

# House & Garden

CONDÉ NAST, *Publisher*  
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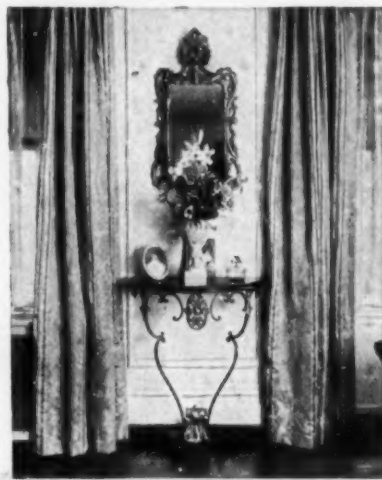
## THE FURNITURE NUMBER

IN each issue of *House & Garden* we lay a little extra stress upon some one phase of the ramified problem of making a livable home. Thus this December number is called the Christmas House Number; and also thus, the January issue will deal particularly with furniture and furnishings.

There is far more to the art of fitting accessories to their proper places in the room than some people imagine, so we are devoting three pages to it. The old adage about first catching your rabbit hardly applies to such things as vases, lamp-shades, screens, and other accessories which make for color and variety in a house; in their case, you should first decide whether you really want to catch one, and of just what sort it shall be. The possibilities are many, and this article suggests a goodly number of them.

A shorter article, but one which we are rather proud of because it is so intensely practical and will appeal to so many people, treats of the draping of dressing tables. In no room in the house, perhaps, is there better opportunity to display real taste and individuality than in the one which contains the dressing table.

Next in importance to the furniture itself is the background against which it appears. The walls of a room either enhance the mobiliary



One of the furnishing accessory views from the January issue

pieces or detract from them. Which they will do is told in two articles, one on the white paneled background, and the other on the antiqued wall.

The latter, by the way, describes the practical processes of antiquing.

New ideas in curtains and shades, and the choice and hanging of tapestries, form the substance of several more pages in the January number. And since furniture needs something to stand upon as well as appear against, we decided that facts about rugs and their usage should come in for a fair allotment of our editorial space.

Each year housekeepers are presented by the ice-man with one of two excuses for the mounting proportions of his bill; either the past winter was so mild that the ice didn't freeze, or so cold that it froze too thick. Well, there's one way to answer the ice-man—resort to your own electrical refrigeration plant. We'll tell a lot about it in the January issue.

The collectors' article is about Bohemian glass, a fascinating topic in itself and made doubly so by Gardner Teall's pen. H. D. Eberlein writes of picture frames, Ethel Peyser tells the pros and cons of the vacuum cleaner case, and other pages are devoted to weather-vanes, dogs, fences, garden steps, color transition, and other typical topics.

A well-balanced number, with enough emphasis to give it especial character. We rather believe you'll like it.

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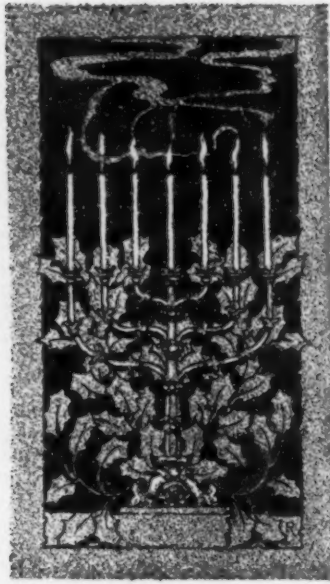


Tebbs

## TROPICS—NORTH OF NEW YORK

*Just about this time of year, when good folks seek the warmer temperature and luxurious growth of the tropics, it is interesting to run across this tropic glimpse in Scarsdale, north of New York. The house is built in the Italian style, of light, pinkish gray stucco, with a variegated slate roof. Before it runs a brick terrace with brick steps leading down to the*

*garden path and driveway. Over one end of the terrace is a natural cedar lattice roof for vines. The combination of the architecture and the growth and the sunlight makes a pleasant reminder, in these wintry days, of the tropics far south of New York. The house is the home of Alfred J. Stern, Esq. Randolph H. Almiroty was the architect*



## A MIRACLE PLAY IN A COUNTRY HOUSE

*From the Old English Coventry or Chester Cycles Can Be Adapted  
a Play for Christmas Eve or That Holiday House Party*

GRACE NORTON ROSÉ

Illustrated by Jack Manley Rosé

**I**F YOU have wondered what you can do to make this Christmas somewhat different from other Christmases, try gathering together a houseful of eager workers, and enlist the interest of your neighbors and the community, to give at midnight, Christmas Eve, a Miracle Play.

Have your trimmed tree for the children by all means, and frolic and feast to your heart's content on Christmas Day, but set aside this

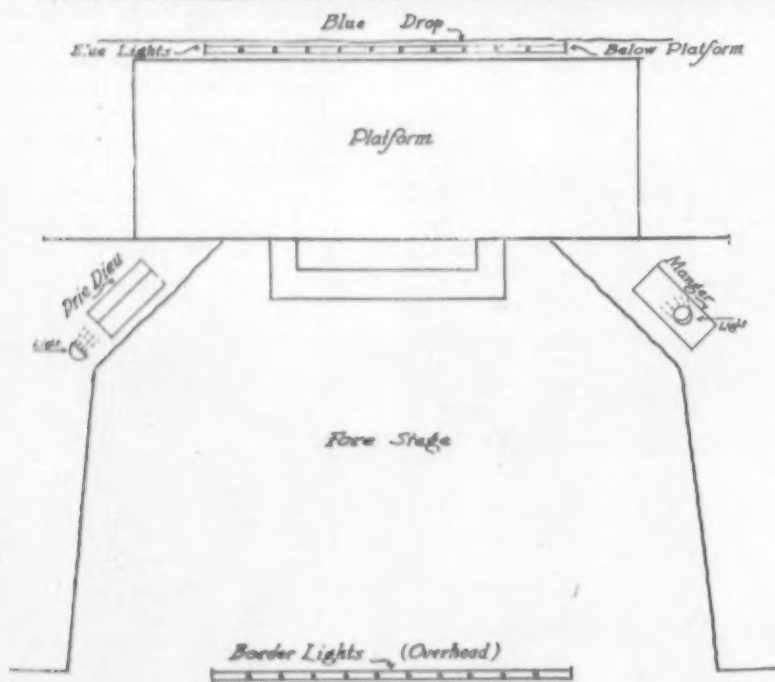
time at midnight for the presentation of a very beautiful and impressive version of the old English Christmas plays of the Coventry and Chester Cycles. Any version is adaptable to modern use, and a study of these pageants will reveal a wealth of charming detail. The one described was given last year by the Playhouse Association of Summit, New Jersey, and found much appreciation in the community. The joint effort of the members themselves and

private subscriptions to cover the slight cost of the presentation made it possible to give the play without charge to the people on Christmas Eve and two succeeding nights of the holidays.

If you give it, do it as wonderfully as you can, preserving the old English atmosphere. It should last barely half an hour, music and all. Have plenty of greens, tall candles, and clouds of incense, and depend a bit upon unusual lighting and rich costuming for the effects. Under



*The Annunciation, the opening scene of the play, begins by the prophets Ezekiel and Isaiah taking their positions against the proscenium arch. A glow of light appears, and out of the darkness comes the angel. To one side curtains part, showing the Virgin, her Fra Angelico hands upraised in awe*



*Properties for the wise men and the shepherds, shown here in adoration, can readily be made at home. The stage should be softly lighted*

*The stage arrangement is very simple—a fore stage with a raised platform at the back and a curtained space at each corner. Lights are easily put in place*

*The construction of the stage walls and platform is shown below. With these few pieces the play can be given at one end of a large living room*

The fabric hangings should be fairly heavy and of a soft texture. A good weight gray canton flannel is very practical and beautiful under the violet light.

A musician will find suitable music, adapting, composing and arranging parts to his delight. Let there be a piano, harp and 'cello, if possible, a shepherd who can play the flute, and a quartette of women's voices for the angel choir.

After you have made your plans, enlisted your helpers, and selected your performers, allow sufficient time to rehearse and accomplish the construction details. Neighbors will be in and out, rehearsing, being fitted for costumes, dragging in greens, suggesting, aiding, and getting in the way, but clear them all out on the last day before Christmas and have that to yourself for rest and relaxation.

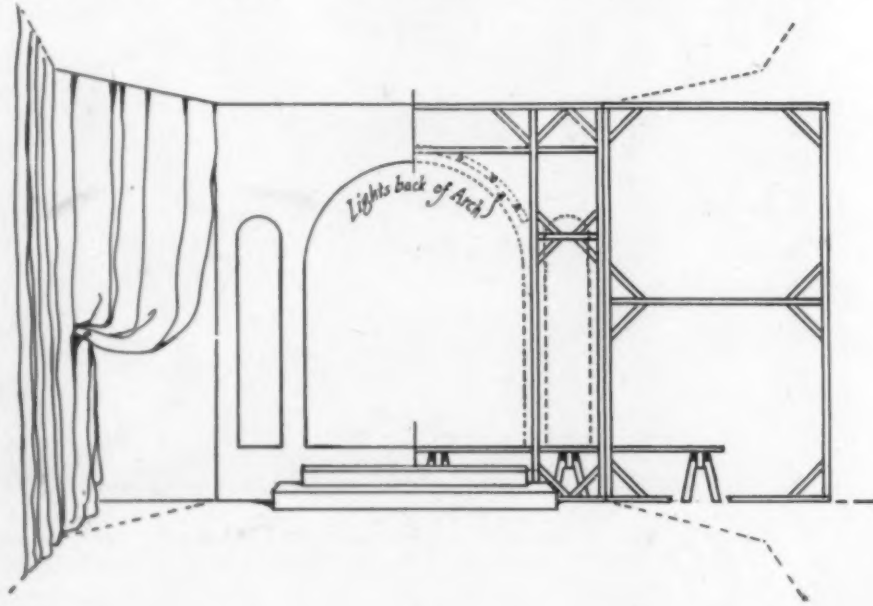
**The Costumes and Setting**

Once duly approved, make each one responsible for his costume and the lines assigned to him. The telephone will make things pos-

a gallery in a large room, is an ideal place in which to give the play. At one end of a music room or a studio or even a living room, a temporary stage could be constructed without injury to the room. A big entrance hall, or an unused stable or garage could be utilized.

**The Stage Arrangements**

The drawn diagrams will help you to make the stage arrangements simple and practical. There will nearly always be some man in your circle of friends who has a good working knowledge of carpentry and mechanics. Enlist his aid, get someone to handle the costuming and take over old chests for rich fabrics, embroidered robes, capes, and stoles, and secure a painter to apply a flat creamy gray to the cut-out cardboard arches and the practical steps and platform.



sible. Altar candles and incense should be ordered out from the city, weeks before. Huge candlesticks and a prie-dieu can generally be borrowed. Some accessories, such as wigs and beards, leather tunics, animal skins, sandals, Gabriel's wings, the shepherds' crooks, and the kings' crowns had better come from a theatrical costumer. Gabriel's long golden trumpet can be made at home, as can the manger and the halos.

#### The Setting

At eleven, Christmas eve, all is in readiness. The high mantel in the auditorium end of the room is massed with holly and cedar, and against this background, tall, lighted candles rear themselves. A low fire burns on the hearth. Dull brass bowls for incense have been placed at each side of the improvised stage, and a lovely silk curtain hangs in straight folds across the opening. Cedar boughs bank the front of the platform, and chairs stand expectantly in orderly rows. The rest of the furniture has been pushed back into the shadows of the dimly lighted room. Neighbors and friends will arrive, seemingly touched with the slight formality the unusual demands. The great room, lighted very softly with myriads of candles, the stirring air, warm and scented from the burning cedar logs, and the pungent odor of the fresh-cut branches, will present the very spirit of Christmas.

There will be a moment of hushed anticipation when two vested boys enter slowly and light the incense in the bowls at each side of the stage. The gray smoke trails upward in wisps, and a faint suggestion of the Orient pervades the room. The boys stand silently beside the fireplace, long-handled snuffers in readiness. Slowly and solemnly, a deep bell sounds, breaking the moment of tension, and the boys move about, swiftly snuffing out the candles, tall and short, until the room pulses in darkness, save for a small green point of light near the piano and the faint flickering glow on the hearth.

As the last of the twelve strokes sounds, the boys withdraw and, with a soft silken swish, the curtains part. There is a moment of silence, and then, ever so gently, the music of the piano, harp and 'cello begins.

#### Gabriel's Annunciation

Between the parted curtains a darkened stage shows, only faintly, hangings in long sweeping folds and the springing curve of arches on a colonnade, raised three steps from the fore stage. Softly and afar sounds the "Gloria in Excelsis," and out of the shadows, passing between the arches, the white-robed figure of Isaiah is visible. He advances slowly, staff in hand, and Ezekiel, robed in black, enters also and stands at the foot of the steps, while Isaiah



*Gabriel, robed in white, appears in a flood light against the limitless blue of a faintly lighted night sky, simulated by the blue back drop*

speaks the very lovely and impressive lines beginning,

"I come here upon this ground  
To comfort every creature of birth;  
For I, Isaiah the prophet, have found  
Many sweet matters whereof we may make mirth  
On this same wise. . . ."

They take their positions against the proscenium arch, facing the audience, and remain with bowed heads, motionless, during the presentation. Gradually, a glow of light appears in the center arch, and out of the formless dark, a radiant white figure is revealed, until Gabriel stands, vivid against the limitless blue of a faintly lighted night sky. He raises his long, slender, golden trumpet to his lips. As the sustained sweet note dies clearly away, the long, gray folds to the right of the arch part and disclose a softly illuminated niche in which kneels the figure of the Virgin. Her beautiful, calm face is bowed over folded hands. Rose and old blue are her draperies, with touches of gold at the throat, and an open golden halo circles the veil over her meek head. At the first words,

"Hail Mary, full of grace,  
Our Lord God is with thee.  
Above all women that ever was,  
Lady, blessed may thou be;  
Dread thee nothing, maiden, at this.  
From Heaven above, hither I am sent,  
Of embassy of that King of Bliss,  
Unto thee, Lady, in virgin reverence;  
Saluting thee here as most excellent,  
Whose virtue above all others, doth  
abound: . . ."

she turns towards the angel, her Fra Angelico hands upraised in awe, her rapt gaze speaking her wonderment as she lifts timid eyes to the vision, flooded in clear white light, seemingly too beautiful to be real, too dazzling for mortal eyes to bear the sight. Rising before the Annunciation, she drops slowly to her knees, her hands folded on her bosom until Gabriel's last words to her,

"Now, farewell lady of might  
most,  
Unto the Godhead I thee com-  
mit,"

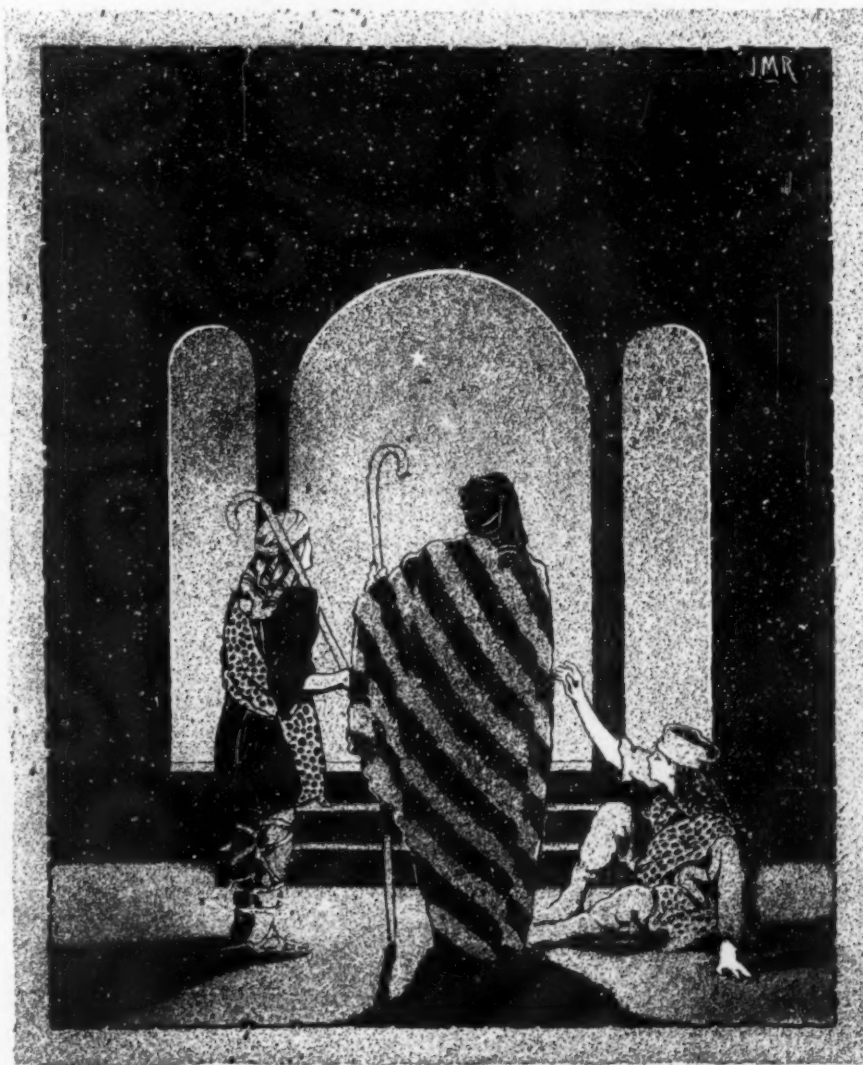
when the light fades and Mary's curtain falls on her humbly prostrated.

#### Where Shepherds Watched

There is an interval of music, and, faintly, the illuminated, deep night sky shows through the arches, then far away. The sound of pipes and the shepherds' song comes gradually nearer. The first shepherd, a mere boy, in short brown tunic of tanned leather skins, appears, lustily piping, and stops near the center arch, peering about him off into the distance, "Hulloowing" anxiously.

"Now God that art in Trinity,  
I know not where my sheep 'e  
nor they be.  
The night is cold;  
Now it is night the midst of  
the night,  
These weathers are dark and  
dim of light!  
What ho, fellows, ho, hullo ho!"

Afar comes an answering voice, and presently enter two other shepherds. The younger, garbed in a red cloth tunic and skins, with leather leggings bound with thongs, carries a crook, and the elder



*The wonder of the shepherds on first seeing the star is an impressive point in the miracle play. They follow the star to the merry tune of a pipe that one of them blows*

(Continued on page 62)



*The driveway entrance is simple—a brick and timber vestibule under an overhanging ell. This view shows the nogging, or brickwork in various patterns between the timbers, to an advantage*

*Among the interesting corners is this window-seat with its heavy, irregularly leaded panes and its built-in cupboard with wrought-iron strap hinges. The treatment is characteristically Elizabethan*

*The breakfast room has a green tiled floor. Rough plaster walls run to the floor, without baseboard. Old English furniture has been used, and wrought-iron fixtures. Arden Studios, decorators*



HALF-TIMBER IN THE ELIZABETHAN STYLE HAS BEEN SUCCESSFULLY USED IN THIS HOUSE AT RYE, NEW YORK

HOBART B. UPJOHN, *Architect*



Gillies

*Genuine half-timber—the type that is an integral part of the construction—has been used in this house. Its general design is Elizabethan and the atmosphere of that era is successfully maintained in the old English slate roof with its characteristic clustered chimneys. The two bay windows, though alike in effect, are quite different in detail*



*Along the front of the house runs a broad paved terrace with a brick retaining wall. Evergreens in tubs are placed at regular intervals and form a connecting link between the oak of the house timbers and the greenery of the garden. Stone excavated on the site has been used for garden walls in the foreground and the terrace flooring*

# THE ACCOMMODATING NIGHT CLERK

THESE incidents may not be set down in the Book, but they are doubtless the way the thing happened.

When Joseph and Mary came to the inn at Bethlehem that night, the clerk in charge said he was very sorry, but that they were all full up, there wasn't a room left. However, something must be done about it; and he offered them a shake-down in the stable. So they went to the stable quite content.

That sort of thing happens to scores of people in New York and countless other cities every night. People troop in from belated trains, walk up to the desk expectantly and are told that all the rooms are taken. They are disappointed. Fagged out, nervous, hungry, all they want is to crawl into the little ol' bed and sleep. Before them stretches the unpleasant vista of wandering about from hotel to hotel until, finally, when they can't drag another foot farther, they discover one that can give them a room. But at this point the accommodating night clerk suggests that, if they don't mind the informality of it and the lack of facilities, he can set up some cots over in the servants' quarters above the garage. And with thankful hearts these weary folk make the best of the inconvenient circumstances.

Precisely that sort of thing happened that night at Bethlehem. An old man and a maid, a full inn, an accommodating night clerk—and then soft straw on a stable floor.

SUCCESSIVE generations of religious folk have been wont to sentimentalize over this. They have pictured the inn at Bethlehem as a sort of miniature Ritz-Carlton, with a marble lobby and bellhops and rooms en suite with a modern bath and soft carpets on the floor and a French spring, box-couch bed piled high with lingerie pillows and comfortables. As a contrast to this they visualize the stable as a filthy hole such as one encounters now and then today on some backward farm.

Neither of these pictures can be true. The Ritz-Carlton sort of hostel wouldn't possess such a stable, on one hand and, on the other, Ritz-Carltons didn't exist in those days. Accommodations for travelers were primitive. The inns were simple. Even today they are simple in that part of the world. One carries his own mattress and pillow with him, and pays for a space on the floor. As all the floor space in the inn at Bethlehem was occupied that night, the accommodating night clerk offered the stable where there was ample room, where the air was warmed by the bodies of the cattle, where it was quiet, where there was plenty of straw for the maiden to lie down upon.

One of these days some poet will sing the glories of that accommodating night clerk. He seems to have been overlooked.

NIGHT clerks are perhaps the most hardened set of men in the world. They constantly have to stand the rebuffs of irate travelers.

Night after night in any hotel in New York you can see enacted the unpleasant little scene. Up struts a stout, self-possessed—albeit weary—citizen with his entourage. He asks for rooms. The clerk replies that all the rooms are taken. "But I am Mr. So-and-So!" And he is indignant that the clerk never heard of him before, enraged because the clerk refuses to rout people out of their beds to furnish accommodations for the small-town magnate. He demands to see the manager. He storms. He talks about his "rights."

Somehow that sort of thing doesn't fit in with the picture of Joseph and

Mary coming up to the Bethlehem inn that night. You can't picture Joseph storming about or Mary whining. You can't imagine them blustering about their "rights." But we do know—for the Book tells it—that they accepted the shake-down in the stable.

From that night on men have thought tenderly when they passed a stable, with its gentle-faced kine gazing out, and successive generations of them have knelt in reverence at Christmastime before a manger. Perhaps, had Joseph demanded his "rights," made a scene such as you can see any night in any crowded modern city, we would think tenderly of hotels. But it isn't conceivable that we should think tenderly of hotels because it isn't conceivable that the holy pair spluttered about their "rights."

DURING the past five years there has been a lot of spluttering about "rights." Workmen in every nation under the sun have howled and struck for them. Capitalists have demanded them in high dudgeon. The bourgeoisie have yelped about them in the public press. Big nations and small have issued floods of propaganda on their "rights." Every conceivable tribe has presented its "bill of rights." We are getting tired of the word "rights." Doubtless the Big Night Clerk is, too.

It is high time we stopped talking about "rights" and got down to the cold simple facts of working and living. We may have to begin by accepting some makeshift that the world offers us, some economic cot set up in a servants' quarters, some fragile bundle of straw spread out on a stable floor. But for Heaven's sake, let's get down to it! Accept! Accept! The world has been conquered and Heaven stormed not by men who demanded their "rights" but by those who accepted the opportunities circumstance gave them. That's the trick Fate invariably plays on those self-important souls who demand as inalienable the things they think ought to come to them—they never inherit the earth they so loudly clamor for.

For there is a great difference between the things we think ought to come to us and the things that are good for us to have. A night on a cot in a servants' hall probably does the spluttering small-town magnate more good than a suite of rooms. It may, conceivably, awake a sense of humility in his heart.

THERE is nothing ennobling about a local magnate in a suite of rooms, but there was something very ennobling about the holy pair in the stable. In fact, one of the world's pitiful pictures is a small, self-important man wandering about, utterly lost, in a palatial suite. Lots of people's homes are like that. They build enormous houses and furnish them at a fabulous price—and then find themselves unhappy there. Their walls and chairs dwarf them! Pigmy-souled, they are made even smaller by the splendor and magnificence that surround them.

But a very fine sight it is, indeed, to see a man who is master of the rooms in which he lives, who commands his surroundings as he commands his life. And a very fine sight it must have been that night in the stable when One came who filled it with a glory!

These are strange things to say, but they are the veriest truth. They are applicable to the making of a life, they are necessary to the making of a home. You must first accept the stable. Then you must fill the stable with a glory. And having done that, you make a palace where men come to seek comfort and refreshment and the warm cheer of friendship.



