House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*

THE CHRISTMAS HOUSE NUMBER

CHRISTMAS! What power there is in a mere word to send flying all our accustomed calm and summon up an instant thrill. Memories come crowding. Pictures of dark pines against a moonlit whiteness, crackling snow and the silence broken by janglings of sweet bells. And at the end of the road the leaping flames of great logs, the joyous atmosphere of a real home and the suppressed excitement of a time when all the world is young. Then is the home paramount and in order to make it a season of the greatest possible cheer, everyone welcomes help and suggestions that will lead to that end. As you know, there is one natural and logical source to turn to at this absorbing time—HOUSE & GARDEN.

Have you ever seen a Mystery play? Did you know it was possible to stage one in your own home at Christmas time? It is not only possible, but Mr. Rosé in his charming article on the Mystery Play tells how it can be done. And in order to have a perfect setting for all this, there is an article on Decorating the Christmas House which does not stop with the inside but considers the outside as well.

There is no one in the world who does not give something at Christmas. Lucky is he who knows what he wants to give. But it is to the vast majority who dash out madly on Christmas Eve to do all their shopping, that HOUSE & GARDEN brings the greatest cheer. At least, if they have waited that long, they know what to give, for in this number are twelve illustrated pages of gifts ranging from kitchen articles to a fluffy Pomeranian puppy.

This little breakfast room is among the houses in the December number

But Christmas does not absorb all of this December issue. The business of building and homemaking must go on and HOUSE & GARDEN is glad of the opportunity of showing two houses, one of the English half-timber type and the other an English cottage that we know will win instant approval. And to go in these houses are such delightful things as French furniture, silver, and the lovely lustre-ware—all of which come in for their share of space on the December pages.

Even at Christmas the garden comes in for its full share of interest. There is information on the training of young trees, the Gardener's Calendar, some English farms and two pages of pictures showing the delicate beauty of a garden in the far West. A pictorial feature of especial interest is the spread of indoor heather plants in full bloom.

Such is the Christmas number of HOUSE & GARDEN, a number replete with the spirit of giving.

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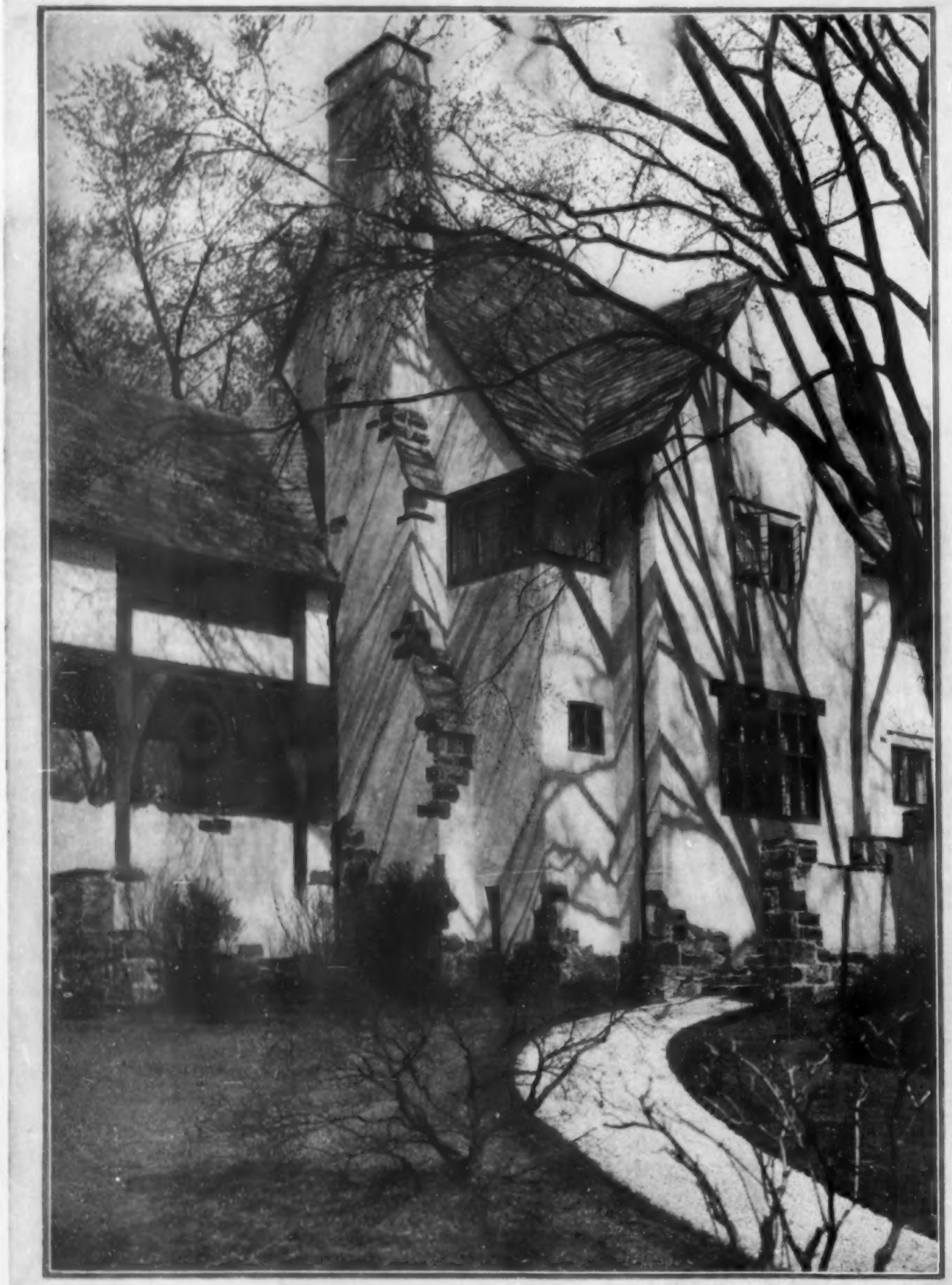
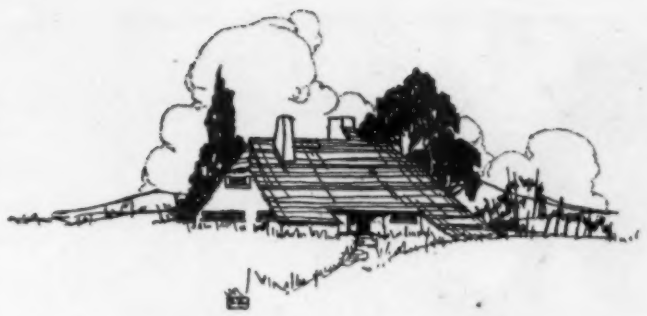


THE CASUAL ARTISTRY OF THE PAST

Just as it takes all kinds of people to make a world so does it take all kinds of material to make an architectural achievement of an English type of house. Its success or failure depends upon the discrimination and restraint with which each element is used. In this view of Mr. B. F. Hermann's home at Tarrytown, N. Y., it is easy enough to note the stucco with stone cropping out here and there, the crudeness of the hand-adzed beams, the regular and irregular windows. These are only a few of the elements. The chimney, too, is a little off center. The roof lines break in unexpectedly. It is this casual artistry of the past reproduced with restraint and discrimination that gives this façade its unusual interest and distinction. Eugene J. Lang was the architect



SHALL WE KEEP TO THE COLONIAL?

Peace Brings the Architectural Problem of Creating a More Distinctive American Style Based on Colonial Precedents of Simplicity

HAROLD DONALDSON EBERLEIN

THERE has always been a profound architectural reaction after any great war or any great economic disturbance. Architectural history supplies abundant examples of this.

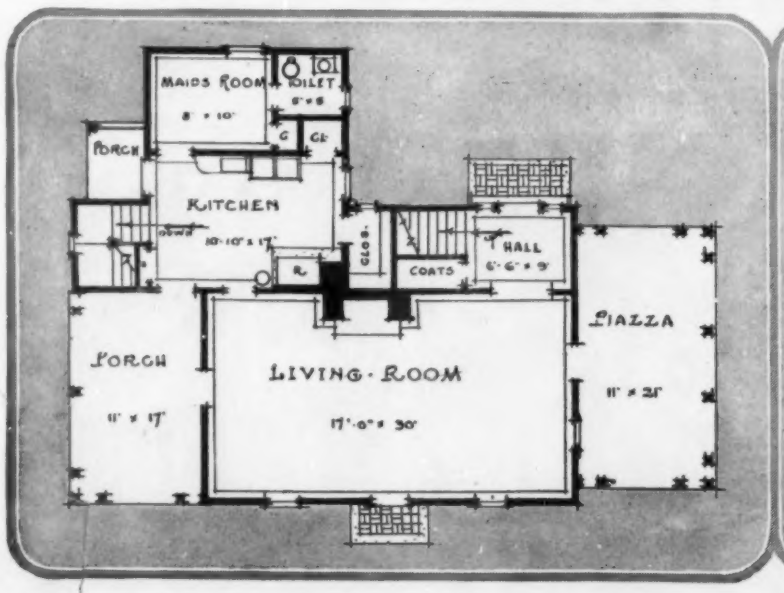
Despite the economic disturbance that has affected every aspect of our domestic life, houses we must have and houses we must build. The burning question is "How are we going to accommodate our architecture to the readjustment that present conditions have forced upon us?"

It is perfectly evident that the difficulties of the situation entail, at least for the time being, some sort of radical simplification in the whole domestic scheme of a great many of us. Are we going to let that process of simplification, as it applies to our housing, discourage us and lead us to build mere houses? Or are we going to measure up to the task confronting us, display some imagination, and put to good use the lessons to be learned from our past national experience so that our dwellings, as well as affording the requisite physical shelter, shall be real homes?

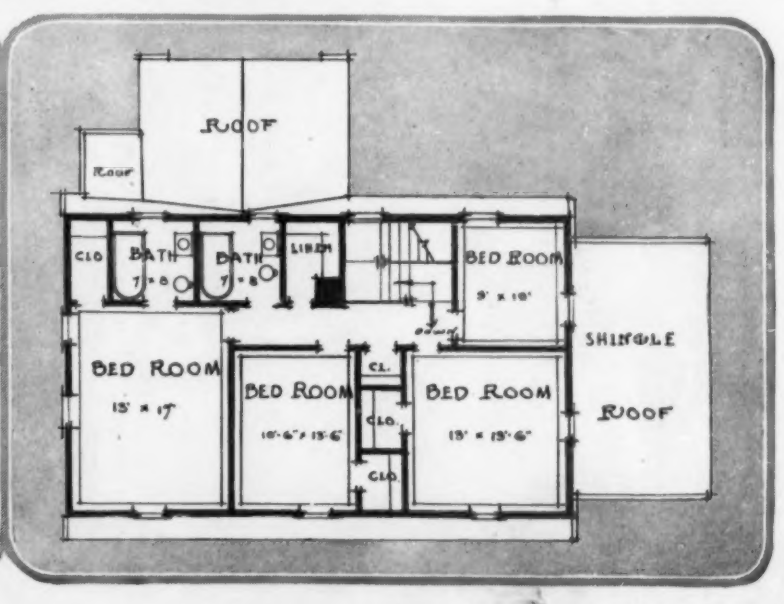
The gambrel roof type is a favorite Colonial style because it is pleasing to the eye and affords the greatest possible space for the outlay. Aymar Embury II, architect

In surveying the situation of domestic architecture in America at this immediate time, two patent facts stand forth, which it is impossible either to gainsay or to escape. In the first place, the small or moderate-sized house is going to determine the average architectural complexion of the country. It must inevitably do so from sheer force of numbers. In the second place, the average of architectural performance, in dealing with the small or moderate-sized house, has conspicuously failed in reaching the mark that one may legitimately hope for it to achieve. And candor compels us to admit that the outlook in sundry directions is disquieting, unless we are prepared to face conditions squarely and apply a timely remedy.

That the small house is going to multiply more



The first floor plan of the house above shows a prime simplification—the dining-room is eliminated, leaving one large living-room



Upstairs the hall space is reduced to the absolute minimum, thus affording larger bedrooms and more closets all compactly arranged

The New York Dutch type of Colonial architecture is well represented by the Van Deusen House at Old Hurley, near Kingston, N. Y.

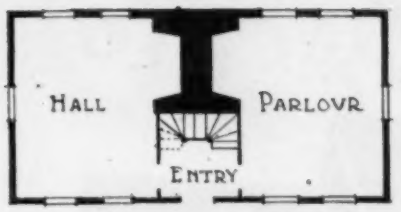
A Connecticut type of Colonial is found in this house on the Green at Branford, Ct. The long sweeping roof is a marking characteristic

Dignity and substantial comfort are found in these old Colonial houses. They met the needs of a simple life. This is a Connecticut type from Guilford, Ct.

In the South we find quite a different style from the New England. This "Hospital House" at Yorktown, Va., is of brick whitewashed

"Wynnestay", Philadelphia, has the Pennsylvania Colonial characteristics—field stone walls, wide eaves, pent roofs over doors

rapidly, perhaps, than ever before, we may surmise from the housing clamor heard on every side. The common outcry about high rents, the stimulus to domestic building activity administered by a Government bureau especially charged with that duty, the co-operative building projects now and again mooted by divers groups of disgruntled rent payers—all these are unmistakable indications of a seething unrest that may ere long break forth into a spawn of hideous domiciles.



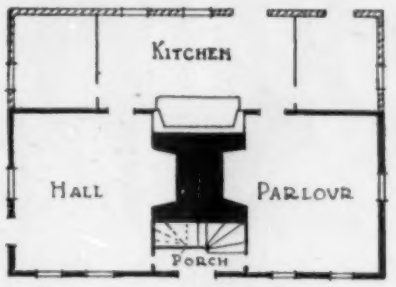
The ground plan of the early New England central chimney type shows the utmost simplicity

Inferior Small Houses

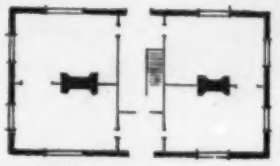
The failure of the average small house architecture to realise a more satisfactory standard of performance is attributable in part to certain popular publications that have consistently apotheosised and held up for imitation second and third rate models. It is due also in part to the short-sightedness of "practical" clients; in part to the not altogether unnatural temptation for the architect to court the one large commission rather than two or three of lesser size; and in very large part to the ignorance and stupid avarice of the speculative builder. Fortunately, there now seems to be a wider recognition of responsibility towards the small house, on the architect's side, and this hopeful attitude needs only the sympathetic co-operation of the laity to ensure a gratifying measure of good results. Fortunately, also, some of the speculative builders seem inclined to learn wisdom and to understand, thanks to several mental jolts and wholesome object lessons, that "beauty is the most utilitarian asset we possess."

So far as the house of modest size is concerned, the most insistent problem to be met just now is the demand for simplification. In this connection two considerations loom large. First, the difficulty of the domestic servant question invites the greatest measure of elimination possible. And that, of course, means simpler household arrangements, fewer but more fully used rooms, and reducing housework to its lowest denominations. Second, there is the high cost of building materials and of labor. The aforesaid considerations apply with equal force both in the country and in suburban districts.

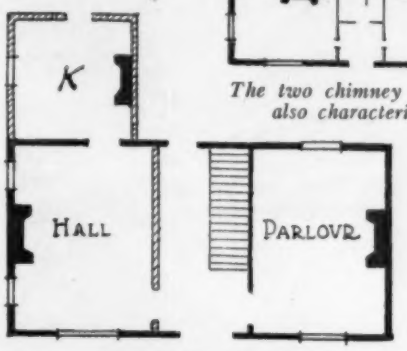
Then a lean-to was added to this central chimney type



Third, the lean-to was partitioned



The two chimney type is also characteristic



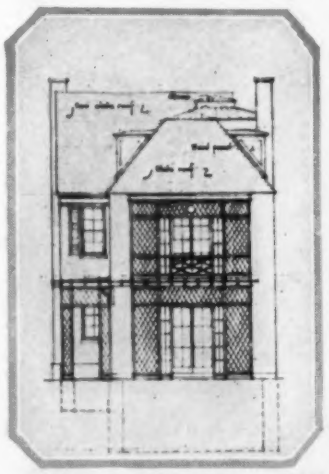
Floor plan of Middle Colonies type with two end chimneys, occurring both with and without kitchen extension

Now simplicity is not to be confounded with ugliness, poverty of invention, threadbare crudity, or shoddiness. Under ordinary circumstances, in the past, nothing could be much uglier or more stupid than the average small house unfortunate enough to have been built under stress of close economy. Nothing could betray a more deplorable lack of imagination, especially if left to the conceptions of the speculative builder or the local jobbing contractor, as too many appear to have been; nothing could react more unfavorably upon the consciousness of those obliged to inhabit it or to behold it daily.

Abundance of Good Precedent

There may be causes a-plenty, but there is absolutely no reason whatever why the solution of the present problem in modest and simple domestic architecture should assume anything but a thoroughly agreeable aspect. The key to the situation is to be found in our openness of mind and in our willingness to heed and apply a lesson from the great body of past architectural experience within our ken.

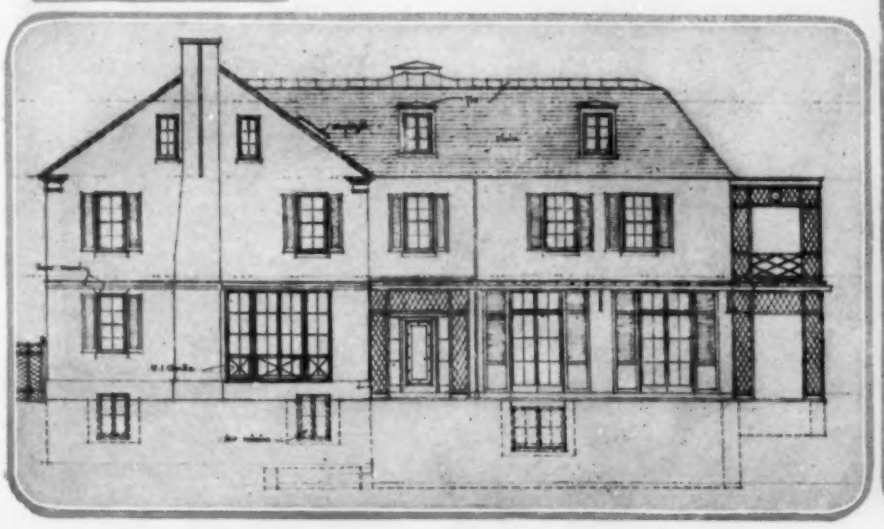
(*Continued on page* 80)

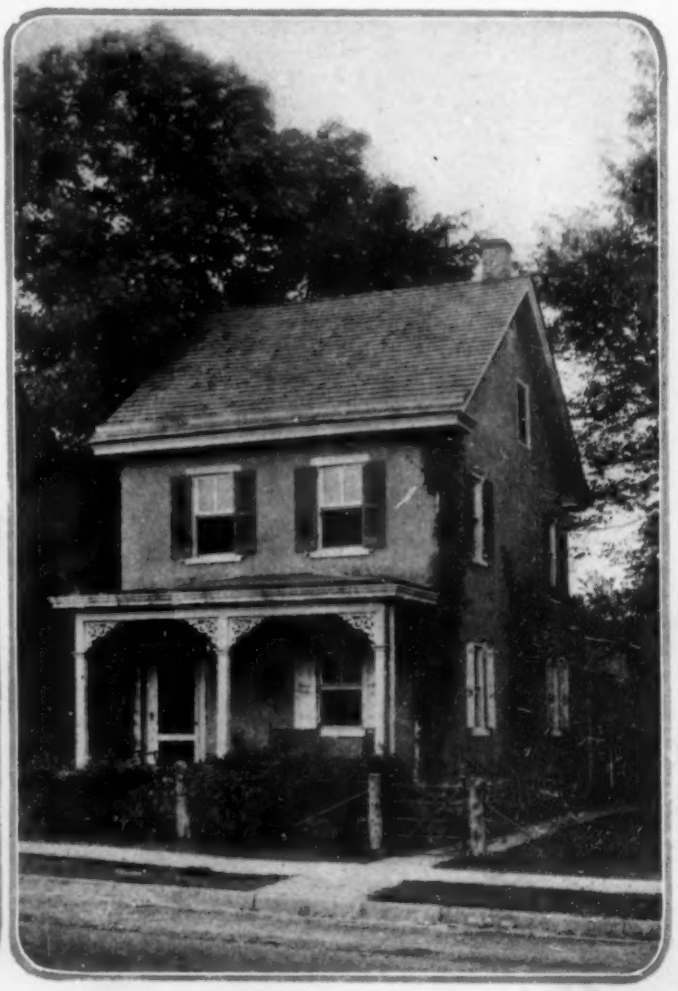


In remodeling this almost impossible old house the rear is put on the street and the kitchen in the parlor

The house as found is one of the apparently hopeless mid-19th Century types. The drawings show it transformed

In the remodeled design the living-rooms open on the side where is the most agreeable outlook, the chimney is placed outside and French doors added. Edmund B. Gilchrist, architect





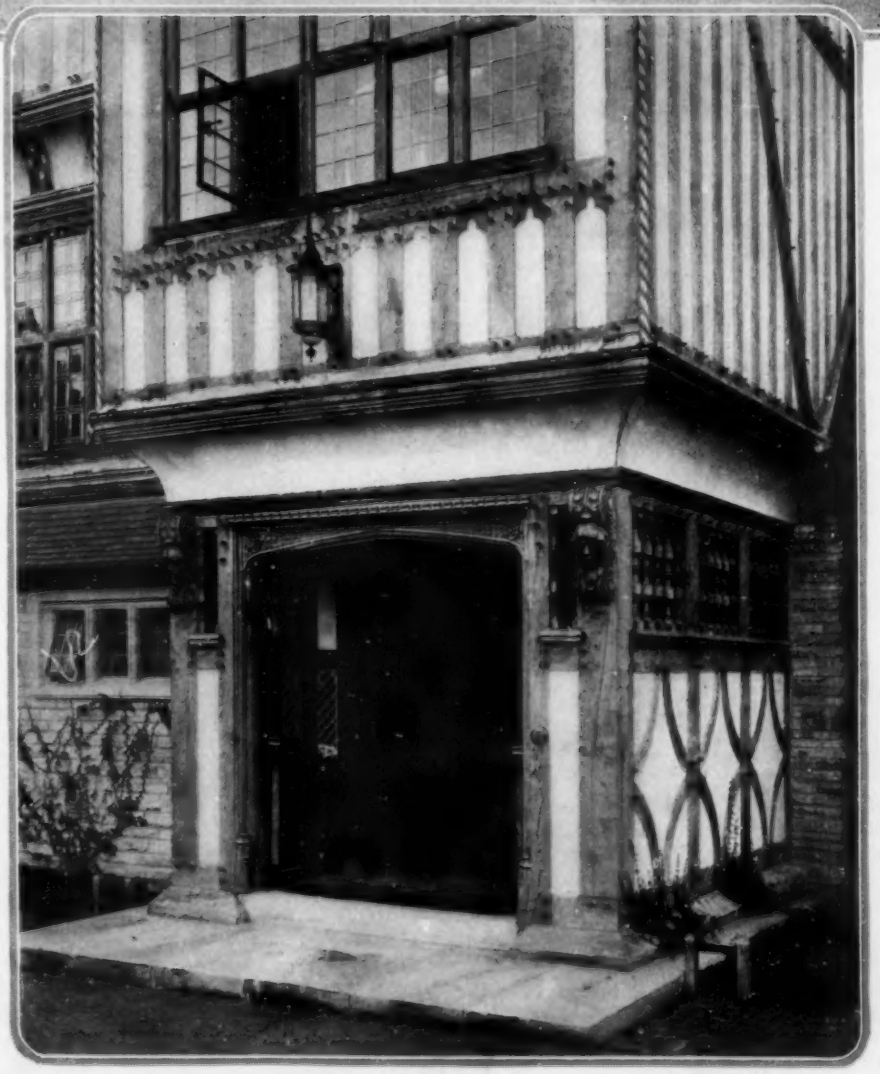
The south front shows many architectural features of interest. The bow window at this end is an unusual form, two oriels being incorporated, making the amount of glass practically double. Genuine timber work—structural timber work, not applied for effect—evidences the sincerity in building. It is pinned together with oaken pins. There is a notable refinement in the details of the carved barge boards under the eaves and the pendants

The incorporation of a piazza with a balcony above is an unusual and ingenious concession to modern requirements. Here again we can note the disposition of the windows and the genuine half-timber work. The decorative treatment of the chimneys by paneling enriches the house sky line. This south front is given the formality of a broad terrace of grass and pavement, which is of intrinsic interest and also forms the axis of the garden

CHAPELWOOD MANOR, SUSSEX, ENGLAND

ANDREW N. PRENTICE,
Architect

From the forecourt one can see the interesting grouping of chimneys and the decorative effect of the half-timber. The way the gravel of the forecourt is carried directly up to the walls, without the accustomed screen of foundation planting, contributes materially to the wide, open, hospitable aspect which distinguishes the house



The carved and turned enrichment of the house door details is a strong asset in fixing character to the whole composition. It is enrichment concentrated where it will prove most effective. The wood is oak. The leaded metal casements and wrought iron lantern are in harmony with this carving and half-timber

MAINLY ABOUT BUILDING

BUILDING a house is as distinct a period in a man's life as his youth or old age. It has its own peculiar manifestations and psychology; its beginning, its middle and its end; its enthusiasms and rewards and disappointments and unexpected compensations.

The first manifestation is a keen interest in pictures of houses. The second is an awakening curiosity about the physical side of building—the whys and wherefores of brick and stone and beams of flooring. Then comes a consultation with the pocket-book, and a visit to an architect. When a man reaches the architect stage he is pretty well on the road to a lasting enthusiasm about a house.

This desire to build is dormant in most of us. A host of people let it remain dormant. The course of their lives or the size of their purse prevents the dream being crystallized in the actual substances of building materials. There are others in whom the desire to build a home burns so ardently that no obstacle can prevent its consummation. They go about it as one searching for a great romance. And to many of them it is a great romance—one of the greatest romances of their lives.

THE other day I went into a house builder's library. It was the strangest sort of library imaginable, because it contained scarcely any books. Walls and shelves and floor space were occupied with all manner of things that go into the construction and architectural enrichment of a house. There were sections of slate roofs, sections of flooring, varieties of windows and doors with all the latest devices for raising and lowering them, carpets of pretty tiles in varied hues, cases of hardware from the smallest screw to big, hand-wrought hinges for Colonial doors. In one room the shelves were filled with nothing but small slabs of marble; you couldn't believe that there were so many kinds and shades of marble until you saw this room. In another was a perfect bathroom with all the latest appliances. A third room contained wall paneling of various sorts and periods and finishes. A fourth showed decorative window glass and weather vanes. Down in the cellar were new kinds of heaters and water filters and kitchen equipments.

It was a marvelous place, a place rich in suggestion for the prospective builder. I only wish that the men and women who plan to build this fall could spend an hour there. They could work with their architects so much more intelligently. Perhaps they could even give their architects suggestions—for architects are not omniscient.

Of course, it is manifestly impossible for all of them to see this library, but I was wondering why it wasn't possible for them to have the next best thing—a library of catalogs.

In no country under the sun do the manufacturers provide such elaborate and beautiful catalogs as in America. Huge fortunes are spent each year in producing these booklets and price lists. Colored illustrations are made without counting the cost. It would seem that the whole body of American manufacturers were intent on showing the ordinary man in the street the beauties and possibilities of their products. These booklets are not alone descriptive of one ware; they cover the entire field. For example, on my desk at this moment is a series of booklets showing the values of a certain kind of wood. Very little is said about this wood, but a great deal is said about architecture. It required the study and skill of several authorities to produce these booklets. The average man reading them will acquire a valuable working knowledge of Colonial architecture. Another catalog is on mantels. It contains the whole history of mantels, from the earliest times to the present. Then it shows the types available from this certain manufacturer's stock.

Education of this sort is invaluable. It gives the prospective home builder a definite idea of the sorts of things he wants in his house, and the reasons why he wants them. Time was when such matters were left to the architect and the client had to accept his choice. Today the reading public of America has a quickened and growing appreciation of architectural detail and construction. We shall reap the benefit of this in houses that are building today and that men plan for the future.

SPEAKING of a builder's library reminds me that I have just finished editing a book that should be of interest to those who plan to start their homes this fall. Ever since the armistice was signed the Information Service has been flooded with inquiries for a book or books showing photographs and plans of small and large houses, architectural details, garages, etc. There were many books on parts of this subject but none that covered it completely. So I set to work and gathered from the pages of HOUSE & GARDEN a volume that would serve this need.

It contains in all about three hundred and ten illustrations. Fifty-odd houses with their plans are shown, ranging in size from the California bungalow to the large English country house. The work represents all types of American environments and is from the hands of the best architects in all parts of the country.

Perhaps in a few months I can find time to gather a book about interior decorating and one on gardening. So much valuable material is published in the pages of this magazine that it seems a pity for it to be scattered and lost. Some readers may not prefer to have their issues bound into permanent form. These books will give the meat of the respective subjects. They will tell the story in picture form. Reading matter will be reduced to captions and a short foreword. Illustrations tell the story quicker than could many pages of text. . . . However, only one of them is finished—HOUSE & GARDEN'S Book of Houses. It is ready now for distribution.

IN one of his descriptions of New York, Henry James comments on the fact that there is only one building on Fifth Avenue that is sitting down—the Public Library. As you will recall, this is a low-lying structure, whereas all the office buildings that surround it are tall—standing up, as James put it. The buildings that sit down give an air of restfulness. Houses should sit down. Let them sprawl where they will over the ground, but don't let them stand up.

There are reasons for this—their lines are more restful to the eye and there are fewer stairs to climb. We have not yet conquered the problem of the stair, despite elevators. We have not yet found restfulness in vertical lines, despite the marvels of construction and the daring architecture to be found in our tall buildings. It is only reasonable that we who work in buildings that stand up should play and rest in buildings that sit down and sprawl over the ground.

The roof line, then, is one of the most important problems to consider when you come to build a house. Let the skyline of your house conform with the skyline of nature—the restful, low-lying slopes and curves of the far horizon, with chimneys for the jagged hills, and varied façades such as the farmer makes on his meadows with plots of wheat and soft green corn.

People somehow do not understand this. Numbers of them select a house for its architectural design alone, forgetting that they have to live in it. Whereas life comes first and design afterward. Properly chosen, the design should typify the sort of people who live in the house—the man who comes there after the day's work, the woman who awaits him and the children about her. And their life will be such, in turn, as the environment creates. To be beneficial it should spring naturally from the soil.

Thus Nature is the real designer. The architect only interprets and adapts her motifs, reproducing with brick and shingle and tile the environment she creates.

THE NIGHT COMETH

My garden paths were smooth and green
With iris nodding left and right,
The old gray sun-dial stood between
Two mounded bee-hives low and white.
My hollyhocks grew tall and red,
My larkspur thrust its lances high;
"The Night Cometh," the sun-dial said,
And I hated its wisdom and hurried by.

* * * *

I watch the sun-dial as I wait
And hope to see its slow hand fly.
The ancient poplars at the gate
Are funeral torches flaring high.
The scent of wallflowers breaks my heart,
The box is bitter in the sun,
The poppies burst their sheaths apart
And tell of rest when pain is done.

The hawthorn shakes a ghostly head
And breathes of death at fullest noon.
"The Night Cometh," the sun-dial said:
The night can never come too soon.
Oh, Sun-dial, hurry your creeping hand,
Let the shadows fall where the brown bees hum.
I watch and wait where the low hives stand—
Let the night come, let the night come!

—ALINE KILMER.

A RESTORED ENGLISH COTTAGE

What did the poet say about "Age cannot wither nor custom stale," etc.? That, too, applies to the English cottage. It has a way of surviving the chances and changes of this chaotic world. Here is one—it is in Sussex—built in the 14th Century, originally one big room running right up into the rafters, with two little rooms off to one side that served for buttery and larder, and with a room above them for a lady's bower. The fire was made in the center of the room and the smoke went up through the ceiling. In the 16th Century a floor was laid in the middle and a chimney built. Lately the cottage fell on evil days and recently was condemned. But an architect rescued it—and today it stands as sturdy and substantial as when its first owner gazed proudly upon it six hundred years or so ago. The name of the architect is J. D. Clarke

Owl and Pine Branch. By Hiroshige

KWA-CHO—THE FLOWER *and* BIRD PRINTS *of* JAPAN

The Nipponese Love of Nature Is Preserved In These Color-Prints Made by Master Artists

GARDNER TEALL

THERE is truth in the observation that taste and refinement in a people are marked by a love of nature and the beauties which adorn it. What would poetry and art be without it! Perhaps no people in the world at any time has been so completely a nation of nature-lovers as has that of Japan. Occidentals are apt to approach nature along scientific paths; the Oriental moves forward through the avenues of art approach. The appearance of How to Tell the Birds from the Flowers found immediate response in our risibility for, after all, we were conscious that many among us did not know whether a crocus was a bird or a blossom, a finch, a blossom or a bird! With the Japanese it is different. Nature to them is a matter of more than names. Their observation is trained so thoroughly and with such direct application to everything about them, that a Japanese child has usually a knowledge of the form details of flowers and birds that would make these little subjects of the Mikado appear as infant prodigies to those of other lands.

Green Bird on Branch. By Hiroshige

Sparrow and Camellia. After Hiroshige

"Should the mountain cherry cease,
In the spring-time of the year,
With its mass of new-born bloom,
Us poor mortal men to cheer,
Then would heart of spring be doomed
And its brightness fade away."

While this love of nature and extraordinary powers of observation were held by the Japanese, their art in its earlier phases was strictly guided by certain conventions borrowed from the Chinese painters. Flowers and birds were, in consequence, drawn in a manner from which there was permitted no deviation until the founding of the realistic school, centuries after the introduction of Chinese precepts. This is not to say that all flowers and all birds were made to look alike, or that they were drawn with the same strength of stroke. Quite the contrary. A fine flower and bird painting by a Japanese master of importance can, although bearing no signature or seal, be almost surely assigned to the artist who produced it.

The Nippon Love of Nature

For centuries the love of nature in general and of flowers and birds in particular, has been characteristic of the Japanese temperament. While Japan received her first art impulse from China by way of the Coreans, there was long before that time an innate sympathy with nature's garden that merely was fed by outside canons and not created by them. A Japanese poet, before the 7th Century, is translated by Huish as writing:

Crows on a Branch by Moonlight. After a design by Korin, one of Japan's famous painters and designers

(Left) Lark and Violets, a Kwa-Cho print that is after an original by the artist Utamaro

(Left) Birds and White Wistaria. By a modern Japanese Kwa-Cho artist who is unidentified

(Right) Bird and Purple Wistaria. A modern Japanese adaptation of a Kwa-Cho print by Hiroshige

Accuracy of Design

However, there were methods of evolving the design, and things not to be done in this evolution that established the painter's rules of procedure. Nevertheless, in the 10th Century Japanese romance, Genji Monogatari, pictures drawn directly from nature are enthusiastically approved, while I have seen drawings by Chinese artists in the British Museum, dating perhaps from the 11th Century, so delineated that the species they represent can be determined readily by one acquainted with the flora of

the Celestial Kingdom.

The conventions just hinted at gave rise to a certain distinguishing decorative quality that, to the Occidental, is the chief charm of Japanese art. As his studies in the subject carry him further toward a truer understanding and a less superficial appreciation, he discovers other qualities. We have seen that in early centuries the realistic was not completely suppressed, even though it may have been frowned upon by some of the schools. Shuzan wrote of this matter in 1777, when Japanese artists were breaking with some of the conventions of the older traditions: "Amongst pictures is a kind called naturalistic, in which it is considered proper that grasses, fishes, insects, etc., should bear exact resemblance to nature. This is a special style and must not be depreciated, but as its object is merely to show the form, neglecting the rules of Art, it is commonplace and without taste. In ancient pictures the study of the art of outline and of the laws of taste were respected."

