

House & Garden

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House & Garden

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

NEXT MONTH IS THE HOUSE FITTINGS NUMBER

WALLS and ceilings constitute the background of rooms, and they are the first fittings one must consider when a house is being fitted and decorated. In the February number these subjects are described and pictured—the wood paneled wall and the molded plaster ceiling. As a guide to those who want to know their panels we have included two pages of sketches showing the designs from the Gothic to the present. There is also a suggestion for treating walls with screens, which is one of the many uses screens can be put to.

The fireplace is such an essential center of interest, and so cheering and practical a one during the cold months, that a special page is devoted to it. Tables for the end of the couch which so often comes into the fireplace furniture grouping are considered, too; and that the color scheme of the whole room may be pleasing, there is another article on the essential principles of color harmony.

An atmosphere of romance clings to Gardner Teall's article on Palissy, that skilled ceramic



Ornamental plaster walls are considered in February

artist who made such sacrifices to his work. It is a story full of human interest and devotion to a great cause. More purely practical, but of intrinsic charm, are the sketches of Colonial interiors which Louis Ruyl has done for us, and the pages of Colonial doors and shutters.

In these days when the time-honored servant problem so vexes the housewifely soul, especial interest attaches to the utilitarian aspects of the home. And since we cannot have a home without food, and since for food cooking is necessary, the two February pages on fireless cookers are included. These, together with the lead article on a brand new plan for the expensive home on an economic basis, are especially important today.

The gardener who knows accurately the proportions of seed sown to crops harvested is rare. But William McCollom knows, and he tells about it in this issue.

These are but high-lights on the February contents. The general illumination balances and sets them off with a total of twenty-six separate features.

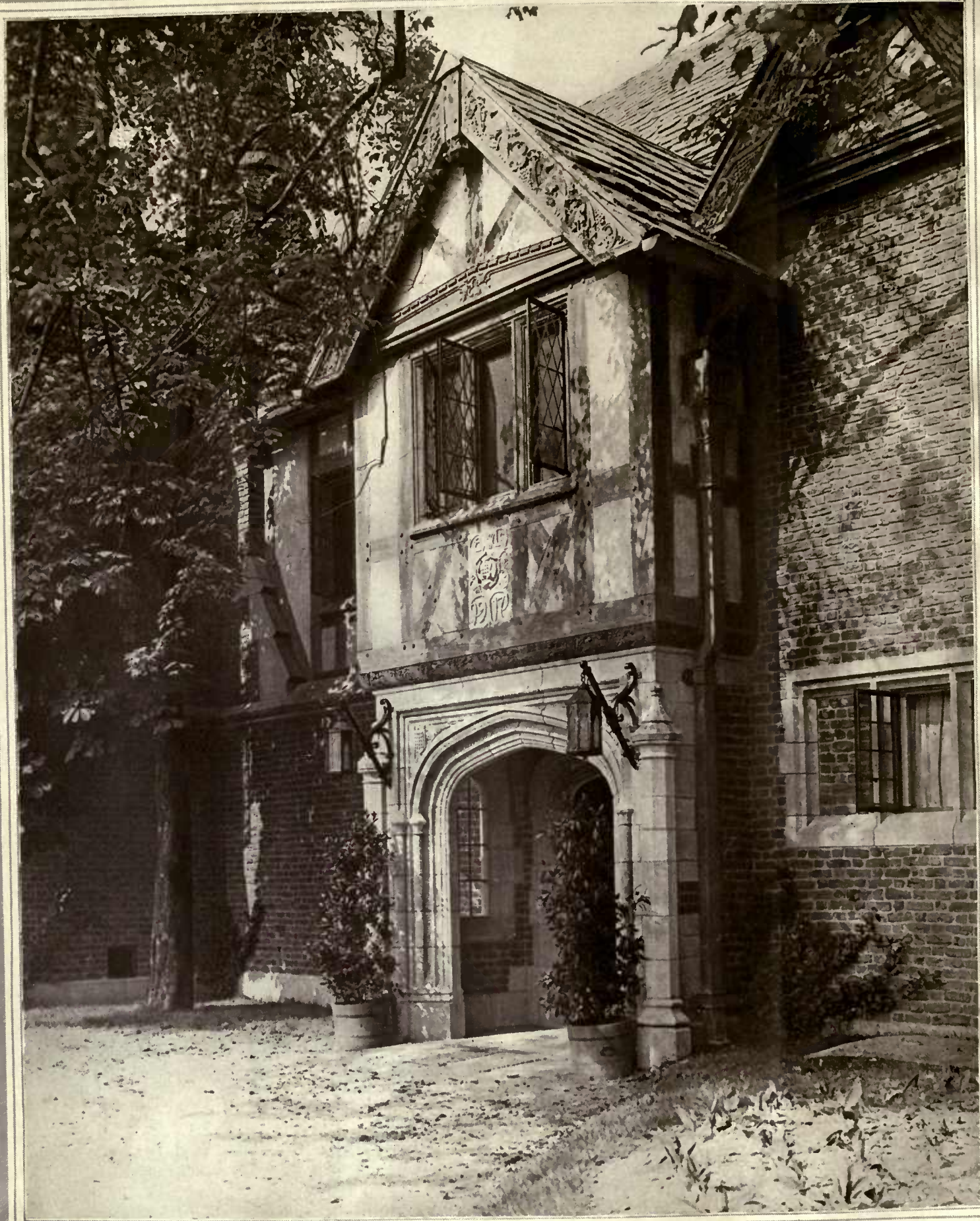
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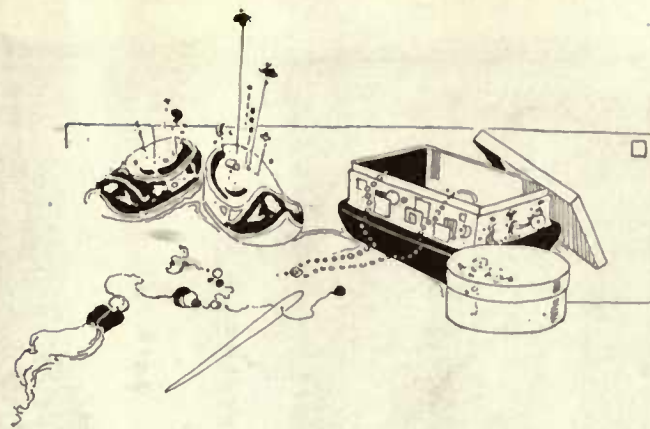


Gilles

THE THING THAT GOLDSMITH FORGOT

When Oliver Goldsmith wrote that he loved everything old—old friends, old times, old manners, old books, old wine—he unaccountably forgot to mention old houses. The dwellings and the actual haunts of his old friends must have included among them some of those happy Tudor creations which still remain as beautiful wit-

nesses to the vitality, freshness and pride of the village mason and carpenter. It is in the naive spirit of that period that the Residence of Allan S. Lehman, Esq., at Tarrytown, N. Y., has been built. This entrance motive is reminiscent of that time of fine craftsmen and noble residences. John Russell Pope, architect



THE BEDROOM OF INDIVIDUALITY

Three Schemes, With Prices, for a Diversity of Tastes, Means and Sizes of Rooms

NANCY ASHTON

All the furniture and accessories mentioned are available in the shops and may be bought through HOUSE & GARDEN Shopping Service.

THEY knew how to live in the 18th Century. We, with our 20th Century civilization, seem to have forgotten in spite of the advantages of subway, electricity and so on. Their love of luxury and comfort was particularly illustrated in the "petits appartements" consisting of ante-room, salon and bedroom, which were a matter of course in the life of the great lady of that time.

A modern translation of this ideal arrangement would be, it seems to me, a boudoir (which may be as frivolous or severe as the character of its owner indicates), a dressing room and bedroom, with, of course, our one really successful modern luxury—a beautifully equipped bathroom. This plan spells ease indeed, and in the harassing whirlwind of existence today one needs nothing more keenly than just that: comfortable, luxurious ease. One may dress in a warm, cozy room with a crackling fire going, if one be fortunate enough to have a fireplace, than which there is no greater delight.

We must be sure not to underestimate the importance of an harmonious setting. That horrible moment, the beginning of the day, may be faced with a certain amount of philosophy if there be delightful surroundings with sympathetic colors to sustain us. So it must be with no uncertainty that one selects the color scheme which may dominate one's very existence.

A Bas Brass!

It seems ridiculous to have to mention the brass bed, which should have long since been relegated to the realms of oblivion, where the red plush sofa and the "tapestry davenport" have been reposing this many a day. But despite other proofs of excellent taste,

I still seem to see this particular atrocity obtruding itself, whereas an iron bedstead, which may be painted a good color is in far better taste. Then, if it is a question of economy, there are equally inexpensive wooden beds of

good design, so that there really isn't any excuse for this particular lapse.

Draping the Bed

There are no end of ways of draping the bed. The French have a great number of delightful canopy designs and hangings with guirlandes, and then there are the simpler but effective English draperies, the Colonial ones being the simplest. Sometimes the bed is placed at right angles to the wall and the drapery arranged at the head; other times, it is placed close to the wall with the canopy in the center and the folds of the fabric falling at the ends. But without draperies of any sort there are many possibilities of bed covers in taffeta or chintz with a ruffle or shaped valance, or a simple ruffled muslin cover which is also very effective.

Paneled or painted walls are in the long run more satisfactory than a wall paper with a design in it. It is all very well to use a paper of this kind in a room which is not in constant use, such as a guest room, but on the whole I think you will find a quiet background more reposeful. For the same reason, I would advise not having too many pictures. This is an absurd warning, as no one will want to give up the one room in the house in which they feel justified in hanging all the family photographs. I could go on endlessly as to the overcrowding of rooms with furniture which is too large for it, but let me rather expatiate on a room which has been a success.

A Successful Bedroom

A delightful English glazed chintz with a flower design of rose color, blue and mauve on a fawn colored lattice background was the inspiration for its decora-

1 pair of taffeta overcurtains.....	\$65.00
1 pair of georgette crepe draw curtains	18.50
1 pair of net glass curtains.....	8.50
1 chair	45.00
1 table	55.00
1 day bed and pillows, painted green with chintz covering.....	195.00
1 floor lamp.....	29.50
1 shade	49.50
Pictures, each.....	40.00
Sconce shades	3.75



Hewitt

Suggestions for a boudoir showing a day bed covered in lattice glazed chintz, next to which have been placed a reading lamp with chifon shade and a small compact table

tion. With such fascinating color harmony as the starting point, the result when skilfully handled could not but be successful. All the tones of the chintz which is only used on one screen and a day-bed are repeated in cur-



Hewitt

The antique rose taffeta curtains with their quaint frills and tie-backs make a delightful background for the dressing table, on which stand Wedgewood lamps with pink taffeta shades edged with silver tissue

tains, furniture, carpet and lamp shades.

The outer curtains are of the rose colored taffeta made with a valance with an old-fashioned ruffled finish and tie-backs of the taffeta. The glass curtains

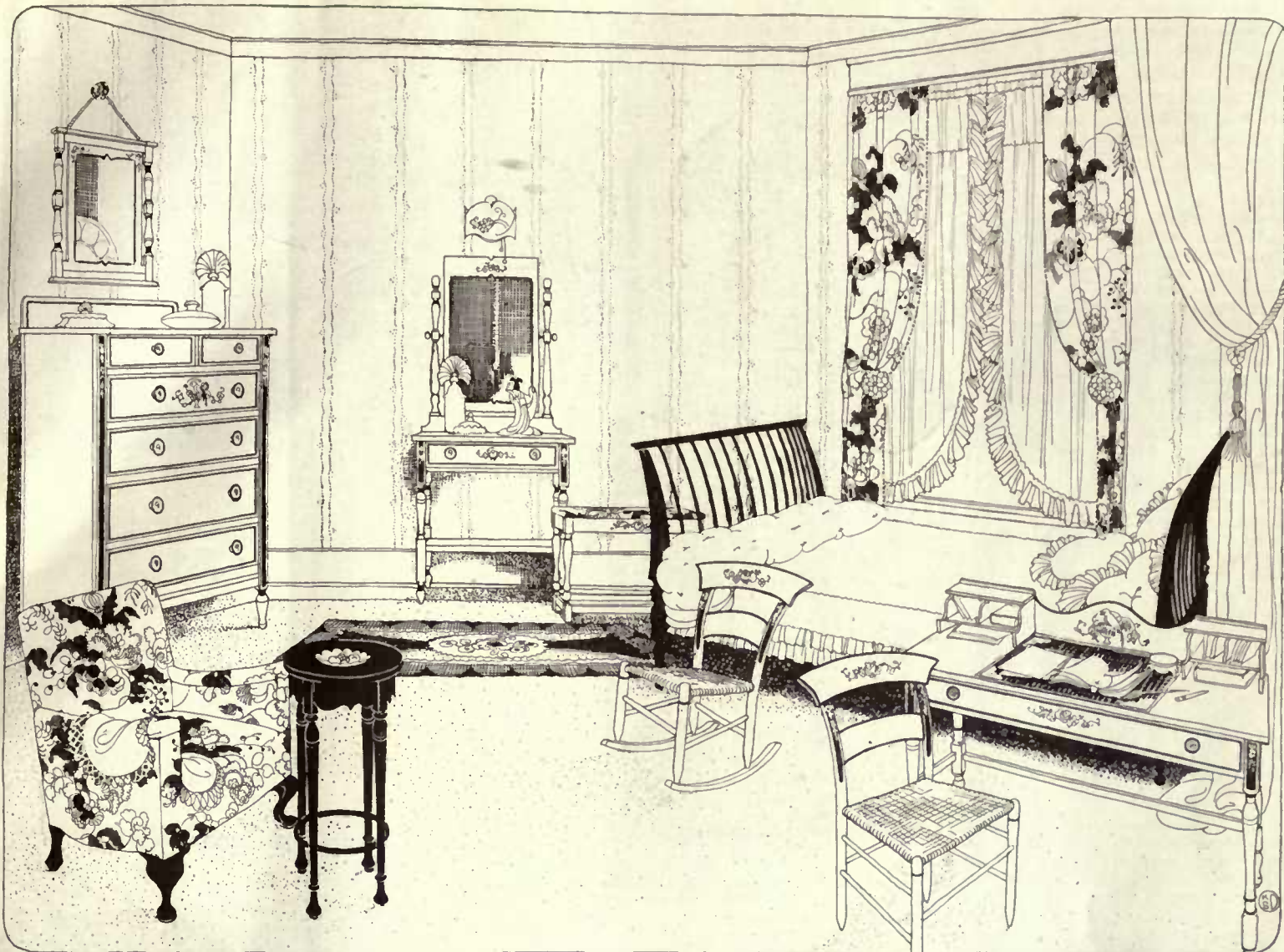
- 2 pairs of taffeta overdraperies @ \$65 each. \$130.00
- 2 pairs of georgette crepe draw curtains @ \$18.50 each. 37.00
- 2 pairs of net glass curtains @ \$8.50 each. 17.00
- Twin beds, dull mahogany, \$140 each. 280.00
- 1 pair of antique rose taffeta bed covers @ \$85 each. 170.00
- 1 night table. 60.00
- 1 screen of glazed chintz 36.00
- 1 writing desk. 130.00
- 1 stool covered in apple green satin. 37.50
- 1 sewing table. 68.50
- 1 satin chair covered in apple green high-lustre satin. 87.00
- 1 commode 230.00
- 1 lamp 17.00
- 1 shade, violet chiffon over pink chiffon, trimmed picoted frills 18.00
- 1 picture 37.50
- 1 mirror over commode 100.00
- Carpet, violet, per square yard. 16.50
- 2 painted light scone, lyre motif, cream and violet, @ \$35. 70.00
- Cylinder shades of pink taffeta edged with folds of violet georgette crepe @ \$3.75 each. 7.50

- 3 pairs of taffeta overdraperies, old pink, with ruching edge and tie-backs, @ \$65 a pair. \$195.00
- 3 pairs of georgette crepe draw curtains, violet, @ \$18.50 a pair 55.50
- 3 pairs of net curtains, cream, @ \$8.50 a pair 25.50
- 1 toilet table. 210.00
- 1 mirror 37.50
- 1 stool 48.00
- 1 chair painted deep cream, floral medallion in pastel colors. 50.00
- 1 table, pie-crust edge, dull mahogany. 25.00
- 2 candlesticks, jasper green, Wedgewood, \$11.25 each. 22.50
- 2 shades, pink taffeta, edged with shell shirring of silver tissue, \$13.50 27.00
- 1 powder jar, Venetian glass 11.50
- 2 pale green Venetian glass perfume bottles with flower stoppers, at \$6.50 each. 13.00
- 1 Ruskin bowl, violet. 10.00
- 1 cover for toilet table of apple green satin finished with an inch-wide box pleating of violet taffeta. 13.25



Hewitt

Behind dull mahogany furniture is a pale fawn wall, with antique rose taffeta at windows and for bed covers; a line of mauve in the undercurtains and in the carpet, a vivid spot of apple green on the small satin chair and all the colors brought together in the glazed chintz screen



The white ruffled curtains and bed cover are in keeping with the simplicity of this little room furnished mainly with furniture painted a deep cream color with a wide band of pale mauve. The bed and little table are in walnut finish and there is a gray chintz with a bold pattern design in mauves and blue with a touch of burnt orange used at the window and on the over-stuffed chair beside the table



An alternate suggestion for chintz for this little room is an all-over flower design in gay tones of blue and rose on a white glazed background. 30", \$1.35 a yard

1 bed, single, in walnut finish.....	\$55.00
1 spring	25.50
1 mattress	40.50
1 pillow	5.00
1 painted dressing stand.....	55.00
1 painted settle	21.00
1 chest of drawers.....	110.00
1 wall mirror	25.00
1 small table in walnut finish.....	28.00
1 side chair	19.00
1 rocker	19.00
1 upholstered chair (exclusive of covering material).....	48.00
5 yards of chintz to cover chair, at \$2.40 a yard.....	12.00
1 desk	55.00
1 pair of ruffled curtains.....	12.50
1 pair of chintz curtains, including material.....	48.00
1 white ruffled muslin bedspread.....	40.00



This chintz comes in a gray ground, a dull blue or a deep terra cotta; the design, delicate in mauves, blues and green, has a touch of burnt orange. 31", \$2.40

are of cream colored net and then, instead of the usual banal shades, there are delicate mauve crêpe georgette curtains made to draw and shut out the light. The furniture is in dull finish mahogany of excellent design and there are one or two painted pieces used with one chair covered in a vivid apple green satin. The plain paneled walls are painted a deep fawn color and the carpet is a dark shade of mauve. Though this room was planned for dressing room, boudoir and bedroom in one, the suggestions are equally applicable for three separate rooms.

The dressing table placed in its well curtained niche is a study in line and symmetry

in itself. It has been so placed that one may have plenty of light by day and there is also adequate evening light provided by the two small lamps. The treatment of the triple window with a single shaped valance following the line of the architecture is worthy of particular note, as it is the kind of problem which so frequently has to be solved.

There is great dignity and charm in the arrangement of the furniture so that one is given a sense of space and comfort. A well stocked writing table has not been forgotten, nor the essential reading lamp next to the bed and even a screen to cut off annoying draughts, which is such a necessity, has not been overlooked.

Another very much simpler room, but one which I think will meet the requirements of a great many people is carefully planned with a view to both comfort and beauty despite a limited purse. The furniture which may be had in any color desired is of good design and I saw it most effectively painted a very deep cream with quite a wide band of delicate mauve and a small floral design. With most of it done in this fashion, it would be wise to have one or two pieces in the natural walnut finish, such as the bed and the little table shown in the illustration.

A very delightful chintz, with a gray ground (Continued on page 52)



The reception room has seen meetings between the leading figures of the world. One cannot but feel that here a man is surely a hero to his own chairs



The personality of the owner is everywhere apparent. Love of books, of out of doors, of action—the record of a strenuous life along this wall of the library

Water buffalo, eland, a big fireplace flanked by elephant tusks, a service flag with three blue stars and one of gold—a man's hall in every detail



Naturally one expects to find trophies of countless days afield. Game heads on the walls, bear and zebra skins underfoot, these are characteristic

INSIDE *the* HOME of THEODORE ROOSEVELT

OYSTER BAY,
NEW YORK

Photographs © by Paul Thompson





Africa and America meet around the trophy room hearth. The bison heads flanking the mantel and the lion skin on the floor suggest two of Colonel Roosevelt's best known books



A more general view of the trophy room discloses in marked degree the virility of the whole house. Here is nothing fragile, nothing which does not stimulate by its very character

CHAIRS AS MEMBERS OF THE HOUSEHOLD

FUNNY things, chairs!

Sticks of wood, turned and carved. A bit of upholstery. A panel of cane.

You see them in the shops, row after row of them, the fat, the slim, the gaudy and the neat, waiting proud and aloof like expectant servants in an intelligence office.

You go down the line inspecting them casually, while a salesman murmurs catchwords about their periods. Eventually you come to one that takes your fancy. Yes, that might look well in your room. The salesman extols the merits of its upholstery and swears on his immortal soul that it is pure mahogany—as pure as ever came out of Brazil—and not mahoganized birch. Forthwith you exchange cash of the realm for the bundle of wood and hank of tufted hair, and go on your way satisfied that you have made a good purchase.

Sheer rubbish! A chair isn't a thing, it's a personality.

THERE are two ways of looking at a chair or a table or any piece of furniture: you may consider it a mere decorative objective, or something that plays an active rôle in your life—a member of your household.

By itself a chair may be simply so much wood upon which a craftsman has spent his energies and artistry. But once you think of a chair in respect to men and women who sit in it, or a table in respect to those who gather about it, the inanimate becomes suddenly alive. It is clothed with personality. It is real and vital. It will mean very much in your home because it means very much in your life.

A poet in *The Spectator* once put this thought into a verse—

I give a loving glance as I go
To three brass pots on a shelf in a row,
To my grandfather's grandfather's loving cup
And a bandy-leg chair I once picked up.
And I can't for the life of me make you see
Just why these things are a part of me.

It follows then, that the way to buy furniture is not to choose it merely for the beauty of the workmanship or the wood or the upholstery—all important things—but first, for its adaptability to the sort of life you lead and the sort of person you are.

Choosing a chair or any piece of furniture is not unlike choosing a friend. You require sincere craftsmanship, which connotes good materials; beauty of line and color, which will be a pleasure to the eye; and strength with which to stand the wear and tear of everyday use. Granted these three, you will soon become accustomed to it, and its presence will have a great deal to do with your feeling about home.

For a home is more than furniture and people; it is a place where people appreciate furniture and furniture, in turn, would seem to appreciate people. A place where there is a camaraderie between the animate and inanimate, where the things that surround you are a part of you.

It isn't merely marital bliss and well-behaved children that make a home of a house. Furniture plays a big part. The furniture in a house very seriously influences your desire to live there. Although many people are not aware of it, the fact is that bad furniture can get on one's nerves and make home an unpleasant place. It has as evil an effect as bad drains and drink, and is far more insidious. When our legislative fathers shall have finished with drink as a home-wrecker, they might well turn their attention to bad furniture. Possibly the average citizen will anticipate them by learning what good furniture is and can mean to him and by exercising discrimination in its selection and arrangement.

ON this page we are not concerned with what constitutes a good piece of furniture; we are concerned with two prejudices: Grand Rapids and grandfather.

In some minds the name Grand Rapids is anathema. Nothing good can come out of that town. If they want to say that a piece of furniture is bad, they call it after the name of the well-known Michigan city.

Now Grand Rapids is more than a place; it is a principle, an ideal. Like everything else human, it makes mistakes, it falls far below its ideal and at times would seem to flout its principle. But taking it by and large, Grand Rapids lives up to some mighty high ideals. It makes good furniture. It makes livable furniture. It makes a great deal of the furniture that dealers say is their own. Years of study, the skill of able craftsmen, the dreams of patient designers have been combined to produce lines of furniture of which the American people can be proud.

Personally, I would rather sit in a comfortable Grand Rapids antique reproduction than in its uncertain original. And as the years pass it will come to mean just as much to me as would any antique with a pedigree. Not that I distrust antiques. They are around me by the dozen—only I will not permit myself to take the blind reactionary view that age necessarily makes a piece of furniture good or that the imported piece is always to be held in esteem.

What has been said of Grand Rapids can also be said of Boston and Jamestown, N. Y. Our American manufacturers are awake to the necessity of making well-designed, well-built furniture. They employ workmen of the highest skill. Their designers come from many lands. They produce in abundance because the market is large. The American buying public—and it buys considerably over \$200,000,000 worth of furniture a year—reciprocates in its appreciation of these patient labors. For the line of good taste is going up steadily and each year sees more people learning the lesson that good furniture helps to make a good home.

THE other prejudice is grandfather and the things that belonged to him.

Among the criticisms leveled at the current interest in decorating is the fact that it is no respecter of sentiment. It would seem to be given to fads, to change its entire viewpoint every few years. What was howled at in exhibitions of bad taste a few years back has been revived and now enjoys popularity.

There is just one flaw in this criticism. It is true that styles in furniture change—just as they change in clothes. It is true that modern decoration has little regard for sentiment—because it knows that most sentiment is mere sentimentality. It is also true that it has revived objects and usages that a few years back were laughed at, but—here is the flaw—it does not revive everything. It revives what was good in the past.

Modern decoration is pragmatic. It takes the good from the past and embodies it in the present. It lifts the tie-backs from the Victorian curtain and puts them on curtains in modern homes. But it does not revive the Rogers group!

This is where grandfather enters the controversy. Because a thing belonged to an ancient and honorable member of the family, because it was beloved by him, does not necessarily make it livable or the sort of furniture with which to surround a rising generation. If it is good, then preserve it. If it is bad, irrepressibly bad, then have done with it. You do not insist on wearing your grandmother's dress simply because it was your grandmother's. Why then insist on keeping grandfather's furniture around simply because it was his? What you do with the dress is to save the old lace. What you should do with the furniture is to save what is good.

THE ROAD

My way of life is a winding road,
A road that wanders, yet turns not back,
Where one should go with as light a load
As well may be in a traveler's pack;

A road that rambles through march and
wood,
Meadow and waste, to the cloudy end;
But, smooth or rugged, I find it good,
For something's always around the bend.

There may be storms in the bleak defiles,
But oh, the calm of the valley's breast!
There may be toil on the upward miles,
But oh, the joy of the mountain-crest!

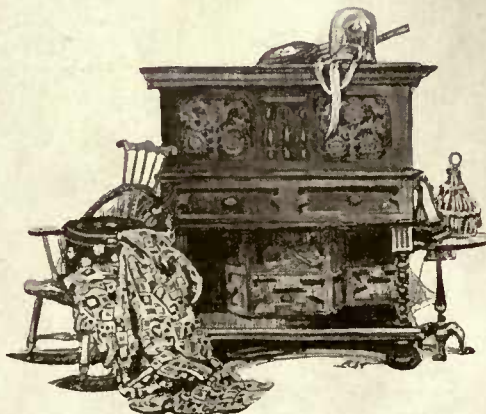
And here's a thistle and there's a rose
And next—whatever the road may send;
For onward ribbons the way I chose,
With something always around the bend.

Then come and travel my road with me
Through windy passes or waves of
flowers.

Though long and weary the march may be,
The rover's blessing shall still be ours:

"A noonday balt at a crystal well,
A word and smile with a passing friend,
A song to sing and a tale to tell,
And something coming around the bend!"

—ARTHUR GUITERMAN.





Gilles.

THE FORECOURT OF AN ARTIST'S HOME

A remarkable example of spontaneous architecture can be found in "Tamaracks", home of Franklin Colby, the artist, at Andover, N. J. The owner was his own designer, and the ensemble is pleasingly successful. Quite the most charming detail is found in the forecourt fountain, an Italian basin built up

around antique pieces brought from Italy—intertwined Cupids supporting a top basin which is surmounted by another winged Cupid in bronze. Brick walks surround the fountain and grass plots and borders of flowers. Water grass growing in the basin gives the fountain a note of unusual interest in formal work



Straw marqueterie tea caddy after the Chinese manner, probably made by a French prisoner of war during the late Napoleonic period

OBJECTS of ART MADE by PRISONERS of WAR

A New Collecting By-path That Peace May Now Open Up to the Rider of Unusual Hobbies

GARDNER TEALL

IN traveling to the Adriatic coast some years ago I stopped for several days in a little Italian town not far from Ancona. I suppose few visitors ever alighted there, at least that is the impression I got from the profuse welcome accorded me at the primitive *albergo* where I put up. Just why even the slow creeping trains of the Marche ever bothered to stop here at all I have yet to determine. With myself I seem to have established a precedent. No errand other than that of the spirit took me there. It all happened because, when journeying eastward, I had asked a fellow-traveler what there was of interest in this town, and then, why the train made so short a stop.

"No one ever gets out here," he explained, "there is nothing to see."

From that moment my curiosity was aroused, for experience has taught me that the most interesting places are those which most people find uninteresting.

A Medieval Hostelry

One of the things I found in this little town will, perhaps, dear reader, interest you, and so I will make mention of it as introduction to my subject. The room to which I was assigned by my host of the inn was, I have reason to believe, the *chambre de luxe* of the countryside. The high beamed ceiling was painted much after the manner of the great ceiling of the Florentine church of San Miniato al Monte, although I saw nothing of it all by the flickering candle which lighted my arrival in the midst of this medieval hostelry. In the morning a burst of golden sunlight awakened me and in through the windows was wafted the fragrance of the grape-flowers in blossom outside. My sleepy eyes followed the walls around and then opened wide on beholding a quaintly framed canvas of beautiful freshness, the picture of a group of saints.

Jumping out of bed and going over to inspect the painting I observed on an old marqueterie *secrtaire* which stood just below it an array of curious, golden-hued objects. On closer examination I found some to be boxes, some jewel-caskets, others yarn containers, while needle-cases, frames, book-covers and the like completed this odd assemblage



Portrait of Napoleon, the work of a French prisoner, done a *Pique d'Épingle*—paper pricked with various sized needles

of curious antiques. Then I discovered that these things were all examples of straw marqueterie, but finer, any one of them, than pieces of the sort that ever before had happened to come to my attention.

The Landlord Who Collected

I suppose being a collector makes one a discoverer. At any rate a discovery it was, and I asked myself how on earth these things happened to be here. That morning my host explained.

"All these things," said he, "I have been collecting as a hobby for years, things made by prisoners of war, interesting and worth preserving. The inlaid straw things are but part of what I have,—ivories, carved cocoanuts, jewelry, paper models, embroideries, and so on, all made by prisoners of war, mostly in Italy, I presume, as I have picked them up here in my own country in traveling around. I would not part with them for the world!"

This declaration dashed my hopes to the ground, but one can forgive much in a landlord who collects things more spiritual than rent, and a landlord in Italy who "travels around" also commands one's respect for his ability to be so independent. That is why I listened instead of bargained, and in that morning I learned many interesting things about my host's unusual collection. Perhaps there were few kindred collecting souls in the neighborhood who deigned to listen as sympathetically as I did or who made no effort to conceal an enthusiasm which these things awakened within me. At any rate the amiable inn-keeper who would not part with his things for the world proved finally willing to part with a few of them for considerably less than a hemisphere, which gave me a chance to weave tales of my own in the years that were to follow.

One of Hodgkin's Hobbies

I remember telling the late John Eliot Hodgkin, F. S. A., that renowned antiquarian whom I met in London, of my adventure. "Ah," said he, "do you know that happens to be one of my chief hobbies, and that I am collecting those very same sorts of straw marqueterie things? I am planning to write a monograph



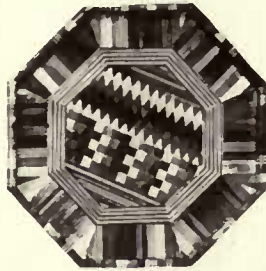
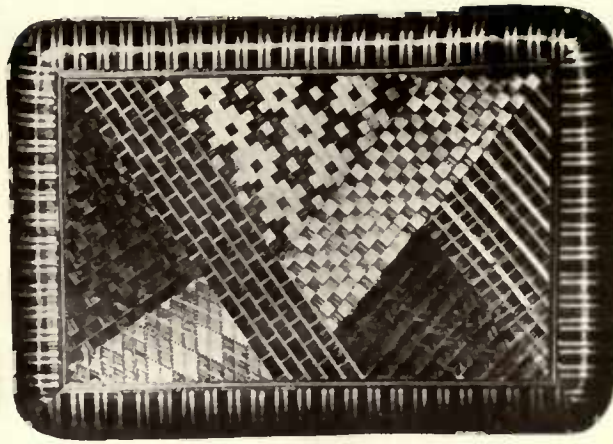
A Japanese cabinet of straw work. Such pieces found their way to Europe and inspired the work of French and Italian prisoners

about it." Unfortunately the good gentleman did not live to carry out his intention. Later I conceived the notion of writing an article about straw marqueterie and I thought it would lend interest to it to include illustrations of pieces in the Hodgkin collection. However, my intention was, for the time, blighted on receiving a reply to my request which expressed a hope that I would leave the field completely clear for his projected monograph, appending the suggestion that he would be much troubled if I did not. To be amiable is not always a collector's privilege, but in this instance I embraced mine and hastened to assure the dean of antiquarians that I withdrew from competition with his inexhaustible plans for writing about everything on the face of the earth.

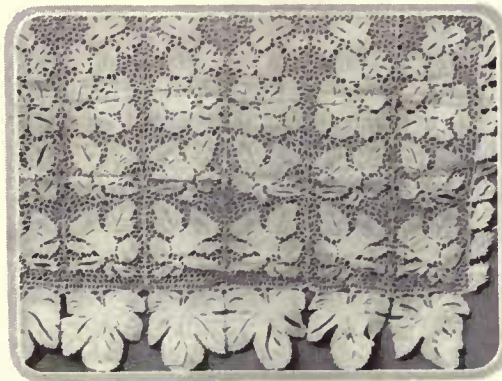
Now that he is no more, what is said of straw marqueterie and objects of art made by prisoners of war cannot challenge hostility in a spirit whose eagerness was often misjudged, whereas it ought to have been measured, as I measured it, by its extraordinary capacity as a genius among collectors who ought to have been given the first chance to tell all he knew before others took a hand at telling it. His interesting volumes under the title of *Rariora* are, unfortunately, out of print. In one of these he did reproduce some of the specimens of straw marqueterie in his own extensive collection, and as I am not privileged to reproduce these here, I will refer the reader who wishes further to interest himself in the subject, to the pages of those erudite tomes which he may be fortunate enough to find on the shelves of some of the more important art libraries in America.

The Variety of Prison Wares

From times immemorial, I suppose, war prisoners who have not been enslaved by their captors but have been treated without barbarity have sought to enlighten their tedium by various sorts of handicraft, exerting to the utmost their ingenuity in the matter of tools and materials. To-day the subject is one of immediate interest to us. Already have art objects made by prisoners of war interned in Holland and in Switzerland reached us. In time they will come to be as treasured as the antiques made by



Both the above trays are 19th Century Japanese straw marqueterie. Vari-colored straws are glued in a design on a wooden base



Cut paper has always been a favorite diversion of war prisoners



18th Century straw marqueterie ball made by Italian prisoners



Straw marqueterie basket made by a French prisoner of war long ago

the prisoners of war of the Napoleonic period and of earlier times. To catalogue the variety of such things would require page after page. Naturally nearly all such objects are "handy" in size and one does not look for particularly large specimens of war prisoners' art work. One begins to realize, after visiting the convalescents' ward of a military hospital, what a blessing to the soldier some knowledge of an art handicraft may be. I have seen several marvelous things whittled out of wood by prisoners of war, bone carvings, beadwork, jewelry that indicate the godsend the work must be to the soldier prisoner detained in the enemy's camp. But of all these objects I know of none that are more beautiful than those of straw marqueterie.

I do not know where the art originated. Mr. Hodgkin confessed to a like hiatus in his knowledge of the subject. However, I have no doubt but that artistic straw inlaying was practiced in the Orient at a very early date. Thence it may have been brought into Europe. I feel sure that it was known and practiced during the period of the Renaissance in Italy, and I consider the old Italian examples of this craft to be the earliest European ones.

Straw Marqueterie

This early Italian straw marqueterie is distinguished by its rich golden and golden browns of various shades, suggesting the richness of Venetian pictures. The objects to be covered by the artist in straw were of various materials, such as wood, paper, papier-maché, cloth and occasionally glass, metal or bone. The design, pattern or picture was worked out by pasting filaments and little sections of straw (stained to various colors) on the surfaces of the objects to be covered, and then varnished. The minuteness of some of this straw work is extraordinary. It would seem to have necessitated the use of a glass of high magnifying power as well as to have required almost superhuman patience and ingenuity to put it together. Moreover, these early pieces in straw marqueterie were so faithfully fabricated that they have come down to us in excellent condition.

I imagine the French learned the art of straw marqueterie from their
(Continued on page 46)



A straw marqueterie box made by an 18th Century French prisoner of war. The details of color and line in the flowers must have required infinite patience



An elaborate miniature coffer in straw marqueterie done in the early 19th Century by a French prisoner of war. The design is worked out in soft colors



A pierced and engraved mount from a Spanish chest

THE RÔLE OF FURNITURE HARDWARE

By These Mounts Progress Can Be Traced Through the Decorative Periods in France, England, Italy and Spain

H. D. EBERLEIN and ABBOT McCLURE



A Spanish chest lock

FURNITURE mounts play a double rôle; they are both utilitarian and decorative. They are the indispensable hardware of furniture. At the same time, they are what might fitly be called its jewelry.

Whether they be considered in their utilitarian or in their purely decorative capacity, a knowledge of mounts is essential to a thorough understanding of furniture. The subject

constitutes one of the smaller refinements of mobiliary art, it is true; nevertheless the mounts produce a very material part of furniture's charm which is quite out of proportion to the amount of space they occupy.

Mounts and Their Materials

The general term mounts includes hinges, locks and bolts, key-hole plates or escutcheons, knobs, handles or pulls, backplates, straps or bands, corner or angle-pieces, re-enforcings, gallery rails or frets, pilaster capitals and neckings, bases and metal feet, nail-heads, studding, finials, ornamental plates, Empire appliquéés, and any other metal embellishments (except metal inlay) that designers and cabinet makers may have resorted to from time to time.

The materials of which mounts have commonly been made are iron, brass, bronze, ormolu (an alloy of copper and zinc, with sometimes an addition of tin, much used by 18th Century French ebenistes), bone or ivory, wood, and, in the early 19th Century, glass.

With this latitude of possible applications and this range of materials, all susceptible of a wide diversity of manipulation in process and design, it is easy to understand how the course of evolution followed not only the trend of the great successive styles—Renaissance, Baroque, Rococo, and Neo-Classical—but also produced many subsidiary phases peculiar to certain localities.

During the period of Renaissance design in English furniture, that is, up to about the middle of the 17th Century, the mounts were a comparatively inconspicuous feature and were utilitarian in function. Turned wooden knobs

of the plainest design often answered as drawer and door pulls. Chests, cupboards and cabinets in general had plain iron drop or loop handles, comparatively small in size and usually with little or no ornamentation. Hinges were either concealed or were apt to be plain iron straps. Escutcheons and keyhole plates were small and of simple pattern or were altogether lacking. Most of the furniture was so profusely carved that the effect of ornate mounts would have proved redundant and been lost.

In France, up to the latter part of the 16th Century, much the same general condition prevailed. A great deal of the furniture was richly carved, for one thing, and, besides that, artisans were so occupied with the exuberance of deco-

rative craftsmanship in so many other directions that relatively little effort was expended on the elaboration of mounts. In Renaissance Italy, also, the mounts were, for the most part, of quite secondary importance. Outside of a few simple brass knobs on cupboards and cabinets, and the brass studding occasionally used to embellish credenze or the underframing of tables, the only metal mounts were the plainest of iron drops or loops. Other than these, knobs and pulls were of turned wood.

In Spain and Portugal

Spain—we may include Portugal with Spain—was the only country where mounts played a really conspicuous part in the Renaissance period. Iron locks, lockplates, corner or angle-pieces and bandings, hinges, handles and pulls, were beautifully engraved, chased, fretted, and punched and, in addition, were often gilded. These elaborate iron mounts were chiefly used on the exteriors of the vargueño cabinets or kindred pieces of furniture and to some extent also on chests. The plain exteriors of the walnut vargueño cabinets, for the most part devoid of carving or moldings, made an excellent foil for the intricate metal work, ensuring a striking contrast in color, material and design. The contrast was often still further enhanced by underlying the large fretted mounts with velvet, usually of a rich red.

Moulded brass finials were often used to surmount the backposts of chairs and brass-headed nails or chat-tones of many different kinds, some of them punched, hammered, engraved or fretted, were used to fasten on the leather or velvet back and seat coverings and, at the same time, to perform an important decorative function. Brass studdings and fretted band pieces were also occasionally used on cabinet work. The vargueño cabinet, and the closely allied papelera with its many little drawers, may be considered the crowning achievements of Spanish cabinetwork. The drawer fronts of these pieces were frequently enriched with bone inlay which was still further enhanced by the addition of color, gilding and engraving, the incised design being filled in with black or vermilion pigment. The pulls or knobs of these drawers were often of the same



The fretted back and keyhole plates play a distinctive decorative rôle in the ensemble of this mahogany block-front bureau bookcase. Canfield collection

engraved and colored bone. Otherwise they were of iron, or of iron gilt, in the form of cockle-shells, mulberries, drops or the like.

The Baroque Period

With the advent of Baroque influence in furniture design (1600-1735) there came an appreciable change in the character of mounts.

In England from the time of the Restoration onward, the prevailing surface treatment of cabinetwork was flat, no matter how much that flat surface might be enriched and diversified in color and pattern by marqueterie, inlay or veneer, which were without relief, or by lacquer, where the relief was negligible. Consequently, both the need and the propriety became apparent of mounts more conspicuous and more intricate than had hitherto been in use with highly carved surfaces. At the same time, the nature of the materials used in cabinetwork and the method of their treatment called for more brilliancy in the mounts and a nicer degree of finish in their execution.

Brass, therefore, quite naturally became the favorite material and was fretted, chased, and engraved, as well as punched, cast and molded. Bone and ivory were often used for keyhole facings and bone, ivory and wood frequently served as pulls. Not seldom did it

happen that iron mounts on old pieces of furniture were replaced by the new and more fashionable brass mounts. The brass of this period differed from the metal used later in the 18th Century, in chemical composition; it was of a lighter yellow color and more ductile so that it lent itself more readily to chasing, engraving and other processes.

Backplates and Pulls

In the earlier part of the Baroque period of influence drop pulls were generally either flat or hollow in the back, and were plain, molded, embossed, or engraved, as were also the rosettes or small circular plates from which they depended. The engraved and modeled or embossed mounts, especially escutcheons or keyhole plates and the plates for drop pulls, exhibited compact designs of scrolls, fruit, flowers, foliage, cherubs' heads and the like. Late in the 17th Century bail pulls, with or without backplates, began to take the place of drop pulls and fairly early in the 18th Century drop pulls went quite out of fashion. The early backplates were often engraved or chased with minute designs of flowers, fruit, foliage and scrolls; so also, sometimes, were the contemporary keyhole plates. More frequently, however, backplates and escutcheons were decoratively shaped in sil-

(Continued on page 46)



Baroque influence is seen in the engraved brass keyhole plate and brass drop pulls of this Queen Anne secretaire



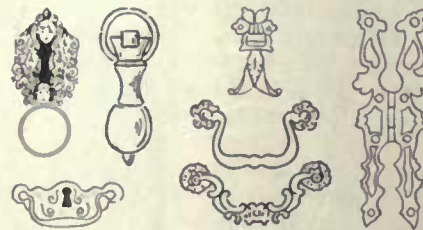
Shaped keyhole plates are a distinguishing feature of this mahogany block-front chest of drawers. The style is Baroque in effect



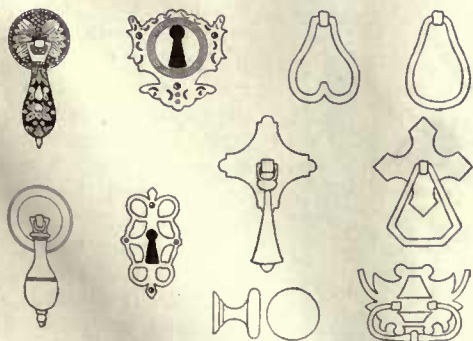
Neo-Classic influence is shown in the oval back plates of the drawer pulls on this serpentine front chest of drawers



An Empire jardiniere, showing the decorative brass mounts



Characteristic metal mounts of the William and Mary Period, showing the drop handles, keyplates, and an elaborate hinge



Jacobean mounts were not conspicuous, but the designs, as shown by this group, have individuality. Keyhole escutcheons of either iron or brass were either modest or lacking. In later Jacobean times we find the brass escutcheons more gracefully shaped and chased and fretted. Drawer handles were simple knobs at first, drop loops being introduced later. Hinges were neither conspicuous nor elaborate



Sheraton mounts were much like those used on Hepplewhite furniture. This is a Sheraton group



Characteristic delicacy and classicism of design are found in the Adam metal mounts, as seen in this keyplate and two decorative drawer pulls

PREPAREDNESS AND THIS YEAR'S KITCHEN GARDEN

Plans and Preliminary Work for the Home Garden of 100% Utility—Necessary Space for Specified Yields—Early Seed Shopping, Keeping Records, and Other Essential Details

WILLIAM C. McCOLLOM

IN some ways gardening is but little different from other lines of endeavor; it pyramids rapidly upon its own successes, but fails even more quickly when adversity or poor accomplishment turns the balance the other way.

That is one reason why we should plan our gardens with care. Mrs. Jones' garden may be ideal for Mrs. Jones' requirements, but you and I must plan for our own individual needs. We may beg, borrow or steal considerable knowledge from the experiences of others, but the first and most important work for us is to get something that fits our requirements. A garden too large never succeeds, while a garden too small is very disappointing. It must be admitted, however, that a small garden well managed is much to be preferred to a large one where carelessness and indifference prevail.

Advance Planning

Plan ahead, order ahead, work and harvest ahead. No really good gardens are the result of an overnight inspiration, even though many magazine articles on the subject would have you believe otherwise. Who for one moment thought when those gray-clad hordes swept through Belgium and northern France in the late summer of 1914 that the preparation for the drive dated back only to the killing of the Crown Prince of Austria on June 28th? Its failure can be attributed only to attempting the impossible; and the same is true of gardening.

How large a garden must you have?

As a basis for our figures we will take a family of five, a good average American household. What would be a reasonable allowance for a family of this size based on yearly consumption? A garden is not only a summer visitor; if properly planned and managed there is not a day in the entire year when good, wholesome vegetables are not available for your table.

Potatoes are a staple crop. The average production of the United States prior to the war was about 300,000,000 bushels. This would mean approximately three bushels for every person in the country, or fifteen bushels for our family of five. How much ground does it take to produce fifteen bushels of potatoes? The average production is in the neighborhood of 100 bushels per acre, though in home gardens close planting and intensive cultivation should give us a yield of 200 bushels; or about one pound of potatoes to every foot of drill. This would mean 900' of drill, or a space about 45'x50'. This figure is very elastic,



Small carrots keep best in jars; the larger ones require more cooking

as favorable growing conditions will reduce the area required to grow the necessary fifteen bushels, and poor conditions mean reduced yield and more space to produce a given amount.



The pantry shelf route to midwinter vegetables calls for enough planting to yield abundantly



Mental attitude and garden success are closely related. The work should be pleasure, not drudgery

Other garden crops can be figured on a similar basis. One row of bush beans 50' long should produce about 5,000 pods. This is based on average yields rather than bumper crops. About fifty beans will fill a pint measure; therefore a row of 50' will supply us with one hundred meals of one pint, or half that number of quarts. Beans must be used while fresh, or canned for future use. It is evident, then, that when planning our garden we must take into consideration the productive value of the various crops. In the February number this matter will be taken up more in detail.

If properly managed a garden 50' square should produce all the vegetables that our standard family could consume. That means one or more vegetables for every day of the year, in summer fresh from the ground and in winter via the pantry shelf route. This is by no means a theory, but a simple problem in mathematics. Your garden is usually over in late September; it will be seven long months before it will again be producing. Consequently, we should have stored on the pantry shelves when snow flies not less than 225 cans of our summer product.

Potatoes, of course, were not included in our 50' garden. Additional space will be required for them, and as most small gardens are lacking in area these vegetables are usually purchased for the winter. All other forms of root crops, however, were included in our garden, and while it is always a good practice to can the surplus of these crops it is also advisable to make a special sowing of some of them in late summer for the express purpose of storing them for the winter.

An Orderly Plan Essential

Start in gardening with a cool determination to have a good garden. Run it on a budget system the same as enterprising business men adopt. Make a small sketch plan of your garden and see if you cannot arrange the crops advantageously; see that the tall crops do not shade the smaller ones; have the rows run north and south if possible; make the space more attractive by the addition of flowers, fruits and other means of ornamentation. You will be surprised how much more productive your garden will prove simply because it does arrest your interest. The much frequented garden is the producer; the hidden garden behind the neglected hedge, which is more of an incident than a definite purpose, is always a failure. Ten dollars spent in the improvement of the surroundings will give



A space measuring forty-five by fifty feet ought to yield fifteen bushels of potatoes. Gardening costume by Best



Plan your garden liberally. Make it a garden of plenty—canning will take care of any surplus

The kitchen garden is a business proposition. Records should be kept of cost, yield, etc.

you twenty dollars in increased yield, because of the personal pride that unconsciously leads us up to higher standards. So make your garden a gladsome spot where you can take your friends with some degree of pride.

The old English estates which are today so beautiful with plant life reflect the interest in economic gardening. Their vegetable gardens were always featured; brick walls with their covering of choice fruits, hedges that were the acme of perfection, flower borders that were noticeable because of their completeness, plantings of all kinds that were selected by reason of their suitability. That is the proper method whereby to accomplish any project; start out with a definite purpose and see it through.

Selecting the Site

Far too little consideration is given the selection of site for the family garden. The usual procedure is to choose a place for the roses, then for a few fruit trees, then for the chickens and various other heirlooms of the suburbanite. What is left, if any, is "our garden". Soil conditions and drainage are not given even a passing thought. Shade, too, is often overlooked; why, we never gave those large trees a thought, because they had no leaves when we laid out our garden! Or, after the garden was well established too close to our south boundary line, that grouchy neighbor erected his garage so that it shades our rows.

Conditions of all kinds which have a direct bearing on the utility of the garden should be studied carefully when selecting a site. Keep far enough from your south line so that you can be unconcerned with the developments of your neighbor. If you have the necessary latitude take a spade and go over your premises carefully testing the soil. Dig down to determine where is the greatest depth of top soil.



On the left, soil too light; at the right, too heavy. See text of this article for details



The texture of this soil is good. It is sufficiently cohesive, yet crumbles under pressure

Best is a spot where the sub-soil is open and porous. Avoid sites where the underneath strata is a heavy, impregnable hardpan. If there are grades to consider do not locate your garden at the lowest point, for, while water is very necessary to the health of plants, an excess of it is an evil that cannot be overcome without considerable expense. Ground that slopes gently to the south is ideal.

After you have selected the ground, make the garden one of the features of your place. Plan your grounds with the garden as the pivot.

Soil Tests

Plants do not exist upon the soil itself, but upon the soluble elements that are retained in it. These elements must be properly balanced for the garden to be productive; an excess or deficit of certain chemical parts is undesirable. It is for this reason that we feed the soil, placing therein elements that are particularly lacking. In every case these must be soluble to be of any value in the creation of growth. All soils contain a certain amount of natural fertility that can be made available for the plants by deep and constant working which admits the air to the lower strata.

The texture of the soil has an important bearing on its productiveness; soils that are very heavy and will not produce satisfactorily contain an excess of water but do not admit enough air to neutralize the chemicals. The reason for this is that the soil particles are exceedingly small and lie so compactly as to exclude air. Light, sandy soils contain abundance of air but do not retain water, by virtue of the soil particles being larger.

A simple test can be made to determine the soil texture by taking a small quantity and squeezing it in the hand. It should, if properly balanced, remain a perfect mold of the
(Continued on page 50)



A fifty-foot row of beans will produce 100 pints if the soil is right and conditions favorable. With bush beans this means 5,000 pods



A view of the right end gable, with the garden wall in the foreground. The interesting feature of this detail is the fenestration, the beautiful effect gotten by the restrained use of windows in the broad, rough wall surface



(Right) A porch detail of the arches and the simple casement windows. Beyond, in the porch wall, has been set an elaborately carved fountain with a semi-circular pool at its foot around which are grouped potted flowers



An unusual group of supporting columns and beams has been used in the hallway. Of the three columns, the end ones support the floor immediately above which the third continues on as a support to the roof. The stairs and interior finish are cement

From the general view it will be noticed that while the house is symmetrical, symmetry has not been imposed upon it. There is the saving grace of interesting details. Mr. Colby, who is a well-known artist, is responsible for the designing of the house



"THE TAMARACKS,"
HOME OF FRANKLIN
COLBY, Esq.

ANDOVER,
NEW JERSEY

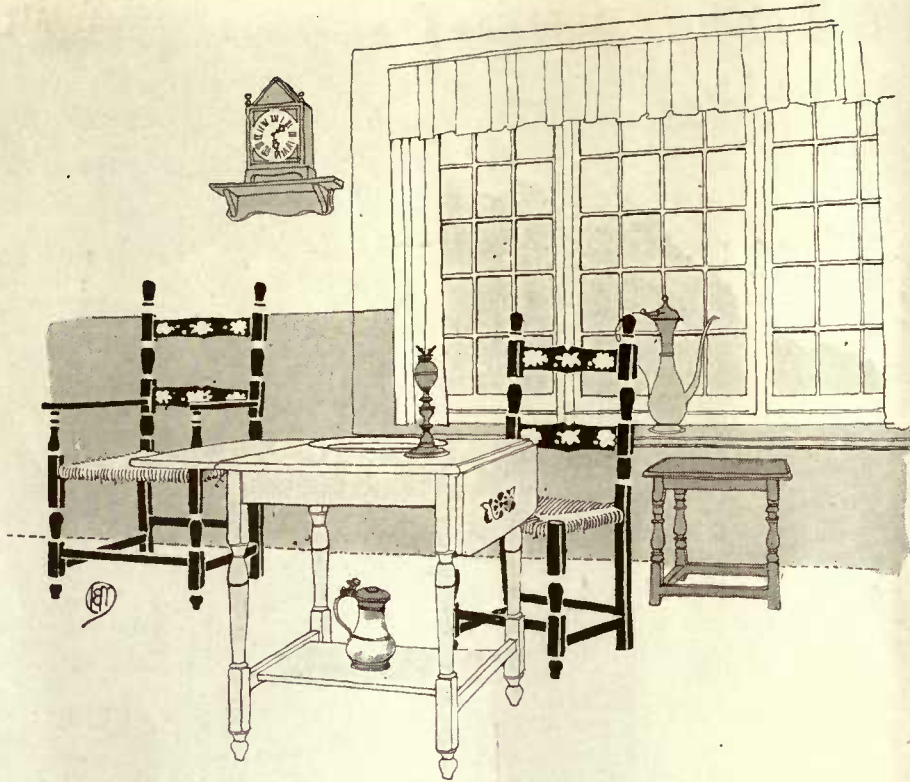


Directly in front of the house is a little garden enclosed by a low hedge. Its focal point is an octagonal fountain, from which rises a basin crowned with a flying Cupid. From this, steps lead down on to a bricked path that terminates in a pool. It appears like a great distance, and yet so near is the pool to the house that it can mirror the arched portico and deep overhanging eaves



The new house was built around an old structure that had been standing on the site over a hundred years. The one remaining feature of it is the dining room fireplace with the old bake oven still in service. An open beam ceiling and rough-cast walls furnish a dignified background for the Lancashire chairs and Jacobean hutches with which the room is furnished

A group suitable for a simple country house dining room is shown in the sketch. The chairs are modern adaptations of peasant designs, with rush seats, and can be painted any color desired. The arm-chair comes at \$30, the side chair at \$25, the little table with drop-leaf sides at \$33, and the stool in dull oak finish at \$25



COTTAGE CHAIRS FOR COUNTRY HOMES

They can be purchased through the House & Garden Shopping Service, 19 West 44th Street, N. Y. C.

A familiar type of old American cottage chair is painted green with touches of color in the decorations. Several of these are available at \$5 each



(Below) First, a ladder-back, rush-seat chair with twin stretchers, \$18. Then, a Windsor yoke-back of 18th Century make, \$65. The third is a Dutch chair of 1720, with a fiddle back and rush seat, \$35



From Spain comes a walnut monastery chair, a type also used in cottage furnishing. It has very interesting chip carving. \$48. The arm chair, to match, comes at \$55. Both would be more comfortable with chair pads

Another quaint chair, made entirely of natural-toned wood, is known as the English spider-back. It is an old one; \$7. A chair pad will add comfort



An interesting reproduction of a comb back chair with pierced splat comes in dull mahogany or dull finished oak. It sells for \$26



Another reproduction of a Windsor straight back chair has a rush seat and is painted black with decorations in dull green, \$17

A HOUSE FOR TWO *in the* SOUTHERN STYLE

*Being the Residence of F. C. Malcolm, Esq., at Pelham, N. Y.
of Which the Architect Was Julius Gregory*

IT is a distinct problem to create a livable small house.

By a small house we mean one that has sufficient accommodations for two and a servant, or two and a child and a servant.

By livable we mean a house that you can live in and still maintain your self-respect.

There are hosts of small houses scattered over the country, but it cannot be said of all of them that they are livable according to this canon. Yet the more people appreciate the relation between good architecture, good decoration and good living, the quicker will they demand that small houses be designed and furnished with the same care and professional skill that is lavished on large houses.

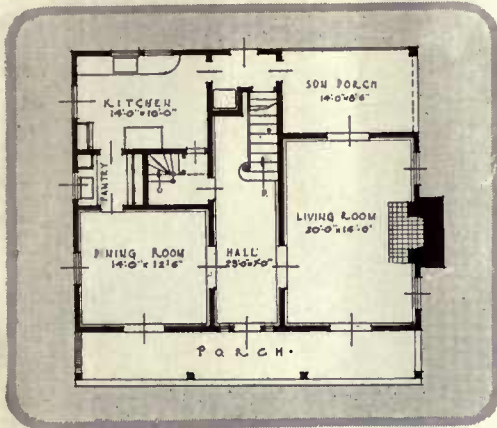
A case in point is the small house shown on this page. The aim of the architect was to give to it the character and dignity found in some of the old Southern Colonial types of architecture. This has been accomplished by simple materials used in a natural way.

The scheme of a two-story porch follows the Southern Colonial precedent. Further Colonial details are the broad chimney furnishing fireplaces on two floors, the quarter-circle windows on each side the chimney, the small paned windows throughout, with pierced shutters, and the distinctly Colonial type of entrance door with side and fan lights. The materials used were wide clapboard on the side and matched boarding on the front. The chimney is brick whitewashed, the surface being broken half way up with a wrought iron device and the cap pronounced with a triple row of unpainted brick.

the pantry, through the kitchen, and can be used for a dining porch.

Stairs leading to the second floor have a simple iron rail and open on a narrow hall that gives access to the four bedrooms. These four bedrooms are served by two baths. There is a plenitude of closet space. On the third floor are sufficient accommodations for a maid—a bedroom and bath—and large storage spaces.

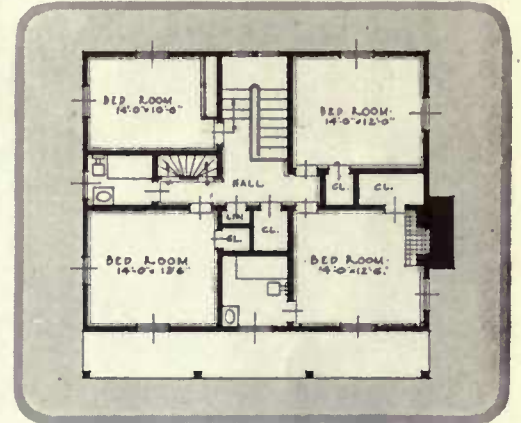
While there is nothing unusual about this plan, it is livable, compact and provides a maximum of comfort and accommodations. Rooms are well lighted and well ventilated. They furnish a background against which the occupants by the exercise of discriminating taste can create rooms of interest and distinction.