## TO LOUISE

(A Christmas Baby, Now One Year Old)

*Undaunted by a world of grief,  
You came upon perplexing days,  
And cynics doubt their disbelief  
To see the sky-stains in your gaze.*

*Your sudden and inclusive smile  
And your emphatic tears, admit  
That you must find this life worth while,  
So eagerly you clutch at it!*

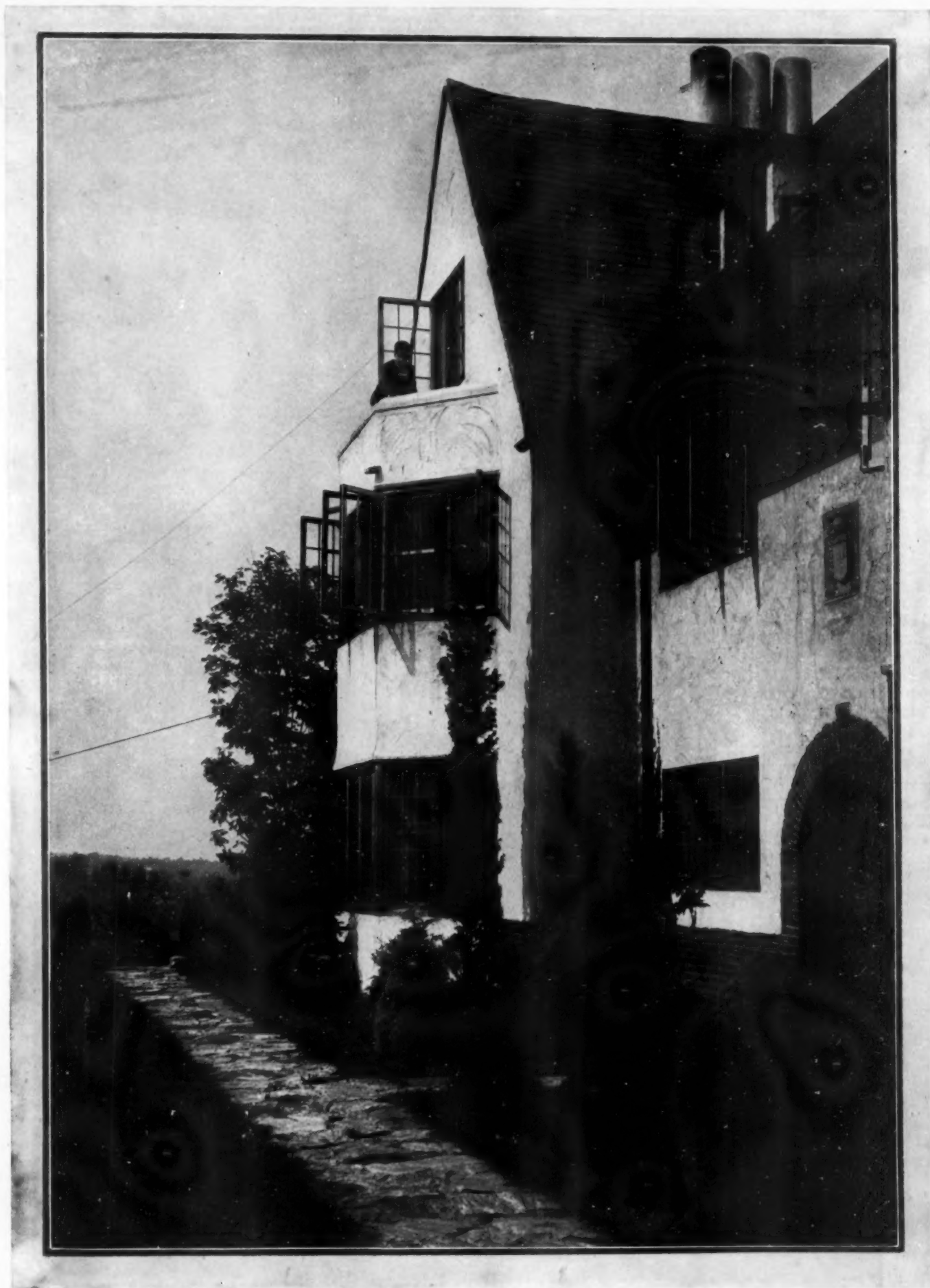
*Your face of triumph says, brave mile,  
That life is full of love and luck—  
Of blankets to kick off at night,  
And two soft rose-pink thumbs to suck.*

*O loveliest of pioneers  
Upon this trail of long surprise,  
May all the stages of the years  
Show such enchantment in your eyes!*

*By parents' patient buttonings,  
And endless safety pins, you'll grow  
To ribbons, garters, hooks and things,  
Up to the ultimate Trousseau—*

*But never, in your dainty prime,  
Will you be more adored by me  
Than when you see, this Great First Time,  
—Lit caudles on a Christmas Tree.*

—CHRISTOPHER MORLEY



Gillies

## AN ENGLISH HOUSE IN AN AMERICAN SUBURB

*How readily an English style of architecture lends itself to our American countryside is shown in the residence of John B. Van Haelen, Esq., at Hartsdale, N. Y. Chimney pots and the bay window form the outstanding features in this grouping of simple elements. The walls are hollow tile with plaster applied in a manner showing the long, sweeping trowel marks. Over the*

*brick door arch a crest has been let into the plaster. The absence of woodwork, except in the exterior doors and windows, the leaded casements, the roof of mottled purple and green slates, all contribute to the success of the design. Other views of the house and its surrounding plantings are shown on pages 38 and 39. Frank J. Forster was the architect*



Portrait medallion of Benjamin Franklin in lustre. 19th Century

## OLD LUSTRE AND THE NEW COLLECTOR

*A Ware for Those Who Love Subtle Colors Behind a Glaze and Enjoy a Meal for the Dishes in Which It is Served*

GARDNER TEALI

I AM NOT what you would call a greedy person, but there may be no harm in confessing that when I am in the countryside, lustre ware is always a discoverable certainty when chancing upon a pleasing farmhouse or a village of inviting cottages. Some there may be who would regard such a state of affairs as whimsical, who would have no patience with a predilection for a well-adorned country board, not necessarily groaning beneath a mid-day meal or a twilight supper, but comfortably conscious of upholding a-plenty to go round. There one will find an abundance of fresh milk, hot biscuit and honey, delectable tea, and the jam-pot thoughtfully placed within reach. To such a meal one comes by instinct at the appointed time and leaves with body and spirit refreshed.

Now I contend that the sight of bits of old lustre ware, such as one is apt to find on just such tables, is, in itself, conducive to a spiritual refreshment which the silver service, solid or sham, of the very best appointed city restaurant may not dispense. There are, I grant you, some, or many, who would contend



The first pitcher is Staffordshire copper lustre with a figured panel; the second a rose panel in copper lustre



The Staffordshire district was the cradle of the lustre industry in England. These two silver resist lustre pitchers date from the early 19th Century

that apple sauce and not lustre ware is the root of the matter, but I know better, for I have but the most casual, and even then only occasional, interest in apple sauce, which leads me to be certain that it is lustre ware—the milk jug, the sugar bowl and creamer, the jam-pot and the silver resist lustre mug before my flowered pink lustre plate.

Possibly, Dear Reader, you will think I am romancing, but my faith in human institutions and in the persistence of miracles has been greatly enhanced by the significant fact that all "this" happened to me—happened!—and not so very long ago. That country ramble—how it will live in memory! And the supertime hospitality, come upon that early evening—how conclusively it has proved to my modest satisfaction that I am an exemplary exception to that one of the frailties of human nature commonly categorized as envy, for no craven covetousness suggested my returning stealthily in the night to rifle the cupboard that I knew would be holding these treasures when the cover was removed and the kindly housewife



These three pitchers are examples of fine resist lustre of early 19th Century make. Resist lustre was so called because the underglaze of color and design formed by chemically reduced metals resisted the final top glaze, leaving each its separate color and character



The two jugs to the right are examples of old copper lustre with flower sprays in blue relief. This ware is light in weight, thin, glazed inside and out



The ground decoration was stenciled on and then glazed, as in the case of this floral lustre pitcher of 19th Century make



(Right, above.) A silver and gray lustre covered dish of 19th Century workmanship



(Left.) A blue underglaze resist lustre pitcher with a Morland hunting subject design



The stenciled design is apparent in this copper and blue lustre ware pitcher of 19th Century manufacture, a typical example

who knew not Wedgwood from Woolworth had "finished with the dishes." Instead there was in me the virtue to say grace with grace and to give thanks with a thankful heart, a heart truly thankful that I had enjoyed that bit of communion in their natural habitat with such things as reposed in my own abode on their remote museum-like hooks or on cabinet shelves, industriously labeled like mummies of the past, themselves regarded as *objets de vertu* and not as containers for the staff of life and



Early 19th Century purple and white lustre pitcher



The pink lustre, an example of which is shown in this tea-pot, must not be confused with lilac. It is a distinct hue



A copper lustre pitcher of common 19th Century design

the unculpable wherewith of these prohibitory days to wash it down. I did not have the heart to spoil the adventure by disclosing to my country hostess the pedigree of her pottery. In the first place, a comfortable sustenance was hers, and the pride I know she took in her pretty "dishes," dishes which in her ignorance she could use on occasion with free conscience, would, with the Midas-touch of babbling connoisseurship, have turned the gold of this contentment (Continued on p. 64)



Silver lustre was produced by applying a second glaze of platinum solution; it must not be confused with the inferior steel lustre. Of these early 19th Century silver resist lustre pitchers the central shows the design of a bird with sparse foliage about—a favorite design

# CHRISTMAS BEGINS AT HOME

*Tradition and the Part It Plays in Our Modern Celebration of the Day.  
Suggestions for the Use of Living Christmas Trees and Other Features*

ROBERT STELL

**M**ORE than any other festival of the year, Christmas is a season of virile color. We think of Easter in terms of white, of Thanksgiving in the browns and golds of autumn. But the colors of Christmas are glowing red and lusty green, sturdy and full of wholesome cheer.

It has been so for centuries. Our holly was an emblem of peace and goodwill among the early Romans—its very name is but a form of the word "holy." Pine, olive and myrtle have long been symbols of the joyous season. The one exception to the rule of healthy color is the mistletoe, whose pale leaves and berries have retained somewhat of the religious significance which they held in the times of the Druids.

Look at it as you will, tradition plays a large part in the Christmas festivities. To nothing connected with the outward forms of the season does it cling more closely than to the mistletoe, although certain iconoclasts have made uncomplimentary remarks about this plant's habits of living and generally cheerless appearance. In ages past men believed that fairies sought shelter from the cold among its leaves, and that he who hung it above his fireplace offered hospice to the good

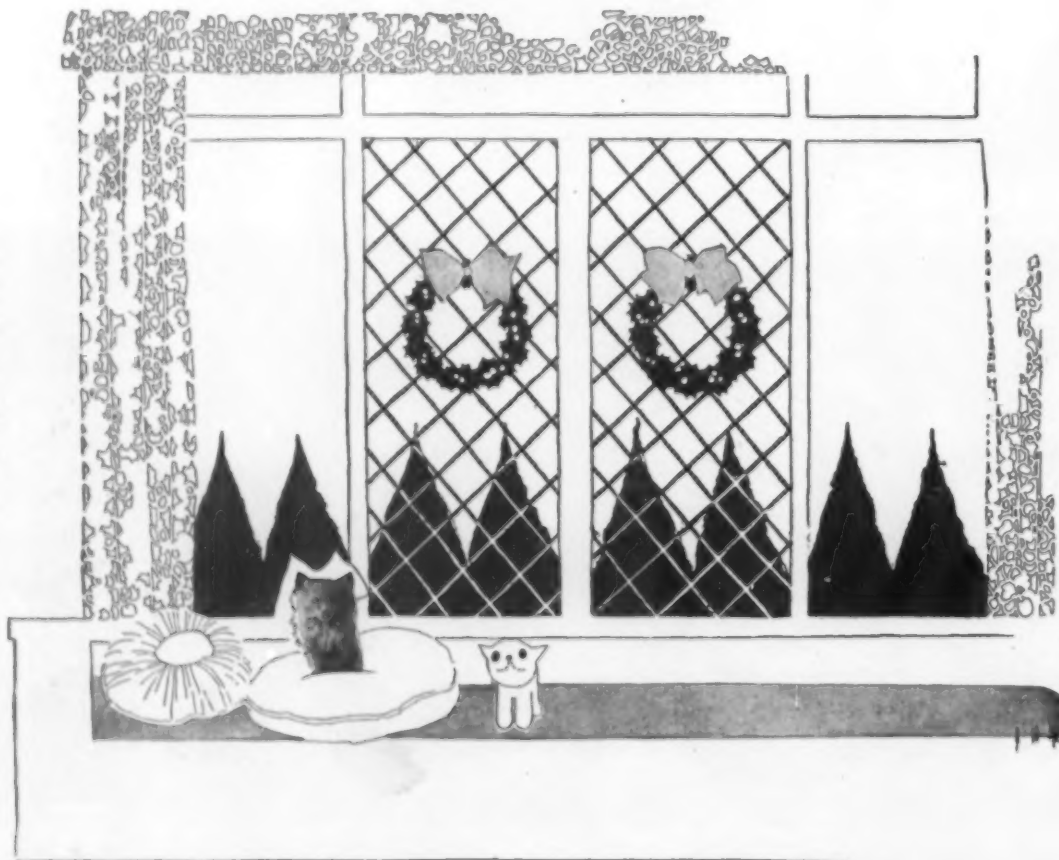


sprites. The Ilex which the Latins used to send to convey their good wishes to friends was nothing less than holly; and the Yule-log of Merrie Englands and the North was as much a part of the day's ritual as the singing of carols or the eating of plum pudding.

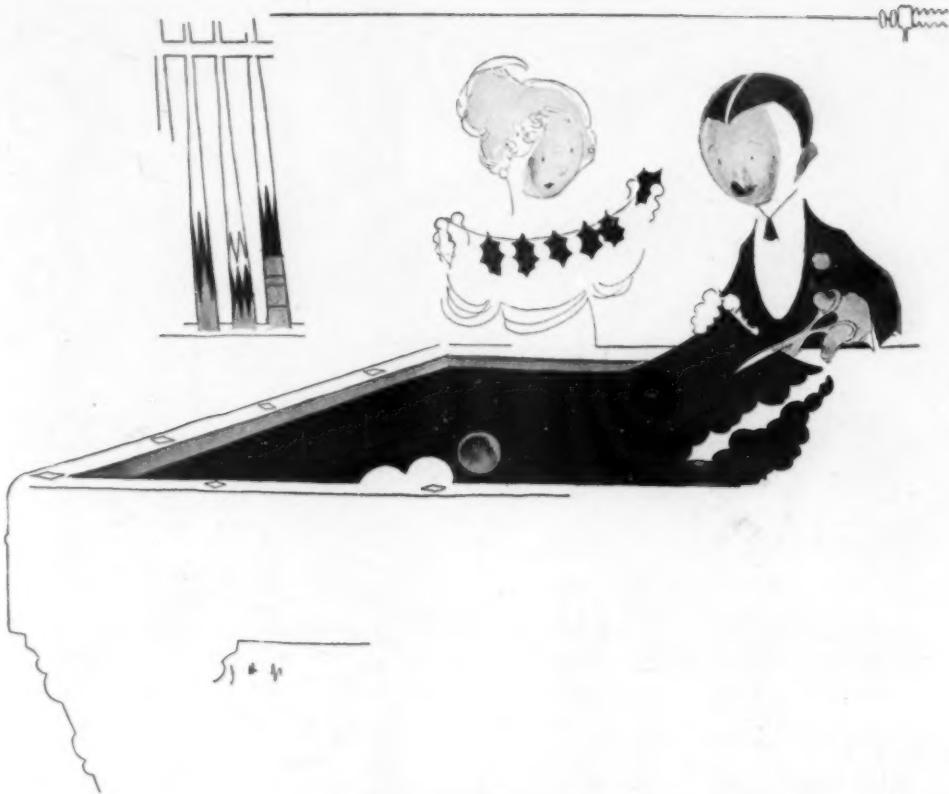
Our modern Christmas decorations of the house are based on these customs of former days, and it would be almost sacrilege to violate their traditions. On the other hand, there is no reason for us to handle them precisely as do all our neighbors, submerging individuality—and sometimes a sense of humor as well—in rigid adherence to prescribed forms. The spirit of the day is one of cheery well-being; let our reactions to it hold less of formalism and more of ourselves. The season's festivities need lifting out of the realism of merely purchasing so many red paper bells, such and such a quantity of gilt balls and cotton for the tree, and a carefully computed number of tinsel gewgaws and danglers here, there and everywhere. Let us give our imaginations a little play and test our abilities as real decorators.

In making ready the house for Christmas there is no lack of materials and ideas from which to draw. Holly wreaths,

*Really, there is no reason why Christmas decoration should be rated as a strictly indoor sport. While you are in the right Yuletide spirit, you might just as well let yourself go and start things off on the threshold—the faithful little trees that guard the portal are good places to begin*



*It is a bitter fact that, in all too many households, it is Christmas for everybody else, but just December twenty-fifth for the dog. Remember to put Rover's name well up toward the top of the Christmas list; don't let his pretty faith in Santa Claus be hopelessly shattered*

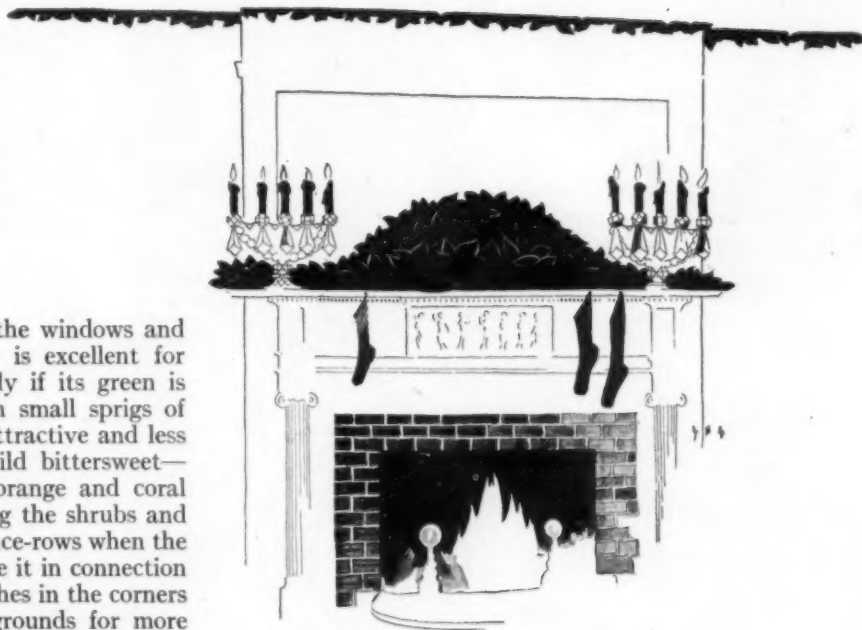


*They say holly is scarce this year, but what is a holly shortage in the lives of those who own their own billiard table? Armed with a little ingenuity and sharp scissors, the veriest amateur can manufacture a garland of startlingly realistic synthetic holly leaves. It is such clever little household economies that make our American home life what it is*

of course, there shall be at the windows and over mantels. Ground pine is excellent for festooning garlands, especially if its green is relieved here and there with small sprigs of the holly berries. Another attractive and less usual thing is the native wild bittersweet—that woody vine with the orange and coral berries which you see draping the shrubs and lower trees of the country fence-rows when the leaves have fallen. If you use it in connection with cone-bearing pine branches in the corners of the rooms, and as backgrounds for more delicate things, the bittersweet is particularly effective. Still another delightful decorative scheme is silver and green—the latter supplied by the evergreen branches, the former set off against it.

All these are for use in the air, so to say—hangings or in jars on mantels, tables, etc. As a sort of basis or foundation for them we need something more substantial, more suggestive of permanence and life. This requirement is best met by small evergreens such as several kinds of spruces, pines, arborvitae and junipers, actually alive and growing.

*After all, it is those little personal touches that take away all stiffness and lend the true intimate touch to the house. Home talent should be encouraged, for it makes for individual effects. This delightfully spontaneous mural frieze, for example, was but the work of a few minutes, but its result is far more telling than a professional's carefully planned efforts*



*There is no more effective and timely decoration for the living room mantel than a fringe of small stockings, hanging gracefully from the simplest of nails. They should not be arranged conventionally, but placed according to individual taste and allowed to sway at will. Any desired number may be used—the more the better*



*John Held Jr.*

These little Christmas trees fulfil all the specifications of the S. P. U. G.'s (by the way, what has become of the "spugs?"), for their usefulness is not limited to Yuletide. You can buy them planted in either boxes or individual tubs which will carry them through the winter, and then when spring comes they may be planted outdoors in the garden or about the grounds, there to continue their growth indefinitely. Few Christmas decorations are more effective than boxes of these miniature conifers on the outside window ledges, or larger individual specimens flanking the doorstep or glittering with tinsel and little gifts indoors. The old-fashioned sort of Christmas tree, its life sacrificed to make a holiday, is hardly to be compared with them, growing as naturally as though they had never left their native soil.

Nor need the use of these small trees as bearers of presents be confined to the humans of the house. The birds enjoy a Christmas dinner as well as we, and food hung for them on the window-ledge trees will find an eager welcome if the weather be cold and snowy.

Before we leave the uses of green and growing things, the English ivy deserves a word of mention. In England it is considered an important part of the Christmas decorations in the house, and its use indoors is increasing here in America. There are many ways of growing it, such as in metal braziers and on wrought-iron or painted wood trellises. Like the little evergreens, ivy thus grown has the distinctive charm of being alive.



## A GARDEN IN A BACK YARD

*A shrubby hedge, broken by a white ornamental gate, is all that separates this secluded spot from the main residential thoroughfare of the city, and yet so carefully has the planting been arranged, so scaled to the limitations of the space, that one would suppose herself*

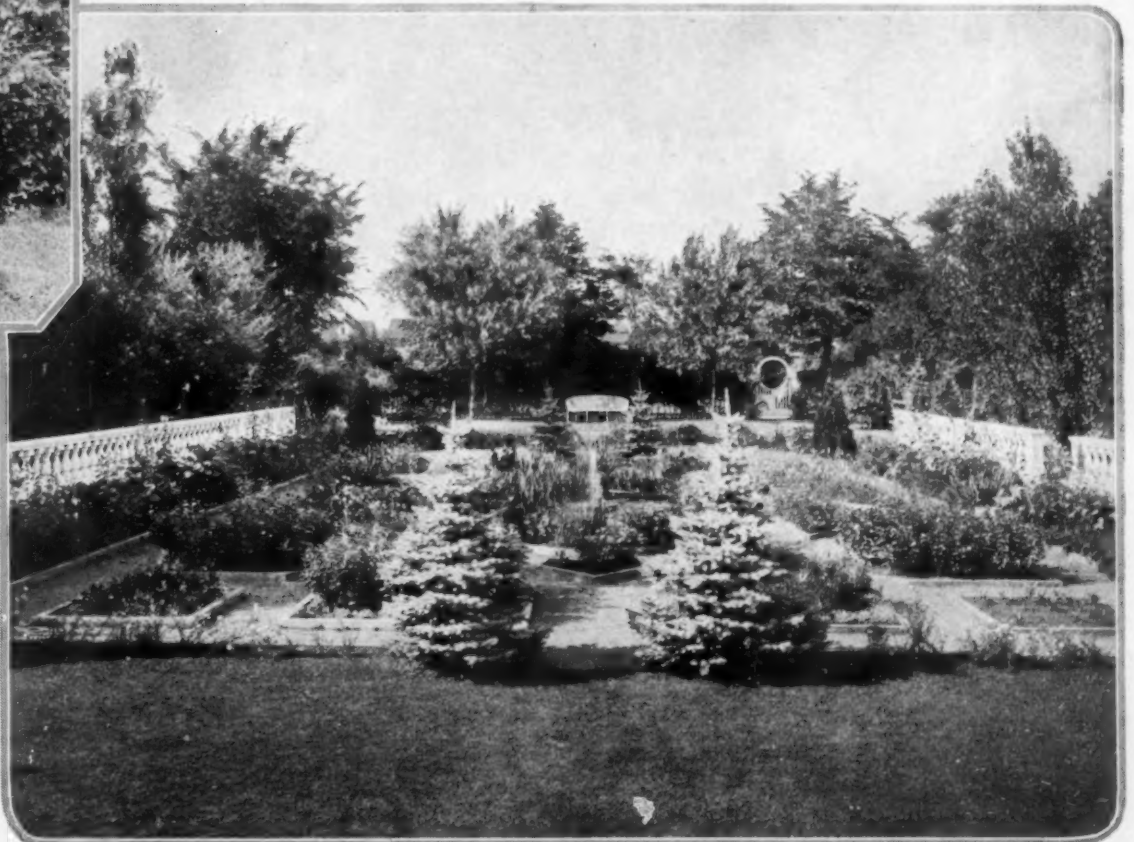
*to be in a large country garden. The little pool, with its fountain and water lilies and border planting, punctuated with the graceful, upright lines of the rushes, lies at the crossing of the garden axes. Beds with low cement curbs are disposed in a regular pattern on each side*



*Seated in this pergola one gets a vista of the long shrubby border to the north, the grass walk and balustrades*

*Behind the house the land slopes away leaving a bank on either side. The garden limits are marked by a long white baluster, giving space for a drive on one side, and below it, a grass walk with a massed planting of hollyhocks, climbing roses, dahlias, gladioli and other border plants against the wall*

*The view from the house shows the disposition of the beds. At regular intervals evergreen specimens are used for accent points. Blue-stone paths wind in and out between the beds to the stretch of lawn beyond. The grassed terrace in the foreground serves for an outdoor dining room in pleasant weather*



*The* CITY GARDEN  
of G. F. VAN SLYCK,  
Esq.

ST. PAUL, MINNESOTA

# DECORATIVE AMERICAN LANDSCAPES

## *How to Select Both Old and Modern Types for a Room*

PEYTON BOSWELL

**H**OME BUILDING is now a very big subject in America, and the problem of selecting paintings for purposes of decoration is receiving the thought of thousands of men and women. For some rooms owners will prefer figure subjects; for others landscapes will be required. It is the purpose of this article to survey the latter field and to set down certain facts and make certain classifications which will help those who may desire some measure of guidance.

In selecting landscapes as decorations for rooms, two distinct elements may be taken into consideration. One is the element of association between the painting and the rest of the room, or, as it might be termed, historical fitness. The other is the element of light and atmosphere. The former is more or less artificial, and depends on sentiment. The latter is predicated on problems of color and harmony. Both are important, but the element of light and atmosphere is fundamentally so.

### English Oak and Paintings

It is historical, or sentimental, fitness that makes a Hobbema, a Ruysdael, or any other picture that follows the old Dutch landscape tradition, so altogether appropriate in an Old English interior or in a modern adaptation of an Old English room, either oak paneled or half-timbered. England in the old days greatly admired Dutch landscapes, and literally thousands of them were installed in the mansions of the great not only before Cromwell's time but



"The Birches of Montigny," by Henry G. Dearth, a canvas of diaphanous colors that could find place in a salon. Courtesy of the Folsom Galleries



"Landscape," by Ralph A. Blacklock, the tragic master of the old American landscape school. Courtesy of the Reinhardt Galleries

after. Because they seemed to symbolize the aristocracy, the Leveller and his Ironsides destroyed hundreds of them in the few years following the execution of Charles I, who was himself perhaps the greatest patron of the arts of the Netherlands that England ever had. But in the reaction that set in with the Restoration, Dutch paintings were more eagerly sought than ever. Their richness and their contrasts of light and shade seemed perfectly to accord with the color and texture of English oak.

It is the element of association, even more directly applied, that makes a landscape by Constable, Gainsborough, John Stark, Old Crome, or even as late a man as Vincent, fit perfectly into an English period room.

### Using the Americans

But American home builders have little to do with Hobbemas, Ruysdaels, Gainsboroughs and Constables, for these are collector's paintings. They are not bought as decorations for rooms. On the contrary, the man fortunate enough to own them is just as likely as not to ransack the world for a room that gives them a proper setting. They rank so high as gems of art that they command, rather than serve, any scheme of decoration.

"The Golden Hour," by Willard L. Metcalfe. A pulsing canvas such as this enlivens a living room. Courtesy of the Milch Galleries





"Pasture Land—October," by J. Francis Murphy. A soothing canvas of this type requires a dignified room. Howard Young Galleries

The problem that most interests Americans who love landscape painting, is how to use the pictures of our native artists as decorations in their homes. In this we are little concerned with the association, or historical, element. In fact, what interest we have in it is by proxy, for certain fine examples of our early landscape painters so closely resemble in technique and in their romantic aspects the work of the old Dutch and English painters that they can well go in rooms modelled after English periods.