Many Kwa-Cho prnits were made to illustrate poems on Hokku. The Japanese are very particular about this as they are about the symbolism of the prints. Wild geese, such as those shown in this Kwa-Cho print, Wild Geese Flying Across the Moon, symbolize caution. It is by Keisei Yeisen

Flower and Bird Subjects

Among the color-prints of Japan that have, of late years, become familiar to everyone, and which are eagerly sought in fine examples by collectors, are the Flower and Bird subjects, called Kwa-Cho. From earliest times in the art history of Japan, Kwa-Cho subjects had attracted native painters, following the masters of the T'ang Dynasty in China and later those of Sung and Yüen. The Kwa-Cho of the Chinese masters had already reached its zenith between the years 907-960, so the Japanese artists had ready at hand models for their inspiration. If the Greek Zeuxis painted grapes so real that birds pecked at them, the Japanese could too.

Growing Popularity

With the invention of the color-print and its growing vogue, Kwa-Cho color-prints became popular and in great demand among the people. The aristocratic class, so far as is known, looked upon the color-print as a vulgar makeshift for their own pictorial art, that of the accepted painters. This is difficult for one who has not studied Japanese history to understand, so lovely do these color-prints appear to us. It is, indeed, only within the last few years that color-prints of any sort have come to be collected by the Japanese themselves. In 1692 or three, Kaempfer brought a number of Chinese Flower-and-Bird prints from Japan, which indicates that prints of this sort must have been known to the Japanese at an early date, though it was many years before they themselves produced anything comparable with them. These prints are in the Print Collection of the British Museum, as are also a number of Chinese Kwa-Cho color-prints of the Kang-Hsi Period (1662-1722). While these Chinese prints are interesting historically and of great rarity, they do not approach the later Japanese Kwa-Cho and have a certain arbitrary color arrangement from which they probably never departed.

(*Continued on page* 62)

Swimming Duck and Snowy Bamboo. One of Hiroshige's most notable Kwa-Cho prints

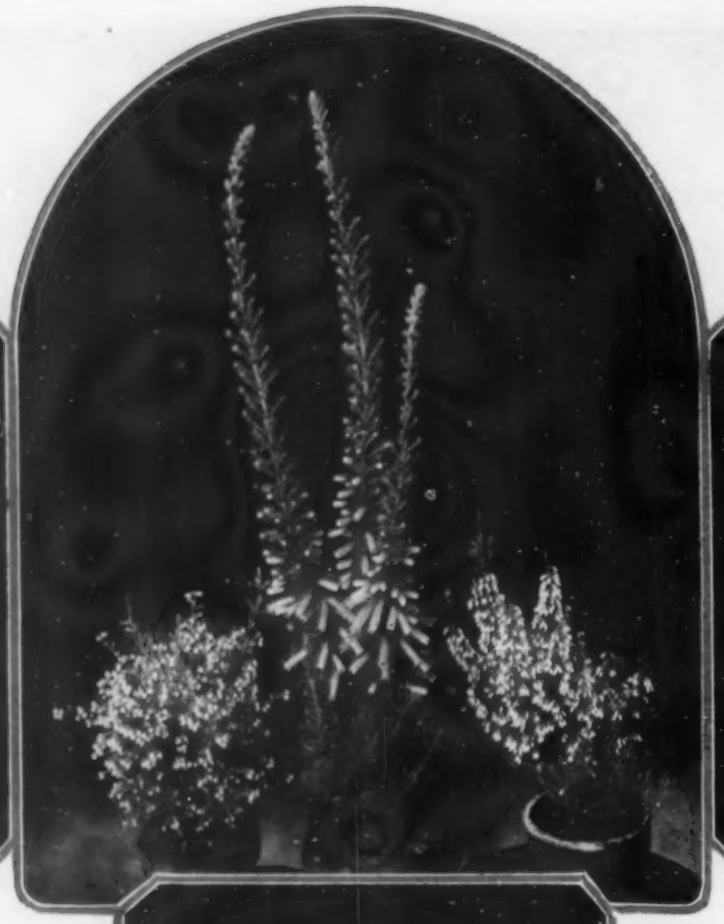
White Heron and Iris. By Hiroshige. The gauffrage on the heron's wings is beautifully worked out

Bird and Camellia. After a Kwa-Cho by Hiroshige (1797-1858), the master nature artist

Bird and Iris. Modern print, unidentified

(Right) Crane and Snowy Branch. From a Kwa-Cho design by the noted artist, Katsushika Hokusai

Erica australis is one of the varieties of heather which assumes a definitely tree-like form, though still in miniature



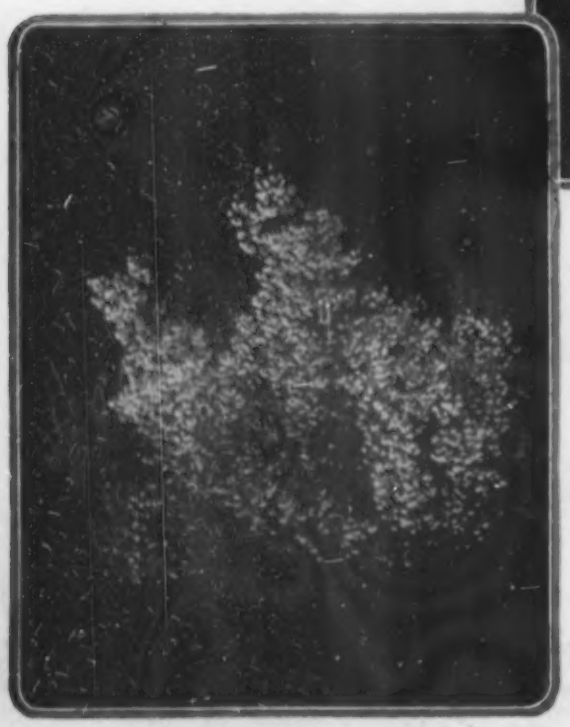
(Upper center) Erica cupressa has small, pink blossoms, E. Edouard VII (center) rose pink blooms, and E. codonodes is pale pink

(Below) A white English heath which is attaining popularity in this country. Compact form and small, densely massed flowers characterize it

The flowers of Acacia Drummondii are in dense, drooping spikes of a pale lemon-yellow color, from 1" to 2" long

At the left is Erica Mediterranea, a variety with rose, pale red or white blossoms. With protection, it should be hardy south of New York

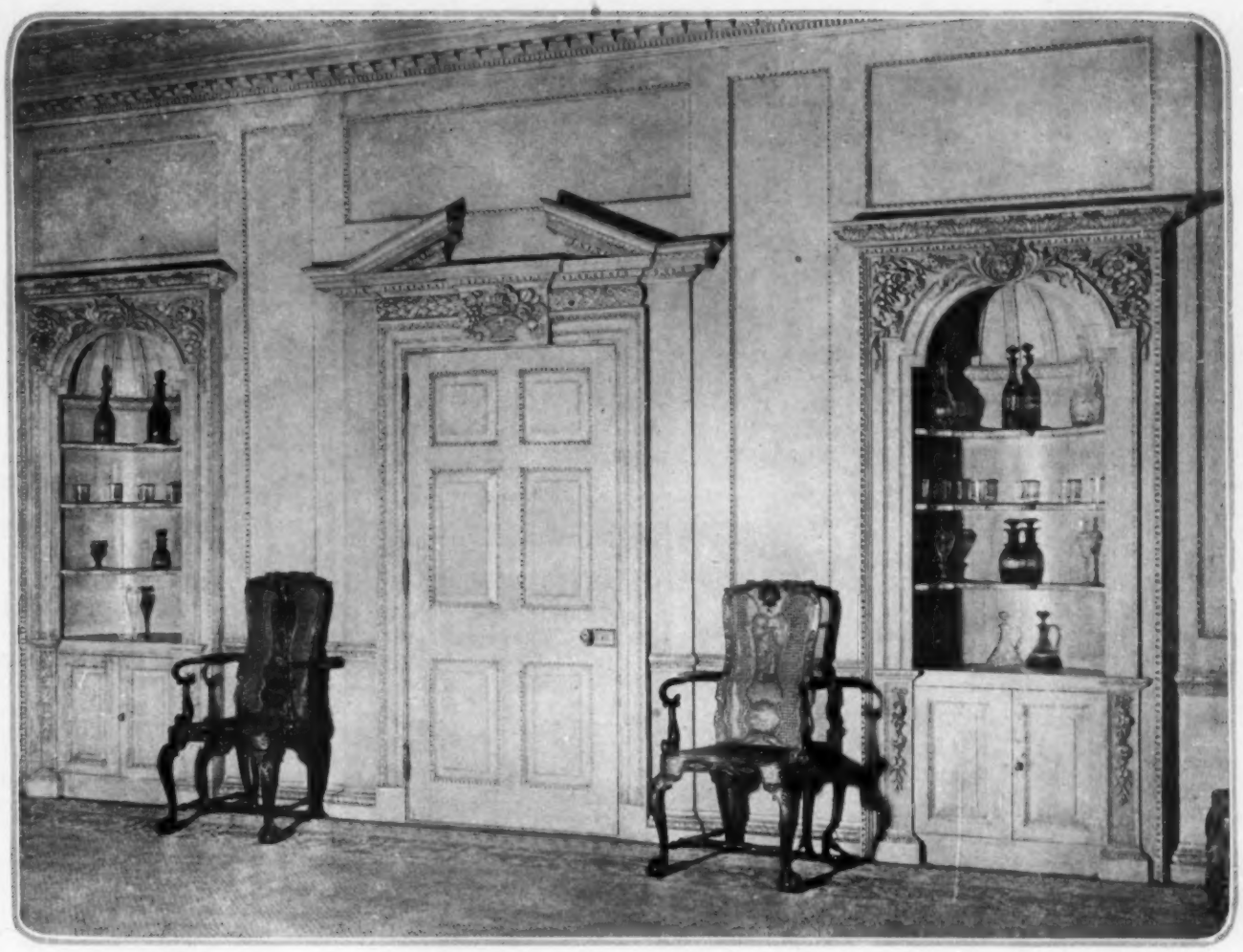
Another of the many varieties of heather is President Carnot, whose pinkish flowers suggest those of the tall Spanish form in the upper picture



Levick

MINIATURE SHRUBS *for* INDOOR BLOOM

Under Proper Conditions They Are Both Ornamental and Odd



The detail of the dining room above shows the grace and freedom of the soft wood carvers of the early 18th Century. The proportions of the doorway and niches are especially fine. The boiserie has been painted a mellow ivory. Frederick Sterner, architect

GOOD WOODWORK — OLD *and* NEW EXAMPLES

In the New York residence of Edward A. Shewan, Esq., the library is paneled in 16th Century oak which, with the furniture, creates the Tudor atmosphere of the room. The bay beyond is also paneled. Florentine crimson and gold curtains. Karl Freund, decorator

FRENCH WALL FURNITURE *of the* 18TH CENTURY

The Louis XV Style, the Louis XVI and Directoire Styles and The Empire Are Three Epochs Interesting to Students of Furniture

H. D. EBERLEIN *and* ABBOT McCLURE

FRENCH wall furniture of the 18th Century experienced the same impetus of fresh design and multiplication of forms as did English furniture in the same period. Social conditions underwent a marked change and development, and these changes were quickly reflected in the fashion of the furniture. When we speak of 18th Century furniture styles we must, of course, include those that appeared during the early years of the 19th Century as well. Those later phases were due to causes that began to operate during the final years of the 18th Century and it would be illogical and misleading to attempt to make a sharp division at the year 1800. In the same way, the beginning of the new influences may be placed approximately at the year 1715 when the death of Louis XIV brought an end to the political régime that had previously affected the trend of expression in mobiliary art.

The Three Epochs

We have, then, to reckon with three distinct epochs and three corresponding modes of mobiliary expression, each marked by strongly individual characteristics altogether peculiar to itself—the Louis XV style, the Louis XVI and Directoire styles, together forming the second epoch, and the Empire style.

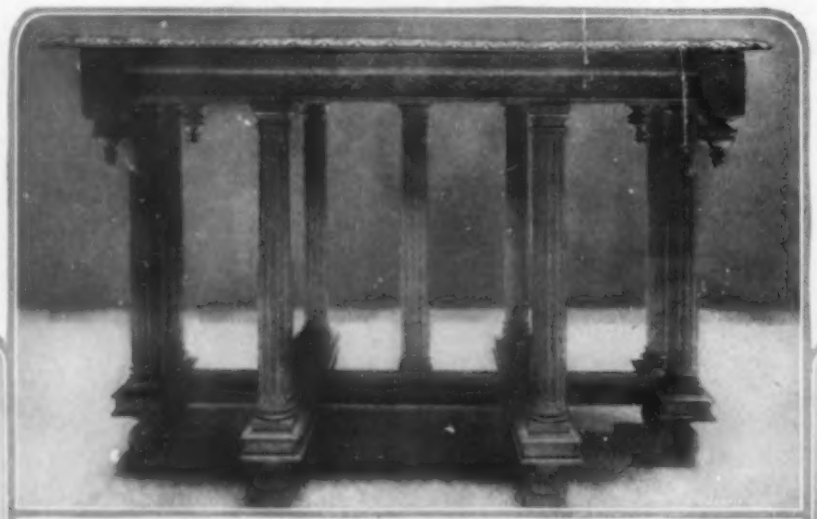
The Louis XV style grew out of the violent revulsion of feeling against the narrow restraint and grandiose magnificence of the preceding era. In its more extreme manifestations it ran the whole gamut of extravagance and absurdity, often, it would seem, from the sheer satisfaction of being able to indulge in unrestricted irresponsibility.

It was pre-eminently an age of fads. It was also the age of curves. To what extreme the supremacy of curved distortion and fantastical conceits in quest of more novelty could be carried, we may gather from a contemporary protest. The indignant writer, an able designer, inveighs against "children of the same size as a vine-leaf; or figures of a supposed natural size supported by a decorative flower that could scarcely support a little bird without bending; trees with trunks slimmer than one of their own leaves, and many other sensible things of the same order." He continues that "we should be infinitely obliged" to wood-carvers, designers and decorators "if they would be kind enough not to change the uses of things, but to remember, for instance, that a chandelier should be straight and perpendicular, in order to carry the light, and not twisted as if it had been wrenched; and that a socket-rim should be concave to receive the running wax and not convex to shed it back upon the chandelier; and a multitude of equally unreasonable details that would take too long to particularise."

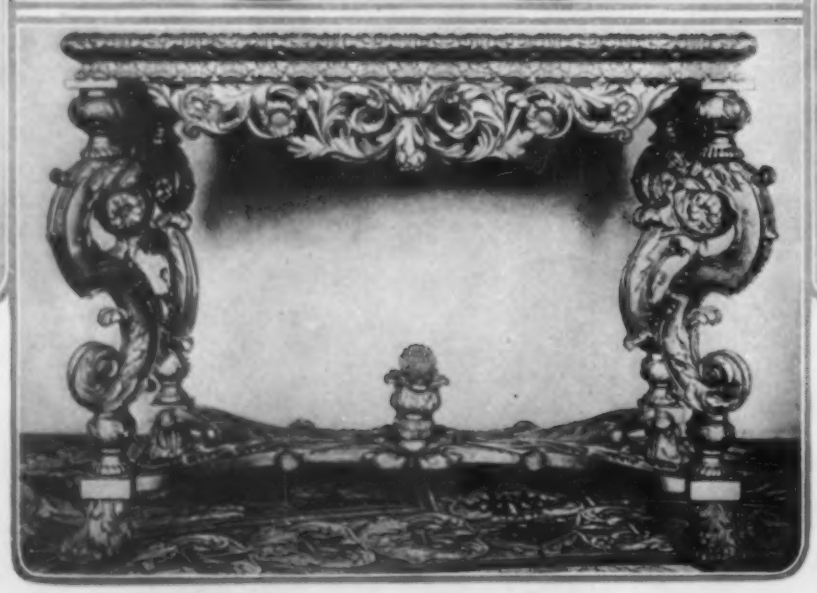
Walnut side table with pillar legs. 16th Century. South Kensington Museum

A San Louis XV

Unfortunately this extreme and disordered aspect of the Louis XV style has been so stressed that the average person of common



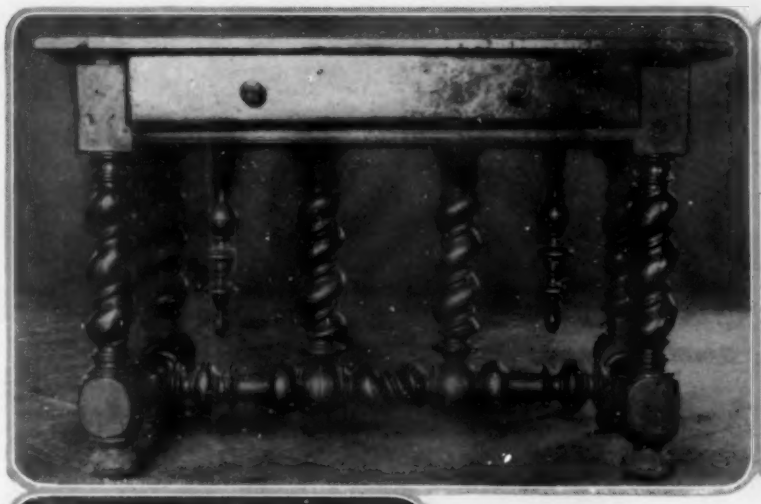
(Right) The pillar legged draw table in walnut belongs to the end of the 16th Century and is the characteristic style of Henri II



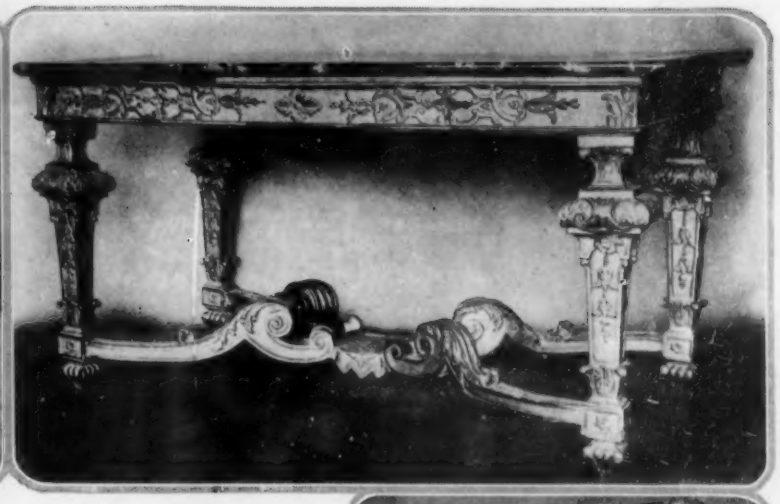
(Below) Louis XIV carved armchair with carved walnut frame, scroll legs and shaped saltire stretchers. Courtesy of the Pennsylvania Museum

An example of the type of chair produced at the end of the 17th Century can be seen in the above Louis XIV design in carving and gilt

(Left) A characteristic Louis XIV heavily carved and gilt console table—has canted Flemish scroll legs and an ornate, curving stretcher



Walnut spiral turned legs and stretchers are seen in this Louis XIII table



Late 17th Century Louis XIV table with tapered legs and rising stretcher

Walnut armchair of the beginning of the 17th Century, with scroll legs and saltire stretcher

The Louis XVI style was characterized by a reversion to rectilinear principles alike in structure and decoration, a return to Classic motifs of embellishment, and a spirit of greater order and reasoned restraint. The short-lived Directoire style which immediately followed it might be described as Louis Seize reduced to its lowest terms in Classicism. In other words, it was the Louis XVI style very much chastened and freed of all the playful qualities that had been gracefully mingled with the dominant Classicism and had given the mode its peculiar vivacity. The Directoire was not

Louis XIV gilt armchair with tapered legs, saltire stretcher and square gadrooned feet

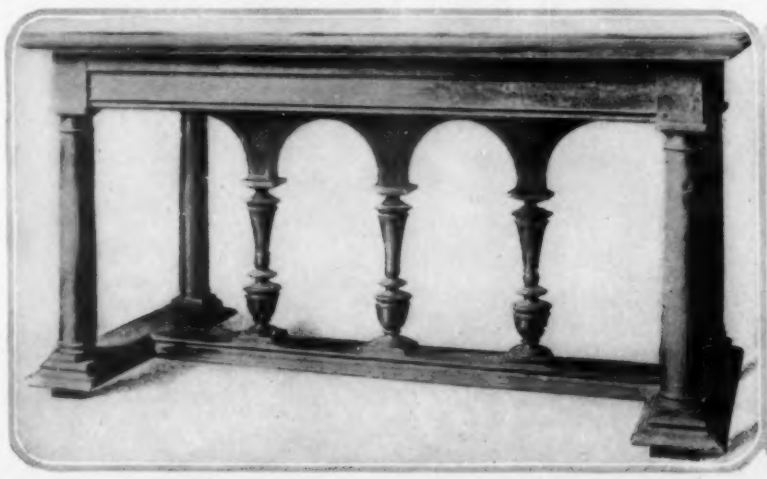
Carved oak, panel back, side chair. Middle of 16th Century

sense has conceived an aversion to the whole period. It is quite true that in this prolific age when the "lid came off" with a bang, the purveyors to fads and rages, aided and abetted by wealthy and capricious patrons, committed the grossest decorative excesses. At the same time, the truth cannot be too strongly emphasized that the Louis XV style, shorn of its absurdities and tempered by a reasonable restraint, produced a great deal of furniture and decoration of sterling merit. Nor should we lose sight of the fact that there was a large amount of this sane and tempered Louis XV furniture, considerably more in the aggregate than there was of the other sort. The accompanying illustrations are confined to the latter category.

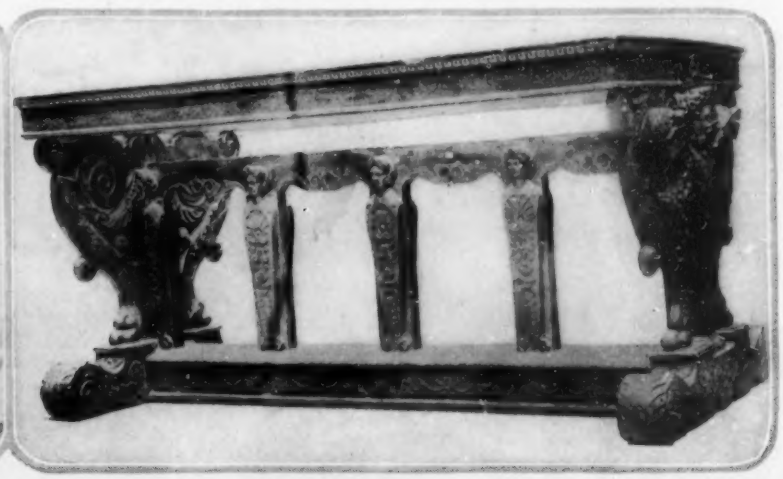
less elegant, but was more severe, and tolerated nothing for which there was not some real or fancied precedent in Greek or Roman usage.

The Empire style, the last in the 18th Century cycle, though deriving its inspiration from the same Classic sources as the Louis XVI and Directoire styles, was wholly different in its manifestation. It exploited all the bombastic and military elements that could be drawn from the storehouse of Classic antiquity, emphasized them, and indeed often exaggerated them. While the expressions of the Empire style were invariably bold and impressive, they were often handsome without being elegant; modesty and restraint were rarely achieved and the pieces designed at this time were conspicu-

(*Continued on page* 94)



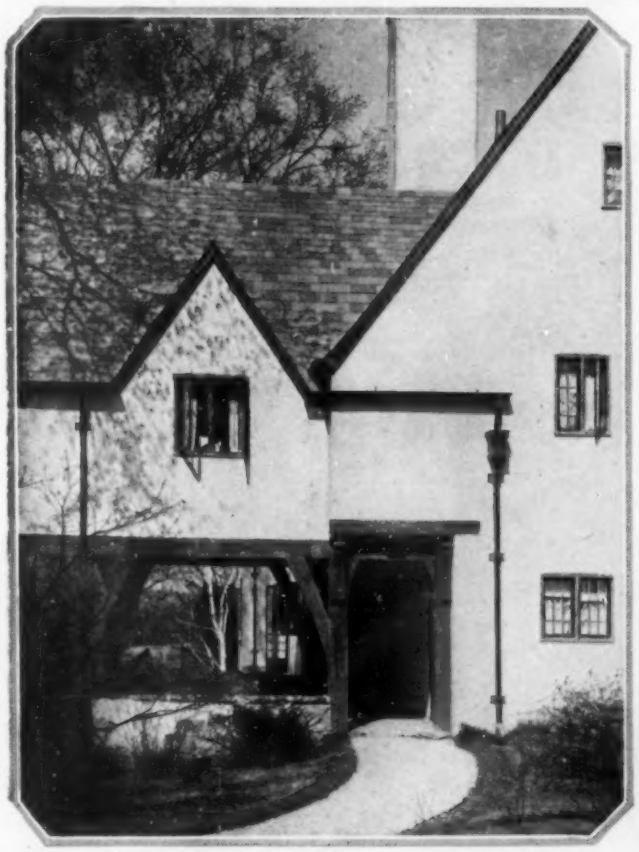
Walnut pillar-legged table with stretcher and arcaded supports. Second half of 16th Century. South Kensington Museum



Carved walnut truss-end table with characteristic Renaissance detail. Middle of 16th Century. White strip above arcading is open

English influence is evident in the architectural lines of the house. The design is worked out in stucco and half-timber. The roof is varicolored slate. Irregular disposition of windows gives the façade unusual interest. Among the many details to note is the covered entrance vestibule

As noted in the closer view of the house on page 18, *stone quoins have been effectively introduced to break the mass of the chimney lines. Half-timber defines some of the work, and supports the extension over the path entrance. The roof profile is pleasantly broken, without being too irregular*



Along this side of the house runs a paved terrace with a low wall for balustrade. One comes to it from the lawn by way of the stone steps or through one of the doors of the house or by the path that is carried under the half-timber extension shown below

The success of such a house depends greatly upon the restraint of its detail. Here we have the flatness of the stucco wall relieved by the dark tone of the heavy structural timbers, by the leaded casement windows and by the pitch of the roof. The color variation enriches this ensemble of details

Leaded, metal casement windows and doors maintain the English atmosphere on this façade. The terrace is paved with flags laid irregularly and allowing space between for grass, which softens the effect. One is especially struck with the silhouette possibilities of these casement windows

THE RESIDENCE *of* B. F. HERMANN, Esq., TARRYTOWN, N. Y.

EUGENE J. LANG, *Architect*

The SOFA *as a* DECORATIVE FEATURE

Good Designs That Reproduce the Lines of Old Master Pieces Are Always In Good Taste

MARY H. NORTHEND

THROUGH the fashion of incorporating bits of Colonial architecture and furniture into our 20th Century houses, we have realized, as never before, the worth of rare pieces that were carefully designed by the old masters. Fortunately, many of these have stood the test of years, and stand today as representative of periods to which we are constantly turning for correct copy. As we familiarize ourselves with them, we realize how deep and comprehensive was the knowledge of art among designers of furniture in those days. This is shown in the prevalence of correct lines, many of them so graceful that it would be an impossibility to excel them, even today, when we demand as never before correct furnishings in our homes.

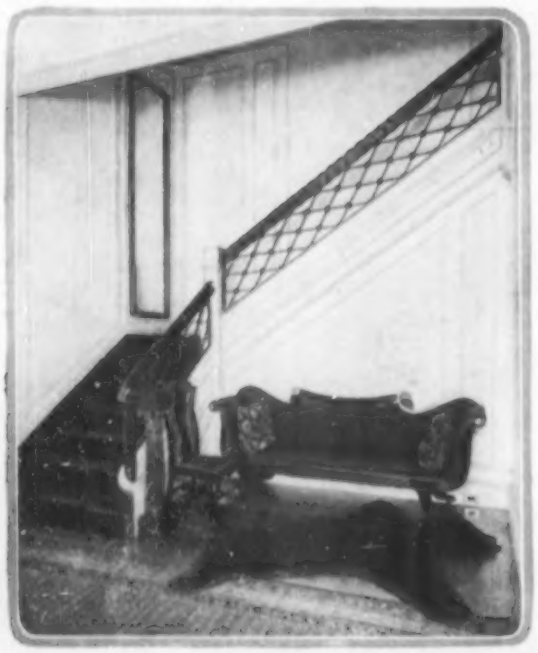
The interior decorator is cognizant of these facts, and when called upon to restore or create a room, and give to it a home-like atmosphere, naturally turns to these old masters for aid. Through them, he is enabled to produce a harmonious effect by removing incongruous bits, and replacing them with those that correspond with the architectural period of the room. If he is an adept, the result will be charming.

The rapid stride that has been made in interior decoration within the last few years, has proved without doubt that it is essential to have a few well selected pieces of furniture, instead of, as in olden times, a conglomerate mass of unrelated bits which give to the home a restless appearance.

This means that not only the walls and ceilings should be taken into consideration, but that every feature that contributes to the finished whole, should be in harmonious accord.

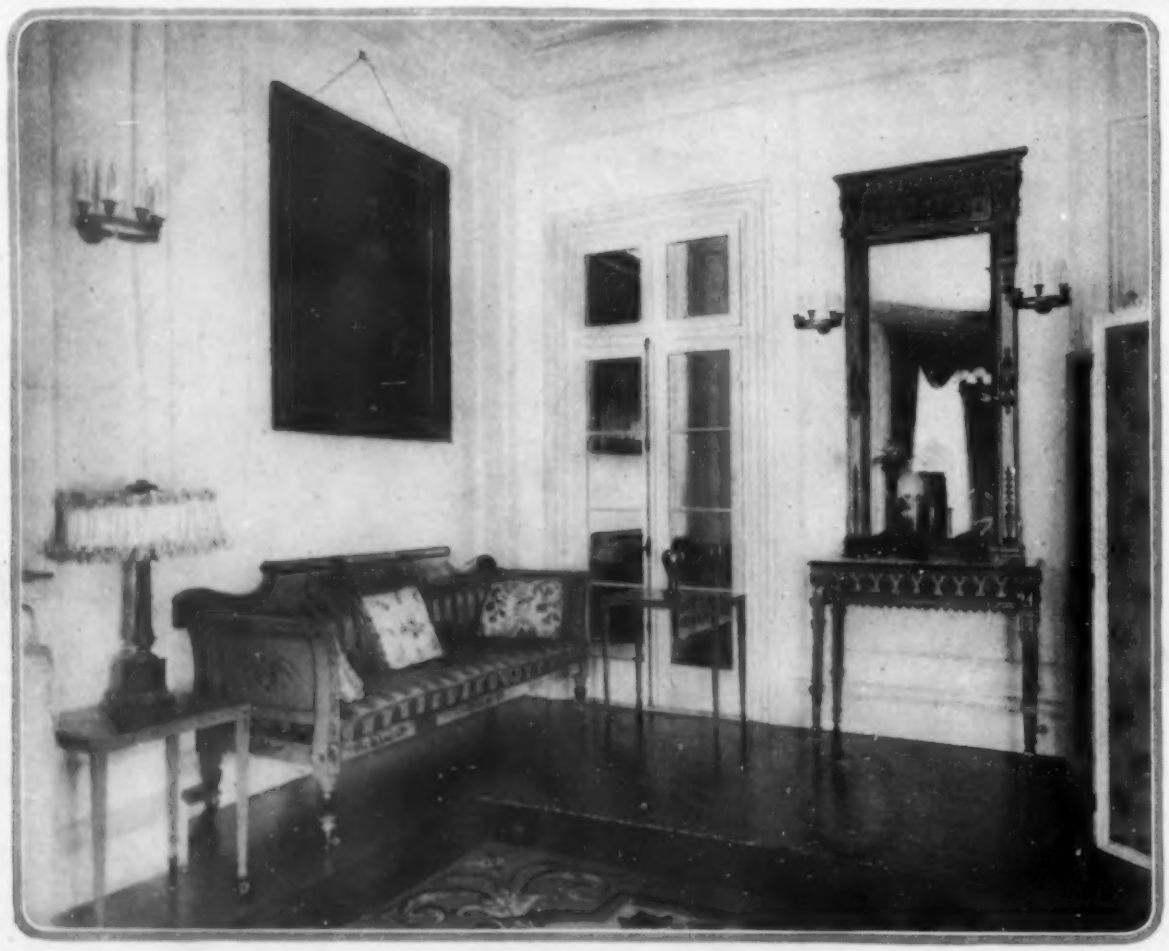
Let us take, for instance, a Louis Seize sofa. Place it against the wall of a room, and give it a tapestry background. Cover it with light blue brocade, pile it high with soft downy cushions of corresponding hue, and it immediately adds a note of interest and color to the room that would be lost otherwise.

(*Continued on page* 64)



In the hallway of the Boston home of Mr George H. Swift an American Empire sofa of dignified lines is used against a background of white paneling. Little & Brown, architects

The lines of this Louis Seize sofa, its upholstering of blue brocade and its tapestry background make it a valuable addition to a room. Lee Porter was the interior decorator



A painted sofa, with bright chintz cushions, adds its color to the morning room in the John S. Laurence house at Topsfield, Mass. Lee Porter, decorator

PLANNING FOR ELECTRIC EQUIPMENT

A Conversation that Can Be Heard in Any Family Today that Contemplates Building

GRACE T. HADLEY

Society for Electrical Development

"WHEN planning a home," said Mr. Householder, thoughtfully, "foresight is better than future regrets."

"Yes," chimed in his wife cheerily, "and we'd better make out a little schedule right now for our architect of what we will want in the way of lights and appliances, for electric service in the home is a 20th Century household necessity. I may have a good maid at present, but in case she marries or leaves to care for a sick relative, I want to be prepared."

"Suppose we begin with the living room, then," continued Mr. Householder, who had provided himself with numerous helps such as "Houses Easily Wired for Electricity," "Why Is an Outlet," "New Light for the Home" and similar booklets. With pencil in hand and a pad in front of him he made quick notes as he spoke:

"It is essential that there be several sidewall outlets, a ceiling outlet for lights and two or more baseboard or wall receptacles to provide connection for piano lamps, electroliers or some appliance."

"WE really could dispense with the ceiling outlet, if we had one of those beautiful new portables that light an entire room," suggested his wife. "Such lamps have a special adapter which produces the usual art lamp effect of a softly lighted shade, or lights the whole room at will."

"Lights the whole room!" exclaimed Mr. Householder with an incredulous smile.

"Oh, yes; you see, dear, they have an indirect lighting reflector concealed inside the shade and it has the power of flooding the entire room with clear, ample light. It is called illumination from a concealed source," she concluded with a touch of triumph in her voice. "I saw such a lamp today and I learned a good deal about lighting from the gentleman who showed me the lamp. It is beautiful and—"

"I know that women always like some special artistic effect in living rooms," said Mr. Householder, "but we'd better include a ceiling and some sidewall lights controlled by a sidewall switch placed beside the door where we enter most frequently."

"Well,—all right," acceded his wife cheerfully, "but don't forget that I should like that lamp for a present in preference to that antique bracelet you promised me."

"I'll make a mental note of that," returned Mr. Householder, "but meanwhile in this living room, there should be a spare baseboard receptacle for occasional use of a fan in summer, a cigar-lighter—"

"And don't forget something more important to me than a cigar-lighter, and that is, an electric cleaner and a floor polisher."

"Very well," said the husband, very busy with his notes.

