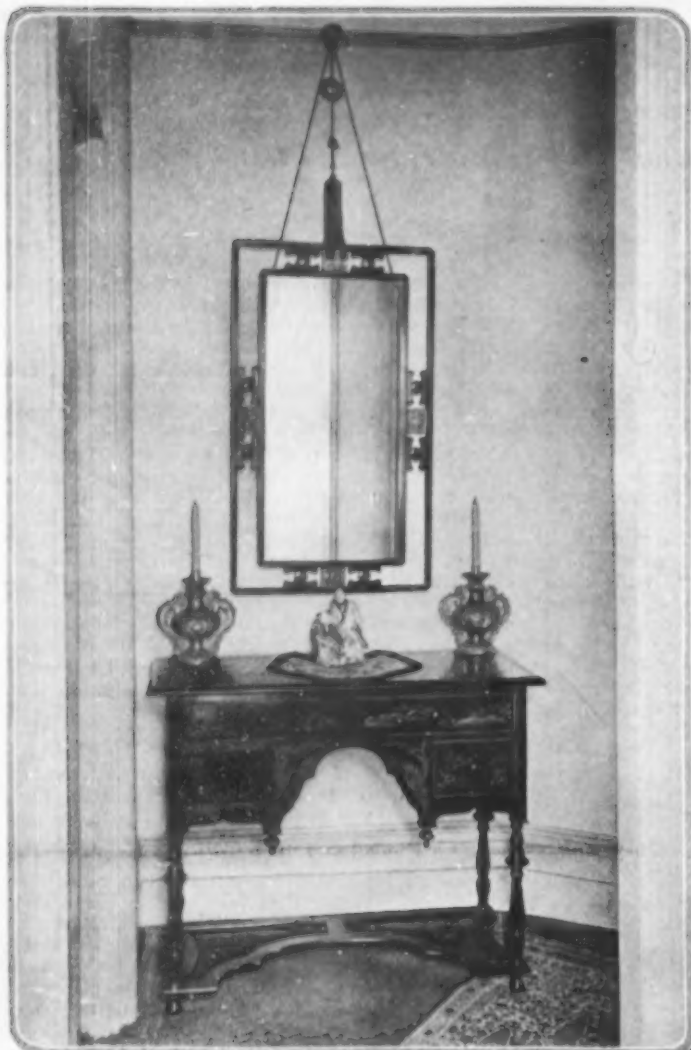
HOSPITABLE HALLS

A Footnote on How a Hall Stamps the Character of the House and Typifies Its Hospitality

THE hall is the handshake of the house. You judge a friend by his grip, you judge a house by its hall. Consequently no other part of the house demands such careful consideration. Even the smallest hallway can be given personality. The choice of suitable furniture for it is the test of good taste.

The average hall needs but little furniture. Its essentials are a small table, a chair and a mirror. From this meager beginning it can be elaborated according to its size and character.

Since a hall is a passageway, there should be no obstructing furniture. And since it is a place in which strangers are received, the furniture and decorations should be formal to a degree. This is not to say that they should be forbidding. A cold or dark hallway will give an impression of gloom that no amount of cheer beyond can entirely dispel, because the hall is the first impression of the house one gets. It sets a standard of hospitality, and this standard will be established by the sort of house it is and the sort of people who live in it. The country house hall should be inviting; the hall of the city house should present the invisible barrier of formality.



Maugans

A grouping of table and mirror at the end of a hall "breaks" the distance. Black lacquer, silver lamps and a mirror in black glass frame are here. H. F. Huber, decorator



In a country house hall a Welsh dresser can take the place of the ubiquitous table and adds a distinct note of individuality. W. Lawrence Bottomley was the architect

Even in an apartment hall the atmosphere of hospitality can be established. The English sofa and pictures used in this case give an air of comfort. H. F. Huber, decorator





TRAILING *the* CHINESE RUG

*The Tale of a Wild Search Through Manhattan
and of the Scotsman Who Beat the Game*

CLIFFORD POPPLETON



IT MAY be that you will never want a Chinese rug as achingly as we did, and if you feel quite sure of your own power of restraint it will be all right to glance hurriedly through this simple narrative; but don't say afterwards, if you weaken, that you were lured on and ate the apple (I mean bought the rug) because a serpentine article tempted you.

Let it be clearly understood before we go a step further that Chinese rugs are *the* thing in New York just now. Why, I do not know, but that they are is plain as a pike-staff; the Fifth Avenue stores are mandarinlike to a degree.

Tardily discovering this some three weeks after the Vanderfeller boys had bought theirs, Marmalade firmly stated that we simply had to have an antique Chinese rug. Knowing something about the price per square inch of these articles I asked him if he was going to sell out his Bethlehem Steel, but he is the sort of Scotsman you cannot put off, and it was with compassion in my heart that I accompanied him on that memorable day when he set out, with one hundred and two dollars in his pocket, to purchase an antique Chinese rug.

WHILE he was cranking up our little jigger, I went back into the house to fetch a red volume that had something in it about rugs and carpets. Taking advantage of his period of inactivity while we were crossing the river on the ferry at Fort Lee I read one paragraph aloud.

"The soul of the apartment is the carpet. From it are deduced not only the hues but the forms of all objects incumbent. A judge at common law may be an ordinary man; a good judge of a carpet *must* be a genius. Yet we have heard discouraging of carpets with the air 'd'un mouton qui rêve,' fellows who should not and who could not be entrusted with the management of their own moustaches."

"Fudge," said Marmalade.

"That's Poe you're fudging."

"I thought as much. Didn't he say also that the Chinese and most of the eastern races had, touching internal decoration, a 'warm but inappropriate fancy'?"

"Yes, but no one knew anything about Chinese rugs then, or for half a century after; they couldn't see China for Persia."

"He ought to have been above the general ignorance to lay down the law. Anyway, I know the sort of rug I want."

"You know what you like, don't you, Marmalade?" The *cliché* is the chief staple of his conversation, and I always supply him with one when he runs short.

He listened to the voice of reason sufficiently, however, to stop at the 42nd Street library and permit me to read to him a paragraph out of another book:

"The alleged antique rug may have been treated with lemon juice and oxalic acid, for example, to change its flaring reds into old shades, or with coffee to give it the yellow of years. Its lustre may be born of glycerine. Its hues have perhaps been dulled by smoke. It may have been buried in the ground and then renovated, sandpapered back and front to give it the thinness of old age, and for the sheer decrepitude of an almost sacred antique, hammered and combed at the sides and ends and casual spots on the surface."

He dismissed that with a shrug; he said we should go to a good store where they would treat us right, and I contented myself with the remark that they probably *would* do their level best to us,

if not *for* us. He looked a bit odd, but said nothing.

FIRST we tackled one of the Fifth Avenue department stores.

"Chinese rugs, yes sir, come this way; about what size?"

Marmalade turned to me. When we two bachelors built that bungalow up on the New Jersey bank of the Hudson I had done all the fiddling with the dimensions of the rooms.

"What size do we want for the den?"

I told him to get a good big one; you cannot have too much of an antique Chinese rug.

"Do you think," he muttered, "that it will . . ."

"You are willing to spend all of that hundred and two, aren't you? Dash it, the settee cost me a hundred and fifteen."

Well, he told the salesman to show him some large ones, whereupon we were solemnly conducted across the floor to where a beautiful specimen was hanging on the wall; an odd size, it seemed, twelve by seven. The ground was coral, and the blue border had butterflies alternating with blossoms upon it. In the centre was a big floral medallion surrounded by clouds. Marmalade whispered to me that as it was an odd size we might work him down a bit.

"Now is this a genuine antique Chinese rug?" He

asked the question rather severely; the salesman could tell at a glance he was not to be trifled with.

"Surely, it is accredited to the period of China Ching. Certainly not later than 1830."

"That is a very peculiar blue in the border."

"Yes, that is robin's egg-blue, very rare."

"The rug is such an odd size that I don't know whether we could use it. What is the least you would let it go for?"

"Mr. Simpkins."

Our salesman called over an old man, the buyer very likely, and the two conferred for a moment.

"The price is reduced to \$1,600."

I am bound to say that Marmalade took his medicine like a man; he blew his nose very sonorously, and then he stepped forward and felt the texture of the rug, doubling up a corner. He appealed to me and I said loudly that I didn't see how a rug of those proportions could possibly look well in the blue room; I felt this was the least I could do in chivalry to a fellow knight.

Going down in the elevator Marmalade said that the rent of the stores in this section was high.

AT ANOTHER place we were shown a twelve-by-nine Chinese rug for \$750, and at another a little thing about four by two feet six inches for

one hundred and seventy-five; whereupon we felt it necessary to stay ourselves with a thumping good luncheon and strong black coffees. I suppose Marmalade must have got his idea out of the coffee cup, because he certainly could never have thought of anything so brainy in an unstimulated condition.

"Why shouldn't I get one of those odd Chinese designs in an American-made rug? After all, it's the design I'm after."

"A copy, eh?"

"Yes, a good copy."

"You won't get the soft tones, and it won't be supple."

"Never mind, we must get what we can afford."

Away we went again. The first store showed us a rug with an alleged Chinese design that was no more Chinese than my hat, and the second one said indignantly that they had none but the genuine and never would have, but the third was a regular fellow.

Marmalade made his wishes very clear to the salesman.

"You know the very strange patterns that those real old Chinese rugs have, don't you?"

"Yes."

"Well, I want a rug with one of those patterns in it, but I don't want the genuine thing, it's too expensive. I'm saving my money for a steam yacht; what I want is a cheap copy that will talk pidgin to all but the rug sharps."

The fellow grinned and took us to a nine-by-twelve rug with a most satisfactorily strange pattern that could never have been devised by any but a pig-tailed head.

"Seventy-five," said he.