These early Americans are known in art parlance as "the Hudson River School," and their chief inspiration was the minutely painted Dutch landscapes and the slightly broader works of such Englishmen as Stark, Old Crome and Constable. A lake amid the mountains, the graceful sweep of a river, the crisp clarity of a valley, were favorite themes. The better work of John F. Kensett, Ashur B. Durand, David Johnson, Samuel Colman and their contemporaries is highly prized  
(Continued on page 74)



"The House in the Valley," a richly colored modern expression by Charles Reiffel. The colors and actions in such a canvas give stimulus to a furniture group



"Filtering Light," a pleasant, colorful interpretation by H. W. Ranger, the type suitable for a living room or library. Macbeth Gallery



"A Glimpse of Lake Placid," by Homer D. Martin. Such a picture requires a dignified, simple setting in a room, preferably a library. Babcock Galleries



Tobbs

## ELEGANCE AND THE INTIMATE ROOM

*Elegance is in no way dependent upon size for its adequate expression. The Louis Quinze, Regence and Louis Seize styles of decoration belong to an era that revolted against the palatial. The intimate was made elegant. A witness of this can be found in the New York apartment of Paul A. Isler, Esq., illustrated on this and the two following pages. The French styles have been employed with*

*meritorious restraint. They serve as a valuable testimony to the livable human quality of periods little understood. The view here is a corner of the bedroom. On a beautifully designed marble mantel with a mirror and Grisaille above, stand a terra-cotta bust and a pair of Chinese vases which, combined with the cream paneled walls of the bedroom, create a pure Louis Seize mis-en-scène*

# THE GALLIC INVASION OF AMERICAN HOMES

*A Worthy Furniture Infiltration as Shown in the New York Apartment of Paul A. Isler, Esq. Decorations by Alavoine & Co.*

COSTEN FITZ-GIBBON

ALL our phraseology just now seems to be tinged more or less by a military tone. We may, therefore, without qualm, make use of the term invasion in the parlance of interior decoration. An invasion is not necessarily repugnant to the invaded, and when the invaded have something tangible to gain and nothing at all to lose by the invasion, as in the instance about to be considered, it is distinctly a thing to be welcomed.

For a long time French styles in furniture and in interior decoration, for the most part, were regarded with lurking suspicion, if not with downright distrust and open animosity, because indiscreet decorators of vulgar taste in the second half of the 19th Century disfigured and deluged the homes of so many wealthy parvenus with a super-gorgeous splurging of all that was worst in the most extreme manifestations of 18th Century French decorative art.

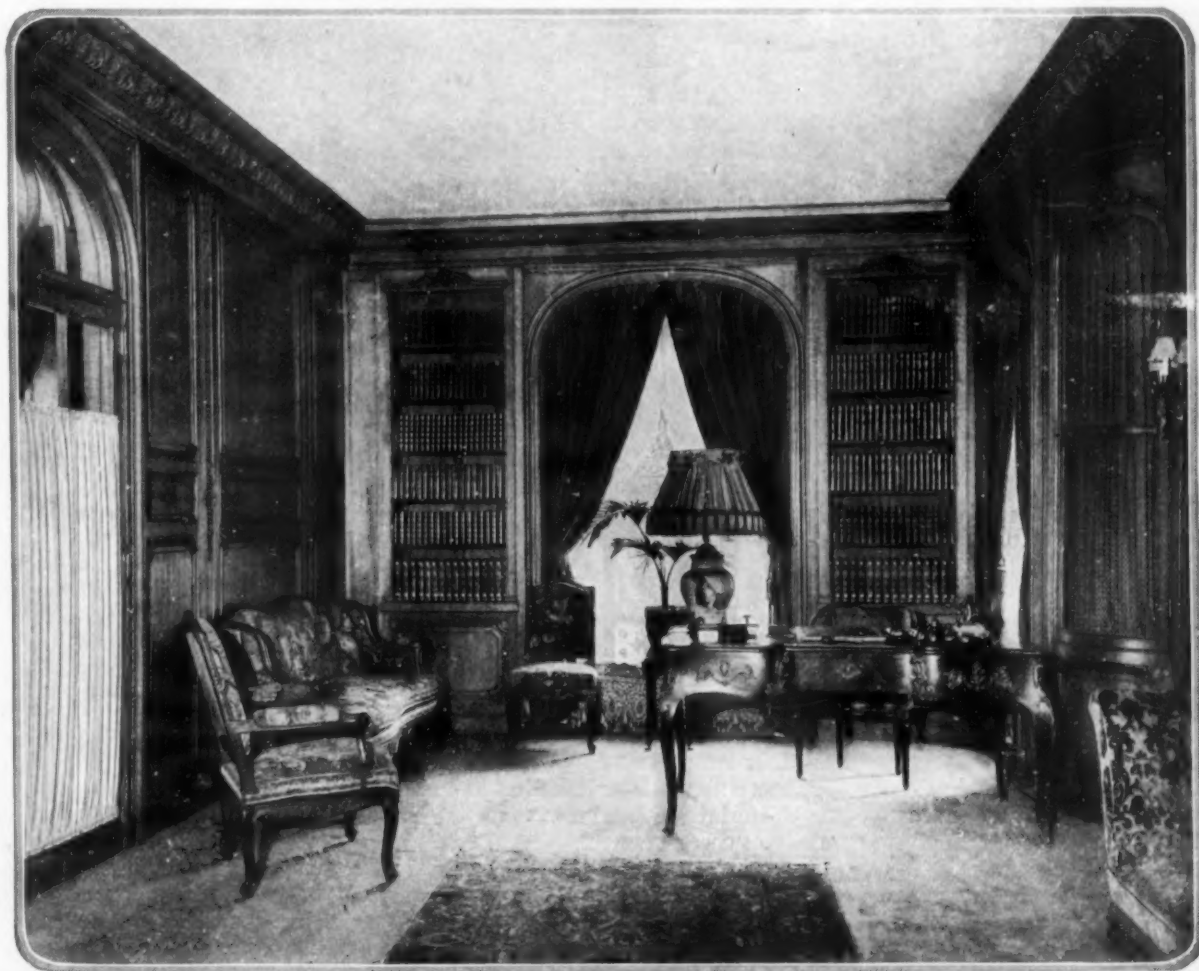
The gilded pill they administered, to their clients in particular and to the public in general, produced a nausea that wrought a cruel injustice to French art and caused us a loss



*In one corner of the living room, stands an antique Louis Seize commode with an exquisite design in marquetry, which has a terra cotta group by Clodion as its sole ornamentation*

from which we have only begun to recover, now that a truer understanding of French decorative principles has at last made some appreciable headway amongst us. Cosmopolitan as we are inclined to be in our tastes, we are never loath to accept, from whatever source, a mode that we are convinced possesses intrinsic merit. And that such merit in full measure exists in French decorative modes of the 18th Century can no longer be gainsaid, even by those whose acquaintance therewith is altogether superficial.

But, quite apart from all purely general considerations, the accompanying illustrations of an apartment show several pertinent truths that we shall do well to keep in mind. In the first place, they convince one of the fitness of the more restrained expressions of 18th Century French modes, either in their strict historical interpretation or modified by appropriate adaptations for the appointment of small or moderate-sized apartments. The apartment in question is by no means extravagantly large.



*A harmony in soft browns is the living room, with its well-proportioned paneling in the natural colored French oak, and Regence settee and chairs covered in mellow-toned Beauvais tapestry. The table desk is a reproduction of one at the Louvre, and the crimson hangings add a brilliant note*



Looking through the doorway leading from the living room to the library gives opportunity to study the details of the paneling, overdoors and cornices, which are so characteristically Regence



Cream color with blue moldings is the paneling of the dressing room in which one of the most interesting bits of furniture is a console, reproduced from a collection of Doucet. The appliques are of bronze with porcelaine de Saxe flowers

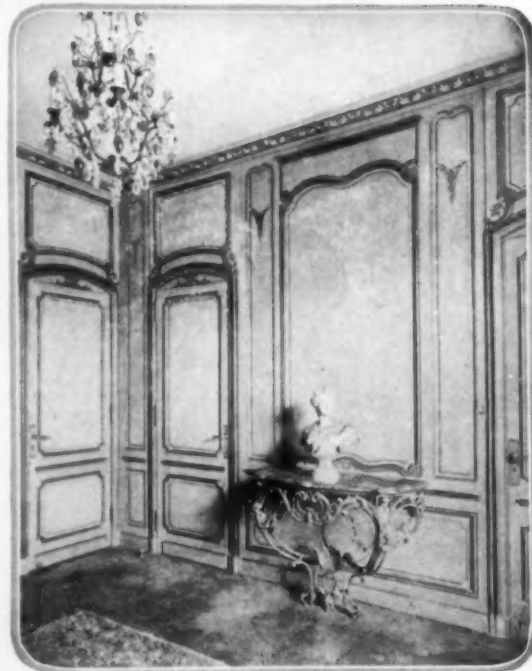
In the second place, they visibly emphasize the truth—a truth that especially needs emphasis in view of the all too common passion for "bigness"—that elegance is in no way dependent upon size for its adequate expression. This is a truth that should be perfectly obvious but which, unfortunately, seems often to be overlooked and neglected in the general pursuit of quantity rather than quality.

The Louis Quinze Regence and Louis

Seize styles, which have been used in decorating the rooms of the apartment shown, belong to an era that marked a general revolt against the palatial galleries and magnificent but oppressive formality of the Louis Quatorze period and fostered instead the making of smaller and more intimate rooms which lost none of their elegance in the process but rather intensified it.

Weary of the chilly splendors and ponderously pompous atmosphere of the old régime, the people were resolved to have an "environment in which to live rather than a setting in which to be on parade. . . . The age of the withdrawing-room and boudoir had arrived." And of these smaller rooms the utmost elegance and refinement of taste and the utmost perfection of workmanship that skilled craftsmen could compass were thoroughly characteristic. It may be truly said that elegance was of the very essence of these rooms. The vulgarity and outré forms which the bad taste of the 19th Century laboriously strove to foist upon the American public were abnormal exceptions and not the rule. Restraint was a dominant quality in the majority of cases.

The spirit of these old French interiors, well exemplified in the modern rooms illustrated, is a valuable witness to the perfect compatibility of decorative moderation and small perfections of grace, with a very livable human quality and wholesome playfulness. Furthermore, to see the admirable result attainable by taking advantage of every



Perfect in type is what is known as the "Jade room," with all the delicacy of style which characterizes the Regence. The paneling, which is old gray with a mellow yellowish tone, has gracefully curved moldings with burnishings of gold

legitimate possibility for decoration in a small apartment makes one feel that the owner of a small apartment who, because of its lack of inspiring size, refuses to make the most of his opportunities to surround himself with an environment of self-respecting elegance is very like the man in the parable who went and digged in the earth and hid his one talent in a napkin because he had only one talent and not ten.

Another quality that these interiors forcibly

(Continued on page 62)

## WEEK-ENDING AT ENGLISH FARMS

*A Custom That Has Revived  
Interest in the Countryside*

ONE of the charms of living in London is that one can get out of it so easily.

England abounds in beautiful old farms that are in easy reach of the great city. Within two hours one may exchange the roar of the Strand for the soothing sound of sheep bells on the Sussex downs; or the hot glare of Piccadilly for the blue reaches of Essex, the beautiful sweep of the Wiltshire country or the quaint roofs and valleys of Somerset. The motor has brought the once far off farmhouse to the door of Park Lane. During the war it was the fashion to indulge in week-end farming as a relief from the arduous work of the week. Women who used to be merely hostesses in the great world, clever women, pretty women, and women of esprit, all absorbed in some kind of war work, looked forward eagerly to the week-ends which meant country sights and sounds and rest, and found them on a farm. It was a sane form of "going back to the land" and winning refreshment from it.

England benefited greatly from this fashion but not as much as did the people themselves. For them it was a voyage of discovery, and the attraction lay in the fact that they were discovering old and simple things.

*Quantock Farmhouse stands in the Quantock Hills of Somersetshire. No more delightful change from the bustle of London can be imagined than three days in this picturesque and peaceful valley*



*Lorna Doone Farm, Malmsmead, in the Doone Valley, Exmoor, is close to the narrow glen where once lived the desperate Doones of Blackmore's novel. It is a quaint, thatched roofed house with many outbuildings*



*Coombe Head Farm, in Somersetshire, is celebrated for its picturesque farms and their quaint names, such as Teapot Farm, Buttermilk Hall, etc. As it is only two hours' from London, this spot is an ideal place for a week-end retreat, the type Londoners seek out today*

The English countryside possesses the kind of charm that endures. It makes no effort, but its quiet beauty has the power of always bringing people back. There is a quality about an old thatched farmhouse, sheltered by the hills of Herts or set on the smiling land of Kent, that is found nowhere else in the world.

Sometimes it is an old house with mullioned windows, thatched roof, black and white timbered walls, and painted 18th Century cupboards; or it may be of stucco, with brightly painted blinds and lattices, standing bravely under its mass of pink rambler roses, the whole invariably pervaded by a sense of orderliness that is one of the charms of this landscape.

Anyone weary of life would do well to turn to the farm for invigoration of the soul as well as the body. There is a kind of excitement in waking up to the sounds of farmyard life; to fill in the day with interests afforded by hayricks and the flutter of white chickens; to visit the kennels; to take an interest in bee culture and to explore the mysteries of the dairy, that does much to preserve one's balance of mind. For these are real things to be done *con amore*, and English farms with their quiet serenity offer them in abundance to the seeker after not only rest, but rest that is tinged with romance.



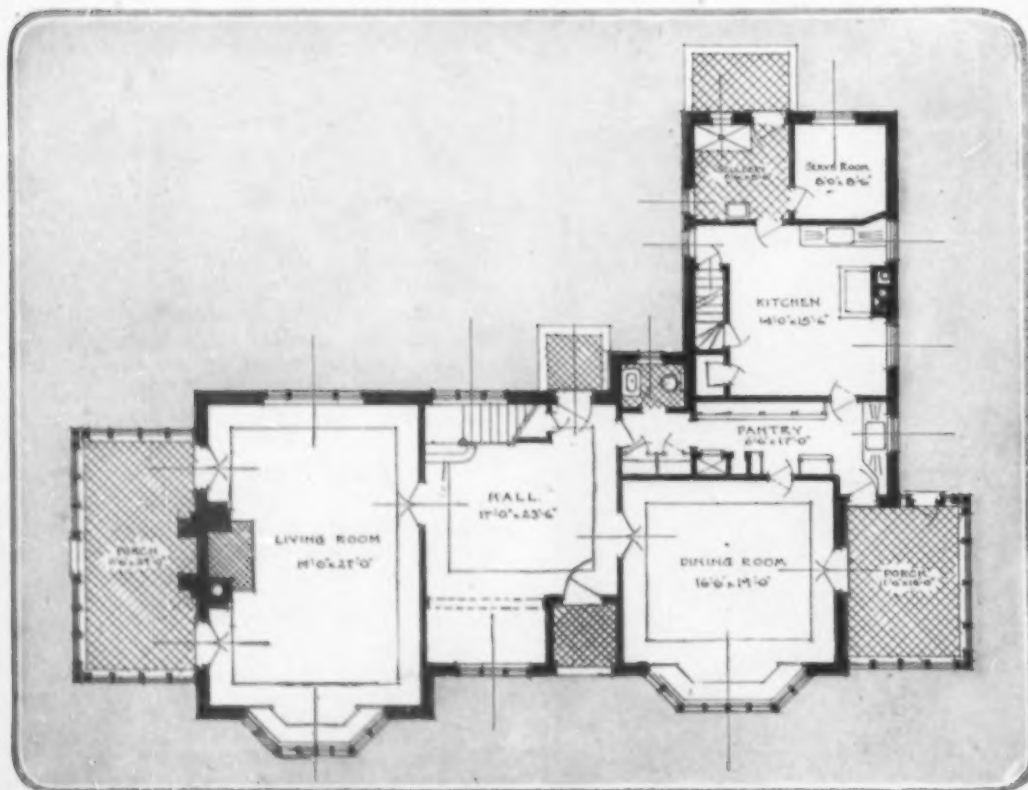
Gillies

*Viewed from the southwest, the house rambles over the hilltop, which forms a picturesque setting for this type of architecture*

*The plan shows a center living hall leading to the living room and porch at the left and dining room and breakfast porch to right*



*A brick arched door serves for entrance, giving on to a little vestibule. Planting and stone walks help the composition*



**A HOUSE AT  
HARTSDALE, N. Y.**

FRANK J. FORSTER, *Architect*

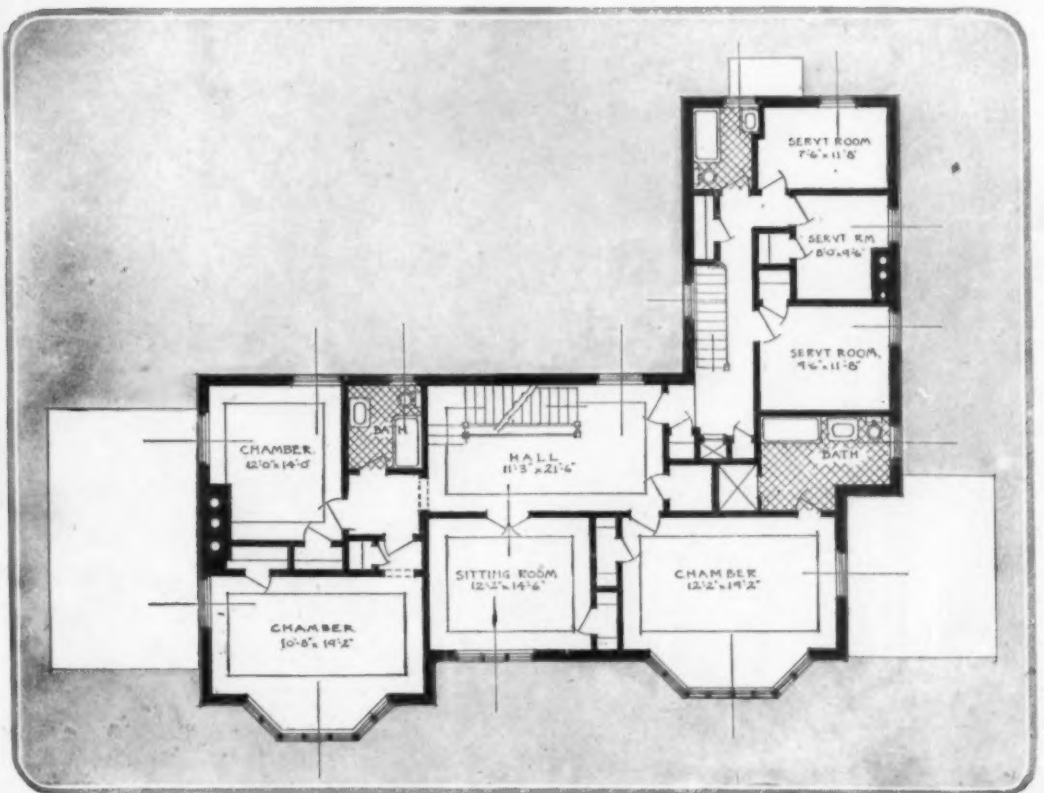


*From the breakfast porch the lawn stretches down. The distant view is across the valley to hills on the other side*

*Bedrooms have easy access to the hall and baths. Closet space is ample. The wing over the kitchen houses the servants' rooms*

*The picturesque treatment of the purple and green slate roof, the gables and the chimney pots lend interest to the south façade*

**HOME OF  
JOHN B. VAN HAELEN**  
AN ENGLISH DESIGN



# PERIOD STYLES IN TABLE SILVER

*Between Architecture, Furniture and Silver Exist Distinct Analogies  
Which Can Guide Us in Their Choice and Arrangement*

H. D. EBERLEIN and ABBOT McCLURE

VERY definite analogies exist between historic design in table silver and contemporary design in architecture and furniture, and if we wish to secure a consistent harmony, either by analogy or by contrast, between table appointments and the rest of the general environment, we shall do well to heed these analogies.

The fashions evolved by the master silversmiths of former centuries are in great measure followed today, either in direct reproductions or in adaptations that embody the dominant qualities of their prototypes. There is, therefore, a wide scope for the exercise of principles of selection no matter whether we are collecting old silver or purchasing the product of modern manufacture.

Seventeenth Century silver very generally followed the robust, rectilinear inspiration so clearly perceptible in the furniture design of the same period. Spoons are necessarily less subject to variation of contour than are candlesticks and the divers items of hollow ware, such as salts, bowls, teapots, tankards and

the like. Nevertheless, they did display unmistakable influence of the changing styles, and we find that the typical 17th Century spoons, with elliptical or oval bowls, had straight and massive flat stems or handles, the end of the handle being slightly turned up, flattened, broad and notched by two clefts so as to make three points or projections, somewhat in the manner of a trefoil. Down

the back of the bowl ran a reinforcing or grooved "rat-tail" to give stability. This trifid form of spoon is sometimes known as the "hind's foot and rat-tail" pattern.

In the tankards, cans or mugs, beakers and candlesticks the rectilinear influence and sturdy proportions were much more pronounced. The bodies of the first three were either vertical up and down or else slightly tapered, that is to say, beakers flared out a little toward the top while tapered tankards, flagons and cans were of slightly less diameter at the top than at the bottom. Candlesticks, as a rule, had a slightly tapering or perfectly vertical, straight, plain stock. The moldings on all these pieces were of similar contour to the moldings commonly employed in architecture and for the embellishment of furniture.

By far the greater portion of American silver produced before about 1760 or 1765, however, belonged within the sphere of Baroque influence rather than the sphere wherein Renaissance traditions still to some

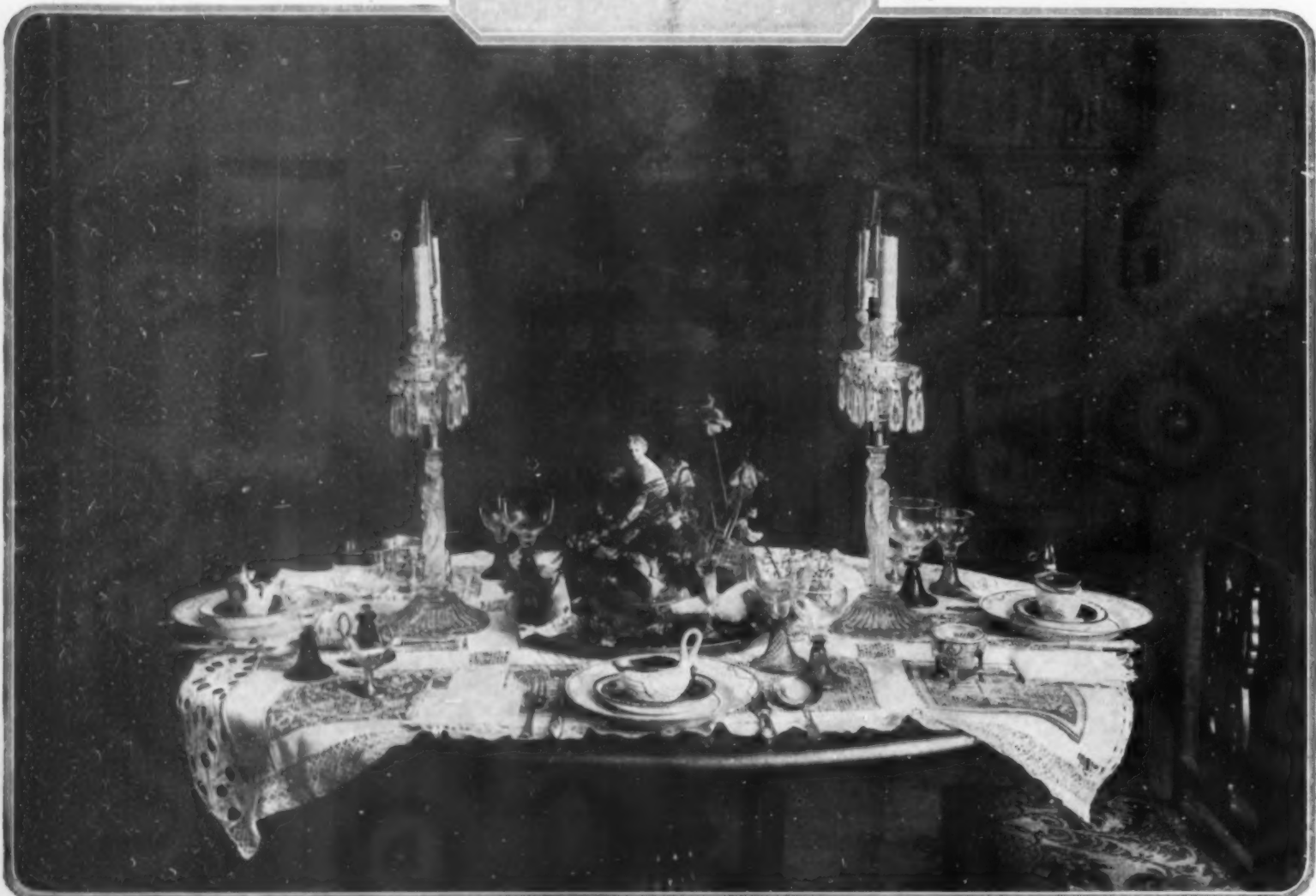
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*A modern interpretation of the Adam period is a silver urn used as a center table decoration. The silver service plate conforms to it in design, and the small silver and crystal are of the same classic period. Silver from Gorham; crystal from Higgins & Seiter*

*All the details of this rather unusually set table are pure Empire with the exception of the center decoration. The exquisite swan-shaped bouillon cups, the crystal candlesticks, the quaint shaped silver, and the green and white goblets, are all original pieces. Mrs. Wood*

Harting



Bradley & Merrill



*A delightful harmony in arrangement has been secured by the use of a luncheon service consisting of a center basket with four small vases to hold flowers, all in a Louis XVI design, with the flat silver and bouillon cups carrying out the 18th Century grace. Silver from Gorham; crystal from Higgins & Seiler*



*The individual place set for the bouillon course at luncheon shows an interesting modern interpretation of the Louis XVI motifs used in the design of the silver. The delicacy of the design is carried out in the square lace doilies and runner used at the midday meal. Laces from Grande Maison de Blanc*

*An original tankard of the middle Georgian period is used as the central decoration for the dinner table, banked with small orange branches. The tall candlesticks, service plates and silver, as well as the crystal are all a modern interpretation of the Adam design, and are in complete harmony with the beautiful old silver center*



# KITCHENS THAT WILL SAVE LABOR

*Because These Two Represent the Most Convenient Arrangement for Expediting the Year's Ten Hundred and Ninety-five Meals, They Were Awarded Prizes*

## A. LOUISE ANDREA

WHEN the idea of an Own Your Home Exposition was first announced, many women wrote to the promoters saying that as model homes were to be shown, model kitchens should be designed for them. Furthermore, that women ought to be consulted regarding this important part of any home. Hence a Kitchen Plan Contest, limited to women, was duly announced in the newspapers, and plans poured in from near and far and from women in all the walks of life.

The rules governing the contest were few and simple. The floor area could not exceed 144 square feet, although it might be of any shape. Location of doors and windows and all important fixtures had to be indicated and contestants were requested to give the height of the windows above the floor.

The main idea, of course, was to show a kitchen so systematically planned that time, steps and work would be saved, an important matter when one considers that every year ten hundred and ninety-five meals are prepared and cleared away in each kitchen.

In addition to the plan, good suggestive and explanatory matter accompanied the design to which was awarded the First Prize and the ideas are so sound and practical that I give them herewith.