"In the lower hall," he continued, "switching facilities are of the greatest importance. We want a switch near the front door, to turn on lights for us when we come in late and another at the stairs to turn out lights when we go up to the second floor."

"And we want to be able to throw on the porch light as soon as the door is opened."

"I have it all right here," said Mr. Householder, "my booklet says: 'The lights of both lower and upper halls should be equipped with three-way switches, in order that the lower hall may be illuminated from the head of the stairs, and the upper hall may be illuminated from the foot of the stairs.' That's what we want, so this is the note I made:

"Hall; ceiling outlet for 2 lamps, 50-watt each. Lighting of fixture A controlled by 3-way switch at head of stairs and by 3-way switch at E—"

"WHERE is E?" demanded his wife, peering at his sketchy plan.

"Why, right here, where you step into the hall from the front door. Then I indicated a 3-way switch for lighting fixture in living room from either side of entrance."

"That's all right," she said, "but let's get to the dining room now. I want a pretty shower fixture right over the table supplemented by sidewall fixtures and a switch beside the pantry door, and put this down in large figures and letters for the architect. I want to be able to use my electric grill conveniently at the table and a percolator and toaster. I intend to have a wheel-tray or tea-cart with a plug cluster screwed onto the lower or under side and I want to use that tea-cart wherever it is convenient to serve my guests, either in the dining room or in the living room or in summer on the porch."

"Dear me," said Mr. Householder, "you have developed quite a lot of new ideas."

"Well," she admitted, "I've been going about looking at things and learning quite a lot. There is a model cottage on the house furnishing floor of a certain big building and I've been through that; and there is a systematic housekeeping exhibit on the house furnishing floor of a big store and I've been to see that, so I have pretty definite ideas about what I want in our new home. Have we gotten to our kitchen yet, because—"

"KITCHEN," Mr. Householder was saying as he scribbled, "a fixture in the center of the ceiling to provide general illumination—"

"And if you don't put in a couple of sidewall lights the maid will stand in her own light," interrupted Mrs. Housewife.

"Kitchen," repeated her husband, still busy with his pencil, "special heating outlet for electric range or oven, broiler, hot disc stove; special power current outlet for small motor or power table with accessories (ice cream freezer, coffee grinder, metal polisher, bread mixer, egg beater, knife sharpener, meat chopper)—"

"Oh, I must tell you," interrupted his wife, "that at the special housekeeping exhibit I saw what is called 'the bull's eye wall switch,' and it is the most convenient thing that you can imagine. It merely proves that it is no longer necessary to have all receptacles in baseboards, where one must stoop or bend over to connect appliances, but with this wall outlet one stands at ease, plugs in and a red bull's eye lights up to show one that the current is on."

"That's quite a convenience," agreed Mr. Householder, "I'll specify particularly, 'bull's eye wall switch' in kitchen and pantry."

"Now let's see," ran on Mrs. Housewife, "there's the laundry. Put down electric washer, electric drying cabinet, outlet for electric iron and on the porch opening out from laundry, put down outlet for porch iron."

"Better have a little electric light for dark days," commented Mr. Householder, as he hastily included: "3-way switch for controlling center fixture. . . ."

"That's fine," exclaimed his wife, "the kitchen and laundry are the workshop of the home. By having plenty of good light and modern appliances I can operate my home comfortably, whether servants are to be had or not. Don't forget outlet in the pantry for dishwasher."

"WE'D better get a few conveniences into the bedroom and bathroom," suggested Mr. Householder. "How does this sound?—

"Inside the doorway a wall switch controlling two sidewall brackets; two similar brackets on each side of bed; one outlet near bed for reading lamp, or heat pad, or electric cleaner, as needed. Then for bathroom, a wall switch controlling two 25-watt lamps, one on each side of dressing mirror, two wall receptacles to provide for luminous radiator, hot water shaving mug, vibrator—and do you think of anything else?"

"Oh, yes," said his wife brightly, "an electric curling iron." After a moment she added: "There's the sewing room, put down outlet to operate sewing machine motor and some place to connect the small pressing iron. We've planned for the most important rooms, now—have we not?"

"No," protested her husband, "there's the cellar. I want sufficient light to make it bright and safe in every part. I want all cellar lights controlled from the head of cellar stairs, and a little red lamp wired in to burn as a beacon light, and insure the cellar lights being turned off when not in use. That's all, I guess."

"There's an ice-making machine small enough to be practical for household use," said Mrs. Housewife.

"Well, I've heard some of those machines don't work well," retorted her husband skeptically. "There was an article about them in a recent magazine—"

"Yes," admitted his wife, and then with the air of one playing a trump card, she added: "And I met the lady who wrote the article at our club meeting and asked her all about those iceless ice-boxes and she said:—"

"Yes?" expectantly from the man of the house.

"'Well,' she said: 'The recipe for making an iceless refrigerator is the simplest thing! Take any good ice box and a small machine consisting of a compressor, a condenser, an expander or refrigerating coils and you have an iceless frigerator,—but wait a minute,' she

(*Continued on page* 92)

English cottage architecture, which exercises such a pronounced influence today in the designing of the small and medium size American house, has been used in this residence. The whole design is simple. By the use of a variety of building materials a richness of color and character was attained. This rear view shows the garage wing, back of the kitchen and at the left of the picture

Among the interesting details are the triple-flue chimneys topped with chimney pots, the roof of shingles stained in varied tones of brown and red, the wide overhang of the eaves and the way the casement windows break the eave line. This view below shows the kitchen entrance, which is effected through a gated vestibule, and the range of dining room windows

A HOME *at* ARDSLEY PARK, NEW YORK

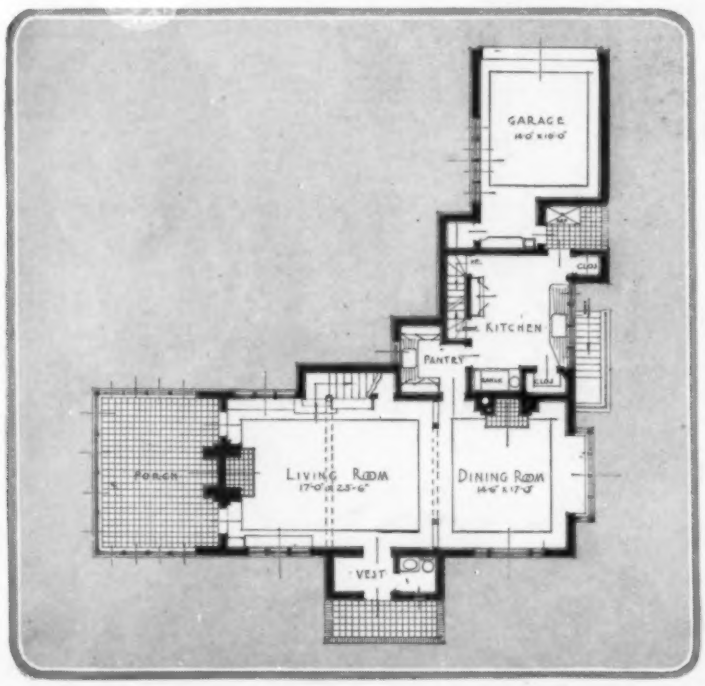
FRANK J. FORSTER, *Architect*

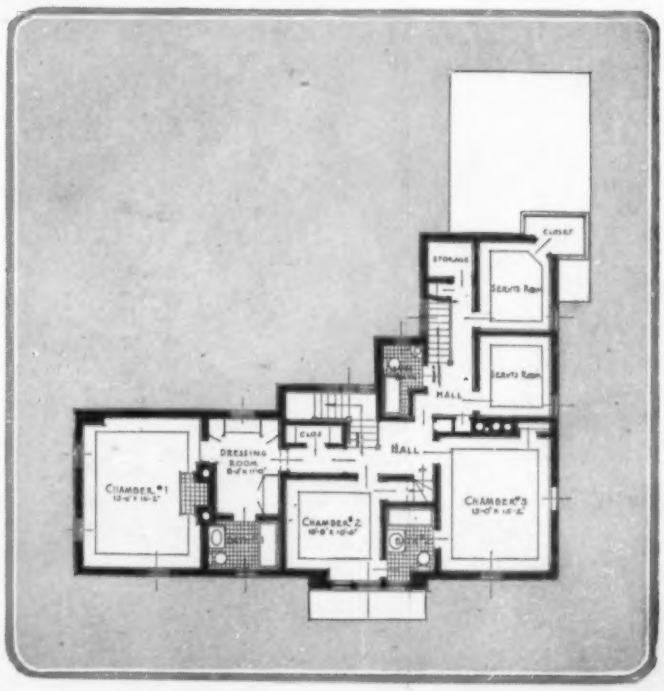
The treatment of brick between the rough hewn timbers of the front entrance bay, the heavy oak door, the long flower box recessed in the extension roof, are details that help make this home attractive

Inside, the house is very simply finished, with rough plaster walls and a minimum of woodwork. The living room has a plain brick-faced fireplace with a red tile hearth and a narrow mantel shelf above

The plan of the house is L-shaped. The living room occupies the front of the house and faces south. In addition to this are the living room porch, dining room, pantry, toilet, kitchen quarters and garage

On the second floor are three master bedrooms, one in suite with a dressing room, three baths and two servants' rooms, well lighted and ventilated. A storage room and plenty of closets add to its livableness





VENETIAN BLINDS AND THEIR KIN

An Old-Fashioned Device That Is Proving Its Worth in Modern Homes—
Its Utility and Decorative Values

COSTEN FITZ-GIBBON

THE function of any blind or shade is twofold. By day it is intended to temper and modify the light entering the window. By night its duty is to afford privacy. A further function of all blinds or shades is to be pleasing to the sight, for there is no question that the aspect of our surroundings has more to do with our happiness than is generally realized.

So far as the physical qualifications are concerned, no shade more fully or more satisfactorily answers the purposes just noted than does the Venetian blind. Of all shades, it is altogether the most flexible and manageable medium we have, both for governing the volume of light entering a window, and also for regulating the direction the light shall take. It is an easy matter so to set the slats that one may completely control them. When the broad side of the slat is let down in a vertical position, the light is more effectually kept out than it is by almost any roller shade. When the blind is adjusted to admit light, even though it be drawn all the way down to the bottom of the window, the slant of the slats can be arranged at a convenient angle to throw the light in any desired direction—it can be cast on the floor, brought horizontally into the room, or thrown upward to the ceiling.

Then, again, in summer time, when the windows are open, although Venetian blinds are drawn all the way down to keep out the glare and heat, the slats can be slightly tilted so as to permit an absolutely unimpeded circulation of air. The Venetian blind is further physically adaptable in that it can be used for virtually any window at which a roller shade can be used and can, likewise, be employed in conjunction with pretty much any sort of curtains.

Venetian blinds can be used with glass curtains, hangings and valance. Glass curtains are hung against the window, then the blinds, then the hangings

In the room below Venetian blinds are used without glass curtains, being set within the casing, their mechanism concealed by hangings and valance

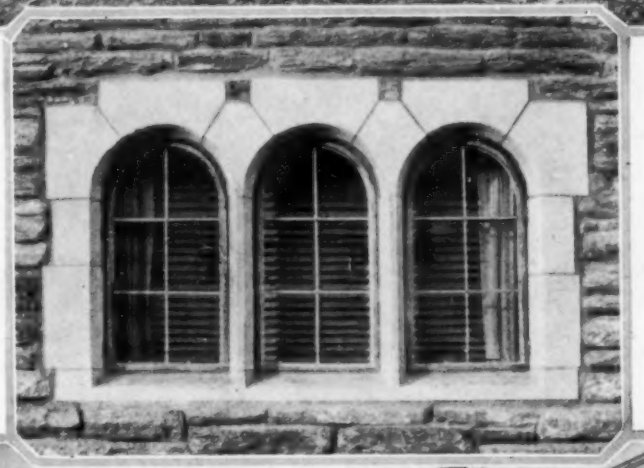
Decoratively, also, the Venetian blind is thoroughly adaptable under a wide variety of conditions. It may be severely plain or, if one so wishes, it may be given a very appreciable degree of decorative character. The color the slats are painted has much to do, not only with what might be called the absolute decorative value of the blinds, but also affects the quality and tinge of the light coming through, a factor by no means without its importance in the general decorative ensemble. The regulation green of the old-fashioned Venetian blinds, though suitable and agreeable enough in many instances, is not an item ordained by unalterable prescription. There is no good reason why the slats should not be painted white—as many are—or cream or gray or any other color one wishes to have them, depending on the general color scheme and the amount of light desired.

Degrees of light and shade are shown in the blind arrangement of this room

The slats, too, may be accommodated in width so that it is always possible to have Venetian blinds entirely in scale with the size of the window and with the proportions of the other details in the room. The tapes to which the slats are attached, the cords by which they are raised or lowered, and the box at the window head, in which are the pulleys and the other mechanical adjuncts and into which the slats are gathered when the blind is pulled all the way to the top, are all features susceptible of being made to contribute their share of decorative value.

Color and Design

In this respect, the color alone is a significant item. Furthermore, the tapes may be woven in a pattern of two or more colors; the cords and tassels, likewise, may have a diversified color interest, and the knobs on the window trim, to which the cords are made fast, may be details of distinctive individuality and charm. Finally, the fronts of the boxes at the window heads may be both shaped and also embellished with appropriate painted designs in keeping with the general scheme of the room, according to personal inclination. All of these considerations are worth taking into account, especially in summer time.



From the outside Venetian blinds furnish an interesting diversity of line

Adaptability

The scope of decorative possibilities afforded by Venetian blinds should be perfectly obvious from the memoranda just noted. In this connection it remains only to state that their use is altogether compatible with the composite or cosmopolitan methods of interior decoration now so generally in favor. Where some stricter decorative interpretation in one of the distinct and recognized modes is preferred, the Venetian blind lends itself thoroughly to employment with any of the 18th Century or early 19th Century fashions, and, indeed, with late 17th Century usage wherever the windows were made with double hung sashes.

The two long-standing objections frequently urged against Venetian blinds from the housekeeper's point of view are, first, that they easily get out of order and, second, that they collect and harbor dirt and are difficult to clean. Both objections are prejudiced and fallacious. A properly made Venetian blind does not get out of order any sooner than a roller shade—indeed, it probably withstands care-

(*Cont. on page* 62)

Venetian blinds are feasible for mullioned or casement windows, the blinds being set inside the casing

The PATIO—*an* ARCHITECTURAL HERITAGE

The Greek Gave It to the Roman, the Roman to the Arab, the Arab to the Spaniard and the Spaniard to Us

JESUSA ALFAU

THE most notable of all Spanish characteristics, as far as architecture is concerned, is the patio or courtyard. It constitutes in truth the very spirit of the race and nation, and wherever the Spaniards went in their conquests and colonizations throughout the countries of the world, they left the patio as the most powerful relic of their civilization.

First, let us recall the Greek courtyard which was also an interior patio, located in the center of the house. This patio, which originated in the Orient, was introduced in Spain by the very Greeks that settled on the eastern coast of the Mediterranean, and it was also seen in the Roman houses of Pompeii. Later on, the Arabs, upon conquering Spain, built their Oriental patios together with those that the Romans had lett when they dominated the Iberic peninsula. It may still be seen in numerous Arabic buildings that the capitals of the columns, in the Mosque of Cordoba, for instance, are Roman capitals found by the Moors in the Roman ruins, which still exist in so many Spanish cities.

After the reconquest and expulsion of the Moors, all of Castile, Aragon and Leon, and the kingdoms of Andalusia and Valencia, which were the last places dominated by them, were filled with great and beautiful cities in which all of the houses had their patios, from the sumptuous and splendid ones of the wealthy classes to the humble and small ones of the poor.

The post office at Havana, once the San Francesco Convent, shows the double-arched architecture in its patio

Edith S. Watson

The inside stairs is a Latin-American innovation. So also are the colored panes of the fanlights over the door to the patio

Often the patio is reached from the street by a zaguan or gated corridor

A patio at Vera Cruz, Mexico, showing the wealth of tropical growth

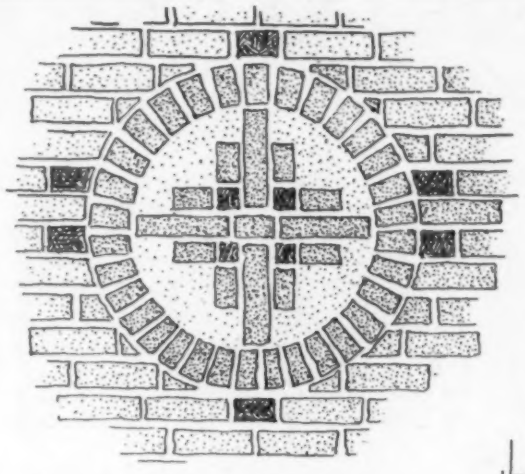
The classic construction of the Spanish houses of those times is the peculiar one found in all the Spanish cities today which have so far been able to avoid the great invasion of modern building that is extending its ugly uniformity over the whole world. This Spanish patio is located in the center of the building, and the galleries of the house are over it. In many cities of Andalusia and in the majority of the cities of Spanish America these houses are one story. The entrance leads directly to the patio and, if the house has more than one floor, the gallery is duplicated in the second story, with a row of arches over the patio corresponding to the arches and colonnades of the main floor.

(*Continued on page* 68)

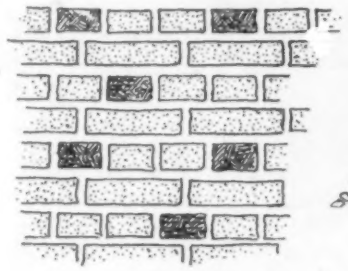
The BONDS *and* DECORATIONS *of* BRICK

Explained and sketched by Matlack Price

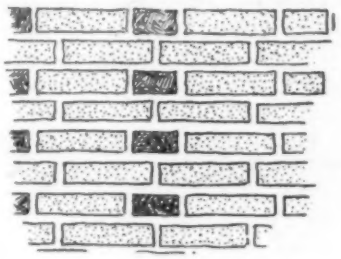
The difference between the raked and the flush joints can be seen in the sketches below to the right. The variation makes a great difference in the appearance of a façade



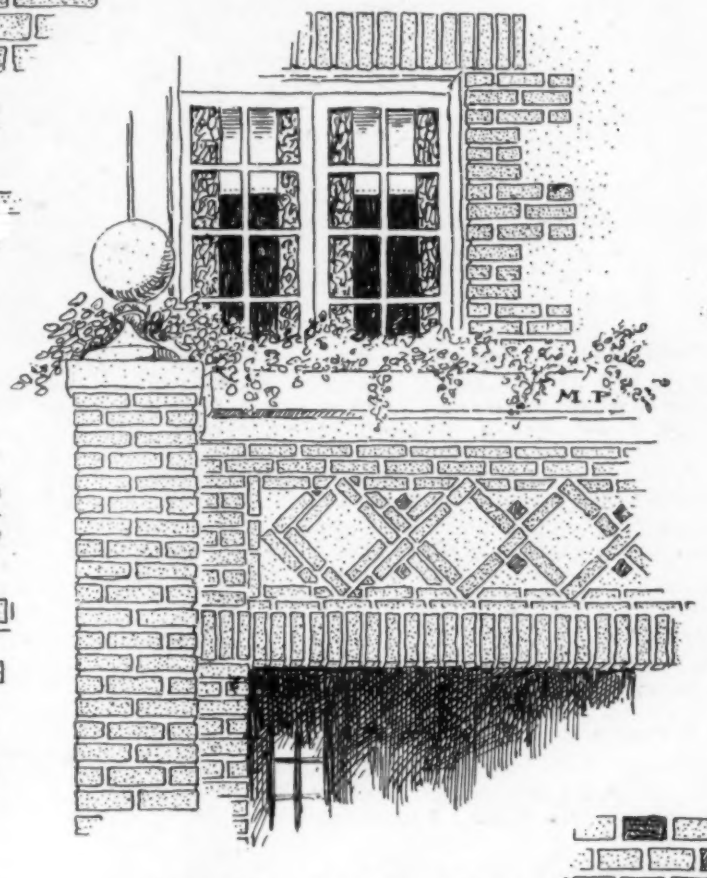
There are endless possibilities of pattern in special face brick of special shapes and sizes



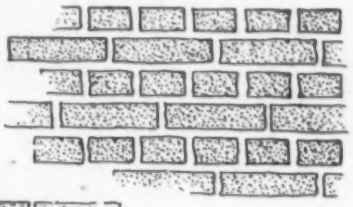
English bond with random burnt headers, a popular Colonial style, is often used today



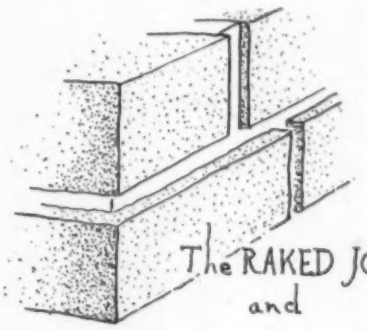
Flemish bond with burnt headers placed regularly makes a pleasantly decorative façade, as shown above

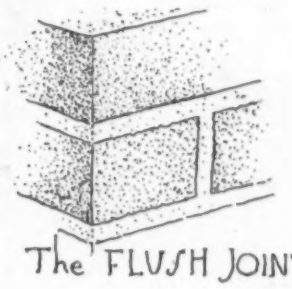


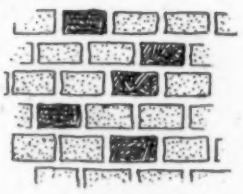
The possibilities of decoration in ordinary face brick can be seen in this design over a studio entrance in New York City



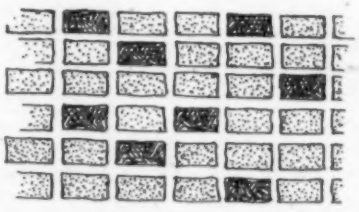
Above is Dutch bond — headers and sides; to the left the ordinary running bond



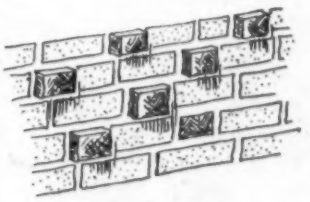




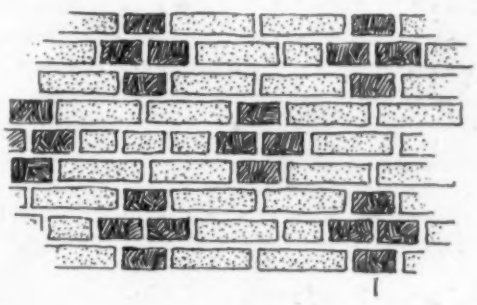
(Below) Headers only, with aligned joints, as used in the old Colony Club at New York by Stanford White



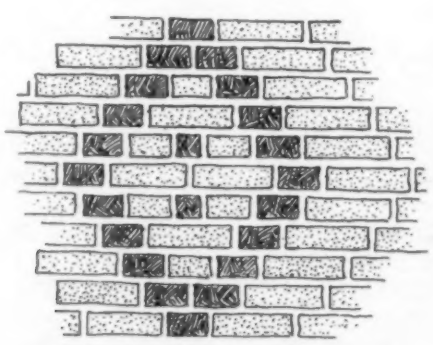
The section of wall below shows a simple, decorative design worked out in ordinary "2-4-8" brick, utilizing burnt headers



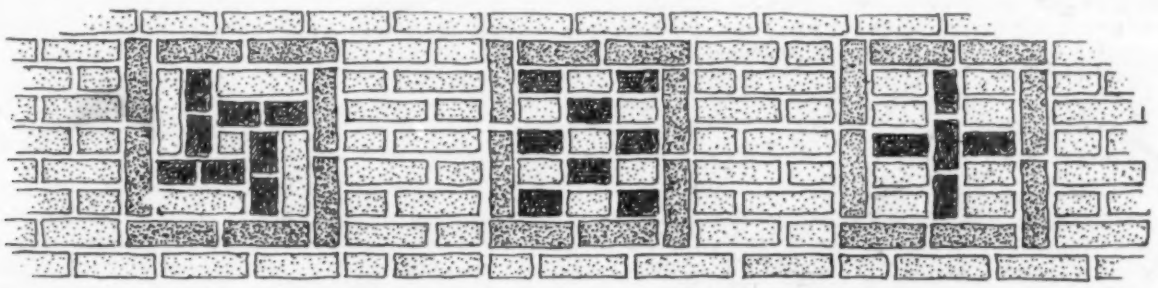
(Above) Headers protruded at random for texture and shadow. (Left) Headers only, breaking joints



Another simple pattern of burnt headers shows them in small groups disposed at regular intervals



A simple pattern has been worked out in burnt headers on this façade of "Sutton Place," England



YOU AND YOUR ARCHITECT

What You Should Expect from Your Architect and What Your Architect Should Expect from You

A GOOD architect, like good wine, needs no bush, but architects as a class do. Even in this enlightened and chaotic age the man who employs an architect is secretly considered rich—in the Rolls Royce group—the sort of person who doesn't care how much money he spends. People somehow think that an architect is an unnecessary middleman between himself and the building of his home, an expense that can readily be eliminated from his budget. Dispensing with an architect is looked upon as a canny form of economy—an inside way of beating the building game.

No mistake is more lamentable. Architects are not the hobbies of rich men, they are the investments of wise men. There is no way of beating the building game unless you are the sort of person who is content with cheap substitutes. Pleasing, livable houses may conceivably be built without the services of an architect, but they succeed more by chance than by good management. There is scarcely a suburb in America today but blushes for its monstrosities directly traceable to well-intentioned people who thought they could get along without an architect.

Employing an architect should be the first step toward building a house.

JUST as medicine has been divided into highly specialized groups, so has architecture. There are men who devote their energies to building banks, others to churches, others to office buildings, warehouses, apartments—and others to domestic construction and design, which is the building of homes.

Having decided that you require an architect to plan your house, you must choose one who specializes in that line. What one of the hundreds of architects in this class you will pick, depends, of course, upon innumerable personal preferences. You will admire some of his work or see photographs of it, and find that he already has designed houses along the lines of the one you have in mind. The main requisite is to employ an architect who does the sort of work you want.

The successful house is the result of the intelligent co-operation between you and your architect. This intelligent co-operation may imply many things but they all fall under one of two heads—

(1) What the architect expects of you.

(2) What you are to expect of your architect.

First, have a fairly definite notion of the type of house you want. Something cute in Dutch Colonial or picturesque in English cottage is what the average architect is told. Women, if left to their own devices, have a habit of running to the Italian. This is all very quaint—and very vague. A better way to go about proposing the subject is to have a definite picture or some clippings from a magazine. These will crystallize your idea.

Your choice of the type of architecture should be governed by the houses surrounding your property and the general landscape. You may want an English house on a suburban street between two Colonial houses, or a Colonial house on a rugged hillside where an English house would look better. Here the architect's advice is invaluable, because he can consider the problem from an impersonal standpoint. If you demand the impossible, it is the architect's duty to protect his reputation by diplomatically showing you the right and practical way of doing what you demand.

Second, you must know definitely how large a house you will need. The requirements of your family, your manner of living, your sports and hobbies—these must be provided for and agreed upon by the family.

Third, have a definite idea of how much you can afford to spend on that house. At the present moment the high cost of building is a very serious deterrent to domestic building. A great many people still nurse the fond idea that a good ten-room house with all modern improvements, built of lasting materials and designed with individuality, can be run up for a mere $5,000. It can't. It can't be run up for $7,000.

If you have a definite figure beyond which you cannot pass, then you must accept what you can get for that sum. But if your purse allows even the slightest margin, insist on getting the most modern improvements and the best work. In either case, your architect will save you the expense of poor buying and bad workmanship. It is wiser to go in debt for a well-built house than to play safe on a flimsy, jerry-built structure that will not last ten years. Consider a home a permanent investment that will pay interest all the days of your life. If you can't built a home on that basis, then something is the matter with your earning capacity.

With these three points settled, approach your architect. He will make sketch plans that will help you visualize how his interpretation of your type of house fits its site and what its possibilities are. If you are not satisfied, any number of changes can be made until the exact ideas are set down. Then the working drawings are made up, the builder selected, and the construction commenced.

At this point, just a word of advice. Few houses are finished exactly as originally planned. As the work proceeds you will want some changes. The fewer the changes the better it will be for your purse. The extras often represent an appreciable addition to the estimated cost—extras such as more chimney stacks, more bathtubs and bay windows you did not dream of when the first design was approved. However, your satisfaction is what the architect is aiming to accomplish, and even if the house costs more than you planned, it were wiser for you to be perfectly satisfied. This satisfaction presupposes the use of good materials and good workmanship, and it is up to the architect to see personally that both of these go into the construction of your house.

THE matter of the architect's fee is one on which the layman may be vague. The general rule is six per cent for commercial work in cities and ten per cent for residential work. This is based on the cost of the finished house, and is reasonable enough. A larger percentage may be determined on, or, in some instances, the architect may be paid a lump sum. The architect who charges less than ten either invites watching or is a poor business man.

Payment is usually made in fifths. The custom followed generally is to present a bill for three-fifths when working drawings and specifications have finally been adopted, and the remainder when the work is completed.

In only the rarest instances does the architect handle all the moneys concerned. The contract for building a house is made between the owner and the builder, and the owner pays the builder direct. While the narrowest interpretation of the architect's work is to design a house and assemble its specifications, he is a poor architect indeed who does not superintend the job personally. This protects both owner and architect. In this way the architect carries out his relations with the builder.

By cooperating with him intelligently, your relations with your architect should be one of the most pleasant experiences possible. It will lead to a better appreciation of architects and architecture. and a better understanding of the house in which you live. Don't change your mind as to what you want after your house is half built. This is the rock on which most clients and architects split, and is the one rule to remember.

THE LITTLE LANES

The little lanes of England are crooked, old, and wise,
They like to hide their happiness from cold or curious eyes,
They know it is a secret art that is not learnt in years,
But comes to you who stroll and stray, with laughter, toil, and tears.

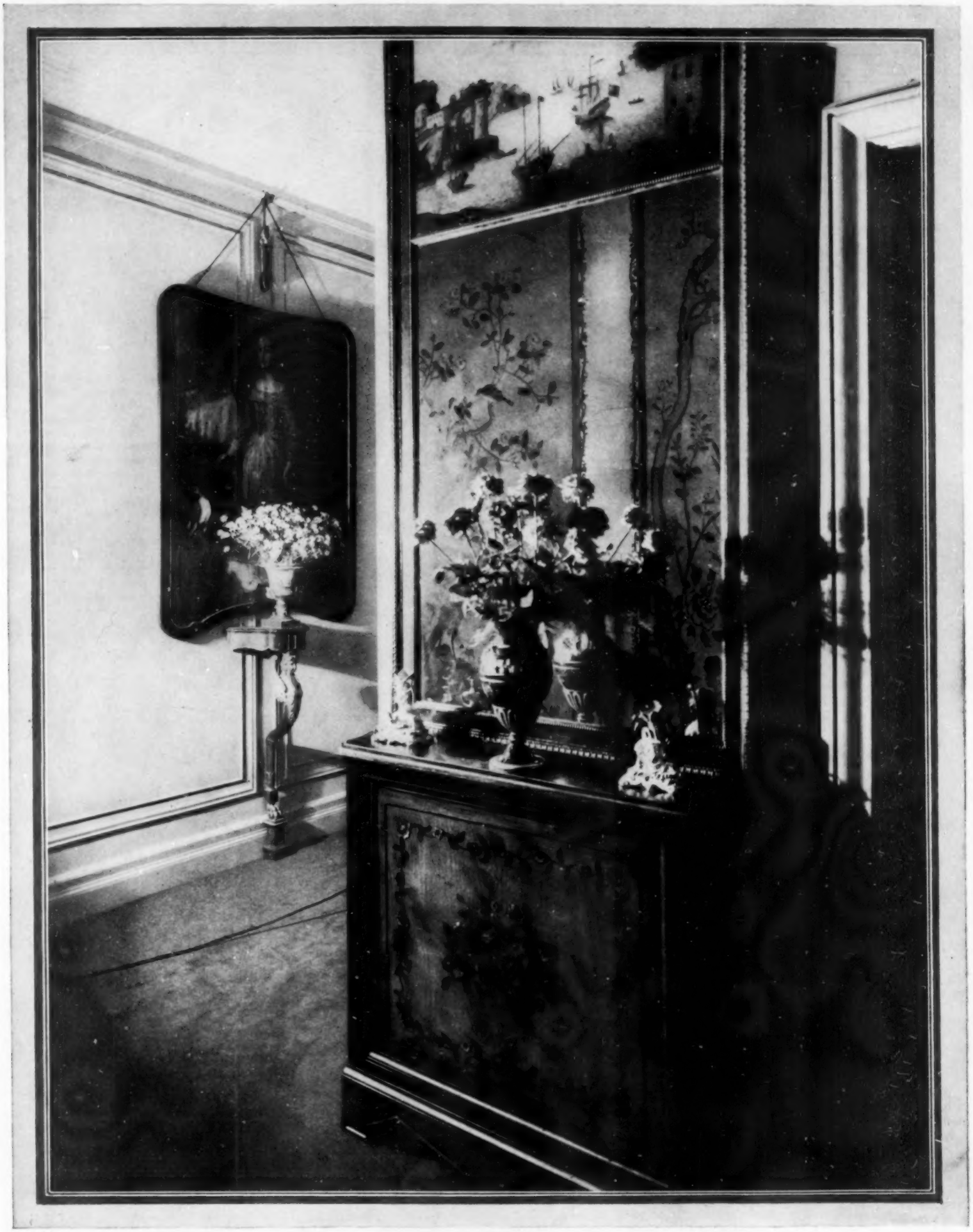
The little lanes of England are rather hard to find,
Their overhanging hedges are all so close and kind
To lovers, who the reasons know why real joys are rare—
You never can forget them if you've been a lover there.

The little lanes of England are always left behind
By you who on the highway a fortune go to find,
Yet when in dust, and glare, and din, your dreams and you must part,
Some happy, little, far-off lane is fragrant in your heart.

The little lanes of England are graciously serene,
A benediction falls upon their gaiety of green,
The birds sing in the morning, but it's quiet there at night,
Where all the best delights of day are only out of sight.

The little lanes of England are holy through the land,
With angels in their silences to you who understand,
And when you walk and worship there, you wonder how you dare—
Oh! God must love the little lanes to set such beauty there!