"Seventy-five what?" asked Marmalade suspiciously, "thousands or dollars?" You can pull the leg of a Scotsman once only.

"Dollars," laughed the salesman, "seventy-five dollars."

We both looked at it for some minutes, and we felt it. The coloring was not as soft as the real thing, and it was a rug to roll, not fold, like the supple originals will; but it was indubitably the sort of design we wanted. It had a light apricot ground with flying bats all over it, symbols of happiness.

(Continued on page 72)



December

THE GARDENER'S KALENDAR

Twelfth Month



Heavy snow should be knocked from the evergreen branches



Tap the tomatoes when in bloom to help pollination



The staking of some greenhouse plants is necessary



Trenching the garden helps in the fight against pests



The proper way to store celery is to cover it well with dry leaves held in place by board shutters



Tender vines should be protected through the winter with straw or burlap coverings tied in place



SUNDAY

30. All tools should be put away for the winter. Before storing them, they should be properly cleaned with kerosene, and the hard steel tools should be given a coat of cheap vaseline.

MONDAY

31. Do not neglect to shake the snow from evergreens, especially after heavy storms. Such snow causes untold damage if neglected, and it is very easy to take a rake and remove it.

TUESDAY

Deep on the convent-roof the snows
Are sparkling to the moon:
My breath to heaven like vapor goes:
May my soul follow soon!
The shadows of the convent-towers
Slant down the snowy sword,
Still creeping with the creeping hours
That lead me to my Lord:
Make Thou my spirit pure and clear
As are the frosty skies,
Or this first snowdrop of the year
That in my bosom lies.
—Tennyson.

WEDNESDAY

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

THURSDAY

FRIDAY

SATURDAY

1. Insects of all kinds thrive in the greenhouse when plenty of fire heat is used. Preventive measures are best. Spray weekly with a mild solution of tobacco or kerosene emulsion.

2. Cucumbers and tomatoes under glass must be artificially fertilized with a camel's hair brush to transfer the pollen. Mulching is necessary when white roots show outside the hill.

3. Beans and cauliflower may be had all winter in the greenhouse by successional sowings about three weeks apart. The beans are sown in the benches; cauliflower in seed beds.

4. Why not make use of the space underneath the benches in the greenhouse? Rhubarb, asparagus and mushrooms are only a few of the possibilities. This space certainly should not be wasted.

5. Any pruning operations that are being considered on a large scale, where hardy trees are involved, can be done during the winter. It is always advisable to paint the large wounds with waterproof paint.

6. Chrysanthemum stock plants should be placed in a coldframe or some similar place where they can be kept very cool. Care should be taken that the plants are properly labeled when lifted.

7. Ornamental grasses, such as culalia, arundo, etc., are inflammable, and can now be cut and burned, especially where they are near buildings. Also keep leaves raked away from the base of buildings.

8. Bulb forcing in the greenhouse can be started now. Paper Whites are the earliest narcissi. French grown golden spurs and single tulips are also seasonable. Freesias, lilies, hyacinths can be forced.

9. What about growing some good varieties on your old fruit trees? Grafting will accomplish it. This is the proper time to gather the scions, and they should be buried out of doors until spring.

10. Lettuce is one of the best crops for the frames. Sow it in small quantities three weeks apart in order to insure a constant supply. Big Boston and May King are good sorts for this sowing under glass.

11. Pansies, calochortus, ixia and other slightly tender bulbs and plants can be wintered outdoors if they are thoroughly covered with 1' or so of leaves, which must be shaken up occasionally.

12. Dormant fruit canes and trees in the greenhouse should be thoroughly cleaned. Remove loose bark and paint with strong insecticide, such as wood alcohol. All woodwork painting should be done.

13. A collar of tar paper will protect your fruit trees from being gnawed by rabbits, field mice and other rodents. In summer it also protects them from borers if placed about 4 inches in the ground.

14. Don't neglect spraying for San José, oyster shell and other scale. Japan quince, evonymus, climbing roses—in fact, all smooth-barked shrubs should be looked after, as all are susceptible.

15. Outside grapes should be pruned now in preference to spring. This eliminates the danger of harmful bleeding. Bear in mind that grapes fruit on new wood and heavy pruning is essential.

16. Bulb plantings of all kinds should be thoroughly mulched after the ground is crusted by freezing. If applied early, mulching promotes growth and causes injury by late frosts in the spring.

17. Why not grow some chicory in your greenhouse? This delicious salad plant is easily cultivated. It can be grown under benches from mature roots and must be kept in the dark.

18. Anemones, incarvillea, anchusa and other tender perennial plants are best protected during winter by mounded sand over them. It is not advisable to apply this until now, as early covering starts growth.

19. Pot plants in the greenhouse, such as cyclamen, primula, schizanthus, etc., should be fed freely rather than potted frequently, as their chief beauty lies in a well-developed plant in a small pot.

20. Sweet peas in the greenhouse should be fed freely. Mildew and aphid are usually the result of too warm a place. Flowers of sulphur applied to the outside of the plants will cure mildew.

21. Never, under any circumstances, put a plant in a dirty flower-pot. All pots should be thoroughly washed and dried before using. Always place sufficient drainage in the bottom of the pot.

22. All kinds of hard wooded plants, such as lilac, wistaria, deutzia, etc., can now be forced into flower. They should not be subjected to intense heat at the start, and frequent sprayings are necessary.

23. Some sort of covering is necessary for the coldframes, if you would be successful. Salt hay or leaves can be used. Straw mats are very good. Waterproof canvas mats are the best.

24. This is an excellent time to move large trees. The trees should be dug with a good-sized ball of earth and allowed to freeze solid before attempting to remove them. This applies to deciduous sorts.

25. Christmas Day. Why not make a skating rink out of the tennis court? A few boards on the side will hold the water, which is all that is needed. Tar can be used to make the joints watertight.

26. Don't be afraid to top dress your lawns with good manure, as it will result in a healthy growth of grass which will choke out the weeds rather than encourage them. Get this on before snow flies.

27. Dahlia sticks, small plant trellises, rose arbors and other garden accessories should be painted. Any climbing plants can be removed from trellises or arbors now with the minimum of breakage.

28. Garden furniture should be put away for the winter. Most of it is lightly constructed and will not stand staying out during winter. Even rustic furniture will keep better if stored.

29. This is an excellent time to prepare walks or to rebuild those which are unsatisfactory. Coarse cinders as a base, steam cinders, blue stone and slag screenings are the most common materials used.



The space under the benches is good for forcing bulbs



All litter that might harbor pests should be piled up and burned



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(7) Iced Tea or High-ball Glasses, English Crystal, with three-letter silver Monogram; doz. \$42.75

(8) Tall Cocktail Glasses, with cock inlaid in sterling silver; doz.— \$20.00

(9) Service Plates, bands etched in heavy silver; doz.— \$98.00

Oyster or Soup Plates (including cocktail inners); doz.— \$107.00

(10) Sherbet Glasses, half-inch band in deeply etched silver; doz.— \$26.00

(11) Oyster or Soup Plates, plain silver band; doz.— \$49.50

With decorated cocktail inners— \$67.50
Three-letter Monogram, extra, \$16.50.

Silver-mounted China (Illustrated)