The Plan

Inside, the plan is simple. There is the usual house-depth central hallway with living room on one side and dining room on the other, both letting out on the front terrace, which has a brick floor, through French doors. The sun porch is so located that it is connected with

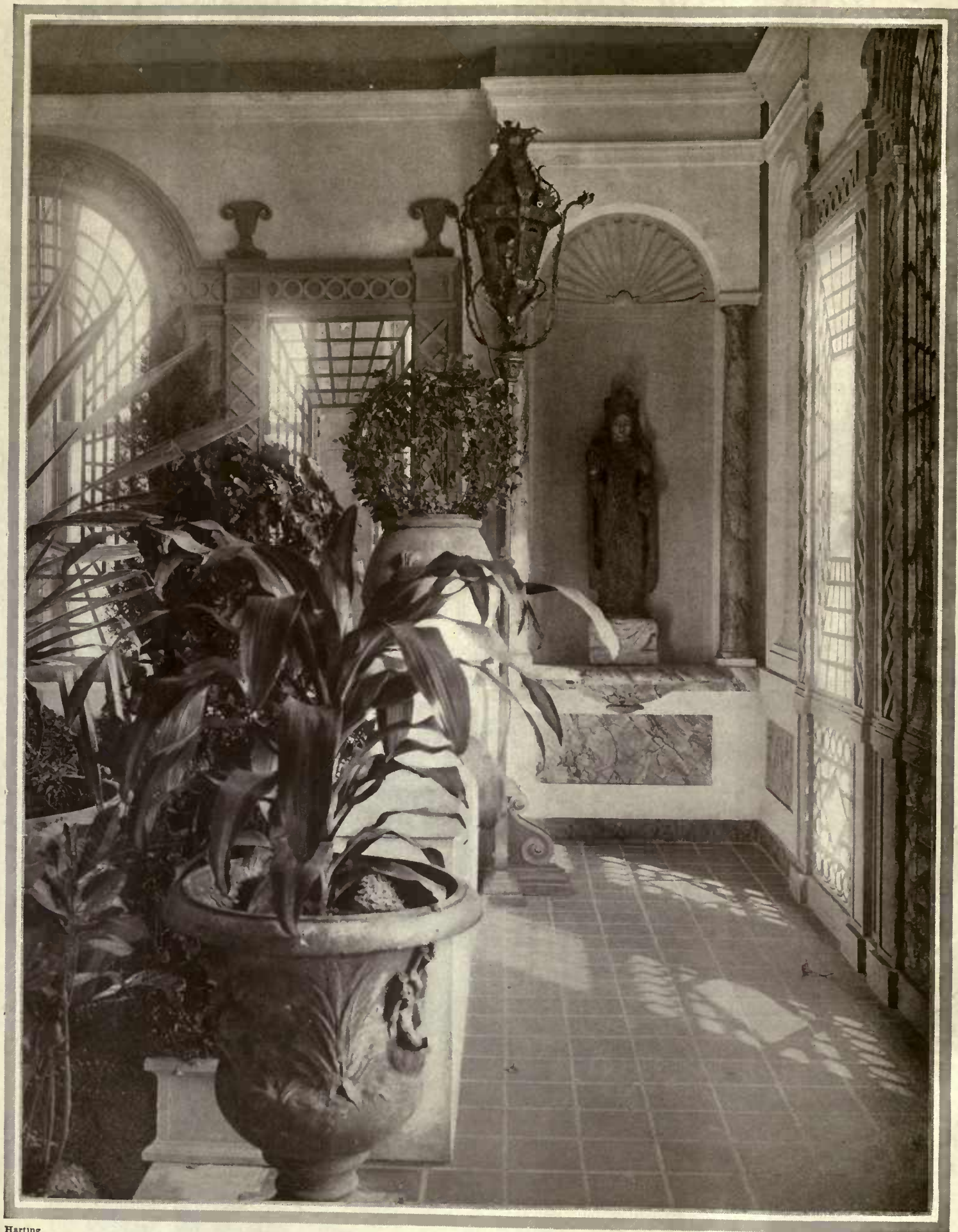
Southern Colonial in character, the exterior is a combination of simple materials used in a natural way. Clapboard walls are painted white, chimney whitewashed and blinds painted green



The first floor plan is simple and compact, with livable space assigned to each room



On the second floor are four bedrooms, two baths and a plenitude of well placed closets



Harting

AN INDOOR ITALIAN GARDEN

The problem of this indoor garden was to make a background where old Chinese figures, lead vases from England, stone and terra cotta from Italy, might be used in friendly association. The Italian spirit is predominant in the garden. The walk, which runs around the four sides, is of red tiles. The ceiling

is of sky-blue in tempera. The niches, which are designed to hold figures, are painted brilliant sapphire blue tempera. An unusual effect has been obtained by the use of mirrors set in the corners of the garden. The trellis is painted in many tones of green and blue. Photographs by courtesy of John Wanamaker



Through the arched openings in the plastered walls one glimpses an Italian living room beyond. An old Siennese coat-of-arms is hung against the plastered wall. From the red walk one steps down into the pebbled garden. Pots of all sizes are grouped on the pebbles, in the fashion of a real Italian garden



Sapphire blue niches, which have rose-marbled posts flanking them, hold Chinese figures of yellow marble. The window framing of trellis and the perspective trellis inserts add to the unusual character of the garden, each contributing its share to the color ensemble. Ruby Ross Goodnow was the decorator



The shaft in the center of the garden, which was an architectural difficulty, has been made background for a pool. The balustrade, which runs around the tiled walk, is background for a stiff and formal ivy hedge, trained on a wire frame. The illustration gives an excellent idea of the use of a perspective trellage

COLOR TONES IN PAINTED FURNITURE

One Painted Piece Will Lighten a Heavy Room and a Number of Them Affords Excellent Color Schemes

MARY H. NORTHEND

LIKE a page gleaned from an old-time romance reads the story of decorated furniture. Royalty, especially in the middle ages, revelled in its bright colors, and placed in their palaces cabinets and chests showing rich scarlet and bright hues, worked out in heraldic designs.

During the régime of William and Mary decorated furniture was used extensively, continuing in favor when Queen Anne took the throne. This queen, fond of bright colors, was responsible for the broad scope of brilliant decorations which were in keeping with the extravagance of the age. The master craftsman, attracted by the artistic influence of color, conveyed this thought into new designs.

The Color Revival

Then the fashion passed, and gorgeous old pieces were tucked away under the eaves, considered valueless. The Victorian era came in and massive furniture replaced the more delicate designs. But today the modern decorator sees the desirability of using harmonious colors, and where could they better be found than in painted furniture?

The revival in color naturally brought a revival in the use of peasant furniture and to-

day novelties are continually being designed which lend unusual charm to a room, by creating a cheerful atmosphere. Original designs by the Italian, Dutch, and Bavarian peasants are being copied. These pieces have a distinct charm, as they differ in character from the ordinary painted furniture and are easily identified by their original coloring—solid back-

as scientists are bringing out not only more permanent, but a better variety of colors than those formerly used. Often single pieces may be obtained, so odd in construction that they mingle consistently with the furnishing of even a conservative room.

Black and gold is an Oriental combination that is particularly effective, although many

grounds of yellows, bright blue, and sometimes black are applied, brightening the line and floral decorations in contrasting tones. Their appropriateness for rooms where light, dainty furniture is applicable has caused a demand for them and householders are searching the attics to discover old ancestral bits that can be scraped and redecorated.

Adaptable Pieces

Early American furniture lends itself to this type more readily than any other, both in reproductions and antiques; for here solid colors are generally applied with contrasting decorations of conventional flowers, in garland spots, and borders. Countless and bewildering are the many designs that are being constantly reproduced by modern artists, and these in their finish represent the work of the ancients much more brilliantly,



On the landing between two floors painted furniture can be used to create a writing room. The furniture is white with bright color decorations and white and black velour pads. Chamberlain Dodds, decorator.



For a girl's room white enamel beds decorated with flower sprays are suitable. The corner desk and curtains bear the same motif.



Black and white can be used successfully in a bedroom when some other color is introduced to lighten the severity of the contrast.



Painted furniture fits perfectly into the breakfast room. The pieces here are white with green striping and rose decorations

The chest of drawers below is brown with colored medallion insets. Peasant chairs match. Chamberlain Dodds, decorator



a room with one-toned wall, which should be just a little lighter than the framing of the bed. The draperies of flowered chintz must fit into the composition, thus giving a snap to the finished whole.

Unique is the bedroom fitting in a Boston residence where green and brown is the color scheme chosen, and like many other pieces of Italian or Dutch furniture, instead of geometrical motifs, such as the tulip or Oriental figures characteristic of the countries, mythological scenes have been inserted which show great spirit in design.

Nursery Schemes

Keep away from white in the baby's nursery, for here delicate tints are most appropriate, with whimsical figures as illustrations that delight the little one's heart. The wise use of light furniture is important, as nothing dark or somber should intrude on their small world of gladness. Add a screen with framework matching the tiny bed, paint along the sides bits from Mother Goose; but limit yourself in the use of animals, which sometimes create fear in a child. In no part of the house are we so un-

limited as here, for diminutive furniture comes in so many different styles, ranging from beds, dressing tables, and chairs, to play-boxes, chests, and blackboards, each one suitable for illustration. Through their use, this part of the house has become a veritable paradise.

Love of the open tempts us to leave indoors to spend our days on the porch or sunroom, which should be fitted up with bright, attractive settings; painted pieces, combined with flower effects, give a gay atmosphere that is irresistible. The early American chair, rush bottom, is admissible, while willow and raffia furniture have been included in the list, as they are found to-day most attractive in their coloring. The inevitable tea cart is now shown in vivid colors, much more picturesque than the raffia or mahogany ones which are also obtainable.

types are finished with a black background and bright colors introduced in embellishment. Striking contrasts, very effective in character, are shown where harmonious lines of color are employed without any modifications.

Color in Bedrooms

Matched pieces are suitable either in the breakfast or bedroom furnishings. For the latter, whole sets are effective; but these, while similar in treatment, should show different decorations to avoid a sameness which is disastrous in producing proper results in interior decorating. The background of each piece should harmonize with the wall treatment and draperies. Black and white is always in good taste, if not over-ornamented, as there is a charm surrounding a room of this nature, more especially if the floor covering has squares of black and white, thus transforming what would otherwise have been a commonplace apartment into one of quaint vitalizing interest. Choose for draperies imported cottons of the same tone, with picture insets, which can be cut out as covers for ornamental pillows.

Daintiness must be the theme in a young girl's room where dark furniture would be entirely out of place. Why not use white enamel pieces with flower touches? There is a freshness connected with childhood days that would make this room consistent, and all the more so, if white muslin curtains with borders of flowers are chosen. If this order of furniture is advisable, remember it can be painted to match the walls and draperies in the various rooms; but have the finish just a tone darker than the wall surface, for the color prominent in the hangings will bring out individuality. Dark brown with flower medallions is adaptable for



The colors of the painted furniture in this bedroom are gray and blue. Linen spreads

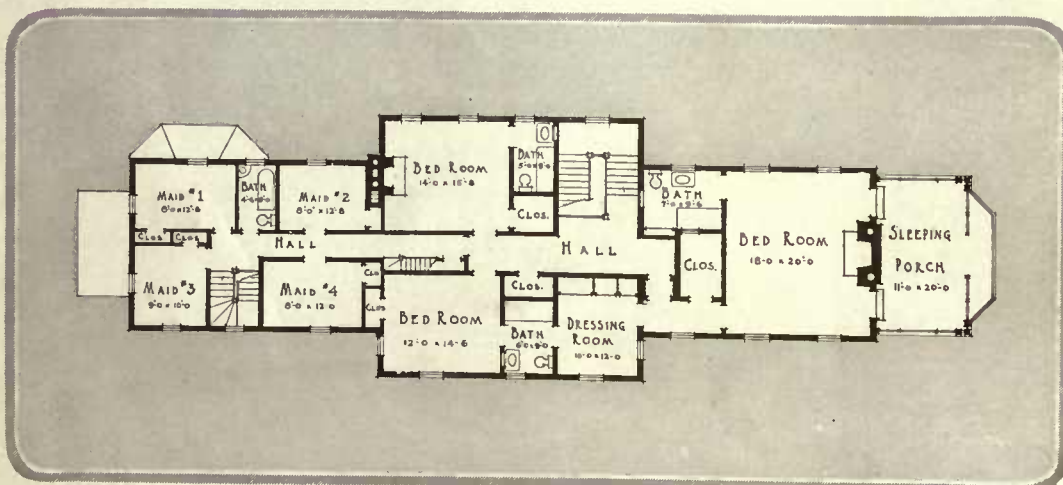
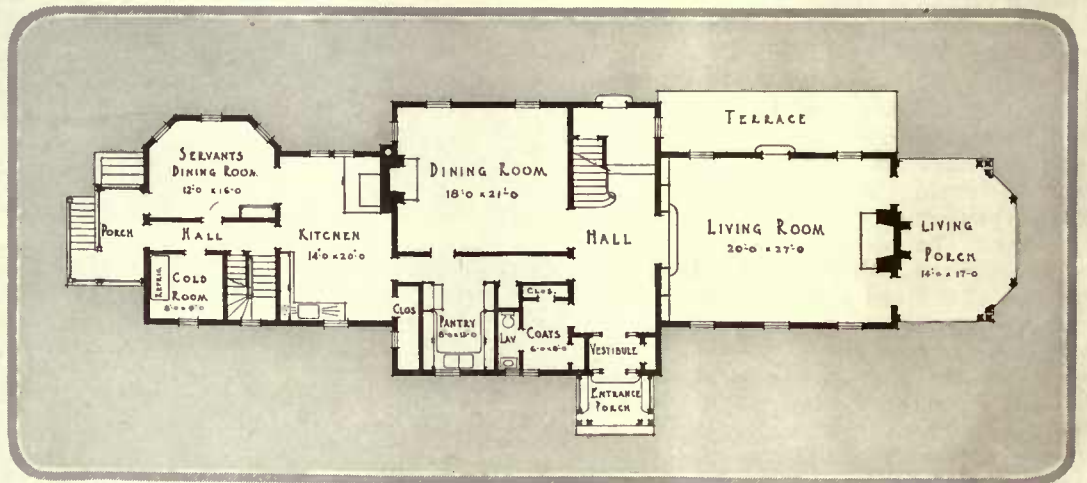


Tebbs

The style is Colonial, all architectural features being omitted to obtain a farm cottage type of building. Wide clap-board walls are painted white, shutters green and the hardware black

The distinction between living and service quarters on the first floor plan is marked. The rooms are large but the individuality of each has been preserved and the plan is simple and livable

From the master suite to the other end of the second floor runs a narrow hall with bedrooms and baths conveniently arranged along it. The rooms communicate easily and are well ventilated



THE RESIDENCE OF
HUNTINGTON
NORTON, Esq.

OYSTER BAY, L. I.

PEABODY, WILSON & BROWN,
Architects



The living room is an example of what can be done with simple, well-chosen pieces arranged for a maximum of comfort. At one end is a fine Colonial mantel with a padded fender before it. A deep couch stands to one side and a wing chair at the other. A writing group has been created between the windows and the music corner is in the foreground. The curtains are simple sun-fast made with plain valances. Gay-colored linen covers give tone variety to the furniture



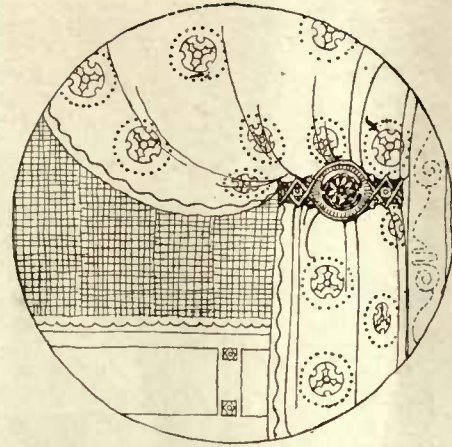
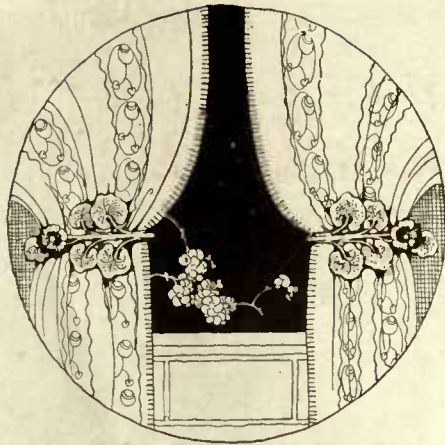
Off the living room entrance is given to a paved terrace through a French door. From this is commanded a view across the hills and woods. The old moon cut shutters and black hardware are in keeping with farmhouse architecture



The main entrance follows the Colonial classic proportions, with post and lattice work in place of the usual stock columns. The door has an old Colonial fan light at top and two leaded lights on the side. Bricks form the floor



A sense of freedom and openness, so essential to a country house, is felt in this view looking from the living room across the hall into the dining room. The difference in levels gives a noticeable added attraction to the larger room



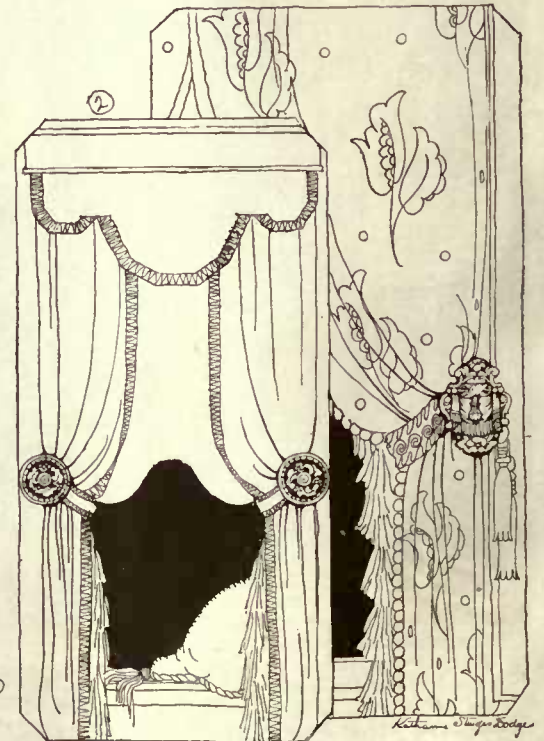
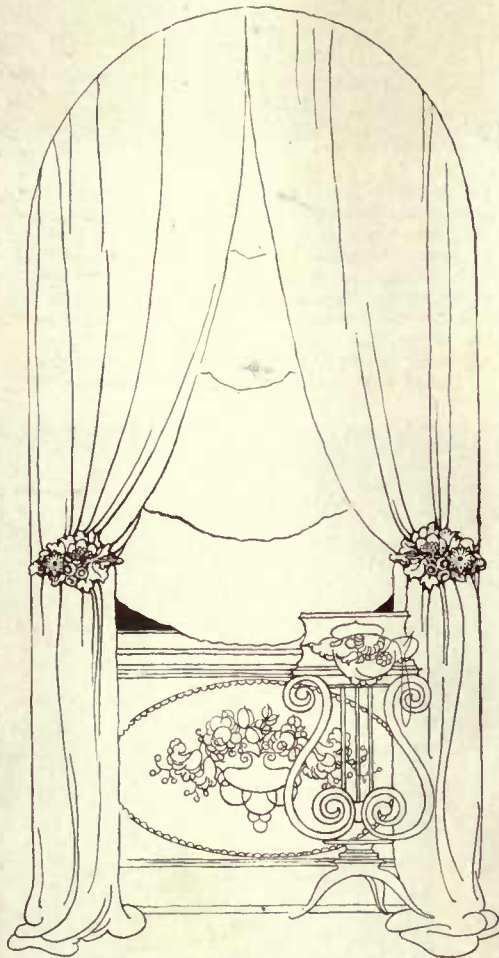
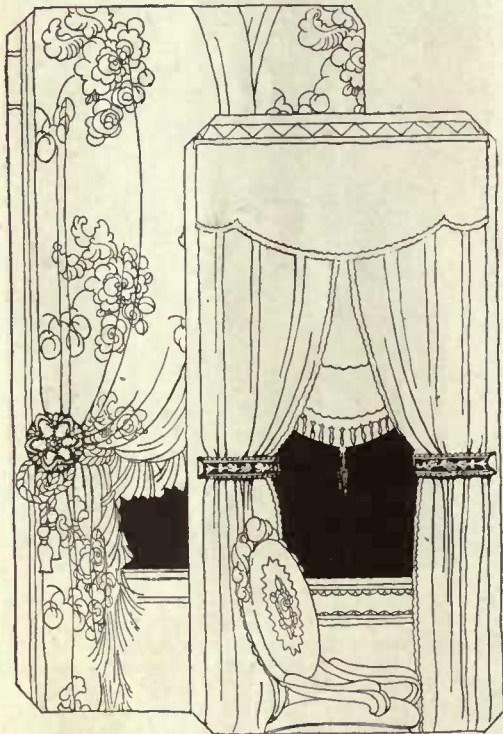
A PAGE OF TIE-BACKS



In Victorian Days the Tie-Back Was a Popular Institution. The Use of It Is now Becoming More and More the Accepted Thing

Frequently tie-backs are made of the chintz or taffeta of the curtains themselves, but if one is lucky she chances on really old examples of French gilt or crystal. Living room curtains may be caught back by a quaint pair of French gilt tie-backs made of queer shaped leaves and flowers. A set of four, 7½" long, comes at \$8 the set. Below is shown a feather-shaped tie-back, of French gilt. This would take heavy hangings, measuring 9", \$6 a pair. Next to it is a shield shaped gilt holder with a little knob of glass below which is pink tinsel. 3" high. A set of eight are available for \$25

You might call tie-backs the jewelry of curtains; they give a decorative finish that is very entertaining although they must be chosen with a regard for the material and design of the curtain. In the circle above, is a band of gilt with a white porcelain flower center. It measures 4"; \$8. The little rosettes shown below are used to loop the curtain cord on when cord is used for tying-back. The two placed together are of gilt. They measure 4" in diameter and are \$6 the pair. Next to them is a small, opalescent glass rosette, 2" in diameter that would go beautifully with sheer curtains; \$3 a pair



The dignified curtaining of a window requires several elements—the sheer glass curtain that filters the light and makes it an even glow, the over-curtain that frames the window and gives color to the window space, the valances that finish the top and lend the variety of a decorative edge, and finally, our Victorian revival, the tie-back and its rosette. Here are two types. At the left is one of those delightful opalescent glass rosettes, which are so effective. 4½" in diameter, \$6 the pair. At the right, severely simple bands of French gilt with design in green, 7" long, \$1.50 the pair

This Victorian revival does not mean that decorators are reproducing Victorian rooms in entirety. Heaven and Grand Rapids forbid! But there were many decorative and entertaining details used in Victorian days that are quite worth reviving. The draping of this over-curtain to the floor is a case in point. It is a reaction from the severely short-skirted curtains of the last few years. The tie-back is another detail that justifies revival. Done in the best Victorian manner there comes a pair of rather ornate tie-backs in a design of morning glories made of French gilt with the flower in white porcelain. 8½", \$15 the pair

Tie-backs are capable of such infinite variations that the few shown on this page represent but a handful of the hundreds available in antique and decorating shops—and in attics waiting to be rediscovered. Here are two designs. A striking pair of rosettes come in French gilt with touches of black in the design. They measure 4" in diameter and sell for \$1.50 a pair. At the right is a shield shaped affair of French gilt that is used as a rosette. The curtains are tied back with an embroidered band ending in heavy tassels looped over the rosette. It is 8" high and is priced at \$4 for the pair



A LITTLE PORTFOLIO OF GOOD INTERIORS

The breakfast room in the residence of Mrs. Christian de Guigne, San Francisco, is an example of a small room in which the Louis Seize spirit has been pleasingly reproduced. The walls are pale gray green, with painted panels let in as over-doors and above the console. The curtains are butter colored taffeta. Special interest is found in the black marble-

topped console with its Venetian glass vases, the marquetrie-top table and the wrought-iron fixtures delicately reproducing the floral sprays and ribbons of the period. A plain carpeting rug affords contrast to the delicate colors and contours of the furniture and walls. The architect and decorator was Mrs. Edgar de Wolfe



One end of the bedroom in the De Guigne residence has a simple fire-place group of couch and writing table. Walls are paneled in pale gray and draperies and furniture are old rose

The other view of the bedroom shows the Louis XV bed with the characteristic wall decorations and draped curtains of the period. Mrs. Edgar de Wolfe was architect and decorator





Dignity is given the drawing-room of the De Guigne residence by the paneled walls and carved woodwork. Walls are Adam green, draperies in green and rose, and furniture, old needlework

The small drawing-room in the residence of Mrs. George A. Pope, San Francisco, of which Mrs. Edgar de Wolfe was decorator, is chiefly in yellow and blue, with a fine Savonnerie rug



HOW TO HANDLE COLOR IN DECORATION

An Intricate Problem Reduced to Its Simplest Terms

COSTEN FITZ-GIBBON

COLOR is either one or the other of two things in the composition of a room. It is either a most valuable ally and servant, or else it is a destructive tyrant and enemy. Which it shall be depends altogether upon ourselves and how we manage it. If we grasp it firmly, as we are told we should grasp nettles, and treat it with assured and intelligent mastery, it will serve us; if we are timid and uncertain, it will make us rue our indecision for many a day.

We would ignore nor evade color, even if we cannot, any more than we can avoid breathing, so long as we are alive. It is all about us at all times and presents an issue that must be met. We ought not, therefore, to leave our dealings with such an important subject to chance, as so many of us do, when there are definite principles upon which we may act with a reasonable assurance of satisfactory results.

The following suggestions and epitome of facts are intended for the use and guidance of the average householder who necessarily has numerous color decisions to make from time to time. When a skillful decorator is retained to take charge of furnishing a room or a house, one does not need to worry about color adjustment, but when a decorator is not engaged the whole responsibility must be borne by the householder. And even when the services of a decorator are retained, some knowledge of color properties and color combination, adjustment, and balancing of proportions will be of inestimable value in facilitating co-operation with the decorator, in assuring appreciation of what is done, and in avoiding subsequent ill-judged additions.

Primary Colors and Their Combinations

The basis of all colors, and of all combinations of color, is to be found in the solar spectrum, which is made up of the three primary colors, red, yellow and blue. From these three foundations, standard or primary colors, by varied combinations and properly graduated proportions, all other colors are derived.

A color formed by combining two primary colors in equal proportion, is called a secondary color. The secondary colors are also three in number—green, orange, and violet. Green is formed from the primaries, blue and yellow; orange is made from the primaries, yellow and red; violet is composed of the primaries, red and blue.

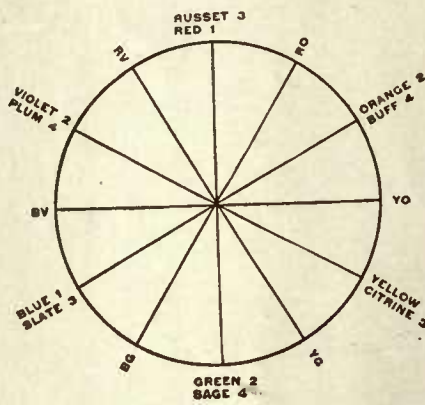
The combination of two secondary colors forms a tertiary color. The three tertiary colors are slate, composed of violet and green; citrine, composed of green and orange; and russet, composed of orange and violet.

A further progression gives us quarternary colors, each composed of two tertiary colors. These, likewise, are three in number, the tertiaries citrine and slate producing sage; citrine and russet combining to make buff; and russet and slate uniting to form plum.

Color Actions

By another classification, which dovetails in with the foregoing, colors are

- (1) Advancing and warm.
- (2) Receding and cool.
- (3) Neutral.

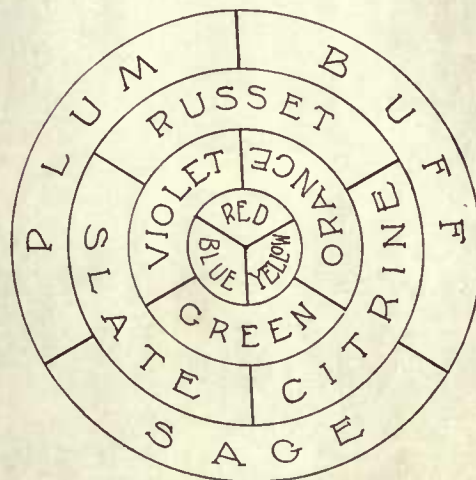


The contrasting colors can be found by following any line across the circle. Thus, red-green, buff-blue

Of the primary colors, red and yellow are warm or advancing, while blue is cool and receding. An advancing color is one that contains red or yellow elements in ascendancy. It is called advancing because it is assertive, outstanding and strong in character and creates the visual impression of coming forward towards the eye.

The perception of color is "an internal sensation" transmitted to the brain by the optic nerve. And the agency that sets the optic nerve to working is the wave action known as light. It has been scientifically demonstrated that advancing colors are stimulating to the nerves in varying degrees, even to the extent of being disturbing or actively exciting. Red, for example, excites and stimulates the nerves, in some cases to the extent of causing restlessness. And because, by their vibrations, the advancing colors stimulate nerve restlessness and the rapid action of excitement, they are appropriately termed warm colors. The warm colors differ in the degree of their power to excite.

A receding color is one that contains the blue element in ascendancy. It is called receding because it is not assertive nor insistent



On this chart are shown the three primary colors and the way they combine to form the secondary, tertiary and quarternary colors. Charts by courtesy of C. R. Clifford

in character, but rather creates the optical impression of sinking into the background and receding from the observer. It has also been scientifically demonstrated to complete satisfaction that receding colors have a quieting, restful effect upon the nerves. And because of this soothing tendency in allaying excitement, they are called cool colors. They also differ in the degree of their sedative quality.

What a Neutral Color Is

A neutral color, as the name indicates, is neither advancing nor receding; it is a composite color in which the advancing and receding elements evenly balance each other. Thus, a pure green, one-half yellow and one-half blue, is neutral and so, also, is violet, in theory, one-half red and one-half blue. As a matter of fact, in the latter instance, the blue tone usually predominates and imparts a receding quality. Of the tertiary colors, slate is theoretically neutral because the advancing and receding elements in its violet component (one-half red and one-half blue) are evenly balanced or neutralized and so, likewise, are the advancing and receding properties in its green component (one-half yellow and one-half blue).

Neutral colors are often of a dull character (not invariably, however), such as some of the drabs or grays, and might be derived by lightening slate or other neutral colors with white or darkening them by the addition of black. One of the most valuable properties of neutral colors is that other colors may be put in immediate juxtaposition to them without clashing. This property is shared by black and white and by the grays resulting from their combination. Such grays, strictly speaking, should be called negative and not neutral for there is no advancing element in them to be neutralized by a balancing receding element.

Coral, Gold and Blue

Certain colors that cannot be classed as either neutral or negative have this neutral property of agreement. Coral red is one instance, and this neutral property of certain colors that are not neutral explains in part some of the peculiarity and charm of a good deal of Oriental coloring that, upon first analysis, strikes us as daring. Gold, also, has this neutral property, as the illuminators and painters of the Middle Ages and of the early Renaissance knew full well. Under certain conditions, a cerulean blue, or a gray cerulean blue, likewise has a neutral property making it possible to use it satisfactorily as a background and foil for other colors.

From the foregoing explanation of the properties and composition of colors, it becomes clear that the qualities of color exert very concrete effects upon the successful choice of paint, paper, upholstery, hangings, or even upon personal apparel.

Take the walls of a room. The effect of advancing color upon the walls will diminish the apparent size of a room by seeming to bring all the walls forward to you and thereby contracting the dimensions. On the other hand,

(Continued on page 48)



Because of the steepness of the ground, the site is cut into several levels. The house is placed on a broad terrace paved with flags and with blue flowering plants in spaces here and there. The style is taken from the simplest New England prototypes. A railing crowns the cornice

The doorway, one of the features of the front, is flanked with an arch bearing a lamp made from a pair of antique iron newels taken from an old house in New York. The exterior—clapboard walls and brick chimneys—is painted white, and the iron porch and entrance archway bottle green



MR. ANDREW MORISON'S PLACE at MONTCLAIR, N. J.

WILLIAM EDGAR MORAN,
Architect



Gilles

From the south porch brick and flagging steps lead to the sunken garden, which has been laid out with a circular grass path centering in a brick-edged pool. An interesting arched open porch beneath the sleeping gallery is continued as a pergola to connect with the garage and kennels

The garden is enclosed by a wall of rough stone with a brick coping that forms an excellent background for the plantings. From the south end steps lead to a grass terrace and a light tea house screened in at the back with an unusual lattice and raised on a flagged brick



THE WINTER PRUNING OF FRUIT TREES

Spot-lights on a Subject That Is too Little Understood—Methods Whereby the Crop Can Be Increased and Brought to a Higher Standard of Quality

M. G. KAINS

FOR convenience in discussing the problems of pruning, let us divide fruit trees into four general groups: those newly planted; those that have been planted from one to three or four years; those comparatively young trees that are bearing; and old trees that have been more or less mismanaged or neglected and are therefore in need of renovation.

When trees are planted in the fall it is a wise policy to postpone pruning the branches until spring. Of course, if branches have been broken in transit from the nursery or in handling they should be trimmed immediately below the break, but preferably no farther. The fewer and smaller the wounds, the more remote from the trunk in young trees at this time of year, and the less the wood below the bark is exposed during winter the surer is the tree to survive. So, even though it may ultimately be necessary to remove half or two-thirds of the top to make a well shaped tree, postpone the cutting until spring when the tree will be in most active growth and can easily heal its wounds.

So far as pruning is concerned, March will be seasonable for autumn set trees. At this time cut out superfluous branches so as to leave four to seven if possible with at least a hand-breadth between them. If twice this distance can be secured so much the better. The advantage of having six or seven branches is that in case of accident or poor development of some there will be still enough left to make a good top; for it is far easier to remove a branch than to develop one.

The object of having considerable distance between branches is that strength is gained thereby. Branches placed nearly opposite each other on the trunk pull against each other when loaded with fruit or ice, with the result that they break down sooner or later. Because of the importance of this point, to say nothing of others equally important, it is therefore advisable to start an orchard with one-year-old rather than older trees; the branches are much easier to secure where they are desired and the trees can more easily be trained in the way they should grow. When trees are planted in the spring they should be pruned immediately afterward.

Subsequent Work on Young Trees

The March or early spring pruning of newly set trees should be supplemented by a little attention during the early summer of the first year when any twigs that start to develop lower on the trunk than the lowest desired branch should be cut off, but every other twig and every leaf ought to be allowed to grow. These are necessary to help develop the tree. Remember that trees know their business better than any pruner; they need only direction.



A frequent result of allowing branches to develop too close together is a disastrous splitting which ruins that part of the tree



This three-branched tree may appear strong, but it is really weak because of the Y crotches



When branches are removed, the cuts should be made cleanly and close to the trunk with a sharp saw



Winter pruning and spraying may be done at the same time. A tree clipper is best for the upper small branches

During the second winter—any time between November and March—the pruning should consist of removing first only those small branches that are certain to become a menace to the desired ones, and second, of shortening only those branches that have developed out of all proportion to the others. In brief, the more pruning of young trees that can be avoided during the dormant season the better.

Here is where many people make their mistake; they prune not wisely but too well every year, and cut off too many twigs—the very ones that the tree intended to develop into fruit-bearing branches. When over-pruned during the dormant season trees figuratively grit their teeth, dig their heels harder in the ground and develop more branches, so their work becomes branch production rather than fruit bearing. Can you blame them?

Trees Approaching Bearing Age

If one wants fruit, the safest place for the pruning tools is beside the “unloaded” gun, under lock and key in the attic! When this “hands off” policy is followed and where rational fertilizing is practised, especially the sparing use of nitrogenous materials such as nitrate of soda, the trees will begin to develop blunt ended little twigs along the branches. The age when these start to develop varies with the kind of fruit and the variety. Cherries and plums often start the second year

after being planted and bear fruit the third; some varieties of apples and pears start as soon, but many wait until five or even ten years old. Gyves upon the hands that hold the pruning tools will shorten these maximums!

Peach trees bear fruit upon a different principle. Their fruit buds are not borne upon perennial spurs but upon exterior branches and slender interior twigs, mostly biennial, developed the previous summer. These buds are easy to recognize during winter because of their position and form. They are rounded more or less and are borne mostly near the bases of the last season's growths. Generally they are in pairs with a usually smaller pointed “wood” bud between. As the tendency for the peach is to develop most growth from the terminal and near terminal buds and thus both extend the spread of the tree and increase the leverage and consequent risk of breakage, it is the practice of successful growers to cut off one-half to two-thirds of each twig and also reduce the number of twigs. This plan not only keeps the tree within bounds and helps to strengthen it, but it reduces the number of fruits and consequently improves their size and quality. While the pruning of apples, pears, plums and cherries may be done at any time during the winter it is best to wait until



Prune autumn set trees in March, cutting out superfluous branches so as to leave from four to seven

to the making of new twigs, and these twigs will probably spring from all sorts of unexpected places on the branches, the trunk and even from the ground.

All such wasteful development can be prevented by the removal of fewer of the branches at one time, but extending the work over two, three or more years. The fruit bearing habits of the trees are thus not upset and the reduction of branches is not sufficient to cause the development of undesirable woody growths.

Making the Cut

While it is important to remove branches in small amounts during any one year, it is even more important to make each cut at the proper place. There is only one proper place; namely, as close to the trunk as possible, even though the wound so made is twice as large as if made an inch farther away. The reason is that the former wound will heal more surely and in less time than the latter. In other words, the longer the shoulder or stub the slower will be the healing and the greater the danger of injury to the tree through the entrance of decay. For unless a wound heals quickly the germs of decay may gain entrance to the heart wood of the stub and thence to the interior of the trunk. The inevitable result will be the decay of the heart wood, perhaps ultimately to such an extent that nothing but a shell of living wood will be left. Sooner or later such a shell will give way under the stress of a heavy crop or a storm.

When branches are carelessly removed they may split and tear the trunk or remaining part, due to leverage. In order to prevent this it is



The weak interior branches of pear and other fruit trees should be cut out. Winter is the time to do this

blossom buds have begun to swell before pruning the peach, the nectarine and the apricot, because the buds of these fruits are often injured during winter. If pruning is delayed one can be sure of how many blossoms he is leaving at pruning time.

If the policy of pruning as little as possible has been followed, not only will the trees have begun to bear sooner than if over-pruned, but they will have almost surely developed a larger number of branches, especially of interior ones, than will give best results later on. To be sure, the number of these interior branches may be kept small by regular attention during June. This attention consists of cutting off with a pocket-knife, or even with only the fingers and thumb, such twigs while still succulent. The plant food and energy that they would consume in their development may thus be directed into more desired channels. The process is as simple as I have described it, so needs no further elaboration here.

Young Trees That Are Bearing

But when, as is usually the case, these twigs have been allowed to develop into woody branches, some of them perhaps as thick as a man's wrist, the problem is very different. The tree may be considered in a state of balance, its 100% of roots and its 100% of branches working in harmonious co-operation. Now suppose that the owner suddenly decides to cut off the equivalent of 20% of the total branch development. He will have an 80% top but still a 100% root. The result may be so serious an unbalance that the tree will immediately slacken or perhaps entirely suspend fruit production and direct this 20% root power

a good plan to make a saw cut from the under side upward a foot or more from the trunk until the saw sticks, then to pull the saw out and cut from the upper side downward until the branch drops off, and finally to cut off the remaining stub at the proper place, close to the trunk or part that is to remain.

Dressings for Tree Wounds

Since decay of the trunks is due to fungi and bacteria, the question naturally arises, what can be done to prevent the entrance of these enemies? Many substances have been recommended. Of these, white lead paint in good linseed oil has been the favorite. A little coloring matter, such as raw Sienna, is often added to make the paint less conspicuous. But even the best of paint is unsatisfactory; it too often checks and leaves cracks through which the decay germs gain entrance to the wood.

Where trees have been properly managed from the start there will rarely be any wounds large enough to need antiseptic treatment or painting. And upon trees of vigorous growth wounds less than about 2" in diameter will heal so rapidly—in a year or two—that no application need be made. But when wounds are larger than 2", and where the trees are old or not vigorous, they should be treated. A far better dressing than paint, but one that must be used with far greater caution, is creosote. This is actively antiseptic, but it will kill living tissue. Therefore it must be very sparingly applied, and then only to the cross-section of heart wood. The brush must be pressed against the paint pail so that no drop will "run" or spread



Before pruning, this neglected apple tree was a maize of unproductive shoots and small branches. The lower picture shows it properly renovated

(Continued on page 52)



Wallace

Orange and light green were the colors chosen for the enclosed porch. Cushions and valances are of a rich green, orange and gray linen edged with a worsted black fringe of these colors. At the windows are hung linen gauze curtains edged with the same fringe. The long green and orange table holds an orange bowl on a wrought iron base



Among the furnishings of this enclosed porch is a card table painted green and orange and made to fold down into a small space. The wrought iron bridge lamp is polychrome with dull green to match the ceiling light and mantel candelabra. The furniture is Swiss reed enameled a clear, light green. A fibre mat covers the red tiled floor



The hall has all the furniture requisite for a small country house. The wicker seat is cushioned in a stripe of blue, rose and yellow. The fixture is English antique hammered brass with bulbous sides

“DORMY HOUSE”

PINE VALLEY, N. J.

FRANK HAYES, *Architect*
AGNES FOSTER WRIGHT, *Decorator*

The guest room is in brilliant green and mulberry. The spaces of the walls are painted in large panels using a wide mulberry and green stripe, the walls being deep ivory. The chintz for daybed cover, curtains and upholstery is a crisp, old-fashioned English pattern in green and mulberry with bright green fringe. Furniture is stippled in ivory and decorated with the chintz design





"Dormy House," which gets its name from golf parlance, stands on the edge of the Pine Valley course. It follows Dutch Colonial lines and was built as a week-end house by a bachelor for his golf friends. It is painted white and has a red roof and red brick walks about the house. The garden is laid out in terraces behind it



(Below) On the stairs landing curtains of soft cream striped net act as background to the ivy and geraniums. Over-curtains are of Italian striped sunfast in rose and blue and yellow

Around the old carved mantel in the living room are grouped two couches upholstered in a large pheasant design of blue and warm brown, and a long table with lamps of Italian pottery



The living room has paneled stippled walls in putty color, a rich background for the deep blues and browns in the room. Cushions are of brilliant blue velvet and the furniture oak

The FLOORS, WALLS and CEILING of a MODERN KITCHEN

*For Sanitary Results Tile, Cement and Linoleum Are Advisable
With Enameled Wood as an Alternative*

EVA NAGEL WOLF

SINCE cooking has become a science, the kitchen has been transformed into a laboratory. Certainly no surgeon could find fault with the sanitary conditions of the modern kitchen. Not a crack nor cranny is left for dust or dirt to collect in and the corner is taboo. The joining of walls and floor is no longer an angle for they now merge with a sweeping curve whenever the materials admit of such treatment. Best of all there is not an inch of space but can be washed. Even old kitchens can be remodelled so that those who are not building a new home can take heart; the most approved kitchen can be theirs if they will but re-cover floor and walls along the lines suggested on these pages.

First let us consider the treatment of the walls. Time was when they were papered as were the other rooms of the house; the patterns differed perhaps, but still paper covered the walls, absorbing the greasy smoke and quickly becoming unsanitary. Then appeared glazed waterproof paper designed specially for bathrooms, a step certainly in the right direction. But this wall covering was not sanitary, despite the fact that it could be readily cleaned, for the heat and the steam

quickly caused it to loosen from the walls. Something more durable was necessary and the painted plaster walls seemed to be the only solution. This treatment presented a smooth surface that admitted of washing but not as satisfactory as a glazed surface such as tiling afforded. It was more difficult to keep in proper condition than the tile, although an improvement over the earlier materials.

The most approved material of all for the

general color scheme of the room.

Metal tiling is less expensive than the glazed tiling but at present somewhat difficult to obtain as all metals were commandeered by the government for war purposes. However, it answers the purpose in no mean way for walls and ceiling. It may fashion the wainscoting when upper walls and ceiling are painted, or when tiles are used for wainscoting the remainder of the wall surface may be covered

kitchen walls is the glazed tile. The tiles are cemented in place, becoming a part of the wall instead of a wall covering. When considered too expensive to cover the whole wall it is used only as a wainscoting with the upper wall and ceiling painted plaster or metal tiling. Walls of this type combined with a tiled floor make a most luxurious kitchen. The room may be white, unornamented, or any color scheme adopted that the fancy dictates. All corners and angles are fitted with cove or angle tiles and when the floor is tiled a sanitary base connects the two. When there is to be but a wainscoting of the tiles the top is finished with a suitable cap mould, which may repeat the



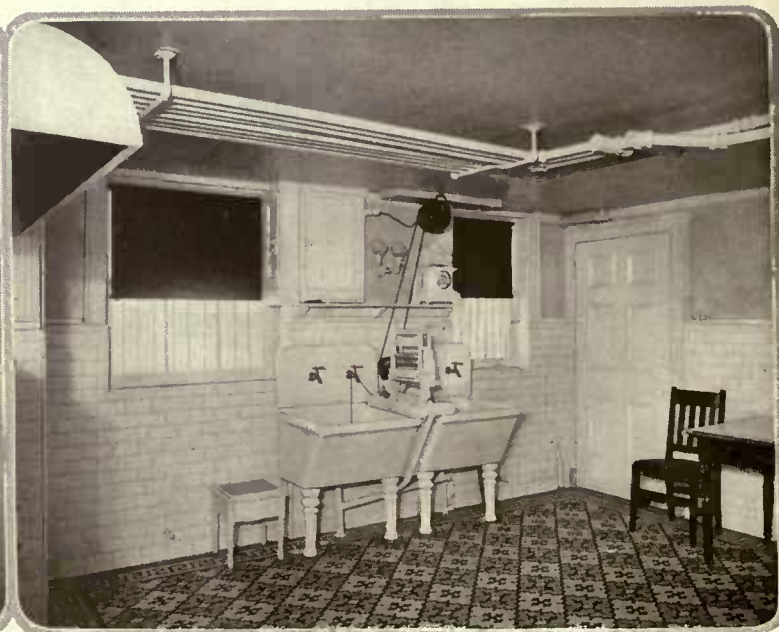
Hewitt

In this modern kitchen three treatments are shown. A cove tiling used around the base of the walls and linoleum laid on the floors. The tiling continues on to the ceiling which is painted plaster



Hewitt

The entire floor and wall space is tile, colored on the floor and white on the walls with a color band. From the residence of V. T. Durner, Esq., Milwaukee, Wis.



Tile floor and wainscot are advisable for the laundry—glazed tiles on walls and patterned on floor, with painted plaster walls and white enameled woodwork

with the metal tiling. It is especially recommended because it can be applied easily to both wood and plaster, and with a minimum of labor can be kept in a sanitary condition.

Ideal Floor Coverings

When considering the covering for the kitchen floor it must be remembered that no room in the house receives such hard wear and for that reason the covering must be durable and above all comfortable. For sanitary reasons it must be non-absorbent. While a waxed or oiled hard wood floor may be cleaned, it is not cleaned as easily as a tiled floor, and no matter how carefully the boards are laid and fitted there is always opportunity for cracks to appear and make it unsanitary.

Vitrified or flint floor tiling is different from the tiling employed for walls. In the first place the surface of the wall tiles would be dangerous because they would be too slippery, and besides, they are not hard enough for the wear and tear of the countless steps necessitated in preparing the everlasting three meals a day year in and year out. So the tiles are baked harder and the glaze is omitted.

Large tiles may alternate in color or, if one prefers, the small square, round or hexagonal units may form the floor, set in patterns in one or more colors or in a solid tone with a patterned border. Quite like the wall tiles they are cemented to the floor, becoming a solid floor instead of just a covering. A rubber mat set in front of the sink or working table is suggested both for sanitary reasons and for comfort, for a tiled floor is tiresome when long standing is necessary and cold during the winter season.

Cement floors are commendable, but when color is desired it should be mixed with the cement in the beginning and not applied later, for the constant friction of the feet wears off the paint which has to be renewed frequently.

If a more resilient flooring is desired there are several types from which to choose; among the best known are linoleum, inlaid linoleum and cork tiles. Each has its special claims on our attention.

Of course, inland linoleum is more durable than plain linoleum for the latter is formed of square or oblong interlocking tiles in solid colors. They come in all colors with borders and a sanitary cove base.

Using Linoleum

Linoleum should be allowed to stretch on the floor for about three weeks before it is cemented in place, after which a paste wax is thoroughly rubbed into the surface. It is then ready for use and the after treatment is very simple; it may be mopped up when soiled and an occasional treatment of liquid wax will keep it in condition for a life time. Laying linoleum is very difficult, requiring expert workmanship. It should not be attempted by the amateur. If



Gilles

The pantry should receive the same treatment as the kitchen. Here linoleum is used on the floor. From the residence of Eugene Meyer, Jr., Esq., Mt. Kisco, N. Y.

under the surface of linoleum it will cause serious damage, therefore care should be taken in wiping it up before it has a chance for any harmful effects.

Cork Tiling and Color Schemes

Cork tiling makes a very comfortable flooring. It comes in three shades of brown and many patterns which admit of attractive combinations and designs. Each tile is laid separately, whether small or large blocks. A waterproof cement hermetically seals all joints, making a non-absorbent, noiseless and non-slippery flooring. There is also a sanitary cove base that is manufactured to specified standard heights.

For a cheerful yet restful kitchen buff and

white in a small pattern are possibly the most satisfactory color scheme especially for a northern exposure. Gray and white make an ideal southern room with bright yellow curtains at the windows. Blue and white in delft colorings are still the delight of many, and this room, too, may be made less cold with yellow curtains. Green and white are restful and very attractive. While many may choose the striking black and white blocks in large design for flooring, it will be found that small units of color are most restful than large ones.

The cork tiling in three shades of brown makes a restful floor to both eyes and feet. The borders offered by the manufacturers are to be eschewed for the kitchen floor, although a solid band of color along the sanitary base cove makes a satisfactory finish.

To make and equip the modern kitchen entails more expense than one at first expects, yet it is the one room in the house that should not be slighted. Get the best of its kind and avoid cheap substitutes.

Painted Woodwork

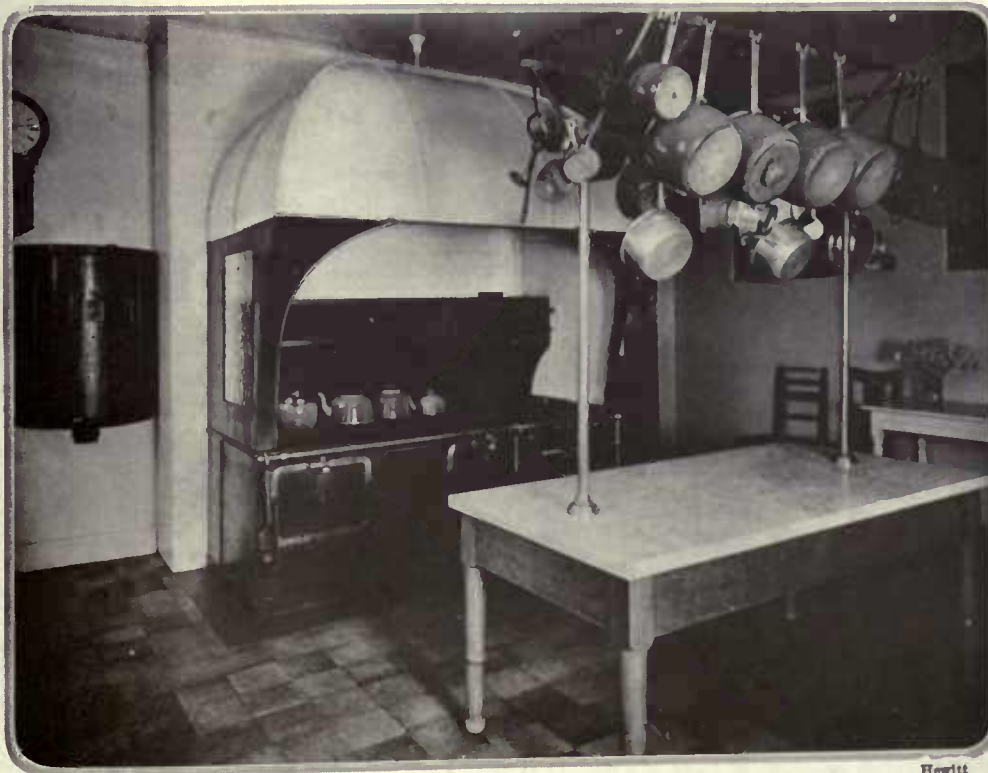
Should none of these treatments be feasible, and one is required to have wood floors and plaster walls, the following facts should be observed: The painted floor is economical. If the floor is not hardwood, it should be given two coats of shellac before the paint is applied and all cracks should be filled. Two coats of paint are usually sufficient. The oiled kitchen floor is not advisable because stains are difficult to remove from it and it is not easy to stand upon or keep clean.

As the kitchen woodwork gets hard wear it should be treated with a turpentine stain and then waxed or varnished. White enamel paint—even when one has to use four or five coats of it—will make the most attractive finish.

The treatments of walls, floors and ceilings advised in this article will amply repay the investment. A sanitary kitchen means less work, and less work means happier and more efficient servants. It assures cleanliness in the handling of foods because sanitary surroundings influence domestics to be cleanly themselves. Finally, a sanitary kitchen is more pleasant to work in; its

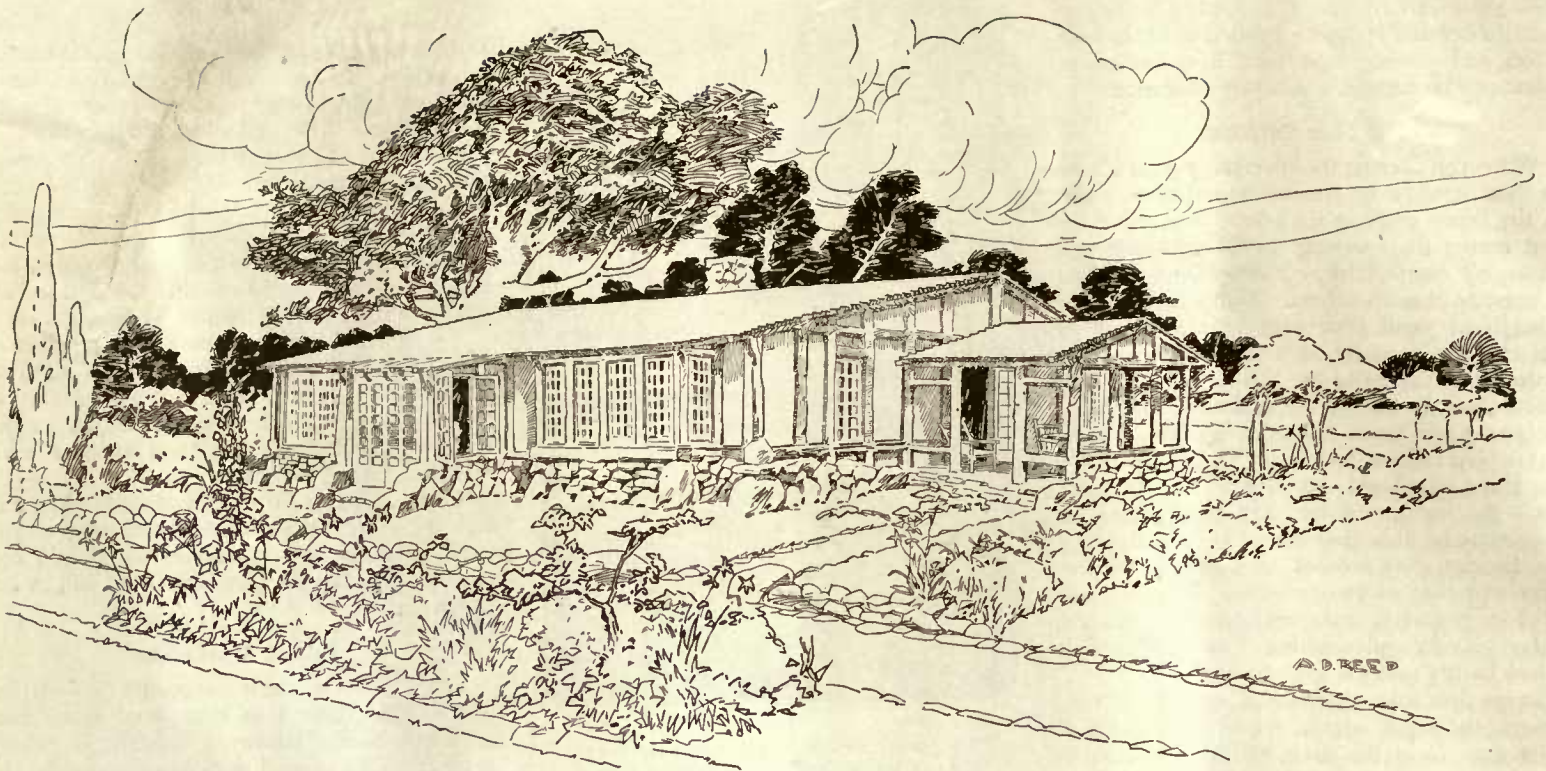
white walls radiate an atmosphere of cheer.

These are facts which cannot be overlooked. Whatever may be the ultimate answer to the much discussed servant problem, the kitchen will have a very definite bearing on it. We decorate and furnish the living quarters of the house with the greatest care; why not the working portion as well? It is axiomatic that without work there can be no play; equally true is it that without a background of housework a real home is impossible. Let us see to it, then, that all things possible be done to lighten this background by making its principal scene as perfect as care and attention will allow.

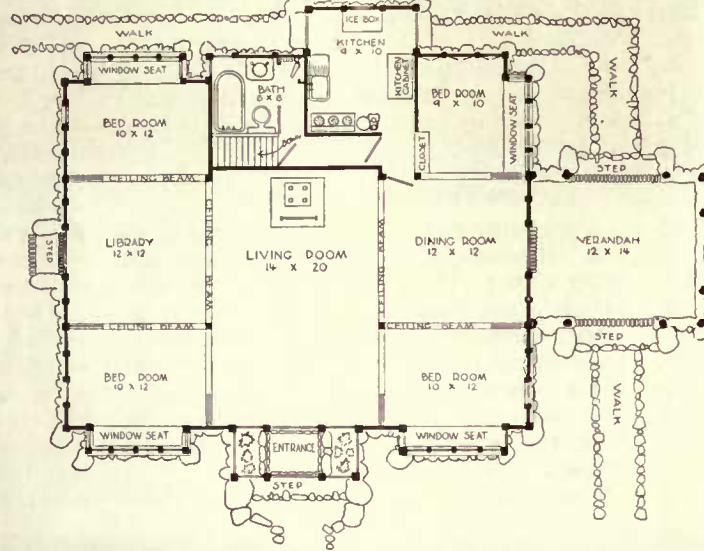


Hewitt

Cork tiling, which has been used in this modern kitchen, makes a comfortable floor, non-slippery and non-dirty.



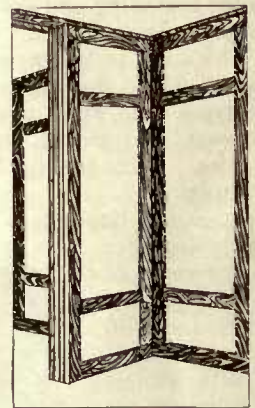
Construction timbers are left exposed both inside and out, and either hand hewn or milled timbers can be used. The walls are composed of an outside and inside wall board. The foundation is cement with outcropping field stones between which is laid rich loam where vines and flowers can grow. Cedar posts make the verandah, which may be enclosed with glass or screens in sapling frames



The feature of the plan is the way the four corner bedrooms can be opened into the living room. Partitions are made of paneled wall board and slide in grooves on the ceiling beams; when not in use they are nested four together showing only the surface of one. The beds slide under the window seats. French doors let out onto the verandah and from the library to the entrance



A detail of the sapling screen frames for verandah



A detail showing partitions nested, and ceiling beam groove

A BUNGALOW in the JAPANESE STYLE

Designed for House & Garden

By A. D. REED



The walls of the rooms are made of the paneled wall board in uniformity with the sliding partitions, and hang on simple hinges forming closets. The fireplace, which can be seen from almost every room, is a circular grate enclosed with two sliding sheets of black sheet iron. Two hoods and four pipes for smoke are of copper



Antique blue glass dish, teakwood stand, \$25. Chinese evergreen, 25c



A Sheffield silver tray with a pie crust edge and an etched design comes in various sizes. 8" wide, no feet, \$10; with feet, \$11. The 10" size without feet, \$13.50 and with feet, \$14.50. A 12" size without feet \$18, and \$21 with feet



Because of its graceful shape, size and hand-chased design this small after-dinner coffee set of Sheffield plate is very attractive. Coffee pot 9" high, sugar bowl, 3 1/2", creamer, 3 3/4". Set \$28.50. Tray \$15, and sugar tongs, \$3



A cedar wood table lamp suitable for a hall table has a quaint rice paper shade with Japanese design. It is 15" high. \$15 complete

There is always use for a good water set. This glass pitcher of clear crystal, beautifully cut, comes with six glasses to match at \$5

SEEN IN THE SHOPS

These articles may be purchased through the House & Garden Shopping Service, 19 W. 44th St., New York City.