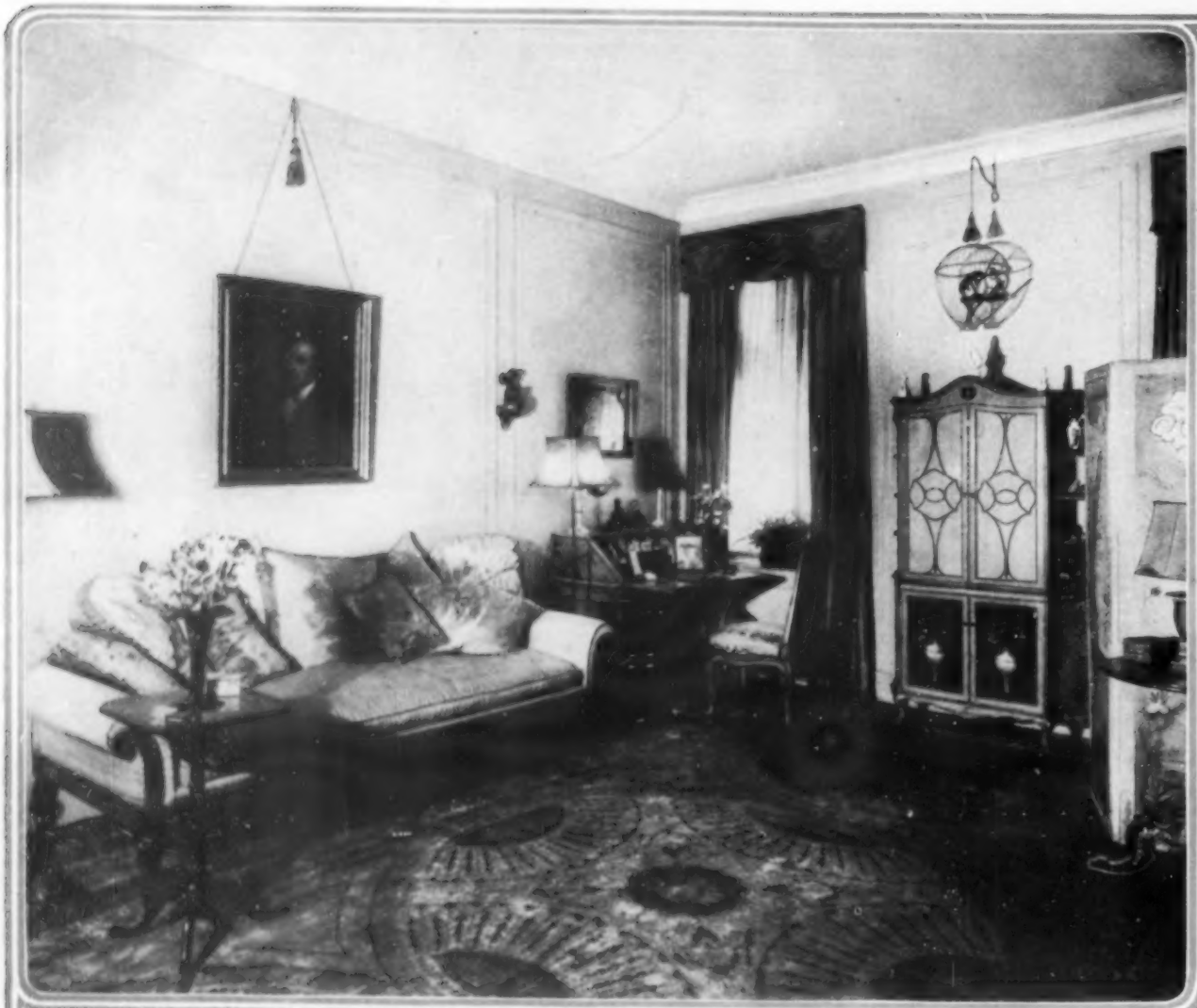
—FLORENCE BONE.



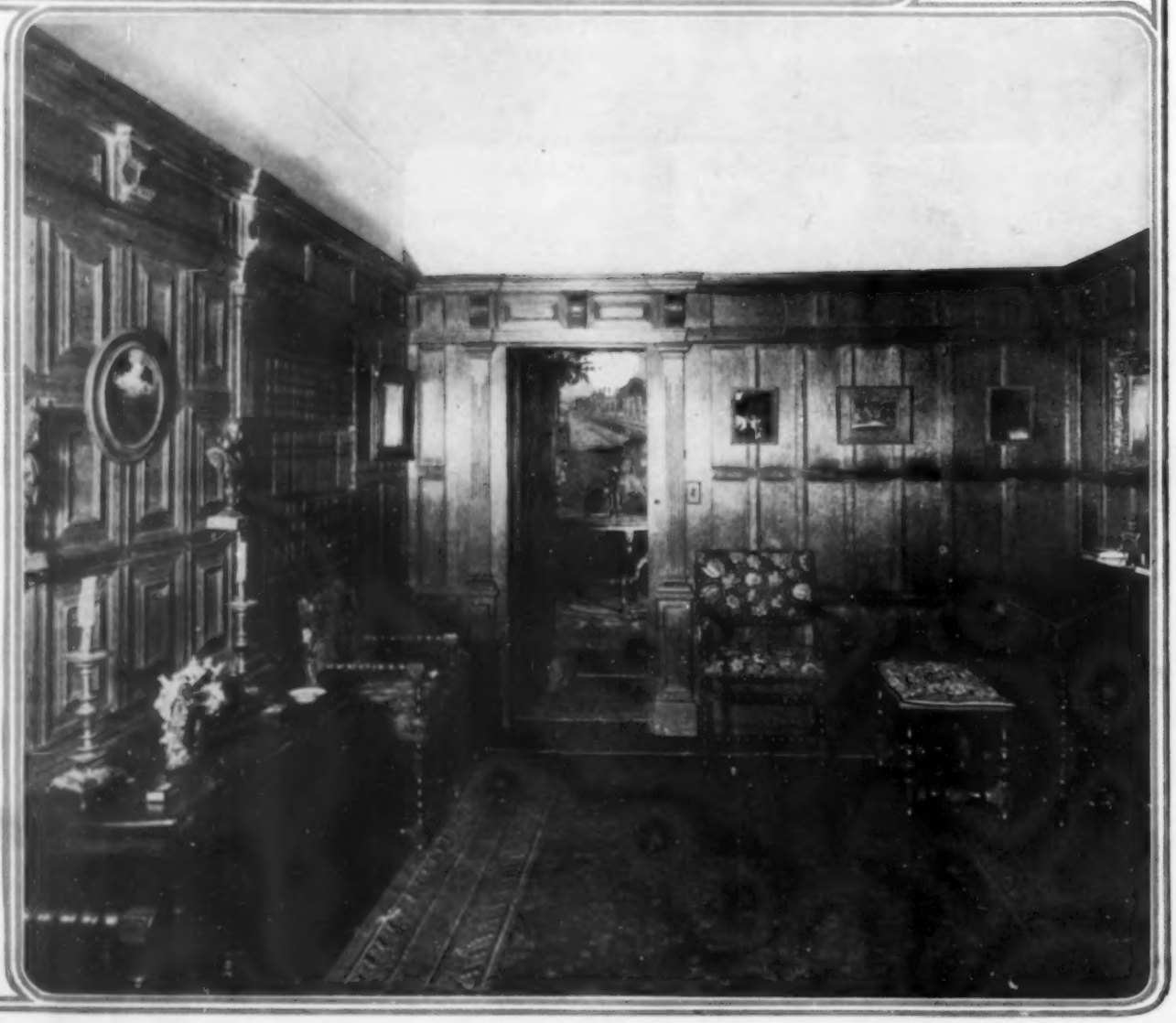
Fairchild

A LITTLE PORTFOLIO OF GOOD INTERIORS

This month the Little Portfolio shows five views in the New York apartment of Mr. and Mrs. Edward A. Shewan. We begin with the long corridor. A tall mirror surmounts an 18th Century commode with a door painted in a flower design. Opposite it hang two panels of Chinese wall paper of the Chien-Lung period divided by a painted mirror panel, giving great depth to the view. The floor covering is of deep terra cotta. Four portraits of the children of Charles I by William Dobson decorate the walls. The first of them is shown in this photograph, above the small griffin console. Karl Freund was the decorator of the apartment

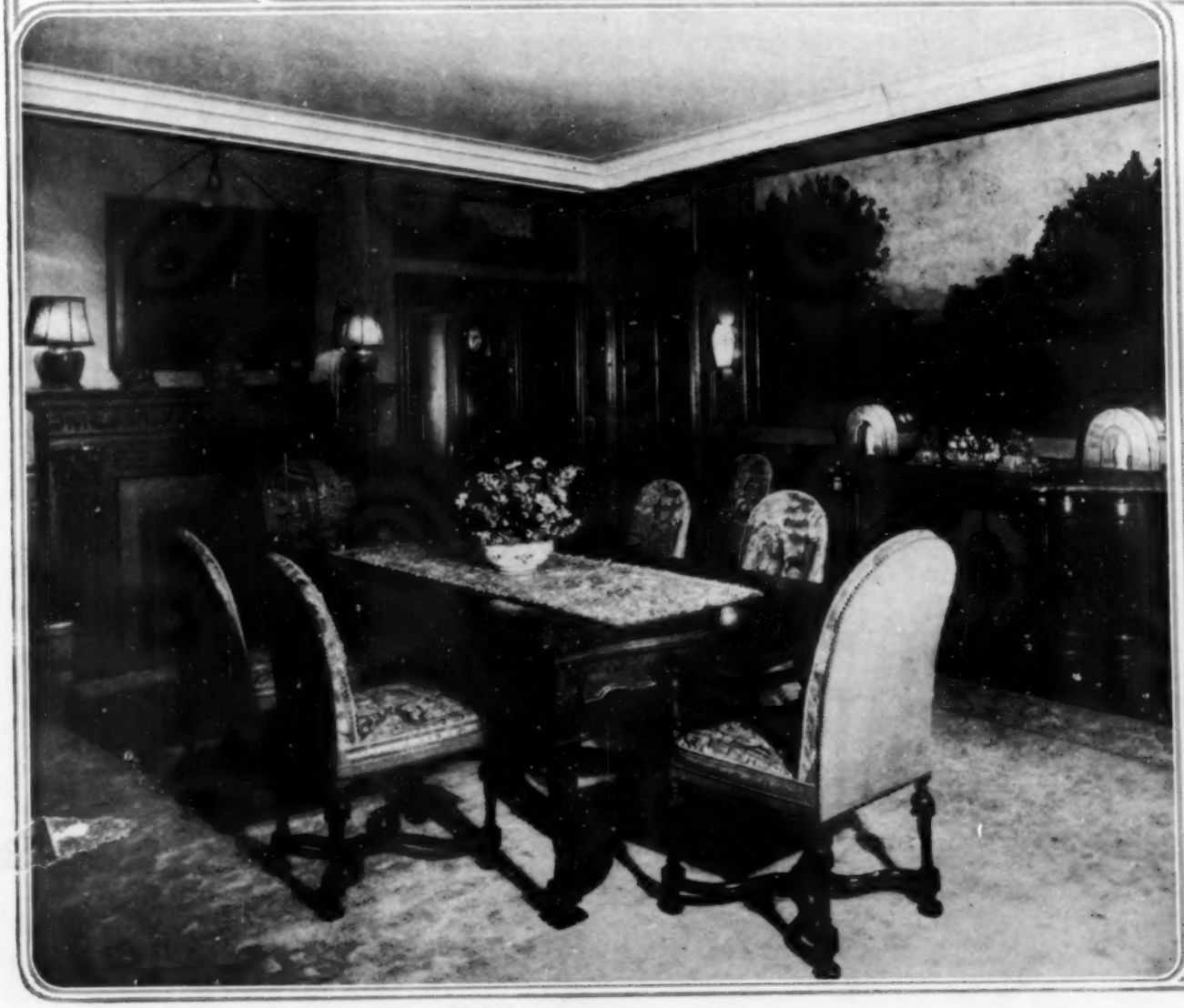


The walls of the boudoir are tinted a light orchid tone to harmonize with the Asia Minor carpet. The curtains are a darker orchid shade, and the Louis XVI daybed is covered in golden taffeta. Above it hangs a portrait by Benjamin West. A painted cupboard stands between the windows



A close view of the wainscot panel and wainscoted door of the little Tudor library leading into the foyer hall shows the beautiful workmanship of the room and the simplicity and dignity of the design. A pair of busts on simple iron brackets and a painting decorate the wall

Painted satinwood furniture in the Sheraton style is used in the bedroom, the ciel de lit and the bedspread being of the 18th Century. A fine old Aubusson rug harmonizes with the orchid colored walls, and on the chaise longue is a fine striped and flowered design Louis XVI silk



Paintings done in the spirit of the 17th Century furnish the walls of the dining room. The chairs, also designed in 17th Century spirit, are upholstered with needlework motifs of the 16th Century. Two interesting shrines are placed on the 16th Century linen cupboard

FURNITURE FOR A BACHELOR'S ROOM

With Some Notes on What Men Like

ETHEL DAVIS SEAL

THERE is a bachelor at our house, and through his half-open door, passers-by glimpse cool, gray, pictureless walls with their buff-gold sconce accents, flat gray-blue hangings pushed well apart at the southern windows that welcome the streaming sun, which falls in pools of rose color on the gay Persian rugs aslant on the dark floor. Through the door, too, is seen the mysterious brown of old furniture. A bureau desk of solid mahogany polished to a soft glow is on one side of the fireplace; on the other, an antique chest removed out of the class of a clothes-press by the pale brass samovar set on its top and flanked by two of those turquoise-green lined Japanese bowls.

There is evidence of week-end tea serving found in the presence of the tip table, and the larger drop-leaf one. On a far shelf is the glint of a kettle, and, if it's Sunday, you may be asked in for tea, which will be served, with a dispatch born of long practice, in a cup lined with white. Your little brown cakes will be fetched from the closet, whose shelves, edged with Chinese red, hold their burden of brass trays, bowls, tea caddies and quaint white-lined blue cups in a row. On shelves lower, you will see books, fat and thin; French, Russian and English; scientific, technical, romantic, placed side by side, and evidencing hard study and serious work.

(*Continued on page* 70)

Mahogany day bed, $35; box spring and mattress extra. Mahogany bureau, $108. Semi-Morris chair, $45. Curtains and bed cover of blue and gray fabric

The walls are paneled with molding and the book shelves inset. Venetian blinds are used. The Chippendale mahogany library table, used for a desk, costs $110. The Windsor chair, $19

Wing chair, $39.50. Drop leaf table, mahogany, $50

A man-kind of blue and gray fabric, $2.50 a yard

Painted furniture consisting of a refectory table, chairs and stool done in the Italian manner, are painted a yellow ivory, with the decorations in red and black. The brick walls of a soft gray tone make a good background for the hand wrought iron trellis

A BREAKFAST ROOM *in the* DENVER HOME *of* MR. WILLIAM PETRIKEN

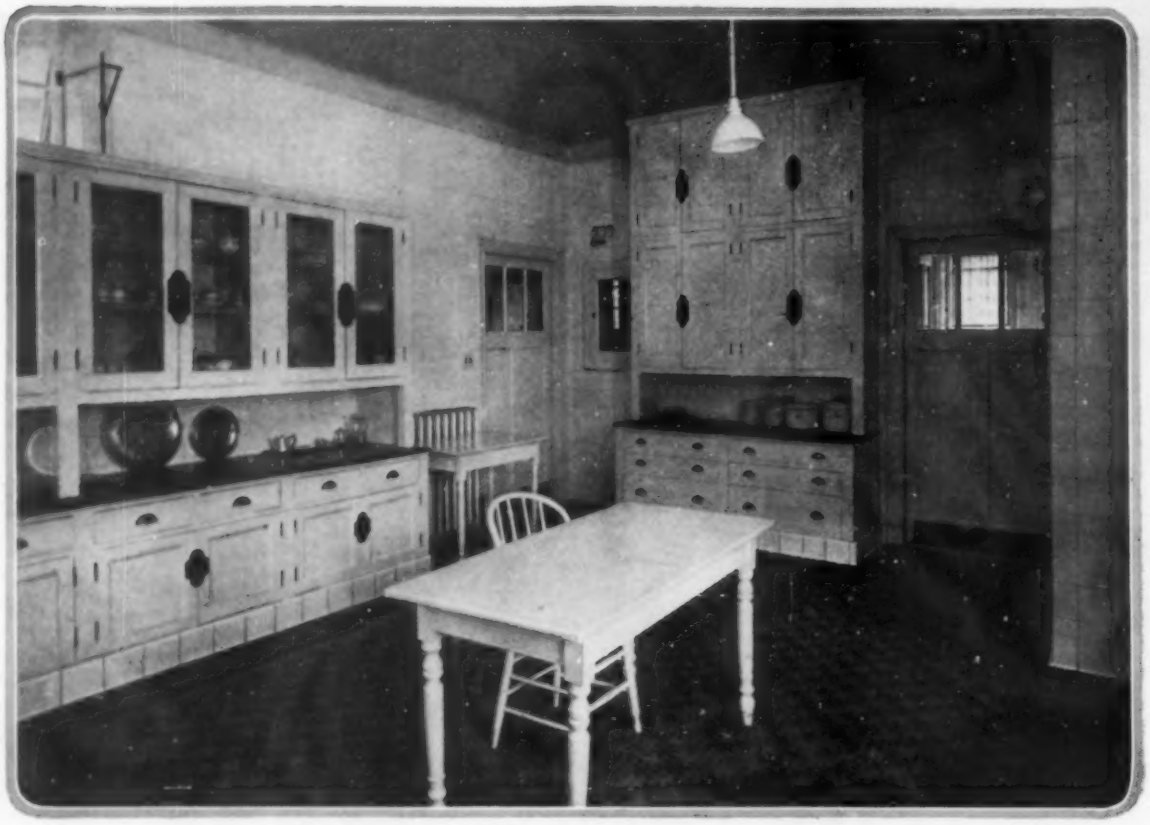
MRS. A. VAN R. BARNEWALL, *Decorator*

Wrought iron plays an important part in the decoration of this room, not only is the trellis of this metal, but the floor lamps as well, and the interesting wall brackets containing growing plants. Black and white tiles in squares carry out the Italian spirit

KITCHEN COSMETICS

The Use of Paint, Stain and Varnish

ETHEL R. PEYSER



White enameled woodwork, cabinet and furniture are sanitary to the last degree. Moreover, this treatment makes a light, pleasant kitchen to work in. This is in the residence of Charles Wimpfheimer, Esq., Long Branch, N. J. Harry Allen Jacobs, architect

LIKE women, kitchens must be made up continuously to be kept up. Like women, the fairer and even blonder they are the more attractive they seem to be; but unlike women, they must never be applied with powder (as a beautifier) or with oils, varnishes and paints which for any reason disintegrate into powder.

Every Domiologist (my coinage for home scientist) likes a light, clean, glistening kitchen. Oils, paints and varnishes and their relatives, enamels, shellacs and lacquers, do the trick.

This article is not going to teach you to be a painter, but ought to give you the salient facts of kitchen "make up," which every Domiologist should have in her mental, if not actual, filing case.

Briefly, paint, according to Wood, is any liquid or semi-liquid substance applied to any metallic, wooden or other surface, to protect it from corrosion or decay or to give color or gloss or all of these qualities to it. Note the stress on the protective quality.

According to Heckel: Paint is a mixture of opaque or semi-opaque substances (pigments) with liquids, capable of application to surface by means of a brush or a painting machine, or by dipping and forming an adherent coating thereon.

House paints are made of pigments, drying oils (volatile or thinners), driers or "Japans" and varnishes. Pigments are divided into white bases (like oxide of zinc, the most important), inert reinforcing pigments, natural earth colors, chemical colors, pigment lakes, etc.

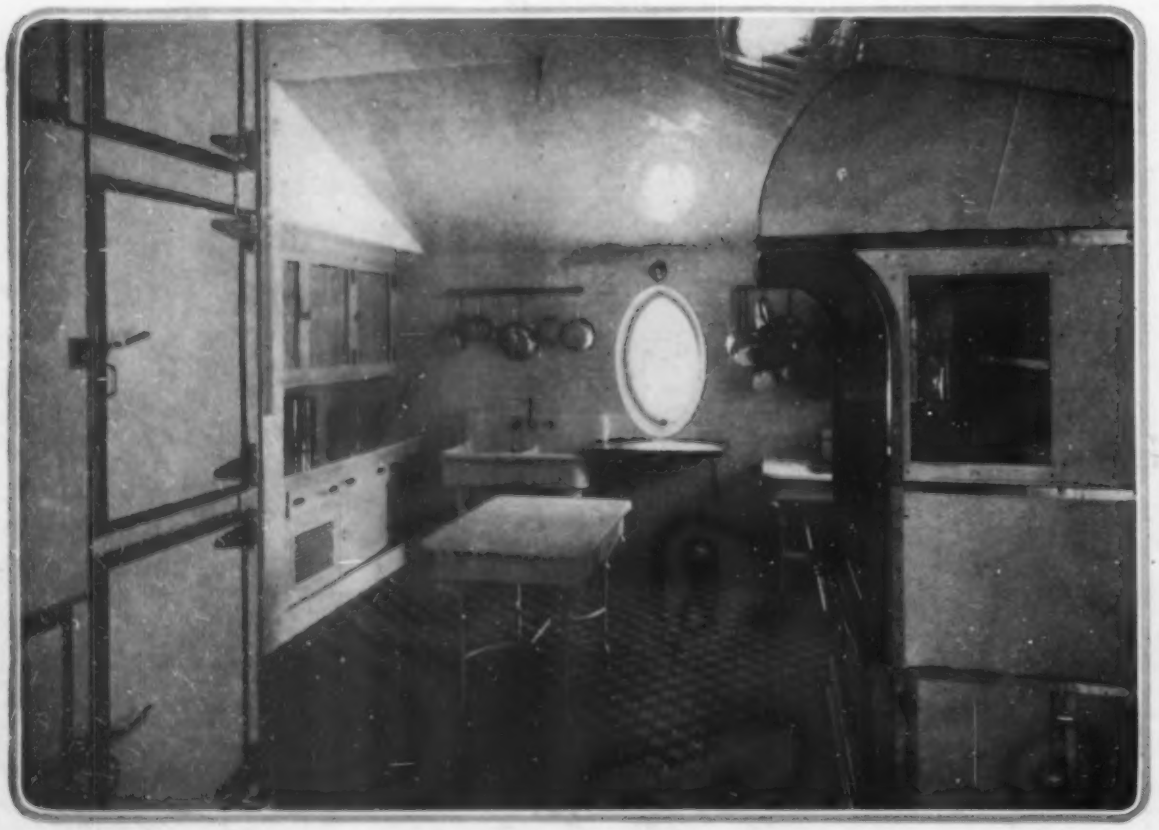
Varnish enhances the beauty of surfaces, protects them from injury, increases the luster or hardness of other coatings, excludes moisture and gases, vapors and other atmospheric agencies of decomposition or decay.

Preventives of Disease

Paint and varnishes in the main have been thought to be beautifiers only, but in reality they are much more than this, for they are very complete means for the maintenance of sanitary conditions in the kitchen and are made for application on metals, cement, concrete, plaster, wood, etc. Therefore, there is nothing in the kitchen that cannot be re-surfaced if necessary.

Cracks and holes spell vermin and germ traps, which make efficient distribution centers for disease. Here is where paints and varnishes and the adjuncts not only fill the cracks, but fill the bill before the physician has time to send his.

The best blanket dictum to remember is that: Cleanliness is next to hole-iness. Fill up the holes, cracks, splits, roughnesses and unevennesses. Render all surfaces non-porous by application of liquid paint fillers. But before all else, scrape and pumice and wash surfaces with good old soap and water. Benzine is very often not sufficiently efficient in preparing for paint applications. Evenness, cleanliness, non-porousness, these three, and, to be Irish, the greatest of these is elbow grease—the best of all kitchen cosmetics applied in preparation and in brushwork.



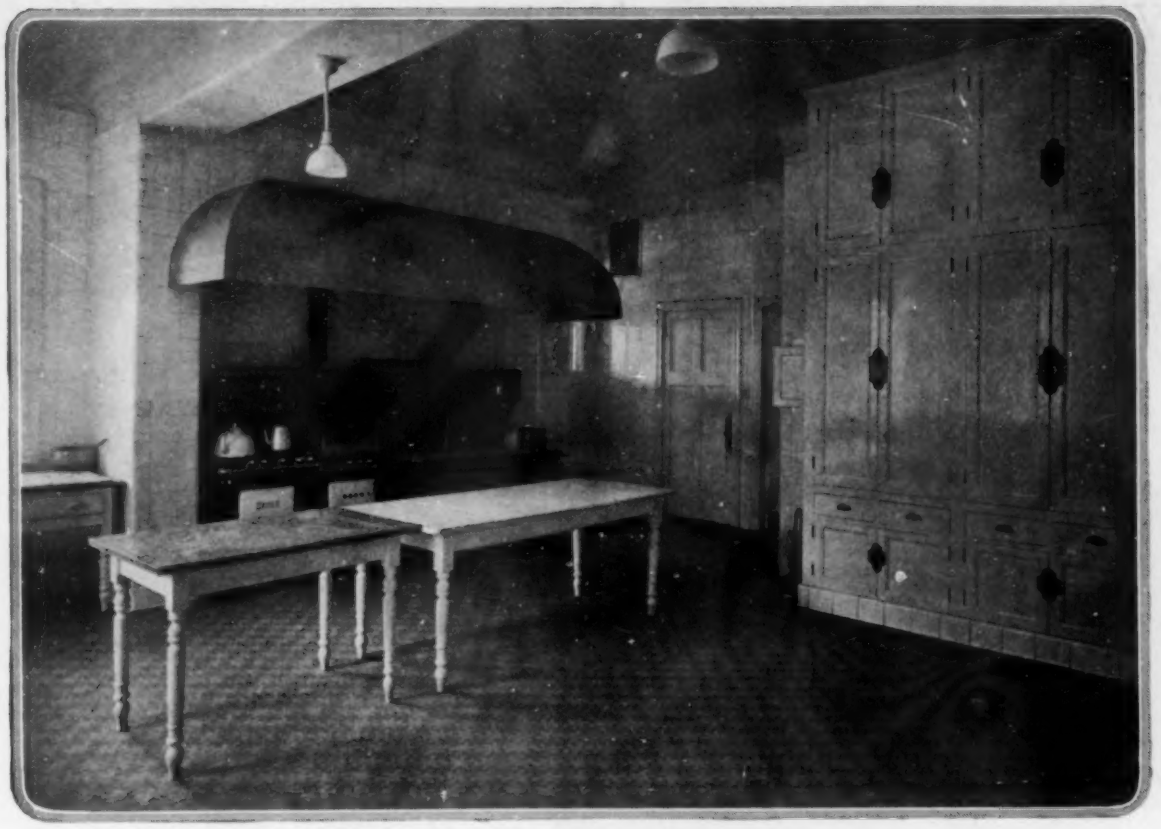
The kitchen in the residence of Louis Sherry, Esq., at Manhasset, L. I. The walls are white tile, and the cupboards painted white enamel

Choose the Manufacturer First

"What criterion have we," asks the Domiologist, "in the choice of paint?"

The answer is, "Choose the manufacturer, then choose the paint."

No household has a laboratory, and the widest advertised paint brands have stood the test. Consequently, a can opener, the paint, and an all-seeing eye to keep abreast of the advertisements are the requirements for the pocket laboratory. But, the standard for any paint is the overworked word "service." If the paint you and your



Used in conjunction with the floor and walls, white enamel woodwork is the best choice. It can be readily washed and it always gives the appearance of cleanliness. This kitchen is in a house at Rye, N. Y., of which Hobart B. Upjohn was the architect

friends have used does not wear, get another make. But by all means, do not use these things blindly any more than you would use face powder without knowing the brand. Buy the best. In no other household commodity is this advice more important.

Sometimes the best paints and varnishes deteriorate in storage or transit, by being kept in too cold a room, and may be explosive if treated with too high a temperature.

Paint Rules

In buying paint it will do no harm to bear in mind:

(1) That one gallon of paint should be distributable over an area (in two coats) of 300 square feet.

(2) A good paint should produce a surface that is neither too hard nor too soft. Surfaces that are too hard are prone to chipping and cracking or splitting. Sometimes they remain sticky if they are too soft, or chalk or powder or flow.

(3) The average life of a good application of good paint is four years. It ought to last fifteen years, but today in our apartments we are glad if it lasts one month. Three years is the minimum, but a simple pigment paint frequently plays out in three years.

(4) That paint must be durable in color and should last at least four years under normal conditions. Good floor paints and varnishes can stand dragging furniture, walking, hot utensils, steam, water, even alcohol and greases.

(5) That good paints should leave surfaces suitable for repainting, which, being interpreted, means that the old paint should be still unbroken, making paste or liquid fillers practically unnecessary.

Paste fillers with or without color are used to fill deep cracks, etc., not, however, caused by broken paint surfaces, but by faulty construction, warping, blows in plaster, wear, and such injuries.

The common ills which are met with in paint life are:

(1) Peeling, cracking or powdering, due to imperfect attachment, probably on greasy, damp or over artificially heated surfaces from which the moisture is driven up through the paint.

(2) Blistering, due to underlying vaporized moisture. An excess of volatile oil prevents this. It often occurs on incompletely dried lumber, and often light or some chemical agency is the cause.

(3) Alligatoring, incipient cracks due to heavy coats of paint applied to unseasoned wood, especially if the paint is drier, tougher or more inelastic than the under coats.

(4) Wear. This is the only legitimate ill, if it takes place after the allotted period of its life.

The common epidemics in varnish life are bloom (opalescence), blistering, spotting, cracking, sweating, powdering, livering, crawling (refusal to spread), flaking, deadening (loss of lustre), pitting, silking (looks like enameled silk), seedy or specky, wrinkling, grain showing, crumbling, all due to imperfect preparation of surfaces and the presence of moisture, greases, poor varnishes, poor application of good varnishes, different brands of varnishes put together, increase or decrease of temperature in drying or storage or transportation, etc.

There are hundreds of kinds of varnishes divided into: oil varnishes, spirit varnishes, japans, enamels and specialties.

In house finishing, oil varnishes, enamels, painter's Japans and sometimes spirit varnishes (shellac and dammar varnishes).

Lacquers are highly transparent varnishes used on metals to produce a lustrous film.

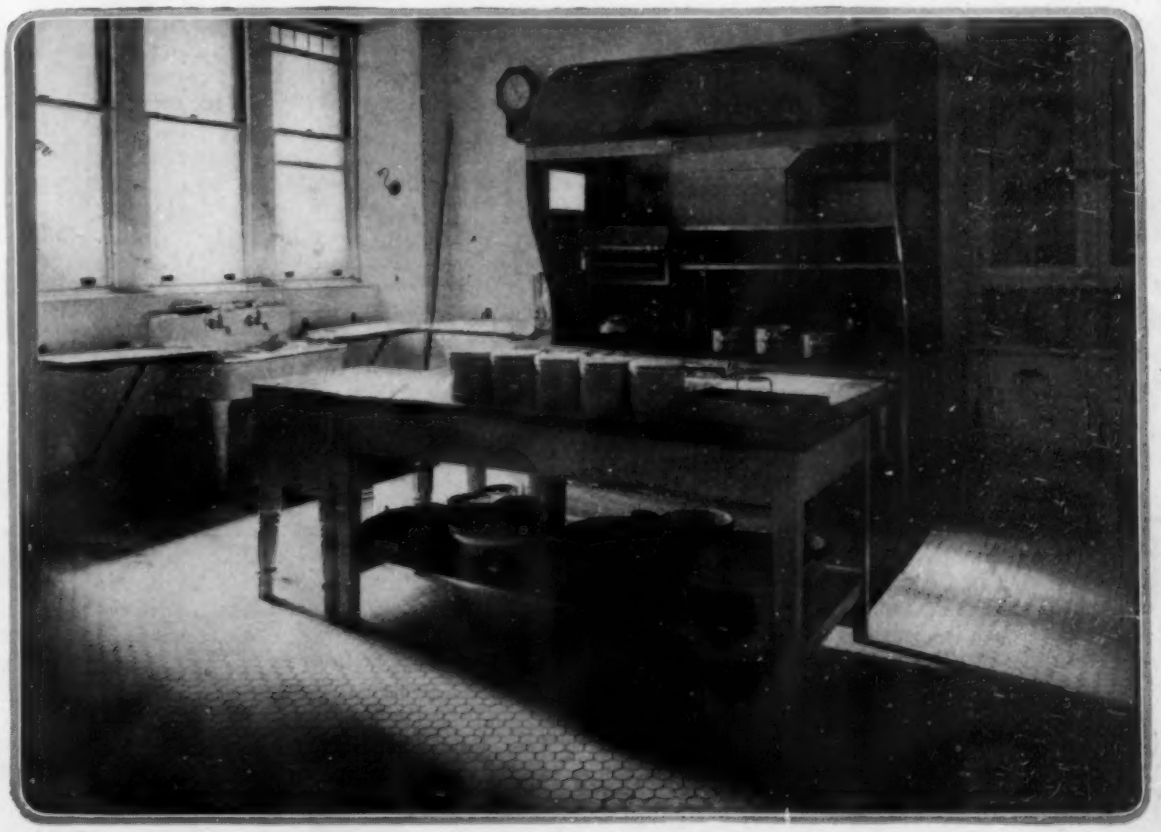
Japans (decorative) are dark varnishes applied to metals and wood.

Japans (painter's), are varnishes added to paints for lustre and drying.

Employ an Expert

So it can readily be seen that the painting and varnishing of the kitchen should be, if nothing else, given over to experts. The

(*Continued on page 72*)



White walls in the Frederick Lewisohn kitchen in New York City add to the sunniness of the room. The architect was Harry Allen Jacobs

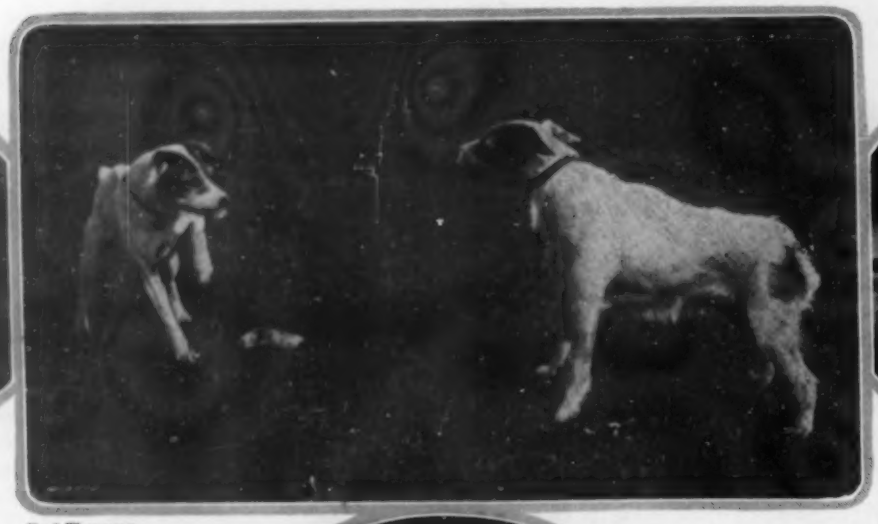
THE TWO FOX TERRIERS

Whether of the Wire-Coated or Smooth Variety, a Fox Terrier Will Enliven Any Household and Win His Way to the Hardest of Hearts

ROBERT S. LEMMON

Levick

A champion wire-hair, in every respect typical of the breed



Paul Thompson

Smooth-coated against wire, and the ringside betting even

Saucy, self-reliant cleverness combined with gentlemanly carriage

WHY the name Fox Terrier? Simple enough—he went to earth (*terra*, as Cæsar used to say) after foxes, a hundred years or so ago. And he was in the habit of getting them, too.

But the fox terrier has lost his original job. Not, I fancy, because of any waning of courage on his part, but rather because of changing customs in England, the land of his development. The fox hunting enthusiasts began to breed their hounds and horses for greater speed; the stocky little terrier couldn't stay with the chase until the fox holed up and his chance came. Then his friends tried putting more speed into him by giving him longer legs, but they did it at the expense of his stamina and general underground hunting qualities. And finally, foxes became less numerous, and when the hound pack did run one to earth it was considered proper to leave him there to catch his breath in safety.

His Perennial Popularity

It would have been an irreparable loss to the dog world if the fox terrier had sunk into oblivion with the setting of his bright particular hunting star, for he is much too attractive and healthy a little rascal for us even to contemplate the thought of losing him. Indeed, his admirers have made him even more popular than in the old days of fighting foxes, and he has become standardized as an all around small dog guaranteed to win his way into the coldest and hardest of hearts.

Someone has truly said that a good fox terrier is a combination of the saucy, self-reliant cleverness of the street dog with the fine instincts, perfect carriage and good looks of the best of thoroughbreds. He is what is known as "corky"—nimble and superlatively light on his feet, quick and direct in every thought and action. Sometimes, indeed, his high spirits lead him into mischief, but he's so plausible afterward that he'll make it all right with you—oh, yes, quite all right; and the chances are you'll love him all the more for his little transgressions.