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60 pieces, Venetian Amber Optic; open-stock. Special at— \$18.50
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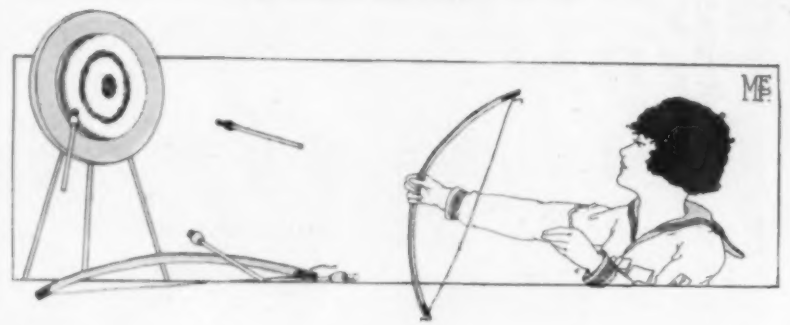
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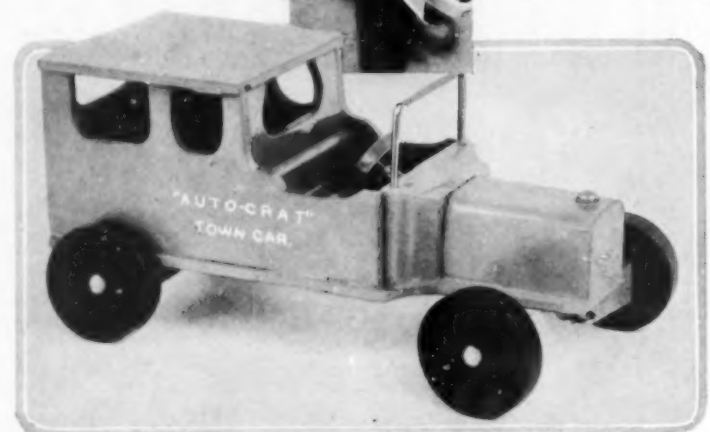
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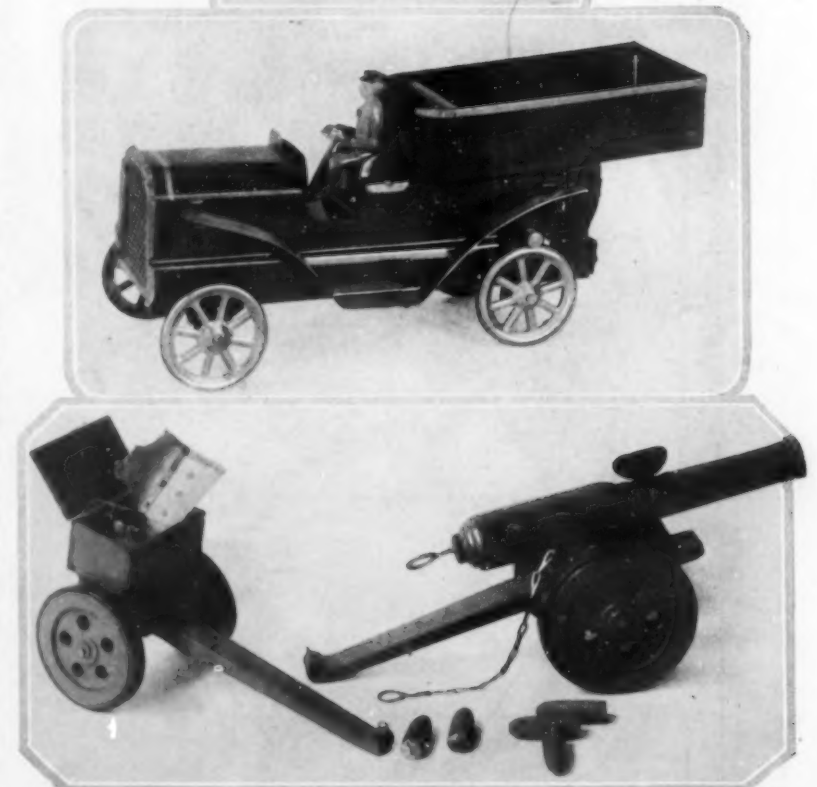
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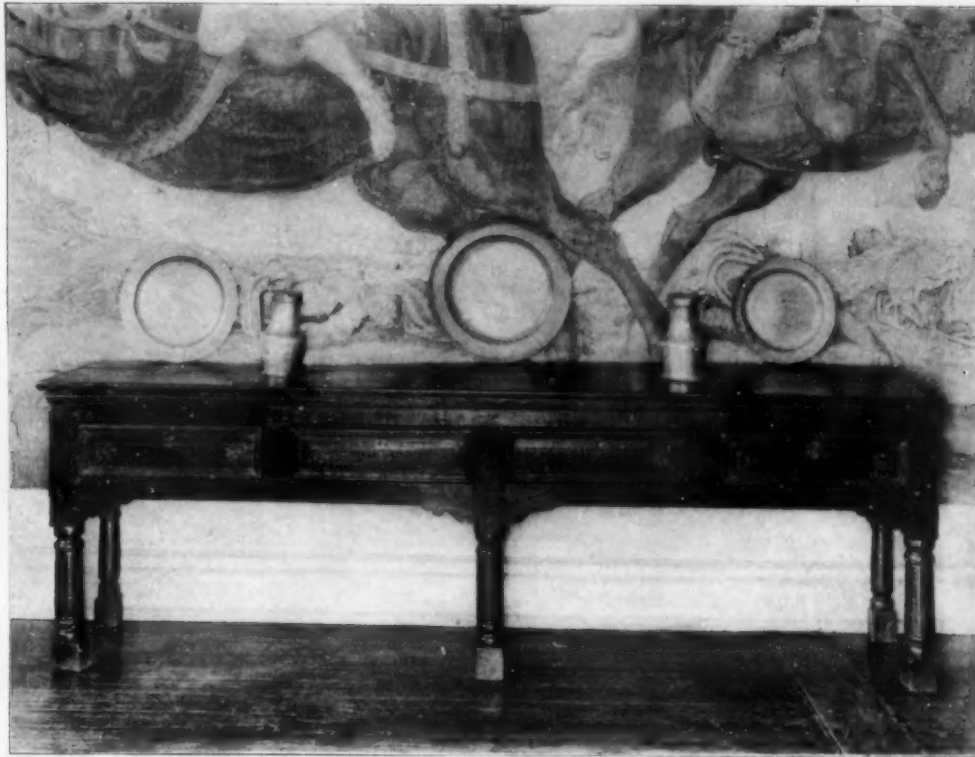
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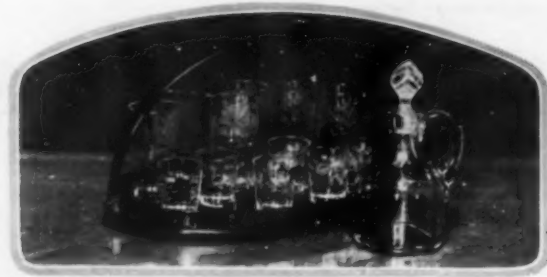
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Old Colony

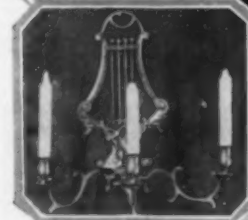
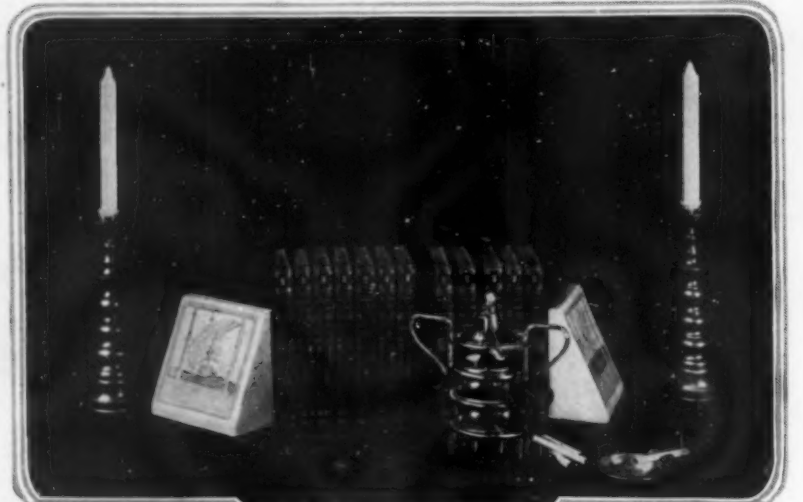



(2162) Highball set; quart-size decanter, six highball glasses and six whiskey glasses, etched with either a rye or thistle design. \$6.50.
(2163) Mahogany tray with handle, 16½" x 11". \$8

Have You Thought of These?

And of Page 30

(2164) Solid brass candlesticks, 8" high, \$2.95 a pair. (2165) Pottery bookends, \$7.50. (2166) Black glass and brass smoking set, 5¼" x 8"; glass base, four brass trays; alcohol lamp. \$6.50

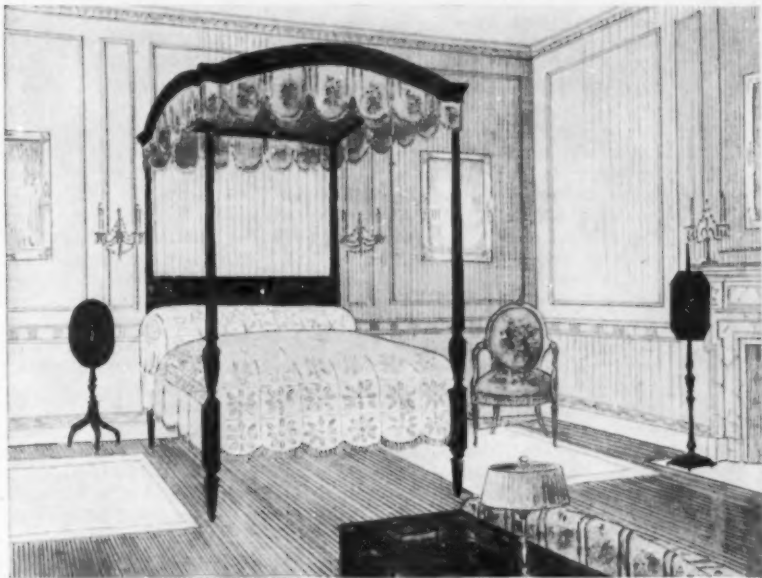


(2167) Old-fashioned music sconces of solid brass. Each has three lights. 12" high, \$12 pair



(2168) The best disposition of the omnipresent telephone is a small table made to fit. This is mahoganyed, 32" x 20". Chair to match. \$10 complete

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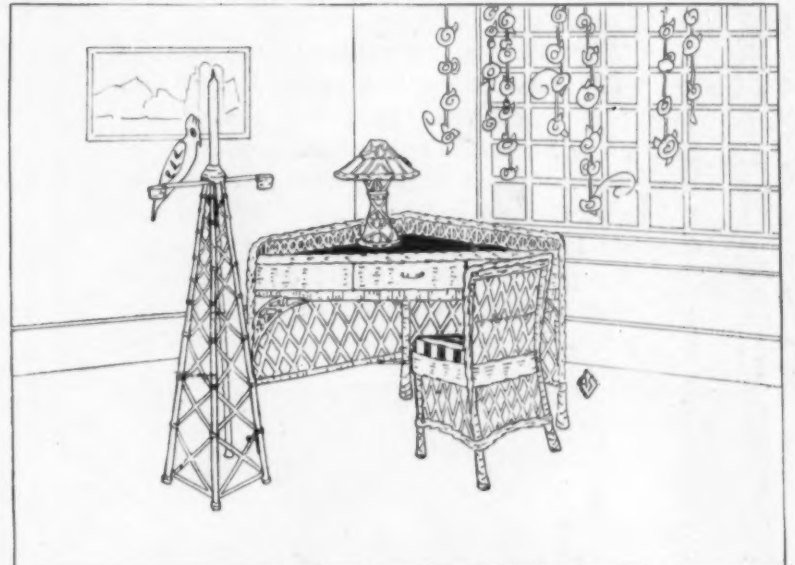
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Unique candle stick made in the form of a parrot stand.

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WHIP-O-WILL-O FURNITURE CO.

715 Linden St.

Scranton, Penna.