For mint sauce or salad dressing, a glass boat and stand with gold border, \$5



A silver plated electric boudoir lamp, 14" high, with an 8" silk shade in rose, gold or blue, trimmed with silver braid comes at \$6 complete



Lacquered boxes covered with wall paper in different designs and sizes, from a hat box to a trinket case. 15" x 15" x 10", \$4.25, 12" x 12" x 5", \$1.15, 9" x 9" x 3", 80 cents, 7" x 7" x 2", 55 cents



Continuous bearing greenhouse vegetables should be mulched with manure



Trench stored celery should be protected so that water cannot penetrate to it



Plenty of sod and straw covering for the root pit will keep out the frost



To retain the whiteness of the cauliflower heads, break the leaves over them

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<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.</p>						
<p>5. It is not a good practice to allow leaves to lie on the lawn all winter. They should be raked into piles and carted to a some corner where they can be composted. They are far too valuable to be burned, as they are only too often done.</p>	<p>6. House plants must have some attention at this time; the pores or breathing organs become clogged with dust. Sponge the foliage with a good soap solution in lukewarm water, with a little tobacco extract in it.</p>	<p>7. Why not make a small plan of your place to scale. You can then chart any changes intelligently, mark the location of water pipes, waste lines, and other information that it is often necessary to know quickly and accurately.</p>	<p>8. Crops that have been growing in the greenhouse for any considerable time should be mulched. Pure cow manure is the best material for this purpose; several inches of it should be applied to the benches where the plants are.</p>	<p>9. Chlorey and rubery can be forced under the benches in the greenhouse. Use a drop curtain to exclude the light. The roots may also be grown in any warm cellar. Mushroom crops may be grown in similar situations.</p>	<p>3. New land that is intended for growing purposes can be made ready for plowing by burning the long grass while it is dry. This is also excellent treatment for the grass growing in orchards and bordering cultivated fields, etc.</p>	<p>4. Don't neglect to keep up regular sowings in the greenhouse of those crops which require frequent plantings to assure a supply. Beans, cauliflower, lettuce, radishes, spinach, etc., are all true croppers and may be planted in this way.</p>
<p>12. Bean poles and pea brush are necessary accessories of the productive garden. Why not gather some now while other outdoor work is slack. Do not put it off until spring, or in the rush of other preparation it may be omitted.</p>	<p>13. While the ground is frozen it is a good practice to get the manure into your garden. This will prevent the cutting up of the borders with the wagon wheels. Besides, the fertilizing quality of manure is improved with age.</p>	<p>14. Heavy mulchings that are applied for frost protection, or the loose coverings over vegetable trenches, should be loosened up with a fork or they will get matted down and be of comparatively little value to the plants beneath.</p>	<p>15. What about cold-frames for your garden this coming spring? You can easily build the frames yourself, but the ash must be ordered now or you won't have them in time. Remember that the early cold-frames is the best.</p>	<p>16. Potatoes and other stored root crops should be picked over and any bad tubers removed. In very dry cellars where the tubers are likely to shrivel they can be covered with salt hay or straw to exclude the air.</p>	<p>17. During severe freezing weather large trees can be transplanted with absolute safety. Dig them with good sized balls of earth around their roots and let them freeze hard before moving. A steamboat can be used for transportation.</p>	<p>18. While the trees and shrubs are dormant caterpillar nests and egg masses of various insects are readily discernible. Burn the nests with a torch of kerosene-soaked rags, and paint the egg masses with a solution of creosote.</p>
<p>19. Before spring all the fruit trees must be looked over carefully and every mummified fruit removed. These diseased, shriveled fruits are the breeding places of many of our insect enemies, and they should be burned.</p>	<p>20. Authorities state that placing food for our useful winter birds will not result in their giving up their valuable activities of weed, seed and noxious insect hunting. Regular feeding means a more abundant and greater economic benefit.</p>	<p>21. Have you a small fruit border around your garden? Raspberries, blackberries, currants and gooseberries are a necessary part of a good garden and this is the time to plan where they can best be put in when actually spring opens.</p>	<p>22. A good grape arbor is both attractive and remunerative. Build the arbor substantially and buy only good varieties of grapes for it. Trench the ground beneath the arbor so that the plants will grow and produce abundantly.</p>	<p>23. Plants that are growing in the house should be top dressed occasionally with some sort of concentrated plant food. Frequent plant food comes for this purpose that are excellent and odorless. You will have them.</p>	<p>24. While the vines are dormant is an excellent time to take them down for any painting that may be necessary on buildings or fences where they are growing. Necessary repairs should be made before replacing the vines.</p>	<p>25. All edged tools should be looked over now and those that need it must be sharpened. Lawn mowers that are in need of repairs ought to be attended to at this time, and if the wheel-hoe needs tinkering it should be fixed.</p>
<p>26. Have you ever figured more than a passing thought on your garden soil? Your State agricultural college will make a soil test for you, perhaps free of charge, saving you many dollars in wasted fertilization. See pp. 18, 19.</p>	<p>27. Have you ever figured the loss in your garden from a summer drought? Checkmate the dry weather with one of the good irrigating systems that are on the market. Order it now, before the rush; it can be installed later in the year.</p>	<p>28. Dahlia bulbs should be looked over at this time, as you can tell now how they are going to keep. If they are shriveling, cover them with sand. If they show signs of starting into growth they should be kept in a cooler place.</p>	<p>29. All kinds of hardy plants that require it can be pruned at this time. Young fruit trees should be pruned severely, while trees that have attained fruiting size need only very moderate reducing. See pages 36 and 37 for further details.</p>	<p>30. It will soon be time to start hotbeds for the early vegetables and flowers. Fresh manure must be used for this purpose: it would be a good policy to start gathering it now, as so to have plenty when the time comes for using it.</p>	<p>31. Many evergreens are damaged every winter by allowing wet, heavy snows to accumulate on their branches, breaking them down. Take a wooden rake and shake the trees gently to remove the snow after every heavy storm.</p>	<p>What are these maples and birches but oaks and idyls and madrigals. What are these pines and firs and spruces but holy hymns.</p> <p>—Oliver Wendell Holmes</p>

ELIZA says it ain't right, with Mr. Hoover askin' us to save all the food we kin, but I ain't goin' to quit feedin' the wild rabbits this winter. I raised quite a batch of extra carrots for 'em last summer, out back of the cow barn—Liza called it my rabbit garden—an' saved all the knotty late apples that weren't good for nothin' else. Now that they's two foot of snow on the ground, an' it's colder'n a February moon, I kinder like to feel that them little cottontailed devils ain't got empty stomachs. It's pretty hard sleddin' for 'em this weather—you kin tell that by the mess of fresh tracks in the snow around the house every mornin', where they been huntin' for food. Didn't take the furry little cusses long to find where I'd put the carrots an' nubbins on the bare ground under the front piazza, though, on' now they hold mass meetin's there reg'lar every night. Mebbe it's waste, but—well, I dunno but what it'll be forgiven, me.

—Old Doc Lemmon



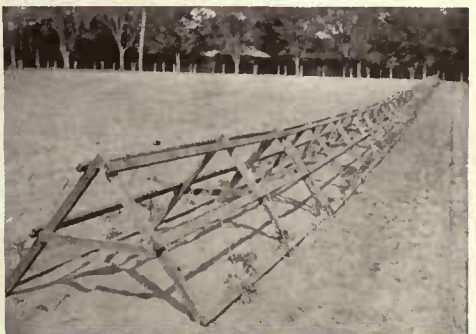
Hyacinths, narcissus and other bulbs may be lifted and brought indoors



Old croquet wickets can be utilized to hold the leaf mulch over small plantings



Liquid fertilizer is simply prepared by placing a sack of manure in water



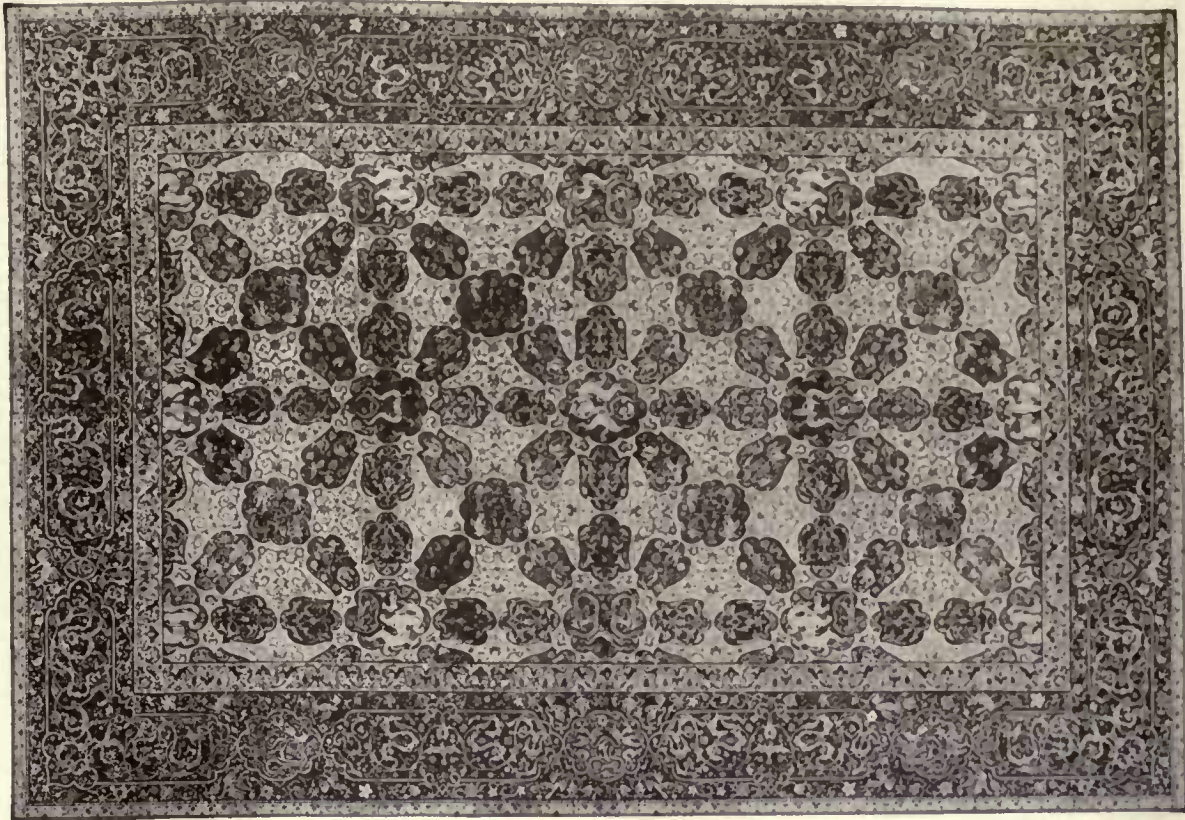
A good tomato trellis pays for itself in improved yield. It is a good plan to make one this winter, building it in sections to facilitate handling



Straw mats are excellent covers for cold frames. They can be bought from supply men; or if you have enough long-fibered straw you can make them yourself



Cuttings from grapes and greenhouse fruit trees should be taken now



A Reproduction of the famous Bagdad Carpet

ORIENTAL RUGS

Woven on Our Looms in the Far East
In Any Desired Design and Coloring

The reproduction of the famous Bagdad Carpet, shown above, in which each detail of the interesting design and all the beautiful color of the original Rug are brought out with amazing fidelity, illustrates the unlimited possibilities in fine weaving of which our private looms in the Far East are capable.

Thus, any requirements as to weave, size, design, and coloring can be met by having us prepare sketches to harmonize with the decorative scheme in view, and weave the Rugs in exact accordance with the sketches finally approved.

As it requires approximately one year to produce such Rugs, it is advisable to place orders as early as possible. We will be pleased to submit full particulars and estimates upon request.

W. & J. SLOANE

Direct Importers of Eastern Rugs

Interior Decorators Floor Coverings and Fabrics Furniture Makers

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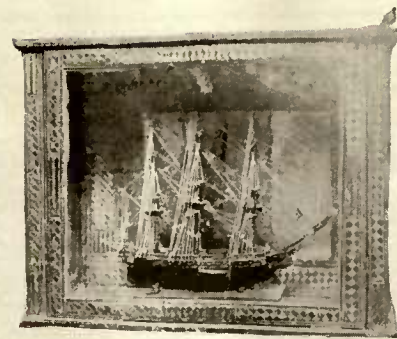
LONDON—
27-29 Brook Street, W.



Pair of fine carved walnut
William and Mary high back chairs

OBJECTS OF ART
ENGLISH PERIOD FURNITURE
OLD ENGLISH INTERIORS
TAPESTRIES

A naval prisoner of the Napoleonic period probably made this little full-rigged ship in its straw marqueterie cabinet.
Courtesy Max Williams



Objects of Art Made by Prisoners of War

(Continued from page 15)

Italian cousins. I feel sure that the Spanish craftsmen did. At any rate French prisoners of war have shown themselves wonderfully proficient in this art in the past. The French prisoners of the Napoleonic wars who were quartered in England were prolific in their output of this sort. Numerous tea-caddies have I seen from their hands, here and there preserved in the cottages of the country round about Peterborough. At nearby Norman Cross was one of the chief camps of the Napoleonic prisoners of war. We are told that a regular market for the art-wares made by French prisoners at Norman Cross was held daily in the camp. Perth was another prisoner of war concentration centre and contemporary writers tell us that the objects made by the French prisoners there were of a finer design and quality than like things produced by the English townsmen, in consequence of which there was brisk market rivalry. At Dartmoor, Stapleton, Liverpool and Greenland Valleyfield the French war prisoners exhibited their skill. At the Liverpool prison they constructed little straw marqueterie cases to contain miniature ships and like articles.

Prisoners in Britain

In Francis Abell's *Prisoners of War in Britain, 1756-1815* the author says, in speaking of the Greenland Valleyfield prison where the making of straw into strawplait was carried on by the prisoners of war, "The employer gave out

the straw and paid for the worked article, three sous per 'brasse,' a little under 6'. Some men could make twelve 'brasses' a day. Beaudoin (a sergeant-major of the 31st Line Regiment) set to work at it, and in the course of a month became an adept. After four years came the remonstrance of the country people that this underpaid labor by untaxed men was doing infinite injury to them; the Government prohibited the manufacture and much misery among the prisoners resulted. From this prohibition resulted the outside smuggling of straw into the prison and selling it later as the manufactured article; and a very profitable industry it must have been, for we find that, during the trial of Matthew Wingrave in 1813, for engaging in the strawplait trade with the prisoners at Valleyfield, it came out that Wingrave, who was an extensive dealer in the article, had actually moved up there from Bedfordshire on purpose to carry on the trade and had bought cornfields for that purpose."

What stories these objects of art made by prisoners of war could tell could they but speak! What silent testimonies of grit, patience and fortitude! But perhaps we may be glad that we do not know all they might tell, for to-day has sorrow enough and we should be grateful that time has been kind enough to leave us just the beauty and not the life details of these objects from the hands of those who suffered in the yesterdays of other wars.



Another straw marqueterie cabinet made by a naval prisoner of Napoleonic days and containing a model of a ship.
Courtesy Max Williams

The Rôle of Furniture Hardware

(Continued from page 17)

houette, or shaped and perforated. Hinges, likewise, were often treated in the same way.

By far the most carefully and intricately made mounts of the period—they really almost form a class by themselves—were those that adorned the cabinets of lacquer or of ornamental woods. The inspiration for this particular kind of elaboration, both in contour and in the surface motifs used, in all probability came from the Orient. Hinges were short, broad and numerous; angle or corner-pieces re-enforced the corners;

and most imposing of all were the great circular mounts for the lock. All of the aforementioned mounts were of yellow brass and flat. They were elaborately shaped or fretted—sometimes both—and their whole surface was often covered with shallow engraving in flowing designs of scrolls, foliage and flowers, frequently showing Chinese characteristics. On black lacquer with gold decorations or on bright-hued lacquer, mounts less brilliant and ornate would have looked insufficient; on cabinets of

(Continued on page 48)

Save Seed

WHENEVER practicable, *plant in hills*—save the seed that would otherwise be wasted in crops which are widely thinned

—avoid useless buying of high-priced seed, and conserve the Nation's supply by using the hill-dropping feature on the Iron Age Hill and Drill Seeder. This saves from a half to three-quarters of the seed used by drilling and very greatly reduces cost and the labor of thinning.

Last year we all gardened as a matter of patriotism. We learned what a fine thing it is to have *our own* fresh, succulent vegetables, and *also* that it pays! Now—the boys are coming home! New nations are in the making—new nations for us to lead and feed! More urgent than ever is the need for

Bigger Better Gardens



No. 306 Hill or Drill Seeder, furrowing, planting, covering, rolling and marking next row in one operation

HILL DROPPING DEVICE

IRON AGE

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Save Work

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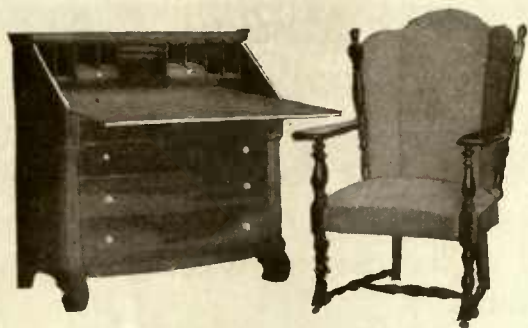
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The Rôle of Furniture Hardware

(Continued from page 46)



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highly diversified veneer or embellished with marqueterie patterns, decorative balance likewise required them—the contrasting color of the wood acted as a foil to the opulence of the mounts and the character of the mounts enhanced the effect of the veneered or marqueterie background. Many of the veneered cabinets of the period, instead of the broad, flat and engraved brass mounts, had smaller mounts of brass molded in low relief and sometimes fretted as well.

In France and Italy

In France, from the end of the 16th or beginning of the 17th Century onward, fretted and engraved mounts both of iron and of brass or bronze were wrought with the utmost dexterity of finish. During the 17th Century the art of molding and sculpturing brass and bronze mounts was carried to perfection, and not only were handles, pulls, key-hole plates, hinges and locks fashioned in elaborate designs, but bands, decorative cartouches or pieces of ornamental metal appliqué, feet or foot castings, angle-pieces, galleries and appliqué scrolls of foliage were wrought in great number. The motifs adopted for these mounts were exceedingly varied; they were all characteristic of the Baroque style of decoration with masques, figures and leafage playing a prominent part. The imposing elaboration of much of the Louis XIV Boule cabinetwork with its intricate metal inlay, required the extensive use of richly ornate mounts to ensure a fitting balance of materials.

In Italy fretted and engraved iron and brass mounts, modeled in relief, of the same general sort as those used in France, but as a rule far less elaborate, were employed to a limited extent. They never had the same vogue in Italy as they did beyond the Alps. Of more frequent occurrence were the small molded or cast brass studdings for credenze and modest turned or cast brass knobs for cabinetwork. High cabinets with many small drawers—somewhat like the Spanish papelera—on high stands, occasionally displayed a good deal of perforated brass banding.

The Rococo style, 1715-1765, affected

decoration and furniture far more than it did architecture and its sway was therefore short-lived.

In England Rococo influence was less in evidence and of even shorter duration than on the Continent. In furniture, the chief Rococo exponent was Chippendale who, about the middle of the century, departed somewhat from his better-known modes and designed a good deal of cabinetwork the inspiration for which was wholly derived from the contemporary Louis XV fashions in France. Chippendale had back of him the heritage of Queen Anne and early Georgian brass mounts, such as have already been noted and illustrated, and of these he made constant use, often elaborating such features as backplates or key-hole plates, in the shaping of the outline and in the perforations, or such items as bail pulls by their shaping and molded relief ornament. He was quite ready to fall in with the theory—and it is a sound theory—that mounts should be made to play an important decorative rôle. Taking his cue, therefore, from the French cabinetmakers, he embellished some of his more ambitious pieces with chased and carved mounts in the intricate fashion of the contemporary French ormolu mounts. After the intricate key-hole plates and pulls with their flamboyant backplates, which were sometimes designed in pairs as "rights and lefts", were cast, they were ingeniously chiselled, chased and engraved and, sometimes, to enhance their elegance and to protect them from the atmosphere, they were gilded.

In Italy and Spain, Rococo furniture and decoration never attained the delicacy of design, the finesse of execution, nor the variety of forms and materials that were characteristic of the period in France. Wherever mounts of the species just noted were used at all, they were far simpler in design and usually cruder in workmanship. Nor was any great dependence placed on them for decorative effort. As key-hole plates and pulls they occasionally appeared, but for the most part simple mounts of some of the older fashions were used.

How to Handle Color in Decoration

(Continued from page 34)

the action of receding color upon the optic nerve will cause the apparent size of a room to increase by making the walls seem to stand farther away from the eye. The small room with walls in a cool or receding color will look larger than it is in reality, and the large room with walls of a warm or advancing color will lose some of its apparent size.

Color and Size

In deciding whether to use warm and advancing or cool and receding color for walls and for floor coverings, one must also take into account the exposure of a room as well as its dimensions. As a general rule, it will be safe to use cool colors when there is a warm, southern or sunny exposure and to use warm colors when there is a cold light or a northern exposure.

In the case of a small room or a narrow room which has also a northern exposure and consequently a cold light, it will, however, be best to stick to cool colors, in order to avoid apparent contraction, and to rely upon occasional touches of strong, bright color, introduced at effective points, to impart the necessary warmth and contrast.

While reckoning the effects of advancing and receding colors in furnishing, remember that a piece of furniture upholstered in a fabric of advancing

color will look larger than it will when covered with goods of a receding color.

A secondary color (resulting from the equal combination of two primaries) is said to be complementary to the one remaining primary color that does not enter into its composition. The complementary and its opposing primary have nothing in common, but they bear a definite relation to each other. Green (composed of blue and yellow) is the complement of red; violet (composed of red and blue) is the complement of yellow; orange (composed of yellow and red) is the complement of blue. The diagram makes this relationship clear. The complementary relation can exist only between secondary and primary colors; beyond that limit every color derivation incorporates some proportion of each of the primaries.

It is only between complementary colors that absolute contrast can exist, a contrast, that is, between totally opposing elements that have nothing whatever in common. The complementary colors balance or neutralize each other and if blended would produce gray, as we shall soon see. If all colors were of the same intensity; if there were only one red, and that a pure prismatic red without taint of yellow on one side, or taint of blue on the other, or if there were only one green composed of equal

(Continued on page 50)

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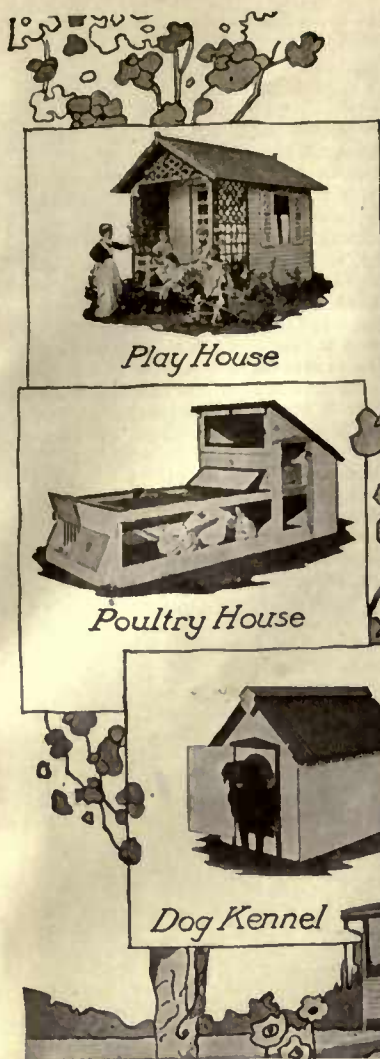
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How to Handle Color in Decoration

(Continued from page 48)

parts of purest yellow and purest blue; if there were no gradations from dark to light, no manifold tinctures and combinations, it would be as easy to manage color as it is to turn the crank of an adding machine. Color management would become purely mechanical. Fortunately it is not so; the day is saved by value and scale.

Value and Scale

Value may be defined as "lightness" or "darkness," irrespective of color. To illustrate: take two pieces of material, one turquoise blue, the other deep crimson. It is plain that one is light and the other dark. Those are their values. The question of value comes into decoration in the form of contrast. We may think of bringing a certain object into the furnishing of a room; its color may be entirely satisfactory, but when we try it in place we may find that it is so light or so dark that it separates itself from its surroundings and fairly "jumps" at us. Its value, therefore, is evidently too high or too low for the room.

Scale has to do with the divers degrees of tone in color. Tones are the gradations of colors produced by darkening or lightening them. In the case of pigments this would be done by adding, respectively, black or white. If

we lighten blue by adding white, or darken it by adding black, we remove it to another scale or key and we can preserve harmony with its complementary color, orange, only by adding a like quantity of white or black to the orange also, to keep it in the same scale with the blue. The same principle likewise applies to all other colors in the composition; the whole combination of colors should be kept in the same scale.

For example, it would be exceedingly daring and almost inevitably disastrous to use a pure, raw, ramping red or yellow in conjunction with a number of other colors all in a more subdued or lower scale. The red or yellow would jump away from everything else. All balance would be destroyed; we should have an undigested chromatic anarchy, and its effect upon the eye would be comparable to the effect upon the ear produced by three people talking, one in Polish, one in Chinese, and one in English. Each might speak his own tongue perfectly, but their combined effort could scarcely be considered an intelligent or intelligible conversation without a common medium of expression. For any coherent color effect there must be scale, that is, a common ground of values and comparison on which all meet. In other words, the colors must speak the same tongue.



Preparedness and This Year's Kitchen Garden

(Continued from page 19)

hand after the pressure is released, although crumbling to a fine mass upon the slightest touch. If the soil is too heavy in texture it will form a mold but will break into two or three lumps when pressed; if the texture is too light the soil loses form under pressure.

Soils that are too heavy to produce can well be lightened by adding some sifted ashes or clean, sharp sand. Under-drainage by means of land tile is necessary in extreme cases to reduce the excess of water. Soils of light texture require humus or decayed animal matter in liberal quantities, to fill the openings between the soil particles and form the necessary breeding medium for the bacteria that improve the soil. The constant working of soils is a very important factor in improving their texture, as the air and sunshine are neutralizing agents that are helpful in overcoming chemical excesses and in producing them in soils which lack them.

Securing Catalogs

Many thousands of dollars are spent yearly in the production of catalogs. The seedsman knows it is much easier for you and me to settle down among the comfortable surroundings of our homes and make out a seed order from a catalog than to force our way through a crowded store.

The seedsman realizes that your success is also his, and so his catalogs are filled with useful information, such as planting tables, descriptions of varieties and types, cultural notes, etc. In other words, the progressive seed houses are making an effort to help you, and they can't very well do this without your co-operation. Of course, you cannot buy from all the establishments that issue fine catalogs, but you can at least send for those you are interested in and

get your order in at a really early date.

If you would be successful in any line of endeavor do not be miserly. Extravagance is not a trademark of successful enterprise, but if you are going to analyze all propositions very carefully for fear of making an error your progress will be exceedingly slow. Order your seeds just as soon as you are certain of your requirements. Do not worry about the interest on that money between now and planting time; seeds are scarce and should not be wasted, but do not ruin your garden because of too much economy in ordering.

Ordering in seasonable time means that you will be more likely to get what you order. Seedsmen have had a hard struggle for the past few years to keep up with the demand. Prior to the war a great deal of our seed stocks came from abroad, but this supply was, of course, curtailed and our growers have spent money lavishly in trying to grow seeds in this country. The progress has been all that could be expected but is far from ideal, and the stocks of many varieties are low. Orders are filled in the order in which they are received, and the most desirable varieties are always the first exhausted; so early ordering will mean helping the seedsman and yourself.

Start your gardening on a business basis. It is not only practical and fascinating but is a matter of good sense to keep a proper record of your garden work. How many times have you heard the remark, "I wish I could remember that bean we grew last year," or "I wonder what house that lettuce seed came from?" How many know when they sowed the seed, from whom they received it? Invest in a small book to keep the records in, and you will have a better garden.

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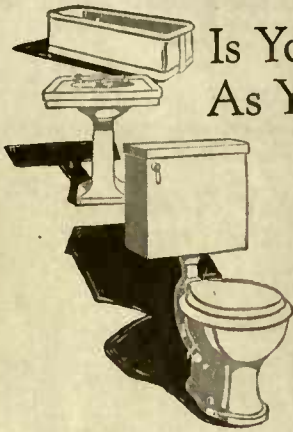
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(Continued from page 9)



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and a bold design in mauves, blues and a touch of burnt orange made an interesting contrast to the furniture to be used at the window and on the overstuffed chair. Simple white muslin ruffled curtains and a bed cover of the same material give the room a freshness and crispness of air, which is very pleasing. A two-toned gray wall paper with the faintest of designs, the woodwork painted a deep ivory and a deep mouse colored carpet with a bright colored little woven rug at the dressing table complete the furnishings.

Among the furniture selected is the small dressing table with a mirror attached and a settle to go with it, also a tall chest of drawers with a separate mirror. Instead of these pieces one may have a short chest of drawers and a dressing table with triple mirror. The writing table which is a very good size is the sort of adjunct which will complete the room, although in its place one may have a small table for lamp and books to be placed near the bed.

A very lovely bedroom which I saw recently done in the Louis XVI manner had simple gray paneled walls, which were a pleasant background for the brilliant shot rose taffeta, which was used at the windows with tie backs of many delicate colored flowers. True to the period the bed was draped in the taffeta caught back with garlands of roses and blue festoons. Most of the furniture was painted a peacock blue and covered

with a rose taffeta and there were bits of old boiserie in commodes, night table and small chairs.

Still another very lovely room had a black and white toile de Jouy on most of the furniture with blue taffeta curtains and a dressing table hung with cream colored net on which stood charming little blue lamps with yellow chiffon shades. The old French silver mirror on it, the little painted screen with a chinoiserie design, the chintz covered chaise longue with cushions in salmon colored taffeta all gave the room a delightful French atmosphere.

A room which shows an enormous amount of originality in its feeling and requires a rather strong personality to enjoy it had brilliant green painted paneled walls with self-striped apricot taffeta at the windows, and as a bed cover for the old Italian painted bed. The dressing table was hung with a mellow toned French linen and on it stood a triple mirror in a dull gold frame. The chief point of interest, however, was a fan-shaped full-length mirror which was set in at one side of the room, fastened to the walls with dull gold rosettes. Great brilliancy was added by a central many-branched crystal chandelier, caught at the top by apricot colored feathers. The use of the crystal was repeated in the side-lights which were of very delicate workmanship and by the use of a crystal fringe edging the draperies.

The Winter Pruning of Fruit Trees

(Continued from page 37)

to the young wood or the bark. A light brushing of large wounds each year will maintain the wood in aseptic condition and thus prevent decay.

The principles already enumerated as to wound making and the removal of interfering branches apply to the pruning of old and neglected trees. But here we perhaps have dead and diseased branches and quantities of water sprouts and suckers, those usually burly and erect shoots that appear upon the trunk and main branches and at the base of

the tree. Such growths indicate good root power but the novice will almost surely decide to cut out all this "useless stuff."

So far as the dead and diseased wood is concerned this decision is correct. It should be cut out first. As to the interfering limbs and the water sprouts, it is well to make haste slowly. The trash around the base of the tree may be taken out without hesitation and the interfering branches may be thinned out somewhat.

Two Important Books

THE ENGLISH HOME FROM CHARLES I TO GEORGE IV. By J. Alfred Gotch, F. S. A. Scribner. \$12.

DECORATIVE TEXTILES. By George Leland Hunter. J. B. Lippincott Co. \$15.

A WELL-KNOWN British architect, in speaking of his work, recently said, "English is so nearly finished that when I designed and erected a chapel at Cambridge, I had contributed my quota to English architecture." That same sense of architectural completeness is felt when you lay down Mr. Gotch's authoritative volume, and much of the sensation is due to the comprehensive manner in which the author surveys his subject.

The history of Britain is writ in her homes. Her stately mansions crystallize the adventure and courage, the far wandering and noble aspirations of innumerable decades of gentlemen. And Mr. Gotch has made his architecture live by telling of those men and the men they commissioned to design their homes. Here is new light on Webb, Wren, Inigo Jones and Vanbrugh, men who knew that "no building is complete which is not beautiful to look upon."

For the student of architecture and the practicing architect this volume is invaluable. It is a worthy successor to

Mr. Gotch's previous work on the English house before Charles I. It shows the architecture of England's past as a vital expression of her national career. Eminently readable, it is a work deserved of a wide interest. Innumerable plates richly illustrate the volume.

From Mr. Gotch's work to the deluxe edition of Mr. Hunter's "Decorative Textiles" is no difficult passage. Both are beautiful books and both authoritative to the last degree.

The range of Mr. Hunter's study includes damasks, brocades and velvets, together with detailed descriptions of the weaves; laces and embroideries; carpets and rugs, including the Chinese and Oriental; the entire variety of tapestries; chintzes and cretonnes; leather; wall paper and the woven trimmings of furniture and hangings.

Mr. Hunter, who is already the accepted authority in America on tapestries, has produced a scholarly and readable volume which will add greatly to his reputation. The inclusiveness of the subjects and the detailed manner in which each is covered and illustrated make this volume the most complete contribution to the subject published in America. Color and half-tone plates are scattered through the pages, making the volume a worthy possession. It is the sort of work that no decorator or student of decoration can be without.



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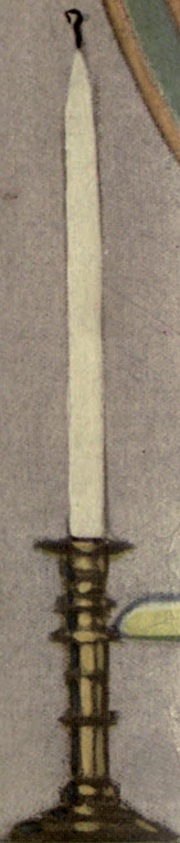
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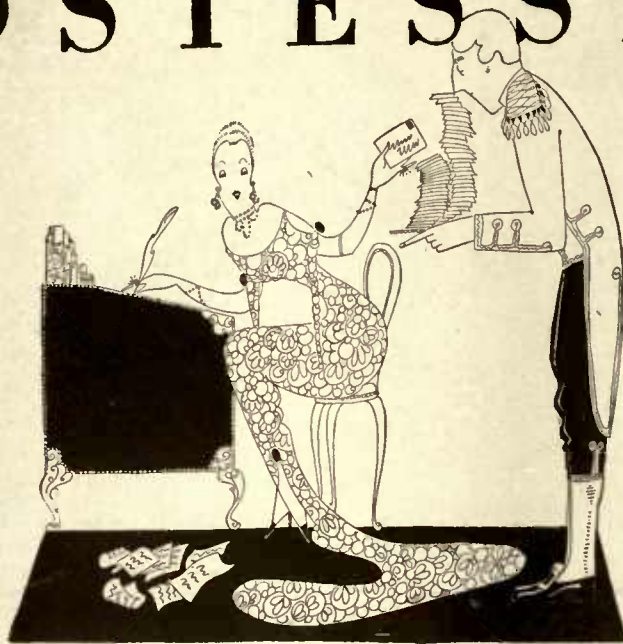
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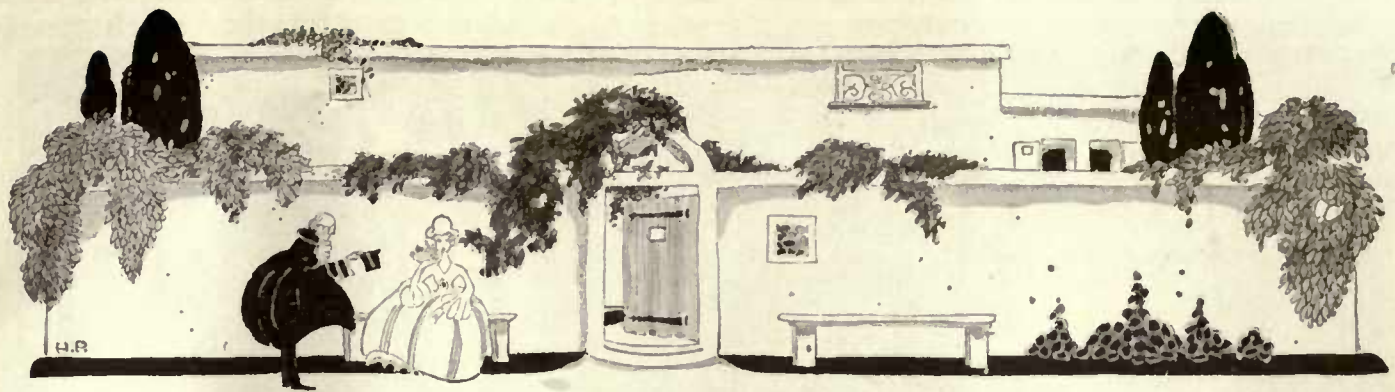
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House & Garden

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

THE SPRING GARDENING GUIDE

THE American people have learned one thing, at least, from the war. They have learned the value and enjoyment of kitchen gardening. And it is reasonable to suppose that, having known the fun and the refreshment and the money-saving joy of raising their own vegetables, they will continue it.

Gardening is a habit, but its success depends on how you go about it. Slovenly gardening, like a slovenly habit, never gets you anywhere. It only wastes time and energy. But—and here's where the *MARCH HOUSE & GARDEN* comes in—you can make every minute and movement in the garden pay if you have the concise information of how to plant and cultivate and garner. These three subjects are fully described in the various articles and pictures that comprise the *Spring Gardening Guide*.

In "The Four Stages of the Garden" you will have succession crops and their planting graphically portrayed. In the flower and vegetable tables the whole story is tabulated—how much to plant, when, where, when to expect a



Tall columns—an age old vine climbing up them—this is a full page in *March*

crop and how much. To this is added a table of the destructive bugs and how to combat them. These tables are a yearly feature, but this time they are arranged in a novel manner. You know how a theatre program is printed—with the names of the actors in the order of their appearance? Well, these vegetables, flowers and bugs will be listed in the same fashion. They will then serve the double purpose of being a guide and a calendar of activities. The details of a beginning garden are also described. And thus the story is rounded out.

To these are added an article on conducting a flower show, which will interest gardening clubs, and one on the "Rainbow Garden Border," which is a complete survey of color schemes in flowers.

For inside the house you have cabinets and their use, the revived attic, heraldry in decoration, making a room from cretonne, kitchen cabinets and the beginning of a new and important series—"Decoration for Moderate Incomes."

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Harting

THE WALL OF PANELED BIRCH

There is a richness about the texture of some woods that makes it almost criminal to cover them with paint. In the New York residence of Mrs. Minturn Pinchot the dining room is paneled in birch, stained slightly to give it a warmth of

tone, and waxed. The fireplace is set almost flush with the walls and the side lights are simple so that nothing detracts from the beauty of this background. The architects were Murphy & Dana. Other photographs on pages 14 and 15



THE SMALL HOUSE FOR THE MULTI-RICH

*An Architectural Solution for the Man Who Is Burdened With a House
So Big That He Can't Afford to Live in It*

RICHARD HENRY DANA, Jr.

Drawings by T. F. Hamlin

MUCH attention has lately been given to suitable homes for the newly-rich working man. Should we not also turn to the problem of housing the newly poor rich?

How shall we let them down easy? How can we help them lift the load of taxation that is imposed upon them—for the rich man today is being taxed to the limit? How can we help them escape from the burden of the sixty-room country mansion that hangs like a millstone about their lives—to the freedom of the ten-room little house? How lure them from quantity and stupid waste to quality and ingenuity? How save them from parasitic servants—and

help solve the problem, growing daily, of fewer dependable domestics? These are questions which today come home to the multi-rich as never before.

A large part of their former great income gave them no happiness. Now every thousand dollars left after taxes are paid must bring its worth of satisfaction and comfort. This is one of the most urgent problems of today. Let us meet it.

The advantages of the Petit Trianon over the Palace of Versailles are quite obvious. The small house costs less to build, less to maintain, requires fewer servants, and is easier to

rent or sell. The little pretty is always more appealing than the big pretty; the small chic is smarter than the large.

In the first place, let us question those extensive lawns, the pride and ruin of many a respected Victorian, requiring the services of three or more men constantly to mow. The grounds around the new little house would be small enough to be well cared for by one man—preferably only one acre in extent. But, mind you, a specially selected acre, with a good extensive view, over an adjoining golf course, old estate or park, guaranteed for fifty years or more. The original price for this view



The small house for the multi-rich should be compact, readily heated and easily run with a maximum of three servants. Style and variety would be gained by having the rooms either spaciouly large or cosily small; elegance ensured by high ceilings, unusually large French windows, selected materials and the finest finish inside and out

might be high, but the upkeep would be nil.

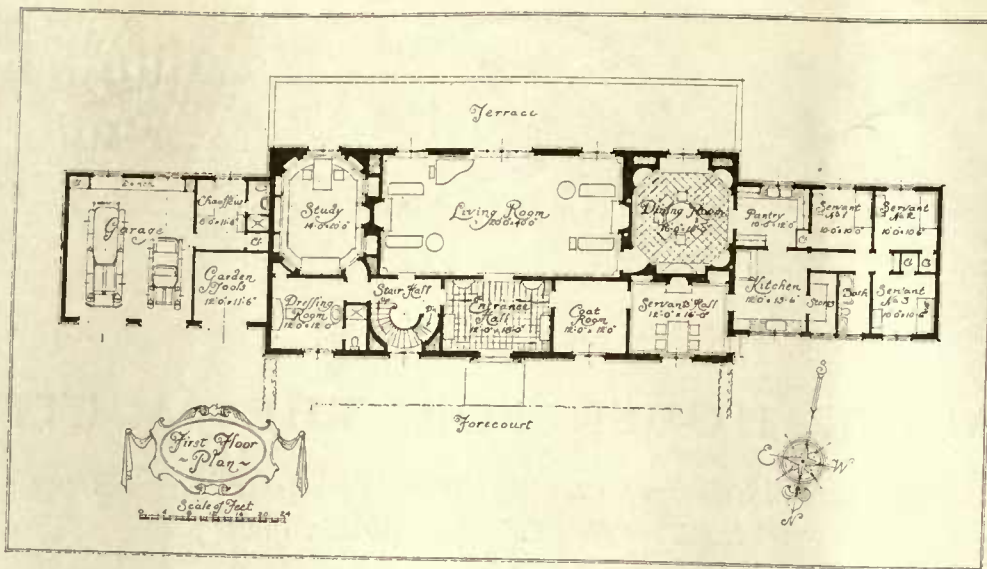
The long way of the house, and the principal rooms would face this open prospect. Between the house and the low hedge separating the acre and the park would be a long oval view terrace, with places to sit entirely secluded from the driveway and public road.

Complete privacy from adjoining houses would be ensured by thick bosquets of evergreen trees along the entire two sides of the property. The house would be secure from the dust and noise of the public road by being set more than half way back in the lot. The spaces at the sides of the simple forecourt would be used for a garage court and small flower garden on one side, and a drying green and vegetable garden on the other side. A large flower garden would be unwise with its constant upkeep in summer and bare, unsightly beds at other seasons. Such small finished grounds for the all-year country home would be no burden but only a pleasure.

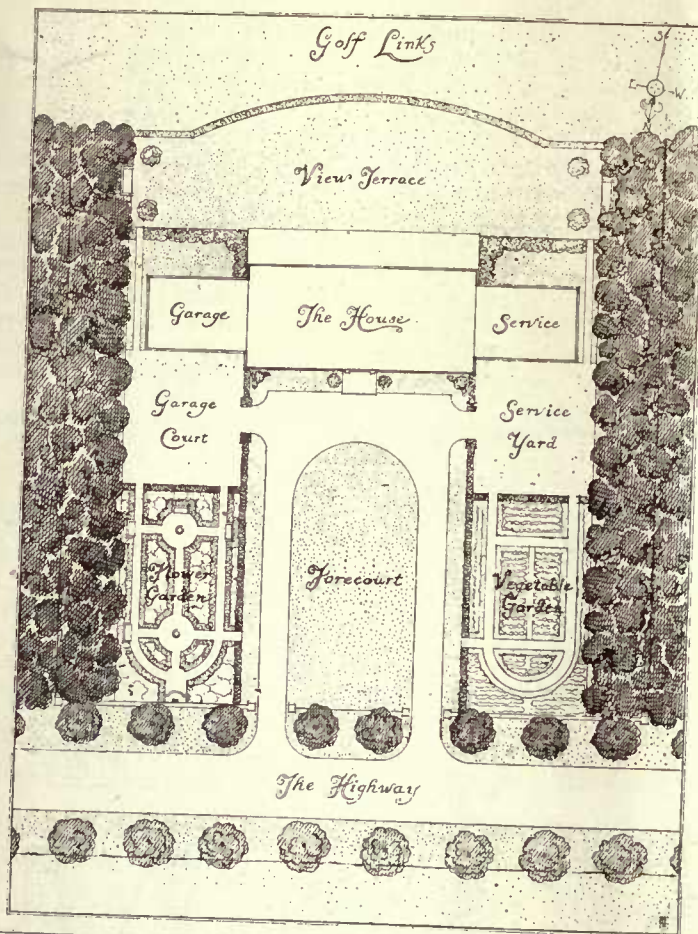
Elegance in a Little House

The type of house would be compact, readily heated, and easily run with only three servants. Yet there would be style and variety by having the rooms either spaciouly large or cosily small, and avoiding the usual monotony of many medium-sized rooms. Elegance would be ensured by high ceilings, unusually large French windows, selected materials and finest finish inside and out.

The unwieldy burden of the old mansion was largely caused by the quantity of rarely used rooms, unattractive because un-lived in, and maintained only by a large corps of polyglot servants constantly at variance. By eliminating these unused rooms, we would throw off half our domestic troubles, dismiss the housekeeper



Eliminating unused rooms, the first floor would consist of a smart entrance hall, a graceful little staircase, a large living room with a small study on one side and a dining room on the other. The wings would house garage and service quarters



and breathe more freely.

There would, of course, be no reception room for polite old-fashioned calls; no drawing room for the formal entertaining of astonished acquaintances; no smoking room, as the ladies must smoke everywhere; no billiard room, as the country club affords better facilities for all such games. The dining room would be small and cosy enough to serve as breakfast room also. The large costly conservatory with its tiresome ferns and palms would be replaced by the flower bay in the dining room,

small and easily cared for, with a few bright and unusual flowers. And finally, we would be free of those empty guest rooms, and the consequent obligation for large house parties and clumsy menage.

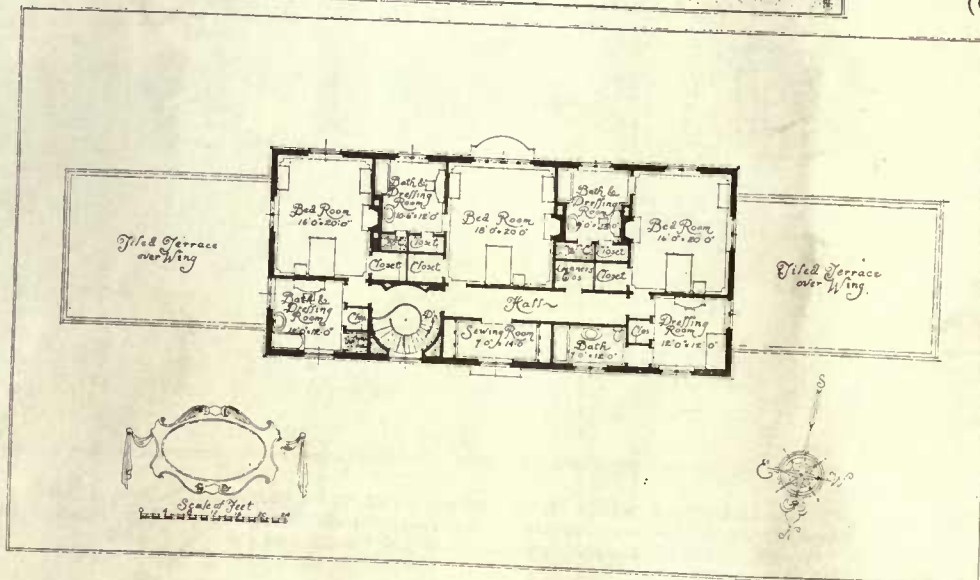
Privacy Indoors

Privacy would be the keynote of the interior. Everything would be devised for freedom of family life rather than for superfluous entertaining. There would be no grand-opera staircase. From the front door only a smart entrance hall would be seen, no more. The graceful little staircase would be in a separate stair hall leading discreetly from the study up to the bedrooms. There would be no extensive vistas from one end of the house to the other, no throwing rooms together by broad portiered openings, not even glass doors to look through. The doors would be few, small and solid, often disguised in the paneling for the sake of greater seclusion.

Sense of space would be given by one really large room—the living room. Here would be area for even the largest of the good tapestries, portraits, furniture and rugs from Villa Victoria—but no place for even

(Continued on page 66)

Before the entrance is a forecourt; off the garage a flower garden, and a vegetable garden of the service yard. Extensive views over the adjoining golf course would be had from any point on the terrace



Upstairs would be only three bedrooms, each large and well aired, opening onto iron balconies. A dressing and bath-room is provided for each, with a little sewing room looking over the forecourt



A living room fireplace of dignity and distinction has stone sides and a heavy oak carved mantel. Inset bookcases range on either side. The furniture grouping leaves an open space before the hearth. Color is given this room by the Chinese panels between bookcases, and the plaster beamed ceiling which is painted blue, red and white

There is an atmosphere of privacy about a fireplace in a jog. In this residence—the Dobyne House at Beverly Farms, Mass.—the dining room fireplace is set off in a corner by itself. The mantel stone is carved with family coats of arms and above that is a plain panel to be filled some day with a painting, flanked by carved panels and narrow closets



The unusual blending of brick and cement and the little niche high up by the ceiling give this bedroom fireplace interesting individuality. A rag mat lies before the hearth. The chair covering is of green



UNUSUAL FIREPLACES

BRETT, GRAY
& HARTWELL
Decorators

VIEWS IN THE
NEW YORK RESIDENCE
of
MRS. MINTURN PINCHOT

MURPHY & DANA, Architects



Harting

The stairway leading from the entrance hall has a simple balustrade of wrought iron. Black marble floor and pale green walls. Furniture 18th Century Italian in gray green, vermillion velvet cushions

In the dining room the walls are paneled in birch, stained light and waxed. The table is refectory in shape and is set here for the evening meal. A little stair leads from this room, as shown below



The little stairs that lead from the dining room give entrance, through a blind door in the panels, to this landing, thus simplifying the service when guests are assembled in the living room, at the side of which the stairway has been placed. The painting by Henri makes a bright color spot



A detail of the living room shows the placing of an old Italian mirror in dull golds and greens between two Flemish tapestries. The inlaid commode and the arm chairs of dull walnut and gold have been cleverly placed so as to make the piano as inconspicuous as possible



The main group in the living room is arranged around the fireplace, the mantel of which was taken from the old Stanford White house. Below the side lights hang Venetian embroideries in oval frames. Walls are painted a delicate buff. The color at windows and on the furniture is warm crimson





THE TRIBE of MANSARD

AMONG the fruits of peace that fell to our portion after the Civil War was great industrial growth and activity. Americans began making money. And having made money, they spent it. They went in for fine equipages and spans of glossy-coated horses; they sent their sons to college and their daughters aspired to the same halls of learning. They also built themselves houses of brownstone with slanting, dormered roofs. A man came to be known by the sort of roof he lived under. If it was a Mansard, he held a place of respect in the community. Since all men desired to hold places of respect, Mansard roofs grew apace—rows and rows of them all over the land, until of the tribe of Mansard there was sealed, yea, more than the proverbial twelve thousand. The houses sealed with such roofs came to be more typical of American than did the Colonial, and they held this place for two generations until other times brought other customs.

One might speculate at great length on what architectural manifestations the present coming of peace will develop. Granted that prosperity will again be our portion, it is logical to believe that men all over the country will build them homes. For four years now they have been restrained from the attainment of this very natural and laudable aspiration; with peace a reality, they may go ahead with a clean conscience and fairly good prospects of having the cash in hand.

Here is an opportunity for the architects of America to show their artistry and understanding of our American life. They are wont to scoff at the bastard Mansard that was forced on an unsuspecting public during the giddy 80's. But have they something better to offer, something more adequate to the demands of our modern life? Can they now evolve a type of architecture of which men will be proud, an architecture that will give them standing in the community as did, once on a day, the brownstone, Mansard house?

THERE is much to be said for the tribe of Mansard. It had a noble lineage and it was fairly livable.

The father of the Mansard roof was one J. H. Mansart, master architect to Louis XIV, who gave the classic dignity to many portions of Versailles, where today the peace conferees are assembled. Louis XIV greatly enlarged the palace, and Mansart designed the additions. Others of Mansart's conception of classic forms can be found in the Second Church of the Invalides in Paris. His classicism became the national architecture of the Louis XVI period. It was an imposing and dignified style, with admirable qualities of proportion and alignment of parts. It was, in fact, a continuation of the efforts of the Renaissance and it almost succeeded in cleansing itself of the vagaries and vulgarities of the Baroque.

The revival of the Mansart style was a natural step for American architecture after the Georgian Classical efforts had spent themselves toward the middle of the 19th Century. Some sort of classicism was wanted—and lo, Mansart! But in his travel across the ages and the sea he lost both his purity and his name—as tea loses some of its flavor by coming overseas. The style to which he fell in the latter part of the 19th Century in America was of low estate, and our builders and their publicists even did him the injustice of calling his roof Mansard!

The average brownstone house of the time was a box-like affair, crowned with a slanting slate roof in which were dormer windows.

The angle of the roof was acute, and therein lay its secret.

In the good old days when taxes were imposed for almost everything (something like the present), a man was taxed, it is alleged, for each story of his house. Our canny forebears, who were as loath to pay taxes as are we, got around the restriction by building a house with one story and a hip roof. They also found that this style—known today as Dutch Colonial—made a roomy upstairs because the roof was high. The same is true of the Mansard roof; its angle, plus dormer windows, made a roomy third floor. It provided space for storage, for the nursery and for maids. It may have made the house look as though it had a retreating brow, but then, who cared! Mansard roofs were the rage and good folks could see nothing laughable or unlovely about them just as you will see nothing unlovely in that new hat—until the styles change.

There's the word—the architectural style changed! As time passed and other architectural conceptions were put forward, the Mansard roof went into the discard. Today its name is a mockery. No one would dream of putting up a house with such a roof. And yet, how fallacious such judgment is!

AN architecture is good if it serves the needs of a generation. And before it can be good architecture, it should first be good workmanship. Much good and sincere labor went into the house of the Mansard generation. Its woodwork was honest. It stood four squared. Its stairs had a dignity of line and a commendable sturdiness of structure. Its ceilings were high and its windows looked out upon the world with a measured and precise fenestration. If as much good workmanship goes into the houses of our next era of prosperity, we need have no fear.

Architecture is an expression of the customs and mind of a people. It is an outward and visible sign of an inward feeling. The brownstone tribe of Mansard crystallized in its every line the mental and moral concepts of its age. It stood for a time when life was not so frenzied as it is now, when a man felt it his duty to the race to have issue, when women were content with their family life. Since then we have learned many things scientifically, but we have yet to find a saner basis for life than that which the tribe of Mansard typified.

Try this—some time when the world has been about your ears—try walking down a street of brown front, Mansard roofed houses. Night time is the best, for then the architectural idiosyncrasies are lost in the darkness. At first, as you pass, you think scornfully of all those things that such houses lacked—telephones, good plumbing, and simple decorations. Then gradually, you become aware that they stood for something very fine—for decent home life, for simple pleasures, for children. And deep in your heart you are thankful for them.

We do not suggest that Mansard be revived. Spare us that! But it is desirable that we have an architectural expression for our time which will be as effective as Mansard was in its day. Once that form of architecture is attained it will have a singular effect on American life. For, in addition to expressing the genius of a people, architecture also stabilizes their life, and American life needs stabilizing. More power then to the architects! More power to the men and women who plan to build homes!

REPLY TO AN IMAGINARY INVITATION

*What should I go to Greece for
When I have got mine here?—
Bursts of sunny cloud smothering
Across skies combed and clear,
Sunshine falling and fading
Now far off, now near.*

*The gay young beech, the sycamore
Rather yellow than green
And the deep wind pouring
All their leaves between
What more dare I require?
What better might-have-been?*

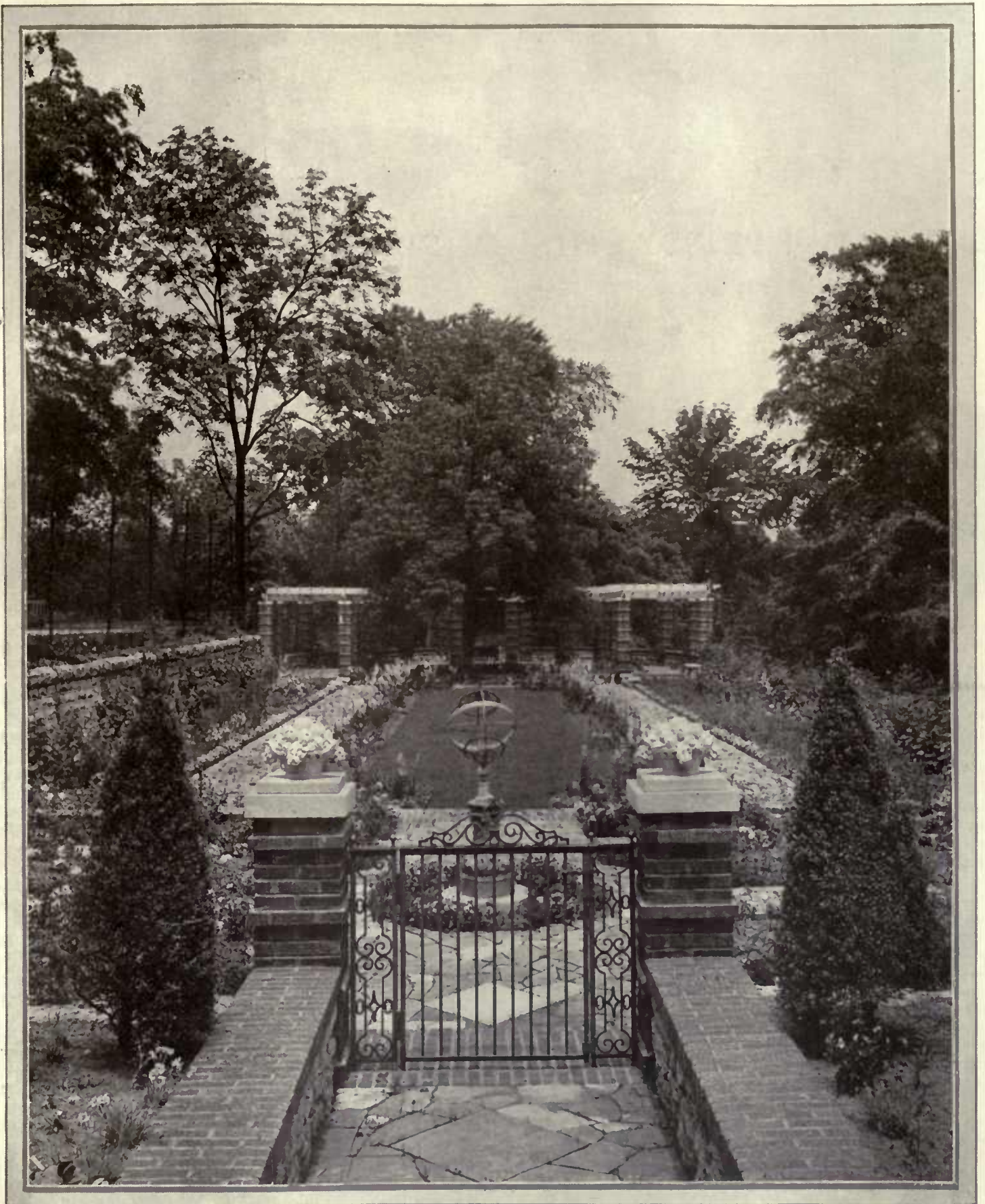
*There's a long slope seaward
Over which the wind flows,
There is young green corn springing
And over its sheen goes
One glossy rock sedately walking
Turning out his toes.*

*The cliff-top dips suddenly
And below on the broad sands
A girl in a white fluttering dress
Runs and halts and stands
Shouting at a boy on a galloping cart-horse
And clapping her hands.*

*Further out past the breakers'
Bright welter and clash,
Three jolly bathers
Struggle and splash
And the sea toward th' horizon is
One glitter, one flash.*

*If I shut my eyes I see—redness,
If I open—blue and clear,
If forward—sea . . . bathers . . . cliff-top
If back—gay trees near.
What should I go to Greece for
When I have got mine here?*

ROBERT NICHOLS.

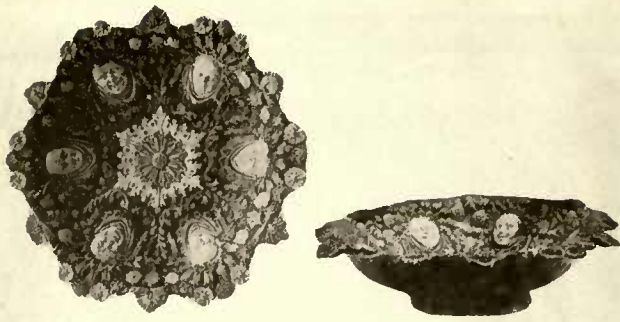


© Marian C. Coffin

THE GARDEN *of* BROKEN FLAGS

Beyond the gate and the spherical sundial of this garden, beyond the low gray wall and the pergola exedra at the farther end, beyond even the colorful border plantings and their shrubby backgrounds, lies the interest of the paths. They are of broken flagstones with grass cropping up between them. The garden is on the estate of Mrs. Charles T. Ballard, Glenview, Kentucky. Marian C. Coffin was the landscape architect

Two views of a basin by Palissy, with decorations in relief



BERNARD PALISSY, HIS WISDOM AND HIS WARES

The Story of a Famous Potter of Old France, Inventor of Rustic Figulines to the King and the Queen Mother

GARDNER TEALL



A porte luminiere by Palissy

FAR better it is that one man or a small number of men should make their profit from some art by living honestly, than that a large number of men should struggle, one against the other, so that they cannot gain a livelihood save by profaning the arts, leaving things half done. So said Master Bernard Palissy, born some four hundred years

ago—1510, to be exact—near Chateau Biron in Perigaud, France.

Where in the whole history of the arts will a more interesting figure be found? His was not the swashbuckling career of a Cellini, nevertheless, the serious-minded would not exchange him for the volatile Italian who seemed ever and anon to be swallowing diamond dust or crossing a cardinal for copy. Palissy's was romance of a different sort, but romance nevertheless of a fine type.

A Forgotten Master

I have often wondered why we of to-day have almost forgotten about Master Bernard, Master Bernard, whom the readers of our grandmothers' generation immortalized. I suppose the cultivated virtue of novelty which, in this restless era, demands incessant changing of school books from term to term failed to bring old Palissy along with it. In earlier days it was part and parcel of one's polite education to know something of Master Bernard, at least to know that there had once lived such a person. In those less curriculumed yesterdays the story of Palissy the Potter was always a welcome one. Perhaps we ourselves have merely overlooked the matter, and so I make here this venture, believing time has intended no slight to Master Bernard's memory.