Between the natures of the two varieties of the breed—the wire-coated and the smooth—

The wire-coated fox terrier is a rough-and-ready sportsman

there are really no differences. Their appearances, of course, are quite dissimilar. The smooth-coated is the Beau Brummel of the two, almost exquisite in his clean-cut neatness; while the wire is the rough-and-ready sportsman, no whit less gentlemanly than his cousin. If they wore clothes, you would expect the smooth fox terrier to affect a cutaway and a gardenia, while the wire would be more at home in Piccadilly custom-made tweeds. The smooth sheds his coat rather badly in spring and fall, but he is easier to groom; the wire does not shed so noticeably, but he needs more brushing to keep his coat in good condition. If you prefer the looks of the smooth, choose him—he is the better one for you; and if the wire appeals more, you'd better select him. That's really about all there is to it, for they're both mighty fine little dogs brimful of true terrier traits.

It has been charged that a fox terrier is snappy, noisy and a general nuisance around the house. Well, in nine cases out of ten this is the fault of the person who brought him up. You can take a dog of almost any breed, treat him like a scatter-brain (and act like one yourself!), and get scatter-brain results. The great majority of faults such as these are directly traceable to the dog's trainer or those with whom he comes most in contact, and should not be charged against the breed.

Some Outstanding Traits

The fox terrier's claims to a place in the family are many. He is bright and keen (just look at the photographs on this page); learns tricks with a minimum of teaching and a maximum of results; is small enough to fit in anywhere; is sure death to rats and all similar nuisances, including alley cats, if the truth must be told; and is a good pal for children. What he lacks in size he makes up in courage, and there are far worse watch-dogs than he.

Buying a Dog

From time immemorial it has been considered clever, when referring to some homely mongrel dog, to say, "He's awfully bright, though; he's just a mut, you see—that's the reason!"

Now, it is perfectly true that a pup with a pedigree ranging from pointers to Pomeranians often has brains galore. But it's just as true that the dog with a spotless ancestry is no whit less gifted in gray matter, and he has looks to boot. Even more—you know what you're getting.

The wise dog buyer goes to a reliable breeder or dealer and gets a dog with a genuine pedigree. Blood really does tell, and heredity counts. Don't buy a "pig in a poke," however good-looking he may be. Beware the seedy individual who stands on a street corner and offers to sell you a coming champion at a ridiculously low figure. The chances are the dog has been stolen, or has some serious but temporarily concealed defect—the ways of the dog-fakir are dark indeed. And shun, too, the dingy dog-shop whose very atmosphere suggests that the proprietor is running a "fence" whither other people's vanished pets are brought in secrecy and sold again to a partially unsuspecting public.

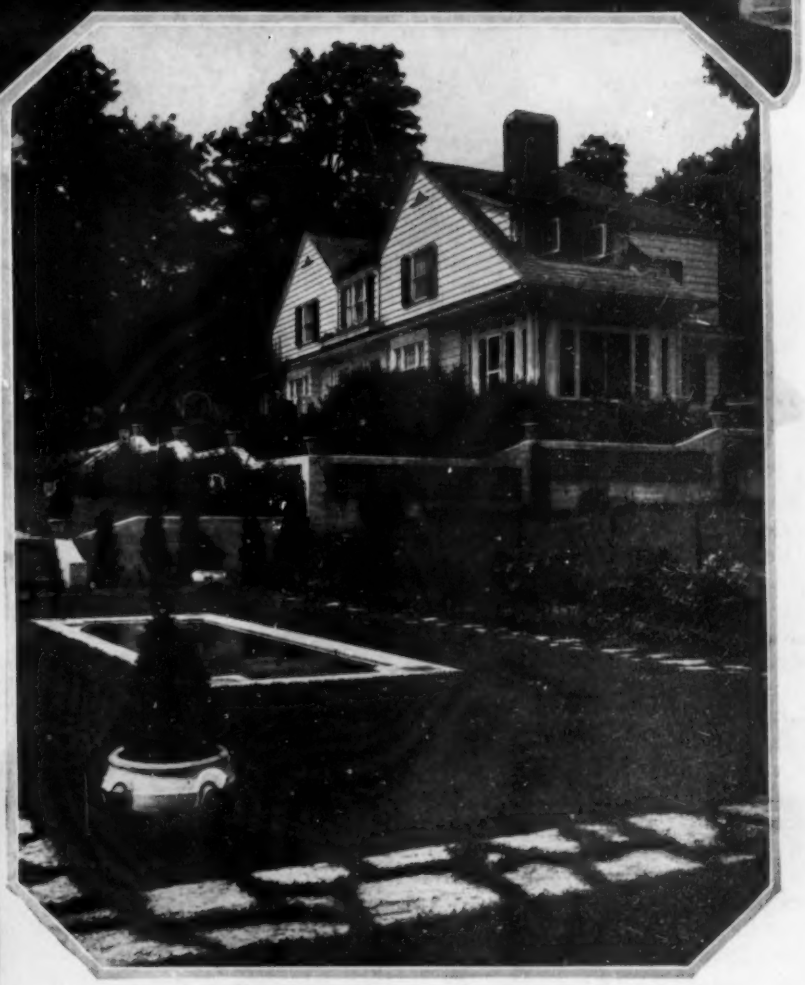
It need not be said that the established breeder or dealer will treat you squarely. He has a reputation built on fair dealing which is as much a part of his stock-in-trade as are the dogs themselves. He knows all about his dogs' lineage and individual peculiarities. He will charge you a good price, but the dog will be worth it. Economy in dog buying is likely to prove a costly procedure.

Whether to get a puppy or a mature dog depends largely on the amount of time you are willing and able to devote to his training.

English cottage feeling has been attained in the design. It has a nicety of balance in window spacing, porches and roof lines. A terrace and lawns front the house. Flower boxes and potted plants add color to this façade

The HOME *of* F. M. SIMPSON, *Esq., At* LITTLE FALLS, N. Y.

DWIGHT JAMES BAUM, *Architect*



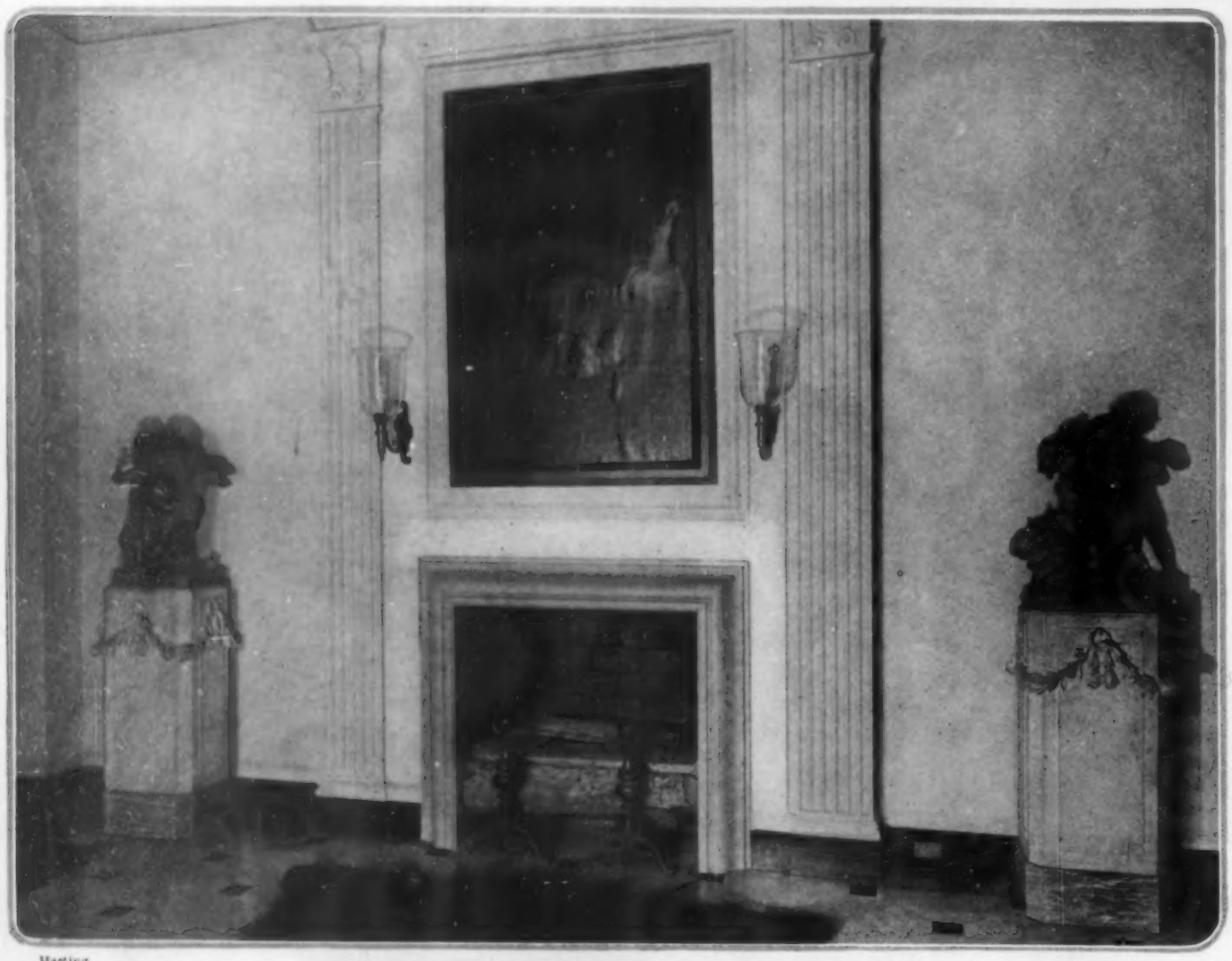
At one end of the terrace a lattice wall and arched gate have been successfully used

The slope of the lot permitted a terraced garden with concrete and lattice retaining walls

A VARIETY OF MANTEL DECORATIONS

In the Residence of Mr. Bertram G. Work, at Oyster Bay, Long Island

DELANO & ALDRICH, *Architects*



Harting

Over the fireplace in the entrance hallway hangs a brilliant painting of birds, and two pedestals surmounted by French statuettes stand at each side

In the dining room, with its 17th Century Dutch paintings, a white and gray marble mantel bears an alabaster clock and urns, with a tall mirror above them

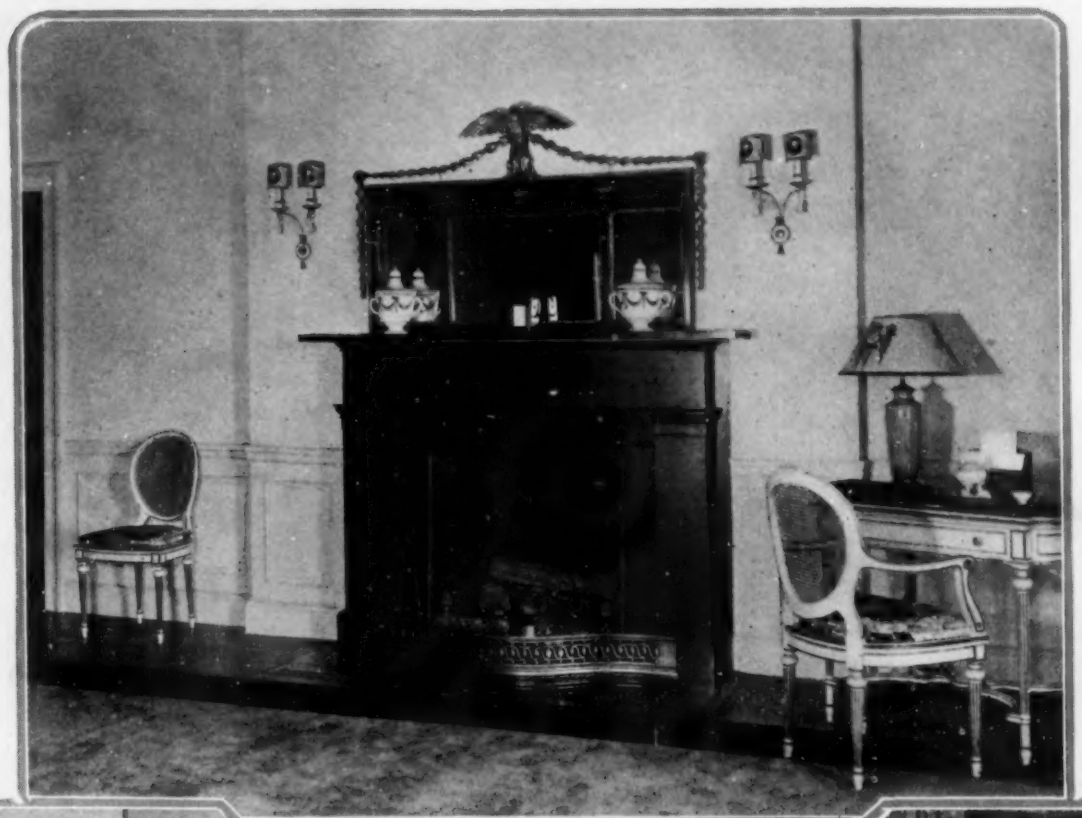
WITHOUT a fire, the most perfectly appointed room is often cheerless and depressing, and of all the details, in a thoughtfully considered and well-constructed interior, nothing may be more satisfactory than a correctly appointed, attractively arranged fireplace.

It is important to give an architectural treatment to all fireplaces, whether they be elaborate or simple. The mantel, it goes without saying, should be in scale with the size of the room, and of a design to conform with the general decoration. This is an important fact too often disregarded.

It is interesting to note the diversity of treatments most effective, though frequently very simple, which have been evolved in a recently completed house at Oyster Bay. This house was built by the sea, and the sea motif—dolphins, fish, shells and sea weed—is a constantly recurring theme, displaying itself upon fixtures, moldings and mantels alike.

The result was particularly happy in the case of the ironwork and the fireplaces, and in some instances, the fire irons and andirons conformed to this idea. In each instance, in fact, it will be noted that the andirons and fire irons selected, whether they were wrought iron, bronze, or ormolu, were in each case chosen with due regard to the type of the mantel, and were of a size to accord with its dimensions.

Good taste and appropriateness characterize the accessories, which being few and well chosen, add to the restfulness of the rooms more than a multiplicity of bric-a-brac. These have been arranged in attractive groupings on the mantel shelves, to harmonize with the mirrors, the paintings, or the needlework, which hang above. Even the lighting fixtures were chosen and so placed as to make a complete and perfect composition in each instance.



In one of the guest rooms, there is a simple black mantel, above which hangs an old English mirror in walnut and dull gold. A pair of Italian urns are the sole decoration

Above a black marble mantel, in one of the bedrooms, hangs framed needlework, flanked by painted fixtures. Below are Italian vases and a clock

With a dolphin and shell design as the chief motif of the little white marble mantel in the morning room, the French shell design mirror is interesting

In one of the guest rooms the spirit of the sea is carried out by the seaweed design glazed chintz, and a little old ship painting and mirror above the black marble mantel

Harting

The house grows naturally among the trees on the shoulder of a big hill. Its construction is very simple, the soft wood being stained brown and the lattices, window frames and cornices gay with red and blue paint

A WEEK-END COTTAGE *in* OREGON

How The Architecture of Sweden Was Successfully Transplanted to the Northwest Woods

HELEN EASTHAM

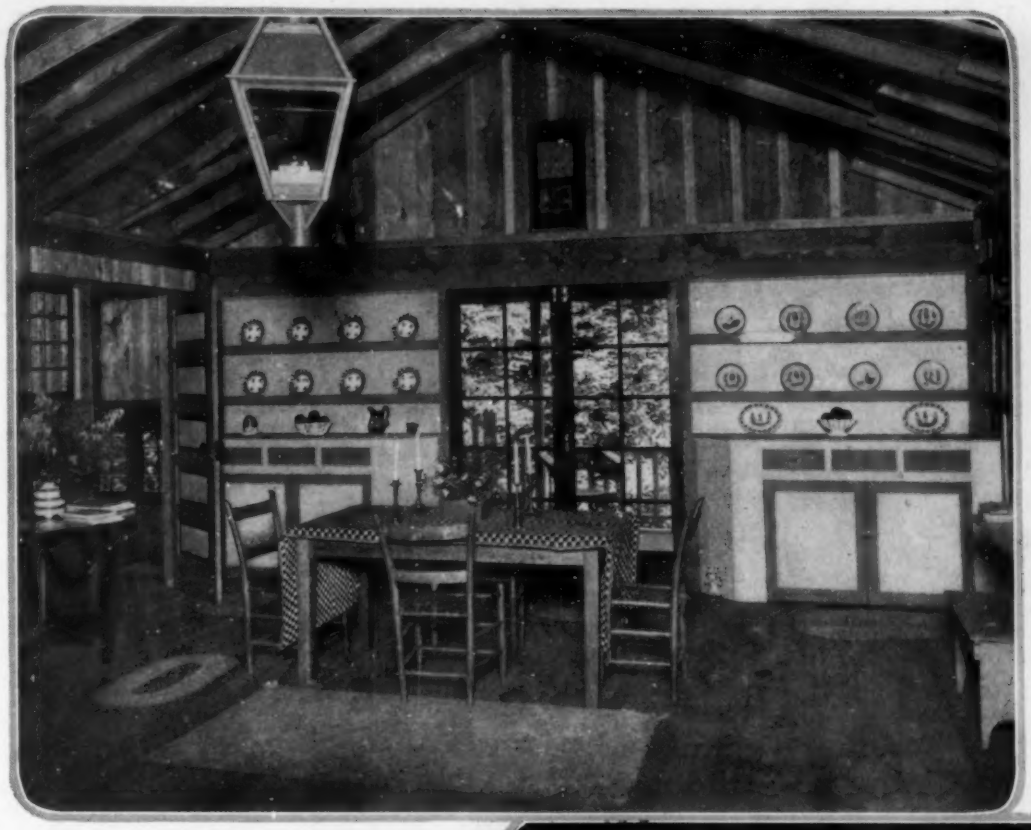
THE week-end cottage of Mr. and Mrs. Guy Talbot, of Portland, Ore., is particularly interesting for two reasons: its use of the strong color and simple, sturdy construction characteristic of Sweden, and its location on the famous Columbia Highway. As the scenery along this magnificent drive has the rugged and massive character of the North Countries, the little house with its notes of red and blue seems thoroughly at home in its surroundings of hills and lofty timber.

The illustrations show how it appears to have grown up of itself among the trees, under the shelter of the giant hills which tower above it. The exterior, which is of the simplest construction, is stained a soft wood brown and the lattices, window frames and cornices are gay with red and blue paint. A particularly decorative effect is gained by the small-paned casement windows with their red mullions and frames against the green foliage.

Most of the meals are eaten at a table set out under the trees. It is just a step away from the wide, sheltered porch

The wide, hospitable veranda with its large open fireplace is more like an outdoor room, an intimate connecting link between the outdoors and indoors. The long table and benches built on a slightly raised platform at the right form an outdoor dining room also, which is delightfully protected from sun and rain by a natural canopy of thick green branches towering above it.

Inside, the first view that greets the visitor shows glass doors at the back, opening onto a balcony overhanging a ravine. This is carpeted with ferns and



Flanking the living room door to the ravine are built-in dressers painted gray-blue, with lines of dark blue—the color of the furniture of the room

wild flowers all summer, and retains the green of its fir trees all winter. Flanking these doors on either side are built-in open dressers painted gray-blue with lines of dark blue, the color of all the furniture and cabinet work in the room. Like the house itself, the furniture was built by local carpenters from the nearest village and reflects much credit on their sympathetic and intelligent handling of the owner's ideas. There is a long dining table provided for stormy days, a small writing table built against the wall, with a bench to match; a long roomy settle, built-in cupboards at the fireplace end and an unusually attractive small screen of four wood panels. The screen and the cupboard doors have a simple flower decoration in the peasant style, adding a pleasing variety to the two colors which predominate in the room; for here, as on the exterior, all door and window frames and mullions are red.

Additional Decorative Touches

The room is lighted by old lanterns picked up here and there, the large central one having been a street lamp in Portland's early days. With the generous use of color and the extremely simple, almost crude character of the room, much additional decoration would be undesirable; the owners have wisely confined this to the inherent parts of the room, such as necessary pieces of furniture and cabinet work, and articles in daily use. Two bits of Swedish embroidery have been used with good effect, one hung over the mantel and the other, a long scalloped strip of linen, stretched across a wide group of windows. But aside from this any extra touches of decoration are left to the checkered tablecloth, the bowls of field flowers which are there, and two bowls of fruit on the dressers.

At the other end of the living room is a fireplace. The painted daybed, screen and table all fit in with the rough structural scheme

The Bedrooms Upstairs

Through the glass doors onto the rear balcony may be seen the end of a little blue-painted stairway which leads from outside to an upper bedroom, the one showing in the exterior view of the rear wing. This is the only part of the house having an upper story. Beneath this is another bedroom opening off the living room, and several steps lower. The open door to this room shows in the photograph, next to the open dresser at the left. The bedrooms are even more unpretentious than the living room; but the compact arrangement of built-in dressing table, clothes closet and tiny lavatory across the end forms a well balanced group, as restful and pleasing as they are convenient and simple.

As the pictures show, there is no inside finish, the structural timbers showing and the walls untouched. The house is made secondary to its beautiful setting, and merely forms the central point around which to live a happy and healthy outdoor life, as nearly like camping as is consistent with our modern ideas of comfort.

A feature which adds to the awe-inspiring quality of the scenery in this region is the frequent waterfalls, narrow and shining as swords and plunging down from great heights to end in clouds of white spray. And one of the highest of these, Latourell Falls, is on the Talbot property, only a short walk from the house. A breath-taking sight which never loses its novelty and universal appeal as one comes upon it suddenly at a turning in a wooded path.

The bedrooms are compact with little built-in dressing tables and closets. The finish is open and unpretentious and as such is restful and pleasing

OLD FLOWER PAINTINGS *in* DECORATION

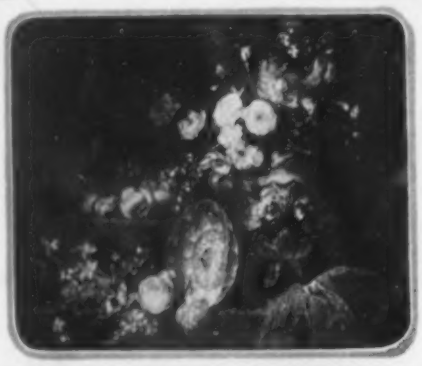
The Low Countries Have Produced Innumerable Master Works Appropriate for the Enrichment of the House

PEYTON BOSWELL

An Italian example from the 17th Century, the heyday of flower painting. Courtesy P. W. French & Co.

Another 17th Century Italian painting, with pronounced landscape background. Courtesy P. W. French & Co.

ART and nature come closest together, perhaps, in flower paintings. And just as flowers are always loved and are always appropriate, just so have flower paintings a universality in the decoration of a home that is not approached by any other art—not portraiture, nor landscape, nor sculpture, nor anything else that the love of beauty has caused genius to create. In a dining room, in a morning room, in a bedroom they are especially appropriate, and so high has the artistry of certain great masters of the past raised this branch of art, that they are equally sought by the connoisseur and find cherished places in the private galleries where the collector stages his rarest treasures.



A Dutch painting by Jan van Huysum (1682-1749), one of the best known old masters. Lewis & Simmons

The decorative possibilities of a flower painting are shown in the use of this Flemish example. MacBride

European Schools

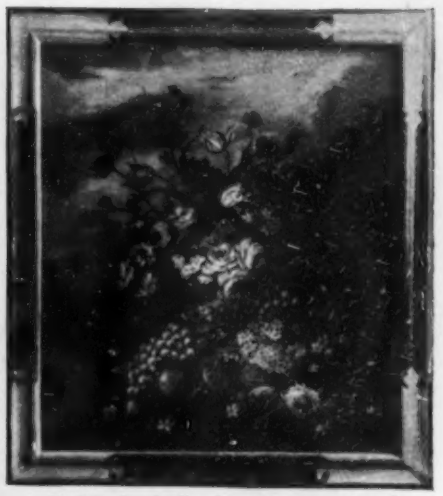
In the 17th Century, when painting was at its highest popular appreciation in Europe, veritable "schools" of flower painters flourished, not only in the Low Countries, where they had their highest development, but also in France and Italy. This branch of painting ranked as high as portraiture and landscape. Can you imagine a Dutch florist (and Dutch florists have for centuries been the princes of all florists) having for his highest ambition the production of flowers which the great Jan van Huysum should consider worthy of his brush!

But in America the popularity of these old flower pictures lagged behind both portraiture and landscape. American collectors were eagerly seeking the works of the old masters, and paying high prices therefor, long before anybody would give more than a passing glance at a De Heem, a Brueghel, a Van Huysum, a Monnoyer or an Oudry. But within the last few years appreciation has come with a vengeance. Maybe it is because of the great interest which the American woman has taken in decoration, or maybe it is because of the growing love of the finest in art for its own sake rather than for the sake of the great names on the title plates; certain it is that such a demand has grown up for the works of the great masters of flower painting, and even for the meritorious work of their followers, that the American dealers have been unable to supply it. The superlative works of the great masters are eagerly taken by collectors, while the other pictures, whose authors are unknown and which are merely said to be of the "Flemish School," the "Dutch School," the "Early French School" or the "Italian School," are much sought by those of more modest means who want appropriate decorations for their homes. Architects, too, who work silently with the interior decorators, have had their part in creating this popularity, and have made the rounds of the galleries looking for just the right thing for their clients' purposes.

Flowers in Decoration

Of course, flowers have been a theme of decoration since the record of art began to be written. The lotus of the Nile, conventionalized as was every Egyptian motive, was a favorite emblem in stone when the Pharaohs reigned.

One is often puzzled in determining whether a flower painting is Flemish or, as here, 17th Century Italian. Courtesy of Warwick House



Strikingly similar in arrangement and treatment to the picture in the left corner of the page is this other example of 17th Century Italian

The potteries of ancient Persia are replete with flower themes. The matchless artists of Old China, who spent their lives creating beauty for the emperors and the mandarins, drew much of their inspiration from flowers; their vases have even derived their names from them, as, for instance, the peach-bloom, apple-blossom and hawthorne jars; as for Japan, the cherry blossom has entered its art deeply.

In England and America

Only England, with its superb roses, seems to have neglected floral motives in its art. England has regarded flower painting as trivial, as at best the pastime of the water-colorists, and this tradition descending to America may be one of the causes why our appreciation for the masterpieces of the Netherlands and France and Italy has lagged behind our love for art in general.

Undoubtedly, it has been felt that the delineation of flowers has held in it something of the "photographic" element so despised in art; but, for that matter, what could be more photographic than the exactness of a portrait by Holbein, or Memling, or Botticelli, and our American collectors are on record as having paid as much as $1,000 a square inch for works by these immortals. And besides, the masters of flower painting, with all their minuteness of detail, did not portray flowers simply as they came, but exercised the highest sense of composition in arranging them on their canvases in incomparable patterns, in glorious harmonies not alone of colors but of masses. Van Huysum, De Heem, Monnoyer and their colleagues were as great geniuses in arranging their floral themes as was Rembrandt in the drama of his compositions or Reynolds in his grand style.

(Above) Daniel Seghers (1590 - 1661) was a Flemish Jesuit who often included figure medallions in his flower paintings

(Left) By Jean Baptiste Oudry, who with Monnoyer heads the list of French flower painters. J. R. Bremmer Co.

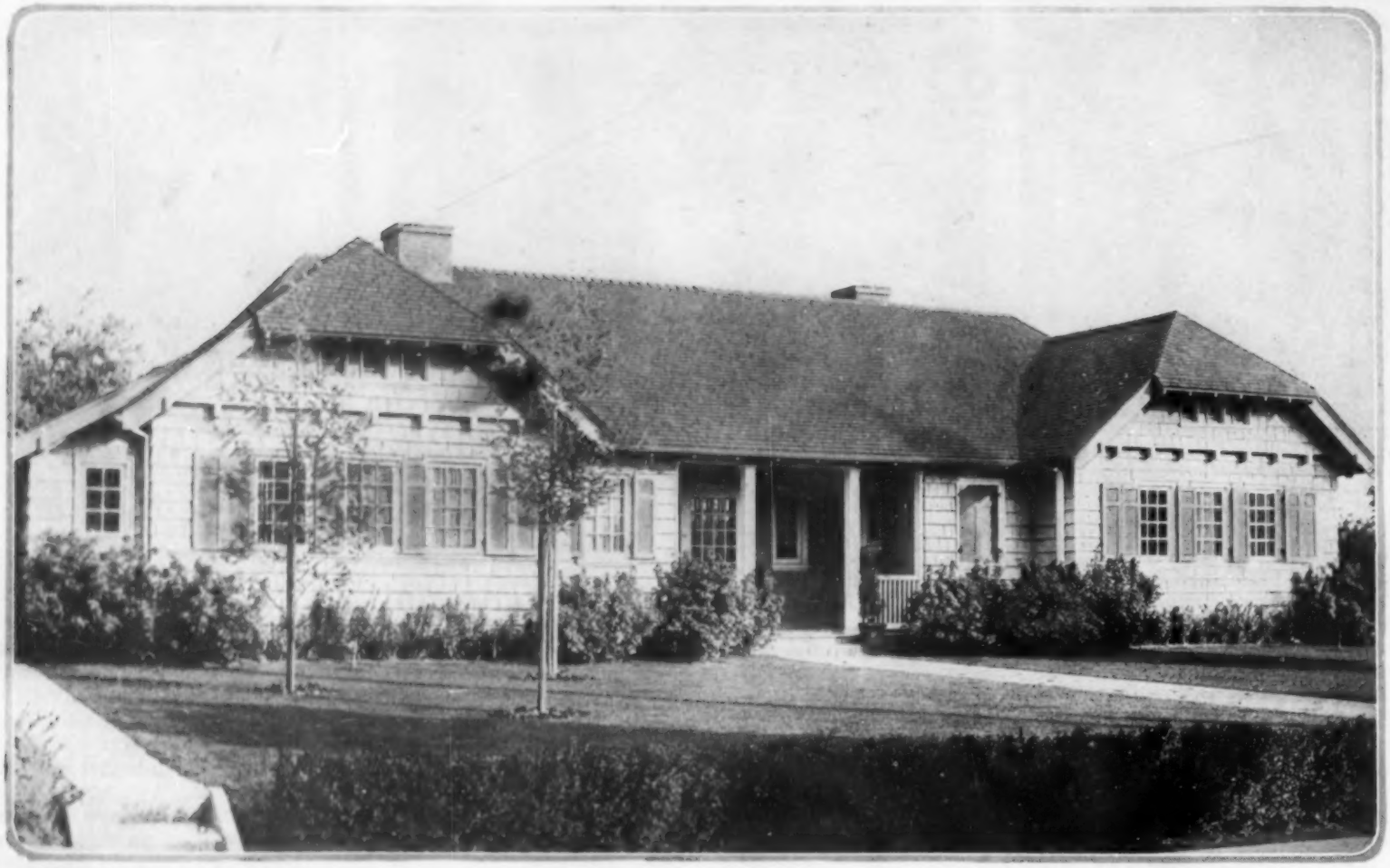
The 17th Century

An interesting fact is that the greatest of the world's flower pictures were painted in those generations when flowers were valued as objects of beauty more than they ever had been before and more than they ever have been since. This was in the 17th Century. The

(*Continued on page* 92)

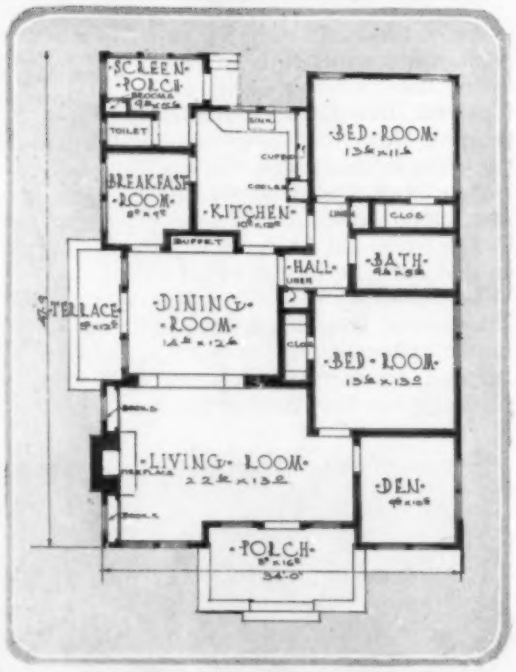
(Left) Flowers in a Vase, by Abraham Mignon, is considered one of the world's really famous masterpieces. Rijks Museum, Amsterdam. Courtesy Knoedler Galleries

(Right) A Dutch painting by Jan van Os (1744-1805). Van Os was one of the followers of Jan van Huysum, greatest of all flower painters. Courtesy Lewis & Simmons



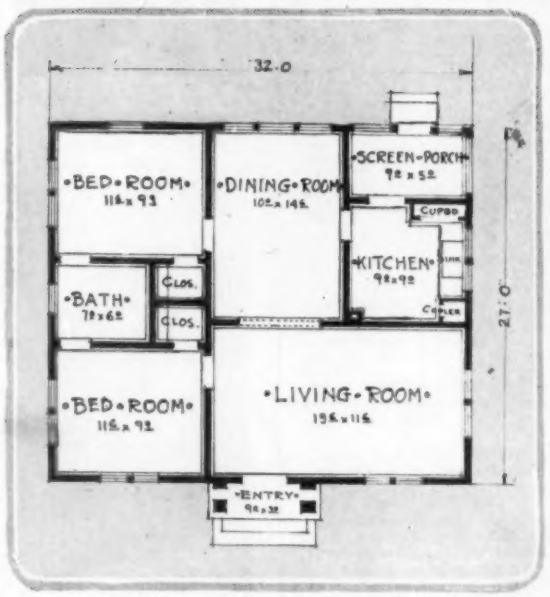
The large bungalow illustrated above and to the right requires a building lot of considerable width. The shingled walls are painted light gray, the trimming white, and the shingled roof is green, while blue-red brick is used for the porch floors, chimneys and front walk. Interior woodwork is of pine throughout, which in the living room and dining room is finished in soft gray enamel, and elsewhere is in white paint and enamel. Hardwood floors are found in all principal rooms. E. W. Stillwell, architect

Designed for a corner lot, the Colonial bungalow illustrated below and to the left presents an exceptionally pleasing appearance to both the front and the side street. Gable cornice effects, rose ladders, and French windows, with grille work simulating miniature balconies beneath them, comprise interesting details. The exterior walls are of narrow siding, which, including the trimming timbers, are painted white, while the shingled roof is painted green. The front entrance is floored with white cement



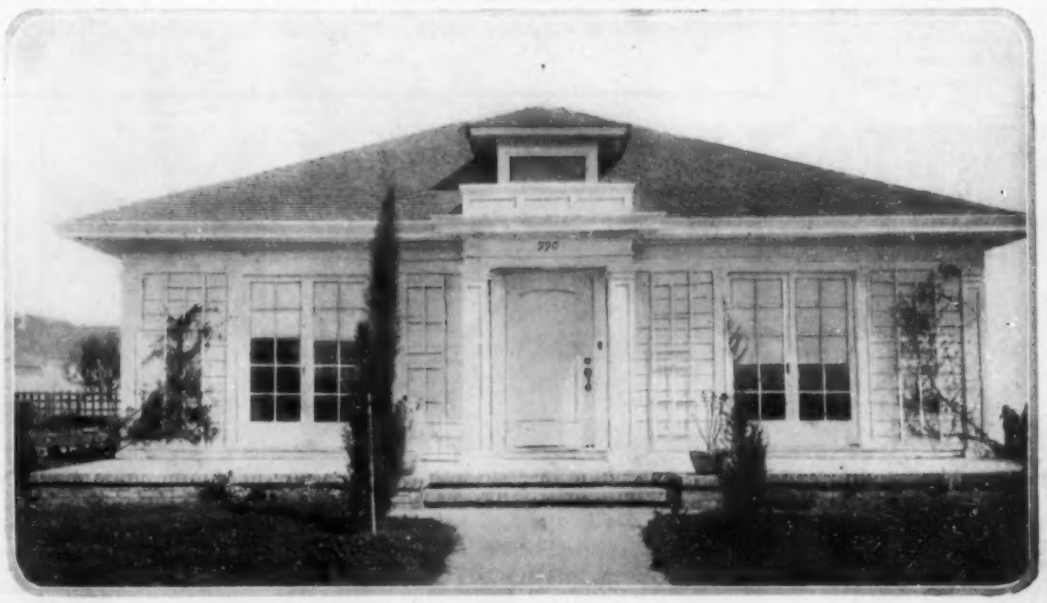
CALIFORNIA BUNGALOWS

Livable Small Homes of Good Architecture



In that it has a comparatively flat roof with wide overhangs and somewhat simulates the rambling appearance, the house shown above and to the right quite readily suggests the type of bungalow so popular in California some years ago. Save for its shingled roof, which is grayish-green, and the brick chimney on one side, the exterior is of pure white, producing a color scheme that is charmingly enhanced by the liberal use of garden greenery. Floyd A. Dernier, architect

The Colonial bungalow so popular in California is charmingly typified in the little home shown above and to the right. With its well-balanced structural lines, its sweeping terrace, its Colonial entrance, and its two pairs of French windows, with a neat little rose ladder at each side of them, this bungalow presents an attractive front appearance. The walls are painted white, the shingled roof grayish green, and the front terrace is edged with blue-red brick, while the flooring of the terrace is gray cement. Floyd A. Dernier, architect



IN OLD *and* NEW DESIGNS

Their Plans and Interior Treatments

November — THE GARDENER'S CALENDAR — Eleventh Month

The grass in the orchard should be burned to destroy insect eggs, etc.