How to Buy Wall Papers

(Continued from page 43)

among the big scenic decorations, are printed from the old, original hand-blocks that have been preserved through several generations.

Beautiful, large chintz patterns, exquisite toile de Jouy designs and hangings that show bird and flower motifs rendered in the manner characteristic of the old hand-painted decorations that were imported from China centuries ago are among the favored types. Many other historic sources have supplied inspiration for present-day wall paper designs, including old damasks and velvets, the gesso relief work of the Adam period, the old Spanish tooled and illuminated leathers, and Chinese lacquers.

Some of the most effective and interesting wall papers are of the modern school. All phases of this style are represented. There are bird and flower patterns that show the influence of Slavonic peasant art, designs charged with the barbaric Orientalism that was revealed in the costumes Leon Bakst created for the Ballet Russe and, newest of all, the Parisian drawings in the Japanese manner.

Cut-out Borders and Panel Decorations

Cut-out borders and narrow panel-borders used with comparatively simple sidewall papers have found favor because they meet many present-day requirements. In a room that needs a quiet wall without decided pattern this type of decoration solves the problem, for the cut-out border or panel-border relieves the wall of any sense of barrenness or lack of interest while the major portion of the wall surface is kept simple. The adaptability of these decorations to the conditions found in different rooms, making each room treatment individual, is a strong point in their favor. Cretonnes and printed linens can be had to match the wall paper borders in many instances, making it possible to harmonize the wall decorations, draperies and chair coverings by means of the same pattern and coloring.

The sidewall paper acts as a foil to enhance the effectiveness of the border. A few years ago this function of the sidewall was given undue importance and the sidewalls showed a poverty of design. This has been corrected and the sidewalls for use with these borders now have sufficient character though they do not compete for attention with the border.

The designs in border and panel decorations show the same style tendencies as the patterned papers that are intended for use without borders—the same historic and modern types of design.

In this general class are the elaborate panel treatments that comprise panel-filling, panel-border and stiling, the latter for use between, above and below the panels. Some panel treatments include pilasters and other decorative features.

Subdued Patterns

Wall papers that show patterns printed in quiet tones have been growing in favor very rapidly of late. The designs have sufficient character to enrich the wall without the help of a border and are so subdued that they make a quiet wall, do not reduce the apparent size of the room and are not assertive even when large in scale. They are often toned down with an over-print representing the weave of a fabric and with embossing in weave effect. Verdure pat-

terns, chintz, tapestry and other textile designs are usually employed. A large percentage of these papers are thirty inches wide, a width that is being used more and more each season.

Specialized Papers

Where a plain or practically plain wall is desired one may choose from a great variety of wall papers in stipple effects, in blended tones, and in fabric weave effects. For use with these papers borders and panel-borders of excellent design may be had.

In addition to the fine scenic decorations that cover the entire wall and come in sets comprising many strips there are pictorial frieze decorations. The present-day pictorial frieze of the best kind is very different from its crude prototype of a few years ago. These friezes are well drawn and are made in subdued tones.

Japanese grass cloth has an interesting texture and forms an admirable background for furniture and pictures. It consists of a cloth woven from a vegetable fiber and mounted on a backing of paper. Grass cloth may be had either plain or printed in effective Japanese designs. The Japanese "leathers" are heavy papers with a pressed pattern or texture. Metal is combined with the coloring, producing many rich effects.

Flock papers are produced by printing in a size to which powdered wool or powdered silk floss is caused to adhere before the size dries. They have the appearance of velvet. Flock papers were among the earliest wall papers made in Europe. Some remarkably fine flock papers are made in this country.

Pressed papers having a pattern in relief and stamped gold papers made by the old process are among the less common types of fine wall paper.

Modern Processes

The manufacture of wall paper by machine printing has been greatly improved, particularly during the past few years owing to the development of the processes of overprinting and embossing which tone down the colorings and designs and give a sense of texture and body to the papers. Printing from engraved cylinders has also been developed and engraved papers are among the most pleasing because of their softness of tone. The making of wall papers thirty inches wide is a recent innovation which has met with approval. These wide papers have been growing in numbers and in favor from season to season.

The Hand-Block Process

Some of the finest wall papers are made today by the old hand-block process that has not changed in over a century and a half. An American firm recently produced a hand-printed wall paper containing one hundred and twenty colors, a notable achievement from an artistic standpoint as well as from that of craftsmanship. Reproductions of old Colonial wall papers have lately been made with such fidelity that the reproductions have been used in restoring the rooms in which the originals were found. One of these reproductions has been deemed worthy of a place in the permanent collection of the Metropolitan Museum of Art. Hand printing is not confined to the elaborate designs and colorings, however, for many beautiful papers are made by simple printings.

Hathaway

Gate Leg Table. Diameter of top 42 inches. Solid Mahogany throughout. Price, \$30.00.

Size 26 in. x 34 in.....	\$15.00
Size 36 in. in diameter.....	27.50
Size 34 in. x 42 in.....	32.00
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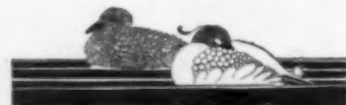
A tea wagon with drop leaves forming a table 28 in. x 36 in. when raised—removable glass tray 19 in. x 28. Mahogany. Price, \$25.00.

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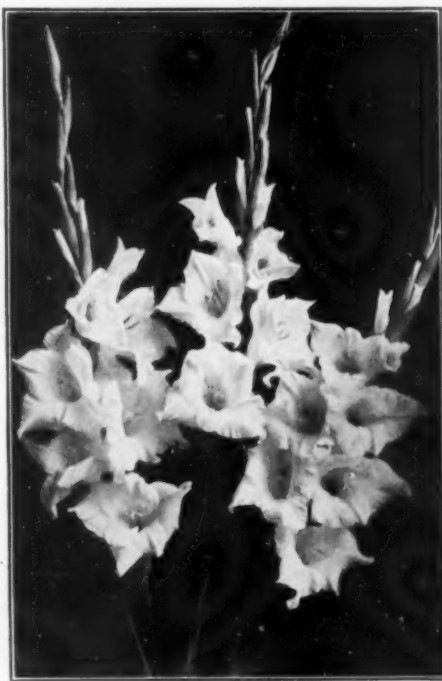


A Suggestion For Christmas Gifts

useful and unique will be found in the above illustration. Give your friends something for the fireplace, a pair of andirons, a fender, old fire back, steel tongs for logs, hearth brush, fire tools, trivet, candlesticks, clock, reproduction of an old bed warmer or chestnut roaster.

Xmas booklet on request

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*Interior Decorators and
makers of fine furniture*



An Early Philadelphia Christmas

(Continued from page 20)

handleless cups from China. Cakes were there, homemade, with raisins, almonds and figs from the warehouses on Dock and Front Streets, that stored all the spices and all the romantic things the ships brought in from the Orient.

A GREAT spray of mistletoe hung in brazen evidence and was not ignored. A strange medley of stiff courtliness and romping informality prevailed, or would have seemed to prevail to our eyes, could we have stood on the stairs above those curled and powdered heads and watched the gay crowd shift and change. The rooms furnished a perfect background, as our rooms of today so seldom do, for the colorful lustre of beautiful costumes, the fresh pink tints of smiling faces and the rounded whiteness of bare arms and fair necks. A thin mist of flying powder, sifting through the candle light, perfume and the fragrance of crushed flowers, rose and mingled with the heady steam of the punch. The constant roar of laughing chatter, clink of gold lost or won, and the tap, tapping of little hurrying heels on the wooden floor, created quite a maddening din.

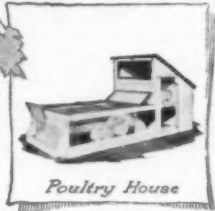
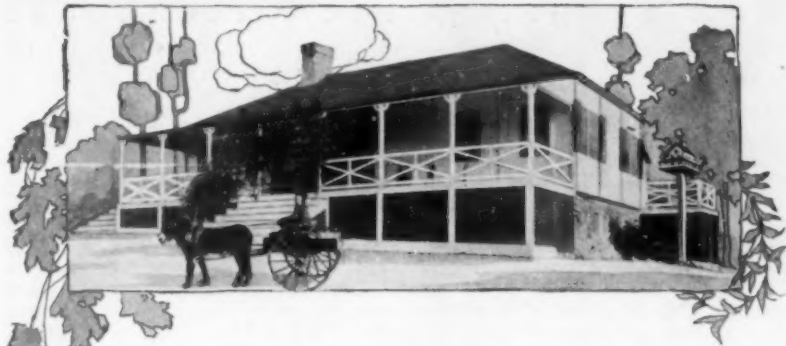
The gathering broke up in time for early supper, five being the hour in many of the homes. Some would attend dancing parties or balls in the evening, where it was customary in many houses of fashion to commence dancing at nine. At eleven an elaborate supper of such meats as turkey, fowls, pheasant and tongues with desserts of every sort imaginable would be indulged in, at elaborately decked, large tables set in the dining room. It is to be mildly wondered when these well-fed guests could find an opportunity to take part in the dancing, which frequently went on until twelve o'clock or later.

IN its minor points, Christmas of today in Philadelphia might be quite different from Christmas in Philadelphia one hundred and twenty-five years ago, but in essentials they are quite alike. In those days the houses were without heat, without the softly flooding light of electricity that eliminates the enveloping shadows, and without water and gas. What endless hard work entertaining must have been, when the servant problem, though perhaps less knotty than we find it today, still existed, as the letters and diaries of the times clearly tell us.