### The First Prize

"Advantages of First Prize Arrangement Submitted with Drawing:—

1. Dining room far enough removed from kitchen to avoid noise, odors, heat and confusing sights.

**Circulation:** Path to travel to house proper. Path of preparation and serving. Path of clearing away.

No travel through kitchen proper to get to other parts of house.

**Equipment** arranged to give a logical sequence of operations to preparation, serving and clearing up meals.

Free central working space allowing shortest route between different pieces of equipment.

All equipment within reach of a circle of 5 or 6 feet radius.

Sink placed so that dishes can be deposited from dining room by shortest route.

2. Ventilation. Plenty of fresh air assured by placing windows so as to obtain cross ventilation. Window sills 3' 6" from floor so as to be above working level. Carried close to

ceiling to let out heat. The importance of ventilation can hardly be overemphasized.

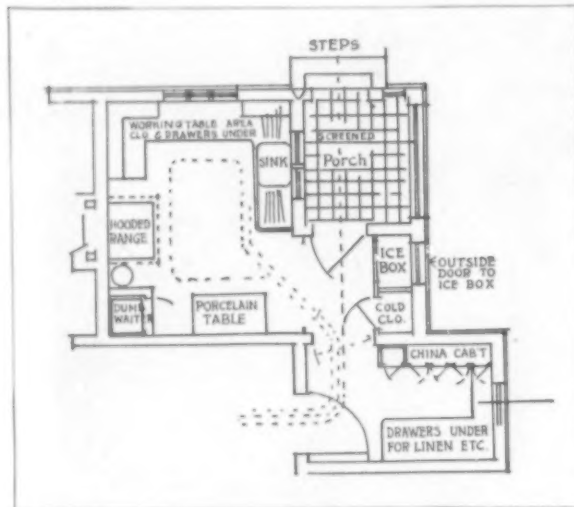
3. Lighting. Good light on sink, range and work table during daylight hours. When artificial light is necessary, there are a central ceiling light and side lights at points most needed.

4. Equipment. Ample table working area provided. All working levels continuous, and 34" from floor to avoid unnecessary backaches and fatigue. (Above term working level to mean sink, drain boards, dressers, tables, etc.) Built-in equipment used where possible to avoid corners and cracks. Sink—porcelain if possible, drain boards at both sides and continuous back. Sink faces window so that worker is relieved of monotony. Range—separated as far as practicable from working tables on account of heat. Dumb waiter—to relieve necessity of carrying supplies from cellar and to lessen such trips. Also used for bringing up fuel where such conditions require. Extra equipment—ample storage space provided for extra equipment, as warmers, fireless cooker, etc. Storage space—for closets and drawers. Closets are provided with shelves varying from those with narrow shelves for small articles to those with wide shelves for the more bulky packages. A small high closet is provided for mops, brooms, etc. Drawers vary in size.

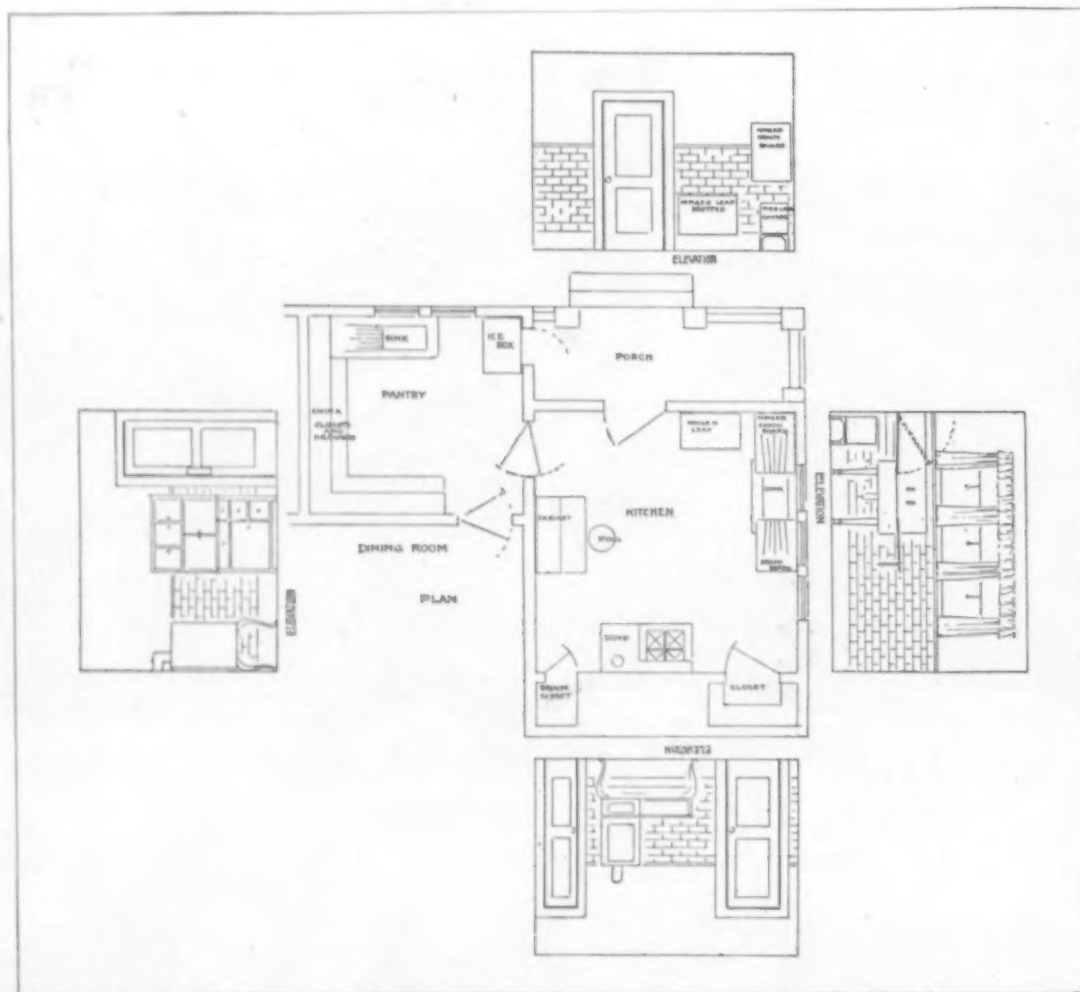
5. Finish. Color—by using tints the sense of coolness is preserved and yet very artistic results may be obtained. Walls—tile walls best but expensive. Hard finished walls which can be washed down are next best. Trim—no projecting mouldings or grooves, but flat surfaces best. Floor—rubber or cork tiling with cove baseboard best. Next, a good linoleum glued down."

### What Not to Do

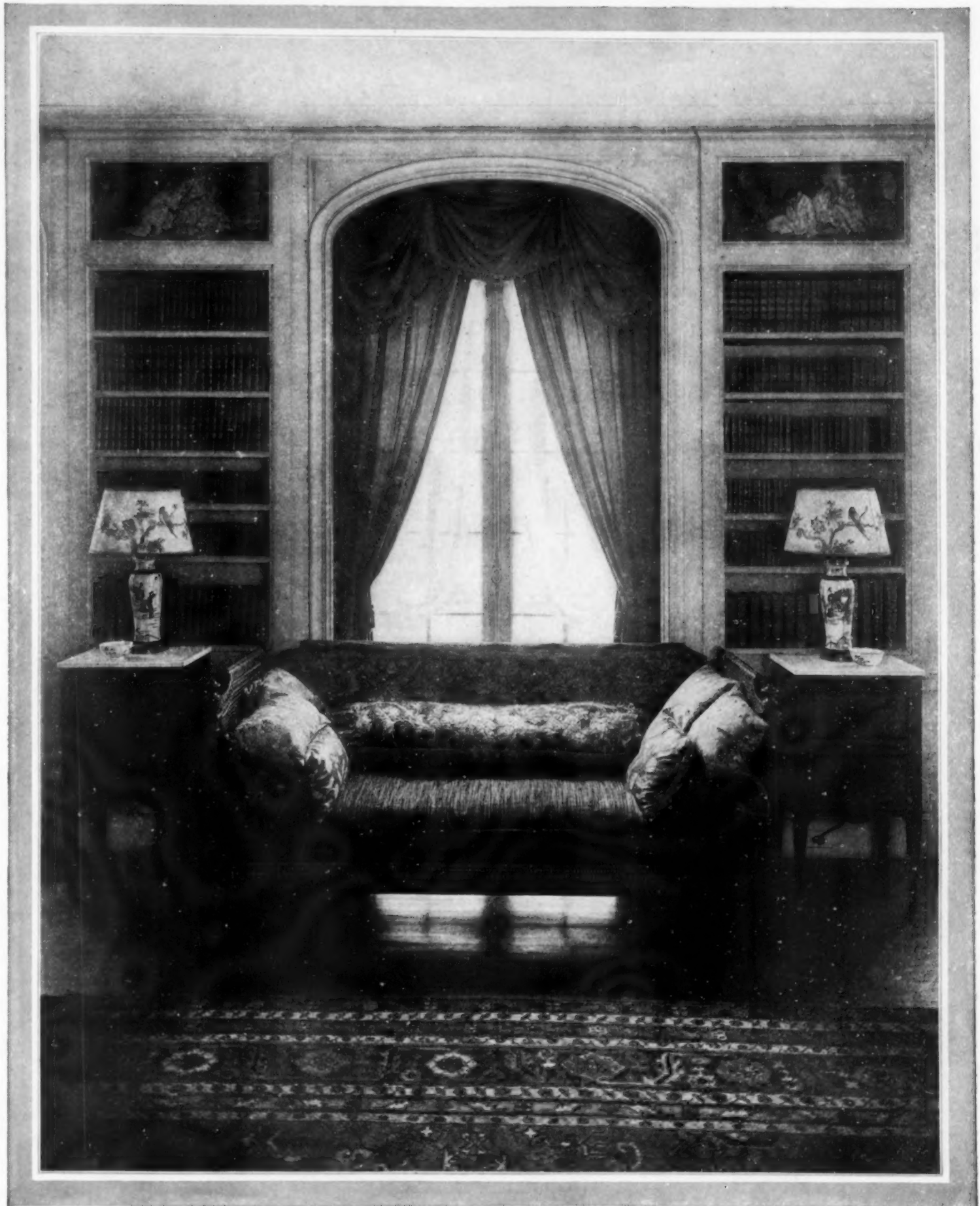
A careful scrutiny of all the plans sent in showed that many women, while having a general idea of *what* to do, failed to realize what *not* to do. For example, many of the plans betrayed very vague ideas as to  
(Cont'd on p. 66)



The kitchen awarded Second Prize shows a hinged draining board, ice-box filled from outside and convenient pantry



Both floor plan and wall elevations of the First Prize Kitchen show easy circulation, good ventilation, good light, ample equipment and a pleasing finish to walls and windows



Hewitt

## A LITTLE PORTFOLIO OF GOOD INTERIORS

*A study in perfect balance and arrangement is found in the library of the residence of Mr. and Mrs. Egerton L. Winthrop, at Syosset, L. I. The room is decorated in the spirit of the French 18th Century. Bookshelves form well proportioned panels and above them are two delightful paintings*

*by Albert Sterner, done in the Watteau manner. A pair of small commodes with chinoiserie lamps and shades stand at each side of the settee, and complete a perfect arrangement against the gray paneled walls and the cherry-colored taffeta curtains. Delano & Aldrich were the architects*

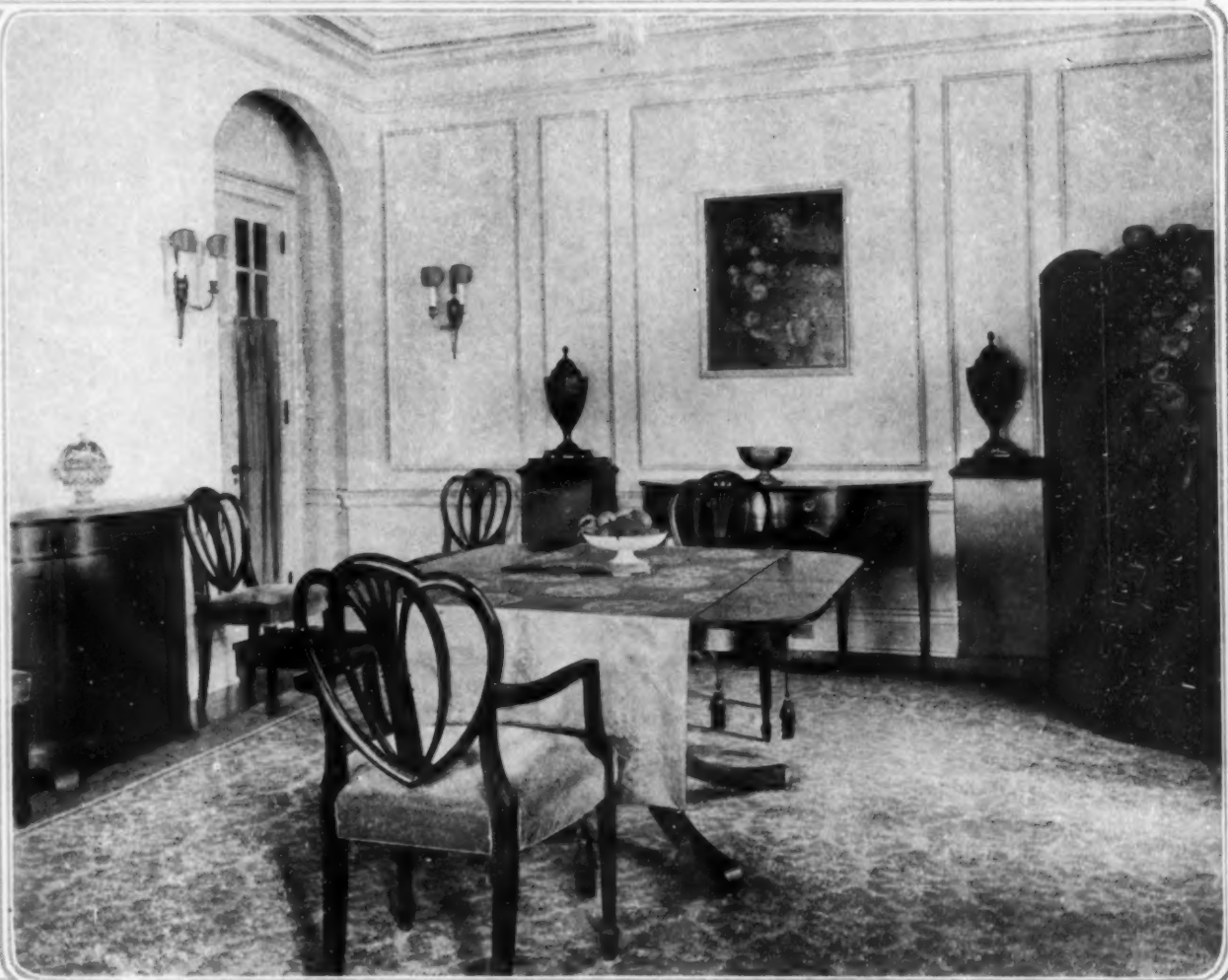


An Italian hall of unusual interest has been created in "Tamaracks," the home of Franklin G. Colby, Esq., Andover, N. J. Under the heavily beamed ceiling runs a painted frieze in mediæval colors. Tapestries and Italian paintings are hung against the wall and Italian antiques grouped about. The openness of the room shows these well.

This breakfast bay and the dining room shown opposite are in the Cincinnati home of A. W. Williamson, Esq. The bay floor is of mottled blue and violet tiles, the furniture putty color painted chairs with peacock decorations and violet seats. The table top is painted a soft lilac color and the glass curtains are lilac. E. J. White & Co., decorators.



The walls in the library of the Colby residence are partly covered with a frieze showing scenes from the old French legend of Melusine, the figures being painted on a background of deep ultramarine. Below this the walls are paneled in chestnut. Heavy books lie on slanting shelves, with other books in the paneled cupboards below.



Georgian furniture of inlaid walnut gives distinction to the Williamson dining room. The walls are deep cream with molding panels. A two-tone old-blue rug is used, and the over-curtains are of changeable old-blue and gold taffeta. On the table is laid a runner of antique Mandarin silk in gold with antique tassels. E. J. White & Co., decorators

## HALL TREATMENTS



Harting

*An upper hallway shows simplicity of treatment, with iron balustrade and lantern fixture. Residence of Mr. Bertram G. Work, Oyster Bay, L. I*

*A view from the hallway to the living room shows an unusually interesting fixture of black iron in a fish design*



*The iron balustrade shows an interesting interpretation of a dolphin motif. The fixture is star-shaped. Delano & Aldrich, architects*

*A harmonious combination of crimson and deep yellow makes the living room, with its comfortable furniture, a cheerful place*



*The Long Island residence of Mr. Bruce Clark. It is a farmhouse dating back to 1830. The old hallway was left in its original state. The stairs are painted white and the stair rail mahogany color. A table and mirror are the main furnishings*

# COME OUT OF THE PARLOR

*And Go into the Kitchen for a New Field of Christmas Giving. A Romantic and Practical Idea for Everybody*

ETHEL R. PEYSER

**I**F I were a cook (of course, being a democrat, I aspire to no such plutocratic eminence, but were I a cook), I should want to have for my use a number of culinary accessories to make life more rosy, more serene and even more delightful than it naturally must be.

If I were even a wife I should welcome gifts that would make the work I had to do in the kitchen more saving in time, effort and labor.

But being neither of these, and therefore free to roam through manufacturing laboratories, and shops, I will suggest from the myriads of fascinating kitchen articles and appliances some that will make captivating and useful gifts. When you once have made a present of any of them you will automatically become entablatured in the recipient's memory, and maybe you will be saved the expense of many a meal!

If I were that cook—I would hanker after the ice pick that doesn't slide—the spring pick (25 to 35 cents). You just jab it into the ice and slide the handle up and down, and you waste neither ice, food, nor temper in the process. It is a gem of comfort.

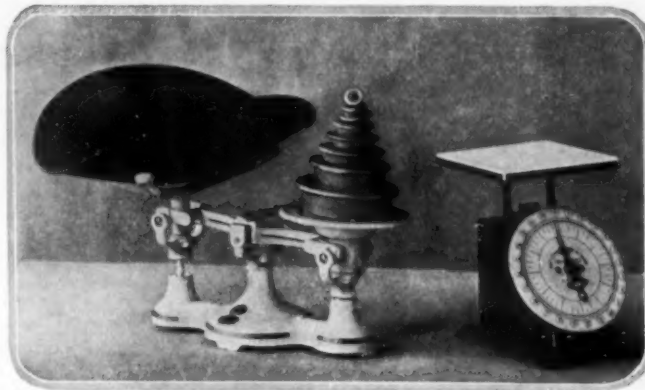
### The Small Equipment

The cream bag, with all the alluring little tubes for making fascinating designs on the birthday or Christmas cake, saves the cook time in rigging up paper tubes for spreading cream and sugar.

If it were only to obviate the unpatriotic cry against our thick bread in comparison to the British gossamer slice, it would ease one's life to have some one of the bread slicers on the American market which cost very little. (About \$4.)

Nothing saves more energy than the food chopper (from \$2 up), the nut-cracker (from \$1 up), the cherry stoner (75 cents up). These processes of stoning, chopping and taking out nuts whole are all tedious by hand.

The coffee mill, too, is a pleasure, the kind



*Good kitchen scales are indispensable to the careful housekeeper. The balance type, which is the more accurate, comes from \$8 up*

that has the glass top to keep you cognizant of how much work there is before you. Some of these screw on the wall and are about \$1.35 and upwards. The beef press (\$1.50 to \$5) for invalid or baby is also a boon.

The prices of all these things are very low as prices go these days. In some of the realms, however, the prices vary so from day to day that one is afraid to mention them. But, whatever the prices are, the devices are worth the cost in helpfulness and service. And, strange as it may seem, the kitchen denizen, imperial though she be, rarely dowers herself with the time-saving, step-saving apparatus.

### Scales and Sharpeners

Kitchen scales, good ones, are really indispensable to the careful housekeeper. The balance type is the most accurate and costs from about \$8 up. Very often you can test your purchases and if under weight you can scold the grocer (what fun!) and if over weight—but what's the good of dream stuff here?

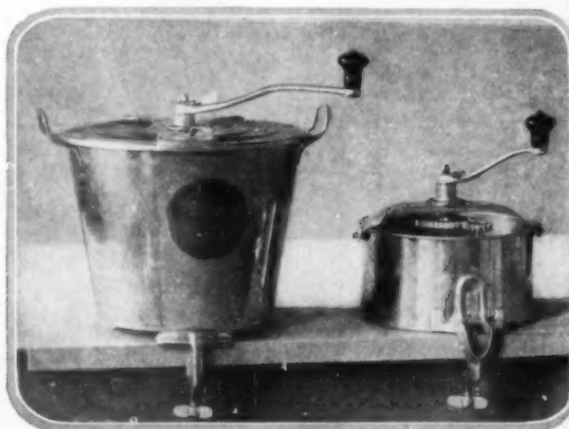
"Oh for a sharp knife!" A feminine and hopeless cry often . . . but the carburundum knife sharpener (30 to 50 cents) would obviate the humiliation and let the lady cut a big swathe with her menfolk—if they found sharp carving knives set before them. There are many types of sharpeners on the market. Some of them, of course, are quite expensive. Buy the best in this case as in every other case. The best is an investment; less than the best an expenditure.

Nothing can cut down the antagonism between time and service like vegetable slicers. They slice any vegetable and cost about \$2.50 up. Do you realize what such a donation could mean? Could any little fluffy-ruffle pin-cushion mean so much to anybody, be she cook or pauper?

If you want to give something in the realm of the Christmas or birthday card, why not send some of the silencers for kitchen chair



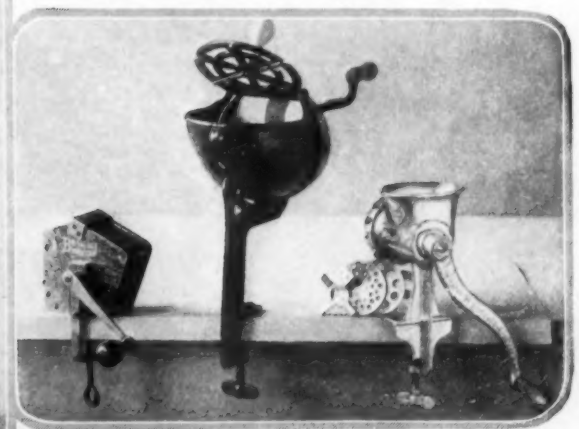
*The knife sharpener that really sharpens, the cream bag and the ice pick that does not slide are small kitchen boons*



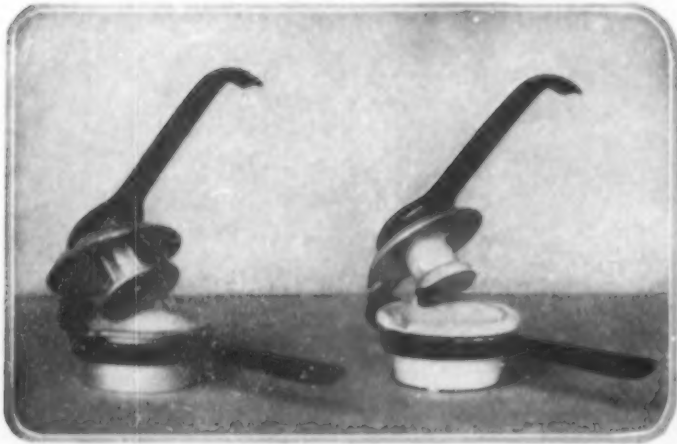
*Bread and cake mixers open up a field of Christmas giving that has only been scratched so far. The housewife will appreciate such practical accessions to her kitchen, for they save labor as well as doing good work*



*Among household gifts the vacuum cleaner is a popular and practical choice*



*Nothing cuts down the antagonism between time and service in such quick order as the rotary fruit parer, the meat chopper and the knife sharpener. Gifts such as these save energy, much time and unlimited patience*



*Beef presses, ranging in price from \$1.50 to \$5, are a boon for the baby or the invalid*

and table legs at 10 cents a set? Or the permanent gas lighters for 25 cents. They are convenient and amusing.

Owning a rotary fruit parer (\$1.50 up) saves energy and caters to one's sense of form, as the fruit can be served un-angular and with little waste, and besides, the cook's imperial temper is not stirred.

#### \* Table Bells and Griddles

Table bells of sweet tintinabulation save the nerves. At any rate there is poetry in such a gift, and one can spend from \$1.50 to any price at all on these romantic things, as they also come in the precious metals.

There may be many domiologists with doubts about cake, bread and mayonnaise mixers, but if you ever gave any of these articles to a household you would go down into history as a benefactor. I wonder often why so many of us forget that such gifts are really gold mines.

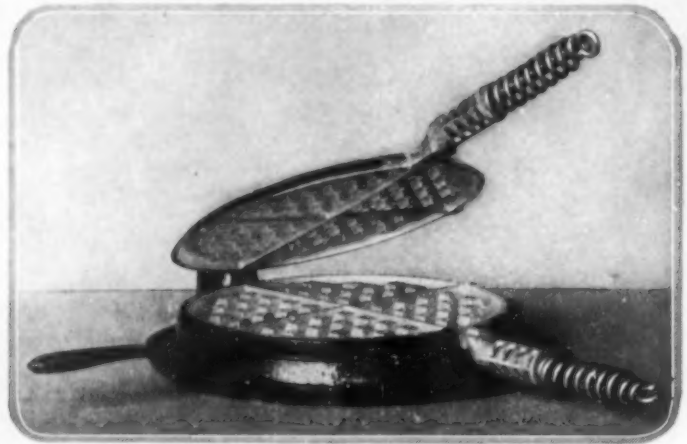
No one likes to do unnecessary cleaning and



*Cherry stoners, another labor-saving device, come from 75 cents upwards*

scrapping of utensils, so the aluminum waffle and griddle are presents of unusual pleasure-giving potentialities. The prices here are prone to fluctuation but there are always sizes to be had around \$4.50.

The subject of a good filter would take a year to outline, but there are safe, convenient and simple ones on the market (around \$5 to \$7). As a donor of such a thing you could save doctor's bills and possibly lives!