Now is the time for the final cleaning up of all garden and grounds trash

Whatever changes are uncompleted in the perennial border should be made

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30. All ornamented garden furniture, settees, etc., and all melon frames, bean poles, tomato trellises and such planting accessories, should now be stored away for winter. Paint those that require it.	*I saw old Autumn in the misty morn* *Stand shadowless like Silence, listening* *To silence, for no lonely bird would sing* *Into his hollow ear from woods forlorn,* *Nor lowly hedge nor solitary thorn;—* *Shaking his languid locks all dewy bright* *With tangled gossamer that fell by night,* *Pearling his coronet of golden corn.* *—Thomas Hood.*		**This Calendar 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.**			1. It is not too late to start seeds of some of the more rapid-growing annuals in the greenhouse for winter flowers. Of these may be mentioned calliopsis, candytuft, ragged sailor and the ever popular mignonette.
2. It is now time for all fall bulb plantings to be completed. Always plant four times as deep as the diameter of the bulb, mound the earth up so as to shed water, and mulch the surface well with manure.	3. Garden changes should be made now before the ground is frozen, to prevent settling and other irregularities in the spring. Plants disturbed now are more likely to live than those moved in midwinter.	4. Do not neglect to make successional sowings in the greenhouse of vegetable crops such as beans, cauliflower, beets, carrots, lettuce, etc. The secret of success is sowing in small quantities and frequently.	5. Ill-kept gardens breed diseases and insects. Clean up all refuse and burn the stalks and other material likely to decay. Thoroughly sterilize the ground by the application of lime or deep, consistent trenching.	6. Poinsettia, lillies and other heat-loving crops intended for Christmas bloom must be forced rapidly. A temperature of 75° or even 80° when plenty of moisture is available, will be beneficial to them.	7. It is perfectly safe to plant asparagus in the fall provided you make some effort to protect it during the winter. Pull plenty of earth up over the plants and cover them well with decayed manure.	8. The strawberry bed should be mulched with well-rotted manure; this not only protects the plants but prevents the deterioration of the soil. Straw to protect them from the sun should be added.
9. Carnation plants should be kept supported and properly disbudded. Never allow the benches to accumulate green mould. The surface of the ground should be kept stirred. Top-dress with sheep manure.	10. Sweet peas sown now and properly protected over the winter will give quality flowers next year. A frame made of boards and covered with manure after it is put in place will be an excellent protection.	11. If you have not already stored your root crops for the winter, they should be attended to at once. Burying them in trenches outdoors with the proper kind of protecting material is the ideal storage.	12. There are a number of popular perennials which force well. Clumps of coreopsis, bleeding heart, Shasta daisy, dicentra, etc., may be lifted, potted, and then stored outside to ripen properly before forcing.	13. Celery must be kept banked properly to protect the hearts of the plants from damage by severe frost. In fact, it can be stored in trenches any time now for use during the late fall and winter months.	14. Gooseberries, currants, raspberries and blackberries are surface rooters. A heavy winter mulch of manure will build up the fertility of the soil and help to protect the roots from damage by the frost.	15. One of the hardest plants to protect during cold weather is the French Globe artichoke. If covered too much it decays, so use a frame to prevent the covering material from actually resting on the plants.
16. Primula, cyclamen, cineraria and other potted plants that are customarily grown in frames may be brought inside now. Frequent feeding with liquid manures is very helpful to their continued success indoors.	17. Tender roses and all tea roses should be strawed up now to protect them. Putting earth around the bases of the plants helps shed water and will serve to protect the lower part of the plant from damage.	18. Manure for the garden should be purchased now. For garden purposes it improves greatly with age and handling, and it is always possible to get manure in the fall, while next spring is uncertain.	19. Standard roses are among the hardest garden subjects to protect. If strawed in they must have heavy stakes or they will become top-heavy. Laying the stems down and covering with earth is the best.	20. Freesias, French grown narcissus, early lilies and all bulbs of this type can be brought into a higher temperature now. After the buds show, free applications of liquid manure will benefit the roots.	21. House plants of all kinds should be given a little extra care at this time. Sponge the foliage with soap solution, scrub the green scum off the pots and top-dress the soil in them with sheep manure.	22. Sweet peas in the greenhouse should be fed freely with liquid manures. The first flowers to appear should be pinched off to conserve the plants' strength. Keep the atmosphere dry at night.
23. Apples, pears and other stored fruit should be looked over occasionally for any decayed ones which would soon destroy others. When the fruit is wrapped separately in soft paper this danger is lessened.	24. At this time all hardwooded forcing plants such as lilacs, cherries deutzia, wistaria, etc., should be lifted from their places about the grounds and placed in tubs or boxes for winter forcing.	25. Young fruit trees had better be protected now from the attacks of fieldmice, rabbits and other rodents which girdle the trunks. Tarred burlap or paper collars placed above ground will help.	26. Boxwood and other tender evergreens should have their winter protections applied now. Burlap covers that are supported so as not to come in actual contact with the plants are the best material for this.	27. Low spots in the lawn or irregularities in the surface may be top-dressed now to overcome these troubles. Use good soil, and when not more than 2 inches of it is applied the grass will come through all right.	28. Rhododendrons should have their roots protected by a heavy mulch of leaves or litter. Some branches of pines or other evergreens thrust into the ground between the plants will prevent sun-scald.	29. Most smooth-barked trees and practically all fruit trees are subject to the attacks of San Jose scale. These trees should be sprayed with one of the soluble oil mixtures which can be purchased.

DOWN in the medders back o' my barn they's a kinder swampy corner, all hummocky an' full o' ev'ry sort o' long grass, which fair turns blue with fringed gentians in the fall. For a couple o' weeks, if the hard frost holds off, 'Lisa goes down there ev'ry few days an' picks a pitcherful, but we never gets tired of 'em. They's so durned purty an' blue—same as the sky; an' they's about the last o' the year's wild flowers, too, 'cept a stray vi'let here an' there. Them late vi'lets is the blue kind, if ye'll notice—I reckon that's the November wild flower color, somehow, same as they's others for the other seasons. In the spring it's white an' yaller, pink an' light blue, mostly, like the weather. Then as the sun gets hotter the colors change an' come stronger an' deeper, 'til along in August ye see the scorchin' red o' the cardinal flowers. After that they begins to cool off ag'in; more yallers, the blues an' purples o' the asters, the browns o' the grass an' leaves, an' fin'ly a patch o' blue at the very end. Blue's a good color any time—soft an' restful like an' cool. But they ain't no blue quite as good as them little fringed gentians down in my swamp medder, with the rusty dead grass all 'round an' the dark green cedars along the fence.
—Old Doc Lemmon.

Liming the garden in the fall will improve the productiveness of the soil

Dead vines from the vegetable garden may be added to the compost heap

When the bulbs are well rooted they can be brought into the house

A well developed bulb with the roots spread, ready to force for winter bloom indoors

A good bonfire of the odds-and-ends such as cornstalks, dead branches, etc., is a great help toward general garden cleanliness and insect pest control

Burlap covers should be placed over the boxwood as winter protection. These bushes are not really hardy north of New York

Succession plantings of beans are now in order in the greenhouse. Plant in rows 2' apart

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Venetian Blinds and Their Kin

(*Continued from page 39*)

less usage rather better—and its edges cannot get crumpled and frayed if it is not pulled up straight. The great durability of Venetian blinds is amply attested by many that have been in use for nearly a century or even longer. As to the second objection, it may be answered that whatever floating dust collects on the surface of the slats soon becomes visible and clamors for removal, which, on sanitary grounds at any rate, is much better than having it absorbed into, or encrusted upon, the texture of a roller shade. It is perfectly easy to clean Venetian blinds thoroughly by drawing them all the way down and then tipping the slats vertically down and next vertically up, thus exposing in turn each side of the slats to be dusted with a brush or wiped clean with a cloth.

Hanging Blinds

The practical details connected with the hanging of Venetian blinds naturally demand some attention. In a window constructed with a sufficiently deep jamb, the box at the window head may be set within the jambs and as close to the glass as may be desired. If glass curtains are used, hung close to the sashes, or separate sash curtains attached to the upper and lower sashes, the Venetian blind box may be set back from the glass far enough for the slats to fall free of them when the blind is lowered or raised. If the curtains are hung farther in from the sashes, then the blind may be moved close up to the glass and occupy the same space that a roller shade, similarly hung, would take. If one wishes to confine the blind rigidly to one vertical plane of movement so that it may not in any way interfere with curtains or hangings, a grooved strip may be attached to the jambs, in which the small ends of guide rods, set at intervals among the slats, slide freely up and down.

When the blind box is set within the window jambs there can be no interference with the arrangement of hangings. When the window jambs are not deep enough to receive the blind box at the window head, it may be set on the window trim and the hangings may depend from a rod projecting slightly from the trim and enclosed in a detachable valance box or cornice.

When Venetian blinds are used with ranges of windows or with casements that open inward—casements ought to open outward, but sometimes do not—they can be managed with just as little difficulty and rather more grace than roller shades under the same conditions. The roller shade attached to a casement or to a so-called French window is a decorative abomination and need not be considered.

Akin to the Venetian blind—it may even have been its remote ancestor—is the split-bamboo shade, which has this advantage, that it is thinner and takes up rather less space than the ordinary Venetian blind. It has not, however, the same powers of adjustment and when lowered it only modifies the light and never wholly excludes it. Neither does it permit the direction of the light to be regulated. The strips may be of various widths and also may be either stained or unstained or else painted any color desired. For rooms where there is a semi-Oriental note in the furnishing or where less of elegance or of formality in the appointments is permissible than in rooms of a more carefully studied scheme, the split-bamboo shade may often be found an acceptable alternative to the more courtly Venetian blind.

Kwa-Cho—The Flower and Bird Prints of Japan

(*Continued from page 27*)

Hishikawa Moronobu's Book of Flowers and Birds issued in 1683 under the title of Shimpan Kwa-Cho Yezukishi is an example of the earliest sort of Japanese wood-block Kwa-Cho. Moronobu (1625-1694) was the first to appreciate the possibilities of the woodcut, and to initiate the Japanese Yehon, or picture-book, in which the illustration was given a place of greater importance than the text. His Yehon Gusa Awase, too, presented pictorially a collection of plants accompanied by poems upon them. Thence onward the Kwa-Cho prints developed. We have Isoda Koriusai (1760-1780), Kitawo Shigemasa (1739-1819), Kitagawa Utamaro (1753-1806), Utagawa Toyohiro (1763-1828), Katsushika Hokusai (c. 1760-1849), Ichiryusai Hiroshige (1797-1858), followed by Keisei Yeisen and the later artists of Yedo (Tokyo), Kyoto and Osaka, also including the Kwa-Cho subjects of the masters of the Surimono prints (prints of occasion), all of them designing exquisite Kwa-Cho. But of them all the Kwa-Cho prints of Hokusai, "Old Man Mad with Painting," as he liked to style himself, and of the incomparable landscapist, Hiroshige, stand forth pre-eminent. Though rich in power and invention, the Kwa-Cho of Hokusai suggest the Chinese ancestry of the art more than do the Flower-and-Bird subjects of Hiroshige.

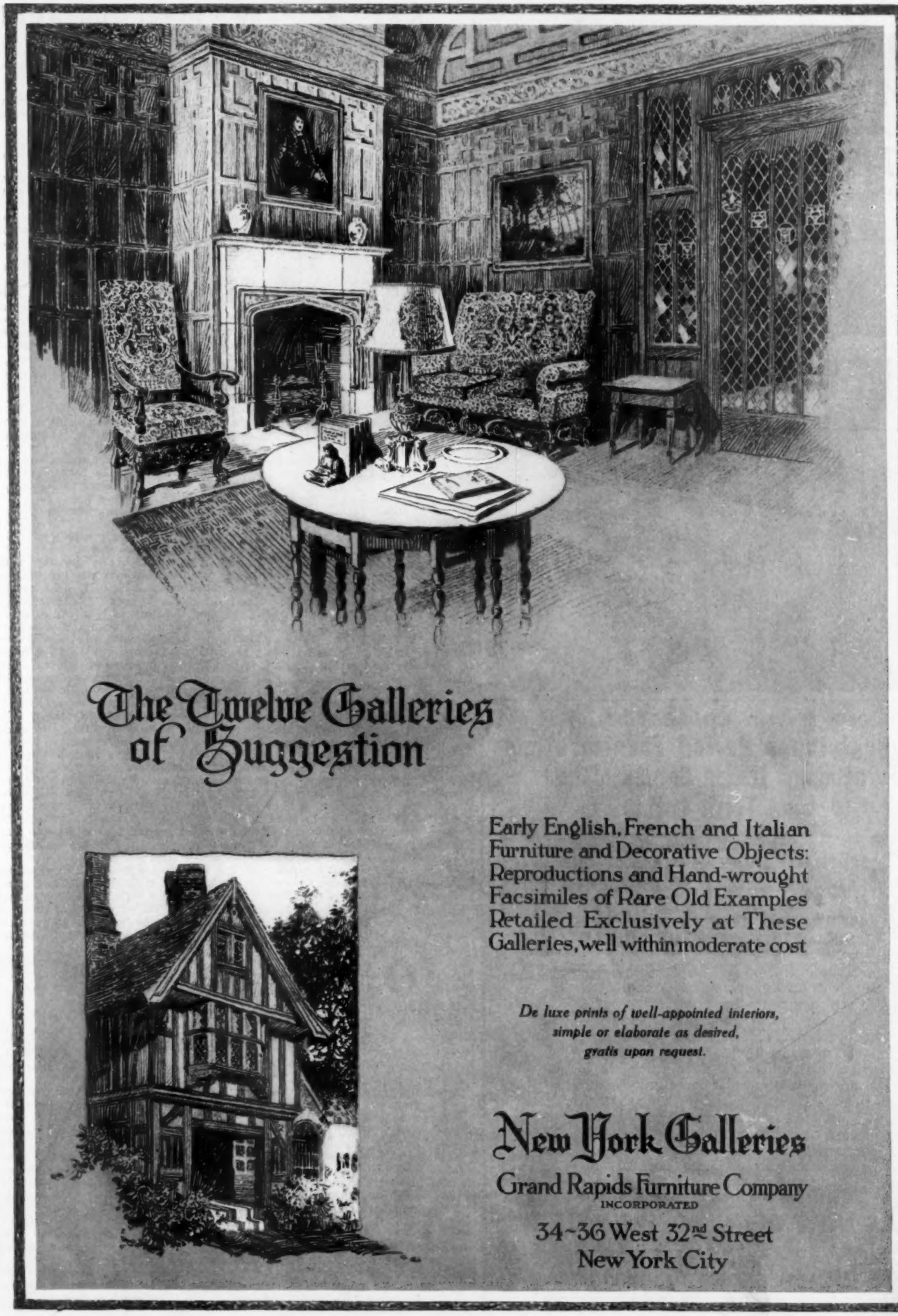
I recall going to the galleries of a dealer in Japanese prints with a friend who wished to send a Kwa-Cho print of fine quality as a wedding present. The choice was between A Camellia and Blue Bird and A Pink with Butterfly and Bird, both being equally beautiful. The matter was settled by the Japanese attendant, who suggested, with many apologies for his presumption, that perhaps the pink, butterfly and bird would be more lucky than camellia and blue bird if one was to follow the Japanese superstition that since the camellia flower was so easily broken from its stem it was not suited for wedding decorations, but was considered highly appropriate for funerals. As to the pink, it was an emblem of love just as the *cho* (butterfly) was the emblem of joyful union.

Symbolism in Kwa-Cho

The Japanese are very particular about these matters. With them everything is symbolic or emblematic, and they would not think of combining the opposed "elements" except with a definite "literary" intention, or as subtly conveying particular allusion.

The "etiquette" of flowers is of ancient foundation, while certain flowers are invariably associated with certain birds. Thus the Bamboo and Crane symbolize longevity and happiness. The Plum Blossom and the Nightingale are pictured together, for the Japanese remember that it has been said "the voice of the nightingale is the perfume of the plum turned to music." Lafcadio Hearn wrote "Though the plum flower is certainly a rival in beauty of the cherry, the Japanese compare woman's beauty—physical beauty—to

(*Continued on page 64*)



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Kwa-Cho—The Flower and Bird Prints of Japan

(*Continued from page 62*)

the cherry flower, never to the plum; but womanly virtue and sweetness, on the other hand, are compared to the plum, never to the cherry." The Iris is an emblem of Victory, the Peony of Regal Power, and the Wistaria of Youth. The Wistaria and Cuckoo symbolize Summer, while the Orange-blossom and Cuckoo symbolize the memory of departed things. To the Japanese, the Falcon is a symbol of generosity and nobility of disposition, the Mandarin Duck of conjugal felicity, the Wild Goose of caution, the Crane of longevity. There are reasons for this based in legend. For instance, the Crane is an emblem of longevity because the Japanese in centuries past believed this bird lived to an age of two thousand years, at which time it turned from white to black, while at six hundred years it gave up the happy indulgence of eating and subsisted on fluids only.

The Japanese assign a plant or flower to each of the months,—January has the pine, February the plum, March the peach, April the cherry, May the wistaria, June the iris, July the morning-glory, August the lotus, September the seven grasses, October the maple, November the chrysanthemum and December the camellia. Then there are the four flowers for the seasons—Spring with the daffodil, Summer the lily, Autumnn the lotus or the chrysanthemum, and Winter the crimson plum. Autumn also has its separate list of plants—lespedeza, blossom of the Susuki, wild pink, yellow valerian, Chinese agrimony, morning-glory and Eulalia.

Illustrating Hokku

Nearly all the Kwa-Cho prints are allusive illustrations to well-known Japanese poems. The Japanese people are as fond of poetry as the Italians are of music. As the words in the Japanese language end in syllables, or in n, a variety of rhymes would be impossible, hence the Japanese poetry completely disregards rhyme. The forms of the poems are also confined to alternating lines of five and seven syllables, ending in the Uta or Tanka form with two lines of seven syllables, whether the poem is of the usual length of 31 syllables or more. The epigrammatic Hokku or Haikai contains but three lines of seventeen syllables in all, arranged 5-7-5. To know something of the poems that accompany the Flower-and-Bird prints is one of the delights in collecting them, and one curiously neglected by collectors who scratch only the surface of the pleasure to be had in knowing all about the things they possess.

On a Kwa-Cho of a cherry branch and woodpecker one may chance to find this poem by Joso (1663-1704):

Kitsutzuki no sagasu ya
Kare-ki wo sagasu
Hana no naka,

which one may translate: "Amid the blossoms of the cherry forlornly the woodpecker seeks a withered branch." On a Kwa-Cho of a flower above which is a soaring skylark may appear Sampu's poem,

Ko ya matan
Amari hibari no
Taka agari,

"Too high soars the nightingale whose little ones left in the nest alone long for her return." I have a Kwa-Cho in which a wagtail is the bird depicted. Above appears this poem by the famous Boncho, master of the haikai form,

Yo no naka wa
Seki-rei no o no
Hima Mo nashi,

which may be rendered, "Fleet as the day is life. The Wagtail flicks its tail and lo, life vanishes!" As an example of the Tanka form we find on a Kwa-Cho of a cherry branch and bird with a great moon in the background, this ode of the poet Saigyo (1115-1188):

Nageke tote
Tsuki ya wa mono wo
Omowasuru
Kakochi-gao naru
Waga namida kana—

"Overcome with pity for the world, tears flood my eyes, Ah, can it be the moon whose melancholy light has saddened me to-night!" This recalls to mind the story of how Saigyo on being requested to scare a bird from the branch of a blossoming cherry, whose beauty of color was being interfered with by the presence of its jarring color note according to the ideas of the extravagantly æsthetic master of the garden, so vigorously whacked his fan against the branch that it killed the bird as well as scattered the cherry blossoms, much to the master's displeasure. When Saigyo returned home he was met by his wife, who related to him a dream she had the night before, wherein she dreamed that Saigyo had struck her with his fan. So overcome was he with remorse at having killed the bird, which incident he connected with the dream, that he withdrew in sadness from the world.

Perhaps you, too, will come to find an interest in the Kwa-Cho prints, and although one might write volumes upon this single subject, I shall be content if I have here hinted at their allurements in a manner that will suggest independent research.

The Sofa as a Decorative Feature

(*Continued from page 34*)

The French artists may at times have developed a little more florid designs than did their English competitors, but there is grace and delicacy in their types of furniture that are lacking in any other masters' work. They are also noted for their nicety of proportions, thus assuring to them a place in the decorative field for all time.

The taste for luxurious furnishing that was brought about during the Restoration, is responsible, in a great measure, for many of the upholstered pieces of that day. They were featured in the homes of the wealthy, more especially during the reign of Charles the Second, who used for the covering of his household belongings, fabrics made on French or Flemish looms. His training led him to demand vivid coloring in furnishings, which soon came into vogue.

For some time the public have been demanding better and more appropriate furniture for their houses, and much of the present-day upholstery has been copied from museum pieces or adapted from them to conform to the period exploited. It is also an acknowledged fact that the type created a century or two ago, is absolutely perfect in design and execution.

There is an absence of distinction in many of the other American types, owing to lack of time spent in their designing.

Let us take as an instance the Classic era, where the dignity and simplicity of

(*Continued on page 66*)

The Sofa as a Decorative Feature

(*Continued from page 64*)

the furniture were well worthy of imitation. During the time of the Renaissance, many motifs had their origin in the Classic designs, applied, however, with a freer hand, and possibly a more colorful treatment. It was then that rich brocades came into vogue, to be used as coverings for the elaborate pieces of furniture.

Later on, when luxury and pomp centered around "the Sun King," as Louis XIV was called, the Gobelin establishments came into existence, noted for their furniture, as well as for their tapestries. Seats for chairs and sofas were much wider, for space was needed for the spreading of petticoats and the elaborate satin coats worn in those days.

Upholstered sofas, many of them showing Dutch influence, were found in the William and Mary Period, although it is hard to draw a line between that and Queen Anne's time. It was the commencement of a domestic style which meant comfort rather than a strict adherence to beauty of outline. After that came the Georgian Period, when the artist artisans, such as Chippendale, Hepplewhite, and Adam, came into vogue.

The couches which frequently appeared in Southern homes in this country, from 1645 to 1670, were very expensive, but in reality were only long chairs, without backs. The turned couch came in later, about 1700. The next innovation was the "Duchess," which was of the Chippendale type, consisting of three pieces which locked together with metal clamps.

Hepplewhite and Sheraton did practically nothing along this line, but during the Empire and Directoire Periods, we find many fine examples. These were often made of well selected mahogany, the sides enriched with diamond-shaped panels, marked off by ebony beads. These sofas were popular in America, during the early part of the 19th Century, some of them being very beautiful in design.

The Adam Influence

Robert Adam's works stand out distinctly from that of the other master craftsmen. During his reign there was a decided change in furniture making, a return to the Classic style which necessitated greater delicacy of treatment. He came into power when many countries had grown weary of the magnificence in both English and French courts, a time when a change was imperative. In both interior decorating and designing of furniture, he showed an originality and charm that are fully appreciated today. In his work there was a feeling of the Louis XVI Period and he also borrowed many ideas from the Chinese. His designs had a dignity and subtle elegance shown by no other artist in the furniture world.

Many of his pieces were made of mahogany, others of rosewood or walnut. each one was finished with a nicety of detail and richness of design that make them particularly effective against the white wainscot of the modified Colonial house of today.

If we are fortunate enough to own a Duncan Phyfe sofa, it is indeed a treasure trove. His works are distinguished for their sweeping curves, charming details, and wonderful proportions. The legs of his sofa, delicate in design, sweep outward with infinite grace and show a concave curve which makes them without duplication at the present time, as he never copied from his predecessors. Despite the demand for Empire during his day, he kept to delicate treatment in his use of brass ornamentation, which was his own special craft.

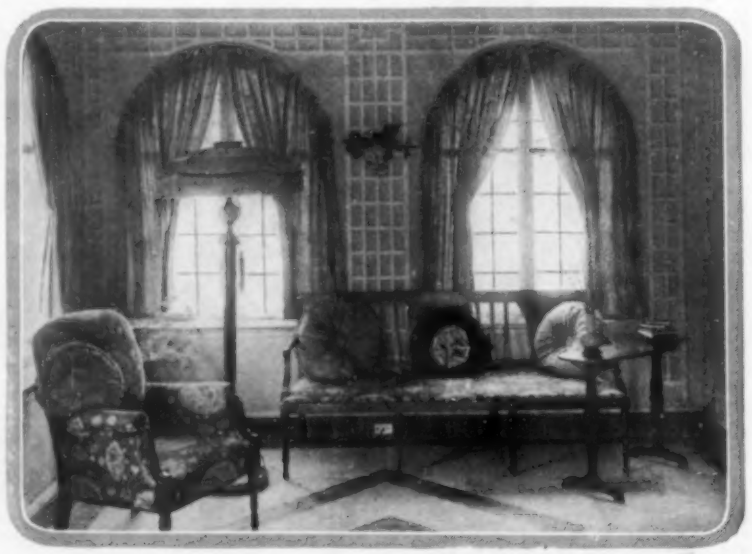
Modern Tendencies

Fortunately, today we are eliminating the cheap, shoddy pieces that were so prevalent several years ago, replacing them with well designed, practical bits, thus creating more homelike rooms. On account of the limited space in the average apartment, sofas are less cumbersome than formerly. The thickness of the arms and back has been materially reduced without any lessening of comfort. Down cushions are being used extensively on account of their durability and comfort, and the element of decoration they bring to a sofa.

We are wont to think of the old time sofa as stiff and uncomfortable, recalling the haircloth coverings of years gone by. Now these can be replaced by charming fabrics which often produce an up-to-date touch in interior decoration and permit a sofa of a different type to mingle harmoniously with pieces of other periods.

There are many charming effects that can be obtained in the coverings for these important bits of furniture from the cool flowering chintz with its cheery touch, to the rich brocaded textiles that have an alluring charm all their own.

Remember your home is an indication of you. Only by a harmonious blending of beautiful and appropriate things, can the setting be made worthy.



Where the proportions and size of the sun parlor permit, include a sofa among the furnishings. This shows a sofa, painted a light color to harmonize with the walls and lattice of a Boston sun room. James I. Wingate, decorator

The Patio—An Architectural Heritage

(*Continued from page 40*)

It is a known fact that the patios of Spain are, as a rule, more beautiful and sumptuous than those of Latin America, but the latter have the attractiveness of their tropical flowers which remind one strongly of those of Andalusia, filled with the delicate perfumes of orange-trees and carnations. The patios of Castile, Leon and Aragon are serious and magnificent in the old manorial houses as well as in the castles, and those of Andalusia are so extremely beautiful that they can never be cast into oblivion once a person has seen them. In some cities, such as Seville, the patios are, in truth, their glory and pride, and there are some worthy, indeed, of the traditions of the Arabs, being so beautiful and attractive that it is still said in Spain that when a wealthy person of Seville would have a house built he would order the architect as follows: "Make me a patio, and with what is left, a house." And thus the Spanish patios have become famous the world over. They combine the peace and silence of the monastic cloisters with the pagan gaiety and beauty of the Arabic and Pompeian yards.

Transplanted Patios

Our readers will undoubtedly fully understand why in all Latin America the patios constitute the most interesting themes and current topics of the day. The Spanish conquerors and colonizers settled in America from California to the extreme South. Even today in the old cities on the Pacific Coast Americans are able to find vestiges of these patios. Those of Mexico, Cuba and other Latin American countries remind us of the Spanish patios. They are generally made of rubblework, are whitewashed, and their pavement is made of brick. Those of Spain have the columns of the gallery made of marble and in the walls of the interior of the gallery high friezes of Mooresque glazed tile, of vivid colors, precious drawings and iridescent reflections open to the light of the sun and moon, which can easily reach them. In the center of the Spanish patio there is nearly always a well with artistic ironwork, and in those of Andalusia a fountain around which flowers and plants grow profusely. In the patios of America there are flowers, too, and fountains, the latter being of Oriental origin and design.

These patios of classic Spanish architecture are reached from the street by the zaguan or corridor which is closed with a magnificent front door grating of iron. Across the patio, in front of this entrance, is located another grating leading to the garden which extends itself behind the house. When the house has a top floor, the stairway on one of the sides of the gallery leads one to the interior of the building, without detracting from the beauty of the patio. This form of stairway, however, is rather an adaptation, made previously by the Spaniards themselves in the colonies, than the classic manner of developing the stairs in the native country.

So it may truthfully be stated that the Spanish houses of Latin America have their origin in the Far East, having gone through a period of development in Greece and Pompeii, and having been inspired as well by the Arabic influence, which in Spain has left such wonderful works of art as the Alhambra of Granada and the Alcazar of Seville, these being in truth the realization of the Arabian Nights in all their glorious splendor of a phantasy lit by the legendary torch of Mahomet, for which the most celebrated artisans of India, Bagdad and Damascus came,—to finally reach the world of Columbus where their peculiar beauty is reproduced under the golden rays of the tropical sun and the moonlit nights of the western latitudes, in the midst of the splendors and sublimity of Mother Nature, astonishingly luxuriant.

Latin American Types

But the requirements of modern life, unfortunately, are casting all this aside, and who knows if in America the Spanish patios will begin to fade away, as is already happening in the large cities of Spain where all the houses are modern and have several stories without patio, and in the modern cities of America, San Francisco, California, Mexico City, Montevideo, Buenos Aires? These patios still exist in Havana and Vera Cruz, and how ardently we would wish that those patios that have passed in such a glorious manner throughout the centuries would not die in America! For it can well be said that the history of the civilization of those countries of the New Continent is written on them.

The patios can exist, notwithstanding the requirements of our modern life. There is absolutely nothing more adaptable to all times and all civilizations, as is clearly demonstrated when we state that they existed under Greek paganism, under the Roman Empire, under the austere spirit of the Castilians as well as under the dreamy spirit of the sons of Mahomet and in the new American colonies on this side of the Atlantic.

For All Climates

Moreover, the patio can adapt itself to all climatic conditions. There are patios in Northern Spain, in Salamanca, Leon and Burgos, where, during the winter time, the snow completely covers the ground, for be it known that the patio can well be covered with a glass roof. And we likewise see them in the south, in Andalusia, where the heat is as intense as in the tropics, because the patio is covered with a large canvas awning which protects you from the ardent rays of the sun, and metamorphoses the garden filled with flowers, with fountains and marbles, into the most exquisitely delicious place of rest and recreation.

Religious and civil architecture has also adopted this structure of the Spanish patios. The convents and missions that exist in America from the time of the Spanish conquests still retain the traces of these most beautiful patios, and in all Latin America the old palaces of the Spanish viceroys are to be found, constructed in the same manner as the old houses of Seville, with the large interior patio.

Modified Styles

The style of the architecture of the patios has also been modified to a certain extent as time has elapsed. At first they had the classic simplicity of the Roman and Grecian courtyards; later on they were embellished with attractive ornaments, paintings, drawings, stone work, arabesques and inscriptions of the Arabian courtyards, tiles and marble incrustations, jaspers and even perfumed woods as in the Alhambra. After this came the classic patio of Castilian design with the influence of a Gothic style. Later on we see the real Spanish patio which was introduced in America, the style being of the Spanish Renaissance, as the one of the University of "Alcala de Henares" near Madrid and similar to that of the palace of the Dukes of the Infantado in Guadalajara (Spain). Then a little later on the patio of the so-called Greco-Roman style came to Latin America and it has since predominated in the Spanish colonies, being the style created by a famous architect, Francisco Herrera, who constructed the magnificent Monastery of the "Escorial" near Madrid.

(*Continued on page 70*)

The Patio—An Architectural Heritage

(*Continued from page* 68)

This style, which is extremely brilliant and very beautiful in certain buildings, is very appropriate and adapts itself to the patios of private residences. All the patios of Latin America can be said to follow this design. In Cuba and Mexico especially this can be easily proven.

In the old houses of the wealthy classes in Havana we still find most interesting patios which give a very good idea of the true value and importance that they have had as far as Spanish architecture is concerned. In Mexico and in South America the patios are likewise most interesting, and in Lima (Peru), Bogota (Colombia) and La Paz (Bolivia) many patios of classic style are still to be found.

The Works of Herrera

The most noted architects of Spain were responsible for these patios. According to the chronicles of those by-gone days, the wonderful Herrera, author of the "Escorial," resided in America for a long time and left the imprint of his genius in many cathedrals, churches and palaces, besides leaving a large number of architects who continued the traditions of Spanish architecture in all Latin America.

The only difference existing as a rule between these patios and those of Spain of the same time is shown in the material with which they are built. Those in Spain were always made of stone and those of Latin America of rubblework recovered with lime. The patios of America as well as all those of Greco-Roman style are completely uncovered like those of Castile. In Andalusia (Spain) the patios are covered with awnings during the warm months, but this custom was never followed in Latin America.

In conclusion, we may state, as we did at the beginning of this article, that the patio is one of the main characteristics of Spanish architecture, of the greatest beauty, and gives you a perfect idea of the spiritual expression of the Spanish people, who still retain in their souls Greek and Roman paganism, the mysticism and austerity of mediæval times and the day-dreams of the Arabs. Hence the reason why Spanish patios are impregnated with the tranquillity of monastic cloisters and the gaiety of Pompeian *impluviums.*

Furniture for a Bachelor's Room

(*Continued from page* 46)

How usually beauty-starved are our bachelors, unless they boast interpretive souls of their own! How uncomfortable we make them with our preconceived idea of high minds that scorn mere charming surroundings! How irritating it must be when we kindly provide them with feminine fripperies and furnishings, dimly sensing that they must appreciate colorful comfort as we do, but failing to incorporate the masculine *raison d'etre* into the scheme. Who cannot picture a man's sheer disgust at frilly curtains, embroidery, and heart-pincushions in white over blue, a silly bed, and inane Madonna pictures! Any real man would stay out to escape it!