The City of Brotherly Love, like its sister cities of the times, wore a more beautiful air than it does today. Ah, hold not up your hands in pious horror, you to whom progress means beauty everywhere! Can it be that that colossal, restless heap of building material called the Public Buildings, seems to possess to you more charm and gives to your eye more pleasure than the delightful spreading wings of the Pennsylvania Hospital? Is there any church lovelier than old Christ Church, or any recent notable building half as compelling in fineness as those built in the earlier days? A little red brick city of quiet, consistent charm, a city whose older streets have one dominating note of color and the slight irregularity of form that gives variety. It remains even today one of the few great cities where it is not hard, on some of the little side streets, to conjure up the shapes of long ago. The setting is all there. Remove the restless trolleys that shriek so relentlessly up one street and down another, and you have it much as it was and has been for the past century or more. A blessing upon its sleepiness; may it never wake up to the constant upheaval of perpetual change!



The residence of Robert Morris, which still stands, preserves the atmosphere of the old days in its simple Georgian architecture

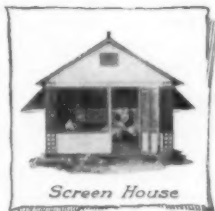


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Conscripting the Greenhouse

(Continued from page 51)

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instead of masquerading as a luxury. Tomato seeds are sown in pans, and when large enough to handle are placed in 2" pots, from which, when well rooted, they are transferred into 4" pots. Once thoroughly rooted in these pots, they are given their final shift, either into large pots of 12" size or into the benches. The best method is to plant them in hills, composed of about three shovelfuls of compost, added to occasionally as the plants require more food, a need which will be made apparent by the condition of the plant and the roots.

For supporting tomatoes light stakes of metal or bamboo are generally used, or wire stretches if they are to be grown along the roof. All lateral growths should be pinched out and the foliage cut away slightly to help ripen the fruit after it is formed. To facilitate "setting," the canes should be tapped gently several times on bright days; this will usually cause the pollen to fly sufficiently, but during periods of dark, dull weather, it is safer to gather the pollen in a spoon or other receptacle. This is done by holding the spoon under the flower, which should be tapped gently. When sufficient has been gathered, the flowers may be dipped in the pollen, or it can be transferred by means of a camel's hair brush. This matter is very important, for without perfect cross-fertilization a very small crop and very inferior fruit will result. All flabby, malformed fruits are caused by improper fertilization. Good dependable varieties are First and Best, The Don and Stirling Castle.

Cucumbers and Others

Cucumbers are grown under practically the same conditions as tomatoes. Hills are preferable to other methods, and the fertilization of the flowers must be attended to religiously, or the cucumbers will be curled up and spindling. The greenhouse cucumber when well grown should be from 12" to 18" long, and perfectly symmetrical. Any of the English forcing varieties can be grown—such as Telegraph, Duke of Edinburgh or our own well-known White Spine. Cucumbers delight in bottom heat, and it is advisable to box in the space underneath the benches.

Egg-plant and peppers are both handled in like manner. The seeds are sown in pans, and when large enough to handle are transferred into 2" pots, from which they are later removed to 4" pots. They can either be grown in benches or transferred into 8" pots, but the latter arrangement is preferable because only a few plants are necessary, and the pots are more easily handled, thus providing for better management of the bench space.

Spinach—either the broad-leaved or the New Zealand—can be grown to a wonderful degree of perfection in the greenhouse. The seeds are sown directly in the benches, the broad-leaved in drills about 12" apart, and the New Zealand in hills about 15" apart. For the broad-leaved type successional sowings every four weeks will give a continuous supply; one sowing is all that is necessary for the New Zealand spinach, as it can be cut at any time. Frequent sprayings, plenty of plant food in the soil and regular feedings with liquid manures when the crop has exhausted the available plant food are practically the only requirements.

Radishes are a "catch" crop, and no bench space need be allotted to them, for it is possible to get all the radishes any family could possibly use by sowing them in between the other crops. They will then be out of the way before they interfere with the more important vegetables.

Cauliflower seed is expensive and should not be wasted. The best method

of sowing is to use a 6" pot or pan, and scatter a few seeds thinly; this will give enough seedlings for a single planting, and will also lessen the tendency of "damping off." If this is practiced at intervals of about three weeks, a continuous supply will be the result.

The young seedlings are potted when large enough to handle. When they are established in the pots, they can be benched if bench space is available; if not, they can be re-potted in 4" pots, while getting space ready for them. Good soil is an absolute necessity; if your soil lacks plant food, fork some good manure into the benches, and in any case feed freely with liquid manures when the plants start to develop heads. Any of the early varieties may be used, such as Early Erfurt or Early Snowball.

When sufficient headroom is available, peas are certainly worth attention under glass. A house without benches might be used for this purpose. The peas should be sown in drills exactly as is done out of doors, using varieties of medium height, supported with low poultry wire. Where peas are sown in benches, the rows should be crosswise of the bench to facilitate handling.

Good soil is the most important factor in producing good peas; liquid feedings after the pods are formed is advisable, and frequent sprayings are also to be recommended, as peas delight in a cool, moist atmosphere. Use any of the early types; if you lack headroom for the varieties of medium height, use the dwarf varieties. Sowings made about three weeks apart will assure a good supply.

Beets and carrots are sown directly into the benches; the drills are made across the benches and about 12" apart. Sowings should be made in small quantities about every three or four weeks, using forcing varieties—which are listed in any good catalog—and rich soil. The plants must be thinned out to about 2" apart when they are developed enough. Regular sprayings on bright days are necessary.

Good lettuce under glass is as much the usual thing as is poor lettuce in an amateur's garden in midsummer. The seeds are sown in pans at three-week intervals, and the young seedlings potted or dibbled into boxes. When large enough to handle, they are planted in the benches about 1" apart. Frequent sprayings are advisable, but must be discontinued when the plants are "headed up," or the overhead moisture will cause them to rot. Never let them get bone dry at the roots, however. May King, Big Boston and Ideal are good varieties.

Salad Plants and Delicacies

Water cress, onions, parsley, chervil cress and tarragon can all be grown for salads or eating greens. Onions, chervil and cress are sown at three-week intervals in drills 6" apart. Water cress is sown in a well prepared bed, and when the seedlings have started they may be thinned out to 6" centers. There should be a covering of about 1" of sand to offset the necessary watering twice daily. Parsley is thinly sown in drills about 1" apart, and but one sowing is needed. It should not be thinned later.

The space underneath the benches is valuable and can be put to no better purpose than growing mushrooms. The spawn is planted in the beds of prepared stable manure about 4" apart in pieces about the size of an egg. A moist, even condition is advisable, and a covering of about 1" of sifted soil will help conserve the moisture. This should be added immediately after spawning, and the mushrooms should appear in from five to six weeks' time.

Rhubarb and asparagus are grown by the same method. Old stools are brought

(Continued on page 72)




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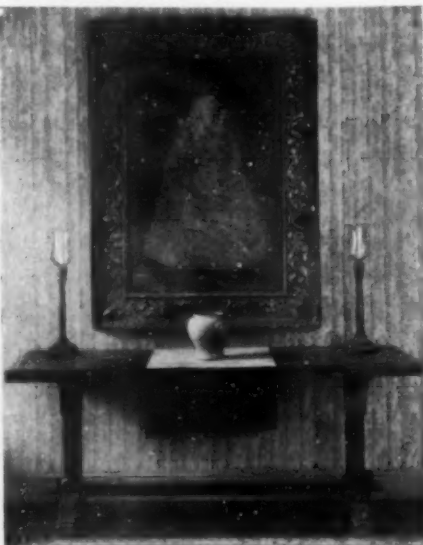
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ORIENTAL AND DOMESTIC RUGS
AND DRAPERIES

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NEW YORK

Conscripting the Greenhouse

(Continued from page 70)

into the greenhouse and planted in beds underneath the benches; any good soil will answer the purpose, or the spent manure from an old mushroom bed may be used to keep the roots moist until growth shows that they are active. Then frequent sprayings will supply practically all the moisture required, but care must be taken not to let the plants get very dry at the roots. Rhubarb starts into growth very quickly, and will be ready for use in about three weeks' time. Asparagus takes longer, but should be ready in about five weeks.

Whitloof chicory or French endive, and sea kale are forced in very much

the same way as rhubarb. The roots are planted under the benches, but small quantities are brought into the forcing house at two or three week intervals, so as to assure succession crops. When cutting the chicory, be careful not to cut the eyes from the top of the root, and a second growth will immediately start.

A drop curtain on the side of the bench to exclude the light is necessary with all the crops mentioned under dark forcing. This curtain can be of canvas, burlap or tar paper; the last named is rather unsightly but as nearly light-proof as anything obtainable.

Trailing the Chinese Rug

(Continued from page 59)

"It's a high pile Hartford Saxony; you can also get it six by nine, forty-seven dollars; copied from an original over a hundred years old and worth maybe ten thousand."

Very firmly, Marmalade said:

"Young man, you may consider that rug sold; pack it up here and now and I will take it away in my car."

I believe he was afraid they would change it if he took his eyes off it. We took it home, and last Monday we showed it to Ching Li when he fetched the soiled linen; he said "velly nice" and was particularly pleased with the flying bats, though being a rather gentlemanly fellow he wouldn't let on that he knew it was a copy, and I will swear he did, as he had an expression of great surprise when he picked up a piece of the rug and found it almost as stiff as cardboard.

By the way, why doesn't some enterprising business man send to China for an expert native rug-maker, and have him come here, collect a few score of these sad-eyed laundering compatriots of his, and revive the sleeping genius of their fingers for weaving rugs? If there is anything in heredity they could soon be taught, and some of us would be glad to wash our own linen for a time if we thought we could thereby obtain cheaply rugs even remotely resembling several that were recently sold at a New York auction gallery for prices that were, well—

One had an all-over lotus and butterfly design in pale yellow and cream, studded with two shades of blue, delicately traced and woven with dainty precision; border of deeper salmon, with

lotus spray in deeper blue, and touches of white. It was supposed to have been made during the reign of Chien Lung, say about 1750.