*The aluminum waffle iron, which fluctuates from \$4.50 up, has potentialities as a gift*

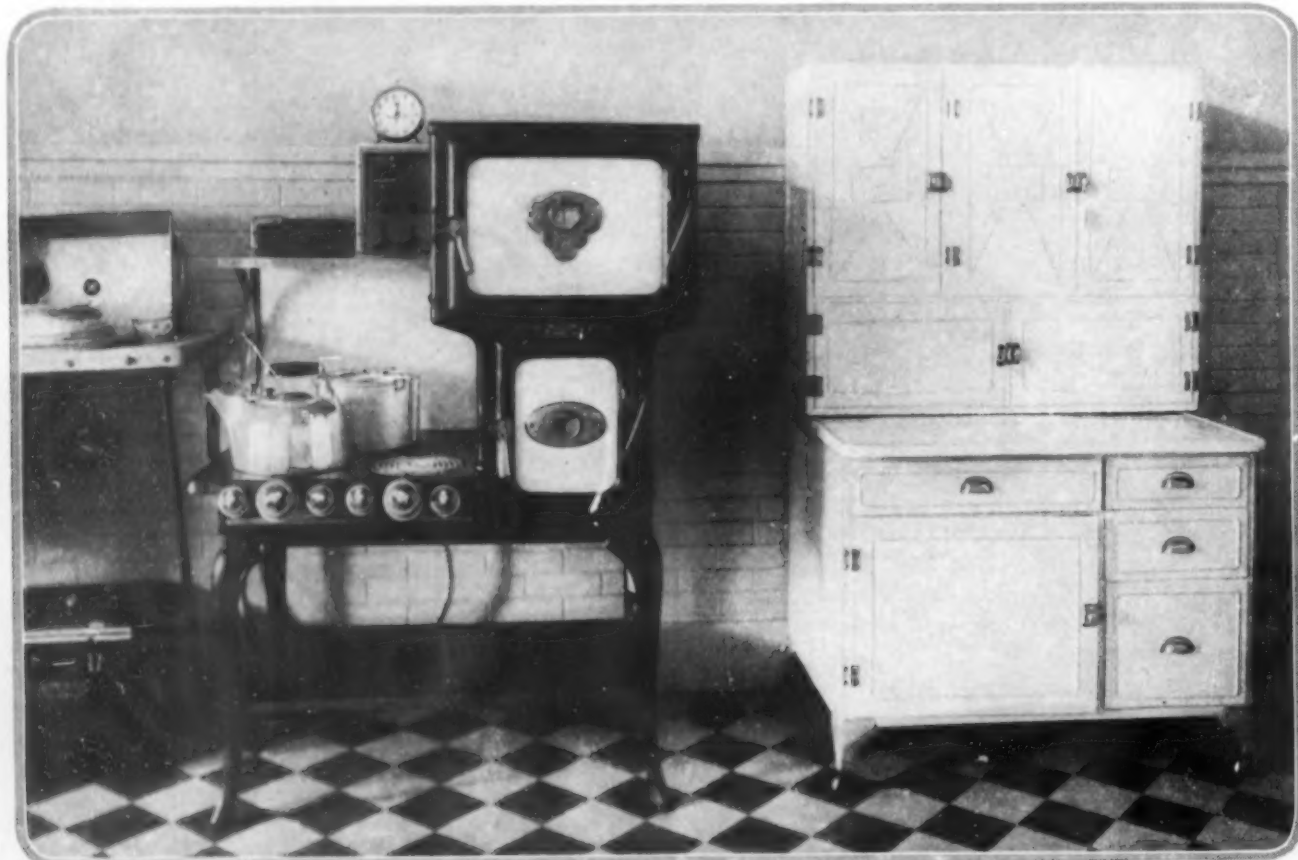
If you would give a regal gift to the Monarch of Culinaria, the kitchen cabinet is the thing! It is a compact little kitchen "with everything in it but the kitchen stove," and fills the need of the worker in the badly planned and equipped city kitchen and the unplanned kitchen out of town.

Although not exclusively a kitchen gift, the vacuum cleaner cannot be excelled as a present. Once bestowed you are looked upon as a fairy god-parent. Why not give one for a wedding present sometime? The fireless cookers and refrigerators would come under this classification too, but they vary in price too much to record here.

#### Electric Dishwashers and Stoves

If there be a regent and not a cook in the kitchen, she will welcome with tired arms the electric dishwasher, the boon to the woman doing her own work. It costs about \$125 or thereabouts and makes house work a game

*(Continued on page 72)*



*To give an electric stove is to give money, a rest cure and time to the housewife. Their prices range from \$180 upwards and their uses and advantages are legion*

# PRUNING YOUNG TREES

*By Training It in the Way It Should Go, the Small Tree Is Brought to the Most Productive Maturity. When to Prune and How to Go About It*

SHEBA CHILDS HARGREAVES

**T**O plant a tree and tenderly care for it is one of the greatest pleasures in home building. The inexperienced gardener generally leaves the training of his trees to the professional, thinking that pruning is an intricate process which he cannot hope to master. As a result, many trees have fared rather badly, especially if two or three individuals took the work in hand in different seasons, for even among professional pruners ideas differ very radically. A tree that has had too many trainers is somewhat like a child who has fallen to the tender mercies of a number of overzealous relatives, each with a perfectly good but entirely different system of child training.

The tree in its early stages resembles a child; it must be trained in the way it should go, and no two trees are alike, any more than two children are alike. The owner naturally sees the good points in his trees, and so he is, by the very nature of things, the logical one to do the pruning. He will train them as he does his children, along the line of their natural inclinations, seeking to intensify the good and curb the bad habits of growth.

The owner of a few trees may care for them entirely himself, if he will learn the simple philosophy of pruning and study the trees upon which he is to work. Sifted down to basic principles and shorn of all technicalities,



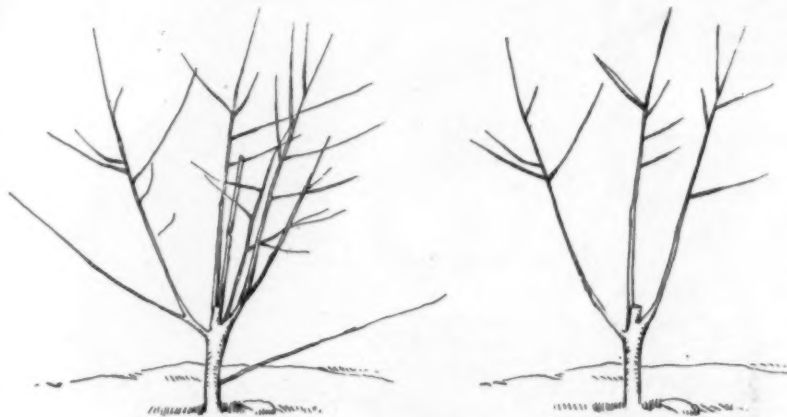
*The summer pruning of trained or espalier fruit trees is limited to removing foliage here and there so as to give the fruit more light*

allowing the weak wood in the center of the tree to die from lack of nourishment, the pruner removes all the excess growth, leaving just enough for the tree to bring to perfection. He also spaces the limbs properly, so that the tree will be able to weather storms and bear the weight of fruit with no ill effects.

Nature's object in producing fruit is to perpetuate the species, so wild fruit will show many seeds with very little pulp. Man's object is exactly the reverse; he desires the fleshy pulp for food, so he deflects the energy away from the seed to the pulp, seeking to decrease the quantity and thereby improve the quality of the fruit. By pruning and various other scientific processes the horticulturist has brought our fruits to their present high state of perfection, simply anticipating evolution by thousands of years. This is really natural selection, or Darwinism, applied.

It is a happy moment for the small orchardist or home gardener, who raises his fruit mainly for pleasure, when he brings home from the nursery the trees which are to provide him with fruit and grateful shade in future years. He feels in a measure the same responsibility for them that a father feels for his children.

Tree training should begin right here, before the tree is set in the ground. The site should first be  
*(Continued on page 70)*

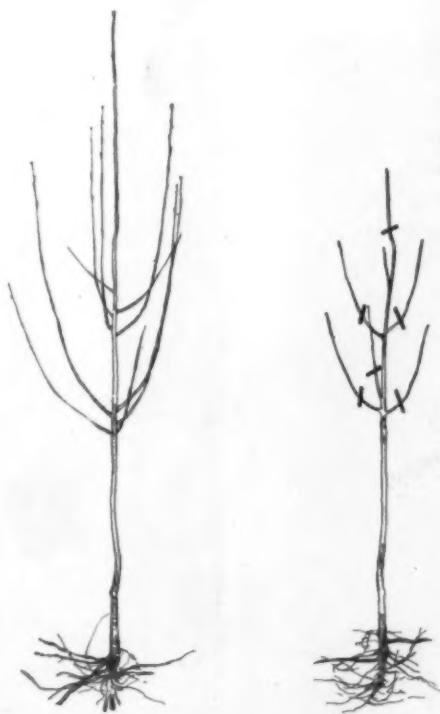


*(Left) A young peach tree about a year after planting, and in need of pruning. At the right, the same tree properly cut to three main branches*

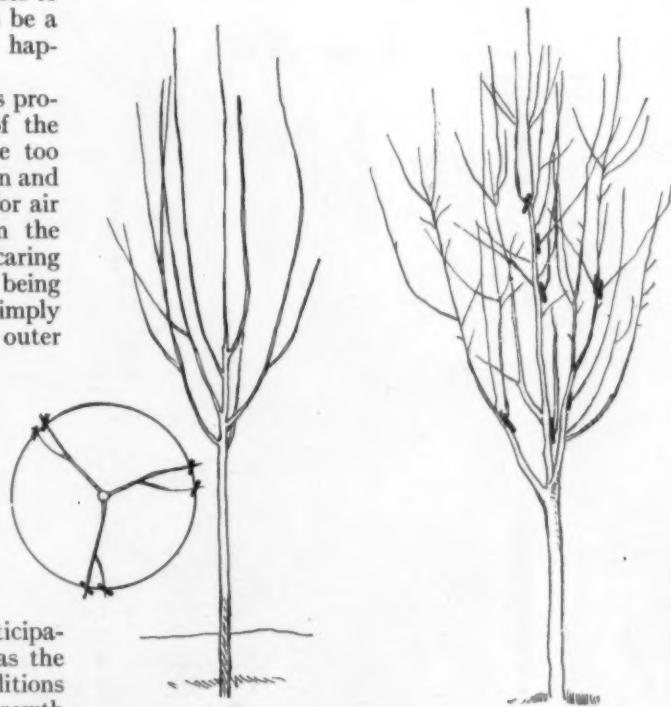
there are just a few very simple rules to be mastered. There must always be a reason for each move, never a haphazard cutting away of limbs.

In the wild state, nature makes provision for the drastic pruning of the tree. Should the growth become too thick, the inner branches grow thin and weak from lack of nourishment, for air and sunshine are excluded from the center of the tree, and nature, caring nothing for the weak but being always on the side of the strong, simply throws the sap into the outer branches. So the center of the tree is kept open by the death of the inner limbs. If a limb is out of place and tends to destroy the balance of the tree, a severe storm breaks it off, and thus a tree in its natural environment keeps to a symmetrical form best suited to the place in which it grows.

Pruning is simply man's anticipation of the work of nature, for as the tree is grown under artificial conditions and with artificial aims, the growth must be wisely directed or nature will take a hand, often with results not desired by the gardener. Instead of



*Two views of a young tree, the first showing it as received from the nursery, and the second with cross-lines to show where cuts are to be made*



*The circle illustrates the arrangement of main branches as seen from above, resulting in a balanced tree. Work for an "open center," as at the right*

## WHY NOT A DOG?

*He Will Make a Welcome Gift at Christmas  
or Any Other Time*

*House & Garden's Dog Mart will be glad to tell you where you can buy the breed of dog which best suits your fancy. If you are in doubt as to what kind to select, we stand ready to answer your questions and help you to a decision.*



Paul Thompson

*The French bulldog, he of the bat ears and "screw" tail, is a likable small fellow somewhat suggestive of the Boston terrier but inclined to be a little less active than that popular breed. He is a splendid dog about the house*



Paul Thompson

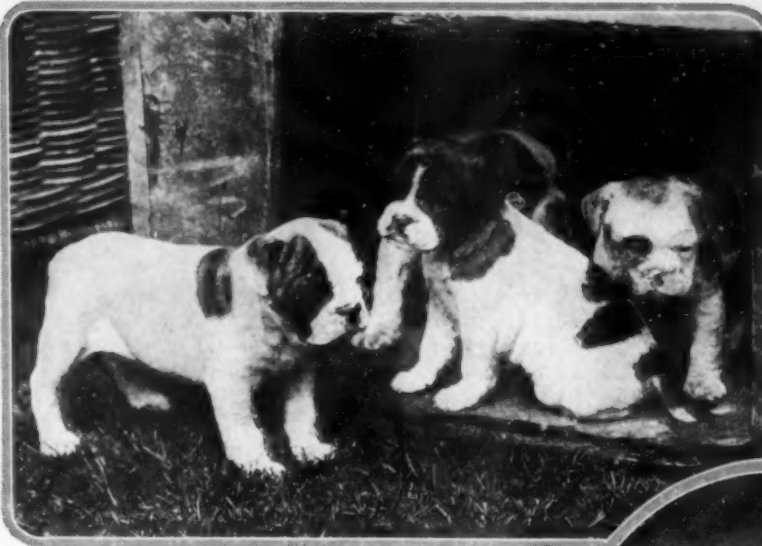
*A Scotch collie is good looks and brains personified. One hesitates to recommend him above all other breeds, but there is no doubt that the girl or boy, man or woman who owns one will champion him against all comers*



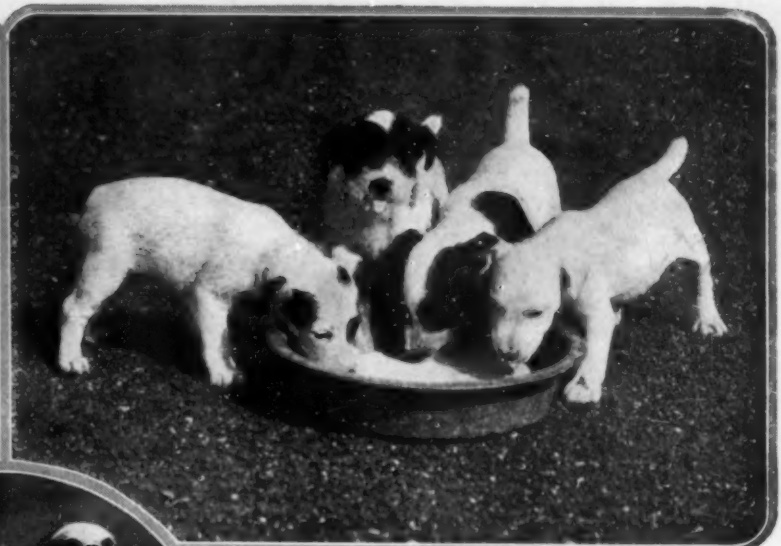
*The police dog has well been called "the dog of the hour." A short time ago we published an article telling some of his claims to popularity, and now we ask you to look at these pups and try to imagine how you'd feel without one*

*The photograph below is characteristic—of the dog as well as the child. It just strengthens the case of the collie, for it shows him in one of his many well-fitting rôles. Besides being a playmate, he is watchman, guardian and shepherd*





English bulldogs have had their ardent admirers for years and years. While they are not as popular as Airedales, for example, yet there is something about them which wins and holds many loyal friends. These pups are about eight weeks old



Levick

Fox terrier puppies—what possibilities the words contain! Within the small bodies of these four are latent the things which make a dog most worth while: devotion, brains, courage, and abounding adaptability to town or country living



There are several kinds of toy spaniels (photograph in circle). Perhaps the best known are the King Charles, Blenheim and Japanese. All of them are somewhat similar in appearance—silky-coated, long-eared, odd and altogether fascinating

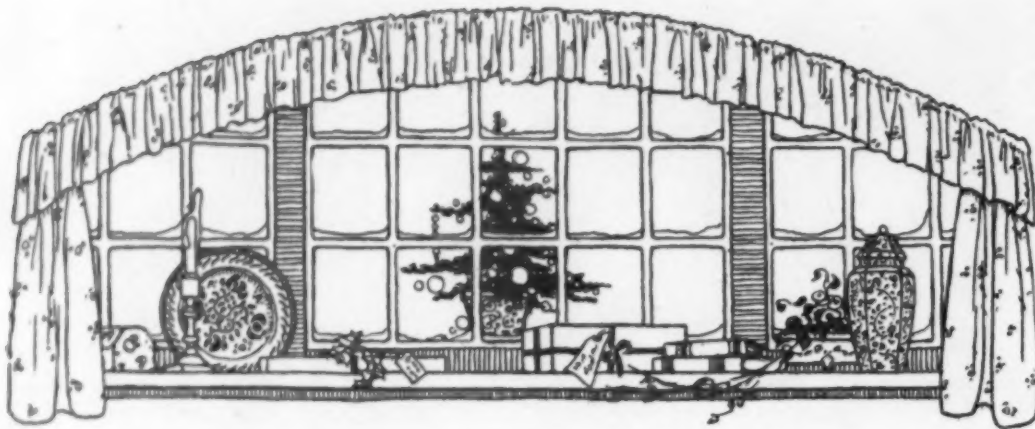


(Left) Two splendidly bred chows, male and female. If you want to know how incredibly fine the chow is, ask the man who owns one. His eulogy, together with your impression of the dog himself, will make still another convert to the breed

(Below) The "Little Lion Dog" or Pekingese is a contender for first honors in the lap-dog sweepstake. Of course, he's tiny in the physical sense, but the individuality of his way of looking at and doing things is unbounded

(Below) No, they are not toy animals from the Children's Department, center aisle rear, madam. They are two perfectly alive and healthy chow puppies, which probably developed into dogs like those shown at the left. The four are a study in development





## HOW TO ORDER GIFTS THROUGH HOUSE & GARDEN

**H**OUSE & GARDEN, as you will see on the following pages, has taken the one sure way of arranging that you do your Christmas shopping early. It has done it for you. That is, it has done all the difficult part, which means going about in shops and making selection; the only thing that you need to do is to decide what you want and follow the directions below.

House & Garden is going to make every effort to purchase for you exactly the Italian mirror or the baby's rattle or anything else that you may select from these pages as your choice. But it asks you to remember that stocks of goods are far below the normal today and that no manufacturer knows when his next strike is due. Therefore, in case the preferred stock should be exhausted before

### IMPORTANT NOTICE

**O**RDER these gifts by number. The number immediately precedes the description of the article in every case. Full instructions for ordering are given on this page, and to avoid misunderstandings and delay they should be closely followed. Order your gifts at the earliest possible date. Christmas stocks are limited this season and every day that you put off your ordering lessens your chance of obtaining what you want and of having it delivered on time. Those who order first will be served first. Every order will be numbered and filled in the order of its receipt.

your order arrives, House & Garden suggests that it will save time and correspondence if you will state a second choice or permit the Shopping Service to buy another gift as nearly as possible like the original selection. If House & Garden has pleased your taste in selecting the gifts shown in its pages, it will not disappoint you when it is left to its own discretion—and you might like the substitute even better.

There is one infallible rule in Christmas shopping—do not put off till tomorrow what you can order today. The Shopping Service is ready, the shops are ready, and it won't take more than an hour or two spent at your desk, at the most, to set them both to cooperating with you in making a Christmas that you and your family and your friends will always remember kindly.

House & Garden will buy for you, without charge for its services, any article mentioned in its pages. When ordering anything that has appeared in **House & Garden** give the order number of the article, the date of the issue, the number of the page, and, where necessary, the size and color desired.

**How to order.** Write to the Shopping Service, stating what you want (see model letter) and enclosing cheque, draft, or money order to pay for the desired articles, or postage stamps for articles costing less than \$1. Be sure to mention desired sizes and colors, if a choice is given in the description. If you send your personal cheque for an amount exceeding \$50, it will greatly facilitate matters, if you will have it certified. **There are no charge accounts in the Shopping Service.**

**Second choice.** Possible disappointment and delay may be avoided if your second choice is stated as indicated in the model letter. It is also advisable to give House & Garden the privilege of its discretion in purchasing an article similar to the first choice, when the first choice is not obtain-

DECEMBER 1, 1919.

HOUSE & GARDEN SHOPPING SERVICE  
19 West 44th Street, New York.

Enclosed is my cheque\* for seventy-four dollars and fifty cents, for which please send by parcel post the following articles to

MRS. HENRY J. WHITE,  
Old Gate Farm,  
Barre, Mass.

No. 1024—Console, December House & Garden, page 55. \$65.  
No. 1030—Pillow cover, December House & Garden, page 55. \$9.50.

#### MY SECOND CHOICE\*\*

If, after making every effort to secure my first choice, House & Garden finds it impossible to do so, please purchase the following second choices:

No. 1007—Mirror, December House & Garden, page 53. \$67.75.  
No. 1017—Tea caddy, December House & Garden, page 54. \$2.50.

Very truly yours,  
MARGARET WHITE.

\* Or draft or money order.

\*\* Instead of giving second choices, it is often desirable to leave it to the discretion of the Shopping Service to purchase an article as nearly like the original selection as possible, in case that is not to be found. The first choice will always be purchased, except where special popularity has exhausted the stock in an article at an early date.

able. The first choice will always be purchased unless the stock is exhausted by previous sales.

**Letters of inquiry** should enclose a stamped self-addressed envelope for reply. House & Garden will do its utmost, but can not guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

**No charge accounts.** Articles purchased through the House & Garden Shopping Service can not be charged to your personal account in the shop from which they are bought. Neither can articles be sent C. O. D. by that shop in any circumstances.

**Any money in excess** of the cost of gifts will be returned promptly by the House & Garden Shopping Service.

**No articles on approval.** House & Garden can not break the rule of the shops that no goods be sent on approval during the holiday season.

**No samples.** During December House & Garden can not send samples of materials.

## HOUSE & GARDEN SHOPPING SERVICE

Nineteen West Forty-Fourth Street, New York

1001. Colonial design andirons in dull brass, 20" high



1001. Solid brass and simple in design, \$14 a pair

1002. White Wedgwood vase, 12" high, \$8. 1003. Silver plated candlesticks wired for one light, \$20 each. 1004. Painted parchment shades bound in dull gold galloon, \$5 each

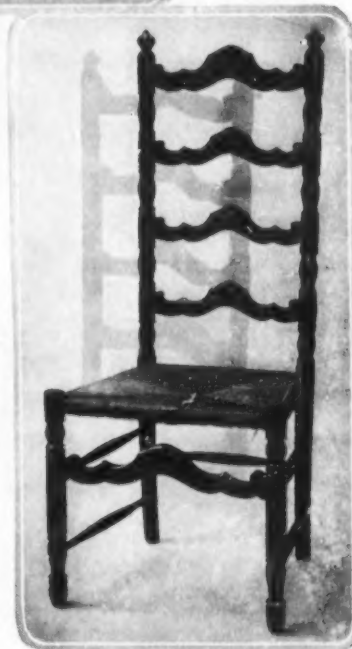
1005. Painted in the 18th Century French manner, this oval flower painting, 40" by 30", is framed in antique black, making it suitable for an over-mantel decoration. \$150



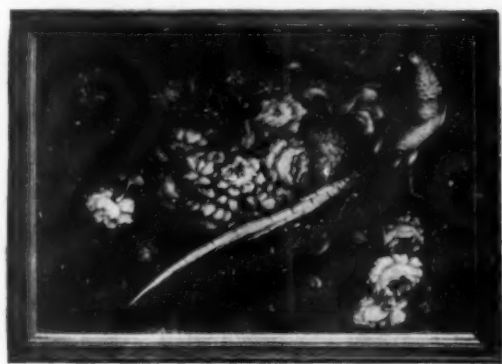
1006. In mahogany or walnut comes a 'cello-shaped tip table, a useful accessory at tea-time. 30" by 16". \$27



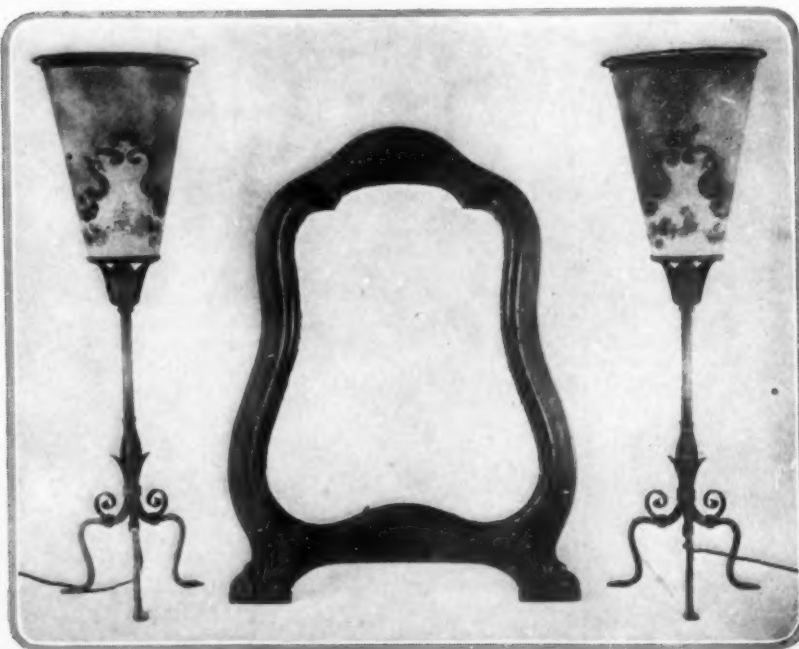
1007. Beautiful workmanship is found in this dull gold carved wooden framed mirror 18" high, \$67.75



1008. A ladder-back chair in mahogany has a rush seat, being a reproduction from an old English design. 4 1/2' high. \$27



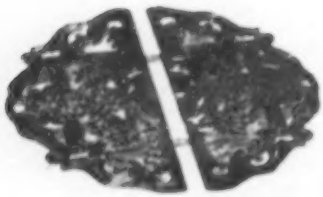
1009. A wall panel decoration of a pheasant in brilliant colorings is painted on canvas and suitably framed in black. 43" by 33". \$130



1010. The wrought-iron electric lamps shown here come with lantern-shaped parchment shades in dull tones. 3 1/2' high. \$40 each. 1011. Queen Anne mirror painted with quaint flowers in antique crackle effect, 27" high. \$50

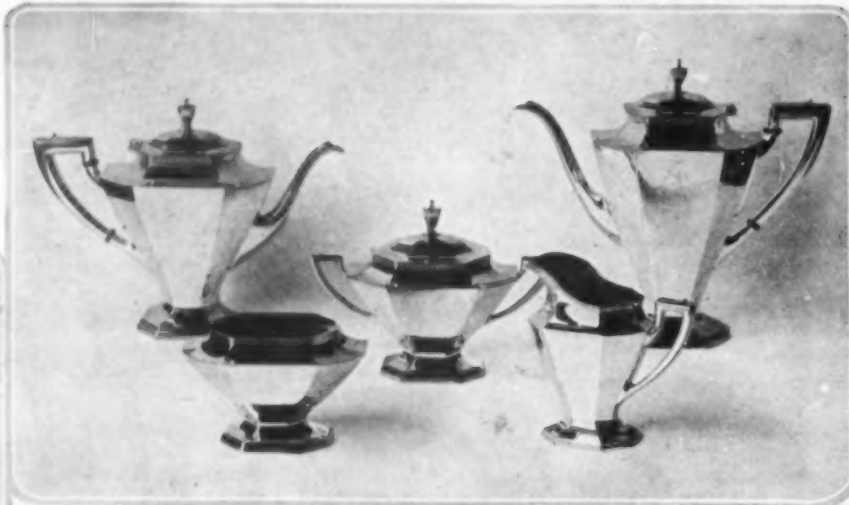
## GIFTS TO BRING CHEER TO THE LIVING ROOM