What a Man Likes

Aside from estheticism, what a man wants is a place to put his ashes; nice clear windows to let in the light for his shave, and no ruffles to pull aside to see if he has to be bothered with an umbrella that day. He also wants an easy place to write letters; a bed that does not look like a bed, but that feels mighty good to get into at night; a soft, squashy lounging chair and a good reading light, and plenty of room to stretch in. A man hates to have no room in which to walk. He abominates having to sidle round the bed to get to the bureau, where he at last deposits what is left of his falling ash on the pin tray. He likes things clear cut and to the point, without any fuss and, above all things, easy. He likes decent, manly places to keep his things. He hates to grope around desperately in a needle-case for his collar buttons, or in a work-bag for his razor; to have to thread his neckties through one of those asinine beaded affairs, or to stow away his handkerchiefs in a folding case that laces.

So in the more generalized room surroundings, a man appreciates any source, either suggestive or actual, that provides him with a nice dingy tan or gray wall covering that improves in appearance as his waves of tobacco smoke beat against its surface. A thick, soft, dust-colored rug, with only hints of other color in it; window bare to the light and the sun; furniture that will not scratch, since it has not an over-polished finish; adequate storing places for raiment—a tall-boy, a chest, a chiffonier, if all of these by chance are needed. A couch bed or a day bed that is not only comfortable at night, but masculinely good looking in the daytime. A number of soul-satisfying chairs, well made enough to withstand that weary flop of familiarity after the day's work is done; plenty of mirrors, few pictures, and many books. These things, in their various combinations, accomplish the proper and satisfying background for a man.

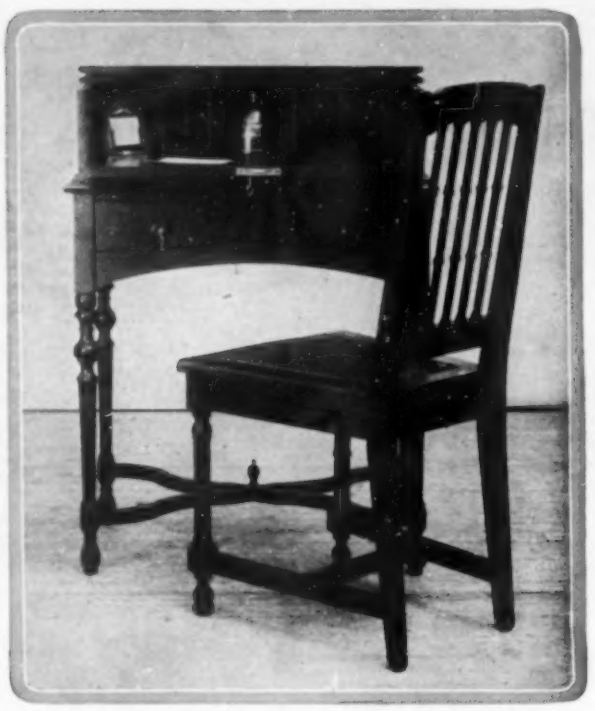
Less frequently do we find a man grinning sheepishly when caught on a furniture quest: he knows what he wants and he knows that we know that he knows it. More often do we see masculine shoppers wandering through aisles of mahogany, or bachelors in their oldest clothes "doing" the antique shops in search of a bargain. Nor do we impute them with matrimonial intentions. However, if that fateful day does dawn, a lovingly collected group of fine furniture pieces will rob house furnishing of some of its financial terror.

The Cretonnes

In this particular masculine sanctuary, cretonne was responsible for what followed. Some man-creatures have an abhorrence for cretonne, dating probably to their infant days when their little souls wriggled in disdain at the forget-me-not indignities and the blue satin bows with which they were besprinkled. Chintz closely resembling this, that mother used to have in her bedroom, persists in dangling itself before their mental vision at the mention of the word cretonne. This is unfortunate, for you can get as much man-sized cretonne as you can afford to pay for.

This particular piece was made to its last thread, and looked in spots like an old block print. Its mysterious cognomen, "Ardoise and Grey," was well interpreted by the wide dull greenish-blue stripes alternating with those of a lighter greenish-gray. Sizable diamond shapes of a light greenish-blue, cut at intervals into the dark stripes, and were connected by a vine of the same tone. On the diamonds of greenish color were bowls of kochi-red tulips, and baskets

(*Continued on page* 72)



A suitable desk that requires very little space and still gives room for writing comes in a good design

Furniture for a Bachelor's Room

(*Continued from page* 70)

of roses, red, yellow, and kochi, with dark-centered white daisies. Except for the striking notes of brilliantly warm color, the whole material was a green-blue-gray, dignified and somber.

This was hung in floor-length drapes at the windows, well set back onto the wall, so that the windows were wide and spacious. They were lined with a flame-colored tussah, from which the bachelor-man derived a great deal of secret satisfaction, for the bull story only proves how he loves red. The Ardoise cretonne appeared again as the cover of the day bed and on a pillow. The wall was paneled with thin wood strips, and the whole, inclusive of the woodwork, was painted two tones of light greenish-gray. There were kochi-red and old silver shades on the black and silver sconce fixtures, a lamp shade of mustard color on one lamp, of silver gray stippled vellum bound with gold, on another, decorated black on a third.

The floor, of which very little showed, was painted a raw sienna, over which was laid a rug of snuff and black. A decorative note of Chinese red, blue and mustard was to be noticed above the built-in shelves for books, and the books themselves, in their leather bindings, lent much rich color. There were one or two notes of intense peacock blue in the pottery, and several brilliant copper jars.

The bed thing, a most exciting affair indeed, when bereft of its cover presented a single bed with a box spring and a hair mattress, all made up for sleep. In its waking moments, with the cover and the many pillows, it could seat four cronies comfortably, or could spread itself delightfully for the after-dinner nap. The lowboy, or chest of drawers, is made as carefully as a Stradivarius, and in a hundred years or so would be sure to be a full-fledged heirloom. The drop-leaf table, which is large, and which boasts slide-out supports for the leaves, would be a wonderful nest-egg for the dining room, should it ever be afflicted with matrimony.

The semi-Morris chair, well-made, and of sufficiently pleasing lines to redeem Friend Morris, is always a favorite with the men-folk, the way to a man's heart having been replaced by the Morris chair. I am glad to have found one that can be esthetically recommended. The Chippendale table desk of mahogany would be a delight anywhere, with its back and front as either should be, spaciously accommodated with drawer space.

The Venetian blinds of a dark bottle green make one wonder why these blinds are not used more frequently, and the pillows are a satisfactory dark slate, copper and a deep mustard yellow.

Kitchen Cosmetics

(*Continued from page* 49)

painter should understand these requirements. "The priming coat," says Heckel, "being the one on which the adhesion of the entire paint film depends, should be most carefully considered. It should be sufficiently liquid to penetrate every pore and irregularity of the surface, carrying with it particles of the pigment; but this fluidity must not be obtained at the cost of the future strength of the dried film. For the priming coat it is customary to add a quantity of oil and some turpentine or benzine, or, in the case of cypress, yellow pine and resinous woods in general, some form of benzol. It is easy to overdo both. Only enough of the volatile thinner should be used to avoid a high gloss, to which subsequent coats will not readily adhere. Hard, unabsorbent woods require a thicker priming coat than spongy woods, such as poplar, soft pine, etc. Resinous woods, like yellow pine, again require special treatment—a preliminary varnishing of knots and resinous spots with shellac, and subsequent priming with a fluid priming coat containing a benzol product.

(*Continued on page* 74)

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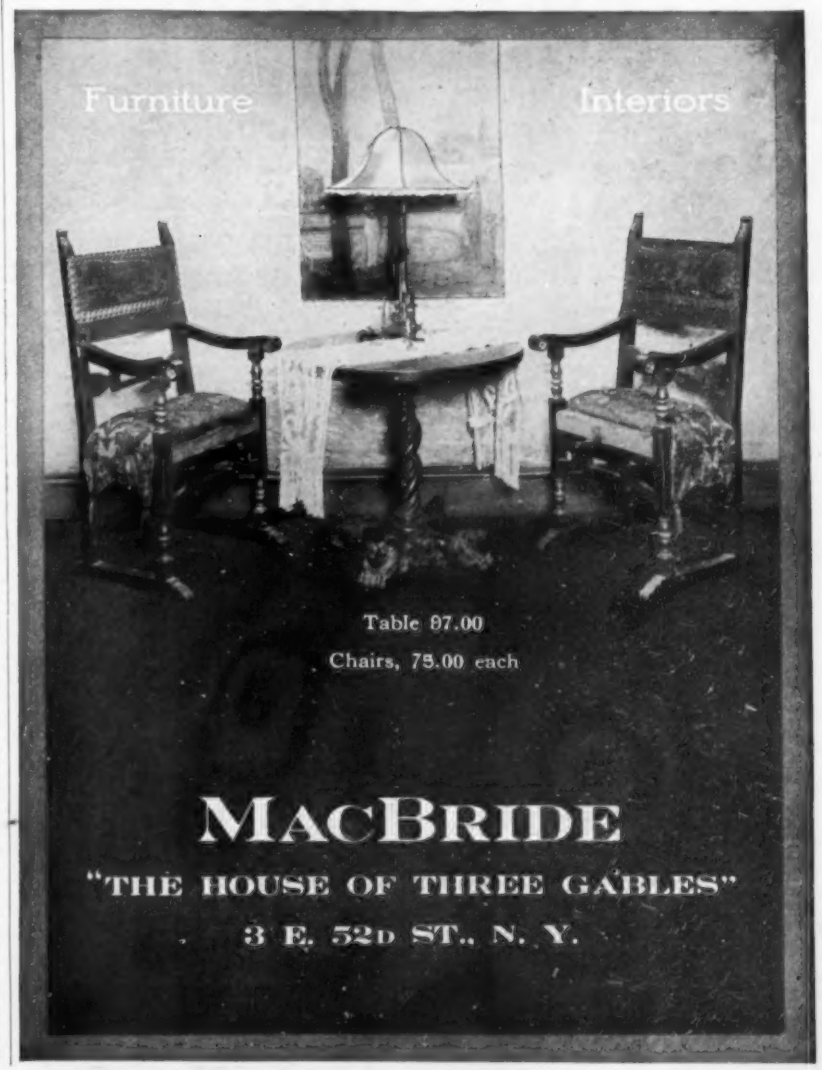


MACBRIDE

"THE HOUSE OF THREE GABLES"

3 E. 52D ST., N. Y.

Woodwork stained and varnished makes an interesting kitchen where there is plenty of light

Kitchen Cosmetics

(*Continued from page 72*)

"The second coat, which in many instances is also (improperly) the finishing coat, should be tempered accordingly. If there are to be three coats (as there should be), the paint should be slightly reduced with turpentine or benzine, so as to promote amalgamation with the priming coat, and to reduce the surface gloss. If it is to be the finishing coat, prepared paint of the average consistency can be used without reduction, but a very little turpentine is sometimes desirable to assist penetration and adhesion.

"The third or finishing coat should usually be employed as it comes from the can. In the case of all coats, thorough, hard brushing is essential, and a round brush is always preferable to a flat brush. The failure of paint is frequently due to insufficient 'elbow grease' with the brush.

"Every coat of paint should be completely dry throughout before the next coat is applied; but it is a mistake to allow a priming coat to 'weather' and become weakened before painting is continued.

"Too much drier or Japan, or cheap rosin Japans, are at the bottom of many paint failures. The manufacturer of a scientifically prepared paint will introduce the proper kind and quantity of driers into his formula, and none should be added in use."

A fit condition of surface is obtained by:

(1) By delaying the application of the priming coat until the wood is thoroughly seasoned, unless seasoning has been properly attended to in the lumber; secondly, by seeing that the plaster on the inside of the building is completely dry before painting is begun on the outside. A new house should have been heated some weeks before it is painted. In an old house, leaking spouts, etc. should be repaired and the adjacent wood allowed to dry thoroughly before repainting. Thirdly, by avoiding the application of paint in moist weather or when the atmospheric moisture is high. Fourthly, by selecting a dry, mild season, as late spring or early fall, rather than a cold or hot season, as winter or mid-summer, for the work. Fifthly, by seeing that sappy or resinous spots in new lumber are properly treated before painting. Sixthly, by due care on old work that all loose paint and dust are removed by scraping, sand-papering, wire-brushing, dusting or, if necessary, burning, before new paint is applied.

As a rule, it should always be remembered that two thin coats thoroughly brushed out are better in most cases than one thick coat, and that repainting should never be delayed until the under coats begin to loosen seriously.

Only when conditions are favorable should the householder be his own painter. In any case he should study carefully the directions on the can, and unless they are found to apply to his particular job, should consult either the manufacturer or a practical painter for fuller advice.

(*Continued on page 76*)

By the use of white paint this little kitchen in the summer bungalow of G. Bovard MacBride, decorator, is made a sanitary and pleasant place

Cupboards built in around the ice box make a good pantry. The white or gray woodwork preserves the atmosphere of cleanliness. Courtesy of the Frigidaire Corp.

Kitchen Cosmetics

(*Continued from page 74*)

Ceilings and walls of the kitchen are improved by the application of flat washes, calcimines, etc., of which there are many on the market. These surfaces are easily kept clean and sanitary and for this reason have been used instead of papers in the kitchen. All discolorations and dirt, grease and dust are removable by soap and water. The best paints are not poisonous and are a great factor in home sanitation.

The kitchen floor is a more difficult problem, as the wear and tear is so much greater than suffered by the walls. However, paint and varnish manufacturers have the problem well in hand and there are paints and stains on the market and varnishes, too, which withstand wear and tear, heat, grease, steam, gases and every other normal nuisance. Of course, this holds good only if they are applied correctly. Floor varnishes should dry in forty-eight hours. Dressings for revivifying linoleums are on the market, but beware of poor ones.

Don't be afraid to investigate! This is another mandate to the Domiologist!

And bear in mind that floor varnishes and stains should be able to stand dragging furniture and foot wear, should be tough, withstand shock or abrasion, and be unaffected by normal contact with moisture. Good surfacers will give enduring service and will permit the scrubbing and washing of floors almost indefinitely. New coats can be added as the wear and tear demands. In addition to paints there are varnishes and stains combined which give the effect of natural stain, and these applied to floors are more than satisfactory. These combinations, too, are useful on linoleums that have aged. These materials are made, it must be understood, to stand wear. Do not ever think of applying a wall stain or paint to the floor, as the floor compositions are made to withstand different use. Before using a stain, etc., on linoleum it is well to get advice from a linoleum firm or a top-notch paint firm.

Enamels or Pigment Varnishes

Probably nothing gives the Domiologist more delight than the effect a fine white enamel gives the objects over which it is laid. Here is a way to keep the kitchen a real blond!

There are many of these enamels on the market which give the refreshing aspect to the kitchen. Many of them have the appearance of porcelain, and can be kept clean with as little trouble. They can be bought in the glossy finish or the flat or dull or mat finish. All the woodwork of the kitchen can be treated with enamels if a charming kitchen is wanted.

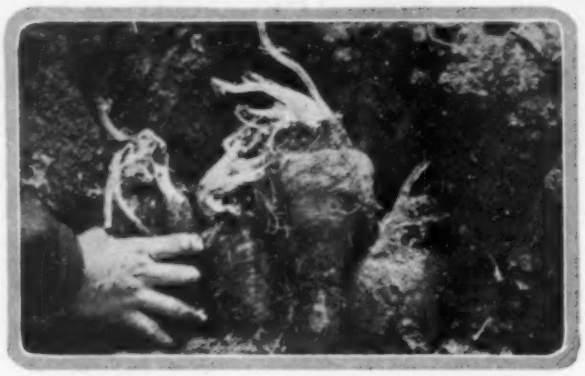
The high cost of construction to-day demands the protecting powers of paints. The beauty theory of paint still holds good, but the protective power is predominant and most important.

The use of a good floor oil has been proven by Dr. Wallace Maunheimer to reduce the quantity of dust in a room from 80% to 100%. Flying dust is the aeroplane of disease. Oils, paint and varnish the anti-aircraft guns!

And, finally, read the directions on the can, get the admirable books of directions mailed gratis by the service departments of manufacturers of paint, and *buy the best.*

And do not fail to realize that the kitchen with a good complexion augurs well for the complexion of every one in the house.

NOTE: (The writer wishes to acknowledge her indebtedness to Mr. G. B. Heckel's booklets on varnish and paint, from which many of the quotations in this article are taken.)



The outdoor storage of root crops keeps them fresh longer than the usual indoor system

The NOVEMBER VEGETABLE GARDEN

By WILLIAM C. McCOLLOM

PROMINENT in the outdoor work during November is the proper cleaning of the garden, by no means a pleasant task. Such a renovation will help to keep the insect pests and diseases under control.

All the dead stalks of plants, all accumulation of leaves and litter, dead vegetables—in fact, everything—should be raked to one point and burned. Old pea brush, old stakes and other wood that will not be used again should be added to the clean-up bonfire, the ashes from which will be full of potash and should be scattered on the surface afterward.

Ground should never be left over the winter as flat as when under cultivation. It should be plowed and left fallow, or better still, trenched. This aerates the lower soils, permits the frost to penetrate better, destroying hosts of insect pests. Besides, the constant mixing of the surface and subsoils makes a deep blanket of fertile, productive ground over the garden. If plowing or trenching is too great a task, the surface should at least be roughened with a spike harrow; or, in really small gardens, it can be loosened up with a hand plow.

Lime and Its Effect on Soils

Have you ever put a few drops of water into a glass containing some effervescent drug, and seen the tiny particles disintegrate when the moisture struck them? That is the action soil undergoes when limed. Its masses are broken up, not only creating a better and more friable soil, but releasing the natural plant food which they contain. Furthermore, liming corrects the acids in the soil and is well worth applying for this reason alone, even if it had no other virtue.

In heavy soils, lime can be applied in the fall and the ground will be considerably improved by its action during the winter. If the ground is left flat it can be harrowed in; but where trenching is resorted to the lime had best be applied in the spring when the ground is leveled. Light soils had better be limed in early spring for the reason that they are porous and the releasing of their plant food by the action of the lime during the winter would result in much of it being lost through washing down so deep that the plants cannot reach it.

Fall and Spring Plowing

The constant working of the ground is the secret of soil fertility. Plow now if you can—not in preference to spring plowing, but in addition to it. This will make one more working for the soil, one more breaking up of any hard soil lumps, one more turning of the fertile, well-aired surface soil to the bottom and bringing to the surface the chemically rich but poorly balanced subsoil.

In plowing, work toward a reasonably deep turning of the soil. Too often we see fields or gardens worked but 4" deep with the plow or spade, and then the owners wonder why the plants dry out and perish during the first dry spell. Under such circumstances the roots get no encouragement to penetrate deeply, and extensive surface rooting results

(*Continued on page* 80)

Banking up the celery with earth is one way of blanching the late crop

Lima beans remaining after the vines have died should be saved for seed

Chicory can be forced outside in winter by the aid of hot manure and stable litter

The November Vegetable Garden

(*Continued from page 78*)

which soon suffers in the event of unfavorable weather. Plow deep, spade deep, and cultivate deep.

Protecting the Cane Fruits

Raspberries and blackberries are typical cane fruits. These plants sucker each year, the old canes dying to the ground and the young ones producing the following season. This rapid growth denotes surface roots which must be protected if the plants are to produce abundantly. Heavy mulching with well rotted manure is the best sort of protection, besides supplying the soil with quantities of plant food washed into it by the winter and spring rains. Plants that grow as vigorously as these soon exhaust the soil, and this annual application of manure will keep the fertility up to a productive point. As a matter of mere protection, other materials such as loose litter, seaweed, salt hay, and leaves may be used. While protecting the roots during winter, these mulches do not in any way feed the hungry soil, so it is better to use the manure if possible.

The tops of the cane fruits will often kill back, and in some exposed places in the latitude of New York it is advisable to make some provision against this. The simplest way is to lay some cornstalks so they will act as a buffer against intense freezing and strong sunshine, but in heavy soils and exposed situations the canes should be buried. Do not attempt to lay them flat, or you will surely break them; about 1' of dirt placed between the plants will relieve the angle of bending, if they are laid on it. They can be covered with about 1' of earth. Leaves or litter placed on top will reduce the penetration of the frost.

Mulching Strawberries

The strawberry bed should always be covered with a good manure mulch to protect the plants. Any suffering of the roots during the winter is certain to be reflected in a reduced crop the next season.

Most strawberry beds die a slow death from starvation. Mulching them is advisable for two reasons: the protection afforded the plants, and the upbuilding of the soil. It is also a good practice to scratch some coarse crushed bone into the surface, so it will be available for the plants in spring.

When covering the plants, make sure that no manure—or rather, lumps of manure—lie on top of the crowns, as this is certain to cause decay. A light covering of hay or straw is also helpful in keeping the sun from scalding the leaves.

Shall We Keep to the Colonial?

(*Continued from page 21*)

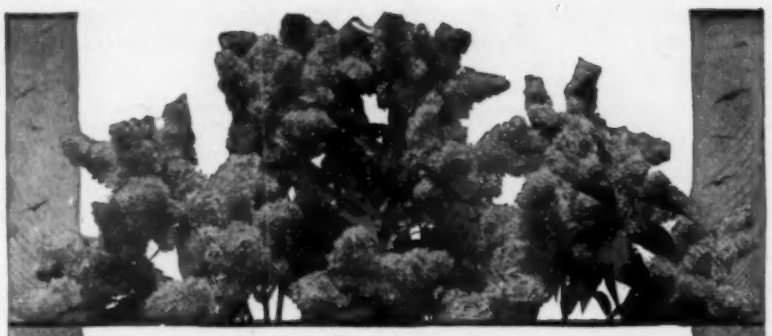
Latitude of choice in this respect is not in the least restricted. In England, the small, simple house has unquestionably attained a higher and infinitely more satisfying level of architectural merit than the corresponding domestic development in America can exhibit for some generations past. This phenomenon is not due to any inherent blindness or incapacity on the part of the American architect but attributable, rather, to some of the causes previously noted.

The British small house development is represented, from time to time, in the pages of HOUSE & GARDEN by admirable examples from which both architects and clients may profit much. Then, again, the lesser villas and the farmsteads of Italy are pregnant with inspiration and afford an exceptionally wide diversity of choice. The minor chateaux and small manor houses and the farmsteads of France are also replete with suggestions for those whose minds are elastic enough to grasp and adapt new ideas at their face value.

But while all these examples are admirable and have much to contribute to our current requirements, there is a rich field of precedent and inspiration much nearer home to which it is the main purpose of the present paper to direct attention—the goodly heritage of American domestic architecture of the Colonial period. In the unpretentious houses of that day and generation, many of our worthiest forebears found a setting in which the necessary simplicity of their establishments proved not incompatible with dignity and substantial comfort.

In considering this subject we must differentiate between the Colonial and the Georgian types of architecture. The Georgian tradition in architecture was the outcome of a considerable degree of social and domestic complexity. It implied and required a due measure of formality in manner of living and was not embraced by our American forebears until they had sufficiently prospered to support a becoming estate and

(*Continued on page 82*)



Farr's Superb Lilacs
For Fall Planting

Lilac-time is spring-time at its best, and one can scarcely conceive of a garden without the plants "loved by Washington and set by him in the garden at Mt. Vernon." For more than a century the Lilacs planted on Bussey Hill (at the Arnold Arboretum) have bloomed every year, filling the air with fragrance, and proving their worth as permanent features of the gardens.

Among the beautiful Lilacs growing at Wyomissing Nurseries are **Ellen Willmott,** snowy white, with a truss nearly a foot long; **Leon Gambette,** a giant-flowering variety, with blooms almost as large as tuberoses; **Belle de Nancy,** soft lilac-pink. These are only a few of the Lilacs I grow at Wyomissing; there are varieties early and varieties late, new colors and glorified forms, with individual flowers and trusses more than doubled in size. All my Lilacs are grown on **their own roots,** the only safe way to produce good plants.

Farr's Hardy Plant Specialties

(Sixth edition, 1918) describes all of these new Lilacs, and other gems for fall planting, including Deutzias, Philadelphus, Evergreens, Rock-plants, Japanese and German Irises, and over 500 varieties of Peonies. If you do not have a copy of this sixth edition send for it today.

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Shall We Keep to the Colonial?

(*Continued from page* 80)

entourage. It is essentially a courtly and formal style and presupposes a manner of life to correspond with its aspect, an aspect affecting not only exterior conditions but also interior plan and all the domestic arrangements consequent thereupon. The Georgian style forced upon a very small, and what ought to be a very simple, house, is just as incongruous as it would be to array a little lad of five in a top hat and morning coat. That is to say, the Georgian style as it has too often been interpreted, or rather misinterpreted, within the past fifteen or twenty years. Unquestionably there were plenty of small and simple 18th Century houses of the Georgian species. They were good. And they are still to be found in both city and country. But the 20th Century Georgianists—shall we not rather say "near-Georgianists"?—have paid little heed to the characteristics that gave those small dwellings their dignity and charm.

True Colonial Models

Simplicity and good architecture simultaneously are perfectly compatible in respect of both plan and design, and our truly Colonial models amply bear out this statement, whether it be the early New England types, the Dutch types of New York, New Jersey and Long Island, or the several types respectively characteristic of Pennsylvania, South Jersey and Delaware, on the one hand, or of Maryland and Virginia on the other. So great was the vitality of all these types that, with certain minor developments and changes, prompted by current requirement, they continued uninterruptedly to be employed all during the period of Georgian ascendency by those who recognized the Georgian mode as too exacting in formality for their convenience or means. They were, so to speak, the substantial joints and chops of our architectural fare, without which all else would have lacked solid foundation and background. They were ultimately cast aside only in the uninspired mid-19th Century.

The plan of these early types meets all demands for a simplified manner of living. The arrangement is straightforwardly convenient and economic of labor in upkeep. Generally speaking, the rooms are few but large and conducive to a fuller and more constant use than we have been wont to accord them in some of our recent and more artificial schemes. An exception is in the case of mountain or seashore bungalows or cottages. They savored not at all of cramping conventions or restrictive specializing—such specializing, for instance, as separating the place to eat from the general living room. The original conception of such rooms was not far removed in either time or the minds of the designers from the notion of the old English "hall" where, save for the performance of strictly kitchen activities in a place set apart therefor, the family almost altogether "lived and moved and had its being." Indeed, in the early New England houses, this common room was generally designated as the "hall," in distinction from the corresponding "parlor," which occupied the other half of the ground floor in the main portion of the house. Where the rooms were thus few and large they possessed a most complete and elastic utility.

Style and Utility

Nor did these simple and early types lack style in either plan or design. Rather were they, for the most part, complete and satisfying embodiments of style because of two distinguishing qualities—direction of attainment of the end proposed, and restraint in the manner of attainment. The reason why they so surely achieved style, was, that they straightforwardly set to work, in the light of their inherited traditions and in the simplest manner that shrewd common-sense prompted, to meet the direct, fundamental needs of the occasion.

The Early Plans

The accompanying house diagrams of the typical Colonial modes show the simplicity and compact convenience of their arrangement. The illustrations show the several modes of exterior style, the disposition of mass, the methods of using material, and the amenities of detail. It will be seen that climatic conditions to some extent affected the plan as, for example, in the New England central chimney type, the provision of an entry to protect the rooms when the house door was opened in cold or stormy weather, or, in the Middle Colonies and Southern types, the direct entrance into the "hall" or living room, permissible in a milder climate. Every one of these types is susceptible of modern application without destroying either the pristine simplicity of arrangement or the charm of architectural treatment. There is almost invariably abundant opportunity to include bathrooms and similar features of modern demand without at all disturbing the general scheme. The occupants of old houses will generally testify to their adaptability in this respect.

It is not in the least the intention here to urge or to advise that any of the early Colonial types be copied in a spirit of literal exactness. It is the intent to urge that they afford sound points of departure whereon to base either such additions or adaptations as conduce to satisfy, in a dignified and efficient manner, the current demands for simplified household arrangements. Their low ceilings reduce height and save steps; hence are no small item of labor. Their large rooms convey an agreeable atmosphere of amplitude. Their perspicuous plan tends to compactness and the minimizing of household work. Their exteriors are replete with quiet dignity and charm.

Rebuilding Old Houses

While alluding to the subject of additions to old houses, it is pertinent to point out that not a few apparently hopeless structures of the mid-19th Century supply a good base for sufficient additions at a cost smaller than for the erection of a new house. In such a case, the prime essential to a satisfactory result is that client and architect tackle the problem with the blessed grace of imagination. In the instance illustrated, the rear—if one chooses to maintain the outworn fiction of "fronts" and "rears"—is put squarely on the street, the kitchen is put in the parlor, and a refrigerator is built in the front door. The living rooms open on the side where is the most agreeable outlook of gardens or landscape.

In conclusion, let us realize in our quest for architectural simplicity that tortured Georgian pocket editions, loaded with meaningless and inappropriate adornments, are offensive travesties of a noble style; that refinement and elegance are not matters of size and that they can exist in very small as well as in very large houses. In a small house the scale of details should be kept down and the projections low in order to create a sense of space despite actual dimensions. There are many more solutions for the present problem than by having recourse to that hackneyed bungalow type that smells of mission furniture, burlap and gobbiness.

Light sea-green punch bowl with flaring top and molded rim

OLD SOUTH JERSEY GLASS

RICHARD WEBSTER

AN old document dated December 7th, 1738, records an agreement entered into between Casper Wistar, "brass button maker" of Philadelphia, and Captain John Marshall. By the terms of the agreement the said Captain John Marshall engages, for the consideration of fifty pounds eight shillings sterling, to fetch from Rotterdam "John William Wentzell, Casper Halter, John Martin Halton and Simon Kreismeier, experts in glass-making," for the express purpose of teaching to Casper Wistar and his son Richard the art of glass-making. The understanding with these experienced glassmakers from Rotterdam was that Casper Wistar was to provide land, servants, food, and materials for a glass factory in the Province of New Jersey, and was also to advance money for all expenses, including their support, and likewise to give them one-third of the net profits accruing from the enterprise.

Small, light, hyacinth-blue bowl. Courtesy of R. W. Davids

The factory or glass-house, and the other buildings necessary to the works, were built at Wistarberg, near Alloways town in South Jersey, near Salem, during the fall and summer of 1739. Late in the same year, the plant was set in operation. So began the history of the first commercially successful and enduring glass factory in the Colonies; the first factory where flint glass was made, and indeed any glass more ambitious than the previous rude attempts in the small concerns that had nearly all come to an untimely end. Part of the original factory still stands not far from Alloway, as it is now called.

At this period when the Wistarberg Glass Works began to operate, wealth was rapidly increasing in the Colonies, and, as a result, the Colonists were beginning to build more pretentious houses than those that had sufficed in the pioneer days. Consequently there was a great and increasing demand for window glass and, likewise, for glass bottles of various sorts. These two products formed the staple output of the Wistarberg works and insured the financial success of the undertaking. But other articles of household ware were made as the demand for them became increasingly manifest.

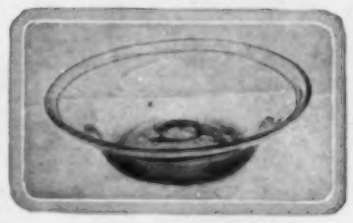
An advertisement in the *Pennsylvania Gazette*, in 1769, conveys some notion of the ware produced at Wistarberg. It reads as follows:

"Made at subscribers Glass Works between 300 and 400 boxes of Window glass consisting of common sizes, 10 x 12, 9x11, 8x10, 7x9, 6x8. Lamp glasses or any uncommon sizes under 16x18 are cut on short notice. Most sort of bottles, gallon, ½ gallon, quart, full measure ½ gallon cafe bottles, snuff and mustard bottles also electrofying globes and tubes, etc. All glass American Manufacture, and America ought also encourage her own manufacture. N. B. He also continues to make the Philadelphia brass bottons, noted for their strength, and such as were made by his deceased father and warranted for 7 years.

"Richard Wistar."

(*Continued on page* 86)

Light greenish-blue pitcher. From Wistar Works, near Alloway, N.J.



Light sea-green flaring cake dish. Courtesy of J. C. Nippes

Old South Jersey Glass

(*Continued from page* 84)

Besides the items noted in this advertisement, there were dishes, bowls, pitchers, the various sorts of drinking vessels, pickle jars, snuff canisters, drug bottles, scent bottles, lamp glasses, measures, vases, mustard pots, and other like objects of utility or domestic decoration. The inventory furnishes an interesting comment upon the social habits of the time. It is with the items noted in this latter list that our present concern lies.

Pieces of the Wistar glass are still to be found in South Jersey, in all such haunts as the collector is wont to nose out and go poking into, in quest of treasures—old farmhouse kitchens and pantries, garrets that have long since been given over to cobwebs and memories, and alluring antique shops in little towns, out of the beaten track. At sales of farmstead belongings, too, one may now and again pick up a rare bit of this old glass, which always proves an acquisition worth standing in mud and cold for half a day to secure.

In city antique shops, too, one may often find a piece of Wistar glass, for the glass was widely distributed by commercial means. There is also not a little of it to be found in the eastern and southern counties of Pennsylvania, purchased originally from the Philadelphia markets. It even found its way to New England by sea, and was distributed by some of the shops in Boston.

But what most concerns us is to know what manner of things these bowls, jars, pitchers, snuff canisters, vases, mustard pots and the like were; what were their characteristic shapes, their customary colors, and what the quality of the glass, so that we may, with some degree of surety, be able to recognize, if fortunate enough to chance upon them. And here let it be added that there is scarcely any object of the collector's that offers more fruitful ground for dispute, for jealousy and bitterness of feeling, in the breast of its possessor, than old glass.

Flower bowl of light, yellowish, bottle-green glass. Courtesy of J. C. Nippes

The Wistar table and ornamental glass was both white and colored. Sometimes, and indeed more usually, a single color was used; sometimes several colors were combined in the same piece. Then, again, a pitcher or a jar might consist partly of transparent flint and partly of colored glass. A rich

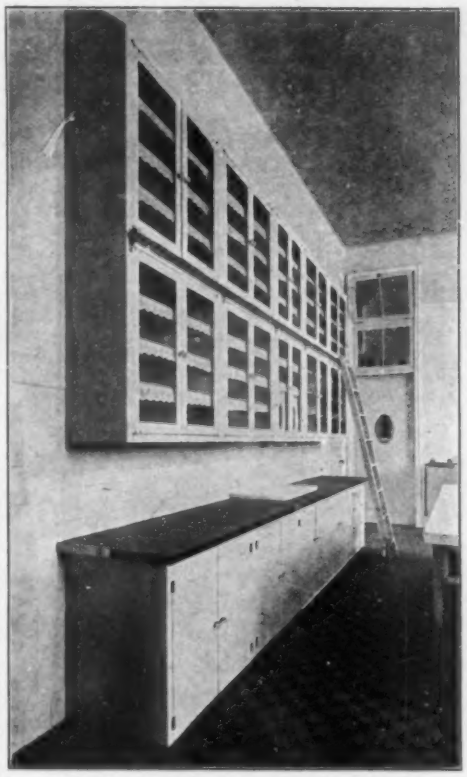
(*Cont. on page* 88)

Dark green flask and small sea-green cream pitcher. Made in Alloway, N. J. Courtesy of J. C. Nippes, Esq.