How well I recall a certain lower shelf in a library which regaled the rainy autumn days of my tender years! There were treasures here convenient to the hand of one aged nine, treasures

fitting the advancement of learning laboriously attained under the unflinching persistence of an all too faithful governess. In this sanctuary I chanced in childhood to come upon a tiny octavo bound in blue, stamped with gilt morning-glories, morning glories such as I have always associated, for some unexplored reason, with the long late Prince Albert and the equally long late Lucy Larcom! Within the covers of this little book was a highly embellished

frontispiece, hand-stenciled in colors of saffron, scarlet and azure with an overwhelmingly deep dash of bottle-green. I imagine this volume emerged from the press at a time when aniline dyes self-proclaimed their advent to the mediocrity of the day. Beyond that I do not venture a date.

This giddy frontispiece seemed, even in my childish eyes, profanely gay for the subject it presented. Here was depicted the figure of a bearded man in foreign dress, visage forlorn, person unkempt. The artist pictured him in the act of destroying a quantity of furniture of a sort that might have given distinction to an early Victorian parlor.

A Destructive Small Boy

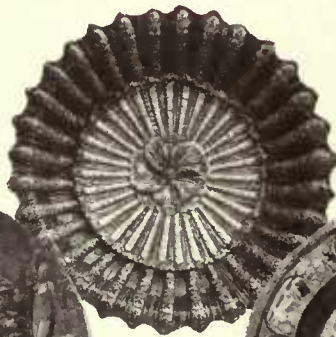
Just what seemed so terrifying about the situation, I do not know, unless it was that, as I distinctly recall, I myself had occasionally been regarded as somewhat destructive in the furniture line,—as when, quite unintentionally, I had scratched my great-aunt's mahogany sofa in making a desperate attempt not to slide off its hair-covered plateau at a moment when the peculiarly poignant texture of this revered fabric had caused me unwittingly to squirm about in manoeuvring for a less aggravating bit of the area. From that time on Miss Solander, the governess, could not adjust her perspective to considering me other than a menace to mahogany in the front of the house or black walnut in the rear.

Thus you can well imagine how heroically there loomed forth from that frontispiece the figure of one who was deliberately breaking up chairs, tables, stools, four-posters and what not—and a grown man at that! But the thrillingness of the situation was further enhanced by the fact that not only was he breaking up the furniture, but he was feeding it to the flames! There was no doubt of it; a copious employment of carmine and saffron made that point clear. That anyone should have dared to be so deliberately destructive at once awakened my curiosity, and I am not sure it did not awaken my admiration as well. I hope not, for as we grow older we like to think that our Golden Days were paragon in their virtues.

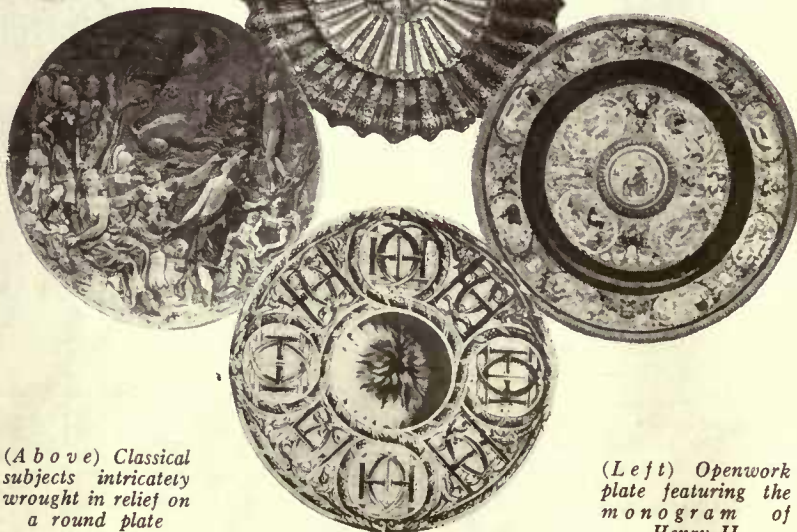


Faience figuline generally ascribed to Bernard Palissy

(Right) A round dish with heavy decorations. By Bernard Palissy



(Below) Round plate richly decorated with allegorical figures in relief



(Above) Classical subjects intricately wrought in relief on a round plate

(Left) Openwork plate featuring the monogram of Henry II



"La Madaline au Desert," an oval plate by Bernard Palissy, in the Louvre Museum, Paris

An oval dish with figures and decorations in relief, by Palissy



"The Family of Henry IV," an oval plate by Palissy. From the collection of Prince Ladislas Czartoryski



It was not long before I discovered in the background of the picture the figure of a woman in a Breton cap—inexcusable anachronism, though I did not know it then. Who was she? The furniture-breaker's governess, perhaps; no, that could not be, for he was older than she. From the corner of my eye I took a swift visual dart at Miss Solander. The lady in the picture appeared timid and weeping. No, it would not be a governess.

Just then a voice interrupted, "What are you looking at, child?"

"I do not know," I replied.

"You do not know!" exclaimed Miss Solander in expected disapproval, "Pray why do you not know?" She moved near, to be serviceable.

"I was only looking at the picture."

Now Miss Solander never cared for pictures, at least only for painted ones of forget-me-nots and buttercups in water-color and sheep by Mauve in oil, so I hurried on to spell out the title-page. I gave it up.

"P-a-l-i-s-s-y,—Palissy. Master Bernard Palissy the Potter," coached Miss Solander.

"What is a potter?" I asked. And then it began.

Meeting Palissy

In these after years I have always been glad that Miss Solander's embroidery chenaille gave out at the first question, and that a gentle rain kept us indoors. Undoubtedly, too, this little book had been known to her childhood, for she extended it a more approving greeting than it was her wont to begrudge many of my other early literary discoveries. At any rate, I have forgiven her much, for that afternoon she read me the story of Master Bernard from beginning to end.



Faience panel portrait of Palissy attributed to himself. Rothschild collection

How it all came back to me yesterday when my friend Cleon, at whose house I was dining, took me into his library and showed me, not a book about the old potter, but an actual bit of his craft, a sauce-boat in the enameled faience which Palissy struggled through so many years of vicissitude to produce. Tenderly I took it in my hands and gazed intimately upon its lovely soft blues, grays, browns, wonderful greens and the soft and well-fused marbled colors on the back of the piece, all of which, together with the sharp modeling of the relief and "neatness" of its workmanship gave unmistakable evidence of its authenticity. It had not the crude greens, the glaring yellows or the bright purples that disclose imitations of Palissy's ware.

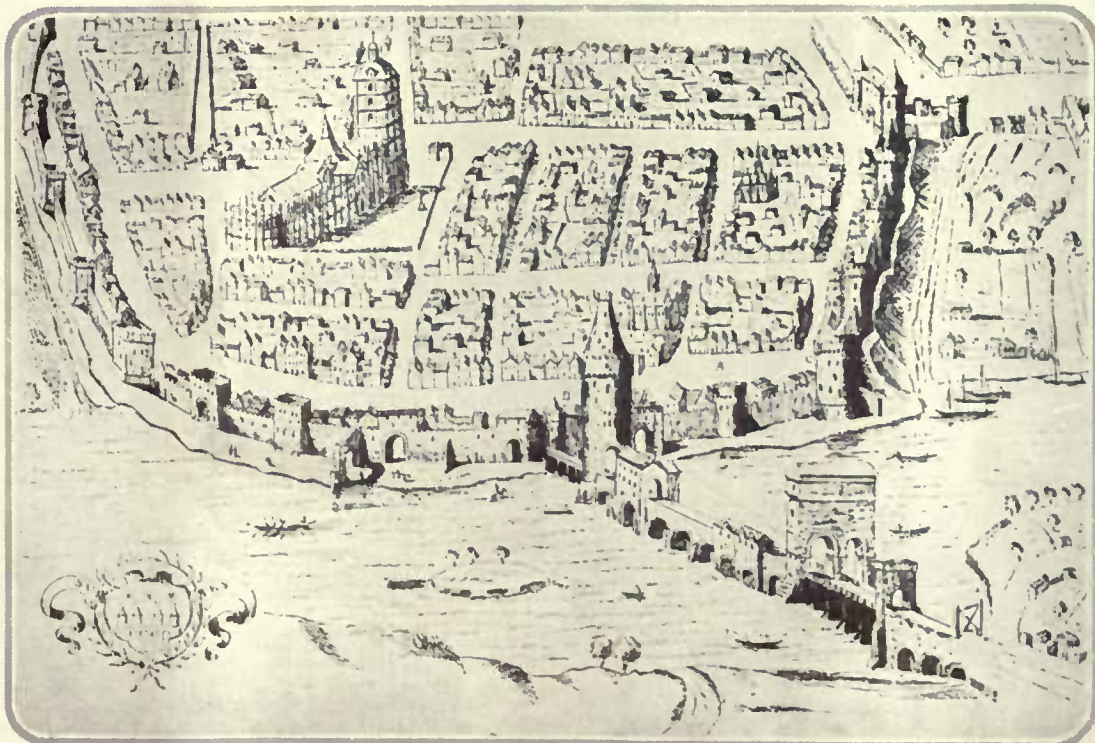
Palissy Collections

I have seen the fine collections of Master Bernard's handiwork in the Louvre, the Hôtel Cluny, the Sèvres Museum, the Victoria and Albert Museum and the Wallace Collection in London, the Metropolitan Museum of Art in New York and the other collections of note, public and private at home and abroad, but the little saucière which my friend Cleon per-

mitted me to gaze upon,—nay, dear reader, to hold in my hands!—there was not a finer bit anywhere. Master Bernard must have given a chuckle of contentment when he drew it from the kiln!

One might, with a princely purse, collect a few examples of Palissy ware in the course of a lifetime keenly devoted to the pastime! But so rare is Palissy ware that even in Cleon's house I had not ex-

(Continued on page 68)



Early view of Saintes. Palissy's kilns were in quarter marked A

DOORS and SHUTTERS of the COLONIAL PERIOD

*The Structure, Measurements and Panel Disposition
Which Make for Colonial Perfection*

H. D. EBERLEIN

A MAHOGANIZED door, with a full-length, bevelled plate glass panel and a plated-silver knob, set within a fine old Georgian doorway is a brutal shock and a glaring anomaly. It jars one's sense of the eternal fitness of things. It is a clumsy misfit and nothing can ever reconcile such a door with its setting.

A little more than a year ago the writer was making a special study of the fine 17th and 18th Century houses in a part of the country where dwellings of that sort abound. Time and again he was confronted by just such offensive anachronisms, mahogany and plate glass dead flies in pots of otherwise purest architectural ointment. It set him to wondering whether all the people of that neighborhood had gone architecturally blind since they had so utterly failed to appreciate their surrounding architectural glory and could deface it with such monstrous improprieties. And the same inexcusable phenomenon may be found



The affinity between the door frame and the door itself can be seen in this example of late 18th Century work found in New Hampshire

to a greater or less extent in plenty of other places, too.

The points to note and compare in examining the door and shutters of the Colonial period are:

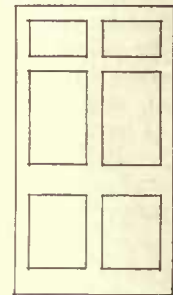
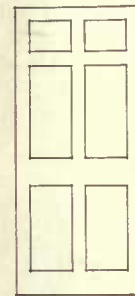
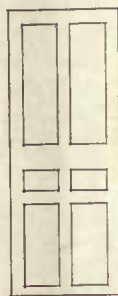
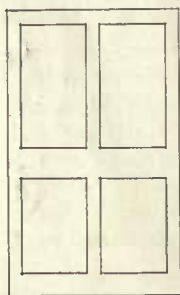
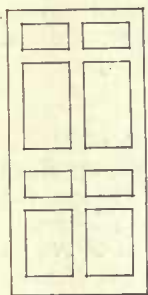
Structure and type.

Measurements of stiles and rails. Arrangement, size and number of panels.

Measurements and profiles of the moldings enclosing the panels.

Character of the hardware.

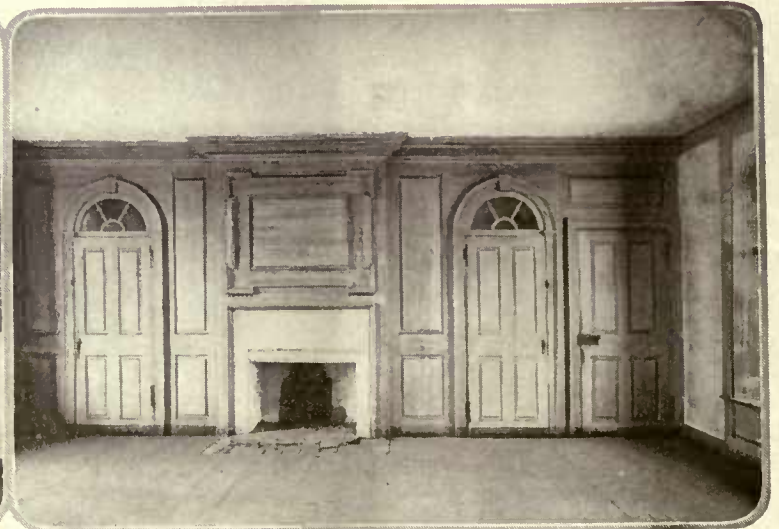
Doors and shutters are of two sorts of construction, battened and paneled. The former are necessarily more massive than the latter but possess the merit of direct and vigorous simplicity. They consist of two layers of boards, usually grooved and often beaded on one edge, which are laid at angles each to the other. The boards of one side, usually the outer, are set vertically; the boards of the other or inner side may be set either horizontally (at right angles to the outer layer) or diagonally; sometimes, if there be two doors, herring-bone or chevron-



Periods are based on panel arrangement. The eight panel design on the extreme left is mid-18th Century type from Barnstable, Mass. On the right, the two panel door is late 17th Century and comes from South Yarmouth, Mass.; the next is late 18th Century, and the third, with small top panels, early 18th Century



Among the unusual types found in Bermuda is this folding door with an all-over latticed light. Plaster columns at either end



Early 17th Century doors are to be found at Graeme Park, Hors-ham, Pa. This Colonial woodwork is an especially fine example

wise. The division lines between the boards, especially if one edge is beaded, contribute the chief decorative interest. The type is severe but full of dignity and impressive in its setting which generally consists of a narrow and simply molded frame, oftentimes with a narrow transom of small rectangular panes. Such a heading relieves the severity of a succession of vertical lines. If there be any external overdoor feature beside the transom, it is the plainest kind of rectilinear pediment hood. This type of door occurred frequently in very early dwellings and was also much used in old meeting houses. It is easy and inexpensive to make and can be fitted to any size of doorway without reference to the stock sizes of millwork.

Paneled doors and shutters exhibit great diversity of composition and consequently a wide variety of interest. Different fashions of paneling doors prevailed at different periods

and the manner of panel arrangement affords an approximate index to date, just as do the cut of clothes or any other phenomena of style evolution. Measurements of stiles and rails vary according to panel arrangement and can best be studied in that connection.

In the late 17th Century and early 18th Century (c. 1665-c. 1725) one common arrangement had four or two panels of nearly equal size, double doors having two panels in each leaf, single doors either four or two according to width of doorway. Another arrangement common at the same time had six panels (double doors three in each leaf); two small at the top, two long below, and two (Continued on page 60)



(Left) Doorway to "Mt. Pleasant", Philadelphia, showing the heavy classical lines of the frame and pediment, with sturdy panels in the door itself relieved by a carved light



The door of Gloria Dei Church in Philadelphia presents a study in the regular paneling of the early 18th Century. A stately style in a stately frame



Door of the Manor House, Croton-on-Hudson. An early 17th Century example, from Holland



An eight panel door is found at "Cliveden", Germantown. It is an example of the mid-18th Century. Doors are narrow and protected by shutters



A late 17th Century four panel door is found at the Moravian Sisters' House, Bethlehem, Pa. The overdoor light is unusual in such work

The VERSATILITY of SCREENS

*A Useful Accessory of
Varied Possibilities*

NANCY ASHTON

OF all the decorative accessories probably the most versatile and at the same time the least understood is the screen. It never occurs to most of us that it has any use except in the dining room to shut off the service door. As a matter of fact its possible uses are as varied as its designs and its presence frequently creates the character of a room.

In Georgian days when the huge living rooms were cold and draughty and heated by nothing more adequate than a small fireplace, a screen was an actual necessity. Discreetly placed at one of the entrance doorways it served the double purpose of cutting off the cold air and breaking the length of the room. So placed today, with an interesting furniture group in front of it, it may be equally effective.

Such a screen must of course be tall and no less than four-fold. It may be of painted canvas in an infinite number of designs or of tooled leather, or carved wood, but it must be of sufficiently lovely design and color to add a great deal to the harmony of the room. I suppose one of the most beautiful illustrations of this was the use of a tall screen in itself so lovely that it was the dominating note in the room.

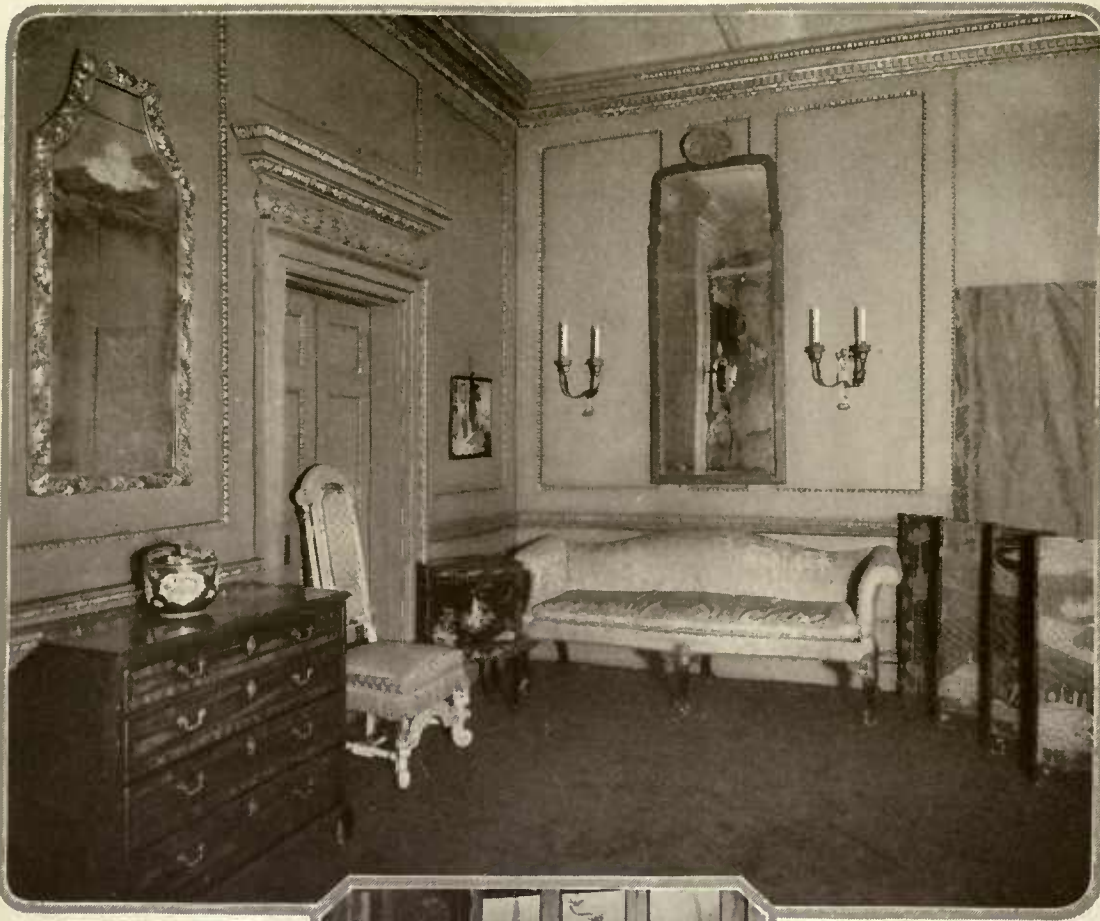
It was made of plain emerald green old Chinese satin without a sign of decoration and it was very tall, at least eight feet. In its bright surfaces was reflected all the light and shadow of the room. Placed directly in back of the glazed chintz davenport, which was drawn up at one side of the fireplace, it made a perfectly delightful background for the charming hostess. The room was a library lined with books, with a gay flowered glazed chintz at the windows and on the furniture and the striking note of emerald green repeated in the glass wall sconces.

In A Studio

In these days of huge studios which serve the purpose of living room and dining room as well, the screen plays an important rôle, and if wisely placed may effectively cut off that part of the room where dinner is to be served.

Sometimes an ugly wall may be disguised by the correct placing of screens, so as to form a new and interesting background. If more than one screen be used, they should of course be the same height and the same general character of design, preferably as simple as possible.

To break a long living room by discreetly placing a tall red lacquer screen at one of the entrances, with an arrangement of furniture in front of it, is an interesting treatment. Schmitt Bros., decorators



In the room above the low Coromandel screen, so popular in the 18th Century, has been revived in its proper use by a settee when it is placed near a doorway. Schmitt Bros., decorators



The successful use of screens to form a whole background is here happily illustrated. Corners of rooms could be so created or objectionable doorways closed up. Alice Schille, decorator



The little low screens, not more than 3' high, have always fascinated me the most, and they are less used than any. The tall, rather important Coromandel screens are better known, but the small ones are even more delightful, though serving an entirely different purpose. I saw one effectively used next to a vivid yellow damask settee, its Chinese design on a black ground making an interesting color contrast. Placed near a doorway as it was, it was both effective in color and useful.

Fireplace Screens

Another happy use of a small screen is near a fireplace, not as a fire-screen (they are a story in themselves) but just a low, two or three-fold screen, either of damask or silk, placed near a big armchair, making a little more friendly group in front of the fire. These little screens may be made in a variety of materials, and I saw a fascinating one made of heavy beige colored paper on which little old color prints had been inset in oval medallions. The edge of the screen, as well as the medallions were finished off with a narrow green paper border.

What a delightful touch this would be for a boudoir!

An artist in the small decorative accessories has devised a screen made of pergamyn through which the light filters sufficiently to bring out the quaint Persian design in delicate tones. This was placed in a bedroom directly in front of the door leading to the dressing room and was made about 5' high.

At a very wide doorway where the thoughtless architect has omitted doors altogether, the screen is absolutely indispensable. There one will need a very tall one and I have seen a pair of tall Chinese screens fitted into such a doorway so as to actually close.

Their Advantage

There is one great advantage about screens: they may be really as simple and inexpensive as you please if made of a good wall-paper. Even for the rather dignified living room, if the paper be chosen with great discrimination and lacquered to a good tone such a screen would be very effective. There are a variety of black wall papers which are excellent for this purpose and one or two pastoral designs, not to forget the bird and flower designs reproduced from the 18th Century papers.

The simple chintz covered screens are useful for the bedroom, or if one pleases, one may have a plain linen in a good color with the main design of the chintz repeated in the applied motifs on the panels of the screen. In fact, inexpensive and yet effective screens are so easily made that one wonders that the department stores are still able to dispose of their cheap supply of pseudo-Oriental variety.

A tall Coromandel screen in an Oriental design may be used to cut off the service door in a dining room. Walls are oak paneled; hangings, blue damask. Mrs. Edgar de Wolje was the decorator

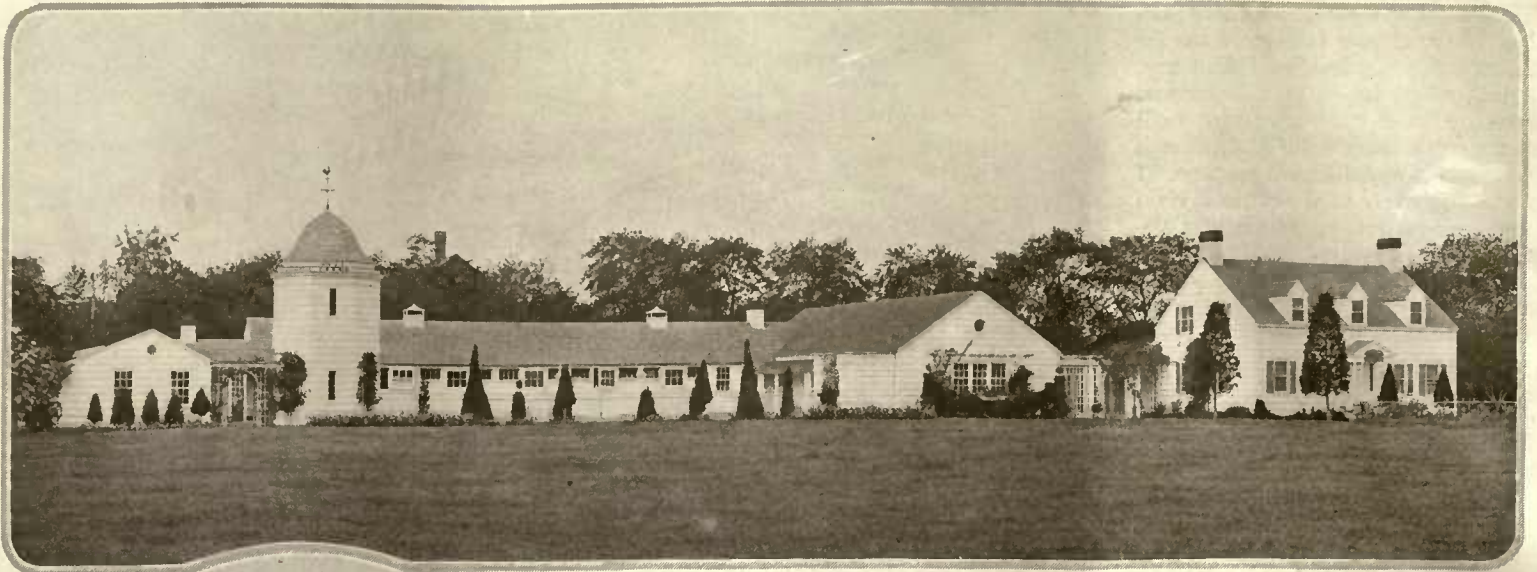


A translucent screen of pergamyn on which a delightful Eastern landscape is painted insures privacy at the entrance to the dressing room. Karl Freund was the decorator



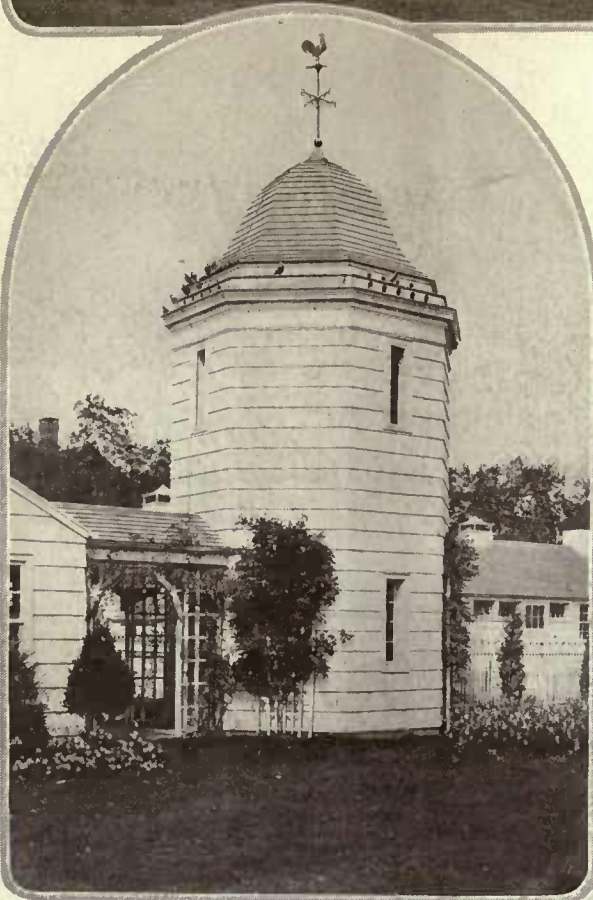
To cut off the corner of a bedroom, a screen has been placed in this fashion. It is of plain linen with a Chinese motif repeated in circles. Decorations by Mrs. Woods





Gillies

A general view of the entire group shows the compactness and easy access of the various units. The chicken houses are located in the wing on the left. The cows and horses are in the long wing in the middle, and the carriage room and general wagon storage in the wing joined to the gardener's cottage by a trellis. The cedar planting, not on the architect's plan, somewhat detracts from the appearance of the front



The lower floor of the tower serves for feed room and the upper houses an extra hand. A dove cote is in the top. This and all the buildings are finished in old split cypress shingles, long in vogue in the locality



A trellised archway stands between the chicken house and the tower with a path leading to the door of the feed room. This trellis is repeated by the gardener's cottage

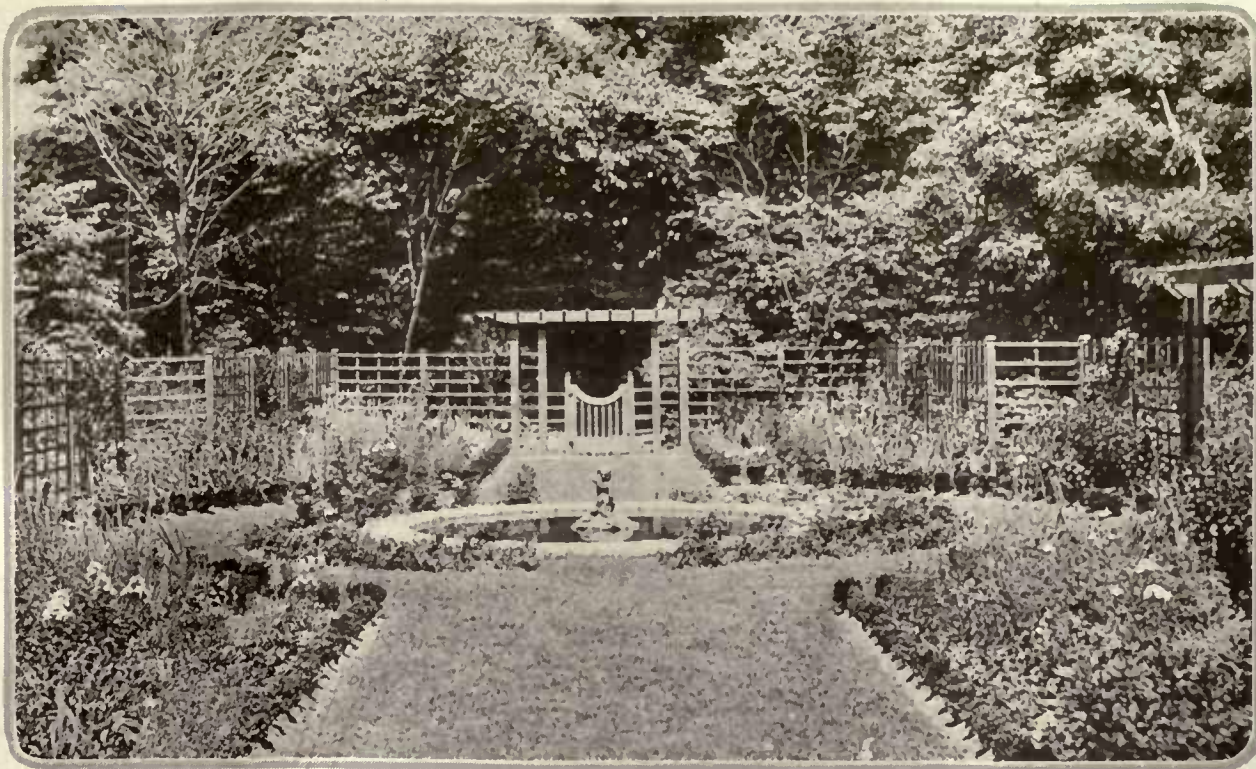
The cottage is a simple Colonial type with four rooms and hall downstairs and four rooms and bath up. The latter can be opened, making a dormitory. A vegetable garden is in front



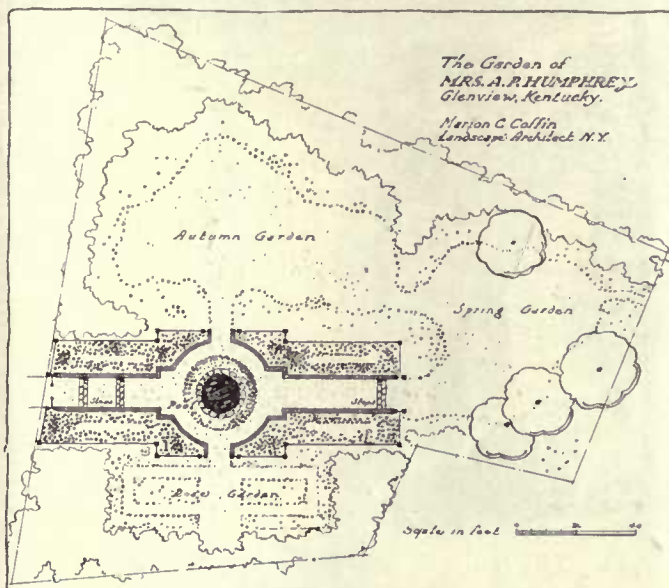
FARM BUILDINGS *on*
the PLACE of
J. A. MOLLENHAUER,
Esq.

at BAY SHORE, L. I.

ALFRED HOPKINS, *Architect*



A simple trellis encloses the garden. At the meeting of the axes lies a little pool. Box edges the borders



There are three gardens in all—one formal and enclosed, an autumn garden and a garden for the spring

WE have come through a grove of tall trees to the arborescent entrance of the garden. Before us is just a simple straight walk with long box edged flower borders and lattice enclosure. It is spring and the tulips are in bloom, all in the softest shades, white, lilac, lavender, heliotrope, purple. How delicate it is with the tulips raising their tinted cups high above the new green of the garden. When we see it again, it may be, perchance, in the heat of the mid-summer. We find white and lilac and violet phloxes, lilac and white scabiosa, purple and white gladiolus, and pure white galtonias. How cool and refreshing it seems. Or we may see it again in the autumn with its lilac and purple perennial asters, its lavender and white stocks, white snapdragons and white dahlias. How quiet and refined it seems then. And the vines, at first merely a thin tracery upon the lattice, soon wreaths the wooden framework with garlanded decoration. There are lathyrus, the climbing pea, and roses and clematis. There are Silver Moon roses, with soft semi-double large white flowers, and the lovely blush Gloire de Dijon and the great white flowered climbing Kaiserin Auguste Victoria. And of the clematis, there are purple varieties and white ones, not only the familiar autumn *Clematis paniculata* but its choicer relative, *Clematis Henryi* with luxuriant June bloom of great star-shaped blossoms. Flowers and vines, in their overlapping succession of bloom, reiterate in different form each time the lovely coloring of lilac and white in the garden path.

THAT day in the spring when we walked between the borders delicately adorned with tulips we went on to the very end of the path and there entered the spring garden under the old walnut trees. It was full of budding columbines where just a little while before we

went to see the creeping phloxes and where in a few days we will be seeking the bloom of irises and the peonies that will begin to open their ready buds. After that, when the great trees are in full leaf and the garden becomes very shady we will find but an intermittent bloom, of white lilies, of foxgloves, of white asters.

SOMETIMES, as upon some day in early summer, we will stop midway down the path where, at a little round pool, a cross path will lead us into the rose garden. It is just a tiny place, half hidden away, half lost in its enclosing shrubbery, yet how full of flowers we find it. Rose Dr. Van Fleet is out, climbing over the arborescent seat with its large flowers

and loose habit displayed through very contrast amid the small rambler type of the other pink climbers, Paradise and Evangeline. The pink H. T. roses are in bloom and the polyanthas, pink and cream ones that grow intermingled as edgings. Then there are old fashioned China roses and there are moss roses whose spiny clusters are full of fragrance and full of memories of old-time nosegays. And there are some bush roses, white Madam Pantier and pink Penzance briars.

AT other times when we hesitate midway along the path our eye may catch glimpses of another garden, on the other side. Like the rose garden it, too, is half hidden in its tree and shrub enclosure, but it is larger with an irregularly shaped lawn surrounded by broad borders bright with flowers. The oriental poppies may be in bloom, pink ones, maroon ones, deep blood red ones, or there may be great mats of Sweet William, like the poppies each variety in separate masses, or there may be larkspurs in flower, their great spikes rising out of the background all around the garden.

These effects are just simple preludes to a garden at its best in the autumn. It seems quiet enough at the entrance with ageratum and blue salvia, but look at the border opposite. As we cannot see, from the entrance, any of the flowers that make the transition,—the pink phloxes and flesh colored zinnias, the calendulas, the yellow and orange dahlias and crimson coreopsis,—several octaves in the color scale seem to have been leapt at a bound, for across the coolest of blues we see scarlet zinnias and red dahlias full of richness and warmth. They form a brilliant keystone, as it were, for the flowers that seem to radiate out from them: for tritomas and orange red montbretias, for rich red heliochrysum and flame snapdragons, for scarlet verbenas and the brightest red phloxes.

IN A SOUTHERN GARDEN

On the Place of Mrs. A. P. Humphrey, Glenview, Ky., Marian C. Coffin, Landscape Architect

ELSA REHMAN



Gillies

The house is of Dutch Colonial influence, clapboarded, comfortably low to the ground and with red bricked porches and door-step. It is white, with bluish-green blinds and red tile chimney caps

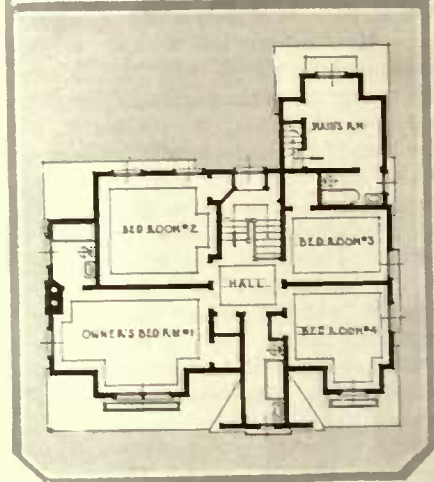
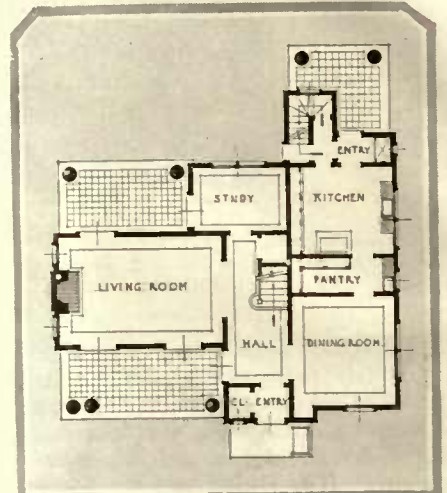


The entrance is sharply accented by its peaked gable within which the space is occupied by a bathroom. A box of geraniums and trailing foliage plants crowns the door frame, adding a touch of color

The RESIDENCE
of
C. C. MULLALY,
Esq.

PHILIPSE MANOR, N. Y.

DWIGHT J. BAUM,
Architect

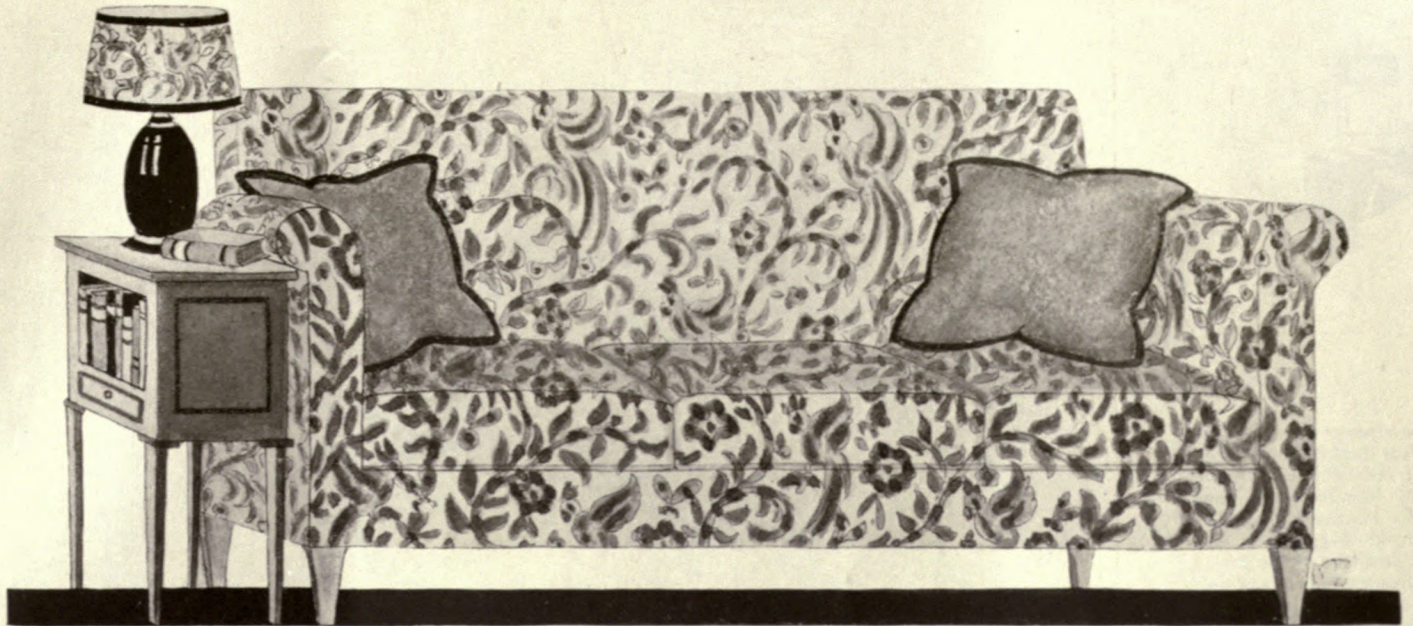


On one side of the ground floor are the dining room and service section; on the other, the living room with its flanking porches and fireplace at one end. Four bedrooms and two baths are above, besides the maid's quarters



An unusual architectural feature noticeable at the rear is the manner in which the larger dormer has been brought forward so that it blends into the main line of the house, thus greatly increasing the bedroom space

COUCH-END TABLES, STOOLS AND STANDS



One of the most distinguished davenport-end tables is a reproduction of an old French design, which may be painted any color. There is a special place for books and a long, narrow drawer. 30" high, top 21" x 12". \$45



Jacobean feeling characterizes this little mahogany table with its half octagonal top. 26" high, top 13" x 26". \$17.50



A three-legged table with stretcher reproduces a Colonial design. Mahogany with walnut stain finish. 26" high, top 24". \$37



A half-moon shaped table of Hepplewhite design comes in dull mahogany finish. 26" high, top 13" x 26". \$15



A reproduction of an old English stool. Solid mahogany in walnut stain finish. 20" high, top 18" x 12". \$27



Dull mahogany finish gives character to this rectangular table with single stretcher. 26" high, top 26" x 13". \$22.50



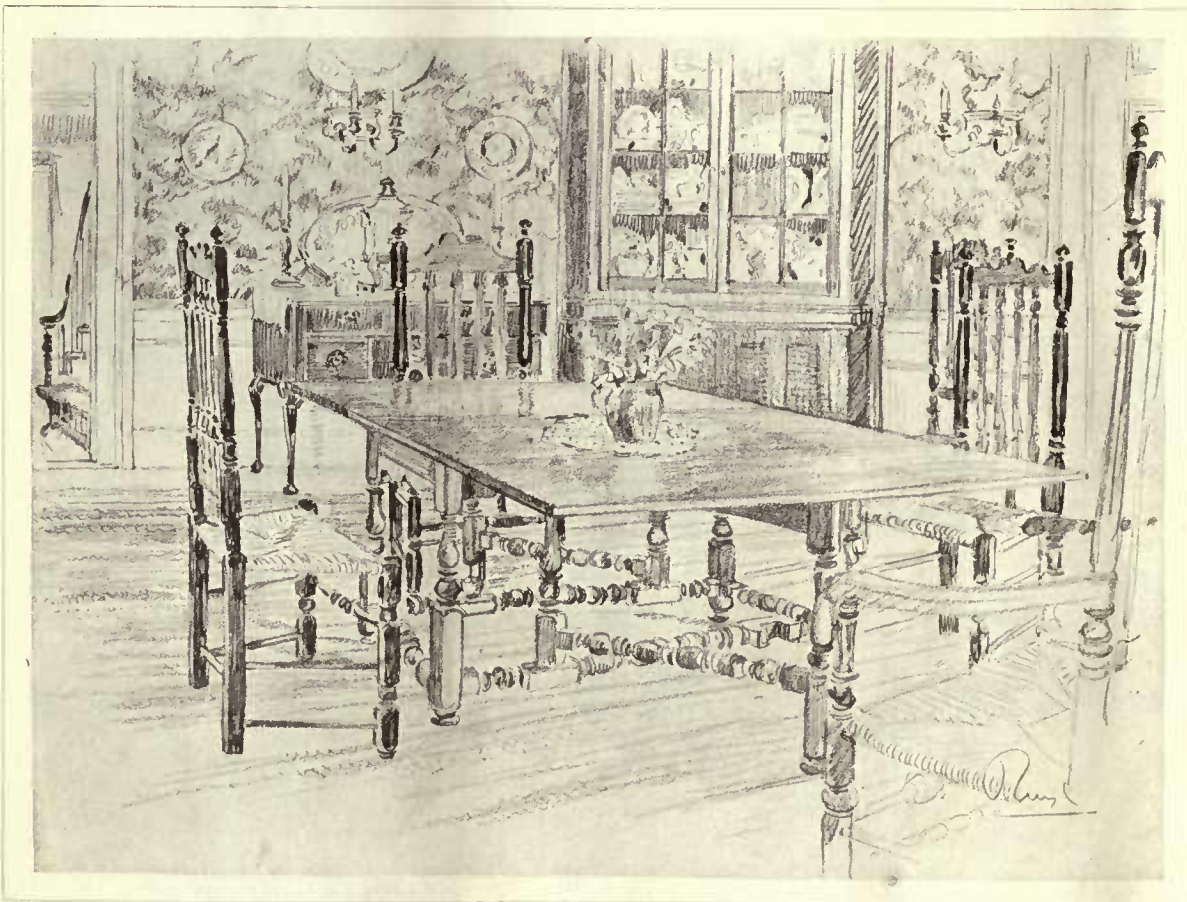
A convenient little gate leg table comes in mahogany with walnut stain finish. 27" high, top 24" x 30". \$40



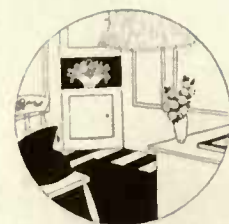
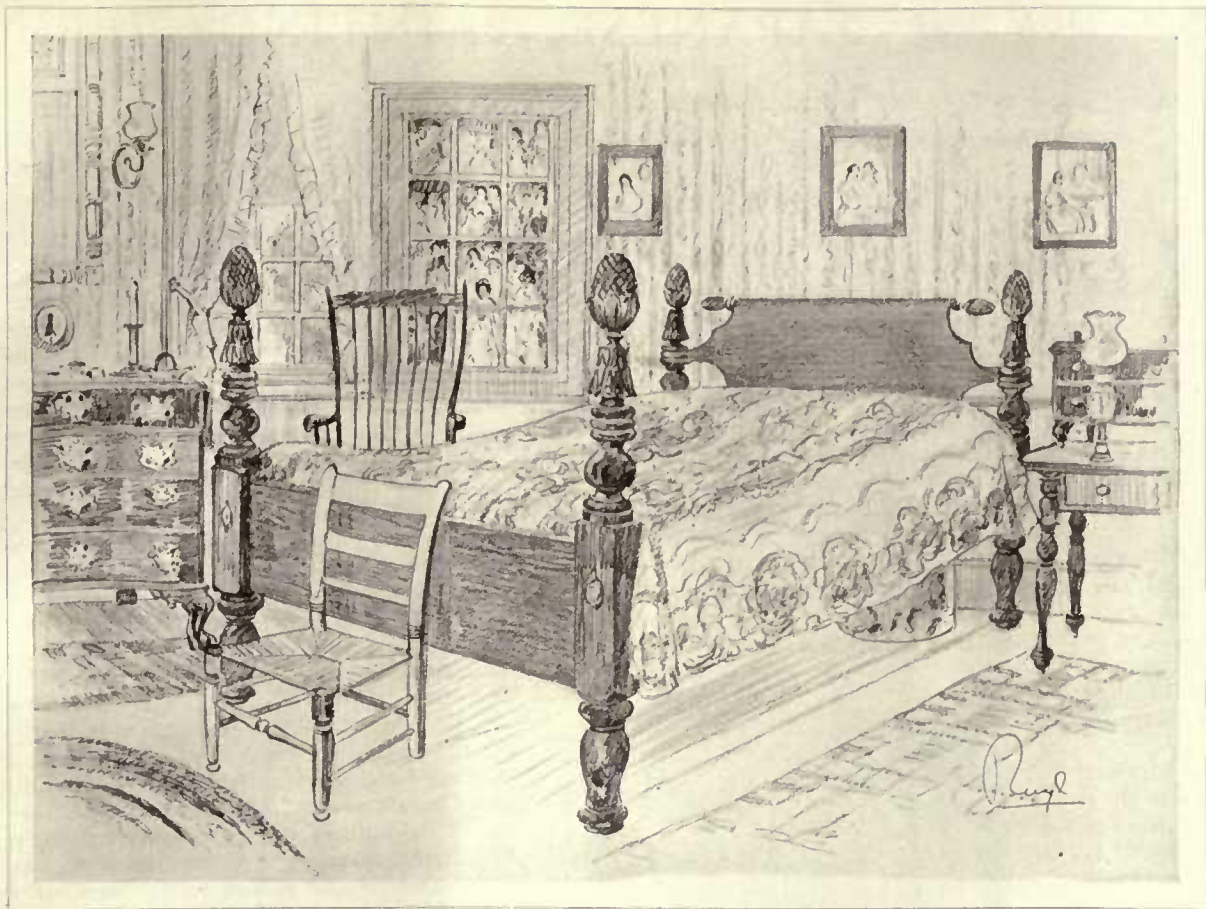
Among the strange records in the book of New England antiquity is the tale of the Orient in Oriental art objects brought back from the East by Yankee sea captains. Though exotic they fit in with the sturdy furniture of the period. In this living room, for example, the walls are covered with Chinese tea box paper. Above the mantel hang two old Chinese paintings on glass, and at each end of the mantel shelf is a yellow cloisonne vase. At the same time Colonial atmosphere is established by the brass candlesticks and andirons, the crane and pot, the warming pan and the gold mirrors which hang at either side



COLONIAL ANTIQUES OF DISTINCTION IN THEIR PROPER SETTING



The walls of the dining room are covered with a blue Chinese paper of dwarf pines. Silver sconces contrast with their background. The table is an old type of square gate-leg and the rush-seated chairs with spindle backs go with it harmoniously. A Queen Anne low-boy serves for sideboard, its old silver plate grouped in a dignified fashion. The corner cupboard, which is almost a sine qua non of the period, is filled with old china that enriches the color of the room. The atmosphere is dignified and livable, the colors interesting, and the furnishings are simple—the requisites for any dining room in good taste. The sketches on both of these pages are by Louis Ruyll



When one possesses so dignified and rich an antique as a pine-apple four-poster it should be given the place of honor in the room. The bed takes its name from the carving of the posts, and is usually low, the headboard having a slight roll. Its covering can be simple, as here, or a valance may be used around the bottom. The fabric here is a rose pattern. Curtains are scrim with a ruffie edge, hooked back. A quaint paper and old color prints give the background unusual interest. A colonial secretary and bureau with old chairs and mirrors and rag mats complete the furnishings

THE HOME OF MRS. IRMA KENNARD AT DUXBURY, MASS.



The drawing-room maintains the genuine Colonial atmosphere. The walls are papered in silver gray with examples of old copper plate chintz and carved mirrors breaking the surface. A beautiful mantel forms the focal point of the room. It is fitted with a low brass fender and a fender cushion that encircles the hearth. The furniture is typical of the period: gate-leg table, rush-seated chairs, a sewing stand of Colonial design and simple antique accessories of pottery and brass. Between the beading on the mantel and the beading on the frieze is a marked affinity. The low wainscot and chair rail both add to the architectural background of this genuinely Colonial interior

THE STORY of JAPANESE PAINTING

*Being the First of Two Articles on the Beginnings of this
Nipponese Art and Its Development*

W. G. BLAIKIE MURDOCH

A LONG and dreary time must elapse ere the Occidental, living in Japan, can speak with any fluency the language of the country.

Having reached that stage, he will find it very difficult, still, to follow the ordinary parlance of the people.

But, when that likewise has been mastered, an adventure of quite singular charm is to visit many Buddhist temples, and chat with the priests.

They are usually friendly, proud to show their treasures of hieratic art, glad to tell what they know about the men who wrought these things,

while often they will give an invitation to come into the rectory for some green tea. Listening always with a curiously marked interest to Western comments on Oriental painting in general, the priests to-day, as of old, are frequently themselves artists, perhaps conducting a little art-school. And here may be seen a group of boys and girls, kneeling on the matted floor, with their handiwork spread before them, each using exactly the media used in

Japan centuries ago. The visitor may himself essay those media, thus getting an idea of their advantages and disadvantages, compared with those of the brushes and pigments of the West.

Painters and Society

Through ten centuries, Japan nearly always had fine painters. She personally honored them far above the adepts in the colored print, although this last is what the Occident is still inclined to view as the prime glory of Japanese art.

Dealing with the curious forms of despotism which existed in Old Japan, Lafcadio Hearn says that personality was "wholly sup-

pressed by coercion." Like statements are made by countless other historians, pointing out for instance that formerly a Japanese, whatever his gifts, could not rise from the clearly defined social grade into which he was born; while the State told people where they must live, and even dress was controlled by law. But strong individuality is like dynamite: it will manifest itself in spite of what the westerner might deem mere convention.

That old Japan presents no exception is finely shown by the story of Hideyoshi (1536-1598) who, born a peasant, and employed for a while as butler to a feudal lord, rose by sheer genius to be king in everything but name, which achievement should be borne in mind by Occidental critics of Oriental art. For these usually give the bulk of their space to disanting on the different Japanese academies: they tell how, at each, certain tenets were imposed in a manner despotic as that which obtained in ordinary laws, pupils being taught that there was one right way of depicting trees, say, water, or the human form. And, as a rule, this matter is followed by a mere tabulating of the artists themselves, according to the respective styles of workmanship to which they were trained. Now, in Japan, as in every other country where art has reached great heights, its chronicle is essentially one of individualities, not solely of codes or academies.

Toba Sojo was the artist of "The Way of the Monkey" pictured below, a delightful portrayal of Japanese humor. Toba Sojo was a bishop who lived in the mid-11th Century



*"The Cliffs", by
Shibata, early 19th
Century*



*"The Vine", by Haritsu Ogawa, a
painting of great delicacy*



*There is almost a modernist feeling in
Sesshiu's "Winter"*



*At the Myoshin Temple near Kyoto can be found the famous Peony Screen painted by
Yusho Kaihoku*



"Philosophers", by Shubun. Among Shubun's pupils was Masanobu, renowned for his hieratic paintings

A Landscape screen by Maruyama Okyo, naturalist, who was accustomed to paint directly from his subjects

"Prelates", by Maruyama Okyo. Together with two pupils he decorated the Daijo Temple of Kamaeizan

At Horyuji Temple, near Nara, there is a pleasant little sculpture, *Prince Shotoku of Japan as a Child*. And, in a document lately found at the temple, a priest has written that "we, wishing to do a deed by virtue of which we may be admitted to Nirvana, cause with the deepest reverence the making of this sculpture." A legend says that, shortly before Shotoku's birth, an angel told his mother that the child was predestined to teach the whole world, the story further holding that the mother suffered no pain when the prince was born. This reverential way in which he is viewed is indeed only just, for he, if any man, merits the title of the father of Japanese painting. It was in 572 A. D. that he was born, a little prior to which time Buddhism had been brought to Japan by Korean missionaries, and when yet a boy the prince showed himself deeply in love with the beautiful Indian religion. He fought on its behalf against the party seeking to uphold by the sword Japan's pristine faith of Shinto; later he gave both great energies and fine gifts to lecturing and writing on Buddha's teaching; and in eagerness that this should have a worthy temple in Japan, he founded Horyuji.

Work at the Temple

Loving art keenly, himself a talented sculptor, and friendly with one of the best Korean painters of his day, Prince Asa Shotoku entered with the utmost zest into personal supervision of decorations at the temple; and some frescoes there, depicting angels and Buddhistic deities, are regarded as the oldest paintings existing in Japan. It has been suggested that the artist, named Cho, was in actuality a Korean. But Shotoku soon had the satisfaction of seeing many of his own compatriots actively painting, which

early group found their subjects exclusively in the pantheon of that faith whose spreading, in Japan, might have been long delayed but for the sculptor-prince.

The Chinese Influences

Study of the frescoes at Horyuji does not reveal the exact nature of the paint used, which, presumably, was something akin to tempera, although, for independent pictures, water-

color was always the medium of the Japanese till quite recent times. The early Buddhistic artists naturally took their formulae chiefly from Buddha's own land, and naturally looked for technical enlightenment to China, painting having begun there so much earlier than in Japan. But has not the similarity between Chinese and Japanese art been greatly exaggerated? Some writers actually infer that Japan, as a painter, lacked character of her own, and merely uttered her neighbor's.

Nevertheless, almost from the first, the Japanese wrought with an elegance, a daintiness, beyond the alchemy of the Middle Kingdom school. And, whereas Chinese art is somewhat staid and solemn to the Western mind, Japanese is notably light-hearted, abounding too in humor. Consonantly it often expresses a fondness for the grotesque, which taste is marked in the pictures by Kobo Daishi, who, living at the end of the 9th Century, is famous as the inventor of the syllabic signs with which his fellow-countrymen write today.

Kose no Kanaoka

Kobo attained great distinction in the clerical profession, but, as painter, he was in no way comparable to Kose no Kanaoka, who was born about 850, and began life as a designer of those pretty landscape-gardens for which Japan is so famous, his avowed aim in work of this kind being ever to attain quite natural effects. Then, his skill with the brush coming under the notice of the Mikado, he was long kept busy with religious pictures for the royal palace, painting some in a bold, simple style, others minutely. But the best of all his extant works is one at Ninwanji Temple, near Kyoto, a memorial



"The Han Emperor, Kao Tsung", part of a silk screen ascribed to Tosa Mitsunobu, who died in 1525. Examples of his work are very rare

(Continued on page 56)

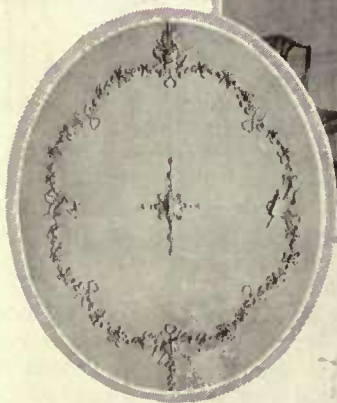


Wall ornaments may take the shape of molded plaster swags and drops, as in this example of early 18th Century work found at this London residence

A combination of molded niches, flower swags and ceiling ornament, characteristic of early 18th Century work, dignifies this English hallway



A molded plaster frieze, pilasters and ceiling enrichment enter into the decorative composition of this mid-18th Century dining room. Sir Ernest Newton, architect



A center ceiling decoration of great delicacy found in the Powel House, a Colonial Philadelphia residence



Another of the molded plaster ceiling decorations which are found in the old Powel House at Philadelphia



A cornice detail of the ceiling at "Solitude," home of William Penn, Philadelphia

PLASTERWORK in MODERN DECORATION

*The Various Methods of Plaster Detail for Ceilings and Walls—
Designs from the Renaissance to the Present*

W. G. WARD

PLASTERWORK may be either a curse or a blessing. It rests with ourselves to decide which it shall be.

It is an unmitigated curse when we use it only to create a plain, staring surface, as arid of interest as the Desert of Sahara or when we fashion ornamental cast devices that suggest the technique of the pastry cook and confectioner, smug, mechanically accurate, mechanically hard, mechanically stupid, without even the grace of occasional irregularity of texture to break the exasperating monotony of its brummagem perfection.

It is a blessing when we employ it intelligently to produce decorative charm of a sort that no other material is capable of in quite the same way.

It is a step in the right direction that we are reproducing for domestic use some of the old English ceilings, but it is only a step and only reproduction.

Material Advantages

The material itself is a sympathetic medium and remarkably adaptable to divers modes of expression. Besides that, it is inexpensive and easy of mechanical manipulation. It needs but the addition of artistry to render it again a most valuable adjunct for the fixed decoration of domestic interiors. Such artistry former ages possessed. Such artistry we have allowed to lapse, largely because we have ignored a part of our heritage that is worth while.

Time and conditions are both full ripe for a plaster revival for domestic use. The rough sand-finished plaster wall is a rebellion against the ordinary bald, white plaster surface. The paneled wall and the paneled ceiling alike are protests against desert plaster walls and banal

plaster ceiling ornament. And all the various other wall and ceiling treatments we have sanctioned in the recent past are likewise protests against the same thing. The lesson is clear; people are bored by plaster as they usually know it, and wish to escape. The writer entertains a sincere regard for sand-finished plaster walls, for paneled walls and ceilings, and for most of the other devices for attaining wall and ceiling interest, but he insists that plaster, too, has its place—that is, plaster intelligently used. There is room for them all, in their proper places.