Before ordering kindly consult page 52



1012. A silver-plated trivet in a grape design opens out to take a good-sized platter. \$10

## REMEMBRANCES FOR THE DINING ROOM



1014. Solid silver compotes for sweetmeats

1015. A five-piece silver-plated service, coffee-pot, tea-pot, sugar, creamer and waste bowl, Colonial design. \$92.40 including war tax

1014. Compotes 10" high, 6" wide. \$30 each



1013. A Guernsey hot-milk jug of Sheffield plate, protective handle. \$9.19 including war tax



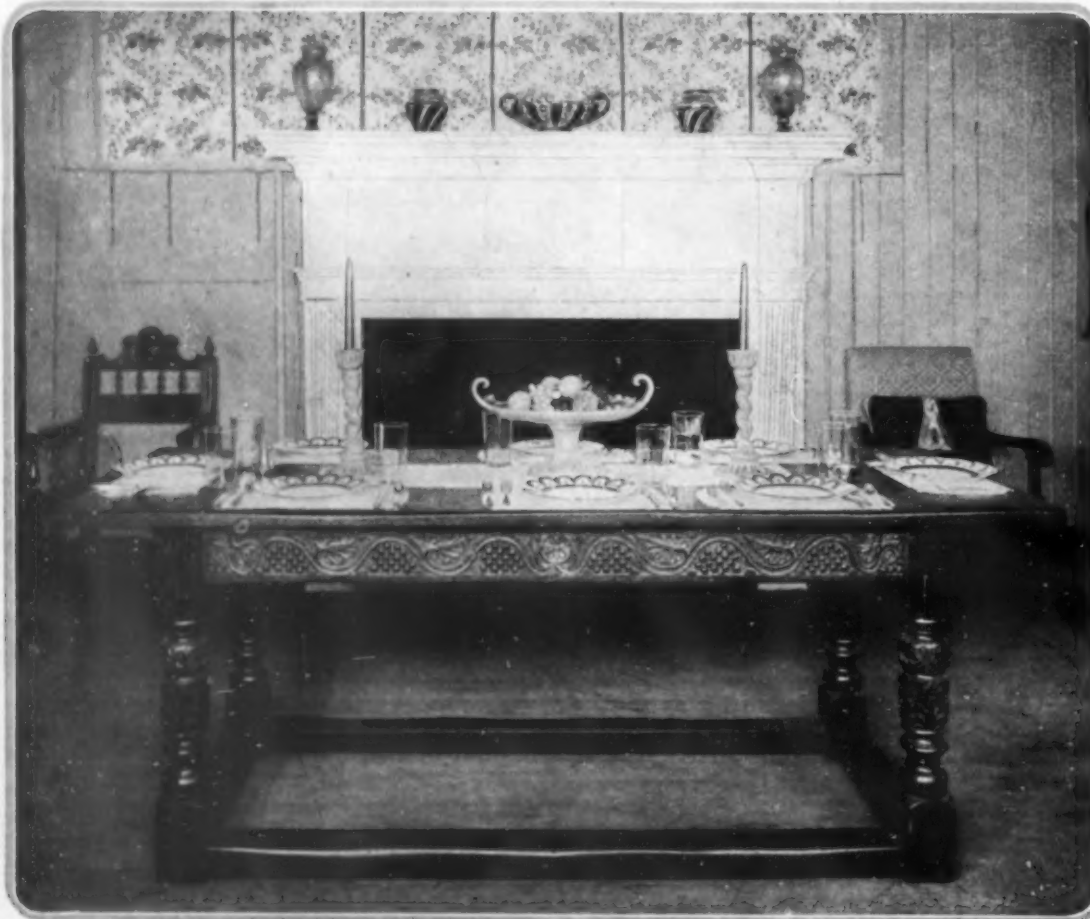
1016. Practical for the hostess is a covered vegetable dish of heavily plated silver. It is divided into two removable compartments. Lid is also suitable for a dish. 10" long. \$21



1017. Brass tea caddy, silver lined, 6" tall. \$2.50

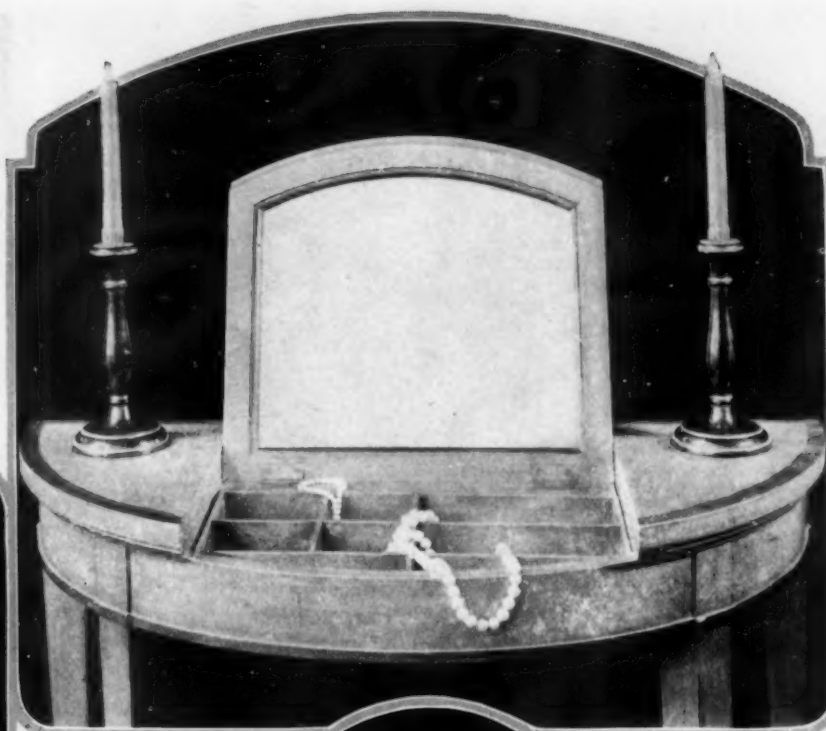


1018. A set of twelve coasters, or tumbler holders, comes in crystal with solid silver rims. Compactly arranged in a narrow silver-handled basket. Set complete. \$21



1019. The dark oak Jacobean refectory table with low stretchers gives ample room for eight places. \$250.  
1020. The place plates are of silver lustre in an interesting design. \$108 a dozen.  
1021. Italian pottery candlesticks in yellow or green, 10" high. \$9.25 each. 1022. Italian pottery urn to match. \$20

# ACCESSORIES WHICH ADD BEAUTY TO THE BOUDOIR



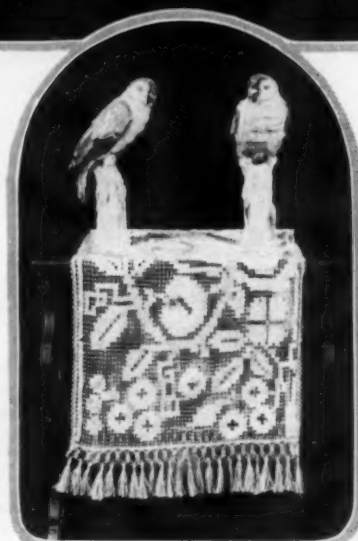
1024. An attractive French console dressing table opens to show a mirror and a tray with compartments, as illustrated above



1023. Pottery lamp in pink or rose has smart glazed chintz shade. Complete, the price is \$28



1026. A blue Chinaman lamp on a black base has painted parchment shade in cream. 19" high, \$70



1027. Heavy French filet lace scarf for table or settee. 2 yards long, 18" wide. \$35.  
1028. Italian pottery parrots in natural colors. \$30 a pair

1024. The console comes in blue-green with gold line. 30" long, 17" wide, \$65.  
1025. Painted wooden candlesticks, 8 1/4" high, \$7.50

1020. A gracefully shaped Italian pottery Wedgwood urn in cream has an embossed decoration. 10" high, \$8.15. Wired for a lamp with one light, \$21



1030. A very fine handkerchief linen, embroidered lingerie pillow cover over a pink silk-covered down pillow, measures 15" long. Complete, \$9.50

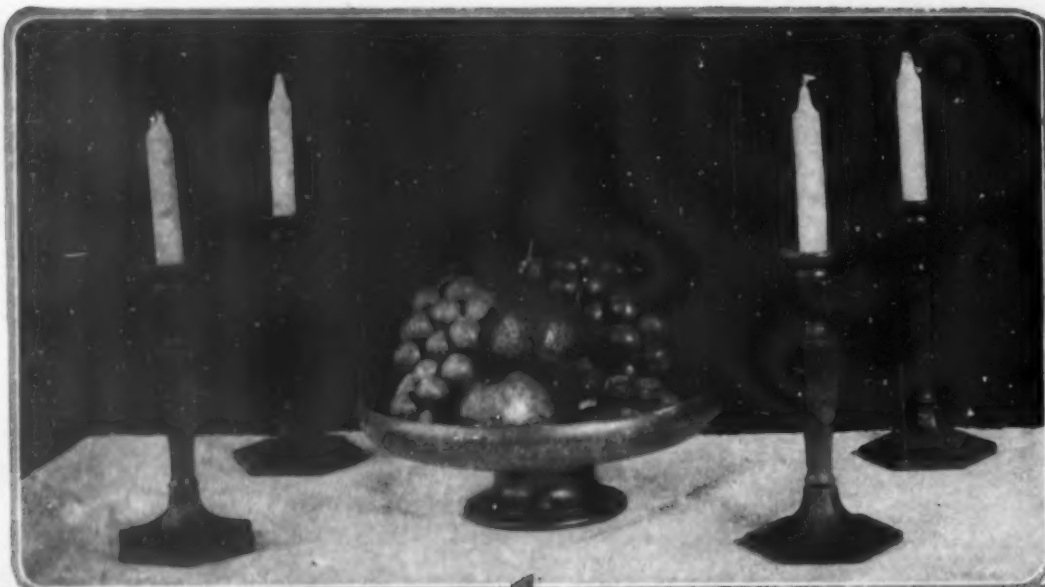


1032. A folding table, with a separate glass tray, is a convenience for either breakfast or tea in the boudoir. It may be had in plain mahogany for \$17.50. 1033. In ivory finish, \$19. 1034. In inlaid mahogany, \$20



1031. In green velvet with the edge piped in orange taffeta is an attractive sofa cushion of down. To be had in other colors. 21" by 11". \$27

POTTERY,  
CHINA  
and  
GLASS



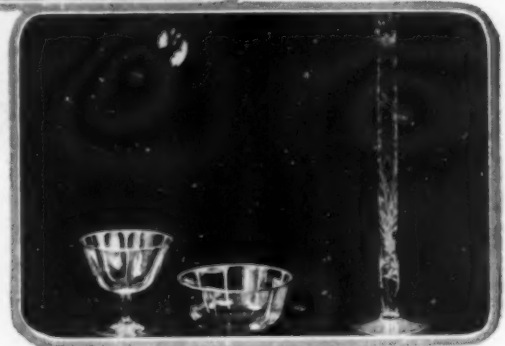
1035. A lovely colored table centerpiece comes in opaque glass, vivid orange, blue, rose or yellow. 11" in diameter. \$3.50. 1036. Candlesticks to match. 8 1/2" high. \$3.50 a pair. 1037. Fruit, \$1 each. 1037a. Grapes, \$2.25 a bunch



1038. Engraved glass cream pitcher and sugar bowl in an attractive design make a useful gift. \$11 for the two



1039. These Waterford glass, diamond base, open salt cellars at the right stand 4" high and come at \$15 a pair

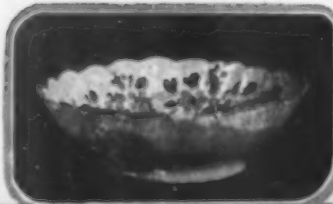


1040. The lustrous black pottery vase above stands 8" high and is filled with artificial oranges and leaves, at \$8.50

1041. White crystal sherbets, gold line. \$12.50 half doz. 1042. Finger bowls, \$12.50 half doz. 1043. Etched vase, silver base, \$6



1044. An Italian pottery flower or fruit bowl with scalloped edge and flower design in rose and blue. 12" in diameter. \$12



1045. A salad set consists of a bowl and six plates of American china in blue, red and green on a white ground. Complete, \$7.50



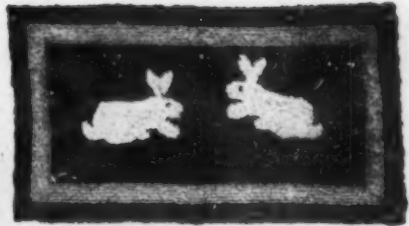
1046. An individual breakfast service reproduces an old English design of vari-colored flowers and border on white. Seventeen pieces, \$12.50



1047. China tea service, rose flower and gold stripe on ivory, tea-pot, sugar, creamer, six cups. \$15. 1048. Mahogany tray, glass top, 24 1/2" by 15". \$12

# PRESENTS FOR THE NURSERY

Cheque must accompany order. Kindly follow purchasing directions on page 52



1050. An original and entertaining hooked rug for the nursery has a design of two white bunnies on a chocolate-brown background, with a border in bright green. It comes for \$15



1051. white e. bright-pauerna nursery crewme covering the top. 18" square. \$3.  
1052. The little folding chair to go with it, \$2.25

1053. An etched silver frame for the baby's picture has a place for the date of the baby's arrival, its weight and name. It takes a picture 4 1/8" by 2 7/8". As shown at the left and below, it is \$12.50



1054. Sterling silver plate, cup and bowl, etched with the "American Boy" design, showing children of other countries as well, comes complete, \$55. Plate 6 1/4" in diameter; cup, 2 3/4"; bowl, 4 1/2"

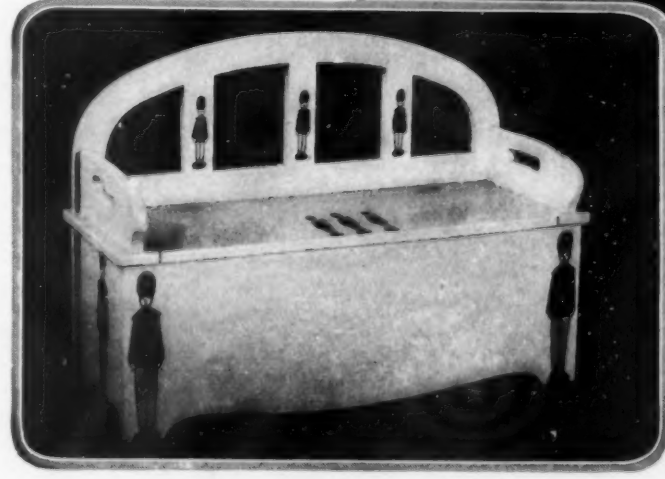


1055. The decorative lacquered nursery hat-box at the left is black with cutout decorations. 12" high, 10" in diameter, \$3. 1056. The one at the right is in red, with geese. 11" high, 16" in diameter. \$6



1057. A gracefully shaped wooden bench serves as a toy-box as well. It may be had in any color, with a soldier decoration. 12" high, 35" long, 24" deep. \$30

1059. The duck cart in cream wood is suitable for a three-year-old, \$15. 1060. A little arm-chair, in cream-color, with a top bar of turquoise-blue, 25" high, \$9.50



1058. A bread and milk set has the "Old King Cole" rhyme inscribed upon it, with appropriate illustrations and bands of yellow on a white ground. Eight pieces, it comes complete at \$7.25

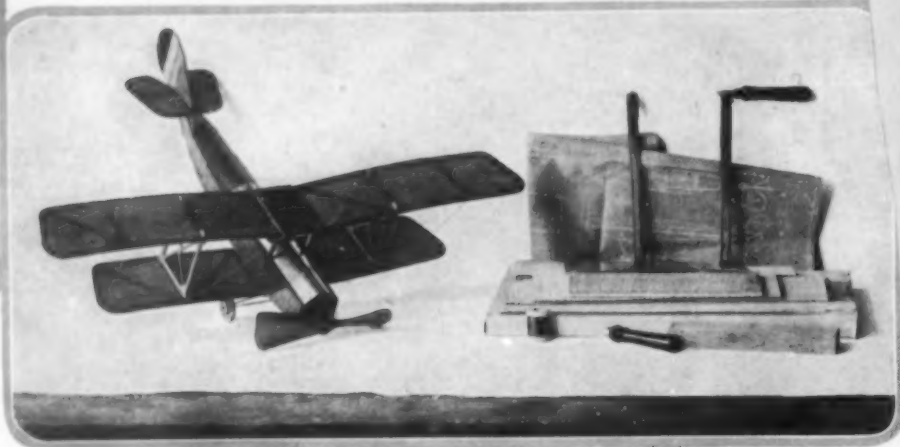


# FOR TEN AND UNDER

Kindly read shopping directions on page 52 before ordering



1061. "Patsie Doola" is dressed in tan linen and white, with a rakish waistcoat, a delightfully foolish face, and a mop of bright red silk hair. \$5.



1062. An outfit containing all wood, airplane covering, aluminum, steel wire, rubber, blue prints and instructions with necessary tools for constructing an airplane, comes boxed complete for \$3. At the left is seen the airplane completed.



1064. "Olie-Ke-Nor" is a soft, cuddly rag doll in either blue or pink mercerized dress with golden silk hair and a roguish painted face. \$6.50



1066. A velocipede, with wire wheels, rubber tires, with spring seat comes in 3- to 4-year size, \$13.50; 1067, 4- to 5-year size, \$17.50; 1068, 5- to 6-year size, \$20



1065. The "Nightie" doll is of white flannel with radium eyes. It comes in a flowered box with a verse. 8" high. \$1.75



1069. A box containing a spool for knitting reins, embroidery set, stenciling set, wooden beads and crayons. \$1.50

1070. A child's typewriter of a simple variety, which the most youthful person could enjoy is priced at \$1.89

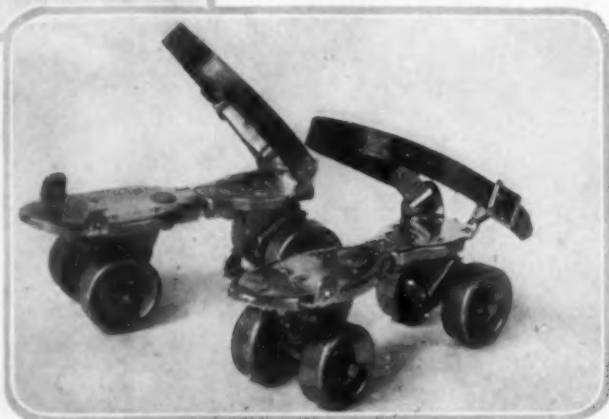
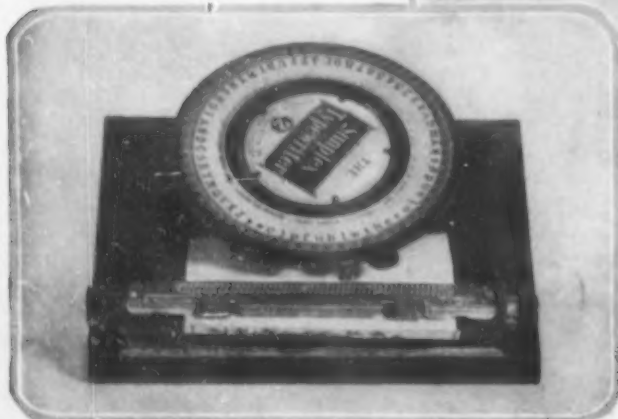


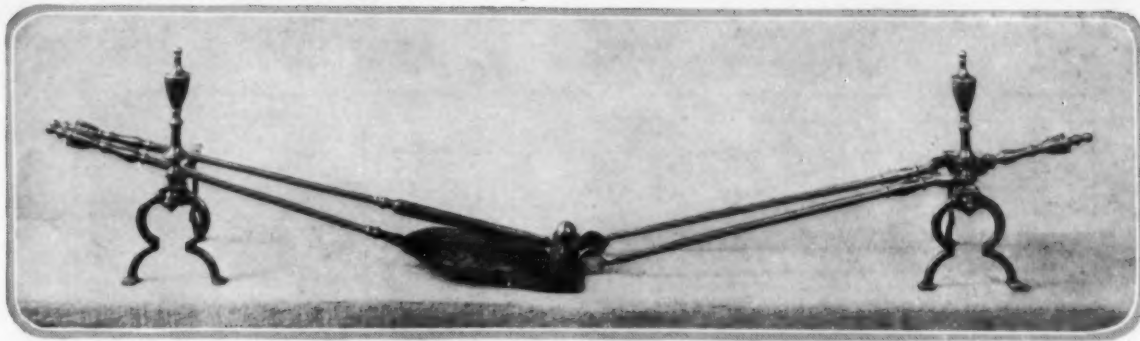
1073. A "flexible flyer," which is really a glorified sled with steering gear and steel runners comes in five sizes at \$3.75; 1074, \$4.50; 1075, \$5.75; 1076, \$6.50; 1077, \$8.75



1071. A paper doll set with four cardboard dolls and complete outfit of dresses to cut out, is shown for \$2

1072. A pair of ballbearing roller skates, any size desired, comes with a leather strap. May be had at \$5.50





SUITABLE FOR MANY HOMES

1079. Fire irons of an 18th Century English design are made of brass and steel, and include tongs, shovel and poker in a set for \$35. 1080. The simple, but attractive tool rests to match, \$23 a pair. 1080a. Tool separator, \$3



1081. A welcome gift for a man is an octagon-shaped mahogany humidor, inlaid with brass and containing a jar for cigars or tobacco. 8" high—just the right size to go on table or desk. \$20

A FEW FINAL SUGGESTIONS



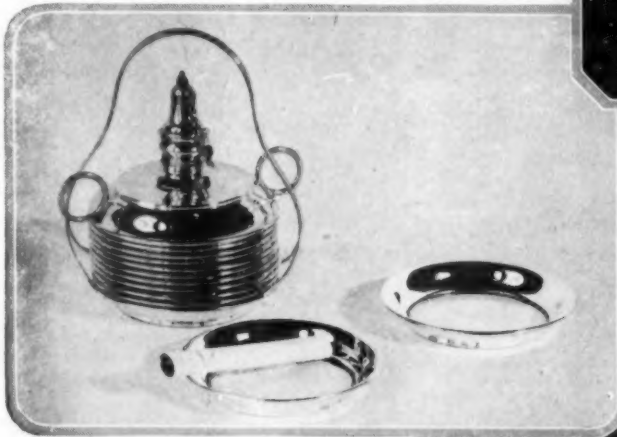
1082. A decorative brass trivet on an iron base is a homelike accessory for the fireplace. The price complete is \$14



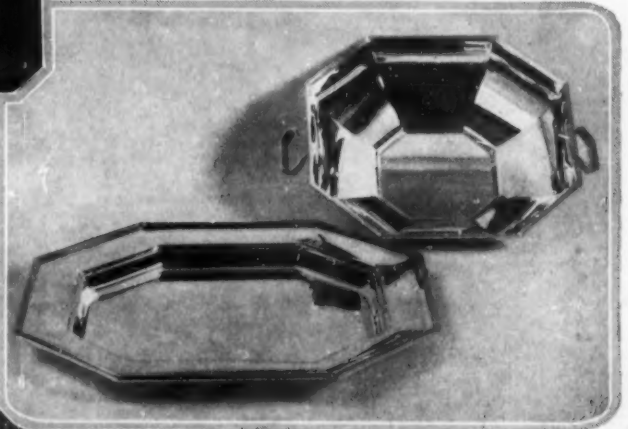
1083. Sterling silver sugar sifter, \$14.50.  
1084. The cream pitcher to match, 5" tall, in the new shape, \$19



1085. An engraved glass serving compote, with sterling silver deposit edge, measures 8" in diameter, 4½" high, \$7.50



1086. A set of twelve sterling silver ash trays with glass centers are compactly arranged on a little stand with an alcohol lamp. Price complete, \$45



1087. A new chop set of Sheffield plate, octagonal in shape, with cover to match, which may be used separately as a dish, comes at \$25. 12" in diameter



1088. Thin sterling silver table mats, on green felt. 6" in diameter, \$6; 1089, 9", \$16.50; 1090, 12", \$27



1091. The oval mats, 6" by 8", \$7; 1092, 10" by 14", \$27; 1093, 11½" by 16", \$33

1094. Convenient in size and easily placed is a mahogany folding table, \$15. 1095. White Chinese coral trees, reproductions of old ones, \$35 a pair. 1096. The little Chinese blue bowl in the center, on a teakwood stand, \$20

December

THE GARDENER'S CALENDAR

Twelfth Month



The interior twigs and small branches of the peach trees should be thinned out



A thick covering of leaves will prevent frost getting into the celery trenches



All nests of caterpillars and other harmful insects should be destroyed now



Chicory is one of the few vegetables which can be grown under the greenhouse benches or in the cellar of the dwelling



Bulbs for indoor bloom should be forced in the dark for at least two weeks before bringing them into the light



The general rule is to save the dead leaves for mulching, etc., but if they must be burned, spread the ashes on the lawn

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>1. I stood and watched by the window. The noiseless work of the sky. And the sudden flurries of snowbirds. Like brown leaves whirling by. —Lowell.</p> <p>7. Trees that are subject to scale insects of various kinds should be sprayed with one of the soluble oil mixtures. Fruit trees of all kinds, roses, evergreen, and all smooth-barked trees are susceptible.</p>	<p>1. All tender evergreens that require protecting should be attended to at once. Pine boughs, corn-stalks and other coarse material can be used to prevent sun scald. Manure mulches are best for the soil.</p> <p>8. All the garden tools and implements should be thoroughly cleaned, coated with a cheap oil and put away for the winter. Those that are in need of repair should be attended to now while outdoor work is slack.</p>	<p>2. All the various types of bulbs for winter bloom may be forced in the greenhouse now. It is best to bring the bulbs into the heat in small quantities so as to keep a continuous supply of blossoms coming along.</p> <p>9. Grape canes can be cleaned up and pruned at any time now. It is a good practice to remove all the loose bark and wash the canes with a good strong soap insecticide or spray them with an oil spray to destroy larvae, etc.</p>	<p>3. Hyacinths, Chinese sacred lilies, paper-white narcissus Soleil d'Or, etc., may now be forced in bowls of water for the house. Place the bulbs in the cellar for about two weeks after planting so as to form roots.</p> <p>10. If cold weather prevails it is well to look over the vegetable trenches to make sure that the frost is not getting in and injuring the roots. Plenty of leaves piled on top is the best protection for the winter.</p>	<p>4. All new plantings should be heavily mulched with manure. This not only serves to protect the plants by reducing the penetration of the frost, but increases the fertility and productivity of the soil as well.</p> <p>11. Frames in which semi-hardy plants are being wintered, or frames that are used as growing mediums, should have some kind of covering. Loose hay may be used, but the best covering is jute mats.</p>	<p>5. Do not neglect to provide for those friends of the garden, our birds. Feeding boxes may be placed where the birds will be out of the reach of cats. Suet tied to the branches is attractive to several species.</p> <p>12. Look over the tender bulbs that are stored for the winter, such as dahlias, cannas, gladioli, etc. Frost will surely destroy them, while too much heat or moisture will start them into growth before planting time returns.</p>	<p>6. Low spots in walks and drives that are invariably wet should be raised to shed water; or if the earth is taken out and the road bed filled with cinders it will help to make them dry and passable in bad weather.</p> <p>13. Do not scrape the bark on trees to destroy insect pests—it is impossible to get into the crevices where insects hibernate, and in many cases the tree is injured by removing the green outer bark. Use stiff brush.</p>
<p>14. Asbestos torches, or torches made of burlap and soaked in kerosene to make them inflammable, should be used to go over all the trees and destroy wintering nests of caterpillars and other pests.</p> <p>21. Melon frames, tomato trellises, garden seats and other wooden garden material should be painted. Use good paint, and where necessary apply two coats. This is considerably cheaper than constant renewals.</p>	<p>15. Successional sowings of those crops in the greenhouse that require it, such as lettuce, beans, cauliflower, spinach and radishes, should be made. Rhubarb and endive may be started under the benches.</p> <p>22. Ferns, palms and other house plants should be top-dressed occasionally with some of the concentrated plant foods sold for the purpose. Keep the surface of the soil loose and so that no green scum forms.</p>	<p>16. Rhubarb may be forced in the cellar or attic of the dwelling by planting good-sized clumps in barrels or boxes and placing them beside the furnace or chimney. The soil should be kept moderately moist.</p> <p>23. The foliage of house plants must be kept free of insects. Sponging the leaves with a soap solution to which a good tobacco extract has been added will destroy white scale, red spider, mealy bug and green fly.</p>	<p>17. Nectarines, peaches and grapes which are forced under glass should be pruned and cleaned by washing them with a strong insecticide. Remove some of the top soil afterward and replace it with fresh earth.</p> <p>24. Chicory is one of the best winter salad plants. It can be forced in any ordinary cellar by planting the roots in boxes and keeping them dark. They can also be grown outside in trenches filled with hot manure.</p>	<p>18. Plants that are growing in benches, such as carnations, roses, antirrhinum, etc., should be mulched with cow manure or soil made of equal parts of top soil and well-rotted manure with a little bone meal added.</p> <p>19. Boxwood must be protected, also it is very apt to winter-kill. Burlap covers, cornstalks, pine boughs or any material that will keep out the sun but admit air may be used for this purpose. Apply it now.</p>	<p>20. At this season of the year it is necessary to fertilize indoor cucumbers and tomatoes to assure fruit. Collect the pollen in a spoon and distribute it to the other blossoms with a camel's-hair brush.</p> <p>27. Vegetables of all kinds that are stored in cellars should be looked over with the purpose of removing any decayed tubers there may be. A few bad ones will soon cause considerable damage to the rest.</p>	

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

'PEARS to me like Chris'mas in the city must be a kinder gloomy time 'side o' what it is out here in the country. I hear as how they ain't no sleighs no more in the big towns like N' York, Boston an' Chicago—only autymobiles, an' subways, an' the like o' that. Shucks!—what's Chris'mas without sleigh-bells a-jinglin', an' snow all white an' sparbly along the road, an' big birch logs a-roarin' in the settin' room fireplace? Somehow I reckon city folks must find it hinder hard to git real Chris'masy when all they can see out their winders is rows an' rows o' stone houses all just the same, gutters full o' dirty gray slush, an' pavements all wet an' sloppy without even a foot o' clean snow with a rabbit track runnin' across it. Chris'mas ain't no day to spend indoors, nor to wade in mud when ye go out. It's a day to go sleigh-ridin', or skatin' on the ice-pond, or sippin' down Kellogg's Hill on a big twelve-passenger bobbed, with somebody standin' at the Corners to keep teams from turnin' in sudden from the side road just as ye come hittin' along. Yes, an' by crickey Chris'mas ain't the time to wear your bes' clo'es all day, neither; fer a couple o' hours, anyway, ye want to wear felt boots, an' a fur cap with ear-muffs, an' a pea-jacket, an' a red muffler, an' mittens—good thick woolen mittens with wristlets to 'em.