Preserve jar from the Alloway Works. Metropolitan

Yellowish green pitcher. Courtesy of Penna. Museum

"Winfield Hall"
Glen Cove, N. Y.
F. W. Woolworth Residence



A section of the kitchen at "Winfield Hall" showing extensive use of "WHITE HOUSE" All Steel Dressers

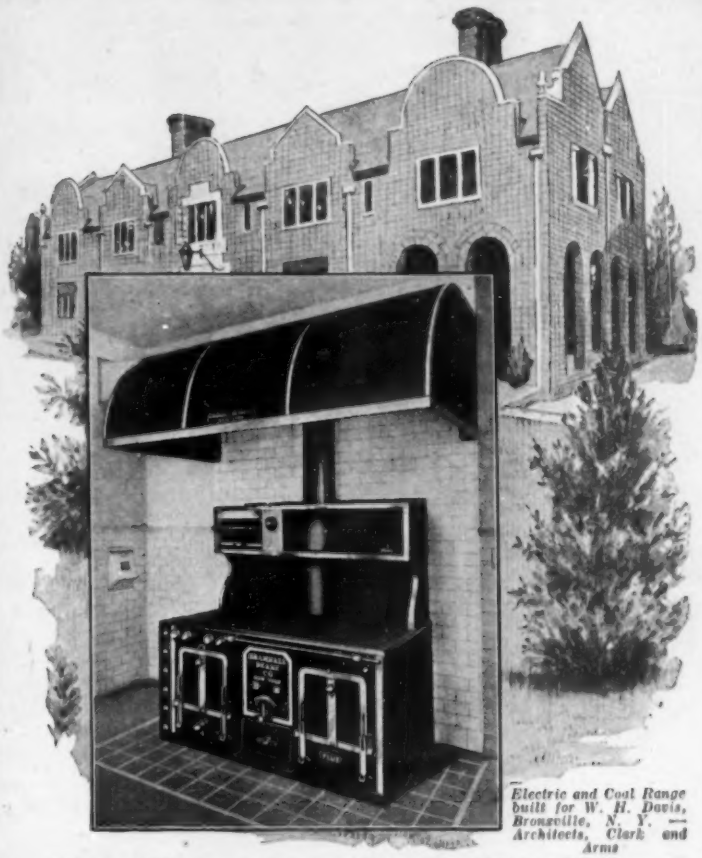
Send us your kitchen and pantry plans for estimate

WHETHER you are building a new house or remodeling an old one, you can have a WHITE HOUSE Kitchen and Pantry. You can install White Enameled Steel Dressers in place of the old style built-in wooden dresser, and thus be assured of a sanitary and efficient kitchen as well as an attractive one.

FULL INFORMATION ON REQUEST

JANES & KIRTLAND
133-135 West 44th Street
NEW YORK CITY

"WHITE HOUSE" Dressers are manufactured in standardized units in a number of sizes and for various purposes.



Electric and Coal Range built for W. H. Davis, Bronxville, N. Y. — Architects, Clark and Arms

Burn Electricity or Coal in This Range

At a turn of a switch you get instant heat, high, medium or low as desired.

With electricity you get cleanliness because there is no soot or smoke to discolor cooking utensils or kitchen walls. You are assured of safety for matches and explosive fuels are not used. You save time, for there is no waiting for a fire to reach a temperature suitable for cooking or baking.

Deane's French Range

using electricity in combination with coal, is one that you will take pride in showing to your friends. The plain polished trimmings, the absence of "fancy work" to catch dirt, the angle base that prevents refuse from gathering beneath the range and stray drafts from cooling the ovens—all these features, and more, are found in *Deane's French Range*.

Consumption of fuel, be it electricity or coal, is held to a minimum. In fact, it has been said that the saving in fuel soon pays for the range. Ovens bake evenly because the heat passes around them on five sides.

A general favorite is the range illustrated. It has an electric oven, cooking top and broiler, besides one coal oven and fire chamber. A detailed description of it—and many others—is given in "The Heart of the Home," our portfolio of unusual ranges. A copy will be sent you on request.

BRAMHALL, DEANE CO.
263-265 West 36th St., New York, N.Y.

Cabot's Creosote Stains

Preserve and Beautify

Shingles, Siding, Clapboards, and other Outside Woodwork

Roof stained with Cabot's Creosote Stain, Walls finished with Old Virginia White.
Bebb & Gould, Architects, Seattle

They can be applied twice as fast, halving the labor cost. They are made of Creosote, "the best wood preservative known." The coloring effects are transparent and bring out the grain of the wood in deep, velvety tones that harmonize perfectly with nature—there is no shiny, painty effect. They wear as long as the best paint, and "grow old gracefully" because they sink into the wood and therefore cannot crack or peel like an old paint coating.

50% CHEAPER THAN PAINT

You can get Cabot's Stains all over the country. Send for stained wood samples and name of nearest agent.

SAMUEL CABOT, Inc., Manfg. Chemists — **11 Oliver St., Boston, Mass.**
24 W. Kinzie St., Chicago — **525 Market St., San Francisco**

HUBBELL
No. 3190 Current Tap

ALLOWS use of lamp while operating electric Fan, Vacuum Cleaner or other appliance. Pull Chain affords independent control of the lamp. No wiring necessary. Screws into any socket and takes any standard Cap.

HARVEY HUBBELL, Inc.

BRIDGEPORT — **CONNECTICUT**

Old South Jersey Glass

(*Continued from page* 86)

green flint seems to have been much favored by these Dutch makers. They likewise seemed to have had a fondness for a rich amber brown and made many pieces of this color. Dark blue they did not use to any great extent. A great many of the Wistar pieces were of plain colored glass, but, now and again, they produced articles adorned by superimposed coatings in wave and spiral patterns. The other colors used by these Dutch makers at Wistarberg included a clear flint or emerald green, blue-green, a turquoise blue, both opaque and transparent, and a "bluish, golden opalescent" glass, which latter was altogether peculiar to the factory at Wistarberg.

In quality some of the glass is almost wholly free from bubbles, while again other pieces occur in which the minute bubbles are clearly discernible. One of the most reliable indications of Wistarberg origin is to be found in the shape of the pieces produced. All of these pieces were distinguished by remarkable refinement of design and by strong individuality of contour. The shapes are almost wholly Dutch, a peculiarity easy to understand, in view of the origin of the expert members of the establishment. The lines followed the rotund, dumpy, bulbous curves that one finds in the ample outlines of Dutch glass, pottery, and silver of the early part of the 18th Century. The designers at that time seemed to hav. had a passion for making everything of ample breadth and generous capacity. The shapes for the most part are quite different from those which used to be in vogue at Baron Stiegel's Mannheim works of a later day.

All indications point to the fact that the Wistarberg glass works continued in operation without any appreciable interruption until about the year 1780, and we can readily understand that in that time a very great number of household pieces must have been produced. Of course new patterns doubtless were introduced from time to time, but it is not unreasonable to suppose that many of the earlier shaps which had approved themselves to patronage must have been continued with little alteration.

Apart from its ministry to the collector's insatiable appetite and to a proper pride which we may all feel in our own early American enterprises, the old Wistarberg glass from Alloways-town has a very distinct decorative value. It cannot fail to appeal to any lover of the beautiful, whether he or she may be affected with the collector's mania or not. The old vases are just as much in place to-day as they were in the homes of our grandparents and great-grandparents, and the larger bottles, flasks and glasses for chemical purposes can now be employed to legitimate decorative ends.

GROWING PLANTS *in the* HOUSE

THROUGHOUT the winter the housewife, if she cares to take the necessary trouble, may have compensation for the lack of her outdoor garden by growing various plants in window boxes or pots in the house. For the most part she will have to content herself with foliage, though she may be able to coax a few flowers to bloom. The following suggestions for preparations for the indoor garden and for caring for it later are made by specialists of the U. S. Department of Agriculture.

Window Boxes

If an indoor window box is decided upon, a good depth for it is about 8". The bottom of the box should be covered with stones and broken pottery for drainage. This should be covered with a layer of moss to prevent the soil from working down and clogging the drainage spaces. The drainage and moss should take up together about 2". The greater the body of soil above the moss the more uniformly moist it may be kept. The soil should fail to fill the box by from 1½" to 2".

The indoor window box should be as long as the window is wide, and to get as much light as possible it should be level with the window sill. It may be placed either on brackets, a table, or legs permanently fastened to it. A hole or holes should be provided in the bottom of the box and a drip pan should be placed beneath to catch drainage water.

The top of the soil should be allowed to become dry occasionally. The results of watering should be closely observed and the supply regulated according to needs. Watering may be necessary in sunshiny weather, especially toward spring, every day or at least every other day. In cloudy and midwinter weather it will not be necessary to water more often than once a week. In general it is better to water lightly and frequently than heavily and infrequently, although just the reverse is considered best when watering is done out of doors in summer.

Only plants of the same general character should be placed in window boxes, since plants of different kinds require different treatment. Begonias are about the only plants that may be expected to flower in a window box. For the most part foliage alone must be depended upon as the contribution of the indoor plants to the attractiveness of the room. Among the plants which may be grown for foliage for window boxes are ferns, geraniums, Kenilworth ivy, smilax and aspidistra. The latter plant is especially valuable as a window box plant as it will thrive in spite of considerable neglect, drought and dust. Direct sunlight also is not required by this adaptable plant.

An advantage in growing plants in pots instead of in boxes is that a larger variety can be grown since different treatment may be given. In addition to the plants already mentioned for growing in window boxes, palms, rubber plants, and cacti may be grown in pots. It is advisable in growing all these plants to make use of regular florists' potting soil, made up of 1 part compost, 1 part good loam and 1 part sand. It is well to add one-twentieth part bone meal to the mixture.

Care of Potted Plants

From time to time examinations should be given to see whether the plants require repotting. This is done when the soil is moist by inverting the plants and tapping the pot until it can be lifted off. If the surface of the ball of earth is entirely covered with roots, the plants should be placed in a larger pot, soil being firmed into the spaces.

It is possible sometimes to force potted geraniums to bloom indoors during the winter. To accomplish this it is necessary to pot them in a way to restrict root growth and to keep them fairly dry.

Potted ferns require close care. They should be kept slightly moist at all times. but should not be overwatered. Oc-

(*Continued on page* 90)

Growing Plants in the House

(*Continued from page* 88)

casionally the potted ferns should be placed in a tub and given a bath with weak suds made from a good grade of soap. Besides removing accumulations of dust from the fronds the baths remove minute insect parasites. The suds must be rinsed off immediately.

Potted palms should be regularly watered, but not kept moist. While small the plants should be washed like ferns. When too large for such treatment the tops should be sprayed frequently with clear water. Small quantities of bone meal and wood ashes should be stirred into the soil occasionally, or the plants may be watered now and then with manure water or ammonia water (a teaspoonful of ammonia to a quart of water).

Rubber plants should be treated much as are palms, but the soil should be kept somewhat more moist. Oleanders may be treated practically like palms. Aspidistras require less attention than the other plants mentioned. They should be kept rather drier than palms and rubber plants. A dry, sandy soil is required for cacti.

Facts About Seed Germination

EVEN among gardeners of experience and real ability, the vital importance of the manner of seed-germination is a matter not generally understood and appreciated. That a seed sprouts and develops into a plant is all that is actually considered by many workers in the soil who, in other respects, are very able gardeners. But it is a fact that the nature of a plant depends largely on the way in which it germinates. The grower can control the manner of germination, and it is in his power to determine the kind of stock he is to have. Many expert greenhouse men, who have made a life-study of this matter, declare that the size, earliness of bearing, quantity and quality of fruit borne, all depend in a vital degree on the experience of the seed during its first few days' contact with the soil.

Let us take a common example: the tomato. If tomato seed is started in a box in the house, a box with no drainage, and is kept in a place where a constant temperature of about 70° is prevalent, the seed will not germinate for about ten days. If this same seed is planted in a box which has drainage through a sublayer of coarse ashes, and if over the box are placed panes of glass, to exclude all air except that caught between the glass and the soil-surface, and if this box is properly exposed to sunlight and warmth, the seed will be out of the ground in three days. But more than that. Ripe tomatoes from plants in the latter box will be gathered in the garden from two to three weeks ahead of tomatoes from the plants in the box which had their growth and, let us say, their eagerness stunted and chilled by a slow and cold germination. This matter has been very thoroughly tested with the tomato, and the conclusion is a fact.

Other seeds were likewise tested; among them were peppers, eggplants, and corn. The results were the same as in the former experiment, though in each case, because of the nature of the plant in question, forcing could not be so rapid as with the tomato. Yet the principle held good.

To have a plant stunted by sudden cold is a common experience, and every gardener knows how difficult a matter it is to persuade such a plant to resume normal growth. Usually it is impossible. Even more true is it that seeds, discouraged at the time of germination, never develop into perfect plants. How vital is it therefore that seeds should be planted only under those conditions which assure easy and rapid germination.

The chief conditions are proper warmth and sunlight, good drainage, a light soil (50% sharp sand and 50% loam or woods earth), sufficient moisture, and a very light covering of soil over the seeds. For all seeds of the type of the tomato, 1/16″ is the best depth at which to plant.

—ARCHIBALD RUTLEDGE.

Fall Measures to Combat Rose Diseases

ROSE gardeners should take advantage of the fall season, say specialists of the U. S. Department of Agriculture, to make their plants as free as possible from disease, by methods that can not well be followed during the growing season. It is true in general that whatever the disease, the affected portions of the plants should be cut out in the fall and the shortened bushes sprayed. It is assumed, however, that spraying will not have been delayed until fall, but will have been carried on as a control measure at frequent intervals since spring. The diseased wood removed in the fall, together with the old leaves and debris under bushes, should be burned. In case of attacks by rusts, canker, and leaf spots, the diseased wood or leaves should be removed and burned even during the growing season.

For powdery mildew, the control sprayings for the summer spores should be with lime-sulphur or potassium sulphid. After cutting back in the fall, the plants should be sprayed with lime-sulphur or strong Bordeaux mixture. The control sprayings for rusts should be ammoniacal copper carbonate. The fall spraying should be with a strong Bordeaux mixture. For leaf-spot, leaf-blight, and anthracnose, the control sprays may be either Bordeaux mixture or ammoniacal copper carbonate, and the fall spraying should be with the former.

Leaf blotch, also known as black-spot, is a common and very injurious disease. The first symptoms are the appearance of irregularly shaped, blackish spots on the upper surface of nearly full-grown leaves. In this stage the trouble may be controlled by several sprayings with ammoniacal copper carbonate or Bordeaux mixture, but if these precautions are not taken another stage of the fungus develops in the same spots. The fungus in this later stage lives over the winter on fallen leaves and sets up a new infection in the spring, which can only be prevented by raking up and burning the fallen leaves and spraying the dormant bushes with strong Bordeaux mixture.

Another disease to which roses are subject is canker, which starts with the appearance of small reddish patches on the green parts, generally of one-year-old growth. Such infected areas may increase until the entire stem is surrounded and may extend for several inches along the branch. The only advice to be given is to cut away rigorously all diseased branches, and it may be necessary to cut back entire bushes if badly infected. Cover the exposed surfaces made by this cutting with paint or tar. This diseased material must be burned and the dormant bushes sprayed with strong Bordeaux mixture in both the autumn and early spring.

Planning for Electrical Equipment

(*Continued from page 35*)

added. 'First you take long years of study of the law governing the production of cold by frigorific mixtures, then you add some years of actual experience, and then you continue applying gray brain matter until the problem is solved.'"

"Did she say when we could get one?" demanded Mr. Householder practically.

"Yes, possibly by next season. She said that engineers who tackle problems like this do not give up. They keep right on working until the problem is solved, to the satisfaction of all."

Electrifying Christmas

There ensued a few moments of thoughtful silence. Then the man of the house remarked: "Well, this is the age of electricity, and we certainly enjoy higher degrees of comfort than were known to the people of any other age. At the push of a button we flood our homes with light, we have so many conveniences and we can add at pleasure to the decorative charm of our home—"

"Oh, that reminds me," said his wife, "of electrical decorations that are available for trimming homes for festivities and with Christmas coming so soon, we must provide even here and now for Christmas tree outfits. Your sister and my brother are coming with their children to spend Christmas with us and I've got to trim up this apartment of ours. I want to put small lamps in Japanese lanterns in the cosy corner. No more candles on tinsel-trimmed trees. Please order at once several of the tree outfits, as they add so much to the safety and the beauty of the Christmas tree."

"I'll do that little thing," said Mr. Householder.

Electricity, which means so much in the comfort of the home today, is often allowed by architects an amount only a little over 1% of the cost of a building. It is rightly entitled to more consideration, and 3% or even 4% would be a fair rate to charge to comfort and convenience and charm of the home.

Progress in efficient illumination has been so rapid and the use of electricity for power and heat is increasing to such an extent, that the requirements of a past season do not apply to this season. This rapid growth makes it important that in planning the electric wiring of a home, the architect should not only provide for the requirements of today but for the needs of tomorrow. The National Electrical Code of Fire Underwriters prescribes the minimum gauge of wire and the class of fittings that may be used. Some city ordinances go somewhat further, but none emphasize strongly enough, the desirablity of liberal provision for the general convenience of the future.

Old Flower Paintings in Decoration

(*Continued from page 57*)

reader will recall as an historical fact the great "Dutch tulip speculation," when investors eagerly paid as much as $1,000 for a single bulb of a rare specimen. Of course, this partook of the insanity of investment, and was of the same psychology as the John Law speculation that almost wrecked the finances of France in the reign of Louis XV, but at the base of it was the great love for flowers that particularly distinguished the Low Countries at that time.

The Netherlands, alive with shipping and trade, was the richest section of the globe; the wealth of the world literally was poured into her lap. Love of beauty developed with this prosperity, as it had previously done in Greece and Rome, and its full fruition was the greatest school of painters which the world, perhaps, has ever known. This love for beauty had as one of its manifestations the development of the Dutch florist, whose botanical knowledge administered to the pleasure of his wealthy fellow citizens. He was aided in this by the favorable moist climate of his country. The development of painting and the development of floriculture went hand in hand, and it is but natural that the two should unite in the superb creations that now grace the museums of the world and the great private collections.

The Masters

The first immortal among flower painters which the Low Countries produced was the Flemish master Jan Brueghel (1568-1625), whose other names of Velvet-Brueghel and Flower-Brueghel are suggestive of his art. He was not exclusively a flower painter, but he was among the first to compose subjects exclusively of flowers, and among his pupils were men who afterwards followed this branch exclusively. It has been said of Brueghel that he "reproduced all that is enchanting in nature, flowers and plants; all that is most adorable on earth and in Heaven—Madonnas, goddesses, women." His works are very rich in color, with an over-polished, enamel-like style, precise and hard in texture and with a somewhat glassy brilliance. He had a disciple, Daniel Seghers (1590-1661), who surpassed his master because his colors were fresher and truer, making his blossoms fairly shimmer in their beauty. He became a Jesuit, and devoted his life to painting flowers, which became to him a sort of devotional exercise. In his pious zeal he delighted in laying his most delicious flowers around medallions of the Virgin and Saints.

Another illustrious name in old Flanders was Nicolaes van Verendael (1640-1691), who delighted in placing among his flowers drops of dew and butterflies and moths. Contemporary with him were Jan Philip van Thielen (1618-1667), Franz Ykens (1601-1693), Jan Antonis van den Baren and Christian Luckx; and of a later date were Gasper Pieter Verbruggen (1664-1730) and Jacques Melchir van Herch (1670-1735). The tradition was upheld in Flanders throughout the 18th Century and down into the 19th, the last great name being Jan Frans van Dael (1764-1840). There are scores of less important names, and much work has survived by painters whose identity is unknown, though meritorious, and is simply labelled "Flemish School."

The list of illustrious flower painters in Holland naturally is longer, and it starts with Vosmaer (1584-1641), who was quickly succeeded by a greater genius, Jan Davidsz de Heem (1600-1674), one of the minority of painters so well appreciated by his own times that his pictures brought him munificence. His pupil Jakob van Walscapelle (1662-1717) was born in the same year as the first great woman flower painter, Rachel Ruysch, who became court painter to the Elector Palatinate. This brings us to the greatest of all flower painters, Jan van Huysum (1682-1749), consummate master of color and composition. Many contemporaries and many followers of van Huysum upheld

(*Continued on page 98*)

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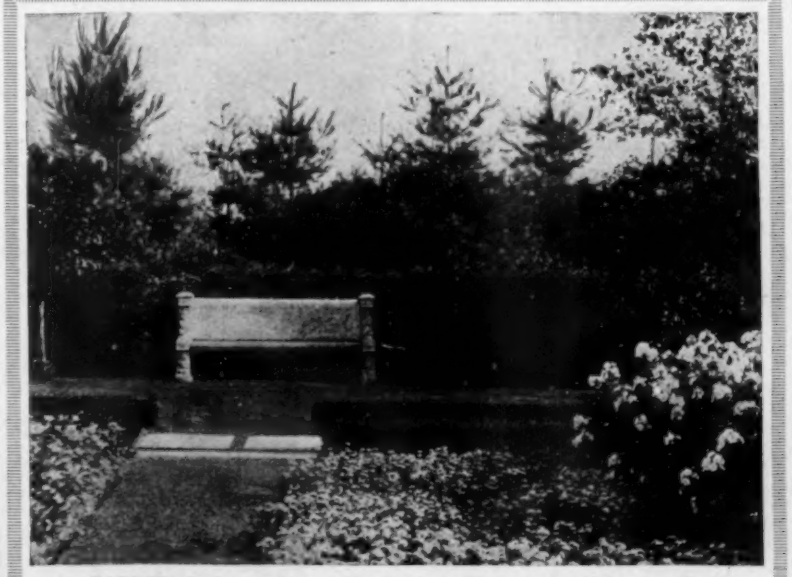

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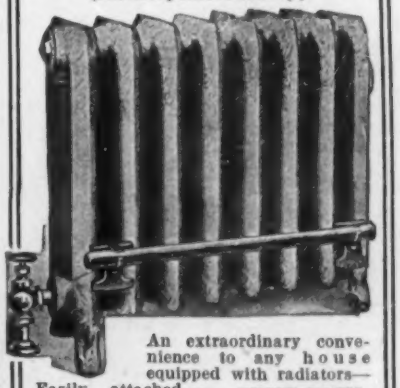

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French Wall Furniture of the 18th Century

(*Continued from page* 31)

ous rather for their pompous and sombre appearance.

The articles of wall furniture most commonly in use were console cabinets, cabinets, buffets, secretaires or bureaux, encoignures, bedsteads, armoires, bookcases, and commodes. At first glance this may not seem a very imposing array of furnishings. So far as mere nomenclature is concerned, it was not. But when we take into account the fact that nearly every piece in the list was susceptible of three or more variations in form and use, it is plain that the resources were not at all restricted.

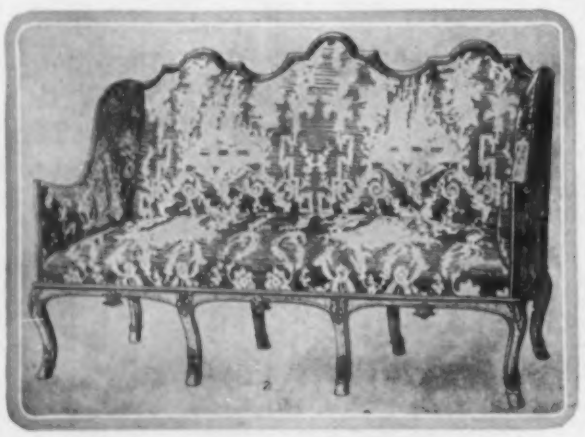
The Age of the Commode

(1) The 18th Century was essentially the age of the commode, just as the 17th Century had been the age of the cabinet on a stand. We find it employed in every conceivable place and put to a wide diversity of purposes. The commode, defined in the familiar terms of English furniture, was a chest of drawers—usually two or three in number, although occasionally there were more—raised from the floor on short legs. The drawer fronts were sometimes concealed by doors, but were more commonly visible. Very often the tops and bottoms of the drawer fronts overlapped the rails and made close joints. Frequently they were almost invisible, with the drawer fronts immediately above and below, so that no dividing rails or moldings broke the apparently continuous surface. This arrangement facilitated the use of continuous decorations.

The typical Louis XV commode commonly had two drawers; front and sides shaped and swelling; sides often convergent towards the front; a shaped and ornate apron; front legs canted and the knee of the cabriole coinciding with the greatest outward swell of the body; and the shaped top was often of figured marble. One of the typical Louis XVI forms of commode had a body altogether rectangular, without the convergent sides, and with the surface of front and sides vertically straight; two drawers generally, but sometimes a shallow third drawer at the top; the apron omitted altogether or reduced to an ornament pendent at the center; legs straight, slightly cabrioled with the outward swell or knee beginning at the base of the carcase, or straight with an outward splay at the foot. A variation from this form had a swell or shaped front and sometimes slightly shaped sides, but the shaping was entirely in the horizontal plane and the surfaces were vertically straight so that the effect was rectilinear with a strong perpendicular accent. Another Louis XVI type of commode was of greater length; had a fuller body, sometimes extending all or nearly all the way to the floor; was supported by a base, by feet, or by short straight legs, or by short legs with outward splayed feet; and often had ends curved into a quadrant. This type had either drawers or the doors closing in the drawer fronts. Empire commodes were usually wholly rectilinear in structure, had a body extending to the floor, and were apt to have doors rather than visible drawer fronts.

(*Continued on page* 96)

Carved oak Cacqueteuse chair



Louis XIV sofa, with shaped back, cabriole legs and pied de biche feet. Last quarter of 17th Century

French Wall Furniture of the 18th Century

(*Continued from page* 94)

(2) The cabinet in its console forms was almost identical with one type of deep bodied commode, the point of distinction being that it was somewhat higher than the commode and invariably had doors. Sometimes there was a shallow drawer above the doors. Whether this style of console cabinet had one, two or more doors, depended on its width. With slight variations of contour and decoration, according to the reigning style, this type persisted from the time of Louis XV right through the Empire era. Occasionally the width and height of the two-doored cabinet were such that it closely resembled a medium-sized credenza. These console cabinets rested on bases, on feet, or on short legs. Towards the end of the century some of these same cabinets had glass doors instead of wooden-paneled doors. Small one-doored cabinets, that were little more than pedestals, were often placed at bedsides.

Another type of cabinet, directly derived from the 17th Century form, consisted of an elevated body with doors, supported on a stand. Still another usual type consisted of a base with doors and a taller upper section with doors. The upper doors were sometimes glass-paneled and the vertical surfaces might be continuous from bottom to top, or there might be an offset, the upper section being slightly narrower and shallower than the base.

Tables

(3) Dressing stands or tables were similar in structure to the two-drawer commode except that there was a knee-hole in the middle, in the same manner as in our British and American low-boys, and the top often opened up with an adjustable mirror and trays for toilet articles. During the Empire period they became larger and heavier in structure, frequently had more drawers, and mirrors were supported on attached posts.

(4) Chests of drawers were virtually the same as commodes, except that they had deeper bodies with more drawers, were supported on feet rather than on legs, and were not generally the objects of such elaborate embellishment.

(5) The buffet or crédence answered the same purpose as the sideboard in England and America. It might be either a very simple piece of furniture, practically the same as a table, or again it might be an elaborate bit of cabinet work. From the reign of Louis XV to the Empire period we find it as an oblong table, sometimes with four legs, sometimes with three in front and two at the back, and with one or two shelves between the top and the floor, or with no shelves. Again we find it as a semi-elliptical table with four legs and a shelf midway between top and floor; still again, in the Empire period, it occurs as an oblong marble-topped table with four straight, square legs resting upon a solid base or plinth. Another form of buffet or crédence, which occurred especially in the Louis XV era, was virtually the same thing as a two-doored console cabinet or credenza, the body extending all the way to the floor and resting upon feet or a molded base. A third kind of buffet, also much used in the Louis XV era, had a close cabinet base with doors, occasionally with both doors and drawers, and an upper and taller section with doors which might be either wood-paneled or filled with glass. The upper section, as in the related form of cabinet, was sometimes made with an offset, thus producing a receding contour.

(6) So far as French furniture is concerned, the term bureau or secretary is very comprehensive and applies to any piece at or upon which writing is done. Bureaux may be classified in six well defined divisions, each with sundry minor variations, and a seventh classification for miscellaneous hybrids of ingenious but not general contrivance that do not fit in with any of the others. The tall falling-front bureau, analogous to the William and Mary fall-front secretary, was used from the reign of Louis XV to the Empire period inclusive. The lower part usually had doors, although in some cases, especially during the Louis XVI period, drawers took the place of doors. A variant from this type had an open table or stand-base. The cylinder-top type was popular throughout this same period. The quadrant cylinder top rolled back and disclosed the small drawer fronts and pigeonholes. The base had several drawers at each side of the knee-hole and the four legs followed the fashion of the particular period.

Bureau-Bookcases

The bureau-bookcase type, comparable to the British and American bureau-bookcases, common on both sides of the Atlantic from the reign of Queen Anne onward, was frequent during the reigns of Louis XV and Louis XVI. It had either a slant or a cylinder top with a tall cupboard above it, while the base had either drawers or doors and sometimes both. A Louis XV variant had a commode base with cupboard top. Another variant, which appeared in both reigns, had the same sort of cupboard top as the preceding and a table or stand base. The slant-top bureau, with drawers in the base extending nearly or all the way to the floor, corresponds in design and structure to the British and American slant-top desks made from Queen Anne's time onward. A variant to this type had the slant top, one shallow drawer, and legs. A fifth type, similar to a modern library or office desk, was oblong with a flat top, had cupboards or tiers of drawers extending all the way to the floor at each side of the knee-hole, and a raised structure at the back containing small drawers and pigeonholes. This type sometimes occurred with an open or table base or, again, it had the base cupboards and drawers but lacked the back structure. The sixth type was virtually nothing but an oblong table, usually with a shallow drawer above the knee space and one or more deeper drawers at each side. With this type there was often a cartonnier, a shallow structure with pigeonholes, placed lengthwise and opposite the sitter or else at one end of the table and crosswise. This cartonnier might or might not be a structure separate from the table.

(7) An encoignure was a small three-cornered console cabinet or commode designed to stand in angles at the corners of rooms. Logically, the term might be applied to any piece designed for corner use, but technically was applied to the article just designated.

(8) Bookcases with two, three, or four divisions were sometimes made with short legs but usually had a body extending all the way to the floor. There were commonly two parts, upper and lower, the lower generally projecting a little beyond the upper and occasionally containing a shallow drawer above the doors. One type of bookcase that occurred in the Empire period was lower and of single section. The two-section type sometimes had provision for writing.

Beds and Armoires

(9) Bedsteads may be divided into (a) those with the head against the wall, and (b) those that stood sidewise against the wall. The former were of two types, tall post and tester or, more commonly, the headboard and footboard sort without posts. Head-

(*Continued on page* 98)

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French Wall Furniture of the 18th Century

(*Continued from page* 96)

board and footboard were often of about equal height, except when the footboard was omitted altogether. Canopies were usually suspended above the low bedsteads. The bedsteads that stood sidewise against the wall generally had the back or wall side built up to equal the height of the head and foot and were frequently surmounted by canopies. Many of the Empire bedsteads, instead of having feet or legs, stood on solid bases and closely resembled sarcophagi in proportions and contour.

(10) The armoire was a tall piece of furniture corresponding to the British and American wardrobe. The commonest type stood on a solid base or on feet, and had two full length doors. In some instances the base contained either one or two tiers of drawers, this type being comparable to a press or hanging cupboard of Queen Anne provenance. Another variant had no drawers in the base, but small cupboards above the tall doors. A fourth style was divided into upper and lower sections, like the contemporary British and American press, each section having a pair of doors, but the upper taller than the lower.

The Woods Used

Walnut and oak were the staple woods chiefly used when the natural surface was exposed to view, during the early part of the 18th Century. To these must be added mahogany about the middle of the century, and its popularity increased more and more during the Louis XVI period, while during the Empire it was used almost exclusively. When the surface was to be painted or gilt, "meaner" woods were employed as a foundation. To these must be added satinwood, ebony and all the rare or highly colored woods so freely employed for veneer and marqueterie. Marble for console and commode tops was very much in fashion. Especially during the latter part of the 18th Century well designed but simple furniture was often made out of beech, alder and other less expensive materials.

During the Louis XV period the curvilinear influence was dominant and was not confined to legs but affected the body of cabinet work. Swelling, bulging fronts and elaborately shaped fronts and sides appeared everywhere in commodes, consoles and cabinets. During the Louis XVI and Directoire periods there was an abrupt return to severely rectilinear principles of structure. In both the Louis XV and Louis XVI periods the structure was lighter than during the preceding years. In the Empire period the structure of cabinet work was generally rectilinear.

During the Louis XV and Louis XVI periods every conceivable decorative process was made use of to embellish cabinet work, with the one exception that the Boule process passed out of fashion. Carving and turning played important parts, but owing to the multiplicity of other resources introduced, their vogue was not so extensive as at some other epochs. There was a strong appreciation of plain surfaces as opportunities for decoration and to this end liberal use was made of lacquer and of the vernis Martin akin to it, of painting or painting and parcel gilding; of inlay; of marqueterie, frequently of the most elaborate kind; and of veneer so parquetted that the grain and shapes of the pieces used made chequerings, diamonds and various other diverting patterns. In the Empire period the decoration consisted almost wholly of applying elaborate cast, chiselled or engraved metal embellishments on smooth mahogany surfaces. As an alternative to this process, designs were also done in gilt on the mahogany ground. In conjunction with these devices carving of a somewhat bold and heavy character was employed to a moderate extent.

The decorative devices of the Louis XV period included shells, reticulated diaperings, pastoral and mythological subjects, rockwork, Chinese motifs, singeries or ape motifs, flowers, garlands, ribbons, birds, human figures, arabesques, and spidery vegetable forms. In the Louis XVI period shells, spidery foliage, singeries and rockwork disappeared, while along with the other items just noted we have a large influx of Classic devices such as urns, vases, oval and square paterae, swags and drops, imbricated foliage, and medallions with chastely designed figure motifs from Classic mythology. There were also sundry rustic devices, agricultural, horticultural and musical attributes. During the short Directoire episode all the devices were severely Classic. In the Empire period the motifs were Classic and in addition to those already noted we have many griffins, sphinxes and a great array of military attributes.

The Hardware

During the whole period the mounts were of the greatest consequence and in the Louis XV epoch the use of elaborate cast, chiselled and engraved metal embellishments reached the highest point of artistic excellence. In the reign of Louis XVI the metal mounts furnished an important consideration and were much in evidence in the shape of delicately wrought galleries or rims. How metal was decoratively used in the Empire period has already been noted.

During the 18th Century it became the fashion to finish cabinet work with a high polish and this practice continued throughout the Empire period. It was the age of that finish known as French polish.

Old Flower Paintings in Decoration

(*Continued from page* 92)

the Dutch tradition, among the latter being two painters who rank almost among the moderns, Jan van Os (1744-1805) and Gerard van Spaendouch (1746-1822).

In Italy and France

Flower painting in Italy, and to a less extent in France, is a reflex of the art in Holland and Flanders; so much so, in fact, that the expert is often puzzled to know whether a work was produced by an Italian or a Flemish artist, unless the flowers themselves give the clew as to where they were painted.

Jean-Baptiste Monnoyer (1636-1699) and Jean-Baptiste Oudry (1686-1755) head a list of illustrious French flower painters, and they had contemporaries and followers who have painted flowers down almost to the present day, as witness the work of Louis Sicard (1807-1881) and Antoine Vollon (1833-1900), the latter a productive artist whose pictures are familiar to all art lovers.

And so the home builder can hand himself a bouquet that will be a decorative joy.