Another was what is known as a Kong rug, in apricot, with peony, lotus, butterfly and coin designs; lemon colored border with framing lines of dark blue. (A kong is a Chinese divan.)

Most of the Chinese rugs are of cotton, some have warp and weft of cotton with pile of silk, while a few, probably made to order of the Imperial Court, are sumptuously woven entirely of silk upon a web of metal threads; when these threads are silver their lustre adds new gleams of beauty to an already magnificent object.

It is related on moderately good authority that an ancient Chinese emperor had maps of the nine provinces of his empire engraved upon nine bronze vases. These vases, having been deposited in a temple, were supposed to secure the crown to their possessor. Generations later another emperor had them thrown into a river to prevent their falling into the hands of his enemies. Whether these novel topographical surveys were ever recovered is not clear, but if this is the sort of thing that happened to precious bronze works of art something equally sad may have happened to exquisite rugs bearing designs and symbols, for there are few enough of them, as their expensiveness indicates, and unless you are the happy possessor of a great quantity of those excellently engraved certificates issued by the United States Mint, you will have to forego the rug of Ming or Manchu for the rug of Worcester, Massachusetts—like ours.

The Story of Sheffield Plate

(Continued from page 23)

copper basis, moreover, enhances the beauty of the silver coating, and brings out a quality which nickel and white metal do not.

Marks and Makers' Names

As it was not until 1784 that Parliament repealed the act that prohibited marking plated ware, no Sheffield plate that is genuine is found with a mark prior to 1784. From 1784 to say 1880, Sheffield plate may bear mark and maker's name beside it. The firm of W. Green & Co., was the first to have its mark and name registered for Sheffield plate; this was September 8, 1784. However, the collector finds pieces bearing names and marks together very rare. Marks are generally so inconspicuously placed as often to be missed even when

they do occur. Careful examination is necessary to discover them.

It should be borne in mind that the genuine Sheffield plate metal consisted of silver and copper sheets inseparably joined and pressed out to the required thinness by being run cold through rollers. The metal was then cut and shaped by hand-hammering into the forms desired. Electro-plated ware consists of a baser metal form already shaped before being coated with silver in galvanic solution. The possessor of any pieces of genuine Sheffield plate will subject them to ruin if he is, at any time, so ill-advised as to have them re-plated. Such a renovation will utterly destroy the beauty that intrinsically resides within even worn pieces of Sheffield plate that show copper traces.

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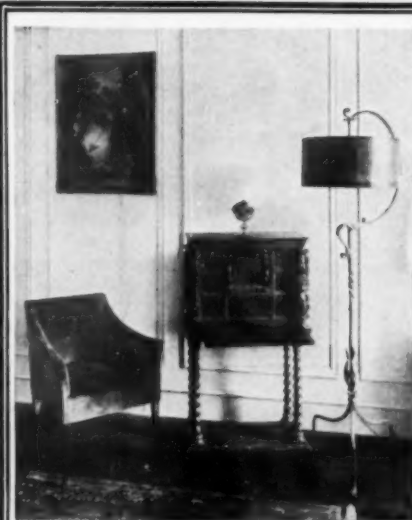
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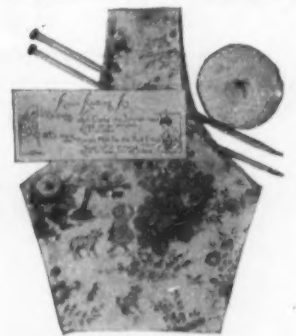
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Arbutus, Blueberries Et Al

(Continued from page 54)

will be developed about the old. The following directions by Professor Coville indicate how to get a start, if one wishes to try blueberries in a garden of small fruits:

"When blueberry culture is to be tried in a sandy or gravelly soil deficient in peat or peatlike matter, the plants should be set in separate holes or trenches about 12" deep in a mixture of two to four parts of peat or half-rotted oak leaves to one part of clean sand. The excavations should be wide enough to provide ample space for new growth of the roots, not less than 1" each way from the old root. In small planting if the materials for the mixture are easily available in quantity, an 8" bed of it may be laid down over the whole surface of the ground, and if a planting is to be tried on a soil wholly unsuited to the blueberry, especially a rich garden soil or a heavy soil affording poor drainage, the area may first be covered with a 6" layer of sand, the bed of peat and sand mixture being then laid down on top of the sand layer. Whenever used, the peat and sand mixture should be thoroughly manipulated, so as to give it a uniform texture before the plants are set out in it, for in a soil in which layers of peat alternate with layers of sand the capillary connection of the two is usually imperfect, and a plant rooted in the peat may suffer severely from drought, although the neighboring sand has water to spare. For a similar reason it is important that when the plant is first set out, the peat and sand mixture should be very tightly pressed and packed about all sides of the old root ball."

A "potting soil" mixture for blueberries and plants of similar requirements can be made as follows: One part of clean, gritty sand, three parts of crocks or broken clay flower pots, and nine parts of rotted kalmia peat, prepared as already described. Lime and manure which are good for most potting soils should be studiously avoided. The crocks are important because they stimulate about them the formation of mats of roots similar to those formed about the outside of the root ball in a pot next to the inner surface of the latter. Where no laurel thickets are available, the soil made up of decomposed leaves in a thicket of red oak may be used instead. The turf should preferably be rotted in a heap or stack which is kept moist for several months before being broken up and used.

Growing the Young Plants

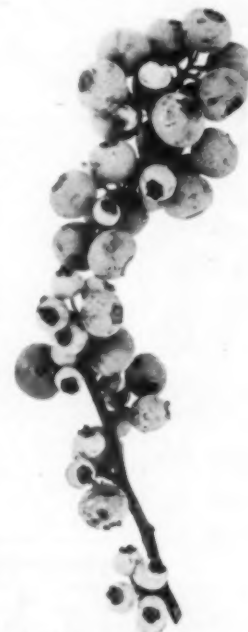
Potting may be done in the ordinary way after the plants have made a good start; but as moisture is essential at all stages of growth great care must be taken that the flats to which the little seedlings are shifted are never allowed to dry out. They should be sunk up to the rim in sand, or when larger pots have been reached, "double potted"—that is, a 4" pot is placed inside a 7" one with a layer of sphagnum moss between the two, which will keep the inner pot continually moist. Continuous rapid growth will result.

While seedlings have fruited within twelve months in the greenhouse, it is better to let them have their normal

rest period during the winter. This may be done by placing the plants outside in a coldframe where they can be given some protection but will not be kept from frost. The best time for transferring potted plants to the field is in early autumn. At this time the conditions of soil moisture will be more favorable. The blueberry, unlike most other plants, does not make the season's new growth until after the completion of the flowering period and the formation of new top growth.

Arbutus in Bloom from Seed

The photograph of a small plant of arbutus in a pot was taken eighteen months after the seed was sown. And yet five years ago no botanist knew, or at least none had tried to know, how the arbutus seed was borne, much less how to grow the plant after the seed had been procured. The berry or fruit of the arbutus is fleshy and juicy like that of the strawberry, but of smaller size and protected by enclosing petals. When the fruit matures, it opens up, exposing the seed which in Dame Nature's scheme of operations is usually distributed by the ant which eats the pulp of the fruit. The fruits do not mature until a long time after the flowering period. They are to be found just about the time wild strawberries are getting ripe. The skin of the berry is semi-transparent and the seed when ripened can be seen inside the fruit. They may be gathered shortly before they open up, and saved.

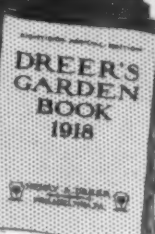


Hybrid blueberries 1" in diameter have been grown by Professor Coville

Experiments so far have shown that the best time to plant the seed is shortly after it is gathered. Soil prepared in the same way as that described for starting blueberry seeds should be used, and the flat or pot placed in a sheltered shady place such as an improvised frame that can be covered with light muslin, or something similar, located on the north side of a building. The seed germinates in from four to eight weeks. When the little seedlings are ready they are pricked off to 2" pots. They should be shifted as they grow two or three times, as necessary, and wintered over in a tight frame outside. There will probably be some blossoms the second spring after planting. Two-year-old plants which have had no check in growth will make crowns nearly 10" in diameter, and bearing some two dozen clusters of flowers. The crowns or rosettes are quite symmetrical as compared with those of the wild plants.

The plants grown in cultivation at Washington had much larger blooms than those grown in the wild, some of them being considerably over 3/4" in diameter, and the whole appearance of the plant was quite distinct. The foliage is much more perfect, is even, and not rusted and despoiled by the ravages of winter storms and snows.

The soil used for growing the plants after the seedling stage should be handled in the same way as described for potting up blueberries. The acid soil plants will be greatly stimulated by the recent discoveries in regard to their characteristics and preferences—not improbably the acid soil garden will find its place in some special corner as the rock and alpine gardens have done on many a well planned place.



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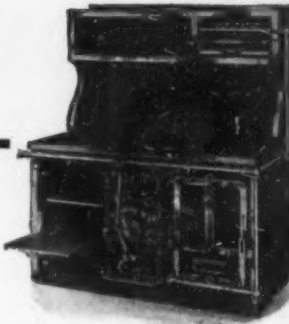
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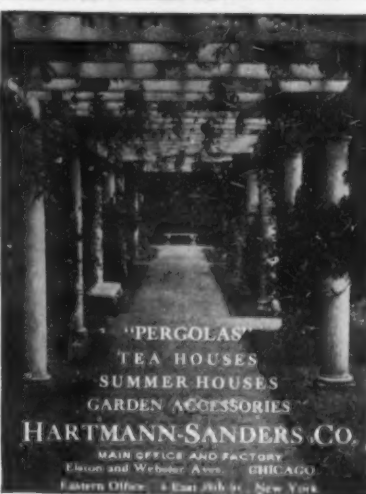
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Sponging the leaves of foliage plants is needed

Leaves which are broken or withered are best clipped off

The Garden that Grows in the House

(Continued from page 57)

to follow any set rule of giving so much water once in so often. You must learn to judge by the condition of the soil whether or not it is in need of watering. If the soil used is suitable for potted plants, such as that already described, after watering it will be uniformly moist clear through to the bottom. To tell whether or not you are giving enough water, try several plants half an hour or so afterward. Hold the stem of the plant between the left forefinger and middle finger, and rap the edge of the pot sharply on the edge of the shelf or the back of a chair; this will bring out the root ball intact, so that you can see just what condition it is in. If it is not moist clear through to the bottom, you are not giving enough water. Sometimes it is necessary to apply the water several times in succession, in small amounts, in order to get the soil thoroughly soaked.