The Diversities of Plaster

Besides the ordinary plaster, composed of sand, lime and hair, and showing considerable variation in quality, there must also be included, under the general head, stucco-duro—carbonate of lime carefully prepared and often toughened and regulated for setting by the addition of fig juice, curdled milk or some such glutinous size—the medium used by the old Roman stuccatori, and by their successors of the Renaissance in Italy, England and France, to such good purpose; plaster of Paris (sulphate of lime); and fibrous plaster, which is plaster of Paris in combination with canvas. The widely varied qualities of plaster thus attainable render it a medium sensitive in the highest degree; suitable either for executing de-

(Continued on page 62)



The keystone of the fireplace supports a brick bracket finished with a plaster ornament that extends around the ceiling. From an English house

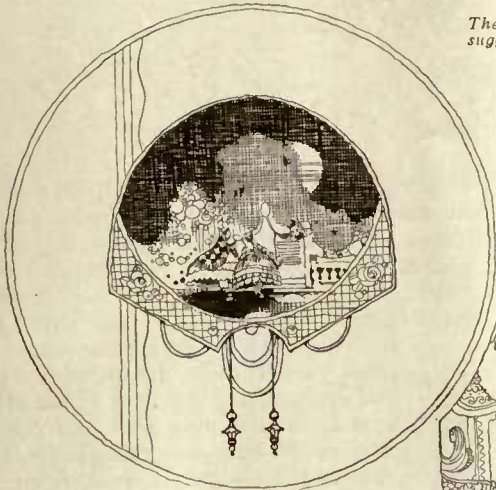
A reproduction of English Renaissance molded plaster ceiling with geometrical ribbing and low relief panels. Wilson Eyre & McIlvaine, architects

Another English Renaissance molded plaster ceiling is coved, with rib plaster ornaments and rosette designs at intervals. Wilson Eyre & McIlvaine, architects

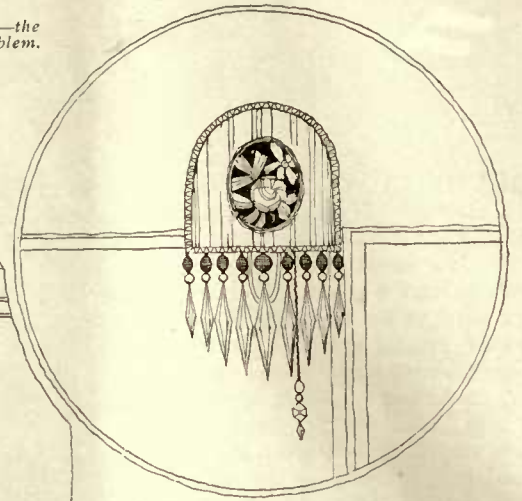


HIDING THE UNSIGHTLY FIXTURE

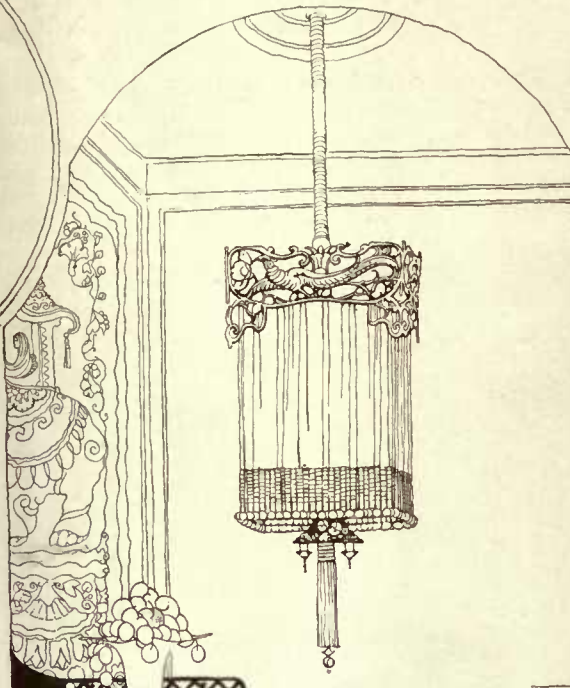
The best method, of course, is to remove it completely, but—the suggestions here are possible and may help solve a difficult problem.



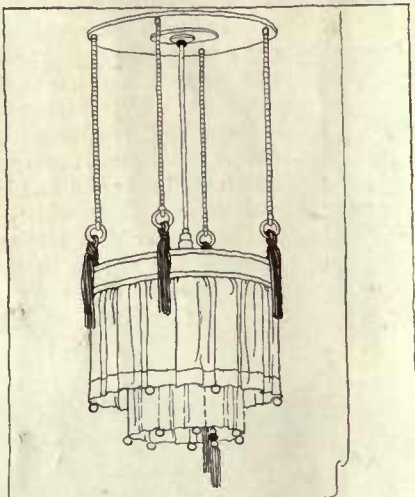
The objectionable two light fixture may be turned into a thing of beauty by the use of either a painted vellum or paper shade, fan shaped, the right size to fit. A quaint carnival scene in brilliant colors on a black background is only one of the many possibilities of this design



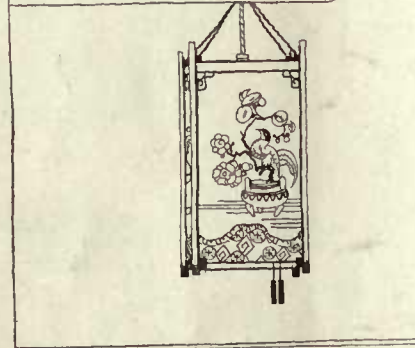
For the single fixture a shirred peach colored silk shade, shaped so as to curve at the side and completely hide the electric bulb, may have an oval ribbon embroidered decoration, and then, as the final Victorian touch, peacock blue beads finished off with white drop crystals



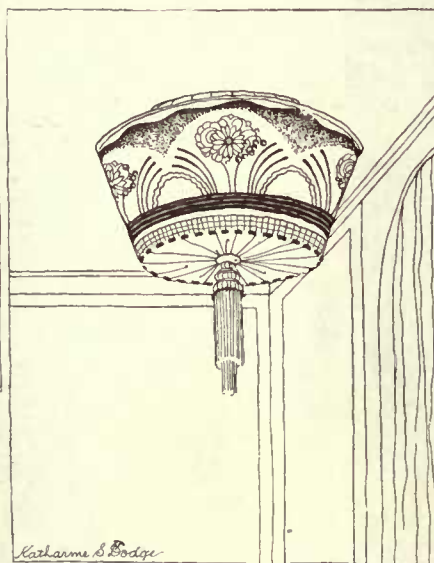
Around a central light could be hung some old gold silk gauze, topped by a Chinese wood carving and finished with an ornamental Chinese tassel, Chinese wood and enamel beads



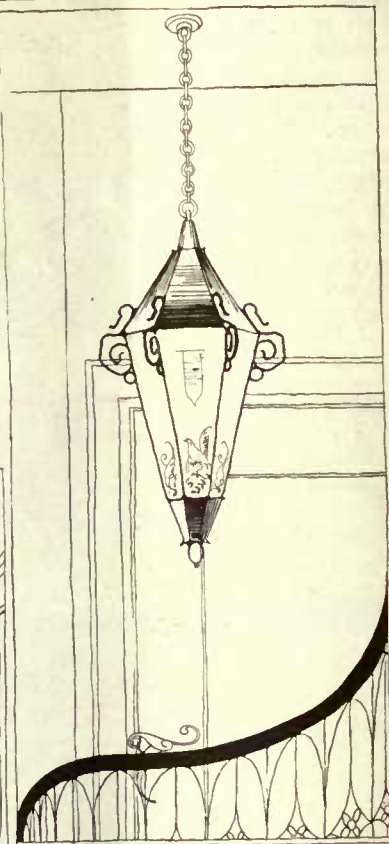
In a boudoir or bedroom Chinese blue silk cords with tassels of a darker blue by which the lemon chiffon shade is suspended have their tone repeated in the blue crystal trimming beads



Still another drop light fixture might have red lacquer and gold frame with painted glass sides. This would allow you an enormous amount of leeway in the way of interesting designs and brilliant colorings, and as painting on glass is somewhat of a revived art these days, it should be of particular interest



Katharine S. Dodge



For the hallway light a lantern shape made either in dull black iron with painted glass panels, or the lantern itself painted a delicate green blue with the glass decoration painted in two tones of the same shade, would shed a welcome glow for the arriving guest. And it would be a thing of real beauty

Then there is the ceiling light which is an ugly shape and must be concealed in order not to upset any decorative scheme of a room. This may be of painted parchment paper or silk, with shirred silk on the bottom finished by a decorative tassel. The color scheme may be anything you please; black and gold with a touch of terra cotta, perhaps



Northend

A LITTLE PORTFOLIO *of* GOOD INTERIORS

The Little Portfolio this month shows five views in the residence of George Dobyne, Esq., Beverly Farms, Mass. The architecture of the house is English and this same spirit is reflected in the interiors. The opening between the living room and hall shows part of a carved grill;

beyond that a hallway grouping of Jacobean chest and an old polychrome and gilt Spanish mirror with a background of crimson Italian brocatelle. The English chair is balanced by an iron brazier. The colors are old blue and red. Brett, Gray & Hartwell, decorators



The master's bedroom has a low wainscot and cupboards of paneled wood painted white. The rug is tête de nègre with a soft green fringe. On the bed and at windows is embroidered linen with Spanish wool fringe in soft green, mulberry and blue. The William and Mary stool is covered with old needlework. Slip covers are mulberry, green and blue.



A view of one corner of the living room shows the beautifully carved screen in which are depicted scenes from Tennyson's "Tales of Enid." It is finished in red, green and blue. The rug is tête de nègre and the furniture Jacobean. Slip covers and curtains are mulberry, green and blue in a characteristic Jacobean design.

In the morning room the color scheme is yellow and blue. Walls are buff plaster stippled with hand-painted borders of birds and flowers. The curtains are of yellow grosgrain with blue and yellow fringe. An English chintz chair is also in yellow and blue. Decorative tiles around the fireplace repeat the color scheme, lending interest to the over-mantel



The breakfast and dining room are, in reality, one big room, their division marked by the heavy beam. In this sunny corner surrounded by plants is set the breakfast table with old rush bottom Italian garden chairs in blue and gilt. Tile floor with inserts in red, green and blue, showing the signs of the Zodiac

HOW TO HANDLE COLOR IN DECORATION

*The Second of Two Articles on What Colors Are
and How to Combine Them*

COSTEN FITZ-GIBBON

A JAZZ band jazzing away full tilt is not a restful thing to listen to. Amusing, for a time, it may be, but no one could wish its cacophony for a steady diet, and after a while it would become unbearable. The reason? We might name several, but one will do to illustrate our point. The jazz wearies because it is essentially restless and represents organized disorganization. It is essentially restless because there is nothing consecutive nor related about it; it is an anarchic jumble of sounds without any particular rhythm or any particular key.

It is precisely the same with color. If we are so timid that we avoid color and stick to dull combinations without character, we may get a result perfectly safe and harmless, but likewise perfectly stupid and depressing—what someone has rather aptly designated a “symphony of mustard and mud.” If, on the other hand, we wish to do something interesting, and are willing to dare a bit, but don't know what we are about, we are in danger of achieving a color jazz, a genuine chromatic catastrophe.

It is plain, then, that to be successful our essays in color composition must achieve harmony, and to achieve harmony we must have regard to scale and key. A piece of music is written in a certain key. That key—A major, G minor, or whatever it may be—has its known tonic, its dominant, and so on. Every note in the scale chosen has its definite relation to every other note and the composition progresses by observance of these laws and relations of musical harmony. Now, it is just as necessary, in dealing with decoration, to have one predominating tone or key color as it is to have a piece of music written in one key. Having established that keynote of color, then we work up to it and build our scheme in a logical way with a definite object in view.

THE adherence to a dominant color or tone in the composition of a room—the preservation of a color key—does not at all imply monotony or dullness of effect. There are plenty of ways of avoiding such things and of introducing relief. To begin with, the room may be composed in a high key or a low key, just as a voice may be pitched in a high or low key, or a piece of music written in a brilliant major scale or a subdued minor scale. Then there may be accents and contrasts. In short, there is no excuse for any color scheme being dull and stupid, no matter how law-abiding its creator may be.

The term “harmony of colors” means that the kinds of colors put together in a combination work well together and don't jangle. This harmony may be arrived at in two ways. Either the colors have so much in common, both in the scale in which they are presented, and also in their actual physical composition, that they will not fall out; or else the colors are in such manner opposed to each other and so lacking in any common quality that each

acts as a foil to set off and emphasize the other. The first is called the harmony of analogy; the second is called harmony by contrast.

Now begin to appear the possibilities of composition by adopting one key or tone of color and sticking to it as a guide in our elaboration. We may, if we choose, take a certain tone of brown as our color keynote. We may vary it by making some things a deeper brown and other things, again, a still deeper brown. Then we may get another touch of variety by employing lighter browns here and there, running the gamut of browns all the

As a nation, we are timid in our use of color, timid probably because we do not know how to manage it. We may be diverted by colorist fads, but in our own homes most of us are too apt to shrink from what we fear is “daring.” If we would analyze every color scheme we see—and they are all about us—pick out what is good and what bad, and determine why it attracts or repels, we should gain a store of experience valuable for our own domestic use. Knowing the groundwork and principles, the next thing is for us to cast aside our timidity and get rid of the obsession that schemes, to be polite, should all be grayed and dulled. Such may be polite; they are also anæmic.

way up to light tan. Behold our “symphony of mustard and mud.” Safe, but about as deadly stupid as listening to someone play a tune on the pianoforte with one finger. Such treatment is a thing to avoid.

Again, we may select a keynote of dominant color and, while keeping a preponderant body of it as a foundation, we may enliven the composition by introducing, here and there, bits of related color that we know have affinities for the foundation and qualities in common with it—in other words, we may use as much variety as we choose, and yet have a harmony of analogy. We may be chromatically law-abiding and get a stupid result, or we may be law-abiding and achieve lively interest. Both are equally safe. It is a matter of personal choice.

GOING a step further, we come to accents and contrasts as vivifiers.

A man with clothes of a quiet tan might wear a tie of an orange shade. It would be a bit loud, but it would produce accent and liven the sartorial make-up, which would not have been the case if he had worn a tan tie. So a room with a similar dominant tan color would receive accent from an orange bowl full of nasturtiums or, perhaps, an orange screen. Without such accent, a keyed and related room, though harmonious, is apt to be insufferably monotonous and dead.

But the man with a tan suit might better still wear a blue tie. So might the tan room have a blue bowl or some other blue object and, if the shade be right, the blue accent will have more value and variety than the accent of kindred color. This is because blue is the

complementary or opposing color of orange and its related hues and each, therefore, gives value and quality to the other. From these examples it is plain that there are two kinds of accent—the related accent and the opposing or contrasting accent.

The term accent means the addition of emphasis. It is clear, then, that in the tan room we must not have too much orange or too much blue (either in mass or in a number of scattered objects), or instead of accent we should get only disturbance. It is also obvious that in the tan room we may have more of orange for emphasis than we may properly have of blue, for the orange is related while the blue is opposing.

THESE principles still hold if we reverse the combination. Take for example a bedroom in a country house, furnished with old mahogany, blue and white curtains at the windows, on the floor gray-blue rugs, matching in shade the blue of the curtains, the wallpaper a gray white with a small white powdered figure. The orange bowl of nasturtiums would have been the perfection of accent. In this scheme, in addition to the blue and orange, we have two other elements—white and the mahogany tone of the furniture. White is not a color but

(theoretically) the combination of all colors and, therefore, neutral, so that it conflicts with none and may be used with all. The mahogany tone is related to the orange and contrasts agreeably with the shade of blue.

To the foregoing composition add a screen, whose dominant color is the same tone of blue, but it contains also green leaves and some other colors which, however, occupy less space than the blue and are pleasantly related or contrasted. Our color harmony is still safe. Blue is the dominant or prevailing tone, but it is enlivened by opposing accent and by a moderate proportion of different but related colors. In other words, we have a room composed in a dominant or prevailing color and relieved by both harmony of contrast and harmony of analogy.

This brings us to a point to be closely considered. There are some people, even some decorators, who limit themselves too narrowly by laying out color schemes or “rhythmic notes” composed exclusively of varying shades of one color with, perhaps, only an accent added. Now, a room composed entirely in different shades of one color does not present harmony but monotony. Harmony is agreement between two or more different things, and to have harmony—in color, or music, or anything else—one must first have diversity so that the divers factors may agree. In music one cannot produce harmony by striking one note or its octaves. No more can one have harmony in color by playing successively the light and dark tones of one color.

On the other hand, there are people, some of them decorators, too, ever ready to indulge in a riot of color without a sufficiently large

basis of neutral or, at least, quiet and undisturbed surfaces. In themselves the colors may not conflict but there is no dominant note and there are so many different points of emphasis and "reliefs" that they produce both mental and visual confusion and the reliefs fail to relieve. It is plain that all harmony without relief, and all relief without harmony, are errors equally to be avoided. All of which comes back to what was said at the outset—that it is necessary to have one predominating tone or key color upon which to add the accents and the relieving harmonies. The predominating ground, or foundation color acts as a foil for the accents and relieving harmonies, but to do so it must predominate and have enough undisturbed, unbroken expanses to give stability and to intensify the accents and reliefs.

THE individual colors are the tools we have to work with in carrying out our schemes. We must, therefore, consider their peculiar individual properties and their effects upon each other.

Black, strictly speaking, is not a color at all, but the absence of color. When black is juxtaposed to a color, it lessens the effect of that color, renders it less brilliant, or lowers its tone. If blue, for example, is lowered in tone and removed to another scale by putting black next it, the same amount of black must be added to its complement, orange, in order to give a true contrasting harmony, both the primary and its complement being thus kept in the same relation by simultaneous removal to a lower scale. Although the two colors, just noted by way of example, were kept in the same relation to each other by exposure to an equal amount of black, it is not, however, advisable to employ black with one luminous or advancing color and one sombre or receding color, for the latter will be almost wholly nullified. The receding quality inherent in the color itself plus the modifying effect of the black produce

a doubly negative result. With luminous or advancing colors, black can always be employed to advantage and adds both emphasis and refinement. A high-keyed polychrome decoration, for instance, will look well on a black ground; on a white ground the same decoration would be insufferably garish.

White heightens or intensifies the tone of colors placed upon or beside it, just as black, similarly used, has a subduing effect. With white, also, one may quite safely use both luminous and sombre colors at the same time in close proximity without the receding color or colors suffering any diminution of value. White tends to increase apparent size, and white woodwork materially aids in giving an aspect of space to rooms in which it is used. Dark woodwork, on the contrary, tends to reduce apparent size. White has also a relieving quality. It should be remembered, especially in dealing with large surfaces, that white has great reflective quality and that the shadows on a white surface are not white but reflect varying degrees of color while the high lights alone are truly white.

GRAY is a term susceptible of several applications. It is more accurate, therefore, to speak of the grays.

In the first place, gray is a tone midway between black and white. It is a cold tone and in its effect may be regarded as half way between the effects of black and white.

In the second place—and this is much the more common—there is the normal gray resulting from a fusion of equal powers of the three primary colors, yellow, red and blue, or from a fusion of equal powers of two complementary colors—red and green, for instance, or blue and orange—which is, of course, virtually the same thing. By the preponderance of a little more of one element, therefore, are naturally derived cool grays and warm grays. Thus, for example, we have blue grays or

greenish grays, pink grays or yellow grays.

These grays are pre-eminently useful as backgrounds and generally possess a receding or else a neutral quality which renders them valuable as foils to throw other colors into relief, or as harmonizers to blend other factors and neutralize too insistent qualities, unless there be an excess of one of the warm color elements so marked as to make the resulting gray an actively warm tone. Such grays, if there be not a great excess of any one element as just indicated, assume a tint complementary to the adjacent color. For example, gray beside red appears faintly greenish or gray beside blue has a faint orange tinge.

Tones of gray along with soft colorings almost invariably make safe combinations. The grays, however, are too inert and non-committal to be left entirely to themselves. They need "accents" and "reliefs" to get the best effects of which they are capable. To illustrate, the cream gray of linen furniture covering in summer has a cool, refreshing aspect, but the whole effect of the room is vastly improved if a few spots of accentuated color relief are visible. Again, yellow or rose with gray make the combination sing without being loud or dissonant. Still again, a room with gray walls and mulberry hangings gives a combination of great depth and refinement. In using grays, one must, of course, be careful to discriminate between the different kinds.

OF the raw, unmodified primary colors in immediate juxtaposition, yellow and blue alone do not create a combination bizarre and often painful to the eye. Used in judicious proportions, they may produce a harmony of contrast that is pleasing. Red and blue so used are unpleasant; red and yellow are even more so.

Yellow and its derivatives in which yellow emphatically preponderates make for light, life
(Continued on page 52)

THE HOUSE PRETTY-FULL

*I've never owned a gilded hall;
No palace e'er by me was builded.
My house is white, and very small;
I don't think I should like it gilded.*

*And in my house, my children four,
My wife, and cook—at present, Finnish,
Completely fill the second floor;
Thank goodness, I am fairly thinnish.*

*Alas, how idle all our talks,
How vain the neatly drawn perspective!
A dreadful hoodoo ever stalks
Our steps, like some ill-bred detective.*



*Wherefore, we draw, from year to year,
Crude plans in friendly competition,
Which show an added wing, out here
Or there,—to better our condition.*

*My Lucy claims the East is best;
The rooms would be so bright and sunny,
While I, with Greeley, say "Go West",
Which she declares is "being funny".*

*And when we're ready to begin
In, say an easterly direction,
This pest insists on butting in
To voice some odious objection.*

*"Have you considered, Mr. C.,
The question of young George's schooling?
Your scheme is charming, I can see,
But come, this is no time for fooling."*

*Once more the cherished hope is killed,
The plans go back to dusty durance,
For some one else, perchance, to build
Assisted by my life insurance.*

*Then I, among the seraphim
Will hover o'er the excavation,
And flap, with all my heavenly vim,
Two wings, on my south elevation.*

GEORGE S. CHAFFELL



COOKING WITH RETAINED HEAT

A Clear Explanation of the Purposes and Use of the Fireless Cooker

EVA NAGEL WOLF

If thrift will produce such cooks as the French, certainly the Americans can hope, because of the war, to compete with their cousins over seas. It has been our pleasure, in these grim war days, to vie with one another in matters of economy. Rich and poor alike have used every possible means to accomplish the desired results. And that which was done for the sake of peace, with such remarkable results, has come to stay—with peace.

The Saving

It is amazing how much we saved! Every woman has had her turn in the kitchen. In the days when servants were not to be had, the mistress donned a business-like apron, rolled up her dainty sleeves and assumed charge. She worked systematically, she used every labor saver, time saver and money saver. She found that among other things she could cut her gas bill by the use of the fireless cooker. So the fireless cooker has become a kitchen necessity. It will be used henceforth by Bridget when she condescends to leave the munition factory or the trolleys to return to the kitchen.

But when she does return she will find that Madame, among other things, will initiate her in the uses of "that quar little box" that cooks with no visible fire. Bridget will be amazed to find that not only will it cook, but that it will cook the biscuits, the vegetables, the roast and the dessert at one and the same time and that all will be ready to serve with no attention from her after once they are shut up in the box.

Modern Cookers

The modern fireless cooker must not suffer from the faults of the



The small electric fireless cooker here shows the racks and the heavy door and walls with which the heat is retained



A time clock and automatic heat adjuster is a necessary accessory for the fireless cooker. The electricity is turned off when the required heat is reached. Courtesy of the Edison Company

old-fashioned one. No longer is food allowed to remain in the cooker after it has been thoroughly cooked. The method of cooking in the modern cooker differs from that of the old one. Formerly all food had to be cooked in liquids. The temperature was always below the boiling point, hence the quantity of liquid depended upon the length of the cooking process. A greater quantity of liquid was required for a lengthened cooking period.

The construction differs also from that of the modern one. They could be made with a tighter seal, consequently the food remained at a higher temperature for a greater length of time than in the modern invention. However, the modern cooker is safer and more sanitary than the other. It can, when heated, radiate a temperature equal to that of any range oven, therefore must be constructed so that any danger of an explosion from compressed steam cannot occur. The steam escapes by means of safety valves in the outside covers. Another arrangement entirely different but quite as effective is the plunger-like cover of other cookers to allow the steam to pass off.

Cylinder Construction

Another important part of the construction of the fireless cooker is the cylinder. The most expensive are seamless, the less expensive have one seam. If there is the slightest opening or gap in this seam the cooker is practically worthless. To prevent any escape of steam the wise cook keeps this seam thoroughly rubbed with olive oil or any saltless grease. Aluminum is chosen for forming the cylinder
(Continued on p. 54)

FOUR HALLWAY GROUPINGS

Three are of priced articles that can be purchased through the House & Garden Shopping Service. The fourth is a suggestion for an arrangement



Against an Italian rough cast plaster wall has been set an old English coffee table in oak, \$65, a grapevine polychrome mirror, \$65; and Italian table lanterns of parchment and iron, \$40



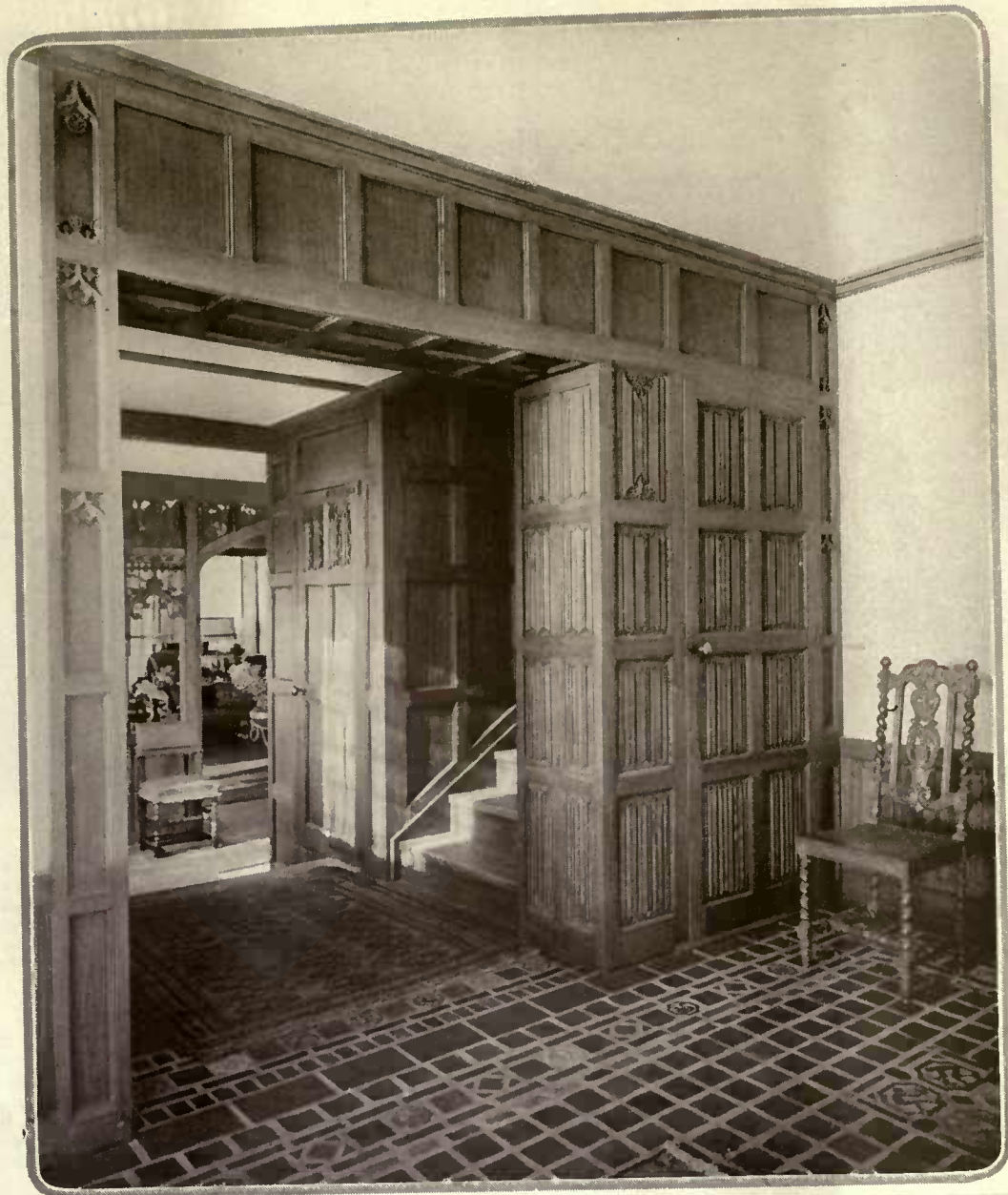
A group for a narrow hall comprises a beveled cut English mirror, reproductions of antique Italian lanterns, \$60; and an Italian commode used as Victrola cabinet, \$138



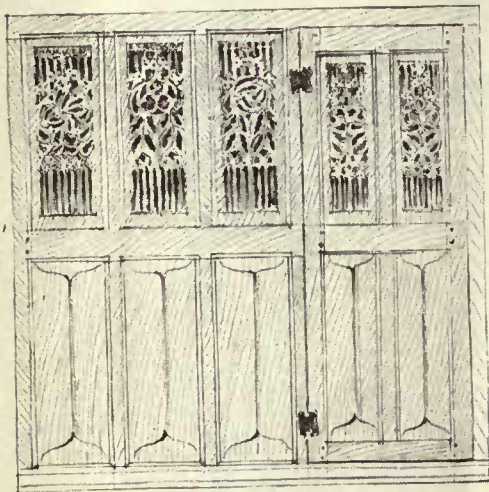
A third group shows a reproduction of an old Dutch fruit and flower panel, \$75; Italian walnut chairs, \$30; iron table with walnut top, and Italian compotes in silver, \$65 the pair

For a spacious hallway a group such as the one below is advisable — Jacobean sideboard backed by tapestry and flanked by Italian chairs. Silver candlesticks and bowl give color





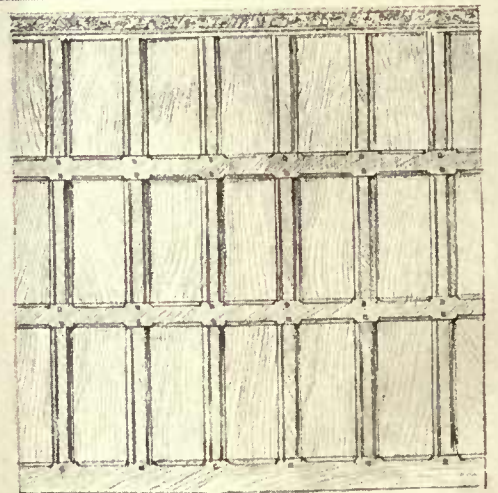
A modern form of linen fold paneling is used in this hallway and closet door. The name describes the source of the design, being a conventionalized series of parallel folds in which linen naturally falls. Brett, Gray & Hartwell, decorators



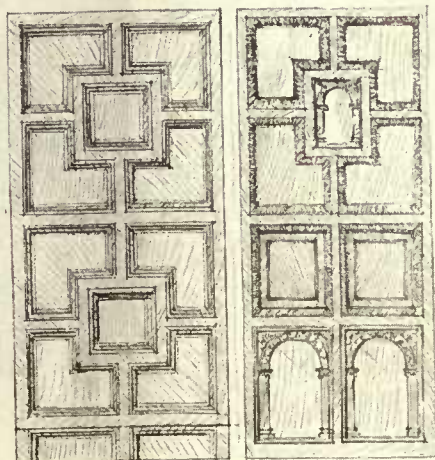
A French Gothic design, from the Museum of the Arts Decoratives at Paris. It is a portion of an impressive screen from the Church of Villeneuve

THE PANELINGS AT A GLANCE

Drawings by
DAYTON COLIE



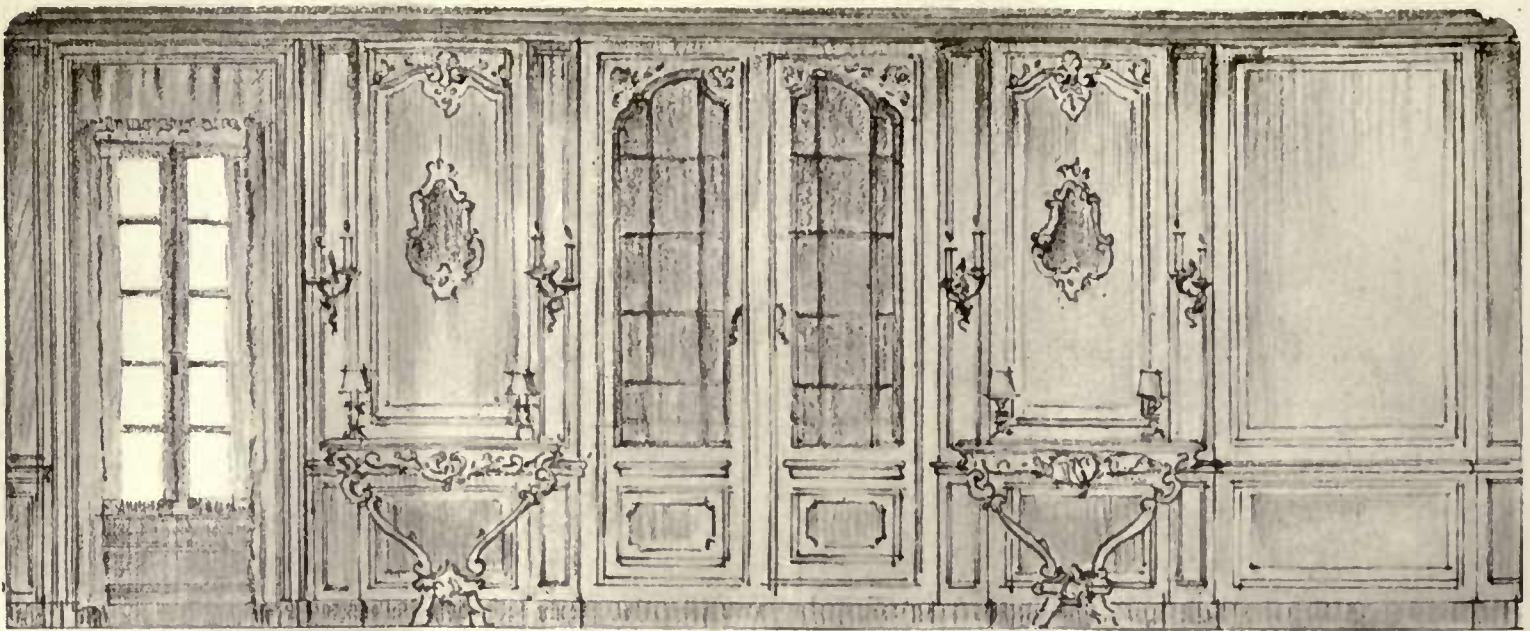
Portion of early paneling from the Stranger's House at Norwich, England. The rails run through, with stiles the length of each panel butted against it



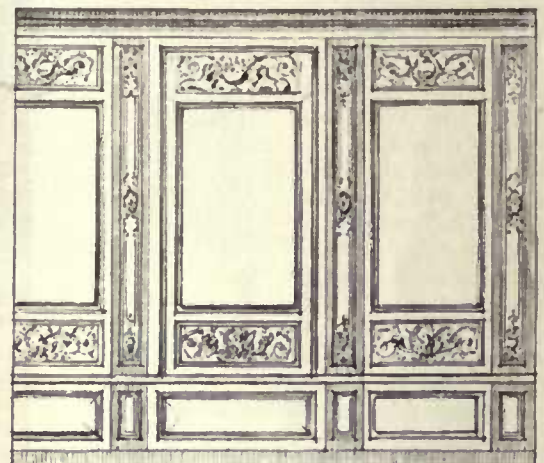
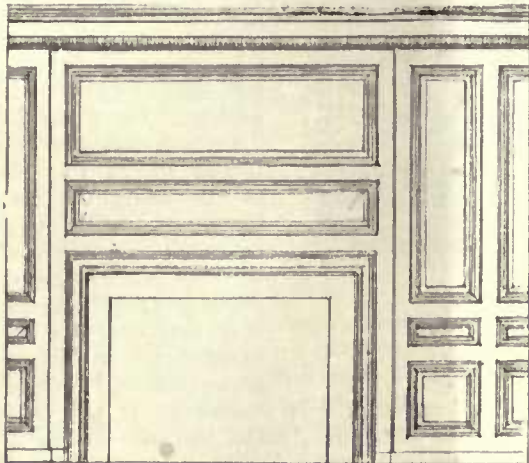
Of the two here, the left is an example of 16th Century English paneling from Broughton Castle; the right, a Jacobean example from Jesus College, Oxford



An example from Haddon Hall, of the time of Henry VIII, shows the later development of panel arrangement with characteristic carving introduced



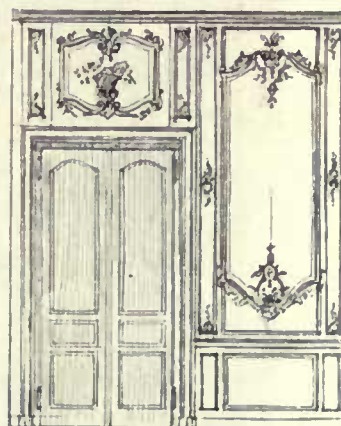
A modern adaptation of Louis XV. There have been used Louis XV panel heads and a built-in china closet showing Louis XV Provence spirit. The room shows how a period effect can be obtained by a small amount of carving. Francis A. Nelson, architect



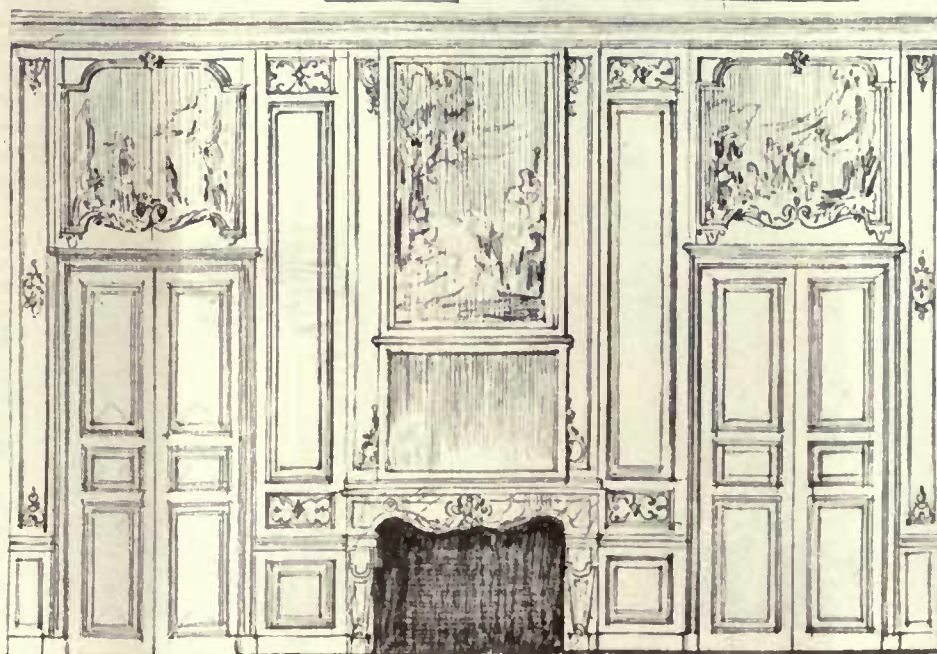
Great dignity and simplicity characterize the paneling of our American Colonial period. This example from the House of Seven Gables shows the fireplace arrangement of panels

A Louis XVI example from the Chateau of Versailles shows the typical simplicity of its architectural form and the symmetrical placing and character of the ornaments

Of the two sketches, the first shows the arrangement of Louis XIV panels, by Le Pautre, the famous designer. The other Louis XIV example is a door from Versailles



The use of paneling for an over-door is shown in this example of Louis XV work. It is a typical section of a paneled wall of that interesting period in decorative work



The Régence is represented in this section of a paneled salon. It is a very restrained example of the period and is principally characterized as to style by the large surfaces given up to painted decoration in the over-doors and also in the panel above the mantel over the mirror

HOW MUCH SHALL YOU PLANT?

*Determining the Garden Space Required to Grow Vegetables for a Family of Five—
Definite Figures on Seeds Sown and Crops Harvested*

WILLIAM C. McCOLLOM

SOME idea of the productive value of the vegetables we intend to grow is essential if we are to expect a well balanced garden. We know that if we plant one cabbage seed and it matures we will have but one head of cabbage; but if we plant one seed of a pea, how many pods will the vine bear and how many peas will be in a pod?

The conditions governing the growth are factors in production, but good ground will not make two heads of cabbage form from one seed. The head will be larger and in every way superior if the soil is right, but it will still be one head. That is why it is rather easy to form a good idea of the productive value of the various garden crops.

The Productive Value of Different Vegetables

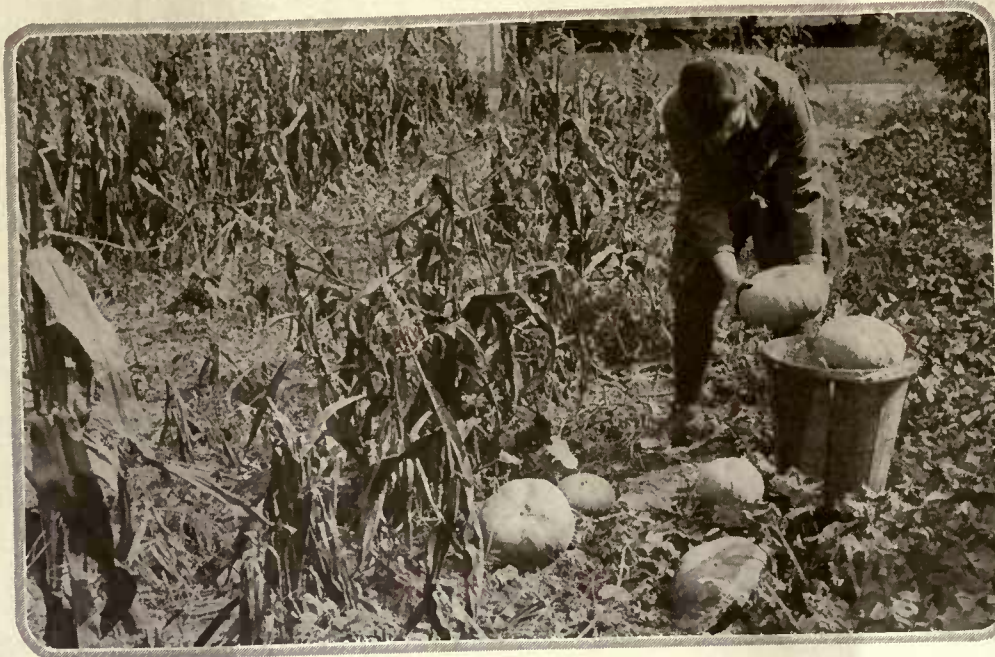
You will find that practically all vegetables which produce themselves in one season and of which the seed pods contain the edible portion produce much more freely than other types. These we will call the embryo type of vegetation, where the reproductive organisms are esteemed for their food value. You will also discover that the embryo types are a much better standard of food, containing considerably more nutritive value than those vegetables that require two seasons to reproduce themselves. This may be only an incident, but it is a curious one as it follows right through the vegetable kingdom.

The embryo class of garden crops includes peas, beans, corn, okra, tomato, egg-plant, peppers, pumpkin, squash, melons, cucumbers, etc. The true type of embryo vegetation is found in the grain crops, which are all noted for their food value.

Nearly all vegetables that require two seasons to reproduce grow beneath the ground, such as turnips, kohlrabi, beets, carrots, parsnip, onion, radish, etc. Those that grow above ground are cabbage, cauliflower, kale, celery, etc.

Last month we discussed the productive value of potatoes and beans, basing our calculations on a family of five. We will continue on the same basis—in other words, the quantities will be gauged to meet the needs of a family of five persons.

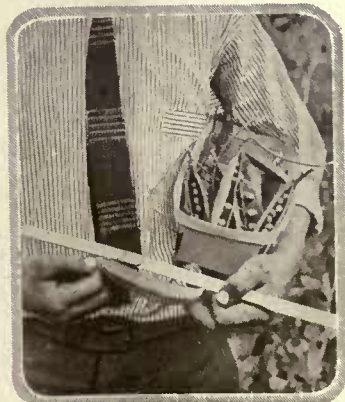
A row of carrots 50' long will require about



A special space reservation in the garden for pumpkins and squash is not necessary. A few sown in the hills along with the corn will produce all you will need. These vegetables will keep until late winter without canning



Corn for canning must not be old. Stripping the ear will determine its condition



A high quality wrinkled pea pod may be 5" long and contain at least ten peas

A 50' row of peas like these will yield about thirty-six pints when shelled



one-quarter ounce of seed. This calculation is based on sowing moderately thick with the idea of thinning out when the plants are large enough to handle. The row should produce about 600 carrots. If used at the proper stage of growth, when they are young and full of their good qualities and not when old and coarse, it will take thirty to fill a pint jar. This quantity might also be considered sufficient for a meal. Therefore, one row of carrots should yield twenty meals or that many jars for the pantry shelf. The number of rows you must sow depends entirely upon how fond you are of carrots; for a perfect succession not less than

four sowings will be necessary. If you cannot use four rows, make four sowings of a half row each time.

Beets are very similar to carrots; in fact, they should be treated as companion crops. A row of 50' will require one-half ounce of seed and should produce about 400 to 500 beets of the proper size for table use. Eighteen beets of this size will fill a pint jar, so one row will give twenty-five pint jars for next winter's use, or that number of meals if used fresh.

Peas, Corn and Beans

To me it always seemed a misdemeanor to call peas vegetables; surely they come from different social stock than cabbages or kale. But we are not revolutionists, so we will class them as others do. At all events, one pint of seed will sow 100' of single drill or half that distance of double drill. There is no denying the fact that our best peas require supporting, and it is just as easy to stake a double row as a single one. It is therefore better practice to sow in double rows.

A good vine of peas should carry at least ten pods, and twelve or fourteen are quite common; the pod of real quality peas must contain not less than ten seeds. On this basis a row 50' long will produce a little more than two bushels of pods yielding thirty-six pints when shelled. This data is based on the large wrinkled varieties; the round-seeded types are more prolific, but are inferior in quality, and there is no reason for growing them in home gardens. The number of rows to be sown



Always keep the tomatoes picked clean. Whatever surplus there may be can be canned. Garden costume by Best



The ideal type of beet for table use or canning is the round variety. Beets should never be allowed to get old



Swiss chard stalks, as well the leaves, are worth canning. This vegetable is very prolific—a 20' row will be ample

is purely a matter for individual adjustment, but you should surely have not less than four for spring and two for fall. If you have the necessary space, by all means make additional sowings, as good peas are never wasted.

It takes twelve ears of corn to fill a pint jar when scraped from the cob. I don't believe that twelve ears would be considered too many for a meal for the five members of our hypothetical family—if I were one-fifth of that family I could answer "no," very definitely! A row of 50' in drills should produce ninety ears, including the nubbins, or about seven or eight jars to the row. Our family of five is certainly going to have six rows, for which purpose we will need one pint of seed. Whether sown in hills or drills, the productive value is the same.

Lima beans are one of the real delicacies of the home garden. Few vegetables dry out and lose their good qualities as quickly as the lima. That is why you must have your own garden to know what a real lima is like. Pole beans are better producers than the bush types, but it is not always possible to get the poles, so our bush type fills a little niche in the hall of necessity. It takes three quarts of pods to shell out one pint of young beans of the kind that are tender and succulent. One hill should produce during the season from fifteen to eighteen quarts of pods, or five pints of shelled beans; twenty poles will allow us fifty pint cans for winter and the same quantity for use during the summer. Fifty feet

of drill of the bush lima should yield about half that quantity. One pint of seed will be sufficient for 50' of drill or twenty hills of the larger seeded type of pole beans.

Spinach and Eight Others

Spinach is a very hard crop for which to determine quantities. There should be some baling device for pressing it into shape so you could tell somewhere near what your yield was. You can cut a washtub full, cook it, and if there is company for dinner there will be so little that you'll be ashamed to put it on the table. From two large, heaping baskets, well packed, I had just six pint cans; a row 50' long gave me six cans. Six rows in spring and four in the fall will give a goodly supply.

Swiss chard is much coarser than spinach and does not shrink so much in the cooking; besides, you have the advantage of continuous growth throughout the summer. From a row of 20' we have canned eighteen jars and had all we cared for on the table; in addition to

this, six cans of the stems were put up for winter use. This season my row of Swiss chard is to be only 15', as I found that we could not possibly use all that the 20' of drill produced.

Tomatoes are canned in so many different ways that it is a hard matter to gauge accurately the space required to produce a given amount when put up. When preserved whole it takes less than one-third the quantity to fill a can than when cooked. However, from two rows, each 50' long—that is, thirty-two plants, sixteen to a row—we had all the fruit we could use for salads and cooking and put away thirty-two cans for winter use. It is of course understood that the canning was not all done at one time; when enough fruit was ripe to warrant canning the preserving kettle was brought forth and the jars put away for the winter.

Squash and pumpkins were not put up in cans, as with any reasonable care they may be kept until late winter. It seems like wasting materials to preserve them. Dehydrating is unquestionably the proper system to employ for the preserving of bulky vegetables of this type.

Cucumbers we have always planted sparingly. Where I live there are not many doctors, and the stomach-aches are both expensive and painful. But if you like them (cucumbers, not stomach-aches), I would suggest leaving room for six hills, planting them three times—two hills at each sowing. If you keep the vines sprayed about every fortnight



The intermediate length carrot is the best for general use, whether on the table or preserved. For a number of reasons this is the proper size for canning. Scraping and cutting off the tops and rootlets are necessary preliminaries

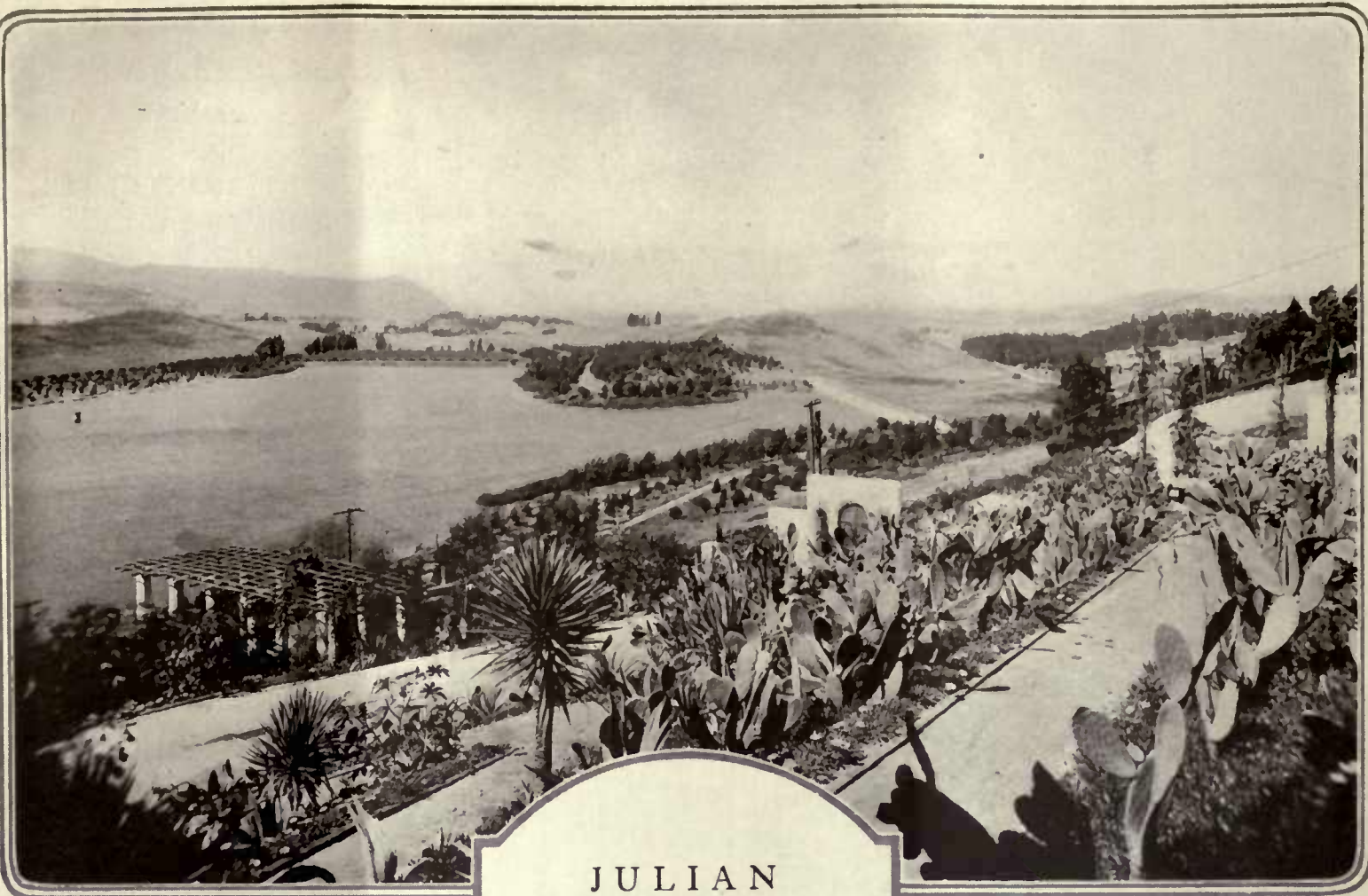
(Continued on page 52)



There is a cactus garden, a dry hillside thicket of prickly pears, flowering Spanish bayonet, scarlet aloes and century plants, with desert trailers below



Both the house and the gardens are distinctly Spanish, great concrete walls forming a background for the flowering trees and shrubs and vines

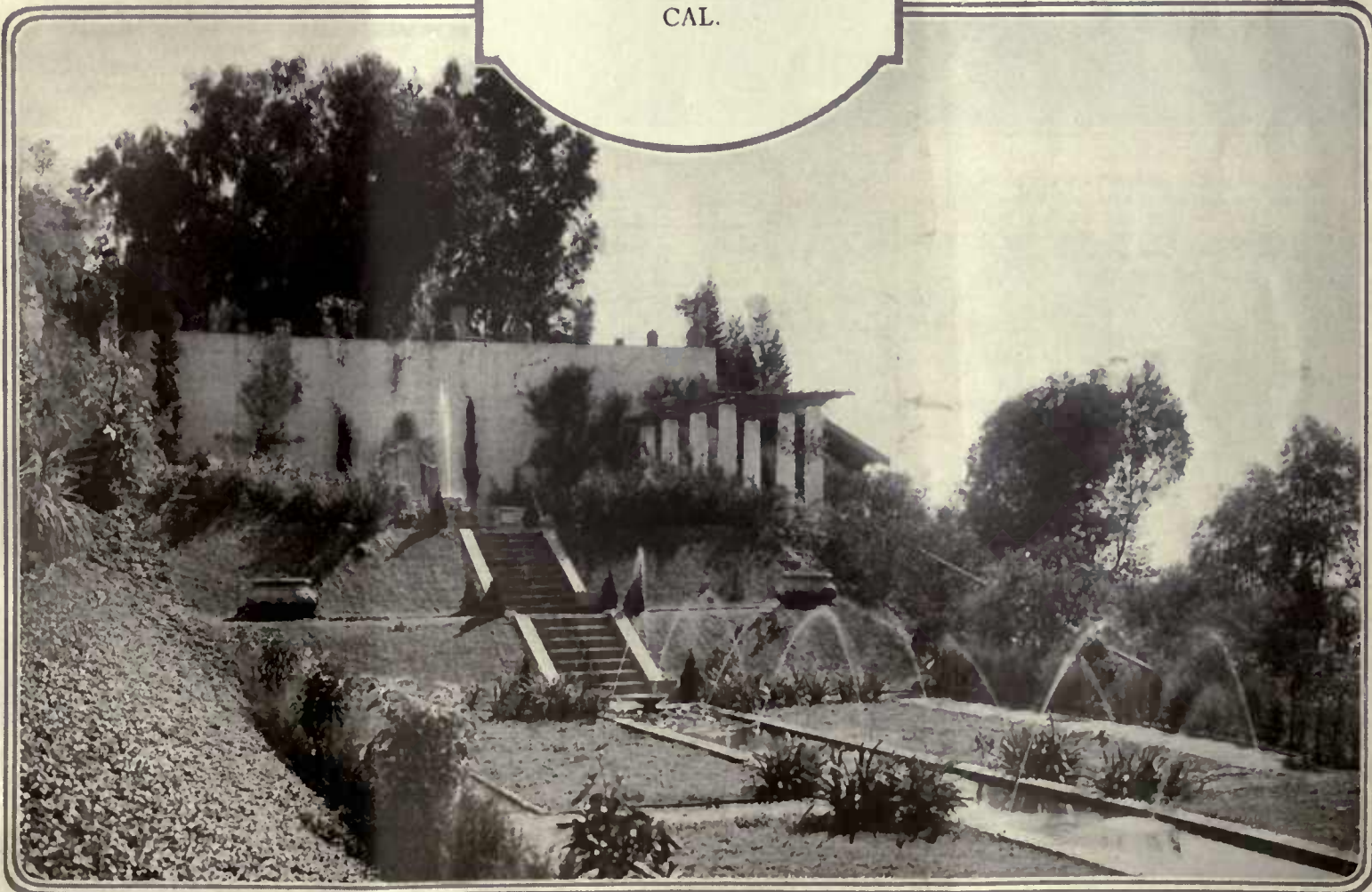


It looks down upon a mighty panorama framed by the Sierra Madre Range. Silver Lake stretches below. Charles G. Adams, landscape architect

JULIAN
ELTINGE'S
GARDEN

LOS ANGELES,
CAL.

So precipitous is the site that the grounds resolve themselves into seven gardens of individual atmosphere, on seven connecting different levels





Foliage trees may be trimmed this month, before the sap rises



Why not some raspberries or other cane fruits around the garden?



Late this month sow sweet peas under glass for later garden effects

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

As sunbeams stream through liberal space And nothing hostile or displace, So waded the pine-tree through my thought And fanned the dream at heterobrought.
—Emerson.

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 mile 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.

- No one can garden well with dull or poor quality tools. This is the time to do any repairing that may be necessary. All edged tools must be sharpened; kerosene and grease will check the rust on all the metal parts.
- All plants that have been in the same pots for any considerable time, such as palms and other decorative foliage, should be repotted before their active growing season starts. Top dressing is the alternative.
- Plant stakes are necessary evils; we all wish that the plants would not require supporting, but they do, and we must accommodate them. Order stakes now. If you can't do this, cut some in the woods.
- If you ordered your supply of seeds? They should be on hand now. An old bread tin makes a good mouse-proof storage for them. Don't let the seeds get damp—a cool, dry place is the ideal storage.
- Summer flowering bulbs such as cannas, gladioli, dahlias, caladium, etc., should be looked over carefully. Excessive heat or moisture will start them into growth; dampness with a low temperature is apt to cause decay.
- Have you progressed any further than your mind with that rose garden you have been considering all these years? Each year that you postpone establishing it means a that you are losing just that much pleasure.
- Have you pruned your fruit trees? They will produce if left in a natural state, but not nearly so well. Good fruit is produced only where intelligent pruning is practiced, so your labor will be well repaid.
- Deciduous trees and shrubs also require pruning to keep them in good health. Early flowering subjects such as the lilac or spirea are best pruned after they have finished flowering along in the spring.
- Pea brush, bean poles and tomato stakes are necessities of a productive garden. A few hours a part with an axe in the woods will furnish you with these needed accessories. Gather them before they leaf out.
- Bay trees, hydrangeas, oranges and other plants of this type that are used for decoration outside in the summer should be looked over to see if the tubs will stand up through another season's use.
- Have you tutdled the merits of a fruit border? No place is complete without one. Raspberries, currants, gooseberries, blackberries, grapes—all these make excellent border plants for the garden.
- Now that the war is over let us think again of greenhouse construction. Greenhouses certainly raise the standard of any grounds, whether they be for fruit or flowers. Early planning means fewer errors.
- If you cannot afford a greenhouse there are numerous styles of plant protectors that are helpful to gardening. They should be ordered now, as their greatest value is in the early season. Glass ones are excellent.
- No garden is complete without some well selected and properly arranged garden furniture. In formal gardening pottery is very necessary to the completeness of the scheme. Make your selection and order now.
- Stock plants of all kinds of bedding subjects should now be started into active growth so that the necessary quantity of cuttings will be ready for taking when the proper time for them comes in the spring.
- Have you ever given a thought to the comforts of our greatest garden friends the birds? Why not get a few bones where the birds can't nest? A bath for the birds will give even more pleasure to you than to them.
- Before work is started outside you should make an inventory of your tools. Any new ones necessary must be ordered now. Tool designs keep on being improved as well as a other things, so look them over.
- Sweet peas may be started now in the hotbed or greenhouse. Paper pots are excellent for them. After the seeds have germinated the plants must be kept rather cool to prevent their getting stunted and weak.
- Flowering plants of all kinds that are wanted for Easter must be started into active growth. By postponing this and then trying to rush them along the plants are invariably grown too warm and in many cases ruined.
- Garden arbors as they are now made are very attractive and necessary accessories of the garden. If you wish to enjoy them this summer they should be ordered now, as well as the roses or other vines for them.
- All dormant trees and shrubs that are subject to the attacks of San Jose scale should be sprayed with one of the soluble oils. Trees that are already infested must have at least two thorough sprayings.
- Sprays of all the early flowering shrubs can be cut and placed in water in the house where the flowers will quickly develop. Busy willow, golden bell, Japan quince, etc., can be forced in this way.