—Old Doc Lemmon.



Tree planting may be continued late into the fall. Only solid freezing stops it



To insure fertilization of greenhouse tomatoes the pollen is transferred with a brush



A spade is used to lift and divide the root clumps of various perennial flowers



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ANTIQUÉ & MODERN  
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FROM THE ORIENT

LARGEST ASSORTMENT  
IN THE WORLD

## A Miracle Play in a Country House

(Continued from page 21)



**F**OR fifty years the Berkey & Gay Furniture Company has sought to restore and encourage the artistic charm in American home life of earlier days by designing modern furniture to express it. A higher cultural aim has guided and inspired all of its productions. Berkey & Gay pieces have a simplicity of line and a richness of tone which require quality in every detail of material and workmanship.

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Berkey & Gay furniture is not expensive. It costs but little more than any good furniture. It lasts from one generation to another, grows more valued with the passing years.

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wears a flowing homespun robe over his tunic and carries, besides the crook, a goatskin water bottle. They all come down to the fore stage and, building a fire, start their frugal meal. While lounging about the fire waiting for the dawn, a star, brighter than has been seen before, appears in the sky, framed by the center arch. The shepherds see it with astonishment and stand regarding it with awe and speculation. The angel choir is heard singing the "Gloria." The shepherds resolve to follow whither the star leads them, and they circle the stage, joyfully singing the shepherds' song, and go up the steps and out, the piping shepherd with his flute being the last to depart.

### Enter the Wise Men

Day is dawning, and slowly there enters behind the colonnade an impressive, kingly figure in trailing robes of gold brocade. It is Balthasar, king of Araby. He speaks with majesty, albeit with great reverence of spirit, and comes down the steps to stand in an attitude of reverie. He is joined by Jasper, king of Taurus, younger, more eager, more impetuous, but not less kingly in his silken cloak, furred. The Ethiopian, Melchior, enters also, slowly and with subdued dignity. He speaks with soft-voiced, poetic utterance, with the strain of melancholy music so inherent to his race.

Balthasar prays, his face uplifted to the sky, while Jasper bows beside him on one knee, and Melchior, in greater abasement, bends both knees in reverence. Swelling softly to triumphant tones comes the "Gloria" again, as from the angel choir, and the kings are motionless until the last note dies away. Then, Balthasar, turning slowly with arm upraised towards the star, goes off with rapt and awestruck manner. Jasper, pausing at the steps, gazes for a moment at the star, then, making a gesture of reverence and obeisance, follows Balthasar. The black king stands with clasped hands in silent prayer, then, raising his head, trails off with slow majesty.

The scene is flooded with a soft, misty violet light, then, on the left of the arches, the curtains part and another niche is disclosed. Here Mary sits beside a rough manger, and Joseph stands beside her, looking down and leaning on his staff. A glowing radiance is cast upon their faces as they regard the child cradled in the straw. Mary's upraised, graceful hands bespeak her adoration. She is robed in crimson silk and Italian blue and her hair is bound with a dark blue Madonna-like veil floating down over her shoulders. The bearded Joseph wears a dull green cloak, draped from one shoulder. They wear sandals on their feet, and the floor beneath them is littered with straw. The radiance from the manger lights the scene, as the shepherds enter, guided by the star. The light dazzles them, and, shielding their eyes, they shrink away across the stage, and stand huddled and uncertain.

The angel appears in the circle of light,

and, raising his arm with a gesture of command, speaks in tones of joy and triumph.

"Herdsmen, dread ye nothing—"

As the angel withdraws, the first shepherd takes a few hesitating steps forward and, kneeling with simple words of offering, lays his greatest treasure, his flute, at their feet and backs away. The second shepherd speaks as he walks across to the Presence, and, kneeling, there leaves his cap and withdraws humbly. The third shepherd gives his mittens as his offering to the Child. As they draw closer together in adoration, the angel chorus sings softly an old English lullaby. Balthasar enters the colonnade bearing a chalice of gold, scanning the heavens for the star. It has led him hither and he stands motionless for a moment. Then looking about him, he comes within sight of the manger. He descends slowly, and stands lost in wonder at the sight before him. King Jasper, entering, kneels under the arch, a swinging censor of frankincense in his hands. Melchior, bearing a chest of myrrh, kneels also. As they present their gifts, the angel appears and addresses them,—

"King of Taurus, sir Jasper,  
King of Araby, sir Balthasar,  
Melchior, king of Aginnar,  
To you now I am sent  
Go ye westward home  
Into those parts whence ye came down;  
Thy names shall be of great renown  
The Holy Ghost this knowledge hath sent."

The kings solemnly disperse to go their several ways with benedictory speeches to each other. The shepherds follow. The angel lullaby is heard again, and the light fades out of the sky and the curtains fall over the niche and all the stage is dark.

In a sudden glow of light, framed in blackness, the angel is seen with trumpet raised upon which is sounded a long clear note. All is darkness again, until a half light reveals Isaiah withdrawing slowly. He delivers the epilogue in resonant and measured tones, moving, as he speaks, up the steps to the arch where the final words are spoken. Ezekiel stands at the foot of the steps looking up and off. The angel choir breaks into the "seven-fold" amen, and the curtain falls slowly on the pageant.

The vested boys move about relighting the candles, but we seem loath to break the spell that is upon us. The scent of the incense is heavy in the room. A sudden fresh draught flares the candles as clear night air streams through the room. A log is thrown upon the hot embers of the fire and softly the harp and 'cello take up the solemn measured tones of the "Largo."

The Christmas Miracle Play is over, but the memory of its charm is to live poignantly in our minds for many a month to come.

The authors of the article will be glad to give any additional information about the Miracle Play or make any suggestions that may render its presentation possible.

## The Gallic Invasion of American Homes

(Continued from page 36)

bring home to us is the commendable reticence evidenced in the furnishing. There is full realization of the furnishing and decorative values of the architectural background and there is no overcrowding of movables. Each piece is excellent of its kind and each piece is given sufficient room to show the individuality of its character.

The most elegant room in the apartment is carried out in the restrained and classic style of the Regence. The paneled walls in gray, with mellow tones of yellow,

are ornamented with graciously curved moldings in the natural boiserie with touches of dull gold. A delicate gray-green is used in the velour brocade coverings for settee and chairs, a green which seems to be inspired by the collection of jades, delightfully arranged in a specially made cabinet which stands at one side of the room. Their delicate grays and brilliant greens are all in harmony in the jewel box in which they find themselves. A center crystal lustre, with touches of mauve glass, casts a delicate glow.

## Charming Christmas Gifts



Your gifts this Christmas should be unusual—something beautiful in design, smart in style, yet something practical and durable. A gift that will bring joy and comfort the year round is

## Whip-O-Will-O Furniture

IN SUITES, SINGLE PIECES OR NOVELTIES FOR EVERY ROOM, NOOK AND CORNER OF THE TOWN AND COUNTRY HOME

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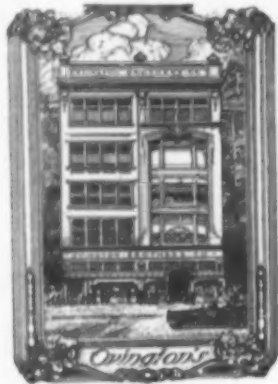


Pottery Jug	-	-	-	\$20	Ant. Oak and Polychrome
Pottery Jardiniere	-	-	-	18	Stand
English Ant. Oak Desk	-	-	-	135	Antique Oak Chair
					- 30
					Hand-Tooled Leather Desk Set, \$50

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749 FIFTH AVENUE, NEW YORK

# OVINGTON'S

"The Gift Shop of Fifth Avenue"



**T**HIS year we are forced to abandon our Christmas custom of showing many distinctive gift suggestions in this issue of House and Garden.

It is far better to do this, is it not, than to disappoint you on some article you have decided upon?

But even that need not prevent your securing the distinctive Christmas wares of Ovington's.

Come to Ovington's yourself—the variety is as wide as ever, even if quantities are somewhat restricted.

Or scan over the general list below, tell us approximately what you want and what you desire to pay for it, and trust to Ovington's trained judgment to send you something distinctive and charming.

Picture Frames \$3.50 to \$20	Smokers' Articles \$3.50 up
Lamps and Shades \$10 to \$500	Desk Sets \$7.50 to \$100
Sheffield Articles \$5.00 to \$100	Beaded Bags \$15 up
Sheffield Tea Sets \$35 to \$250	Velvet and Leather Bags \$5 up
China Dinner Sets \$60 to \$500	Salad Sets \$10 up
Mirrors \$5.00 to \$150	Candy Jars \$3.50 to \$15
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## Old Lustre and the Collector

(Continued from page 27)

to the lustreless dross of possession.

Were old lustre ware my only passion instead of my occasional indulgence, a test, too, of self-denial, my little showing might invite expansion so that my whole house would, perhaps, come to look like a lustre ware shop, just such an amazing domicile as that into which years of determined, unbridled, and passionate lustre ware seekings and findings have transferred the house of my good friend Ceramicos. Well, Heaven bless his exultant successes! I love him and I love his lustre ware, but I do not attempt to argue with a monohobbiest that there is a happy medium in all things. That would be but to construct delicate conversation for the disinterested ear of adamantine deafness, where I admire and abjure admonishment. It happens that my own hobbies are vast in number and thus I am permitted that parental sort of sympathy which a father may be expected to feel with other people's children. If I myself do not devote my whole life to collecting old lustre, I can, notwithstanding, contemplate with honest ardor the labors of those who do, and I can, without deceit, declare the pursuit to be one which is highly commendable and as thoroughly fascinating from every angle.

### Lustre in Museums

Of late the great museums of America have been taking much interest in this branch of ceramics, and if one has the good fortune to be visiting the museums in New York, Philadelphia, and Chicago, there will be opportunities there afforded for a delightful first-hand study of lustre, as some of the finest and most interesting pieces of the ware in existence are to be found in the museums of America. Of course, I know how necessary, how valuable, how interesting, and how inspiring—unless one becomes too tired to drag another step, which is oftentimes the case!—museums are. Nevertheless, I think I could not get along without at least a few treasures of my own, and after hours of flattening my nose against the museum cases containing lustre delights, I come home to my own modest acquisitions and realize that in them there is a satisfaction that even the endless treasures of the Victoria and Albert Museum could not exactly afford!

### The Italian and English Makers

It must have been a memorable day when the Italian potters, centuries ago, discovered the way to produce lustre glazes after the manner, or at least with the effects found in the Persian and other oriental lusted pottery that inspired their research and labor. The old madreperla maiolica of Italy, notably that of Gubbio, was ancestor of the lustre ware that was so popular in the early part of the 19th Century, a descendent, too, of the metallic lustres of the early Hispano-Moresco ware produced in Spain about 1350 A. D. Very thin glazes of chemically reduced metals applied to the body pottery or porcelain, as the case might be, with a final glaze that brought forth in reflection the under-

glazed, was the manner in which the decoration of lustre ware was produced. A copper solution glazed produced either copper or gold lustre after requisite firing on the dark clay of the base. Lilac and pink hues were produced by firing on white or cream grounds with the copper metallic glaze. A platinum solution produced a silver lustre.

Just when the art of making lustre ware was rediscovered or introduced into England, or by whom, I have never been able to find out. There does not seem to be any reliable evidence to make certain the matter. It is safe to assume that the Staffordshire district was the cradle of the industry in England, and that Hancock, who has been credited by some with the rediscovery, at least nursed, if he did not father, the early English lustre ware. About the year 1776 the indefatigable Josiah Wedgwood began his experiments with lustre ware and continued them for some years, producing beautiful pieces. Fortunate, indeed, is the collector who can bring together a few early pieces of lustre that will be representative of the various sorts of English lustre ware, but it can be done, and there will be joy in the pursuit. There will be the rare ruby or plum shades of lustre, an undurable shade now only faintly to be traced on the dark ground pieces that had the good fortune to receive it. Wedgwood's ruby lustre of 1790 may well be treasured by the collector who chances to acquire an example of it. Frequent rinsing in water undoubtedly destroyed the rich color of the ruby glazes, but, of course, the careful housewives of a century ago were not giving thought to the collectors of today!

### The Lustre Colors

In the gold lustre there may be a very small amount of real gold in the copper solution which entered the glaze, but it is more likely, I think, that degrees of firing, or, perhaps, even frequent accidents, lent more of a gold color than of a copper color to the finished piece. At any rate, the gold lustre bears no resemblance to the leaf gilding on old English porcelain.

Varied are the shades of the copper lustre. Occasionally a lovely reddish tone was produced by the formation of a suboxide in the glaze. With inferior glazes or with glazes applied to grounds not fit to receive them, the results were dead brown in color, decided "failures," but historically interesting.

The bronzed purple lustre, which Bosanko likens in appearance to the color of a ripe blackberry (I would add, in the morning sunlight), is also to be met with. Lilac, a deterioration, perhaps, of the light purple lustre, or, as Bosanko suggests, an inferior shade of it, is the color most commonly to be met with on the light grounds. The pink lustre must not be confused with lilac. It is a distinct hue, free from the bluish hint in the lilac. As for myself, I have a very tender spot in my heart for pink lustre, especially that of the Sunderland ware, somewhat crudely imitated in later years. The steel lustre

(Continued on page 66)

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## Old Lustre and the Collector

(Continued from page 64)

is not to be confused with silver lustre, as it is only an inferior glaze, often presenting blemishes. Nevertheless, there are many lovely pieces of it, and it should be included in every collection.

Silver lustre was produced by applying a second glazing of good quality of the platinum solution to which I have already referred. It presents an almost mirror-like surface and it is extremely beautiful indeed.

### Ground Decorations

As to the ground decorations, we find lustre ware patterns produced by the well-understood process of stenciling. The resist decoration is described by Blacker as follows: "The pattern for resist silver lustres was 'printed' on blue underglaze—that after the pattern had been blocked out with a preparation of treacle or glycerine the ware was dipped in the lustrous bath. It was then washed in water and fired." There were, of course, variants of this procedure. Finally, self-ground decoration consisted in just an unpatterned body lustre of a color covering the entire

piece. Such pieces, when fine and perfect, are true rarities and eagerly sought for, although I prefer certain other styles of decoration, a disclosure that greatly disgusted Ceramicos when he heard of it!

There is a lot of comfort to be found in old lustre, and volumes that might be said of it were I starting out with the intention of preparing them. That, however, is not my purpose. I am only hoping that perhaps you, who may have been so gracious as to have read thus far, will turn to your family cupboards and perchance find therein some bits of old lustre ware that you will now think it worth while rehabilitating on your own account. There is a little handbook on "Collecting Old Lustre Ware," by W. Bosanko, which is published in this country by the George H. Doran Company. It is valuable and reliable and has the added virtue of being so inexpensive that no one need go without it. To such works on ceramics I advise the reader to turn, and may others find within their pages the helpful suggestions that have enlightened, entertained and led me to independent investigations of my own.

## Kitchens That Will Save Labor

(Continued from page 42)

the plumbing—such as pipes on the outside walls, with consequent danger of freezing in many climates. A poor arrangement, very frequent too, was that of the boiler on one side of the kitchen, the sink on another and laundry tubs somewhere else. As each of these fittings requires cold water pipes, it is obvious that in order to eliminate unnecessary cost the piping should be so grouped that there is the shortest space possible between the cold water feed pipe and the pipes that branch from it to supply boiler, sink and tubs. A closer arrangement of piping means an economy in outlet plumbing as well.

### The Second Prize

The design to which the Second Prize was awarded was really very meritorious, and as it gives a different arrangement of kitchen equipment, I think it will give additional ideas and prove interesting for purposes of comparison. It will be noticed, however, that the second kitchen would not be so well ventilated as the first one.

Design No. 2 suggests a hinged draining board, attached to the wall on one side of the sink, which affords a good space for a fireless cooker, allowing the cooker to be used without inconvenience.

The Contest Committee members noted with approval certain other ideas in design No. 2—the finished pantry showing ice-box and sink, for example. As some foods can be placed directly from the dining room into the ice-box, this is a great convenience when putting things away, also, the finer dishes, glass and silverware are better if washed by themselves

than when included with the heavier kitchen ware. However, the ice-box was very well located in the First Prize design.

While both of these plans conveyed an impression that the kitchen must be rather small, yet, as regards the one reproduced exactly at the Exposition, visitors were surprised to see what ample working space was afforded. As someone said, "two people can work comfortably in this kitchen and not be in one another's way," and, at that, the working space in the First Prize design is less than in the second one, a point worthy of attention, as many steps are saved thereby.

Nearly all of the competitors laid great stress upon agreeable tinting and coloring, many of them in fact mentioning their pet color schemes, yellow tones predominating, and while many suggested built-in closets, the general fault of such closets was that the upper shelves would be inaccessible, requiring the use of chair or stepladder.

Speaking of the decorations, some suggested wall papers, but it is advisable to have walls that can be washed, which means walls either tiled or painted; and, if painted, a final enameled coating is desirable, as it furnishes a smooth and very durable finish. And as for the floors, if a tiled flooring is established, it should have its drain into the waste pipe so that the floor can be flushed frequently. A tiled floor is hard on the feet however and tires one, as is the case with walking on street pavements, but this objection can be overcome in a measure by using a rug.

## Period Styles in Table Silver

(Continued from page 40)

extent prevailed; that is, the affinities of both contour and decoration were of the William and Mary, Queen Anne, Early Georgian type. In this era, also, the items of silver table furniture were far more numerous and varied than they had been heretofore.

In spoons the bowl was more egg-shaped and tapered more toward the end. The stem or handle, instead of having a notched or trifid end, was rounded and more conspicuously turned up. Likewise, the stem was no longer flat but rounded, at least in front near the bowl, and the rounded, turned-up end was marked by a prominent mid-rib. Toward the end of the period this frontal

mid-rib became less conspicuous and often disappeared altogether. Frequently a decorative device, such, for example, as a cockle-shell, was added on the bottom of the bowl at the base of the stem. The lines of the stem, furthermore, tapered out gradually to the perceptible rounding at the end, and the whole structure was generally lighter.

In all kinds of hollow ware we find the rotund, swelling curves and much-shaped contours of contemporary architectural and furniture detail strongly echoed in the globular, the bell- or pear-shaped and the domed teapots, in the rotund and flaring bowls, in the bellied porringers

(Continued on page 68)



*Alabaster lamp mounted on antiqued carved wood base. Shade of champagne color gauze with fringe to match, trimmed with strips of green silk in panel effect with two toned tassels.*

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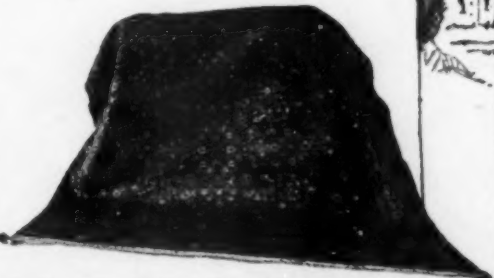
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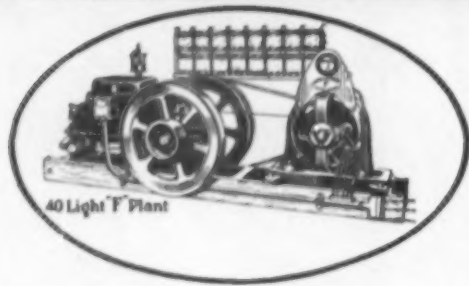
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## Period Styles in Table Silver

(Continued from page 66)



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and bulbous cream pitchers, and in the shaped stocks of the candlesticks then being fashioned. There were obvious correspondences between silver contours and decorative details and the shapes and motifs current in the furniture and the architecture of the same date, also an equally obvious correspondence with comparable features in much of the pottery and porcelain.

The William and Mary, Queen Anne, Early Georgian era was the heyday of flowing, swelling curves and of series of shorter interrupted curves—oftentimes a combination of C and S scrolls—to give pleasing diversity of line. All these traits of contour are so dominant in the silver—we can plainly see the same influence in the design of the sugar tongs as well as in the hollow ware—that its close kinship with cabriole legs and fiddle-backs, with interrupted pediments and bolection moldings cannot be called in question.

#### The Neo-Classic Influence

Between 1760 and 1770 a fresh wave of style influence set in strongly and wholly revolutionized silver design. This new movement synchronized and corresponded with the Neo-Classic influence in architecture and furniture. Its chief characteristics, so far as contour was concerned, were (1) a noticeable return to rectilinear principles and (2) attenuation of design, though not necessarily a reduction of mass.

In the height of the preceding era there had been almost complete elimination of straight structural lines. Now the scheme was reversed. The emphasis of the straight line appeared everywhere, and where straight structural lines would have been impracticable from a physical point of view—in such articles, for example, as cream pitchers or sugar bowls—the spontaneous rotundity, freedom and swing of the earlier curves were suppressed and, instead, we have, for the most part, parabolic curves of the utmost restraint. The aspect of attenuation was compassed by the adoption of tall, slender shapes rather than by providing for an equal capacity of content by employing dumpy, bulbous contours, as in the preceding period. Verticality was further emphasized by breaking up the whole circumference of such vessels as teapots, urns, sugar bowls, slop bowls and the like, into a succession of small, shallow, concave parabolic curves, extending from top to bottom of the upright surface.

Spoon handles tapered to an approximately oval termination and the ends of the handles were turned down instead of up as formerly. From about 1780 onward the handles became perceptibly lighter and the ends were more pointed than at an earlier date. The bowls of the spoons tended to become more and more tapering toward the small end.

In hollow ware, an oval shape, with vertical or slightly inward tapering sides and flat bottom, was much in favor for teapots, tea canisters, caddies, and sugar boxes. The oval shaping was also given to sugar bowls and cream pitchers of an urn contour, rising and flaring out with parabolic curves from square or oval bases. Again, perfectly round urns and sugar bowls were given a tall urn shape and rose from a square or round base or foot. The inspiration, of course, came from the urn of Neo-Classic provenance, one of the most useful decorative "properties" of the whole period. In either case, round or oval, the surface might continue in one unbroken curve or else be broken up by a series of shallow, concave, parabolic curves as previously noted.

Salts, though of divers shapes, were generally oval in form with straight sides or else of boat shape, with or without ears or handles, the contour very closely corresponding to the low and flat or spreading type of classic urn. Candle-

sticks no longer showed the turned-baluster contours of an earlier date but had straight, unbroken vertical stocks and were often wrought in the form of classic columns, with properly detailed base and capital—wherein was the socket—the sides being either plain or fluted.

#### Furniture Motifs in Silver

All the engraved decoration of this period displayed the stock motifs commonly to be seen in architectural and furniture schemes of ornamentation. There were the usual swags and drops of pendent husks or bell flowers, urn-shaped shields, round and oval paterae, garlands, ribbons, rosettes, fluting, arabesques and all the other devices in fashion as a result of the renewed interest in the elegancies of classicism. In addition to the methods of engraving formerly employed, great use was made of "bright-cut" decoration, a series of shallow gouges which gave a brilliant reflection and was highly effective in the composition of bands and other lines of emphasis. It occurred not only on the sides of hollow ware in connection with other motifs but also on the handles of spoons and forks.