The surface of the soil in the pots must not be allowed to cake and stop ventilation

"forced" require comparatively frequent watering, while those being "wintered" or kept nearly dormant in a frame will need little or none.

In reading directions for various plants or flowers, the beginner will frequently come across the information that they should be "kept on the dry side"—or on the wet side, as the case may be. This means merely that they should be given rather less, or rather more, water than the average plant.

A Place for the Winter Garden

If you are going to attempt growing things in the winter, you should be ready to spend a little time and work on arranging the conditions for them, even if they are to be no more than a dozen plants in a window. Lack of attention in this respect is the cause of a very large part of the troubles and failures in winter gardening—and incidentally it is the cause of the ruin of many good carpets and floors.

Atmospheric Moisture

But that is by no means the whole problem. The atmosphere as well as the soil affects the growth of plants. If a large part of the normal moisture in the air has been dried out of it by hot air or steam heat, with inadequate ventilation, plants will not thrive, even though they receive an abundance of moisture at the roots. Indeed in ordinary living rooms, it very frequently happens that all the plants are drowned at the roots and dried at the tops. To keep the air as moist as it should be, in case the heating is done by some method that has a tendency to leave the air dry, water for evaporation should be left near every register, radiator or stove. It should be placed in something low and broad, so as to facilitate evaporation at all times.

With the air normally moist, one good watering should be sufficient for several days for most things during the winter months. The reason for this is that both plant growth and evaporation are much less now than during spring and summer. Too frequent watering, therefore, would keep the soil saturated and be bad for the plants.

Another thing to keep in mind is that plants in flower, or those making growth ready to flower, require more moisture than those which are being kept through the winter after making their active growth during the summer. Vegetables that are being grown or

The first thing to consider after selecting a place which will conform as closely as possible with the requirements for light, ventilation and temperature, is the matter of suitable supports for the pots or boxes. The table or plain narrow shelf ordinarily used is not suitable. Any surplus water will run off it to the floor; the plants will be crowded too much; and full advantage of the available light is seldom utilized.

A plain board table made to come just below the window level, or a strong, broad shelf, should be made specially for the pots or boxes. The table or shelf should always be fitted with a narrow upright strip that will come 1" to 2" above the top. Nail this on tightly, first painting it with white lead, so that it will be almost watertight and keep any moderate amount of water from dripping on the floor. It will also hold in place sand, fine gravel or fiber on which to place the pots, without saucers. Frequently a second shelf may be placed one-third or half way up the window, making it possible to have direct sunlight for many more plants. In many cases the window can be built out without much expense—that is, a storm window, with sides, top and substantial bottom may be put on outside, making much more space for the plants without taking up so much of the living room.

Finally, if you expect to make a real sport out of your winter gardening, you should take it seriously.



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All of the Hollies

(Continued from page 39)



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erally; and so it became *Quercus ilex*, retaining thus a means of identification in its varietal appellation.

This would have been perfectly clear, if they had stopped there; but I suppose *ilex* was too good a word to go unused, except as tacking it onto something else might be called use. So it was chosen as the generic name for everything that hitherto had been called *Aquifolium*—and as time went on it applied to all the plants that were eventually discovered to be members of that family.

Hence we are treated to the association of our own black alder or winterberry, and our inkberry, with the classic thought which lies in the word *ilex*, these two being respectively *Ilex verticillata* and *Ilex glabra*. Least like the holly type of any shrubs in the family, these two are yet among the most valuable native plants for landscape purposes that we have. Hardy and suited to the climate from Florida to Canada, they both have decorative fruits that remain on the branches through half the winter at least.

Ink Berry and Black Alder

On the inkberry (*Ilex glabra*) which is evergreen, these fruits or small berries are black and therefore not as showy as the scarlet ones of the winterberry or black alder (*Ilex verticillata*). But for all that, it is a shrub well worth using, being a branched and sturdy growth about 8' high at maturity, with foliage that is always healthy and pleasing in the mass.

The black alder or winterberry is a very much more striking specimen, for its branches are literally strung their entire length with vivid, scarlet berries—berries suggesting to the layman's eye, as nothing else about the bush does, its relationship to the holly of commoner knowledge. Neither of these has floral merit; and of course, there is no floral display in the holly, either. For their fruits and winter foliage alone are these things planted; and really, considering the beauty of these fruits, I feel that we could not ask anything more of them.

It will not do to omit a third shrub, also called winterberry—the *Ilex levis-gata*, which is native only as far south as Virginia. This colors to a clear yellow in the autumn, and has somewhat larger berries than *Ilex verticillata*, but not such an abundance of them. Nevertheless, it is valuable and fully worthy of general notice.

There is one peculiarity common to all the members of this family which I think cannot be too strongly emphasized and impressed on the mind of a prospective purchaser; so I am going to digress right here to speak of it. This is the fact that it is what is called a dioecious genus—that is, a genus which bears its pistillate and its staminate flowers upon separate individuals. This means that a single shrub or tree of any of the species or varieties will not yield the berries which are really the principal reason for planting it.

There will, of course, be no fruits if only a staminate specimen is planted, for the staminate is not the fruit-producing sex. On the other hand, the pistillate plants alone will not be able to produce fruits, because of lack of pollen which the staminate flowers alone can supply. So it is not enough to be sure of getting the pistillate form of this genus; you must have the pistillate and the staminate—and then be reconciled to one non-fruiting specimen. Usually, a group of the pistillate plants are planted in company with one staminate, which is set in an inconspicuous position. It is not uncommon to come upon bushes of winterberry loaded with berries with seemingly no staminate plants anywhere about; but within the reach of bees or within carrying distance by



American holly may be grown in masses or as single specimens, as here

the wind there must be one specimen at least of the opposite sex.

The European holly is not as hardy here as one could wish, though there are specimens growing fairly well to the north. But we have a native variety— or species, rather—which will stand the rigors of even the New England winters if sheltered—the *Ilex opaca* or American holly. This is very like the European, though its foliage is dull by comparison and the berries not nearly so abundantly borne. Quantities of it find their way into the Christmas markets, and the Virginia fields are being robbed, unhappily, with that extravagant disregard for the future which is characteristic of the way such things are done in America.

This American holly is the largest broad-leaved evergreen that is hardy in the north, and to my mind, should be cultivated on a very much larger scale than it ever has been here. It thrives on very poor and dry soil and stands drought and burning heat with no deterioration of color. It has indeed taken possession of wornout lands in Virginia very much as the cedar has taken possession of the abandoned fields of Connecticut; and the beauty of these stands are decidedly eloquent of the possibilities as yet overlooked in this native broad-leaved evergreen tree.

Hollies for Hedges and Boundaries

As a hedge plant there is nothing superior to the European holly, for English gardens. It seems to me that we have here in our native species something almost if not quite as good. Hedges of holly are trimmed in England to any desired form, as also are individual plants, when so desired. There seems to be nothing to prevent our making use of our hardy native species in exactly the same way, except our lack of initiative. It is, to be sure, slow growing; and it is impatient of handling when it has attained any considerable size. But slowness of growth means always strength, durability and greater beauty, once maturity is attained; and the difficulties are so well understood now that the danger of loss is practically discounted—providing, of course, the handling is done according to approved methods.

The one way to transplant a holly is to strip it bare; if this is done, and all the rest of the rules for good transplanting are observed, there is very little danger of failure. But if it is not done, failure is as certain as death and taxes.

(Continued on page 80)



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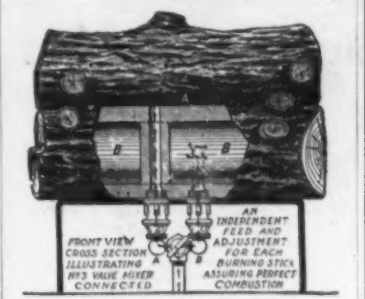
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All of the Hollies

(Continued from page 78)

no matter how carefully you observe all the other rules.

There is a little evergreen shrub from Japan that has lately come into great favor as a specimen, and also as a boundary planting, in certain places. This is *Ilex crenata*—Japanese holly, some call it, but without reason. Its leaves are suggestive of boxwood, and the entire plant, indeed, especially when closely sheared, is similar in appearance to box. It is, of course, not a relative at all, for boxwood belongs to a different order; but sometimes it is used as a substitute.

This is unfortunate, for *Ilex crenata* is not reliably hardy. In sheltered places, it may winter safely; but then again, it may not. And there is always that sense of insecurity about it that detracts from the pleasure of having any plant. It is, however, a charming specimen, and I do not wonder that gardeners generally regard it with covetous eyes when they see it outside their own gardens. Beware of it, however, unless you are well below the latitude of New York—or tempered as to the winters by some natural configurations that are peculiar to certain places and circumstances.