There is no peace for the blowing leaf, The end of his journey he never knows; He lifts from the ground with an upward heave; Or settles, as tulle the wind or blows.
—Harry Kemp.

THE first clear day we've had in a week—it's snowed pretty near all the time since last Wednesday—an' this mornin' I drew the wood sled up on the mounting fer a load o' logs. By jing, it was great—all blue an' white an' sparkly, same as a Christmas cord. There warn't a breath of air stirrin', an' the clouds—wa', sir, it fair hurt yer eyes to look at 'em, they was so durn white an' still an' kinder overpowerin'; pilin' up into the sky, ye know, from behind the hills like in a picture. Clouds are blame human sorter things, anyhow. Some's skinny an' gray an' old lookin', an' they gener'ly makes ye mighty low-spirited. Others 're reg'lar high fliers, feather-headed little critters that make ye feel like whistlin'; they're fair weather clouds, an' they ain't got a care in the world. Then there's the dull, weepy kind, no character at all; an' them that's always in a hurry; an' the blusterin', thundery ones that growl like they was goin' to kill ev'rybody in sight an' then edge past without really doin' nothin' to speak of. An' they all come an' change on' grow fat er thin an' finally disappear, an' we never see 'em again.
—Old Doc Lemmon



The stakes and poles for tomatoes and beans may be cut now



Currants and gooseberries may be sprayed now for scale, etc.



Proper attention to wounds, etc., is essential to the health of trees



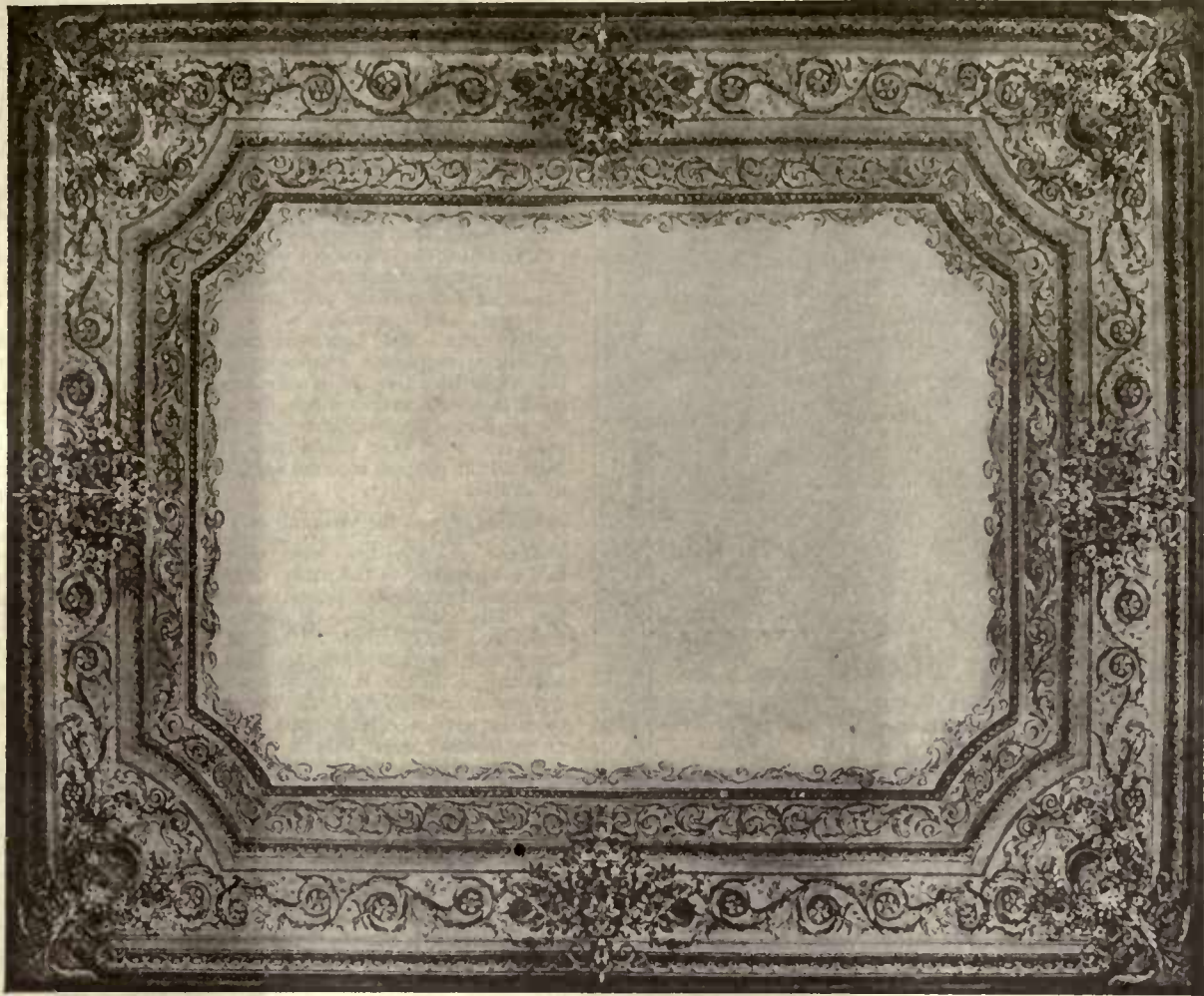
When preparing the seed box or flat, use plenty of drainage material such as oyster shells or broken crocks



When they have made their first true leaf the young plants should be transplanted, setting them about 2" apart



When the forcing bulbs have fully developed in the greenhouse they should be moved to a cool, dark place



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How Much Shall You Plant?

(Continued from page 45)

with Bordeaux mixture to prevent the blight, you should have the largest crop of cramps that any family of five ought to battle with.

Who was it said "From the sublime to the ridiculous"?—or cucumbers to melons, for that matter. Anyway, melons of quality do not belong anywhere near cucumbers; they don't speak the same language. You cannot can them for winter, simply because you couldn't grow enough for this purpose; but you can make provision now for about eight hills, and a little later we will tell you the secrets of growing good ones.

Peppers and egg-plants are so productive that a few plants of each are all that is required. The exception to this might be where one is very fond of green pickles of various kinds, for which the peppers are used generously. However, not more than twelve plants will yield all the peppers required for a family of five.

Selecting Types for Canning or Table

There are very few types of vegetables compared to the many thousand varieties that the ambitious seedsmen list. The average seed catalog would make you believe that the salt in the ocean and the North Pole are both inventions of theirs. It tells you what a wonderful creation the kohlrabi was, a cross between a cabbage and a turnip (who couldn't guess that it originated in Germany?).

Generally speaking, a good table vegetable is also the proper type for canning, so the first consideration is to select types that are best suited for your purpose. The common error in the gathering of all kinds of vegetables is that they are not used when young and tender, but are allowed to get somewhat coarse and woody. The cause of this is usually sowing in too large quantities; the secret of good gardening, if there be any, is frequent sowing in usable quantities.

Do you prefer a long beet or a round one; a long, intermediate or a stump-rooted carrot; a wrinkled or smooth pea; a bush or a pole lima; a yellow or green podded bush bean? These adjectives refer to the different types and not to varieties. Many varieties are the result of a clever fancy, but types are not. Study the new varieties carefully

to make certain that they are of the types that you prefer; and when selecting the varieties for your home garden keep that one motto, "quality," before you all the time.

Quantity Versus Quality

The commercial grower must always have a full crop, or better, to succeed; the productive value of the various varieties is his chief concern. He must always judge the merits of a variety by its productiveness. Furthermore, the best varieties are poor shippers; or in other words, a fine quality vegetable deteriorates more rapidly than a poorer grade. The seedsman is compelled to list these sorts along with the real quality varieties, so the task for the home gardener is to select these latter from among the rest. This is much easier than it would seem if you select varieties that are mentioned only for their quality. Don't pay any attention to others that are said to be equally good and more productive; these varieties have merit for the farmer, but the best for you are the varieties that the seedsman uses as a basis of comparison for others. Their quality is unsurpassed and their quantity sufficient.

When a successful salesman entertains his guest, he picks up the menu, runs his finger down to the best and most expensive dish, and then says, "For two." That is the spirit to apply to the home garden. One good dish of peas is worth ten ordinary ones; one quart of luscious strawberries is worth a whole patch of hard, inferior varieties. Start out with the intention of having a 100% quality garden, in selection as well as planting and care.

Ordering for Each Individual

I firmly believe that the proper system of gardening is the budget system. Make a careful survey of your needs and then order to meet them. The value of this is that you have a pre-arranged plan that you will strive hard to live up to. Where the supplies are secured as occasion demands there are too many openings for delayed sowings or other neglected detail. You know the size of your garden, so you should know how many rows of various things you can sow and what quantity will be required for a seeding.



How to Handle Color in Decoration

(Continued from page 39)

and cheerfulness, especially where there is little sunlight. Where there is abundant sunlight, the quieter shades of yellow may be safely used. Quietness need never mean dullness. If one wishes to use quiet shades of yellow, there is no objection to quietness if the combination has life, that is, enough of yellow or of orange in its composition to avoid dullness.

Red and its derivatives in which red strongly predominates make for strength, vigor, vitality and warmth. It and its near relatives are most useful in decoration, but, owing to its great activity and power, care must be exercised in the amount used or in the modifications adopted, else it will dominate everything else and upset the balance.

Blue and its derivatives in which blue is the dominant element, such as blue greens or very blue violets make for coolness, stability, poise and elegance. Blue is a difficult color to use in quantity and with divers shades. It is a highly sensitive color and it is hard to get different shades to "go together".

With yellow this difficulty does not exist, and even divers shades of red will agree better than a variety of blues which are apt to be quarrelsome unless tactfully handled. Heed to this warning may save the reader much vexation. Blue also is cold and demands relief.

The properties and uses of the secondary colors may readily be gauged by considering the nature and properties of their components. So also may we gauge the tertiary and quaternary colors. It is necessary, however, to add this practical caution regarding green—while a thoroughly wholesome and restful color, it universally needs relief. An all green room would be well nigh unendurable; its sedative effect would grow benumbing.

If it be vitally necessary to have the right color in the right place, it is no less vitally necessary to successful furnishing, as the reader has probably surmised by this time, to have the right amount of the right color in the right place. That is to say, there must be

(Continued on page 54)

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How to Handle Color in Decoration

(Continued from page 52)

proportion and balance in the composition. In this connection, the advancing colors and strong colors in a high key in general may be likened to seasoning in food. Their function is to give zest. Without them compositions would be flat and dull, but an excess will cloy. Personal inclination must determine how highly we like our color schemes seasoned. Or, to continue the analogy with music, as the senses are stunned by a continuous fortissimo blaring of brass, so a continuous color fortissimo begets weariness and discomfort. Keep the accents for their legitimate use as accents and reliefs; use enough and freely, but don't waste your chromatic ammunition. It will surely lose its effect if you do.

Cooking with Retained Heat

(Continued from page 40)

as it is the only metal which will not rust when constantly exposed to steam.

The Radiators and Heat Required

Next in importance, in the make up of the cookers, are the radiators. Two kinds are on the market, soapstone and metal radiators. Each serves a special purpose and the housewife who can afford it has a set of each, that is, if she uses the fireless cooker a great deal. The metal radiators which heat quickest hold baking heat for one and a half hours, while the soapstones, splendid for slow cooking, hold the baking heat in the cooker for nearly three hours.

For the best results certain processes require a definite quantity of heat. It would be difficult to estimate when the radiators are sufficiently heated without a thermometer. Fireless cooker thermometers are made to stand on the radiators while they are heating. The following temperatures are authoritative and, no matter what medium is used to heat the radiators—coal, wood, gas, oil, electricity or alcohol—the radiators should be heated till the right temperature is obtained, to get perfect results:

Roast meats—Heat radiator 600° F.
Baked beans or casserole dishes—Heat radiator 400° F.

Cakes—Heat radiator 375° F.

Pies—Heat radiator 450° F.

Biscuits—Heat radiator 450° F.

It must be understood that all fireless cooking is performed by retained heat. Unlike any other process the cooker does not generate heat.

Food should not be placed too near the radiators or it will be burned before it is cooked. Racks are used between radiator and utensil holding food. When food does not fill the compartment it is well to have a utensil filled with boiling water to fill the remaining space.

Most cooks use the radiators too constantly. They should be reserved for roasting or baking only, as the boiling temperature which remains for over an hour destroys flavor. In cooking cereals the long, slow cooking process preserves the flavor which is destroyed by the quicker method.

Removing Food

As necessary as it is to remove food from a range oven when it is cooked just so soon should it be removed from a fireless cooker. Otherwise the steam condenses and the moisture is absorbed by both food and radiators. When that happens the radiators are no longer useful and the food is unpalatable. It is then that a disagreeable odor emanates from the radiators and permeates the food that is afterward cooked in the receptacles.

After each cooking process is over, the radiators should be carefully cleaned and dried and the cooker wells should be thoroughly aired.

When the cook fails to get good results from the fireless cooker, it can be depended upon that she has failed to follow the rules. As stated before, food should be removed from the cooker when cooked. A roast should be taken from the cooker when it has remained the required number of minutes to the pound to produce, as in any other oven, a rare or a well done roast. When roasting or baking, a heated radiator is placed below the roast and one above it. The utensil containing roast is placed on a rack and the radiator above is used as a cover to the pan or is placed on a rack that fits inside the pan.

For boiling only one heated radiator is used and that is placed at the bottom, but it must be remembered that the best results are obtained with no radiator and a longer time.

The wise cook will carefully note the rules that govern her particular cooker. The fireless cooker for a family of two, if the entire meal is to be cooked, should be a two compartment size of eight-quart capacity. If it is to be used as an accessory only, a single compartment will be sufficient. For serving more than four persons, select a three compartment size of eight-quart capacity.

Computing the Gas

When computing the quantity of gas saved it must be remembered that the radiators must be heated. Fifteen minutes are required to heat metal radiators for baking. Twenty minutes are required to heat soapstone radiators for baking. Five minutes extra are added to each for roasting and twenty-five minutes are necessary when an extra size roast is to be cooked. The soapstone radiator is then heated to capacity. It can absorb no more heat.

When the ten minutes required to heat the oven before the roast is put in a range oven are added to the fifteen minutes for each of the five pounds of the roast, we will have just one hour and twenty-five minutes compared with the twenty minutes necessary to heat the radiator which will cook the roast in the same length of time. This makes a difference of twenty minutes of gas in favor of the fireless cooker. To hold a brief for the range oven, other things could also be cooked in it at the same time. However, for the single baking and for the single loaf of cake or pan of biscuits and the long, slow process of baking beans and cooking cereals there is nothing that can take the place of the fireless cooker. In the summer especially its uses are indispensable.





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The Century Co. has just published a book which is an intimate account of the Congress of Vienna. It is entitled, "A Peace Congress of Intrigue". It was compiled by Frederick Freksa, and translated, with an introduction and notes, by Harry Hansen. In this book the author has drawn upon the wonderful story of social and political intrigue told by the participants themselves in their memoirs; and here pass in review such figures as Hardenberg, Wellington, Admiral Sir Sidney Smith, Gentz, Dalberg, the Prince de Ligne, Count de la Garde, Frederick William of Prussia, Francis of Austria, Marie Louise and Napoleon's son, the young king of Rome, the fascinating Countess Zichy, Archduke John of Austria and most of the princes and princesses, dukes and barons and crafty statesmen of an age the influence of which survived even down to our own time.

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The Story of Japanese Painting

(Continued from page 31)

portrait of Shotoku. Delicate pinks and rich greens, flecked here and there with arabesques of gold, the color-harmony charming as ever Whistler compassed, the general effect having a stateliness which neither Rubens nor Van Dyck often surpassed—such is this masterpiece, one of the greatest things in the whole art of the Far East.

Toba Sojo and Those After Him

So princely a painter as Kanaoka necessarily proved a great stimulus to aspiration with Japanese artists, the next strong individuality among whom was Toba Sojo, a bishop, who lived in the mid-11th Century. He was primarily a humorist, figuring the *dramatis personae* of contemporaneous political events in the guise of rabbits, or foxes, or frogs; and though, as a rule, jokes seem rather stale when even a hundred years old, Toba's are as delightfully fresh still as if they had been made only yesterday.

The output of humorous cartoons, concerned with politics or with the life of ordinary people, increased at great speed immediately subsequent to Toba's time, and his name came to be the generic term for such works, a specially brilliant adept in this field being Gaki Zoshi, whose somewhat sardonic wit recalls Goya.

Coevally there was founded the practice of painting scenes in bygone history, in which sort of art a rare master was Hato no Munezane, whose *chef d'oeuvre* illustrates the deeds of Shotoku; while in 1352 was born Cho Densu, master alike of portraiture and landscape, also a fine painter of religious pictures. As portraitist he showed himself as shrewd a critic of human character as Hogarth or Holbein, while sometimes he would vitalize the human form as strongly as Rodin or Hals. It is told that the Shogun, conceiving an enthusiastic interest in Densu's art, told him to name the greatest wish of his life, the painter at once exclaiming: "Sire, one thing alone do I long for, the passing of a law, forbidding people to picnic in the grounds of the Tofukuji Temple, Kyoto, where I live and work, for such visitors always spoil the beauty of the scene by leaving refuse behind them."

Shogun Patronage

The term "Shogun" may be cryptic to some readers. So it behooves me to explain that, from Toba Sojo's time onwards till the Revolution of 1868, the Mikados never had any real power, although they were regarded as divine, the government being controlled by the Shogunate, which office was hereditary in various noble houses in succession.



"Kwannon, Goddess of Compassion", by Densho, the Japanese Fra Angelico

Shortly before Densu's day, it was acquired by the Ashikaga family, nearly all the Shoguns of which line were singularly artistic, several of them being themselves gifted amateur painters. It was during their regime that fine landscape-painting came to be widely practised in Japan.

It would have been strange, indeed, had Japan not had great landscapists, for, Densu's complaint about the picnic parties notwithstanding, there is perhaps no country where the love of natural beauty is so widely evident as there. Even the humblest, roughest people are often fond of extolling stream, or forest, or

flowers, while Japanese literature is singularly full of glowing tributes to mountain and moorland; and it was scenery of the wild, mountainous kind which chiefly inspired Shubun, a favorite artist with the Shogun, Yoshimassa.

Shubun's Followers

Among Shubun's pupils was Masanobu; among his friends Soami; the former being renowned for his hieratic paintings besides his landscapes, while Soami was poet as well as landscapist, famous for his erudition in old pictures, and, like Kanaoka, a celebrated designer of gardens.

It was in Soami's studio that Sesshiu began work, this master being also a poet and scholar, devoted to playing the flute, sadly fond of drink although he belonged to the priesthood. Having finished his studies with Soami, he set off for China, in search of a teacher who would further improve his skill. His pictures being heard of by the Chinese Emperor, he was invited to the court, the suggestion being made there that he should give an impromptu display, whereupon he called for a broom, with which he drew an enormous dragon, its vitality delighting the whole assemblage. "But I can find none in all China who can teach me anything!" exclaimed the artist proudly, which boast is easily pardoned, considering the loveliness of Sesshiu's art. He is the Corot of Japan, his concern as landscapist being usually with the more pensive moods of nature; while as bird-painter he has few, if any, rivals.

During the time of his activity there came on the scene Tosa Mitsunobu, adept in many styles, fostering his genius by keen study of various foreign schools, to-day busy with portraiture, the next with history, and commonly giving his historical incidents exquisite landscape backgrounds. Deservedly he won the ardent patronage of the Mikado, at once an official honor and a recognition of his talent.



"The Carnival of Flowers", an amusing caricature by Toba Sojo, the 11th Century artist



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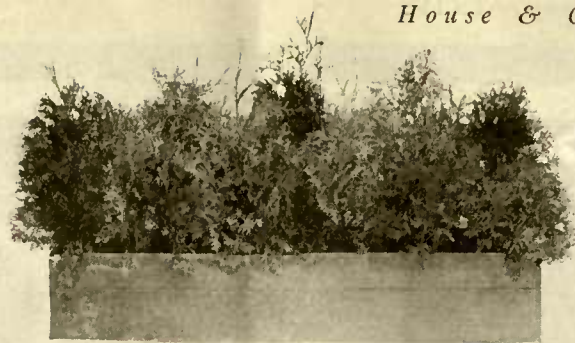
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The arborvitae draws attention by its form and the play of light on its foliage

The Winter Window Box

YOU know those windows of summer in the country, so bright with boxes of geraniums, daisies and glowing petunias? And it has occurred to you how much those same windows (and, in fact, the whole house) would lose in effectiveness were the plants removed? If you can answer these questions in the affirmative, then what follows should be of especial interest. And if you cannot, read it anyway and apply its ideas to your own home.

The outdoor window-box should and can be a year-round adornment of the house in either city or country. As to its warm-weather planting, I shall not speak here, for that is a separate subject and untimely in cold weather. Let the winter box alone concern us now, the box planted with hardy little evergreens whose thrifty color and sturdy forms defy the lowest temperatures and heaviest snows. Whether viewed from within or without, the window well planted with evergreens finds its attractiveness increased a hundredfold.

The Type of Box

Generally speaking, the evergreen window-box need not be different from the one for summer flowers and vines, so long as it is substantially built and able to withstand the hardships of severe weather. It is well to remember, however, that the matter of architectural and color harmony with the exterior of the house is of special importance, because the box itself will be more in evidence when the upright evergreens are used than if it were partially masked by flowering plants of more drooping habit. In this connection it may be well to note that window-boxes are now offered for sale along with the little trees to fill them. The majority of the manufacturers sell only the boxes themselves, but a few firms can supply them with selected evergreens all ready for planting, and even plan the arrangement for you.

The advantages of the ready-to-plant boxes are worth considering. In the first place, the little evergreens are especially prepared for planting when they reach you. This point is more important than may appear at first glance, because much of the success of the little trees depends upon the care with which they are moved from the nursery to

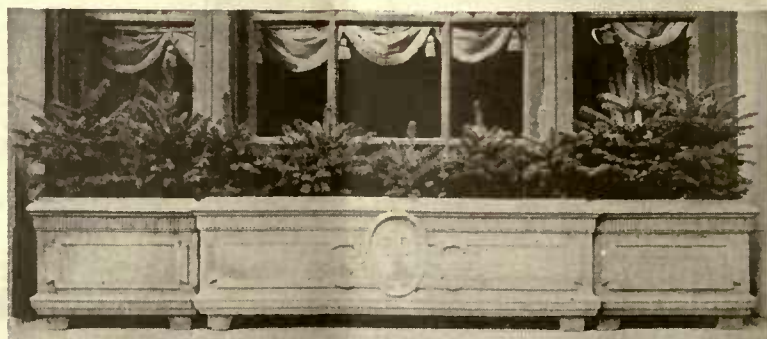
the box. Furthermore, if the plants are purchased from a reliable concern, you need have no anxiety as to the hardiness and general sturdy qualities of the stock. Still another advantage is that, by following directions, you will secure a balanced arrangement of a number of different varieties which experience has proved to be harmonious.

The evergreens used in these winter window-boxes range in height from 8" to 18" and, in some cases to 24". The determination of which heights will be best, hinges, of course, upon the size of the box and largely upon its location. Naturally, you would not want tall specimens in a low, broad window, nor very low ones where the windows are high and narrow. A brief list of standard species includes Colorado blue spruce (silvery green), white spruce (silvery gray), Norway spruce (dark green), red cedar (dark green), white pine (silvery green), American arborvitae (light green).

Looking over this list, you might think that the colors are so nearly alike that the result would be monotonous. Such is not the case, however, because in addition to the countless indefinable tones and shades which are apparent to the eye, there are the differences in form and structure of the selected species which lend variety to the whole. The spruces, for example, are rather stiff and spiky, with short, straight needles. Pines, on the other hand, look softer and more tufted; their needles are longer and softer, lending a more graceful aspect to the whole plant. The cedars and arborvitae are again different. They are the finest textured of all, and in the case of the arborvitae we find perhaps more to hold the eye than with any of the others. This results alike from the apparent color variation due to the effects of light on the peculiar hand-like character of the foliage, and from the compact, symmetrical form of the plant as a whole.

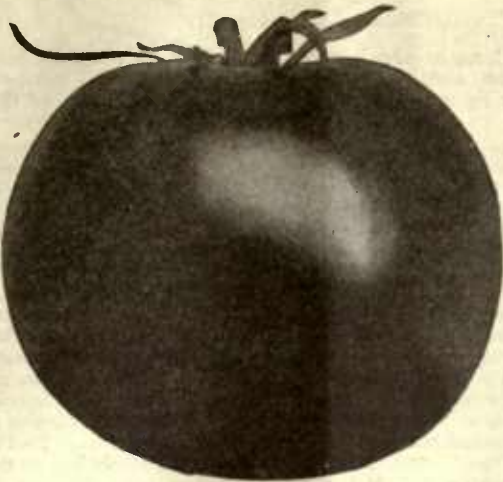
Warm Weather Uses

It would be misleading to close this article without mentioning the fact that, if properly cared for, these little evergreens may be carried over for several years. During the warmer months they are by no means to be despised as garden accents.



Courtesy of Little Tree Farms

The formal house calls for formality in box and planting. Particular attention should be paid to the type of the box, because where evergreens instead of flowering plants are used its form is more pronounced



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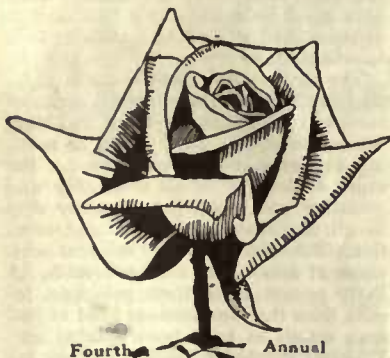
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When summer begins to wane and the gardens to lose their splendor, the Dahlia comes into her own. Gone are the stately Iris and the glowing Phlox; the Peony is but a memory. The cool days of autumn sound the knell of the sun-loving flowers, but stimulate to an opulence of bloom the Dahlia, last of the lovely train. All the colors of all the seasons are combined in her blossoms; the delicacy of the first spring flowers, the tints of June roses, the brilliancy of autumn leaves. The forms are as varied as the colors, so changed and improved in this flower. Massive blooms of velvet and satin are found, together with forms as airy and graceful as snow crystals.

We want all who love beauty in the home to write for our catalog describing our two hundred varieties of Dahlias. Many of these are obtainable from no other source in America. To those who wish to obtain a beautiful collection for a moderate cost, we offer the following:

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Oregon Beauty, Peony, immense velvety cherry red. Countess of Malmesbury—Cactus, delicate peach pink. Libelle—Cactus, deep purple. Paris de Lyon—Decorative, Pure white. Brigadier—Cactus, bright crimson. Rose Pink Candy—Single, violet rose. J. H. Jackson—Cactus, velvety maroon. Jack Rose—Decorative, Color rose of same name. Prince of Yellows—Cactus, soft primrose. Oebutante—Cactus, Trypan rose. Glowing Gem—Single, deep crimson. All good strong roots.

The Wing Seed Company
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Doors and Shutters of the Colonial Period

(Continued from page 21)

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more, not quite so long, at the base. The two lower panels were separated from the four upper by a wide cross-rail.

18th Century Panels

In the early 18th Century (c. 1700-c. 1735 or 1740) the same two arrangements persisted to some extent and, in addition, we find a wealth of multiple panel arrangements of no little diversity—three long vertical panels above, the same below, and a wide cross-rail between; two large above, two small square or horizontal oblong below, and two large again at the bottom, broad cross-rail occurring usually below the two small panels; three small square panels at top, three vertical below them, a broad cross-rail, three more small squares, and then three verticals at the bottom; and besides these there were various occasional combinations of vertical and horizontal panels, panels with shaped heads, and triangular panels divided by diagonal rails, as in the door of the Parson Williams house at Deerfield, Massachusetts, one of the best New England examples.

In the mid-18th Century (c. 1735-c. 1775) the most characteristic arrangement had eight panels—two small squares above, two vertical panels below, then two small, then two large, all stiles and rails being of about equal breadth.

In the late 18th and early 19th Centuries (c. 1775-c. 1815) there was an almost universal return to a six panel plan, the proportions, however, somewhat different from the earlier six panel scheme, two small at top, two long, a broad cross-rail, and two large panels below.

The panel divisions are not, of course, an invariable index to date as there were overlappings, earlier forms persisting into a later period, on the one hand, and later forms, on the other, being sometimes foreshadowed in earlier periods; but in the main the indications are reliable.

Types and Periods

If anything, it is even more important to mark well the kinds of panels—whether they be countersunk, bevel-flush, or flush—and whether there be a molding defining the panel or whether it abuts directly against stiles and rails without a molding; likewise the dimensions and profiles of moldings, for they varied in every period. Not only did each period have its own general molding characteristics, such as the favorite quarter-round molding between panel edge and the stiles and rails of the early 18th Century, but there were also minor

variations and each of them holds some lesson for us. Shutters followed pretty closely the characteristics of the doors. Attention should be called to the frequent practice, especially in the first half of the 18th Century, of using two narrow doors instead of merely one wide door.

The two cardinal principles to observe in studying doors and shutters of the Colonial period, and in any creative work resulting therefrom, are (1) propriety of scale and (2) consistency.

The former requires the scale of the door's details—the proportions and depth of its panels and the size and contour of its moldings—shall coincide with the scale of the corresponding characteristics in the doorway. To illustrate, it would be an infraction of the principles to put an early 18th Century door with deep-set bevel-flush panels and vigorous, boldly-defined moldings within an Adam doorway where all the contours are shallow and all the details exceedingly delicate. It would be like putting a full-blown peony in a bunch of small orchids—a violation of all our ideals of fitness and harmony of character.

Congruity

The second principle calls for congruity between door and doorway. Do not put a door of a pronounced type of design into a doorway where the type of design is utterly at variance; for instance, an early 18th Century door with multiple divisions and shaped panel heads into an Adam doorway of severe rectilinear emphasis. It is a universally accepted truth that the openings have more to do with the appearance of a building than almost any other feature. This applies to what we put within those openings as well as to the openings themselves. The inconsistency of a good doorway and a bad door is obvious, like a wretched chromo in a beautiful frame.

The writer holds no brief for a puristic, meticulous adherence to architectural and decorative precedent and slavish reproduction. That would be nothing but archaeology, would mean the rapid ossification of all originality and initiative and would put a speedy stop to all legitimate adaptation and creation. But there are certain inherent principles of fitness that are unalterable. A lively perception of these principles results from the conscientious heed of just such details as have been pointed out. They are subtle, and potent as they are subtle, and they richly repay the study bestowed on them. Likewise they are prompt to avenge neglect or ignorance or misuse.



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the kinds that your family likes; the kinds that are easy to grow and that will give you satisfactory returns. Forbes' Dollar Market Basket Collection of Seeds contains

One Packet Each of these Eighteen Varieties:

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Improved European Filbert. (Hazel) Nut Trees

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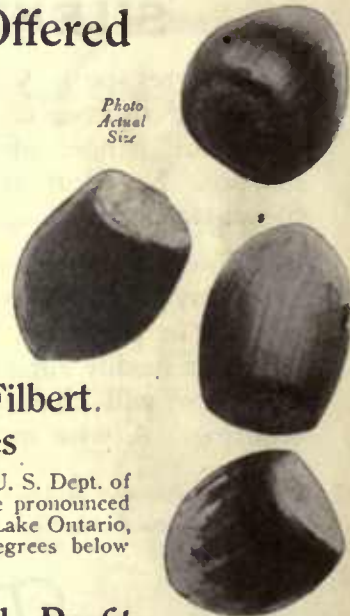


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Plasterwork in Modern Decoration

(Continued from page 33)

VICES of the utmost delicacy or for modeling large and bold figures; durable and resistant; and susceptible of great diversity of finish and texture ranging from a mirror-like polish to a creamy, granular chalk-like surface. It can be modeled, stamped, incised, and cast, and it may be colored and stencilled.

It is a misapprehension to regard decorative plasterwork as applicable only to ceilings. It was once extensively used for the embellishment of wall surfaces and the field for that sort of ornamentation is still just as free and legitimate as it has ever been. The overmantel space, panels over doors or above windows, tympana above recessed doors and windows, lunettes over windows or at the ends of barrel-vaulted ceilings—any wall space, in fact, that is limited and clearly defined and possessed of some emphasis of location that invites a measure of decoration—are all eminently appropriate places for decorative plasterwork. In such places no one hesitates for a moment to hang plaster casts of della Robbia subjects and similar compositions, perhaps colored and gilt, as detached or detachable pieces of decoration, thus incidentally paying a tribute to decorative plasterwork without their being more than half conscious of doing so. It would be quite as fitting to fill those same places with plaster decoration, modeled in situ, or else to incorporate the plaques and panels of della Robbia and other reproductions, and model suitable plaster settings about them, keeping the whole composition in the white or adding color and gold, whichever might seem preferable.

This incorporation of previously executed plaster reliefs is mechanically a simple matter and ensures really fine plaster decoration of a certain type at a very low cost. Again the same spaces might be filled with conventionalized repeats, modeled and stamped in situ, or cast separately and then assembled and set.

Mural Plasterwork

For a more extended and ambitious use of mural plaster decoration, if one be so inclined, a frieze, the cornice, the cove above the cornice, or the whole wall space between the wainscot and the cornice, provide ample opportunity. In the last named instance the wall becomes essentially a decoration and must be given the decorative right of way, other features being kept away from it.

So far as ceilings are concerned, to which for a long time past convention seems to have confined plaster adornment, the possibilities are almost without limit. That so comparatively lit-

tle serious attention has been paid in our day to plaster decoration as a ceiling resource is probably due to the perfunctory and unalluring character of the ceilings so embellished, by the square foot or the yard, in the middle of the last century. There are plenty of them still intact to exert a baleful influence and prejudice popular taste against employing any similar means to create interest. It is not unnatural that people who know decorative plasterwork only in an unfavorable form should conclude that it is better to have no decoration than bad decoration. And yet, there is something illogical in having the walls replete with interest and then cut the interest short at the angle of wall and ceiling, leaving overhead a "broad, blank waste of white."

It is far more logical to make the ceiling a feature of distinct interest and, if need be, to concentrate interest there, keeping the walls, paneled or otherwise, comparatively plain to act as a foil to the furnishings and decorations that will necessarily be placed against them. If one seeks precedent for such marshaling of decoration, there is no lack of it, from the frequent practice of the Brothers Adam and their contemporaries all the way back to the days of Queen Elizabeth. The same may be said of decorative practice in France and Italy, and many an Italian room of the Renaissance period had severely plain walls while the ceiling was resplendent with adornment. The use of plasterwork as a means of ceiling decoration does not necessarily involve a pretentious scheme nor a large space. It is so adaptable and so flexible in its modes that it may be employed, in one form or another, equally well in a stately apartment and in the simplest of small rooms.

Renaissance Decorations

During the Renaissance period plaster decoration received a great impetus through the work of the Italian stuccatori who, inspired by many newly-found masterpieces wrought by the old Roman plaster artists, not only emulated in stucco-duro the beautiful low reliefs executed by their ancient predecessors, but also developed a system of bold modeling of large figures and vigorous details in high relief or in the round. They wrought and taught in France and England, as well as in Italy, and the seeds of their teaching fell on fertile soil. In France, as a result, was developed the admirable technique that produced the impressive plasterwork of the Louis XIV style and the intricate and often exceedingly delicate creations of the following reign.

In England the development took an

(Continued on page 64)



A ceiling detail of "Solicitude," Penn House, Philadelphia

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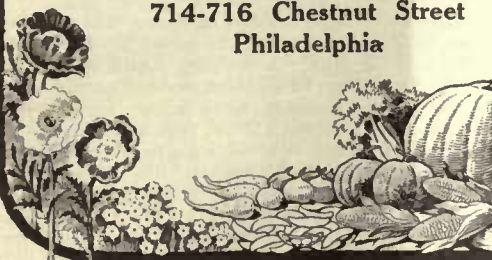
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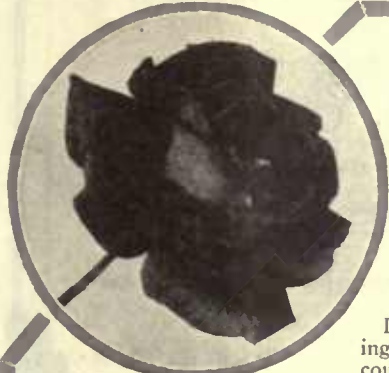


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The other man's winning?
Then you
Must do
BETTER!

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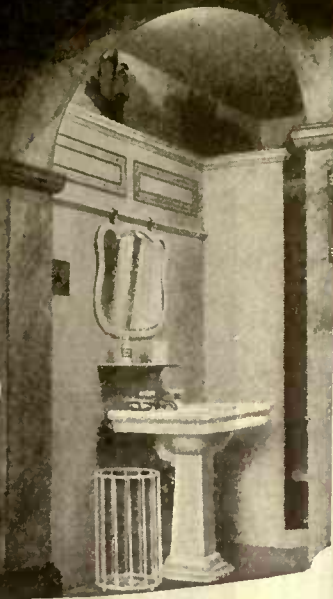
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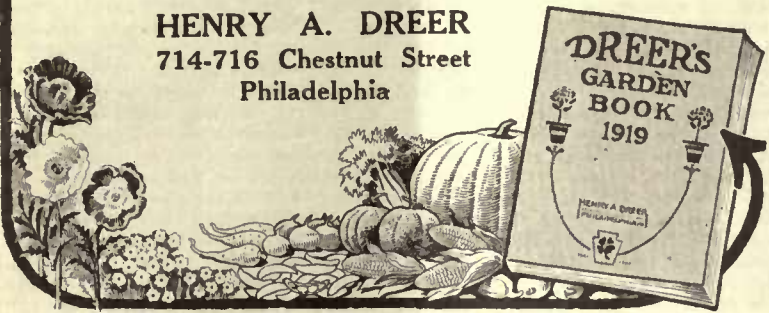
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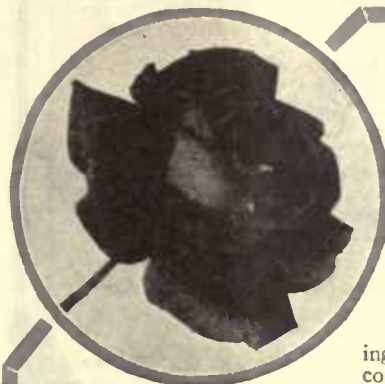
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Plasterwork in Modern Decoration

(Continued from page 62)

entirely different course and there grew up a style, purely local and thoroughly domestic in character, which flourished throughout the Tudor period and the Stuart period up to the Restoration and, even after that date, was perceptibly felt for a long time. The English plaster workers were craftsmen rather than artists. The human figure and animal figures alike were too much for them. Their human figures, however spirited, considered from the artist's point of view not only lacked finesse but were cloddish and often merely grotesque caricatures. Their animals were usually lumpy and pudding-like. Nevertheless, humans, birds and beasts were intensely decorative. These same plasterers displayed great ingenuity in devising a wide variety of vigorous and, at the same time, delicately modeled systems of geometrical ribbing and strap work interlacings along with foliated and floral sprigs and repeats. All of their work, even with the crudities of human and animal forms, was intensely decorative and pleasing and wrought with a broad freedom and freshness.

It is this type of plaster decoration that is peculiarly in keeping with paneled oak rooms, and it is the reproductions of this school, done in a coarse-textured creamy plaster, that have materially aided a re-awakening taste for plaster decoration. There is no good reason why, holding to the same technique, a great deal of interesting original work of the same sort should not be executed. Finicky exactitude and a sand papered perfection of plaster surface, however, will spoil the whole effect. Incidentally, it will pay to consider barrel vaults, coves and other ceiling shapes. One cannot afford to neglect the ceiling of a room any more than one can the sky of a landscape.

Wren, Gibbon and Adam

From the time of Sir Christopher Wren to the middle of the 18th Century, the dominant Palladian influence in architecture required a more regular and formal manner of ceiling decoration and there came into fashion the stately and more heavily detailed sort of plasterwork that often appeared as a reflection of the Grinling Gibbon school of wood carving—fruits, flowers, foliage, birds, cherub heads and the other familiar motifs—and, with its symmetrical disposition of large panels, coves, and coffers, accorded with the robust and ordered scale of the period. These decorations were often modeled or cast separately and then put up by sections, many of the smaller connecting features being modeled in situ. The same kind of plaster decoration in bold relief with festoons, drops, trophies, armorial bearings and figures often graced the upper portions of the walls also.

With the ascendancy of the Adam style, after the middle of the century, an altogether new plaster technique, if indeed it can properly be called plaster, came to the fore. The exquisite low reliefs and the profusion of attenuated Pompeian details, which the Brothers Adam and their contemporaries and imitators habitually used, were executed with a composition of dead plaster or gypsum combined with a glutinous compound and pressed while hot into metal molds. Hence the sharp definition of even the minutest lines and finest edges and the rather hard effect resulting therefrom. This sort of decoration ensured elegance, accuracy and a wealth of fine detail that would have been difficult to achieve in a different medium, such as the earlier plaster used in the 17th Century, but despite its great beauty and delicacy, it conveyed a certain metallic effect and lacked the sympathetic warmth of the older work. The

whole system of details introduced by the Brothers Adam—the circles, lozenges, ovals, hexagons, octagons, paterae, fan shapes, medallions and plaques with classic figures and the dainty arabesques—are familiar to all.

Before passing on, the reader should be reminded that the Adam school employed relief decorations extensively on walls as well as on ceilings, and particular attention should be called to the effective use, made on walls, of slightly countersunk panels, or of panels formed on an uninterrupted surface with delicate foliage bands, containing a single medallion. Such decorations may very easily be applied even to old walls that have a good surface. After the Adam school, plasterwork sank into a dreary state of coarseness and vulgarity.

The Practical Side

As to the purely practical application of decorative plasterwork for our own requirements, the following facts and suggestions are to be kept in mind. Plaster decorations are either modeled in situ or else they are modeled, or cast, in separate pieces and applied, being stuck in place with plaster of Paris and lime putty, the small connecting details being modeled in situ. Large castings with a wooden framework or a canvas backing are screwed to the joists.

Many readers of HOUSE & GARDEN are doubtless able to model in clay. With a little practice they could easily learn to model separate pieces in plaster which a plasterer could then put in place. Have the plaster well seasoned, that is to say, the lime must be well slaked and toughened, worked up, chopped and beaten. For a rather coarse texture, like the old work, do not have the sand riddled too fine and robbed of its grit. It may also be well to stiffen the mixture with short white hair.

Unless one is going to experiment with working in the old stucco duro, which while extremely plastic and slow setting, becomes intensely hard and strong with the addition of marble dust, and admits of high relief and undercutting, it will be better to avoid any attempt at undercutting, high relief, or sharp brittle lines and stick, instead, to mellow, soft modeling of fairly low relief. Somewhat conventionalized designs will probably prove the most successful and let them be bold and virile rather than over-refined. For modeling in situ or in detached work, dies may be made and used for impressing on the pats of plaster such details as the veining of leaves, the petals of rosettes and the like.

Work done wholly by plasterers, from designs prepared by the architect or the householder, will need close supervision because the fault of the capable modern plasterer, from the decorative point of view, is that he insists upon doing his job in what he considers the workmanlike manner he was taught as a prentice. Unless he is carefully watched, therefore, he will do too good a job, too smooth, too slick and finished and, of course, monotonous. Architects are constantly finding the same trouble in other branches of work where texture is concerned.

When the plaster decoration is not modeled in situ, but is formed of separate parts and put in place piece by piece, the operation may be carried on either when an entire surface is to be newly plastered or when an old surface, that is thoroughly sound, is to be embellished. When a whole surface is to be fresh plastered, the general outline and places of embellishment may be scratched or marked on the gray or "brown" coat. They may then be stuck in place when the final "white coat" is given. The surface to be

(Continued on page 66)

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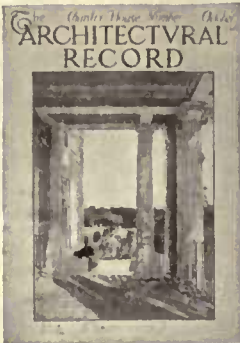
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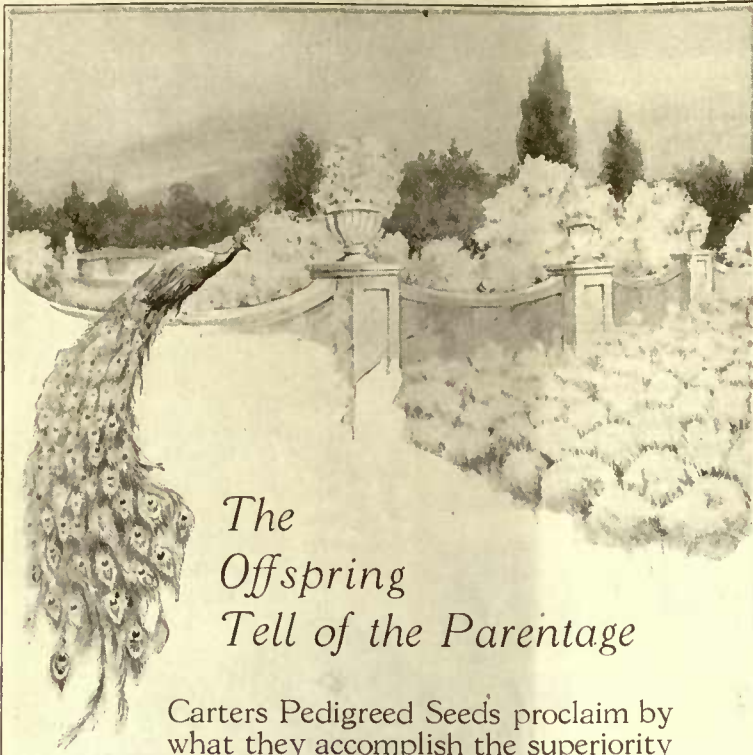
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Plasterwork in Modern Decoration

(Continued from page 64)

worked on must be properly wet and sufficiently roughened or scored to give the plaster of the decoration a firm hold. Small separate items of modeled ornament, such as single sprigs, flowers, rosettes, or the leaf banding for small Adam panels previously alluded to, may be applied to old plaster by chopping away a corresponding portion of the surface, wetting it and roughening it, as before noted, to give a sure hold, and setting in place with lime putty and plaster.

Using Gesso

For low or moderate relief decorations to be applied to an old surface, gesso is an admirable medium and easily worked. Trace the outline of the decoration to be added, then scratch the ground well to make the gesso adhere, stop absorption by a thin coat of shellac or a couple of coats of thin glue over the roughened surface, and then apply the gesso, either by modeling it, in a thick consistency, or by painting it on with a brush, keeping the mixture about the consistency of thick cream.

Gesso applied in this way has been aptly termed "relief painting." If a continuous surface, such as a lunette or a chimney-piece decoration is to be done in gesso, glue thin canvas or scrim over the old plaster and apply the gesso. This method commends itself especially also for small decorations to be executed in conjunction with panels made by applied wooden moldings. Tempera colors are the best to use for polychroming either gesso or other plaster decorations. Admirable results may be gained by using color either partially or fully. In applying decoration to old surfaces, the use of color becomes almost a necessity to cover up the traces of recent addition.

If the reader is minded to essay any plaster modeling for his or her own satisfaction, it would be well to make friends with a good local plasterer (who probably won't prove very encouraging) and profit by his hints. It will also be advisable to get the plasterer to prepare the plaster, as well as to put the finished results in place, as this is work in which experience counts.

The Small House for the Multi-Rich

(Continued from page 12)

the smallest poor "souvenir of Viterbo." Plenty of light, air and out-door feeling would be given by three great French windows opening directly onto the view terrace, avoiding the need of a separate sun room.

The Dining Room

Sense of sociability would be found in the small octagonal dining room, compelling that conviviality so lacking in the long state dining room of old. Farewell! chilling expanses of white, crowded with much silver, hills of candy, shaded lamp-posts and landscape gardens in curving cut-glass beds; distances and barriers that made all general repartée out of the question and forced unescapable tête-à-têtes.

Good-bye to the rows of uncomfortable thickly carved high-backed chairs, with host and hostess marooned at far ends in throned grandeur! Farewell pompous bulging sideboards, thick crummy rugs and layers of stuffy hangings! Au revoir to the tedious ten-course dinners hurriedly served and wantonly wasteful. Instead, hail little round painted table bringing a few chosen friends close together; almost bare save for one low Venetian glass bowl of fruit in the center, a bright-colored pivot to cross conversation. Hail unbroken circle of small low-backed comfortable chairs, with host and hostess informally seated among their friends with no marked separation! Welcome small practical consoles for serving—bare tile floors and plain paneled walls—nothing to distract from the central interest, the diners! Welcome the simple four-course meal, slowly and quietly served by one neat and competent servant!

The Study and Bedrooms

The wish for the intime would be satisfied in the small study—or "cabinet de travail," as the French would call it. Here the walls would be lined with books to the ceiling, with secret cupboards between and below for various practical uses. A room to work in, undisturbed, apart from the household; rarely, if ever, to be invaded by friends.

Upstairs there would be only three bedrooms, but each one large, and well aired by huge French windows, opening out onto iron balconies. The ceilings would be high, the walls treated with big simple panels, giving a sense of restfulness and well-being. Connecting with each, would be an unusually large dressing and bath-room, with all the latest appointments. An extra dressing room would be so arranged that it could be conveniently used as bedroom for governess or nurse, if so desired.

No attic would be provided for storage of unused and unusable what-nots. Poor things would be destroyed and good things given away. Trunks would be stored in a special dry room in the basement. There would be an air-space only above the bedrooms for coolness in summer and warmth in winter.

The Service Wings

In one low wing would be the service. An up-to-date kitchen with white tile walls and plenty of cross-ventilation. A comfortable servants' sitting and dining room, with fireplace and other attractions. Three servants' bedrooms and bath, conveniently adjacent yet sufficiently separate.

In the other wing would be the garage—for two cars only (all the others being sold to help pay the new taxes). Also a chauffeur's room and bath, and a room for garden tools and equipment.

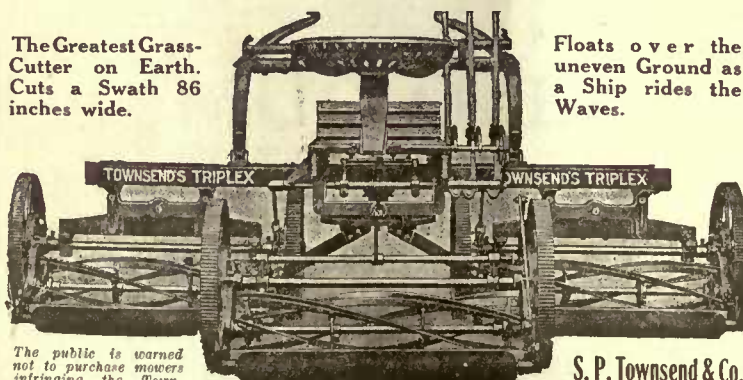
If such a house is too small for the needs of a large and hospitable family, let there be a second small house for the children on one side, and a third house for guests on the other, closely connected to the owner's house in the middle by short brick paths through the garden. When the children are grown and guests become fewer—one side house could be used by a married son or daughter, and the other rented to congenial friends.

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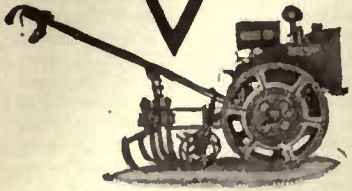


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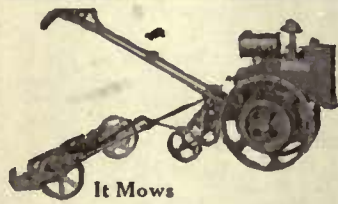
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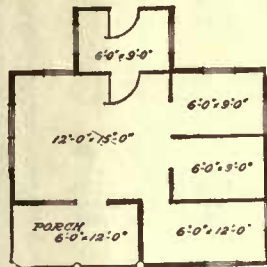
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Bernard Palissy—His Wisdom and His Wares

(Continued from page 19)

to see such a treasure acquired. Strangely enough, it had been discovered, not just bought, discovered in London, and, unromantically enough, though exultingly, in a shop whose keeper ought to have known what it was, who ought to have known enough not to have let it go for the mere pittance of—but that is Cleon's secret!

My own flair for collecting has often fed my pride, but it is tempered with a happy contentment for an interest in the things I cannot have, may never hope to have! I cannot, perhaps, describe to you the delight I experienced in coming upon that saucière at Cleon's, the joy I felt in being permitted to take my time in gloating over it untimed by a museum curator, whose official anxiety must of necessity ever play false to his kindly attempt to conceal it. When I came home I looked over all my photographs of Palissy Ware, and took down from its shelf in my library a volume in French of the Works of Master Bernard, a volume of the date of 1636, followed by one of 1777 and one of 1844. Master Bernard was not only a notable potter, but as both Lamartine and Anatole France observed, he holds a high position among French writers in the field of natural philosophy, agriculture and religion.

A Record of Struggle

Master Bernard's early life is wrapped in mystery. We do know that he was a worker in stained-glass—a craft which bore the aristocratic distinction in his time of its being followed by the needy gentry,—that he traveled afar in his youth, and that he returned to his own country and settled in Saintes about 1542, a married man, adding portrait painting and land surveying to his vocations.

I imagine that Master Palissy, Madame and the little Palissys—there were little Palissys—got on very comfortably for a time. Had not the Council of King Francis I. decided to impose a salt tax on the Saintonge, and had not Master Bernard been commissioned to make the surveys of the salt marshes in the neighborhood of Saintes?

However, there came a day when—Palissy tells us this himself—he was shown an earthen cup turned and enameled so beautifully that from that moment he entered into dispute with himself, remembering many things that people had told him, making mock of him when he was painting pictures. Now, seeing that these things were no longer much wanted in the part of the country where he dwelt, he began to think that if he found out the invention of making enamel he could make vessels of clay and other things of comely favor, as God had granted him to understand somewhat of portraiture. Without caring that he knew nothing concerning argillaceous earths, he set himself to search out enamels like a man who gropes in the darkness. These are his words.

How the imagination wreathes around that mysterious cup which inspired Master Bernard. What was it, maiolica of Italy or of Spain, or was it an enameled cup of southern France? None of these things, I think. I cannot imagine it could have been anything short of some such treasure as a porcelain cup fetched from China by some Marco Polo!

At any rate, Master Bernard set about the business diligently and persistently. Once he had made up his mind to a thing there was no changing him, so long as the thing he had set his mind to appeared to him better, more wise or more righteous than that which would take its place. He became as persistent a potter as he had been, (and as he was!), persistent a protestant.

Lucky it was for him that the Constable de Montmorency, who was sent by the King to quell an uprising in Saintes, chanced to come across Master Bernard and to take up with his ingenious compositions.

Before this day, however, Master Bernard had slaved away at his experiments, neglecting his work, meeting disappointments and reverses, until finally there was not even a crust left in the house. His invention of a white enamel was only a step out of the darkness. This is his own story: "Upon the discovery of the white enamel, another misfortune befell me, causing me great annoyance; which was that running short of wood I was obliged to burn the palings which maintained the boundaries of my garden, the which after being burnt I had to burn the tables and the floorings of my house in order to cause the melting of the second composition. I was in such agony as I cannot express, for I was utterly exhausted and withered up with my work and the heat of the furnace; during more than a month my shirt had never been dry upon me; even those who ought to have helped me ran crying through the town that I was burning the planks of the floors, so that I was made to lose my credit, and was thought to be mad. Others said that I was trying to coin false money, and I went about crouching to the earth like one ashamed." I think that what Madame Palissy did not say places her in the hierarchy of our marveling esteem! Howbeit I write of a hero and not of heroines.

Ah, little blue book with the gilt morning-glories, the analine frontispiece! Brave, unflinching Master Bernard; brave, suffering madame!

Recognition Comes

Probably by that time Palissy's wife's mother had left them and had taken the children with her for a summer. Howbeit, the day arrived when Master Bernard pulled a perfect plate from the kiln. He had succeeded. The Saintonge had known he would—of course, afterwards! But Master Bernard was decent about it. When the Montmorency arrived Palissy was already entering upon a profitable livelihood. Though his Huguenotism might have made life precarious, the protection extended by the Constable made all go well for a while. Palissy was called upon to undertake the decoration of the Château d'Ecouin in his faience. Soon his fame spread to Paris and he was fetched thither and made "Inventor of Rustic Figulines to the King and the Queen-Mother" with workshops in what is now part of the gardens of the Tuilleries. The nobility patronized him. He became a favorite of the Queen-Mother, Catherine di Medici, and was saved from the Massacre of St. Bartholomew's Eve. He discoursed to the learned on topics in Natural Philosophy and was respectfully listened to at a crown a head, a large lecture entrance fee for those days.

Palissy in Prison

Although Master Bernard had escaped with his life, his property had been destroyed in 1562, and now, twenty-six years later, he found himself at seventy-eight again in peril. This time the King, Henry III., declared he could do nothing for him unless he would recant the heresy of his Huguenot faith. Palissy indignantly scorned the ignoble terms of release and remained in the Bastille, whither he had been led a prisoner to the great satisfaction of the ecclesiastical court. Probably kings had ceased to become interested in gray-haired potters and their expenses. At any rate, Master Bernard was con-

(Continued on page 70)

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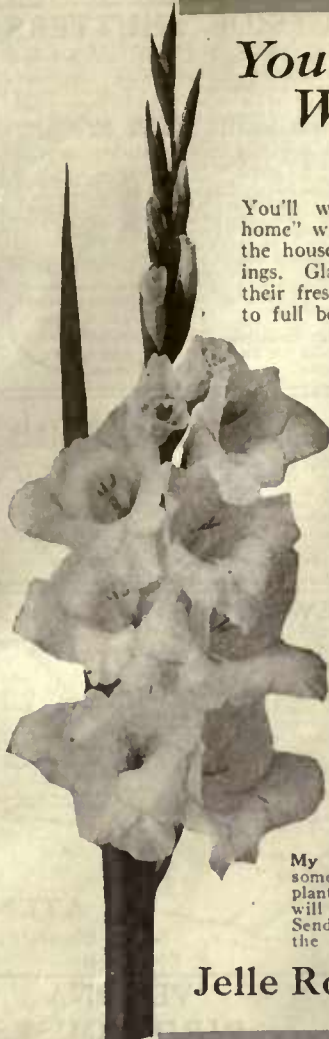
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Bernard Palissy—His Wisdom and His Wares

(Continued from page 68)

demned to death. Before the fragile clay that God had modeled in the cup of his life had a chance to be dashed to earth by hideous bigotry, his soul was liberated from his worn-out body, and the headsman's block was cheated of the grace of being Master Bernard's last pillow on earth. May Heaven rest his soul!

I shall never forget, Little Blue Book, how Miss Solander shed a tear

over those last pages, how my own eyes were not dry. Somehow I think everything must have its story, and when I am in Cleon's house or in my own, looking at this thing or at that with the love a collector holds for the things of yesterday, I am not content with the thing alone, but my thoughts seek out the memory of its story; at least it was so with that inimitable sauciere of Master Bernard of blessed memory!

Questions Which Have Been Answered

By our Information Service. We always stand ready to help you with your own house and garden problems.

Inquiry—Could you help me to get rid of the moles, which are becoming so numerous that they eat the bulbs in my garden and spoil the turf near the house? Are they useful as insect destroyers, or should they be exterminated?

Answer—The mole problem is one of the most troublesome with which lawn owners have to contend. In spite of innumerable experiments which have been made to find a real solution, I believe that about the only way to attain worth-while success is to carry on a persistent warfare against the pests by means of the standard traps which are sold in any hardware store. In addition to this (if your place is of any size you should have at least half a dozen traps, and keep them all working all the time), some of the moles can usually be caught by digging them out as they work at extending their surface burrows.

If you happen to have a good, keen terrier, such as a Scottie, fox or Irish, very likely he will pick up the trick of mole hunting. Of course, he will disfigure the lawn to some extent by his digging, but that will be worth it if he gets the moles. I have known several dogs which became very proficient at this work, rarely missing their quarry and never making a hole more than a few inches in diameter.

Lacking such a dog, a person with persistency, a light step and a handy spade, can destroy a good many moles in the course of a summer simply by advancing quietly to where they are at work (easily discernible by a slight movement of the soil surface as the mole heaves it up in his advance into fresh ground), stamping down the burrow immediately behind the mole to prevent a retreat, and unearthing him with a quick stroke of the spade. Once above ground, the mole will move so slowly that it will be an easy matter to dispose of him.

To the best of my knowledge, moles have no economic value—or at least, the damage they do far exceeds the benefit.

In conclusion, may I suggest that the extermination of moles, once they have become well established, is a long and tedious process that calls for unending watchfulness and patience. It can be done, however, although any slackening of vigilance will almost surely be followed in a short time by a reappearance of the pests from neighboring places.

Inquiry—We have a very pretty front and back lawn. A year ago I sowed about two quarts of white clover on top of the grass, as I am very fond of a clover lawn. This year I have quite a little new clover, but I also have no end of weeds. There are plantains, ground gill and, what is my greatest problem, a

weed which is spreading very rapidly and bids fair to kill both grass and clover unless I do something and do it quickly.

This weed resembles chickweed in that it is not very deeply rooted, but it is very fine and so close that when you walk over a patch of it, it is like walking on moss or velvet, it is so soft. I had thought of weeding these patches out and sowing in grass seed. I do not like to ruin the appearance especially of the greenness of the front lawn.

There is a patch in the front lawn which I should judge is about 2' by 3', and you can readily see what I am up against if I weed this out, as there is nothing left but the weed on this patch.

I realize that the ground gill and plantains are bad, but I could handle them as I cannot this other. It has simply sprung up all over the yard without warning, and seems to gain on me even overnight. What would you advise me to do, or is there anything I can use which will kill this pest and still not injure the grass or clover or keep them from growing in on these patches again?