#### The Empire Influence

About 1800, or shortly afterward, a new influence appeared in silver design and profoundly affected contour. This influence reflected the spirit that formed the Empire creations and echoed the fulsome forms that came into fashion as a direct result of Napoleonic fiat. There was also a marked falling away from the earlier Neo-Classic delicacy.

The pure Neo-Classic inspiration persisted, it is true, in the "coffin-headed" forks and spoons, which continued to be made till about 1812 or 1815, but the grosser element was shown in the "fiddle-headed" pattern that was popular from about 1810 onward. This latter type of fork and spoon had prominent angular shoulders on each side of the stem just above the tines or bowl, as the case might be, and a broad, flat, fiddle-shaped termination which was sometimes turned up, sometimes down. Fork and spoon handles were of identically the same pattern.

The new influence was even more plainly visible in the lines of the hollow ware. Tumid, bulging contours supplanted the slender grace of form that had previously dominated popular taste. Teapots, sugar bowls, cream pitchers and similar pieces were generally either round or oblong in shape and often stood upon ball feet. The sides were either broken into several bold and outward swelling curves or else preserved one robust parabolic curve from the base upward until the line of recession to the opening at the top. While the curvilinear element was again distinctly in evidence, it was not of the bulbous, globular sort previously noted and belonging to the first half of the 18th Century.

After the early part of the 19th Century, silver design suffered the same debasement that was evidenced in every other branch of decorative art, and the grotesque, over-decorated, and nondescript repoussé productions appeared, a species of table ware that any discriminating silver lover can only regard as so much metal to be melted and fashioned over into more graceful forms.

#### Choosing Silver for the Table

All the foregoing observations regarding the characteristics of styles in table silver may possess a certain antiquarian interest, but they can have no practical value for us unless we deduce some principle to guide us in our choice and use. To any ordinarily observant person it is perfectly plain that certain things "go together" and certain others just as

(Continued on page 70)

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Note how clean the teeth feel after using Pepsodent. Mark the absence of the slimy film. See how the teeth whiten as the fixed film disappears. You will then know what clean teeth mean.

## Period Styles in Table Silver

(Continued from page 68)

plainly do not. The question to be answered is, why do these affinities and antipathies exist.

The quality to be desired and secured is harmony, whether that harmony is gained by analogy or by contrast. To achieve that harmony we must clearly discern some point in common between the items to be harmonized, some common ground of comparison, to serve as a harmonizing bond or link between the different elements. This bond is most generally found either in similarity of scale or else in analogy of line.

Keeping these two factors in mind, we can understand how it is that candlesticks of Neo-Classic design placed upon a Stuart carved oaken chimneypiece shelf or upon an oak refectory table look skimpy and insufficient; how it is that turned-baluster candlesticks of rotund, swelling lines look equally out of place in an attenuated Neo-Classic environment; and how it is that a globular tea service

in full view of slender Sheraton chairs will not look as satisfying as a tea service of Neo-Classic or Empire design. It is because the principles of scale are altogether antagonistic. We can understand also how it is that globular hollow ware of strongly curvilinear, Baroque provenance will agree with a heavy Stuart environment, and how it is that heavy-scaled Empire silver will agree with attenuated Sheraton or Hepplewhite surroundings. In the former case, although the principles of structural line are different, similarity of scale forms a bond of harmony; in the latter case, although the scale of the two differs widely, the restraint of the parabolic curves affords a point of comparison and affinity.

It should be perfectly obvious that what has been pointed out with reference to the relation of silver to environment in general applies with especial emphasis to table china.

## Pruning Young Trees

(Continued from page 49)

carefully considered. If the slender specimen will eventually become a large, spreading tree, plenty of room must be allowed, for the trainer is dealing in futures and must not judge his tree by its present size.

### Tools and Their Use

The first thing to be considered in pruning is the tools. There are many implements of all sizes and shapes to meet every possible need, but in the first stages of pruning a large pocket knife with a keen edge will answer all requirements. Later, a small saw with fine teeth will be needed, and pruning shears with handle extensions for cutting high limbs are very useful, providing the blades are well set and kept always in the best of condition, so that they cut without a tearing motion, which leaves ragged edges. Sharp tools are absolutely necessary to good work, for, as in surgery, the cut must be clean so that it heals over smoothly, with no rough edges. Cutting should always be done on a slant, with the cut side downward, for water thus runs off at once instead of soaking into the wood and causing decay.

Trees from the nursery row are by necessity grown close together, so that the normal development has been somewhat changed. The knife is used vigorously here to start the growth in the right direction. In removing the tree from the ground a large portion of the root system is generally destroyed. All bruised and broken surfaces that would later cause decay must be removed with a clean downward stroke. As the root is of necessity pruned, top cutting should, if anything, be a little more drastic, so that a proper balance may be maintained; the root system must always be well able to support the top growth. This judicious cutting is necessary also in order that the tree may not waste energy in putting forth growth which must later be removed. Then, too, the heading-in must be started so that branching will begin at the desired distance from the turf line.

The tree is made or marred by the first two or three prunings, for the scaffold limbs are then spaced and directed, and the whole future development depends upon this being properly done. As these scaffold limbs are to support all the after-growth, it is very necessary that they be placed so that the danger of their splitting from the main trunk is reduced as far as possible. It is desirable that fruit trees, with few exceptions, have from three to five scaffold limbs; these should start from different points on the trunk, never opposite. The aim in shap-

ing the tree should be to guard against any tendency to divide evenly, for the weight of fruit or a severe storm will often split an evenly divided tree, while a tree with three or five properly placed limbs will weather most any adverse condition.

The scaffold limbs should be arranged in an oblique whorl. For instance, the first limb comes where the branching is to start, say about 3' above the ground, the second would be 5' or 6' above, but not in a direct line, angling from thirty-five to forty degrees from it; the third branch would naturally come from 4' to 8' higher than the second with an angle not so acute—sixty to ninety degrees; and so on until the whorl of branches about the main stem is complete. The angles and distances are not in any sense absolute, for it was stated before that trees cannot be pruned by rule of thumb; and as no two trees require the same treatment, only general rules have value for the beginner.

During the first years after transplanting, all trees naturally tend to vigorous top growth, so severe cutting back is necessary. The main branches left at planting time should be shortened to about 8" more or less; at the close of the first year's growth there must be more shortening, the main limbs being left perhaps 1' long with three branches, which have been spaced in the same manner as the scaffold limbs; these branches would be from 6" to 8" long. The third year shortening should be done in the same proportions, tending to reduce the subdivisions on the branches. With a view to keeping the center of the tree open, cutting should be always with an outside bud uppermost, in order that all growth may be outward.

The rule for pruning after the growth is properly directed is to shorten the annual growth from one-third to one-half. Pruning stimulates growth, so the vigorous tree will require less pruning than the backward specimen. It is in such little points as these that the experience and judgment of the pruner come into play. If the trees are lived with from season to season, the habits and growth may be watched and the cutting done accordingly.

### Forming the Head

In the matter of the after development of the head, thinning out should be practised without mercy, so that all limbs will be vigorous. In the formation of the head, the modern tendency is to start the branching very low. It must be remembered that the upward growth is

(Continued on page 72)



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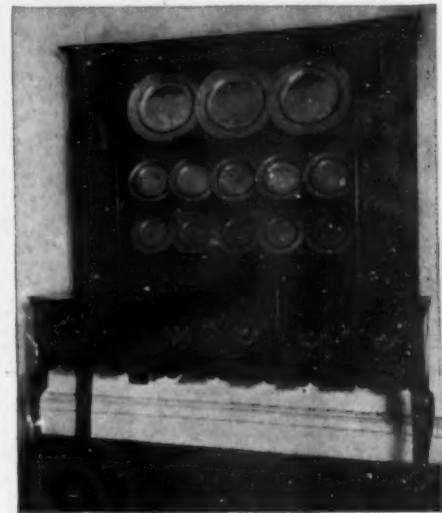
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## Pruning Young Trees

(Continued from page 70)



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in the branches and not in the trunk, so the branching must be started where the permanent head is desired. The advantages of low heading are obvious; being close to the ground the tree weathers severe storms much better than one with high branches; then, too, gathering the fruit and pruning and spraying may be done mainly from the ground, which does away with long ladders. Starting the head at about 3' is the common rule for apple and pear trees, while peach and plum trees are headed even lower.

The ornamental trees, such as evergreens, are started to head very close to the ground and the process of pruning is exactly reversed. Here a compact head is wanted, so the inside bud is the last in order that the limbs may grow inward instead of outward, as in the case of fruit trees. The cutting out of part of the top, of course, tends to make the growth compact.

Before doing any cutting, it is well to make a study of the tree as a whole, determining at the outset which branches are to be removed. There must be a logical reason in the mind of the operator for each cut made. After determining what is to be done, work should begin at the top and proceed downward, finishing with the lower limbs. The pruner has a better perspective when he works downward.

Most of the pruning is done in the first five years after the tree is set. The pruning of mature trees is simply a little cutting back of the top and the removing, as occasion arises, of a weak or interfering limb. Top cutting must be done very cautiously on mature apple or pear trees; too much heading-in tends to produce water sprouts—limbs in unusual places—which must be removed as fast as they make their appearance; they drain the strength of the tree if allowed to remain.

Every tree owner should be able to distinguish between fruit and leaf buds, and the manner in which they are borne on different fruit trees, for the cutting away of limbs is largely decided by the number and position of the fruit buds. These may readily be distinguished when the tree is dormant; leaf buds are long and pointed, while fruit buds are thicker and flattened at the end. In apple and pear trees the fruit is borne on spurs an inch or more long which appear on the limbs. Peach and plum trees bear directly on the wood of last season's growth. For this reason the methods of pruning would differ. The object with the latter would be to produce the largest possible amount of strong fruit-bearing wood. Being short-lived trees, such careful scaffolding is not required, and more fruit will be produced by severe heading-in; the center of the tree should be kept open, however. The cherry requires little or no cutting. There is an old saying that the cherry tree does not like the knife. Cherry trees left to themselves are always symmetrical, though sometimes it becomes necessary to shorten the top growth or the tree becomes too tall.

Shade and ornamental trees require different treatment, for the object is wood instead of fruit. Any pruning of a tree on the lawn should be the "art that conceals art." A natural appearance is always more graceful than any set, docked effect. Even odd and irregular forms give character, providing they are natural; they relieve stiffness and formality, thus softening the outlines of the landscape.

Trees for driveways, or for street planting in towns and cities, demand a definite policy in pruning, faithfully carried out. The householder can do this as well as the chance professional, if he will but study their limitations and the needs which they are to meet. Fixing the height of the branches above the turf line must begin as soon as the tree is planted. The tree must grow in diameter in proportion to its height, so that the trunk may properly support the branches without bending out of shape or breaking. Shade trees should have one central stem, with the branches arranged in the manner of the apple tree, though, of course, many more limbs should be allowed to remain, for low branching causes rapid growth in thickness. Lower layers are removed from time to time until the height of 10' to 12' of good strong bole is reached. Great care should be taken to keep the central stem straight clear to the top of the tree; firm staking of the sapling will do this.

If the cutting away of the lower tiers of limbs is done while they are small, the trunk will show no large scars; the healing over will leave a smooth, clean surface. In sawing off limbs care must be taken not to split them and damage the trunk below. The cutting should be done as close to the trunk as possible, so that no snags are left to decay and form cavities for nesting rodents.

Prune when the knife is sharp is an old rule, but most pruning is done in the fall and winter months when the sap is down; the check to growth is less when the tree is dormant, and then, too, the framework may be studied to better advantage when not obscured by leaves. If large limbs must be removed it is better to wait until spring or summer, as the wound heals more rapidly when the tree is growing. Large limbs should be removed one in a season; severe cutting of a growing tree might kill it. All wounds made by the removal of limbs more than 2" in diameter will need a heavy coat of white lead.

The lover of trees will not have any set time for pruning them, though of course the main pruning will be done when the sap is down; he is constantly cutting away a shoot from the base, or an interfering limb, and his trees are known by the intelligent care he gives them. There is no comparison to be made between trees pruned by a doting owner, and those left to a series of more or less professional pruners, each with a different viewpoint and a tendency to belittle the work of the artist of the year before and to start along new and untried lines with another end in view.

## Come Out of the Parlor

(Continued from page 48)

rather than drudgery. Haven't you often heard the young wife say: "I wouldn't mind house work at all if it weren't for the dishwashing."

Then there is the magic—yes, magic—electric stove family! There isn't time enough left to tell of some of their wonder workings. If you gave one of these (costing about \$180), you would be giving at the same time money, time-to-herself, and a rest cure. Some of these stoves automatically cook and stop cooking while you are out or sleeping, save money because they make cheap cuts of meat taste like expensive cuts, act as fireless cookers and refrigerators and . . . I

will leave the rest to your investigation

Of course, there are the electric laundry appliances, casseroles, ice-cream freezers which must be turned and which must not be turned, convenient egg beaters, buffers, kitchenette articles, and countless other things in the line of percolators, etc., which are obvious and need no mind-jerking from us.

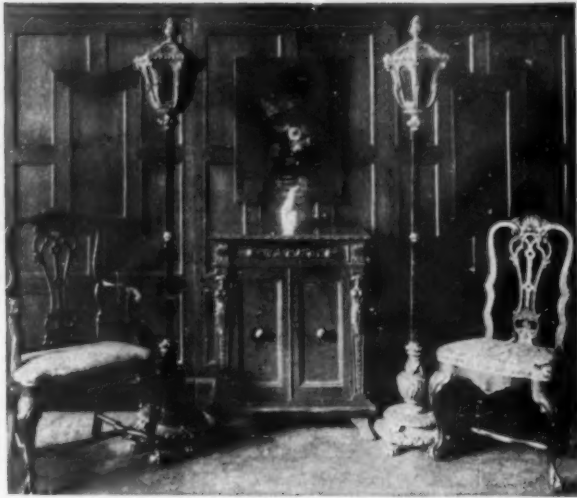
All these things are gifts of value, tremendous helps to the cook and ought to be boons to the seeker for something to give.

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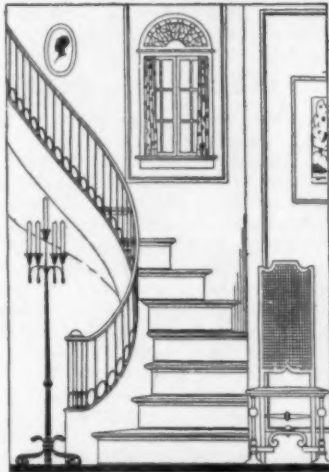
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## Decorative American Landscapes

(Continued from page 33)



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by some, and they make splendid decorations for Old English rooms. The early work of George Inness, also, falls in this classification. Inness was an engraver in his youth, and his earliest pictures, done in the 40's and early 50's, closely follow the designs of old English engravings. Some of these early Americans were masterful technicians, but their works are out of vogue now, having been superseded by the tonalists, painting under the Barbizon influence, and the Impressionists.

## Modern Expressions

When landscapes by the American tonalists and Impressionists are considered as decorations, it is found that the element of chronology is not only disregarded but actually reversed, for the older style of the tonalists is found to be inferior to the newer one of the Impressionists when it comes to Colonial interiors. This is due to the fact that the airy qualities of the Impressionist landscapes are found to harmonize with the lightness of Colonial interiors; whereas the rich work of the tonalists fits in with equal appropriateness in rooms after the Old English model.

Determination of suitability depends not only upon the light, but equally as much on the color and texture of the walls. There should not be so much contrast between a picture and its background that attention will be distracted; in other words a wall should be a continuation of the frame. If an impressionist picture is hung against a dark wall it literally "jumps out" at the beholder in a way that is disquieting; he may not stop to reason out just what the matter is, but there is a disturbed feeling. Likewise, if a rich and deep toned picture is placed on the light walls of a Colonial room it looks inappropriate for the same reason. It is because of this peculiar behavior of pictures in relation to their backgrounds that a dealer will cover the walls of his gallery with burlap of a neutral hue, or, as in one instance, obtain an expensive textile and place it against the wall with the wrong side out.

## The Tonal Masters

Illustrious examples of American artists who painted in the tonal manner are George Inness (in his middle and last periods), Homer B. Martin and Alexander H. Wyant. These men followed the Barbizon tradition, and vastly improved on it. Not one of them but will rank years hence as having achieved more than Corot. Their method of painting was to spread one thin and transparent layer of paint over another, and to keep on doing this until the desired effect was achieved. Subtle tones and great depth were obtained, but this method could not give vibration or radiating effects of light.

Other notable followers of the tonal tradition have been Ballard Williams, whose love for French design also makes his pictures appropriate for any of the French period rooms; the late Henry Ward Ranger, who perhaps was the closest follower of Barbizon ideas of any American painter; Louis Paul Dessar, who is fond of dusky and rich colors that have great depth; the late William Keith, who obtained vivid color and contrast in his western subjects, and who was the idol of California; the late Gedney Bunce, who loved expansive gold and red, which remind one of Turner's bursts of color; and Elliott Daingerfield, whose technique resembles that of Inness with the exception that he has added a dramatic quality that is peculiarly his own.

## Impressionist Methods

The method of the Impressionist is vastly different from that of the tonalist. Instead of getting his effects by letting one layer of pigment be seen under another layer, he uses pure paint, more or less thickly applied, placing one color alongside of another color. The eye at a dis-

tance combines the two, producing vibration. There is an airiness about Impressionist pictures, and a sparkling quality of color, not obtained by any of the older schools.

The first American Impressionists were John H. Twachtman and Theodore Robinson. The furore they caused, and the acrimony of the discussion, is well remembered by art lovers of the older generation. In America they stood for the cause upheld in France by Monet, Pissaro and Sisley. The Academicians said these men did not know how to draw. As a matter of fact, as proved by their very early work, they were excellent draughtsmen, but their problem had now become that of painting light rather than form. It was an innovation, and the public did not at first grasp what they were trying to do. Unfair standards were applied to their work, and it was ridiculed. But there was a scientific foundation, as well as the more important one of beauty, and the public soon began to admire and then to desire their pictures. One of the pleasant things discovered was that these pictures, whose themes were in reality atmosphere and light, were particularly appropriate to Colonial homes.

Twachtman and Robinson have had worthy followers in landscape in Child Hassam, whose pictures are much in demand; in Willard Metcalf, in Daniel Garber, in Emil Carlsen, whose works have an infinite refinement, in Charles H. Davis, in Ernest Lawson and in scores of others, all of whom love vibrating light as well as design.

Some of our best known painters have either combined the methods of the tonalist and the Impressionist, or have used both methods with success at different times. For instance, James Francis Murphy, who is regarded as the most popular of living American artists, combines both methods. He juxtaposes pigments and he builds up by means of glazes, and his pictures look equally well in Elizabethan or in Colonial interiors. The late Henry Golden Dearth in his first period was a tonalist and in his second a modified Impressionist.

The landscapes of Dwight M. Tryon, J. Alden Weir, Gardner Symons, Horatio Walker and Ben Foster are suitable for both sorts of interiors, depending on the particular subjects.

But what of the landscapes of Fuller, A. P. Ryder and Blakelock? These were painters whose work was so individual that it does not classify and their pictures are pre-eminently collector's pieces.

An isolated instance is that of the landscapes with figures by Maurice Prendergast, extreme Impressionist, which have patterns that remind one of textiles. The term "fretted beauty" has been applied to them. They are in perfect consonance with tapestries, and may be utilized with tapestries in a decorative scheme.

## The Room for the Picture

Just a step further and we have arrived at so-called "extreme" art. There is a certain room done by William and Margaret Zorach, post-impressionists, in which they have used "landscape embroideries" which have been echoed by decorative hooked rugs, as part of a scheme in which painted furniture is made to do its part. Then there is a room executed by S. MacDonald Wright, who is half futurist, half post-impressionist, for Mr. De Wald, of New York City, in which the artist's colorful suggestions of landscape are supplemented by dyed curtains, pottery made by the artist, and painted furniture, all done in the key of the spectrum—synchronistic decoration, if you will. In this case the room is a single artistic unit.

From these last two examples it can be seen that the use of post-impressionist, futurist and cubistic landscapes, is as free from old tradition as the paintings them-

(Continued on page 76)



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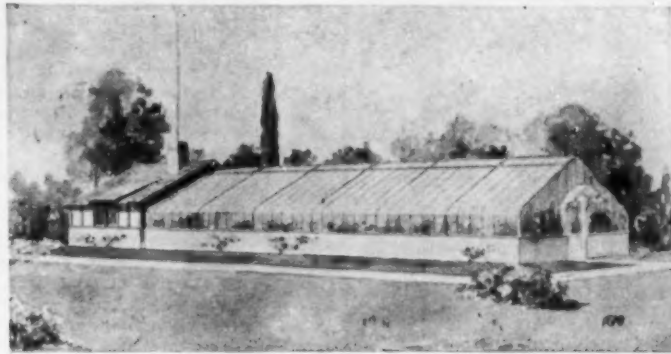
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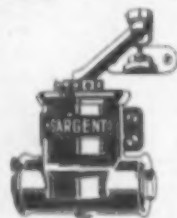


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**Decorative American Landscapes**

(Continued from page 74)

selves are. They are part of an entirely new scheme, in which the room and everything in it is treated in much the same way as a stage decorator of the new school, such as Edmond Jones or Vincent Collins, designs a setting for a dramatic moment, except in this case the design is for the personality of the owner or it is to obtain an atmosphere which the owner desires.

Much is said for the new decoration, and it is certain that much more will be said in the future. The idea is only "extreme" in its newness, and, after all, it is the only absolutely original, pliable and wholly expressive thing in decoration at the present time. The old line decorators revive and adapt the ideas of the past, and this method by its very nature tends to clumsiness and the negation of individuality.

"The new movement in decoration," one of its champions asserts, "is really a sensitization toward form, rather than color."

This statement gives the key to the use of post-impressionist, cubist and futurist landscapes in original interiors, because

they represent a revolution against what is regarded as the over-valuation of light in impressionism. Emphasis is given to form—not to form as it is seen literally in the objects around us, but to form rearranged in a decorative manner. Just as the Impressionists make their colors sing, the "extremist" marshals his masses into a melody. And because of this emphasis laid on structure, the painting itself becomes more akin to furniture. It is startling, in fact, to place a landscape by Henry L. Fee, Andrew Dasburg or Preston Dickinson over an antique chest and see how well the new and the old pull together.

The same thing can be said of the cubist work of Man Ray, Charles Demuth and Charles Sheeler. The water colorist, John Marin, is in reality an advanced Impressionist painting under cubist influence, and his bursts of bright color fit particularly well in a bedroom.

It takes a lot of art lovers to make an art world, and the American home builder will be able to find in the native art of his country a range wide enough to fill every need and satisfy any caprice.

**DECEMBER GARDEN WORK**

WILLIAM C. McCOLLOM

ENCLOSING the garden is like framing a picture. The fence or hedge you use is a protection, too, from the winds as well as other things. Sometimes your neighbor's chickens form an excellent excuse for enclosing the garden, and cases have been known where the pet dog has come into disgrace by trying to see how deeply he can bury a bone in the new seed-bed.

In England and the old countries of Europe, a wall is still considered the proper method to employ in enclosing the garden. These walls are made to correspond architecturally with surrounding buildings and are both ornamental and useful. Trained fruits of wonderful quality are grown on these walls, in many cases heating flues being built into the wall to protect the plants from frost.

Evergreen hedges are also used for the garden framing. They are certainly preferable to other types of hedging in both beauty and utility, but here in America privet has come into favor as the universal hedge plant because of its rapid growth. This plant, however, has many weaknesses: it has an enormous rooting system, prohibiting the growing of small vegetation close to it, and at times it winter-kills. However, the selection of hedges to suit each need is rather a personal one and

should be considered always in this light. A fence of some description, covered with vines, or else a row of cane fruits to serve the same purpose, makes an excellent garden screen and protection, far more practical than hedges, but hardly as good in appearance when the gardens are isolated and not featured in any way.

In these days of high prices and scarcity of material we should all avoid waste. Carelessness and indifference to the value of tools are just as wasteful as neglect; tools should be put away in proper condition. All the metal parts should be oiled and covered with a cheap grade of vaseline, but before this is applied the rust must be removed by using sandpaper or kerosene oil. Rust not only destroys tools but reduces by a great percentage their efficiency. Wheel-hoes, seeders and other implements containing a number of parts should be assembled and put away together, so they can be located easily in the spring.

The woodwork on all garden tools, excepting the part that comes in contact with the hands when in use, should be painted to preserve it. Stakes, hotbeds, melon frames and any woodwork that is exposed to the weather, should have the benefit of a protecting coat of paint.

(Continued on page 78)



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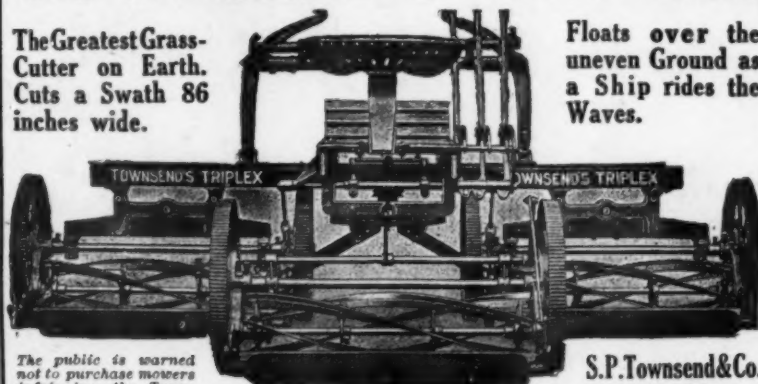
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WISCONSIN



*Do not scrape the trees to destroy insect eggs and moss; use a stiff scrubbing-brush*

## December Garden Work

(Continued from page 76)

This is an excellent time to build melon frames for the garden. They may be made so a single light of glass will cover them, occasioning only the making of the sides; but, generally speaking, the best type of frame is one where the top sash is divided into two parts with a wooden frame.

The common melon frame is about 24" square, 12" high in front and about 18" in the back. This type of frame is much too small, however, as in most cases it must be removed too soon in order to make room for the plants' growth. If the melon frames are not large enough to harbor the plants until all danger of cold spells is positively past, they are of little value. If I were building frames for my own purpose, I would have them not less than 30" square, and 36" is still better. It is surprising how much extra protection this additional space will give.

The proper trenching of the soil is one of the most important of all garden prac-

tices. By giving the frost a good opportunity of freezing the earth in one solid mass, it destroys myriads of insect pests. It increases fertility as it brings to the surface the lower subsoils, with their abundant chemicals, which are quickly converted into plant food by the action of the weather. It makes a garden vastly more retentive of moisture, which surely stimulates production as it reduces the evaporation of the soil moisture.

All gardens would be vastly improved by deep trenching at this season of the year. Make trenches 2' deep and as close together as you can possibly pile the soil on the space between the rows—usually about 2½' between the rows will be adequate. This means that 1' 3" of frost will freeze the earth solid to a depth of 3'; and of course the frost does not thaw out as quickly in the trenches as it would on the surface. This prevents insects escaping by working their way deeper as the cold increases.



*Just as long as the ground remains unfrozen you can plant deciduous trees and shrubs*



*Plants that flower on the terminals of new wood, like hydrangeas, may be pruned now*