Holly-like Shrubs

There is a shrub, not an *Ilex* at all, that sometimes is sold as one, or as a holly, and that many have difficulty in believing is not actually a member of the family. This is *Berberis aquifolium*, sometimes called mahonia—a barberry from British Columbia and Oregon and up that way, with shining leaves very like the leaves of holly, but with blue berries which are not particularly decorative or persistent. This grows to perhaps 6' in height in favorable locations, and is usually hardy in Massachusetts. And there is still another holly-like shrub belonging to still another family—the *Osmanthus aquifolium*—which is not infrequently offered by dealers who are not over-nice about such things, as a variety of holly. This is still less hardy, and it is not safe to plant it even as far down as Baltimore without giving it some protection in winter.

The last named can be identified by a simple little observation connected with the leaves. The leaves of all *Ilex* are alternate; that is, they rise first one on one side, then the next on the other side, of the stem. They are also simple always; in other words, they rise directly and singly from the main stem and are not made up of leaflets rising from a secondary stem, as the leaves of clovers or peas or locusts or horse-chestnuts are.

The leaves of barberries are alternate; but the leaves of the holly-leaved barberry just mentioned are also compound—each seeming leaf is actually one of a group of leaflets that rise, five or seven or nine of them, opposite each other from a secondary stem or leaf stalk. This entire group is a compound leaf; and the next compound leaf will be found to rise at a point further up or down the main stem, thus preserving the alternate leaved arrangement.

The leaves of the osmanthus, substituted as a holly sometimes, are opposite; and that is a sufficiently distinguishing characteristic to enable the least experienced to identify the plant beyond question.

Species for the South

The South possesses two or three species of *Ilex* which cannot be grown in the North at all. One of these is the Dahoon, otherwise *Ilex Cassine*, native to North Carolina and Florida and as far west as Louisiana; another is *Ilex vomitoria*, the Yaupon or Cassena of the South which is native to Virginia and Florida and west to Arkansas and Texas. Both of these are shrubby, or else small trees, reaching a height of perhaps 25', and their fruits are red, though those of the former are not vivid enough to be showy. Neither is of sufficient decorative value to be planted, especially as the European holly will grow perfectly in the sections where they might be used.

Curiously enough, another species from Japan—and one of the loveliest of all the hollies—is not hardy here. This seems unaccountable when the climate of Japan is considered, and the fact that nearly everything from there thrives so perfectly in this part of the world. This is *Ilex latifolia*, a tree growing to be 60' in height with beautiful shining leaves, not armed with such needle-like points as the other hollies are, but nevertheless serrate and interesting, and with large red fruits growing in clusters.

Beautiful though it may be, however, it cannot have the associations for us which I must always contend are as valuable as the holly plant itself; and so, though it would be an acquisition to the landscape, I feel pretty well content to do without it. For so often it happens that we turn from a priceless heritage such as this, to a novelty that has nothing to offer except its novelty! Really, it is subject for congratulation, I think, that sometimes the things from other lands cannot be imported.

First Aid for Sick Ceilings


(Continued from page 56)

little battening as possible; it merely covers the joints of the board, and is painted to match. The most ingenious and elaborate decorations may be stenciled, although most rooms look best with plain ceilings; and for beam construction, even when the surface is curved or coved, or the space between the beams not the width of standard wallboard, it can be bent and cut easily, and nailed to furrings which any carpenter will arrange. If the ceiling presents special problems or irregularities, it absolutely demands the more expensive makes of wallboard, which do not swell or warp with change in seasons or weather, and repeat the unattractive bulges of the sagging plaster.

If a ceiling is badly cracked, but does not sag, fill the cracks with plaster of Paris; then wash with hot water to remove the blisters, and shellac the discolored or conspicuously new spots. A coat of paint, calcimine or moreaco finishes the ceiling, unless the cracks are very bad, and need two coats.

On a ceiling with smutty spots, a damp cloth and ivory soap will sometimes work wonders. Calcimined or moreacoed plaster cannot be washed, so that a ceiling so treated must be scraped (this means nothing more difficult than washing it) and have a fresh coat. Paint, however, can always be freshened by washing, and the first time that a ceiling needs attention, if it is not a painted ceiling, the prudent housekeeper will insist on a coat of paint, even though the initial expense is a little more. Then it can be wiped every month or so with a damp cloth, and needs a coat of paint only once in several years.

A soiled ceiling is like a single soiled article of dress. It destroys all appearance of freshness and charm. The modern idea in ceilings is that they must not darken a room, and that is why we color them all white or cream; but a film of soot or dust defeats the whole purpose of the coloring, and dims the room as effectually as though the ceiling were painted gray.



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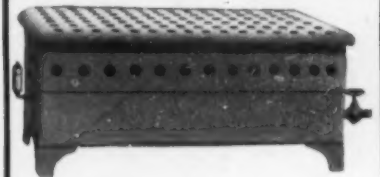
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New Color Notes in Decorated Shades

(Continued from page 46)

but with a wide stripe of brilliant floral garlands. The tassel may repeat the soft rose and blue green found in the flowers.

Holland shades may be made effective by painting a design on them, so that when the shade is pulled half down the design will center. The trouble is to get a paint that will not run or crack. The design is more effective if enclosed in some geometric spacing. Of course, a border will add to the general appearance, but a design in the form of a medallion seems more decorative. If the curtains and window seats are of a linen with a repeat pattern, the design on the shade may be the same. For instance, using a linen with a design of orange and blue flamingoes enclosed in a medallion with blue, green and black, the curtains and valances may be edged with green taffeta bands. To carry out the same idea in the shade the tassel may be of green with a touch of orange and black. See that the colors of the shade match the linen, both looking at it and looking through it with the light.

Such a painted shade is pretty when repeating the pattern of the upholstery in a breakfast room or porch. The overcurtains may be of a plain toned sunfast with a little block edge of two of the nicest colors found in the upholstery. In that way the window

drapery is tied to the rest of the room. This requires thoughtful planning. But there is no short cut to good decoration. It means brains, brains, brains!

Oil Cloth Shades for Camps

One idea, which I see no reason should not be feasible, is to use oil cloth shades for camps and seashore cottages where the weather and salt air and the long, hard winters are so destructive. One word, however. The fixtures generally rust. Each fall before the house is closed, they should be well oiled.

As to the oil cloth from the outside, it will look like Holland except that it will probably be less streaky and faded. On the inside fascinating patterns may be painted. I take it for granted that the shade will not be constantly twitched up and down. Oil cloth comes with little black and white checks. A tassel might be made of brilliant red linen floss, and the curtains of turkey red. A plain band border could be painted on the side of the curtain in red and black with a fruit design in fresh greens, yellows and lavender would be pretty for a dining porch. A nursery could be made interesting with pink and blue on white in some fresh, childish pattern. Think how little impression smudgy fingers would make on this shade!

Powder Rooms of Yesterday and Today

(Continued from page 27)

as the memory of man. They are found on Egyptian mummies and the sculpture reliefs of Assyria. Thais wore a gilded wig, as was the fashion among men and women in Greece during the early Christian era. To come down to later times, we find that in the 16th Century wigs were *de rigueur* throughout Europe. Queen Beas of the tawny hair owned eighteen; Mary Queen of Scots had so many that her portraits are perplexing.

In the 17th Century Louis XVI took to a periwig—not powdered. The king had lost his own once-abundant locks, and vanity drove him to artifice. Instantly the beaux and belles of France donned the huge enveloping "full-bottom" wigs that the king had adopted.

In France it was under Louis XV that the powdering of wigs came into fashion. The Court led the powdered and painted, patched and perfumed throng. Even nuns in Paris were sometimes seen in powdered curls and paint, and history records that priests were accused of keeping the best wigs for the world and letting God have the old ones.

The wigs of Louis XVI and Marie Antoinette's time were immense horse-hair erections, often with bobbing curls on wires, over which no less than two pounds of flour were dusted after the oiling process. Then laces and ribbons and flowers and butterflies of spun glass, and fruit and even miniature ships were used as decoration.

The largest wigs ever worn by English women were those of the reign of Queen Anne. A house now in Kensington, with a powder room off the back drawing room, is said to have been occupied by one of her maids of honor.

Besides the Full Bottom wigs there was a notable list in vogue in England, including Bagg wigs, Grecian Flies, Curly Roys, Airey Levants, Full Bobs, Minister's Bobs, Naturals and Half-Naturals.

Who was not a slave to the toilet table then? The toilette of men and

women was a serious and lengthy performance in those days. Madame de Staël in her play "La Mode" makes one of her characters say: "Next comes the excessive labor of making one's toilette, with all the attention necessary to insure being well dressed."

The names given to parts of the costume paint the period. Colors were designated by such names as "Soupir Etouffé"—stifed sigh! Trimmings were "Indiscreet Complaints," "Preference," "The Vapours," "The Sweet Smile"; ribbons "Attention," "A Sigh of Hope," "An Instant," "Sigh of Venus" and so on. Emerald heels on long pointed slippers were known as "Venez-y-voir."

The 18th Century Boudoir

The charming 18th Century toilet tables were as characteristic an expression as we have of that age. You will remember that milady's boudoir was her informal reception room. She utilized the long morning hours devoted to the dressing of her hair—the most elaborate *coiffures* were not taken down every night—for intimate interviews dear to her heart. Then it was her latest victim read aloud his Sonnet to Her Eyes, or played a love song on his lute. If bolder still he lingered, toying with the ribbons of her gown, till chance and a tactful maid allowed a kiss.

The oft-pictured toilet table of the Louis is the canopied sort with frills and laces and bow knots on it. Equally popular was the *poudreuse*—a dainty table of soft brown wood. The two side leaves fold out to right and left, and the central wing lifts, disclosing a mirror on its under side. In this table were kept comb and brush, pomades, scents, powder, hairpins, patches and peppermint water.

The powder box has today resumed proportions consistent with the other articles which serve as aides to woman's toilette. Powder is important but, like Pierrot the powdered star, it no longer dominates the stage.

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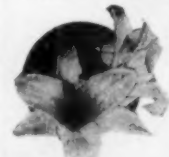
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