Answer—Careful consideration of your letter forces me to the conclusion that the only real solution of your weed problem is to remove the interlopers, roots and all. Any preparation that would exterminate them would also destroy the clover as well as the grass, besides running the risk of making the soil chemically unfit for future growing.

Of course, such a procedure as I advise necessitates an ensuing period of bare spots where the weed patches were uprooted, but if these are seeded down at once (or sodded, if you can secure clover sod of the right quality), they will soon look presentable again.

It is simply a case of the lesser of two evils; if the weeds are not kept down now they will seed themselves and come up thicker than ever next year. On the other hand, if you sacrifice present appearance for the sake of future effect, you will be almost certain to win out.

There is no need for discouragement, since your clover, when once well established, will probably hold its own against all comers. Fight the weeds hard this year, seed down all resultant bare patches, and next summer should see a greatly improved lawn.

As a matter of fact, every well-kept lawn should be weeded as thoroughly, and as frequently as the vegetable garden. Weeds seem to have an uncanny power of taking root where least expected. Sometimes they can be traced to the stable manure which is often used for mulching, and for this reason many experts advise the use of liquid manure whenever it is necessary to enrich the soil.

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House & Garden



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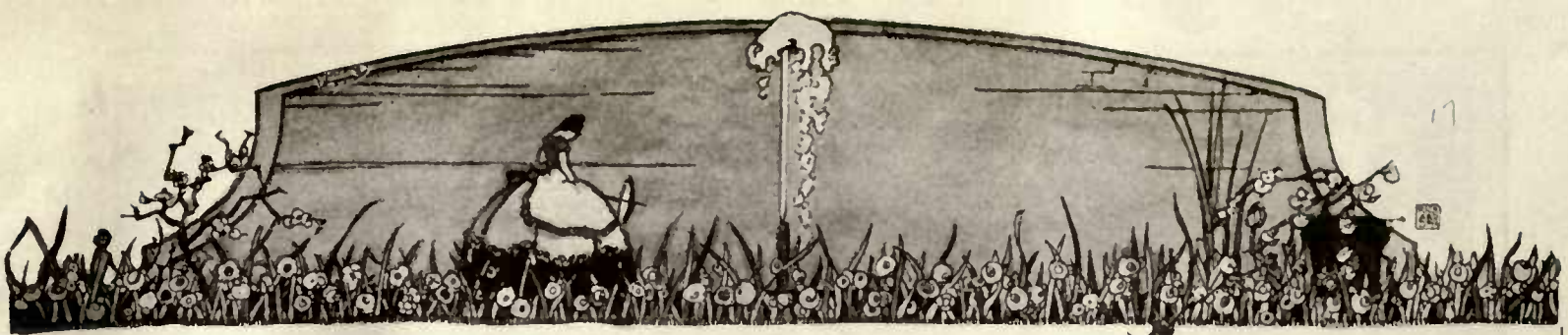
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House & Garden

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

INTERIOR DECORATIONS IN APRIL

THERE are three things we have been trying to create and maintain in HOUSE & GARDEN. The first is an atmosphere of good taste which is livable. The second is the practical suggestion on how this can be gotten. The third is to arrange this material in such a manner that every time a page is turned you find something different. In other words, the reader's interest is maintained from start to finish—from frontispiece to Gardener's Calendar. The pages do not lose in interest as they approach the back of the magazine.

Take this April issue, for example. It is about Interior Decoration. A mighty big subject, but we've managed to assemble many of the numberless interests that it creates. If you want to know what the current and most up-to-date tendency in decoration is, an article gives you a resumé of the work being done. Another article discusses painted shades—a revival of a quaint custom—and another takes up the use of Portuguese prints for wall decorations. The amateur decorator has a whole page of don'ts, a description of how to treat a stairs landing, a page of nursery furniture and one of upholstery fabrics, papers for the hall



The painted shade and the shade of decorative glazed chintz, now much in vogue, will be described in the April Interior Decorating Number

and a little layout of suitable bedside lamps.

In this issue is continued the series on three-year decoration for young married couples. The dining room is created by Mrs. Gerrit Smith. Gardner Teall writes on Intarsia and, of course, there is the Little Portfolio.

With April also comes the awakened gardening interest. The Greek garden of Samuel Untermyer—perhaps the most remarkable garden of its kind in America—is shown here. There is an article on planning the grounds of a small place and one on starting the vegetable garden. As a fill up come directions for making a suburban rose garden and pictures of a small flower garden which was created in a single year.

The prospective house builder will find inspiration in the Italian house that spreads across two pages and the English home by Lewis Colt Albro. How to make a stone fireplace is another topic.

There are others, but these few suffice to show the diversity of inspirational and practical material in this April issue. The pages flick and flash with live interest like figures on a movie screen. It is an issue not to miss.

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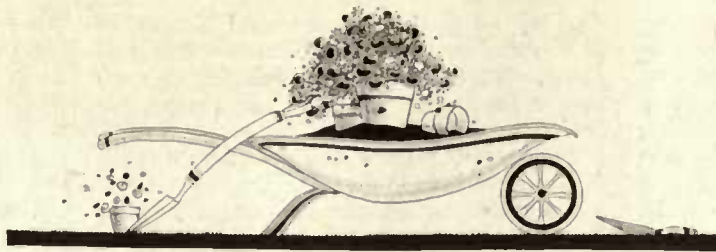


Gillies

THE SUNLIGHT MAKES IT SO

You can't blame men for worshipping the sun. Such a human old god he is! He moves across the paved terrace and warms the slates. He lifts up the heads of geraniums standing primly in a row beneath the window. His fingers feel out the crannies of the rough wall and emblazon the window panes. At his call casements fling open, and men and women and little children come out to sit at breakfast

in the sun-washed alcove that overlooks the garden. Now you can, if you see nothing more in it, call this the rear terrace of Mr. George Marshall Allen's house at Convent, N. J. And you can say that Charles I. Berg, who designed it, has created a fine bit of architecture, that the texture of the wall is extraordinary, etc., etc. But it's more than just architecture—and the sunlight makes it so



ON LOOKING UP FROM A GARDEN

*A Discourse That Attempts to Show That Gardens Are Even More
Than Brown Earth and Blossoms*

RICHARDSON WRIGHT

EVERY year just about this time some poet or essayist or other writer-person delivers himself of an ecstasy on Spring—Spring as a sort of glorified fairy in diaphanous wraps who comes tip-toeing down the land to touch the flowers and trees and make them leap into blossom.

Very pretty picture!

But the gardener, who really knows and loves flowers and trees and all the green, growing things, has quite a different conception of spring. Nothing diaphanous, nothing fairy-like; in fact, to him spring isn't a person at all, it is a movement—a mighty urging upward. It isn't coaxed from above, but moved from below. The growing things break upward through the crust of chill earth the way a man gets out of bed on a cold morning—gradually, reluctantly, cover by cover, a toe at a time, not because someone has waked him, but because he has accumulated the necessary refreshment of sleep and is ready to go forth and do the day's work. Having stored energy through a winter's sleep, the growing things rise up to go about their work. And they urge upward and outward until that work is finished, when winter brings them rest again.

Until a man appreciates this upward urge he can never gather the full fruit of enjoyment that a garden yields. For a garden is not merely a place to look at; it is a place to look from. And the way to look from a garden is to look up. More—a garden is not alone a place to work in; it is a place to work from. And the way to work from a garden is to work up.

These are hard sayings, so we shall explain them.

THERE is magic about soil that is cleansing. The mere dust of loam on the hands, the very breathing of its aroma seems to clear away the false values of life we ac-

quire in the everyday business of living. Perhaps this is because the earth is so much a part of us and we of it—we come from the earth and to the earth we eventually return. Touching it is like going back to the little old home where life is simple and kindly. It cleanses us of our popin-jay egotism, rids us of futile materialism, acts as a sort of spiritual cathartic.

It is ludicrous to be cynical in the presence of a lusty oak breaking into leaf. It is futile to be decadent with loam on your hands. And imagine pretending to be fashionable or elegant or superbly intellectual or absurdly radical as you guide a plow! These things simply won't work. They don't belong. The realm of Nature is a different world, where such affairs are of no consequence. Therefore, if you would understand Nature, you must learn her tongue, and before you learn it you must clear away your false notions, forget the jargon of cities and books and ballrooms.

It is a commonplace that men who live daily

with Nature—farmers and sailors and such—have a quaint way of speaking. They use fantastically simple images and are gifted with a native brand of poetry that sounds like some passages of the Bible read. There is a rhythm to their tongue that other men simply can't acquire.

Nature has a rhythm all her own, a rhythm so entirely different from the concatenation of cities that a man has to be purged of his pride before he can understand it. He has to acknowledge that there is another world besides the little circle in which he moves and has his being. Once he acknowledges this he is given a glimpse of that world and hears the echo of its songs. It is this echo that makes the speech of farmers so strange.

In the eternal dominion of Nature there is a great movement constantly circling upward, as the lark circles upward, and those who come close to her are swept along with it. A man soon learns this when he starts working in a garden. He can't resist its cleansing. He

can't resist the tug of its other-worldly urging and the up-rushing of its hidden energy from the deep silences of the earth. Consequently, the longer he works in that garden, the more is he compelled to work the way Nature works—upward.

NOW there are many fair things to look upon in this old world—the smile that greets your home-coming of nights, the mist wraiths about tall buildings in the dusk, the pure colors of a medieval lacquer—and of these one very fair is a garden. In the springtime there is the strangely fragile lush grass and the golden loveliness of mornings that make you feel as though you are in at the beginning of a new world. In summer come the siesta hours when heat vapors float over the earth like levitation, and the poppy bows her head in the



garden close until the cool rains of evening raise it again. Then in autumn, the flame of tree and bush, and Nature is mightily consumed on her pyre, like some old Indian queen majestically sorrowful in her suttee. These things, I say, are fair to look upon, and a man is a better man for having seen them. But if he never raises his eyes, much there is he misses.

For a garden is more than stem and blossom and brown earth. It is infinitely greater than anything you can create with diligent labor. In the huge mosaic of the countryside it may be only a small piece, but it shares the glory and the wonder of everything about it. To see these is one of the compensations of gardening and, oddly enough, they mean more to the gardener than to anyone else because he understands them.

For moments now he has been busily engrossed with spade and hoe, the earth yielding readily to his skill as he shapes the tender seedlings into a seemly row against their day of growth. Then he straightens up to stretch his tired muscles—and a vision of great activity is vouchsafed him. Bird choirs sing in the clerestory of the trees. Toward the horizon the tawny checkerboard fields spill merrily over the hilltop. Far above, the streets of the sky are peopled with cloud denizens. For a moment he is bewildered by the gigantic puissance of it all; then, gradually, he realizes that in looking up he has beheld the face of a new world. And when he turns to the flowers at his feet, they are lovelier for the contrast: delphiniums are bluer for that sky, and phlox whiter for the clouds and the brown earth more golden for those tawny fields on the hilltop over there.

DURING the past three years great numbers of the American people have been obliged to garden. The stern necessity of war made it incumbent upon them to raise their own vegetables. This year that necessity is somewhat mitigated. And in removing the stern purpose from gardening there is opportunity for other objects to be attained. Is it conceivable that these three years of initiation shall not have made many a confirmed gardener out of an amateur? Is it not possible to hope that they will now garden because of the unalloyed joy it brings and the cleansing contact with another world? Can we not also trust that they will grow flowers with the same enthusiasm as they have grown vegetables?

Yes, it is a fairly safe wager that those who have learned to work in their gardens, who have been ennobled by looking at them, will now turn to them as a means whereby they can look up. For the great reward of gardening is that we are gathered along in Nature's upward swirl and carried above the ordinary things of everyday life.

The gardener should be able to take more from his plot than a crop of flowers and freckles, succulent vegetables and hard muscles. If that is all he expects, he will get even less than his expectation. Nature is a jealous goddess and she demands that appreciation go with culture. The heart must work with the hoe. Aspirations must exude with good, honest sweat. There must always be that vision of blue sky above and tawny fields on the hilltop.

These are things that set a man to dreaming, and he is big or small, vital or inconsequential, comprehending or dullard according to the measure of his dreams. He is also a successful gardener according to the measure of his dreams. Nature requires *sympathie*, an understanding of her ways.

NOT all gardeners understand Nature because not all permit themselves this sympathy. Their purpose in gardening is such that it limits their capacity for dreams, for hoeing with the heart.

Some people make a garden because it is the fashionable thing to do. And they have themselves photographed for the magazines and Sunday supplements, in their gardens, wearing jewels and the smartest garden clothes—whereupon all the little birds in the tree tops thereabout set up unconstrained laughter and the workman on the East Side vows to vote the Socialist ticket at the next election.

Other people take gardening as they would a narcotic—the way some men take work—to make themselves forget. Which is a futile attempt, because to maintain the stimulus for oblivion they must increase the dose, and they eventually reach a point where they are not capable of increasing it.

Still others make gardens because it is part of a full life. To live happily they must invest their hours and aspirations in the activities of another world. And they draw the interest of pleasure according to the measure of their investment. They are usually quaint folk, other-worldly in their manner, but capable of comprehending the idiosyncrasies of Nature as she displays them in tree and bush and fragrant blossom, across the skyline and in the infinite zenith. These are, moreover, the successful gardeners.

Let's look into this class of gardeners for a moment—and then quit.

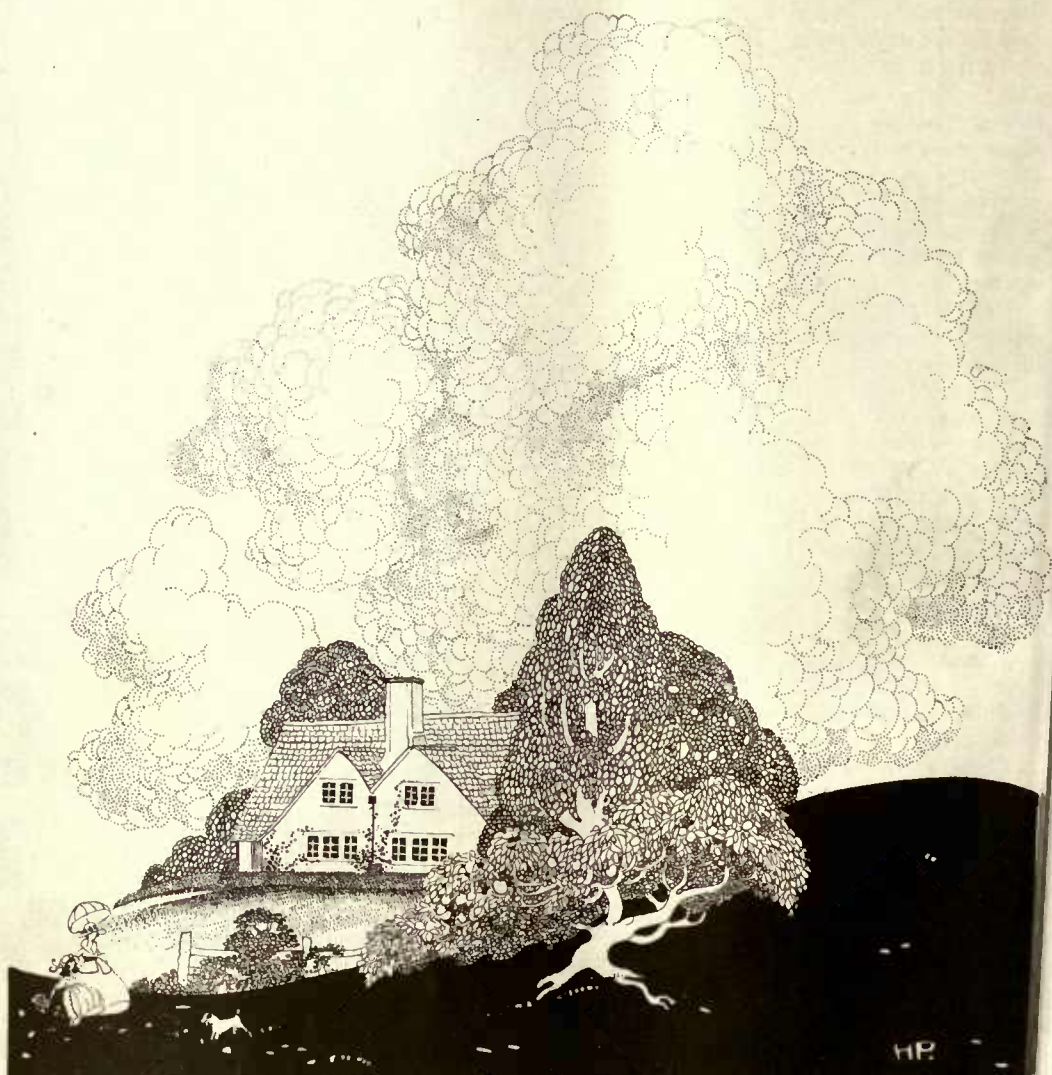
SOME people are referred to as "born gardeners." They aren't necessarily scientific folk or intellectual—quite the opposite in most

cases—but they seem to have a knack for making plants grow. Others may spend money freely for fine tools and chemicals and especially selected seeds, and have no luck at all, whereas, some poor little old woman in the back street, who cannot afford all these luxuries, puts their gardens to shame.

What's the answer?

The little old woman, like as not, raises her flowers the same way she raises her babies. She does it herself. It is part of the day's work. Upon her own energies depends the appearance of that front yard. She doesn't lay off because the sun is hot, and she hasn't any gardeners to hand the work over to when it grows irksome. She doesn't garden because it is the fashion, but because flowers are pretty things to have about the place, and because her man and her children enjoy fresh vegetables. They are a vital part of her everyday life.

But that is only one reason. The other you will discover when you get to know her well—which may not be so easy. True gardeners, like true fishermen, are a clannish lot; they stolidly refuse to tell their secrets. But say you do get to know her well and start her on the subject of flowers and vegetables, she will begin to talk about them in the most amazing fashion—familiarly, poetically, like the lover in the Song of Solomon, with quaint observations that open doors to worlds of deep understanding. And midway in her conversation—this happens invariably and to it is due much of her success—she will stop and look up lovingly at some fluffy little cloud drifting across the sky, or listen to the call of a bird, or let her eyes rest understandingly on the horizon where the tawny checkerboard fields spill over the hilltop.



WHEN TO USE A CHINA CABINET

DURING the past few years the vogue in china cabinets dropped perceptibly. In fact, they went completely out and it is difficult to say when they will return to favor. But when can you use a china cabinet?

The answer is simple—when you have a cabinet of such beauty and of such historic lines as those shown here. Such pieces of furniture are always in good taste and can be used either in the dining room to hold the best china and glass ware or in the living room to house some precious collection. They justify display because of their intrinsic merit.

Three of them are of old Spanish design with characteristic shaped top and elaborately decorated with intarsia in flower designs; the fourth is William and Mary, a double-top cabinet with unusual wooden partitions for the panes.

A good antique—when it is antique enough—can defy any of the vagaries of passing custom.



A cabinet in the Chinese manner, inlaid with gold, is used here to hold ancestral china. From the collection of Mrs. Dudley L. Pickman at Beverly Farms, Massachusetts



Another example of 16th Century Spanish inlay is this cabinet with cupboard beneath. It holds a Chinese collection. From the residence of W. E. Atwood, Esq., of Boston



An example of 16th Century work is found in this Spanish cabinet—a rare piece of mahogany with inlaid boxwood. From the collection of Amos A. Lawrence, Esq., Boston

The lines of this cabinet pronounce it William and Mary. It has a chaste but solid dignity. A glass collection is preserved in it. It is from the Amos A. Lawrence collection



Northend

Give the children an attic room to themselves. Fit it up as study, bedroom or nursery. Use plenty of wicker and hook rugs. Storage closets can be placed in the jog at the end. F. Patterson Smith was the architect, and Brett, Gray & Hartwell the decorators

The attic shown above and below is a boys' room. The study corner is at this end, the sleeping part at the other. Open beams, white walls and simple sturdy furnishings make a boys' paradise. It is their own furniture, not the cast-off pieces from downstairs



In one alcove, by a window, is a little sewing corner where mother can come for a moment's peace or to superintend the youngsters' hours of study



In another alcove, the boys have a fireplace of their own where they can bring their gang of small friends without disturbing the downstairs rooms

MAKING THE ATTIC LIVABLE

Still Another Part of the House Is Salvaged to Meet the Modern Requirements of a Growing Family

MARY H. NORTHEND

ONE loves to dream of the old attic that occupied the entire upper story of great-grandfather's weather-beaten old home. It was a dark, fearsome place, fascinating to childhood. Who has not crept slowly up the creaking stairs to prowl among the brass nailed hair trunks? Even today the fragrance of sweet lavender seemingly greets us as we recall the lifting of the lid.

Modern Space Demands

Today that is all gone. The mystery that lurked under the shadowy eaves is dispelled. For with modern conservation, the old-fashioned attic has been replaced by practical experiments that fit into present use in our homes. Additional space is an absolute necessity, not only with a growing family, but in suburban homes, where week-end parties mean additional room for the guests.

Storage room, as in the olden days, is also a necessity, for there are trunks and out of season clothing to be housed, but this difficulty has been met through the designing of dust proof closets close under the roof.

The gabled roof house is best adaptable for this usage, as the projections have been broken sufficiently



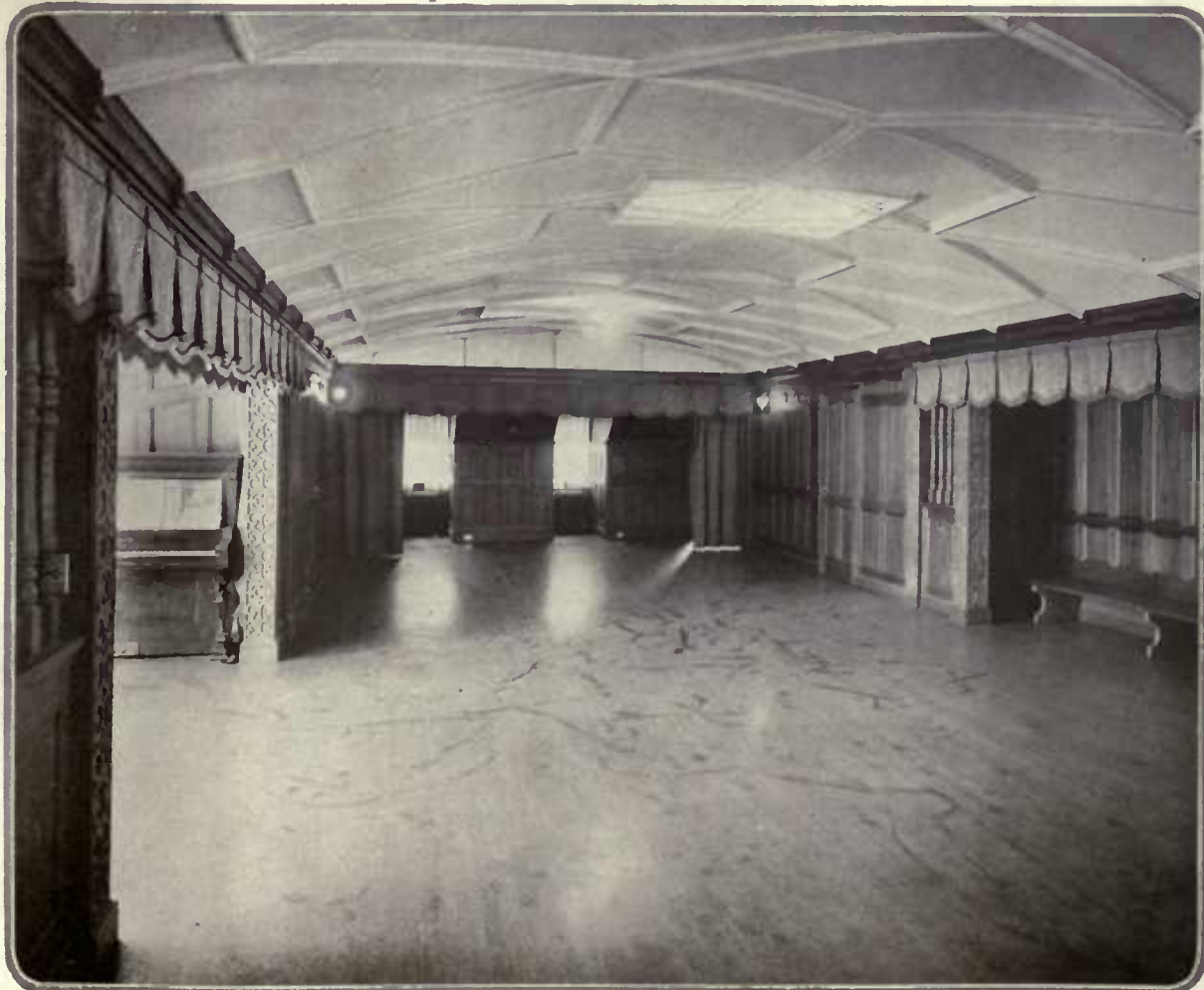
Giving father a chance means giving him a den or study where he can be quiet and can fuss around with his hobbies

to provide interesting spaces to work out odd ideas. This would be impossible in architecture that has a strong Southern feeling, the low spreading roof line furnishing no inspiration for the working out of livable attic space. The house need not necessarily be English in style, but must have a well pitched roof, for ample ventilation is a necessity, and this can only be satisfactorily worked out through windows or ventilators so planned that they add to rather than detract from the charm of the exterior of the house.

We have only to go back to the Middle Ages to realize that even in those days ample space was developed in the upper stories; particularly is it true in Gothic and early Renaissance architecture which is found not only in France, but in Germany and the Netherlands. The fact that the steep roofs of that period allowed for rooms to be designed for a variety of purposes, has been taken advantage of by the architects of today, who have made a careful study of every type.

The Attic Temperature

It has been claimed that the great objection to utilizing the space in the upper story for living purposes, is
(Continued on page 60)



Provided the construction of the house permits, an attic dance room is ideal. The music is placed in an alcove and there are dressing rooms at the end. F. Patterson Smith, architect

A MUSEUM THAT EARNS ITS KEEP

WE used to think of a museum as a tomb of the past. There were ample reasons why we held to this opinion. Museums were depositories of old, rare and beautiful works of art where the discerning or the desirous foregathered, whenever the spirit moved them, to behold and enthuse. That was about all.

During the past three years this worn-out legend has been scraped together with kings and untaxed incomes and all the other non-essential and evil flotsam of a recent dark age. Museums have become the depositories of the future. They link up the past with the present. They reincarnate the beauty of a by-gone time for the guidance of present-day manufacturers and the delectation of people.

This is the significant work that the Metropolitan Museum of Art in New York City has accomplished under the stress of war. The story is best told by the words of its own accounting of stewardship: "Manufacturers and designers have found it to their advantage to use the museum, and this means that they have found it to their business advantage. No greater test of the value of art as related to progress could be offered. Design has been able to demonstrate its own salability, which indicates a by no means insignificant step in our valuable art producing trades, trades which represent an annual expenditure of no less than \$500,000,000 for home furnishings alone."

Just how do these designers and manufacturers benefit from the museum?

WHETHER the field is metal work, tiles, plaster, stained glass, or costume design, whether the manufacturer makes reproductions of colonial furniture or re-designs a silver goblet for commercial use, whether he works from Byzantine ivories or Flemish tapestries, in jewelry or architectural terracotta, whether he is designer or manufacturer, decorator or craftsman, the resources of the museum have been offered to him and he has studied objects of art from an inspirational viewpoint, very much as he would use a book for study.

To continue the report of this work: "An Italian gesso-covered and painted picture frame may seem a long cry from the modern market, yet it has been studied by a New York manufacturer of tapestries. An Athenian vessel twenty centuries old has been passed by thousands of visitors until a designer of commercial containers saw in this as in nothing else that had come to her notice a possibility for a modern jar to hold cosmetics. A millefleurs tapestry remained the despair of scores of artists and designers until a manufacturer of rugs determined to take advantage of this design for the improvement of American rugs. A designer of dress fabrics saw possibilities in the armor collection. A china painter studied Russian laces. Embroidered crests assisted in the design of American sport skirts. Florentine glass bottles offered suggestions for printed voiles. Ecclesiastical vestments were found full of suggestion for wall papers. The color for painted chairs was found in Chinese pottery. A paper soap wrapper design saw its beginnings in snuff boxes.

"These are a few of the actual cases of recent weeks, all showing that in tracing

fundamentals of design the manufacturer or his designer seeks his inspiration wherever it may be found and the differences of material, style, artist, period, race, or purpose are not considered barriers. Thus they have at their command the entire field of industrial art design of all ages, and their only limitation is that they shall properly express in terms of their own materials the design and purposes of the pieces which they themselves are producing."

THE work of the museum in facilitating the study of designers is manifold. One method, for example, is the sale of photographic reprints to students and designers. Sixty-five thousand of them are sold annually.

"To meet these requirements on the part of the modern manufacturing and designing world, the Metropolitan Museum maintains a large and efficient force of assistants and an extensive system of study rooms, lantern slide and photograph collections, lending collections, and other physical means of assistance. There are a number of docents or museum instructors familiar with every detail of the galleries and their contents and there is a specially trained associate whose province it is to assist in bringing together the seeker and his objective, to act as a sort of liaison officer between the museum and the world of art in trade. This member of the staff is a person qualified to assist manufacturers and designers from the standpoint of their own requirements. He makes it his business to visit shops and workrooms, he is familiar with the processes of manufacture and keeps abreast of the market, so that he shall be able to visualize trade values in museum facilities and thus help manufacturers toward their own objectives."

In these endeavors lies the promise of a great result.



HEARTHSIDE

*So many things to love in that small house of ours,
The sunlight swept across the breakfast-board,
The brass bowls blooming with their nodding sheaves of flowers,
The genial fireplace where stout logs have roared;
There is a little window looking to the East
Where stars peeped in on us through twilight haze;
The mottled plates we kept against the seldom feast
Shining from their shelves in bright arrays;
The wide, soft rug—fair-colored as some enfabled mead,
With stiff Levantine blossoms, weaver-sown;
The stately chairs, the pipe-stand, and rows of books to read;
The sweater on the settle lightly thrown.
So much I love . . . their peace, content and happiness,
And friendliness to make each corner bloom,
And more than all, the clock, so solemn of address,
That murmurs to itself down the still room.*

—ARCHIE AUSTIN COATES.

BEHIND all this activity, this reincarnation of past beauty is a great aspiration. Our manufacturers are learning that their factory is not merely a business venture, but "a work bench of national taste." Every chair or lighting fixture or yard of goods is a factor in the great mosaic of national culture fostered by the industrial arts.

The Metropolitan Museum, to have recourse once again to its report, "maintains that 'Made in America' on an object of furniture or furnishings is inadequate unless it also connotes *designed by an American-trained craftsman.*"

Here is an irrefutable answer to those who would accuse the American people of lacking good taste. Here also is an answer to those who look upon museums as tombs. For a laudable standard of activity is being set by this museum that must be copied—if they dare to justify their existence—by every other museum in the country.

No longer are the people to be satisfied with "good enough" wares in their homes. That old fallacy of maintaining a low level in order to give the people what they want is beautifully exploded. Give them the best, and they will buy, for the average man's tastes are very much above the average. Teach him to live surrounded by beautiful objects and he enters into a new life. Teach him to go to his museums and the things that were dead will live.



Gillies

WHITE AS A COLOR FOR HOUSES

Not only because it is just as durable as other colors, but because it is more pleasing and more useful, white is the best for country houses. It accents the house in the landscape. It reflects the sunlight so that its shadows are all the more shadowy. It forms a per-

fect background for vines and shrubs and adjacent trees to silhouette against. And it imparts a clean, fresh air so desirable for the home. If you doubt it, study this portico of the F. P. King residence at Tarrytown, N. Y. Aymar Embury II, architect



An exquisite set of Capo Di Monte figurines depicting the hours. From the collection of Mrs. Lydia Avery Coonley Ward

CAPO DI MONTE PORCELAINS

A Ware That Came Out of Naples for the Delectation of the Discerning Collector

GARDNER TEALL

SHOULD you chance upon Lady Blessington's "Idler in Italy"—few there are, nowadays who bother to look into these old-fashioned travel books of the early 19th Century—you will find there this note of that remarkable lady's visit to the Palace of Portici, built by Charles III of Naples in 1738, on the highroad to Salerno, some five miles beyond the gates of the Neapolitan metropolis:

The Salon in Portici

"One of the salons at Portici peculiarly attracted our attention. The ceiling and walls were covered with panels of the most beautiful china of the ancient and celebrated manufactory of Capo di Monte, of which specimens are now become rare. The panels have landscapes and groups finely painted and are bordered with wreaths of flowers of the size of nature of the richest and most varied dyes, in *alto relievo*, among which birds of the gayest plumage, squirrels, and monkeys, all of china, are mingled. The chandeliers and frames of the mirrors are also of porcelain, and the effect is singularly beautiful. The floor was formerly covered in a similar style to the panels on the walls, but the King when obliged to fly from Naples intended, it is said, to remove the decoration from this chamber, and had only detached those of the floor when he was compelled to depart."

Revolution and *alto relievo*, tempests in teapots, bulls in china shops, squirrels and monkeys in porcelain—what a picture the Countess of Blessington's description presents for the imagination to work upon! I do not for the moment recall whether the indefatigable and disconcerting Tauchnitz was responsible for reviving in yellow-jacket the "Idler in Italy" or whether a copy of the old book in its first, and perhaps only edition, was



Three oval dishes or platters of Capo di Monte. From the collection in the Metropolitan Museum of Art



On both sides of this tea pot are landscapes of great beauty, banded in gold



There is great beauty in the figure decorations of these Capo di Monte pieces. The gold makes a worthy frame for them

the one which fell into my hands one rainy day when walking abroad in Naples seemed too much like assuming the skilfulness of Neptune and torrents washed down the hillside *strada* of the Parco Margherita just below my window.

A Porcelain of Naples

I am not a capricious person, but the paragraph I have just quoted suddenly revived an early interest in the old porcelain of Naples, that which bears the name of Capo di Monte. Years before, when a small boy, someone had given me a little cup bearing underneath the mark of the capital letter N with crown above. The nefarious fraud which accompanied this gift was the solemn assurance on the part of the giver—she was another boy's Sunday-school teacher—that the N stood for Napoleon and the Crown for Emperor. Indeed, I was shamelessly assured that the great Napoleon himself had drunk from this cup himself (lethe or nepenthe was not designated), perhaps even the Empress Josephine and, later, Maria Louisa had done likewise. I was even led to believe that the King of Rome had, in his weaning days, been fed from this very cup. Alas! a terrible thing happened. After only a week's possession of so holy a relic, a Knowing One appeared and bluntly dissipated the romance. "It is Capo di Monte, a very decent bit, but Napoleon had nothing to do with it, young man, and whoever told you that yarn is as stupid as those who stuff children with fairy stories." That was all. I hated the Knowing One from that moment, for I loved and understood fairy stories. For the Other Boy's Sunday School Teacher I naturally lost regard. It was not, I argued, that she didn't know it was Capo di Monte, but that she should have pretended she knew it was the Emperor Napoleon's!

Nevertheless, I think, for many years at least, my opinion of the O. B.'s S. S. T. was much higher than that which I held for the Knowing One who had so broken my dream. And why, since he shattered the Napoleon myth, did he not reseal Capo di Monte with an investiture of the interest and romance that surrounded it? Why didn't he take the trouble to tell me about the squirrels and monkeys in porcelain, the King in flight and all the rest of it? Why couldn't he have been as interesting as Lady Blessington? Or why could he not have told me that the "N" stood for Naples, the Crown above it indicating the royal manufactory, and that this mark was that of the ware of the later period, as the mark FRF with Crown above had signified Fabbrica Reale di Ferdinando (King Ferdinand IV) on pieces of the second period of the Capo di Monte porcelain fabricated in the Kingdom of Naples?

I suppose the Knowing One went his way firmly believing he had set me on the right path. That I had been brought up to try to be polite alone saved him from immediate disillusion. How ungrateful we often really are for imagined benefits conferred!

The Porcelain Factory

I shall thank Lady Blessington for starting me off the next day, which was a glorious one of sunshine and violets—that is the real Naples—to visit the places connected with the old porcelain manufactory and to ferret out collections that I might study them and so be brought back to a state of grace which would incline my heart to harbor a prayer for the Knowing One that his forgiveness might be found in what I might myself discover.

Down the Strada Nuova di Capodimonte I drove, as I had often driven before, but this day with a new interest. The south branch of the street at the Tondo brought me to the entrance gate of the park of Capodimonte. Getting out, a walk of sev-



White Capo di Monte figure group. From the Metropolitan



A Capo di Monte figure group in white. From the Metropolitan



Three fine pieces of early Capo di Monte. Courtesy of John Hutaff, Inc.

A white Capo di Monte basin of remarkable lines and unusual conception



en minutes brought me to the Palace, begun by Charles III in 1738 but not finished until 1839 in the reign of Ferdinand II. Here in the Museum is an extensive and most interesting collection of Capo di Monte porcelain supplemented by a collection of imitations of later period. Here, just below the Palace a soft porcelain manufactory was established in 1742, by Charles III, who, as Duke of Parma had exchanged his coronet for the crown of the Two Sicilies. In 1738 he married a Saxon princess, but although the Prince of Ottaviano, Charles's ambassador to Vienna, secretly treated for porcelain workers to be sent to Naples, I do not think the designs of Capo di Monte suggest as much German art-influence as some writers have credited them with showing. Charles was a collector of the porcelains of Saxony, the secrets of the making of which were being jealously guarded by Böttger, and he himself had determined to attempt porcelain within his new kingdom. So interested did he become in the venture that tradition insists he himself learned the potter's art and amused himself in this way in the royal manufactory.

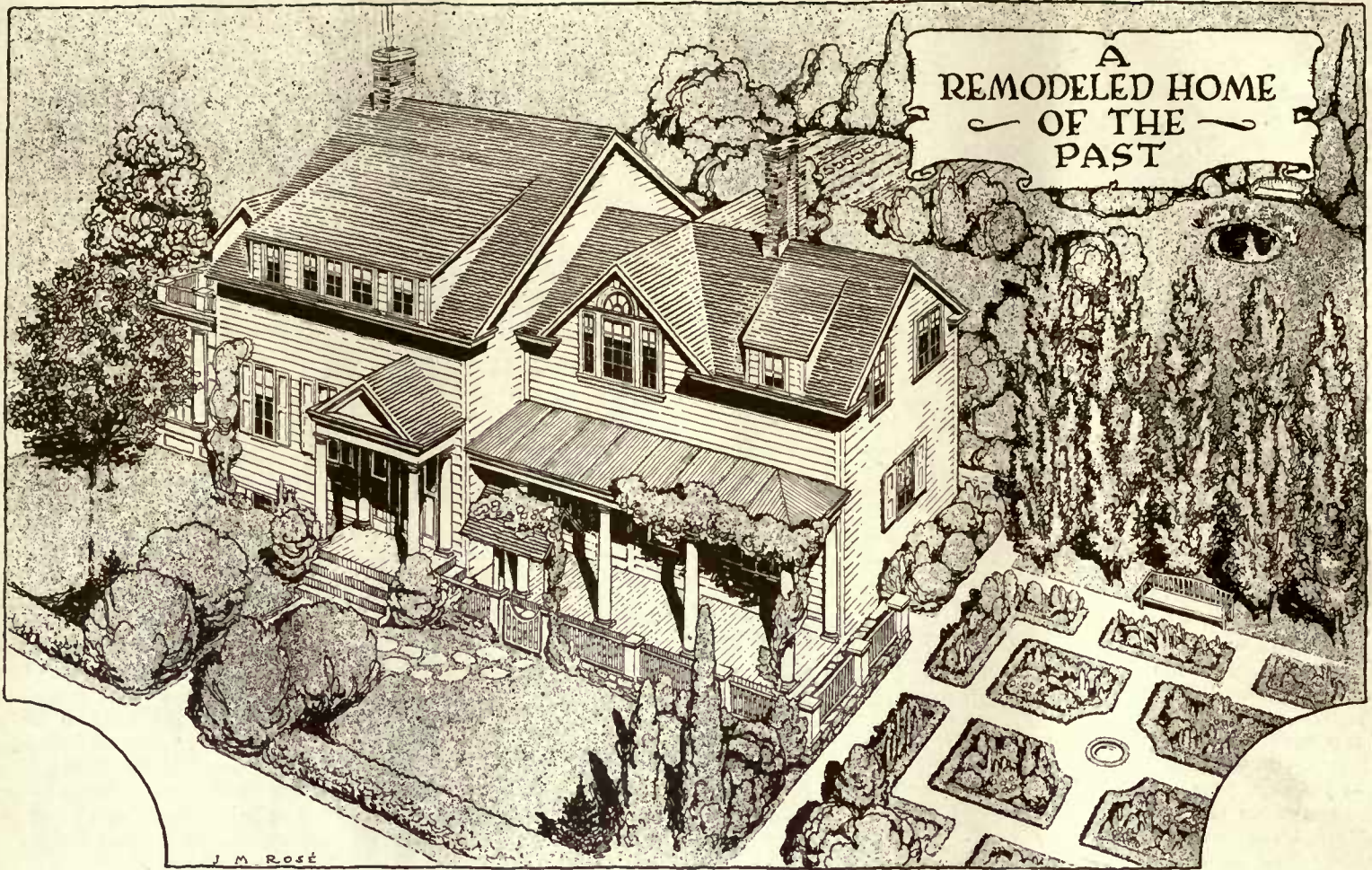
Early Period Wares

In the early period white shell wares were produced, and the best pieces have a warmth of tone akin to the Fukien porcelains. Early pieces also imitated oriental wares and were marked with a Star of eight points, and a little later with varieties of a Fleur-de-lis. These were the pieces of what is designated by authorities on such matters as the First Period of Capo di Monte porcelain and they have a particular interest and charm.

Giovanni Caselli who was Charles's Director of the Capo di Monte Works in 1743 had, twenty years before, served under Francesco Farnese as "Primo disegnatore di camei e pietre incise e primo ritrattista di miniature" and as "Guardaroba segreto della Duchessa
(Continued on page 68)



Capo di Monte cups and saucers of unusually fine decoration. In the early period of this Neapolitan art white shell ware was produced with a tone much akin to Fukien porcelains



Walk down any country road and you will pass dozens of houses that offer possibilities for remodeling into permanent homes or summer residences. The artist visualized what this house would be like when completed. Compare it with the photograph below. The changes have given it a substantial appearance and a semblance of better architecture

A REMODELED HOME *of the* PAST

*What Could Be Done to a Roadside House to
Make It a Country Home*

Sketches by J. M. ROSE

IN selecting a house for remodeling there are several points that must first be determined. First, is it in a condition that justifies remodeling? Second, how much of it requires changing?

The first point is readily determined by going over the house carefully with your architect. The second is governed by family requirements and the amount you want to spend.

An example of the possibilities in an old house is shown here. The artist selected an old house by the roadside and rebuilt it to fit the all-year requirements of a small family.

As it stood, the house was ugly and had little charm, yet the main building is good and dignified in a simple, homely way. This would make a modern home of no mean proportions, an all-year-round



The original house has evidently twice been enlarged, once with the wing and the second time when the shingled, one-story, false-front rooms were added. Yet it has merit worth saving and improving

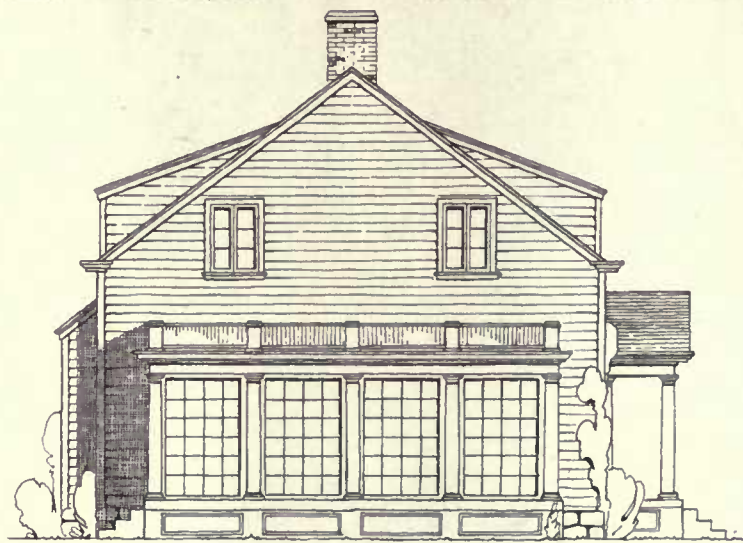
home possessed of comfort and even luxury.

By cutting off the objectionable little lean-to, and extending the roof lines of the addition, a very well-balanced house plan can be evolved. The introduction of dormers, the creation of terraces, a sleeping porch, a sun room and the installation of three bathrooms with a slight rearranging of partitions, make it livable and presentable.

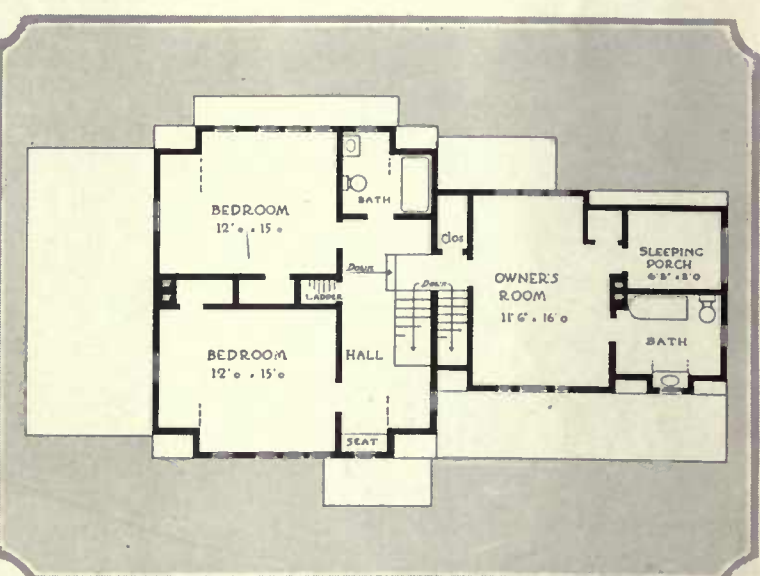
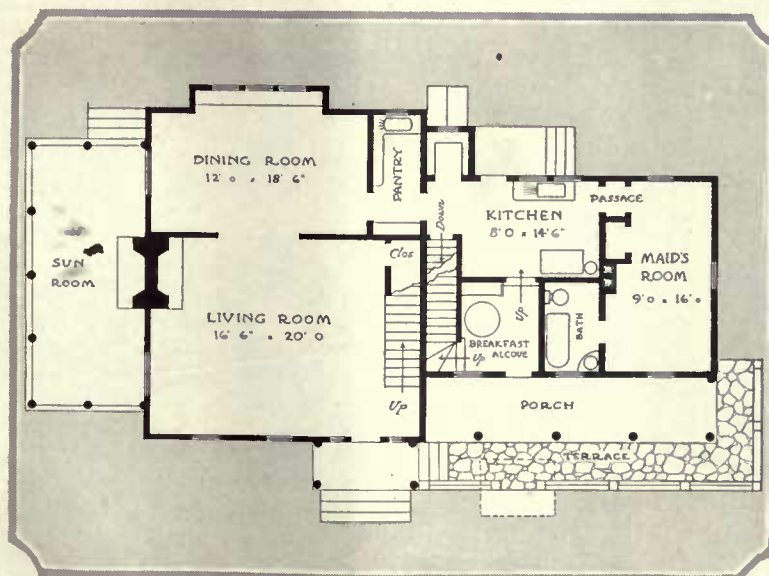
Cream paint and emerald green trim will enhance its charm, but the house is all too flagrantly exposed to the public view. It needs lavish planting to make the most of what is there; but the ground is level and slopes graciously, there are a few good trees, and there is every indication of a soil well adapted to luxuriant growth. This embellishment is an essential part of the reconstruction.



As improved, the house has a sun room added, a wide dormer breaks the roof and the entrance is turned and given a new hood. The addition is carried out beyond the chimney line and a Palladian window inserted

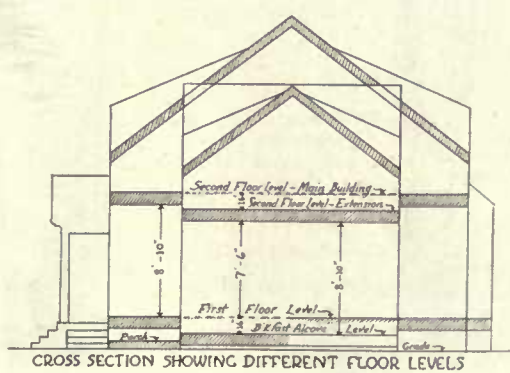


At one end has been added a sun porch that can be glassed in for all-year use. Doors from the living and dining rooms give access and there are rear steps to the garden. The two windows light bedrooms



A living room lighted on two sides and with a fireplace occupies a corner of the first floor. The dining room is behind this, facing the garden. In the wing is a breakfast alcove, kitchen and maid's room

Upstairs two bedrooms are provided in the main part of the house with a bath and hall. The wing is taken up by an owner's suite of bedroom, bath and sleeping porch. All rooms have plenty of light and ventilation



Among the interesting factors in this reconstructed house are the differing floor levels which add quaint atmosphere to the rooms

CROSS SECTION SHOWING DIFFERENT FLOOR LEVELS



The curious flowers of the Jack-in-the-pulpit are succeeded in September by balls of brilliant scarlet berries, fit spotlights for the deep woods in which they gleam



Among the early spring perennials is the squirrel-corn, a plant of the rich, open woods. When the site is right it is an exquisite addition to the wild garden



Delicacy of form and color amid harsh surroundings—a wild larkspur



Open woods and prairies are the natural home of the shooting-star

Two splendid perennials for the wild garden are the trillium and anemone



T H E T R U E W I L D G A R D E N

A Successful Garden of Wild Flowers Is Not a Garden at All, but Rather a Stage of Nature's Setting—A Few of the Principles Which Underlie Its Creation

ROBERT S. LEMMON

Photographs by J. H. Field

IT cannot be made by man's hand alone, the real wild garden. As the artist fails to transmit through brush and oils the strange magic of the moonbeam, or the sunlight's full gaiety and warmth, so the flower gardener fails to reconstruct the indefinable charm of wild flowers in any setting which savors of the artificial. You can have the most perfectly designed, artfully planted and immaculately maintained rock garden in the world, and if it seems *made* it will never have the appeal of even a single cluster of hepatica blossoms catching the blue of the late March sky among sun-warmed hillside boulders.

Discouraging? By no means. A true wild garden is impossible except when Nature alone has made it? No, not that. My contention is merely that you and Nature must work together if your garden of wildlings is to be a complete success; that Nature's cues must always be followed; that while you may choose many of the actors, and plan the rough setting of the stage, the details and fine touches which spell perfection must be in her hands alone.

Why Flowers Appeal

If we stop to consider why any given flower appeals to us, we shall usually find that it does so first because of one of two qualities: delicacy, and some peculiarly striking appearance or habit. Often these are combined, as in the trailing arbutus, the purple fringed orchid standing lone and sentinel-like in the dark woods, the carpet of squirrel-corn spread across the floor of winter-worn leaves. The evening primrose, too, is a remarkable example of such a combination. To the ethereal beauty and fragrance of its blossoms is added their habit of opening at dusk, when the gloom masks their somewhat ungraceful stalks and full attention can be centered on the uncurling petals.

But if we go somewhat deeper than these first impressions, we come upon one underlying reason which is practically universal among the attractive wild flowers. This is nothing more or less than the contrast between plant and surroundings.

Look for a moment at the photograph of the larkspur on the opposite page. How effective is the contrast between those expectantly poised little blossoms and the harsh bareness of the ground about them! Or take the trilliums, and the single anemone below them—both of unmatched whiteness and youth, springing from the very base of an age-old tree. And the violets, too, delicately fragrant and fragile



An example of Nature's frequent contrasts between plant and setting. Wild violets in May



Its odd form draws attention to the wild mandrake, waxen flowered beneath sheltering leaves

in the lee of their guardian boulder—is no contrast one of their chief charms? Shooting-star and squirrel-corn, rock fern and columbine, saxifrage and mountain pink—these and many other wild plants demonstrate clearly in their natural haunts the power of contrast. Remove them to delicate surroundings, to the marked evidences of artificiality, and they lose charm immeasurably.

And then there is the appeal of color contrast—scarlet lobelias against the dark banks of the woodland stream; bluets spangling the green of the meadow; the white saucers of sanguinaria on brown March hillsides. It has been said that Nature's colors never clash.

However that may be, there is no doubt that she continually achieves marvelous combinations of complementary tones.

In the actual making of the wild garden you should keep these principles in mind and apply them as the occasion warrants. Whatever the site, flowers should be chosen which would naturally grow there—forced effects always look forced. Not only would the unnatural plant appear out of place, but it would refuse to thrive in nine cases out of ten. Fitness is the thing; almost any wild flower, vine, shrub or tree will succeed if properly transplanted to the right environment.

Too frequently those who would have such a garden of native plants create for it an air of cultivation, of having been planted. This can be done only at the expense of much of the very charm which is being sought. While the surroundings chosen must sometimes of necessity be created, yet if the chief features are copied from some actual situation which you have seen in your country rambles, they will in time take on the appearance of having always been there—will become in their entirety a perfect representation of Nature's landscaping. To attain this result you must start right, studying carefully the possibilities of the situation, laying the foundations only after the conception as a whole is well in mind, and then, when the planting is complete, letting the garden grow into a wild thing without interference from you.

Study Before You Start

Go out into the woods and fields and marshlands when the first alder catkins redden the brookside; when the coral and gold caps of the columbine dot the rock ledges; when in the damp aisles among the trees the orange lilies are blooming and the great pink heads of the mallows make gay the August meadows; when the cardinal flower flames along the stream banks and the early wild asters are opening; when the autumn's full glory of leaf and stem and grass blade is at its height along the fence-rows. Go out at these times and to these places, and if you see instead of merely look you will learn many things which cannot be taught in magazines or books. You will learn how invariably the setting supplements the flower, and how Nature alone perfects the picture.

Thus should it be in your own wild garden. To make the right start and then let Nature be the head gardener—these are your aims. It is by such roads that you will come to success.



Campbell

A PATIO GARDEN *in* BOSTON

Somehow, you don't expect a tropical patio garden in Boston. It comes as a pleasant surprise. The pink brick walls and red flooring, the cement stairs leading to the gallery, the little fountain set low in the floor,

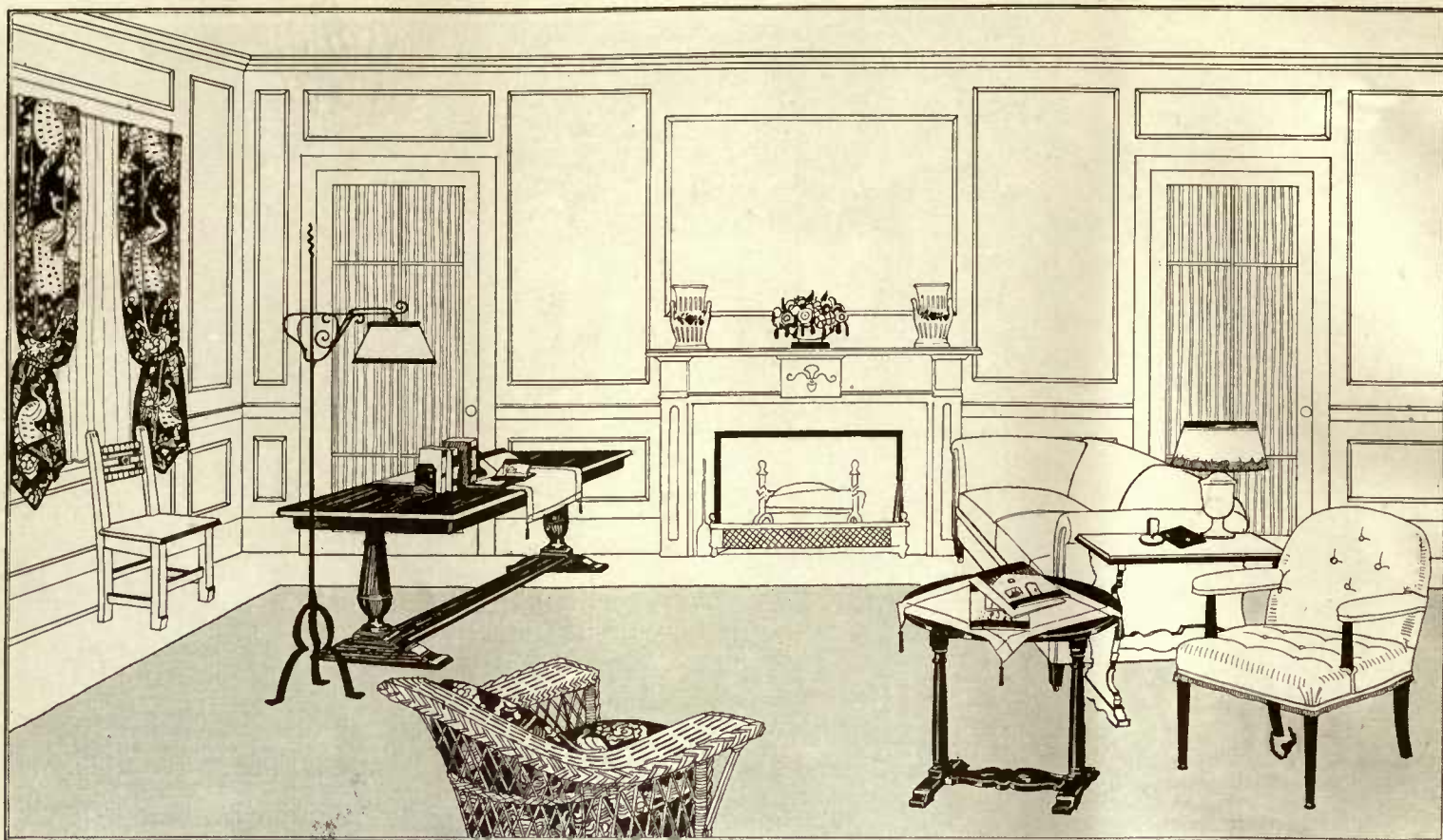
the great wrought iron lantern swung from the ceiling, the trailing vines and young palm groves, the Far East rattan furniture—all combine to make a room of rare beauty Harry B. Russell, architect

There is intriguing architectural detail on this side of the patio. The stairs climb up past great steps that spill their trailing vines. The little casement window and the angel suggest an Arabian Nights' romance. And the doorway and balcony are exquisite

Along the opposite side runs a gallery with its vine-swept rim. Here too a little angel floats complacently against the white wall. From this view one can appreciate the unusual beauty of the wrought iron lantern. The color of the cement is rose gray



An iron grill gate closes the entrance to the upper floor, its silhouette standing out against the rose gray cement stairs and pink walls. High up in a cage hang a pair of love birds—a quaint little touch in a romantic garden



In the first year the room contains only the essentials and these represent the greatest expenditure. It has a color scheme of blue and mulberry. Each piece is selected for its permanent value, good workmanship and taste. The cost the first year figuring on current prices plus the cost of making curtains, etc., amounts to \$525.16

THE THIRD YEAR LIVING ROOM

How the Bride and the Beginning Housewife Can Build Up a Room of Permanent Furnishings in the Best Taste

AGNES FOSTER WRIGHT

THE vagueness of a bride is only equalled by the charm of that vagueness.

Could anything be less romantic than a matter of fact, common-sense, know-what-she-wants bride!

I find the average bride, when she commences to furnish her new home, first buys something pretty, then buys something else pretty, then buys something "awfully cute"—and with these as a foundation begins to furnish. The first purchase is a lamp and shade, the second a sofa cushion and the third an "awfully cute" desk set. It's such an ungrateful task to jerk her down to earth by formulated furnishing and statements of cost. However—

Taking an average size room and average size windows I plan to furnish it, so that in three years we have a really handsome, adequate living room. It will arrive at that state through careful, deliberate purchasing. In the end it is complete, although additions may be made, as one's family and means grow.

The first year the initial outlay is considerable. The essentials are in every case of first class quality; for instance, the couch is of down and hair, but we economize by covering it in



Over-mantel painting to match room costs \$115



Flat Italian vases, for the mantel piece, at \$16



black Parma sateen, which is a heavy twilled variety of upholsterer's sateen, excellent and adequate for the purpose, costing \$1.80 a yard and taking ten yards in all.

The second year the expenditure is comparatively small, first because we are just getting over the expense of the first year and also because of the possible advent of a baby. The third year we finish the furnishing by the permanent hangings and covering and carpet. From then on, it is a matter of non-essential additions.

We presuppose the room to have a fireplace, two French doors and two sash windows. The walls are a light buff color.

For a rug we buy sixteen yards of excellent quality taupe carpeting at \$4 a yard and have the stripes sewed into a 9' x 12' rug. That gives a nice foundation, and in the third year, when we buy a chenille rug, this carpeting can be remade into bedroom rugs, or hall runners.

The curtains are made of a smart glazed imported chintz, peacock design in blue and mulberry on a black background, and the color shows splendidly with the light coming through the de-

sign. They need not be lined. They are bound with the best quality taffeta to withstand sun wear: curtains should never be bound in a cheap quality of any material. While not essential, little taffeta tie-backs would add to the smartness of the curtains. The chintz costs \$1.90 and it needs eight yards, since there are no hems, for the two windows, and three-quarters of a yard of 50" taffeta costs \$4.50. Making and fixtures cost \$10, but this is an item which the bride should strike off as she should make them herself. She can also make the beige scrim curtains, two yards long, for the French doors for which she should pay about 32 cents a yard, costing \$2.56 and for under curtains costing \$3.

On the 6' Parma sateen covered couch put two chintz pillows to



match the curtains with a 3/4" binding of the taffeta left from the curtains. These two will cost complete \$11. At the end of the couch put an Italian walnut table at \$18.50 with a rose lamp and parchment shade which should cost \$17.50. This completes the sofa group on one side of the fireplace.

Opposite it goes a 6' long narrow oak or walnut table costing \$95, the center of which could be used as a desk, with a black glass desk set, costing \$8. A straight Italian chair in walnut and antique gold to use by the table as a desk chair costs \$22.50, and is heavy and firm, suitable for a man. On the table put magazines and books and a large jar of shiny laurel leaves, which add an awfully nice note to a room. At the end of the table put a large comfortable wicker chair, enameled



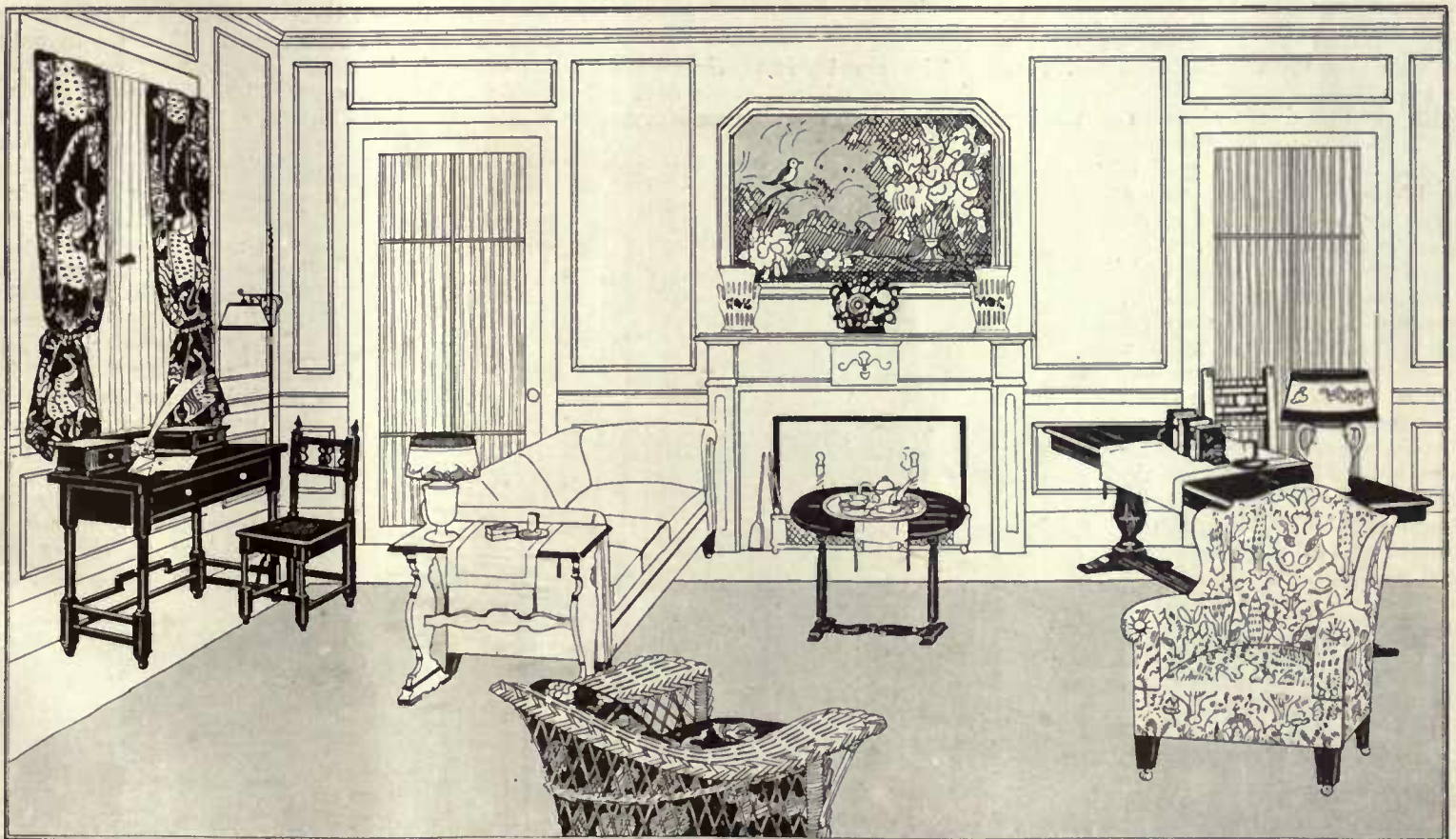
Italian walnut desk and chair are added in the second year. \$110 complete



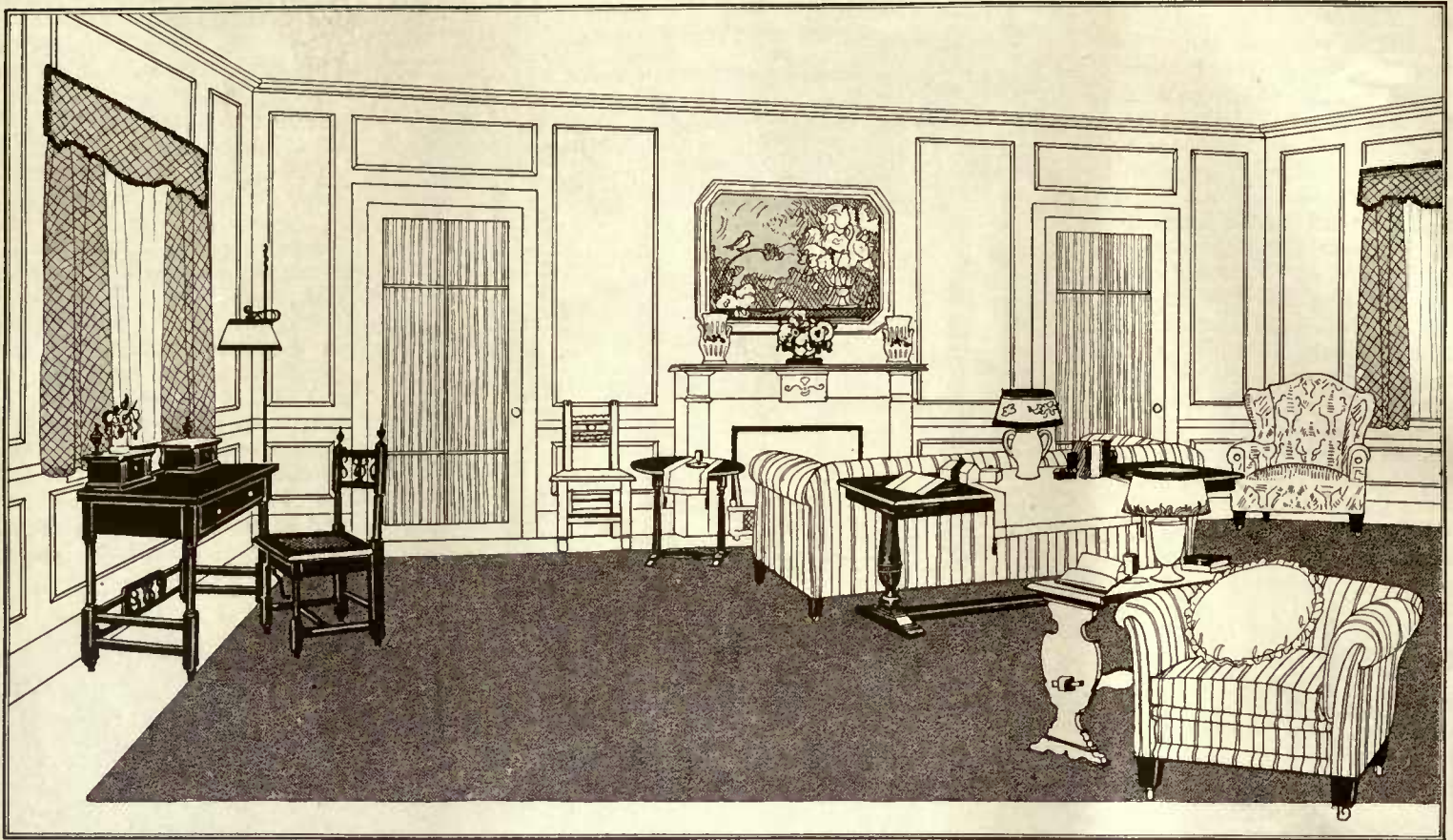
Wing-chair for the second year. In plain velvet it may be had for \$87

A first year straight chair with dull gold showing in the carving, \$22.50

The first year wicker chair cost \$25, upholstered in glazed chintz, and enameled black



In the second year the couch and table change position. The additions are a desk and desk chair, an upholstered wing-chair, and an over-mantel painting—the one extravagance of the year—to give rich color to the walls. The "Polly" chair is sent upstairs where, with a chaise longue, it will help complete the furnishings of a bedroom. The cost this year is \$342.50



By the third year the room is complete. The couch which has been re-upholstered in velvet faces the fireplace and the long table is backed to it. The wicker chair goes out on the porch. Carpeting is supplanted by a chenille rug, and the carpeting used in one of the bedrooms. The curtains are now of rich mulberry damask and the old curtains moved upstairs. Expenditures this year, \$497.52

black, with seat and back cushion in the glazed chintz. This costs complete \$25. It is comfortable and while not elegant is adequate and later will be useful on the porch or upstairs. Between the lamp and chair place a wrought iron adjustable standing lamp in black and dull gold with a parchment shade. This will throw a light for the person who reads in the chair or writes at the table desk, and costs complete \$31.50.

In the right hand corner between the window and the hall door a low coffee or tea table in walnut and gold is placed beside a low "Polly with a Past" chair, upholstered in Parma sateen piped in blue sateen, costing \$30 for the chair and taking 1 1/3 yards of the Parma sateen to cover. The cost of the revolving drop leaf table is \$18.50. This makes a nice group for sewing and can easily be moved up by the couch in serving coffee or tea.

On the mantel are two flat Italian vases for \$16, which, with the addition of a bowl of flowers in the center, make a sufficient over-mantel ornamentation. I have not mentioned the fixtures for the fireplace

as one person likes a coal basket, another a hob-grate and another andirons.

Thus we have the room complete for the first year, adding, of course, the personal touches of flowers, baskets, pictures, books and magazines. Book-cases should be built-in.

The Second Year

The second year we change the position of the couch and sofa, as the desk and table do not look well near one another, and we add a

high-backed upholstered chair in mulberry striped velvet to repeat the color in the chintz. The chair costs \$60 and the upholstery \$6.75 and it takes four yards. The little "Polly" chair goes up into one of the bedrooms where, with recovering, it matches a chaise longue.

We add at the window a real desk and desk chair this second year. These are in walnut with interesting hand-carving on the back. The desk costs \$78 and the chair \$32 and nothing could be nicer than these as in adding

to our furnishing we keep in mind to purchase only the best things. So far there has been nothing cheap and second rate. The wrought iron lamp is moved over by the desk, and we replace it by an Italian pottery lamp on the table with a shade of striking design, complete \$25. On the table we put a linen and hand-made lace scarf at \$5.50 as the desk set has been removed.

And now, for the one extravagance of the year we add an over-mantel painting of flowers toned in mulberry and blue green to harmonize with the color scheme. It is copied from an old museum

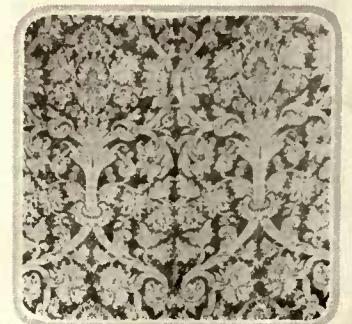
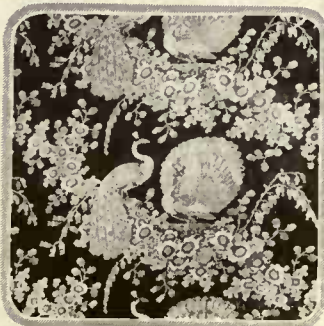
(Continued on page 82)



The first curtains are glazed chintz in blue, mulberry and buff on black. 31" wide, \$1.90 a yard

Part of the first year furnishing consists of a "Polly" chair upholstered in black sateen, \$32.40, a revolving top coffee table, \$18.50, and lamp, \$17.50

Mulberry damask of antique finish is used for third year curtains. It costs \$9.75 a yard, 50" wide





A faithful reproduction of a Chinese antique rug of the Kien Lung period has a ground color of imperial yellow with beautiful design in dark, light blue, peach blow and ivory. Rugs such as this may be had in any shape, size or color effect, at prices ranging from \$35 a sq. yard up, according to quality



CARPETS and RUGS

These may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



An Axminster carpeting with a Chinese design in blue and fawn on gold, \$6 a yard; the border is priced at \$3.25 a yard



(Center) Self-stripped carpeting in taupe, tête de nègre, red and deep purple, 3/4 of a yard wide, \$6.50 a yard

Wilton carpeting in Chinese design of gold on black ground, black on crimson, or black on green, 3/4 yard wide at \$6.50 a yard

A bedroom rug comes in all wool check. Rose and cream, blue and cream and black and cream. \$5.60 a sq. yard

THE HUMORISTS *and* LANDSCAPISTS of JAPANESE PAINTING

What Matahei, Korin, Sosen, Yeisen and Buncho Accomplished

W. G. BLAIKIE MURDOCH



*A Flower Study, by
Matsumura Keibun.
Early 19th Century*

THE Japanese portraitists and hieratic artists mostly painted on silk, but the historians, the humorists and the landscapists generally worked on a thin, transparent paper, so absorbent that, be the brush pressed the least thing too heavily, the paint will at once spread in many undesired directions. Nor can work of this sort be altered by washing, or scraping, as with Western media, which difficulty proved grandly bracing to the Japanese, just as a difficult metre stimulates a poet's ingenuity. "Why, this is not drawing but inspiration," said Constable, on first seeing Blake's sketches; and owing in some degree to that very difficulty in the means whereby they were fashioned, the best Japanese landscapes seem the inspirations themselves; a straightforward reincarnation of what the artists felt.

The genius of these men was for capturing the enchanted aspect which things present to eyes stirred momentarily by emotion: their art is great because rich in that mystery whose lack, as observed before, is frequently salient in the hieratic paintings. And, indeed, it is a lack of this sort, a want of aloofness, which is the most frequent weakness in all Japanese art other than landscape, the genre in particular being too often only a prodigy of skill in realism, a marvel of decorative ability.

The Patronage of Hideyoshi

It speaks eloquently for the dynamite-like nature of strong personality that such a wealth of fine painting should have been done in the time of the Ashikayas. Be-



*The Romance of
Genji Monogatari,
by Oharugoko*



*Realistic study of a
heron executed by
Tan-an*



*"Under the Blossoms," a painting
on silk by Chobunsai Yeishi*



*"Girls at Play," a happy print by
Eitaku Kobaishi*



*Rabbits by Matsumura
Keibun. Early
19th Century*

cause, despite their own love of art, their rule was really the antithesis of conducive to artistic achievement. Nearly each of them was signally incapable of keeping the country free from fierce civil wars, and it was this chaos which gave Hideyoshi his chance, at the close of the 16th Century, enabling him to take the helm

into his hands. In sharp contradistinction to most autocrats, he had a keen taste for art; and, when his fortunes were nearing their apogee, he marked the promise of a poor young artist, Sanraku, whom he asked one Yeitoku to take into his studio as a pupil, Hideyoshi himself paying the requisite fees. Afterwards, when he

built his palace of Momo Yama at Kyoto, Sanraku was the man chiefly asked for decorations there, his outstanding exploit being some mural paintings of hunting scenes, splendidly vitalised. And so great was the fame won by these works that, when Hideyoshi was dead, and all who had served him were regarded as traitors, Sanraku was pardoned.

Art and the New Rulers

Under the Tokugawas, Japan commenced to experience a welcome tranquility, among the results being that, whereas hitherto there had been few buyers of secular art save the nobility, for these alone had enough money, there was now a quick increase of wealth with the trading classes, followed by much art patronage on their part. Hence there came into vogue the painting of pictures on screens, as too on the sliding doors hiding cupboards, or forming partitions between rooms, the usual medium for work of both

these kinds being a hard paper, which lent itself to minute draughtsmanship. And since many of the new art-patrons, in eagerness to flaunt their wealth, desired houses characterized by gorgeousness, it became customary to paint the backgrounds of the screens completely with gold.

Yusho

It is one of the prime glories of Japanese artists, that, employing this mode which in endless hands would have yielded only the grandiloquent, they almost invariably achieved instead the grand, flowers being the theme with which they were most successful on the glowing *repossoir*. A glance at some of them will repay.

A prince among men thus engaged was Yusho, who had worked along with Sanraku in Yeitoku's studio; while the early years of the 17th century witnessed the painting of singularly delicate landscapes by Kano Koi, whose pupils included Tanyu, famous alike as animal-painter, landscapist, and poet. He is one of the comparatively few great Japanese masters of whom there is an authentic portrait, this work being in the Imperial University, Tokio; and showing an anxious, nervous, emotional person, it hints too at an exceptionally lovable disposition.

Sesshiu thought to improve his skill by going to China, and, in many Japanese artists subsequent to his time, there is seen still that old tendency to look admiringly to the Middle Kingdom as a guide in technique, Tanyu being however virtually the last Japanese of true might inclining thus. Just after

A portrait of Mukashi No Tenno, painted on silk by an unknown artist



"Boats on the Sumida," done on silk by Moronobu



"Kwannon," by Mokkei, at Daitokuji near Kyoto

his day, there was a marked increase in the output of historical pictures, a brilliant adept in such being Mitsuki, who, in the ardour of his admiration for his remote predecessor, Tosa Mitsunobu, claimed to be that master's lineal descendant.

Matahei

But by far the greatest Japanese painter of the mid-1600's was Matahei, keenly alive to the charm of his country's characteristic domestic utensils, and drawing these things with a loving precision, often, in his studies of ordinary people, merely eating or drinking, reading, writing or playing games in their homes.

None of his compatriots, before him, had made an art comparable with his from matter of this sort. And it can hardly be doubted that, in showing thus how lofty a beauty might be evolved from humble domesticities, he was a vast incentive to the far-famed woodcut men, who, starting work very soon after his time, called their prints "Pictures of the floating world", that is, the scenes of the passing hour. Their style of workmanship, in many cases, is literally an echo of his, Matahei's screens always reflecting, nevertheless, a fine deliberateness, largely foreign to his imitators.

Moronobu and Korin

Of the painters studying with him, much the best was Moronobu, who had begun life as a designer in an embroidery shop, and with whom a favorite topic was the Sumida river, with its motley pageant of boats; (Continued on page 66)

A portrait of the poet Ariwara No Narihara, by Iwasa Matahei



These two kakemono studies of monkeys by Mori Sosen show both the realism and humor of that Japanese artist. Sosen lived until 1821

CANE and BUSH FRUITS for the KITCHEN GARDEN

Some Reasons for Taking Them Up in a Serious Way and Granting Them the Attention They Deserve in the Well Balanced Garden of Utility

G. T. HUNTINGTON

IN the planning of even a modest kitchen garden the desirability of the small fruits—currants, raspberries, blackberries, etc.—is often overlooked. The thoughts of beginners especially are prone to center on vegetables, to the exclusion of the berries, which, while of perhaps less nourishing value, are nevertheless highly important articles of diet.

The requirements of these cane and bush fruits are not exacting. Any fairly sunny, well drained soil which will produce a good general vegetable crop will be suitable. Such necessary care as spraying, pruning, mulching, etc., is easily given and amounts to little enough compared with that which the regular vegetable garden demands. As for the fruit itself, it will be of better quality and much less expensive than you can buy in market. Finally, it is possible on almost every place to find room for a few plants of small fruits along the edges of the paths, boundary fences or in some out-of-the-way corner which could not well be utilized for anything else. So, on the whole, the *pro* arguments far outway the *con*.

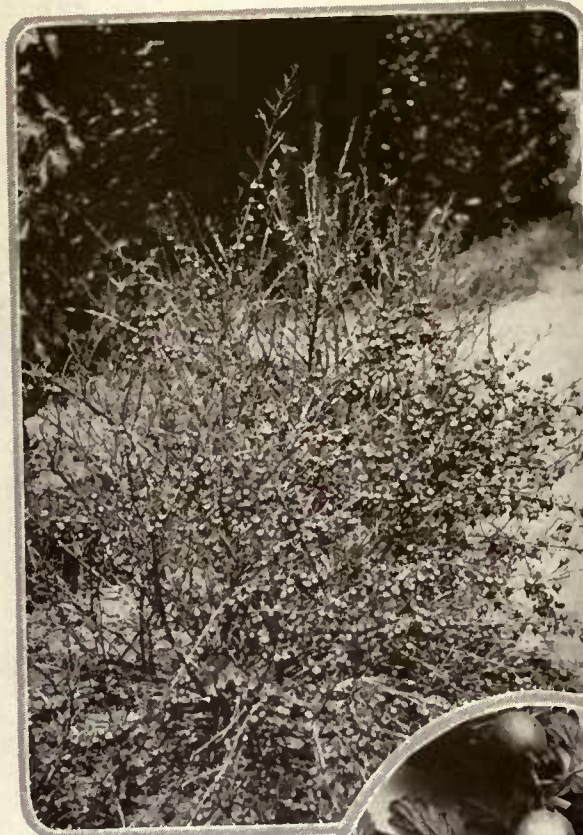
Laying Plans

As soon in the spring as the ground is dry enough to crumble is the time to plant. The stock should be ordered, therefore, at once; but before deciding what to get you should look the ground over carefully and decide exactly how much space will be available. In doing this the following planting distances should be kept in mind.

Raspberries ought to be planted 3' or 4' apart in the row; blackberries and dewberries, 5'; currants, 4'; gooseberries, 5'. If only a single row is to be planted, perhaps along a fence or at the edge of the garden, these figures will suffice. If, however, you decide upon two or more parallel rows, you must allow an average distance of 6' between the rows, to allow room for you to move about comfortably while attending to the cultivation, picking, etc.

Deciding what sorts to plant is naturally governed largely by personal preference for certain kinds of fruit. The space may therefore be allotted as best suits you, and until that is done the selection of varieties of the different things may be postponed.

All of the good nurseries supply varieties of small fruits in great numbers. It would be out of the ques-



Just to show its productivity, the worms were allowed to defoliate this gooseberry bush and expose the fruit



Gooseberries are easily grown and deserve a place in the small fruit border. They are generally made into jam

tion to set down here anything like a comprehensive list of these, but you will not go far wrong if you make your choices from among the following:

Raspberries: The King (extra early); Cuthbert; Columbian; Reliance; St. Regis Everbearing; Cardinal; Palmer (black); Golden Queen (yellow).

Blackberries: Mercereau (early); Early Harvest; Early King; Snyder.

Currants: Perfection; Fay's Prolific; Lee's Prolific (black); White Grape.

Dewberries: Premo (early); Lucretia. Dewberries ripen somewhat earlier than raspberries, but in other respects are quite similar to them.

Gooseberries: Industry (English variety well suited to our climate); Houghton's Seedling; Downing; Golden Prolific.

Planting and Pruning

A liberal amount of well rotted manure dug into the soil where the plants are to go will prove a paying investment for higher quality fruit. For blackberries and raspberries, too, you must provide stakes, a trellis or some other support for their long, slender canes, but the gooseberries and currants need nothing of this sort.

When setting out the raspberries and blackberries, cut off the shoots close to the ground, leaving only one or two "eyes" *(Continued on page 80)*



Burying the long canes of blackberries and raspberries is a good plan to protect them from damage by winter winds and cold

Before covering the canes with earth they should be carefully bent down to the ground parallel to the direction of the row

STARTING THE GARDEN

*The Importance of Early Planting and How It Can Be Made Successful—
Hotbed Use and a Discussion of Soil Enrichment*

WILLIAM C. McCOLLOM

GARDENS to be successful must be started at the proper time. All other garden essentials may be perfect, but if you fail to sow the seed when you should, you are certain to fail.

Many of our best vegetables require the early start provided by the greenhouse or hotbed, or as a substitute the more troublesome but none the less productive method of starting the garden in the dwelling. Those fortunate enough to have a greenhouse usually have someone qualified to sow their seeds, but thousands of our home gardens where hotbed and dwelling are used for this purpose have no specially trained talent and it is to this class of readers that the present article is addressed.

How to Sow Seeds

When starting seeds in the greenhouse or dwelling, boxes, seed pans, old tin cans or any receptacle with tight sides to retain the soil may be used. The bottoms must have some openings to allow the water to pass through, as the soil should retain only that moisture which its physical makeup will allow it to hold. Where proper drainage is not provided "damping off" is certain to collect its toll of seedlings. This is caused by a small parasitical growth which breeds in soils that are overwatered or poorly ventilated.

The openings in the seed pans or "flats," as they are often called, should be covered with about 1" of coarse cinders or like substance, and to protect this from filling with soil it in turn must be covered with moss, hay or other rough material. Just a thin layer is all that is needed to prevent the soil from clogging up the drainage. The seed box can be filled with soil, level with the top; when firmed this will come to the proper distance from the rim to allow for watering.

Loose, sluggish soils do not drain properly, so firm the soil well in the "flat." Then make the real bed for the seed by sifting on the surface about $\frac{1}{2}$ " of topsoil. The surface of this should be made level with a seed tamp or any smooth faced tool. In sowing, tear one corner from the seed packet and holding almost flat scatter the seed thinly on the surface by shaking it gently. A little practice will soon make anyone perfect in this method, which is preferred to sowing in drills because it equalizes the spacing of the seedlings.

How deep must you sow the seeds? The general rule is twice their diameter—but don't get a scale rule and a magnifying glass and start to measure the thickness of lettuce seed! A little judgment is sometimes worth a great deal of exactness. After sowing press the seeds into the surface or they will move constantly during the covering, making it almost impossible to cover them evenly. The covering is done by sifting on the surface a light layer of soil. The pan



Pots or shallow boxes may be used for seed sowing in the house. Plenty of drainage material is necessary



Fiber or moss placed over the drainage material will prevent the earth settling and clogging it up



The seeds are scattered on the surface of the soil. At the right is a pot with the seedlings above ground



Press the seeds down before covering them lightly with soil. The bottom of a tumbler does this work well

can then be placed in a light window and well watered (in the greenhouse shading is practiced but is not necessary in the home).

Young plants do not need abundance of nourishment. The soil for seeding purposes must be light in texture to assure drainage, poor in fertility to produce a hardened growth, but adhesive enough so that it will adhere to the roots when transplanting. A good mixture can be made up by using equal parts of good turfy top soil well chopped or forced through a coarse screen, leaf mold either natural or prepared, and clean sharp sand. Do not under any circumstances add manure or other fertilizer to the seeding compost.

Subsequent Handling

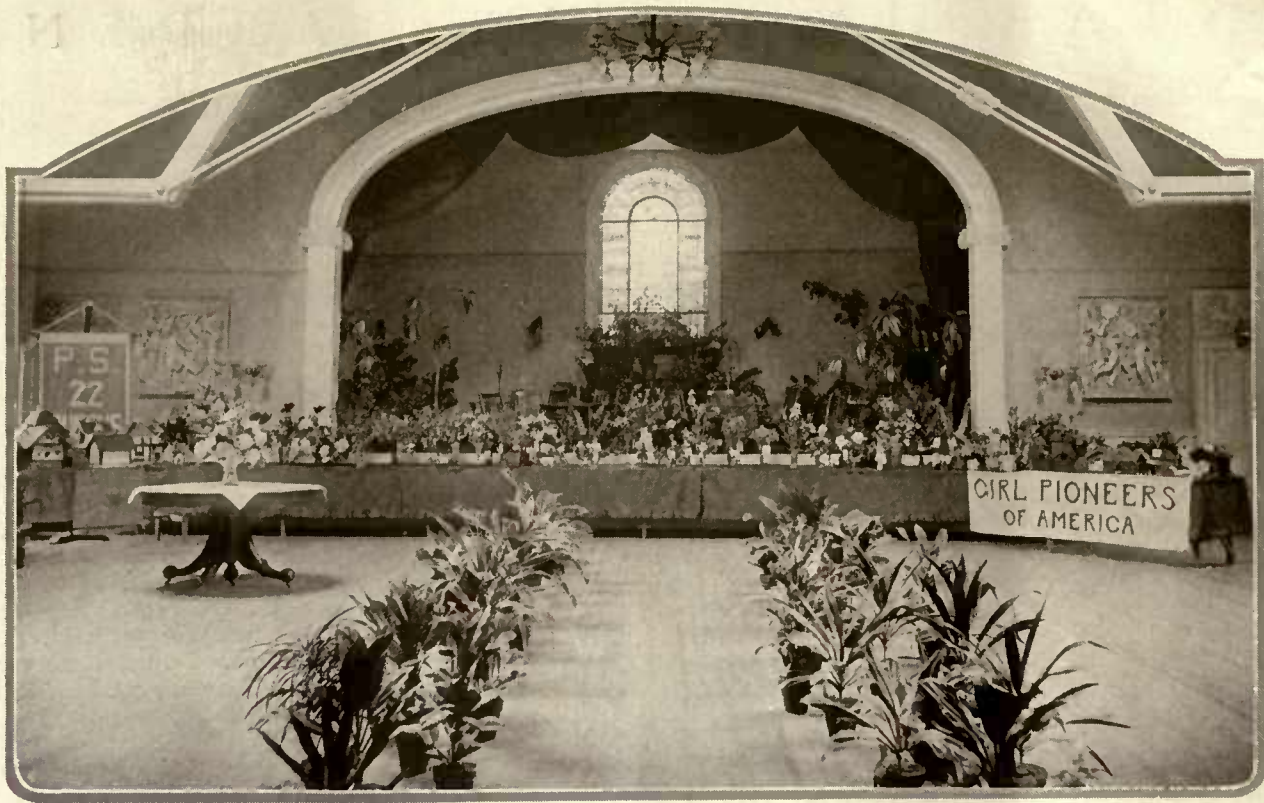
When the young plants have started to develop their first character leaf they must be transplanted. If this is not attended to at the proper time the young plants will become soft and of little value. Boxes should be prepared as suggested for seed sowing, though it is advisable to give the plants some nourishment. Well rotted cow or stable manure is preferred for this purpose; it should be run through a screen and about 10% added to the compost. The boxes or pans should be filled level and then firmed with the fingers.

The seedlings can be lifted for transplanting by prying beneath them with any flat instrument such as a table knife. Do not have the seed pan dry for this operation or the roots will be broken. To plant, make openings in the prepared boxes with a sharpened lead pencil or knitting needle; the opening can be made any size desired by twisting the pencil in a circle. Drop the roots of the seedling into the opening, setting the plant just a trifle deeper than it was in the seed bed. The soil can be pressed into contact with the roots by making another opening directly alongside the one used for planting. The box should be watered immediately to settle the earth around the roots and can then be placed in the window, shading for a few hours during the middle of the day until the young plants are established. It is also advisable to stir the surface of the soil with a sharpened stick to prevent it souring and to admit air to the soil.

Building and Starting a Hotbed

A portable frame of some kind is a very necessary piece of garden furniture. There are few periods in the entire year when such a frame is not only useful but quite necessary, its first use being for the starting of the garden seeds. For this service the frame is converted into a hotbed, as follows: Excavate the earth to a depth of 2' and not less than 1' outside the lines of the frame. This hole can be filled

(Continued on page 78)



Staging a successful garden show demands study, care and plenty of hard work. Crowding of exhibits should always be avoided, and a logical and artistic arrangement is essential. In this case an excellent and consistent feature was the school children's exhibit of bird houses

PLANNING A SUCCESSFUL GARDEN SHOW

How One Garden Club Worked Out the Problem and Carried It Through—Suggestions and Definite Rules Which Are Based on Practical Experience

OLIVE HYDE FOSTER

THE widespread interest in war gardens last year stimulated the growing of new and rare varieties of both flowers and vegetables even by people who never before had attempted gardening. Many became enthused, despite the excessive heat, to the point of steady and prolonged effort to excel, and neighbors vied with each other in producing the finest specimens possible. Naturally, then, garden shows enjoyed a fresh impetus, and wherever given were well patronized, resulting in increased interest in growing and the determination to make next year's product even better and finer. Consequently we may expect to find the garden show more popular the coming season than ever before.

Launching the Idea

As the first step in the cooking of a hare is the catching of that animal, so the first work towards a garden show is the growing of the products to be exhibited. This necessitates planning the event months in advance, that people interested can inform themselves and prepare to show the very best they can raise. "Why, that six-pound egg-plant of mine I looked at the last thing at night and the first thing in the morning," exclaimed one enthusiast, "I was so afraid something would happen to it, I watched it like a baby!"

Thus at the very start of the season the Garden Club to which I belong devoted the first of its fortnightly meetings to the consideration of what should be grown for the June Show, with special reference to the kinds best adapted to our soil and climatic conditions. Our presi-

dent, herself a most successful gardener, told of her personal experiences, failures and successes; others added their suggestions, and every one made copious notes. We were asked to specialize in some particular kind of flower, to grow as many varieties of that as possible, and to keep a record of the result, with date of planting, amount of cultivation, and the cost of maintaining a garden. Also to keep a record of dealers patronized, fertility of seeds, quality of bulbs, plants and shrubs purchased, and resulting satisfaction. As a second show was scheduled for September, this would mean a whole season's data.

For an exhibition so early in the season, especially when following a most backward spring, we could not count much on annuals, for all the flowers had to be grown by the exhibitor. This left us dependent on the early perennials, shrubs, tuberous plants and roses. How everybody cultivated! Beds were enriched, plants and bushes sprayed, larkspurs staked, roses disbudded. Our second meeting was given over to a lecture by a well-known authority on the growing of perennials, just as another well-known florist had previously talked to us on the special cultivation of the iris. Each and every member was looking eagerly forward to what she would be likely to have ready by the middle of June.

As the appointed day drew near, the actual work of giving the show demanded time and attention. Committees had to be appointed with reference to the special adaptability of each person to do the work to be assigned. Those with recognized executive ability looked

after engaging the hall, advertising the affair, ordering display tables, arranging for outside exhibits of a suitable nature, and soliciting refreshments for the "Tea-garden", which was to be improvised on the stage. (Garden shows, like all other entertainments, involve considerable outlay of money, and we were determined to make ours at least pay for itself.) Those having the technical knowledge—and they are always few!—planned the class form book under the supervision of Mrs. Elsie Tarr Smith, and the club botanist devoted days to compiling a booklet that would provide for the offerings of the smallest amateur grower as well as the one with the skilled gardener and a big estate at her command. Entry tags also had to be printed, and the ribbons for the different awards.

Copies of the class form book were mailed to the members in plenty of time to be studied, and contained the following information:

Rules

The competitions of the Club are open to all Club members.

Plants, flowers, fruits and vegetables must have been grown by the exhibitor. Exceptions: wild flowers and table decorations.

Each exhibit must be taken to the entry desk to be entered and tagged before being staged.

Each exhibit must be properly tagged with the name and variety.

Three entries by different exhibitors will make a class, in which case an award will be made.

(Continued on page 62)

A LITTLE PORTFOLIO OF GOOD INTERIORS



Of these two bedrooms, which are in the residence of James Howe, Esq., at St. Louis, the top one has a background of cream walls. The rug is old blue and the chair and chaise longue in the same shade. Furniture is ivory. Curtains of flowered linen bound with blue taffeta and cream net against the glass

The master's bedroom has gray painted furniture with rose and blue flower decorations. The walls are cream panels. A dark rose rug repeats the color of the day bed upholstery. The pillow is gold taffeta with ruffles of blue, rose and gold. Curtains are gray taffeta with rose and blue binding. Warfield Shop, decorators



The music room in the Boston residence, other views of which are on pages 32 and 33, is furnished with Italian antiques and upholstery in light green damask. The ceiling is rough gray plaster and open beams, the walls salmon brick



In the living hall of the same residence antique furniture, wrought iron and tapestries have been effectively placed. The refectory table is covered



Gillies

There is great beauty in rough plaster for a room, especially when combined with open beams, a stone mantel, terra cotta inserts and serving as a background for oak furniture. From the G. W. Davison residence, Greenwich, Ct. A. L. Harmon, architect



Tebbs

A combination of lacquer furniture and walls covered in a gay design of flowers and birds makes an interesting bedroom in the residence of Joseph Thomas at Middleburg, Virginia. A point of particular interest is the set-in bookcases at each side of the bed recess

THE BEDROOM for MIDDLE AGE

Its Color Schemes and Furniture

ETHEL DAVIS SEAL

WE hear so much about how to furnish the airy, fairy bedroom for the fluffy young thing; we deeply concern ourselves with the bride's boudoir and her proverbial fondness for pink. But who gives a thought to the vagaries of the middle-aged?

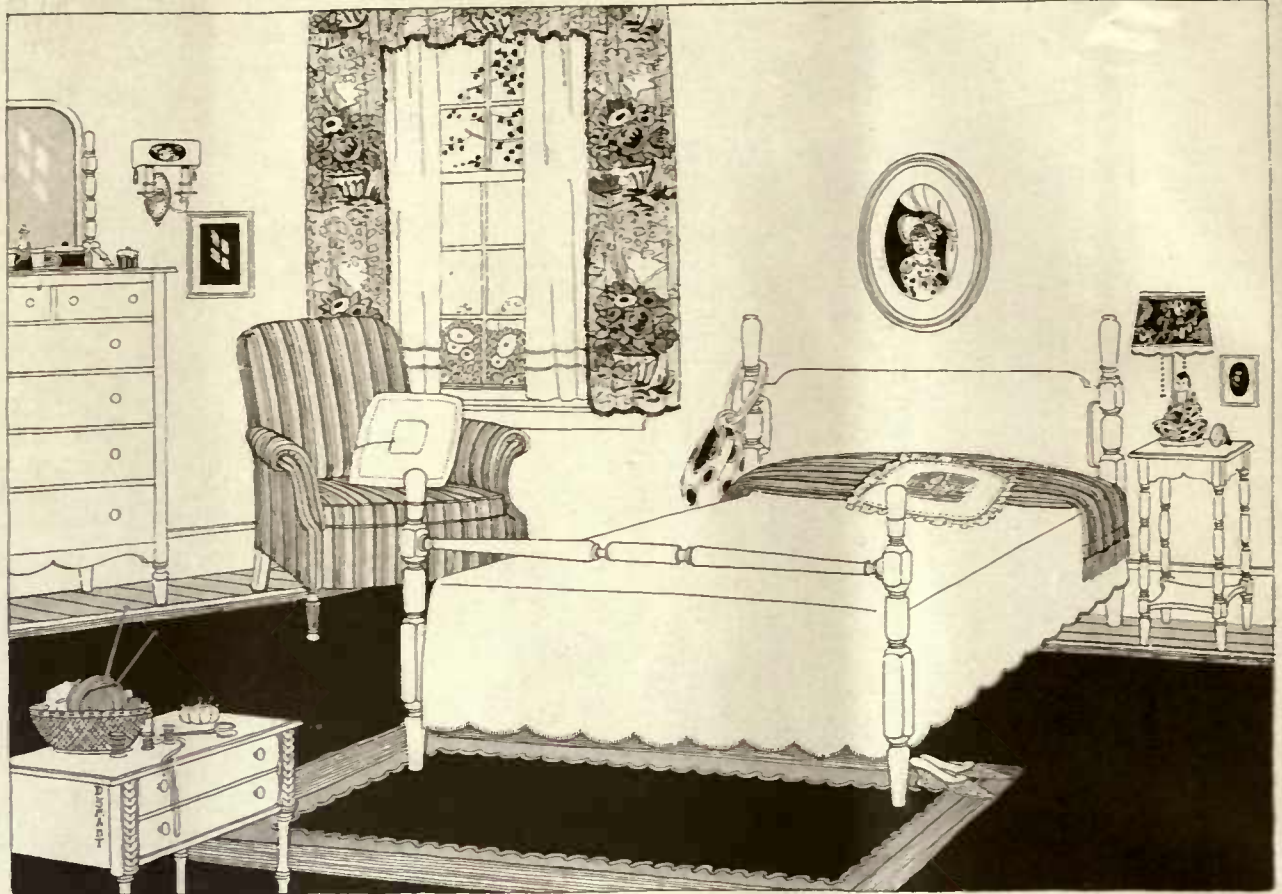
Mother's room is taken for granted like history, and what does it matter if Aunt Susan's bedroom provides a somewhat incongruous setting for her moss rose cheeks and gowns of gray?

But all this depends upon the point of view. Though there is always a certain interest in helping the young—for it is true that a very young girl desires possessions; she is charmed with her newly found place in the sun; that anything can exist solely for her, even a room, fills her with joy; and the first vague glimmer of some day having a home of her own is crystallized in planning the color, the curtains and the carpet of her own room at home. . . . Still, the young girl has a universal personality: she fits with surprising ease into many settings, and if her choice falls in with rose or with green, she will look back at herself with equal enthusiasm from her mirror.

The young bride, too, has not so very much to gain or lose in the handling of her room. Usually, if clever, she strives for a setting that will interpret her as she wishes to be in her husband's eyes. But here we find more a defining of her desires than what she has yet grown to be. No matter how completely furnished, the room is still in the making.

What the 40's Want

But the room of the woman of middle age, ah! here is the problem! The woman who has known life, fought battles, carried away scars, who has grown into fullness of character, learned the depth of beauty, and that which abides. . . . Can you see a woman like this content with bare mahogany and blue, or in the midst of a room done in yellow? Rather consider how full of personality and charm her room could be if developed. Such softness of background, the mellowed restfulness
(Continued on page 70)



The furniture for a middle-aged bedroom might consist of such a suite as this—five pieces, which include bed, night stand, chest of drawers and dressing mirror; \$218. It comes in brown, blue, gray and ivory. The upholstered chair is a special shape at \$42; the linen shaped covering would be extra, requiring about five yards of 31" striped material



For hangings is suggested a crochone of peacock, buff and mulberry or peacock, black and old rose, 31", \$2.50 a yard; for upholstery, striped linen of the same colors, \$1.25



An interesting extra chair comes in a cottage design and costs, undecorated, \$14.50. The walls of the room would be plain and the rug a greenish-gray Wilton

THE KITCHEN CABINET — “THE MIXING CENTER”

Eliminating Steps and Extra Work, the Cabinet Reduces Kitchen Activities to a Reasonable Pleasure

EVA NAGEL WOLF

AS the housekeeper becomes wiser the kitchen grows smaller, until there is room only for the necessary equipment. Contrast the old fashioned kitchen with the culinary department of the modern home. Not a utensil in sight, yet witness the dispatch with which a meal can be prepared—not an unnecessary step or motion!

To effect such a result the various “centers” must be grouped so that there is little space intervening. The “mixing center” must be in close proximity to the “cooking center” and the “cleaning center” but a step away.

By the “mixing center” is meant the place where all the necessary utensils and non-perishable foods are assembled for preparation before cooking or serving. Such a “place” is the kitchen cabinet.

Cabinet Advantages

Whereas heretofore the cook was obliged to walk around the kitchen, she now remains in one spot. In mixing a cake, for instance, she lights the oven, collects on a tray the butter, eggs and milk from the refrigerator, carries it to the cabinet and does not move from her stool until the cake is ready for the oven.



The unit cabinet in white enamel steel offers the advantages of being absolutely rat and vermin proof. It can be added to and the enamel is indestructible. Courtesy of Jones & Kirtland

About twenty-five years ago the first kitchen cabinet was made. Many improvements have been added, of course, but the purpose is the same. No kitchen can pretend to be modern without a cabinet.

To install a cabinet in an old-fashioned kitchen is the first step towards modernizing it. The amount of space conserved and the number of steps eliminated, in housing in one place the numerous things necessary to prepare the inevitable three meals a day, is sufficient ex-

be extended 16”, and a stool is added.

The Division of Space

The space above the table is divided into two portions; the lower part contains bins for flour and sugar. The tilting flour bin is provided with a patent sifter which differs in the various models. Invariably the sugar bin is made of glass. The intervening space is filled with glass jars containing tea, coffee, spices, measuring cups and bowls, according to the size of



The doors of the cabinet to the right slide back in the fashion of a roll-top desk. Pot shelves and extra working board slide out. Accommodation is afforded for extra dishes and preserves. Courtesy of the Hoosier Manufacturing Co.

Bins for flour and sugar, shelves for bottles and spices, sliding trays for pots with racks for the lids and a sliding work shelf and disappearing door are among the advantages of this type. Courtesy of the McDougall Co.



the cabinet. The method of opening the doors of this particular portion of the cabinet differs in each model. The intelligent housekeeper realizes immediately that when the doors are opened there will be more working space added to the table area, so it is necessary to get rid of the doors when the cabinet is to be used as a mixing center. Consequently there are doors on hinges that swing back, doors that roll back like the old-fashioned roll-top desk, and doors that lift up and disappear by being shoved back out of sight; selection lies with the individual.

In the topmost section, and it will be remembered that all articles are within arm's reach, there is ample space for the non-perishable foods. The doors to this section, which usually swing back, are provided with racks for order pad and pencil, cook books, bill file, etc.

Below the Table

Under the table two-thirds of the space is reserved for pots and pans; their respective lids are kept in a rack on the door. In large models directly over this space is a drawer for linen and under it a chopping board that pulls out. Three drawers of different size occupy the remaining third of the space below the table. The top drawer



The sectional cabinet permits of additions. Of white enamel steel, glass fixtures. Courtesy of Janes & Kirtland

is for small utensils, the second for pastry flour and meal, and the third provided with a metal top is reserved for bread and cake.

In the latest model it is planned to equip the table with an electric motor which provides power for all the devices that used to be operated by hand, such as the egg beater, cream whipper and food chopper.

Keeping the Cabinet Clean

The cabinet is easy to keep clean. It should be taken apart, wiped with a damp cloth, sunned and aired at least once a week. After the special place for each article has been decided upon it should be kept there.

When articles of the non-perishable variety are ordered in large quantities, only a small portion should be kept in the cabinet; the remainder should be stored in the pantry. The pantry also makes a splendid place in which to keep preserves and glass jars for extra quantities of foods.

When space is found at one or both sides of the cabinet, units of metal or wood to match the cabinet can be added for keeping dust proof other articles necessary in the kitchen. The broom closet unit is especially recommended. In it can be kept from sight brushes, brooms, the vacuum cleaner, etc.

HERALDRY AS A DECORATIVE ACCESSORY

How and Where to Use It

H. K. PIKE

TWO facts in connection with the decorative use of heraldry should be kept in mind:

First, that heraldry is distinctly decorative and offers many legitimate possibilities of application which may contribute to the enrichment and charm of our homes.

Second, that it is not undemocratic and inappropriate in a republic, because, to a certain extent, it has had explicit governmental recognition in the United States by act of Congress and is continually employed in its public capacity by the officials of both the Federal Government and by the governments of the several states and cities.

Washington and the other fathers of our country displayed their armorial bearings on silver, bookplates, coach doors, and in divers other ways, as had always previously been their wont, and they saw no impropriety in so doing. This fact, together with the governmental recognition and use of official corporate heraldry, just referred to, should dispose of any hesitation on the part of individuals using heraldic devices. Of course, good taste will forbid the employment of heraldry in an ostentatious manner or the display of personal arms by those not entitled to bear them. In the absence of official prescription for the bearing of arms by individuals or families, the use of blazonry will naturally be guided by traditional custom.

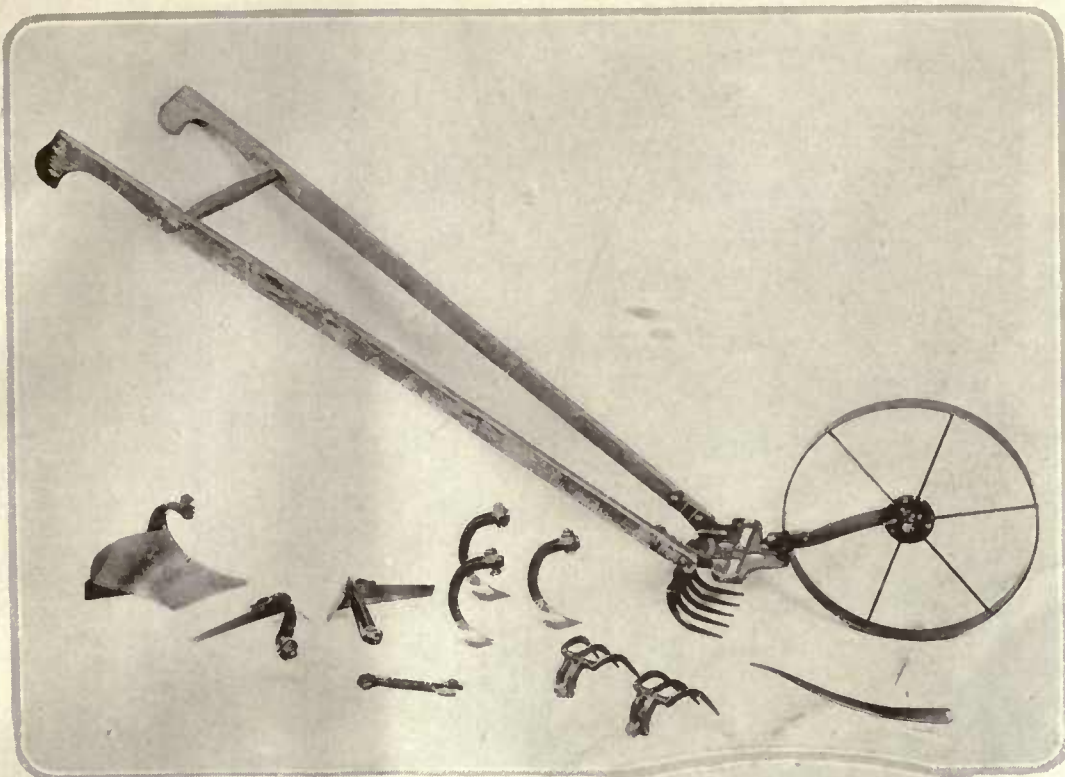
There are two elements, based on its very nature, that in the past have
(Continued on page 72)



Into a stairs window can be introduced an armorial panel, such as this example which has been done in the medieval style by Nicola D'Ascenzo

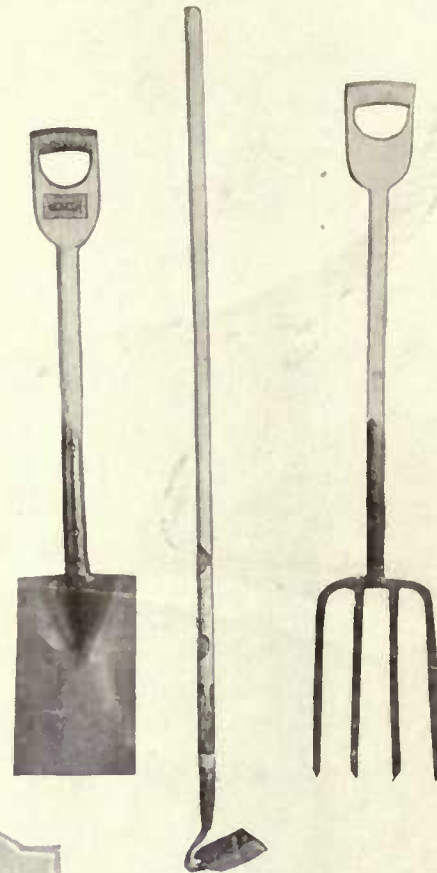
The chimney breast offers a logical place for the display of heraldry. In this case, which is from the residence of G. M. Allen, Esq., at Convent, N. J., an old fireplace has been introduced. Chas. I. Berg, architect



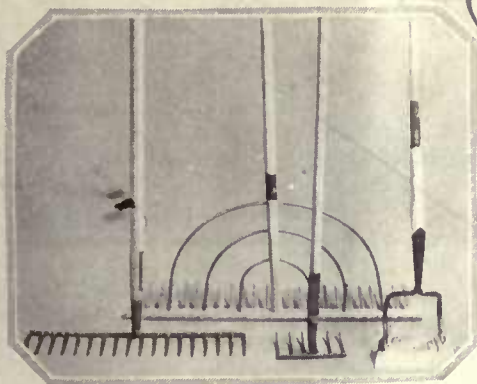


The most useful of the vegetable gardener's implements is the wheel-hoe. The single type, with attachments for covering, hilling, cultivating and making drills, is priced at \$10.50

A sprayer is essential to insect and disease control. This one operates by compressed air; \$12 with brass tank and \$8 galvanized. Reel with 100' of garden line, \$3.25 complete. Pruning shears, 65 cents to \$1.25

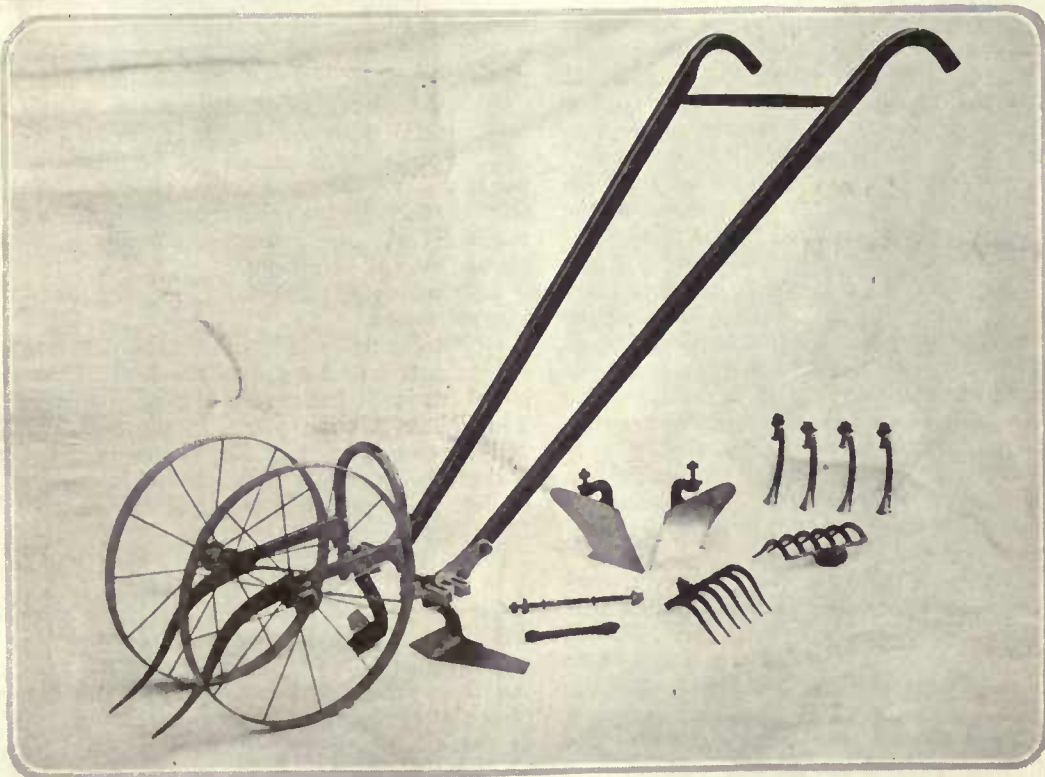


Spade, hoe and spading fork—the three musketeers of the garden. The first costs from \$1.50 to \$2.50; the second from 60 cents to \$1; and the third from \$1.75 to \$2.75, according to quality



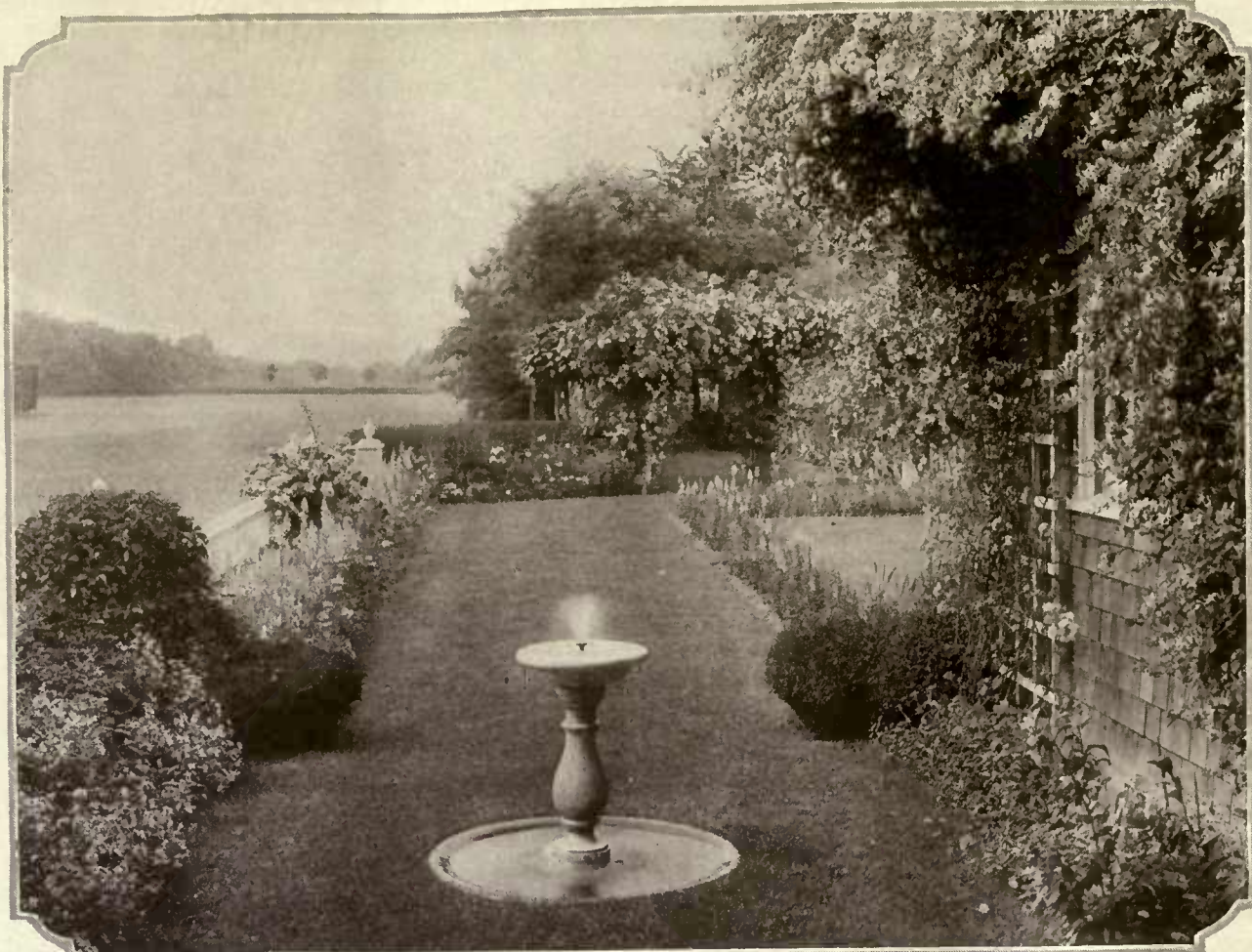
Rakes there must be, of course. The large one with wooden teeth and steel bow is 75 cents. The regular steel type costs from 75 cents to \$1, the narrow steel one is 50 cents. The scuffle-hoe, an excellent weeding tool, is priced at \$1 to \$1.50

The double wheel-hoe below has the advantage of working on both sides of the row simultaneously. With the attachments shown it is priced at \$12



THE BIG TWELVE IN GARDEN TOOLS

The implements shown on this page are the really necessary ones which will help you to garden success. The prices given are merely approximate, as manufacturing conditions are changing so rapidly that costs fluctuate almost from day to day. Inquiries should be addressed to the HOUSE & GARDEN Shopping Service, 19 West 44th St., N. Y. City.



Hewitt

The possibilities of stretches of well-kept green turf within the confines of the border are too seldom realized. Variety of color and form in the surrounding flowers furnishes contrast with the simplicity of the sward and its dignified fountain

THE RAINBOW GARDEN BORDER

The Right Flowers to Plant in the Perennial Border to Insure Continuous Bloom Throughout the Spring, Summer and Autumn

FRANCES E. REHFELD

THE most beautiful effects achieved in all gardening are the most naturalistic effects. It is impossible to create anything more beautiful than nature's rainbow, so why not try a rainbow garden border? It is undoubtedly a most beautiful setting for the rest of the garden. The formal garden may be surrounded by a neutral, naturalistic frame such as this in a very effective manner. If one follows the laws of harmony presented by the rainbow, if one chooses the flowers whose different shades of color blend insensibly into each other according to the law of harmony, one may be rewarded by a garden of most wonderful color.

The success of the garden will depend entirely upon the care taken in selecting the proper flowers and their respective varieties to be planted; and, of course, what is most important of all and should be unnecessary advice except to amateurs, the individual attention given to the border preparation, planting, and cultivation.

A few practical suggestions, however, concerning border planting and preparation will not be amiss.

1. Mark out the intended area for the new section. The border described here is 12' wide.

2. Make use of an existing background if possible. A wall or natural shrubbery may

be used for this purpose. The color of the background to the border must be green.

3. Trench at least 2'. Put in decayed manure liberally, and in heavy soil, add sand.

4. The back row of plants or flowers should be planted 3' from the outside of the 12' border. The tallest plants should be placed at the back, and the shorter flowers toward the front. The distance between the different groups is 6'. Restricted room means a restricted amount of plants.

5. Plant deep, mass for effect, and cultivate all summer.

6. Divide the width of the border into approximately four spaces. The heavy growing plants in the back row will require 6' each. The lighter growing plants in the next row will require 3' each. The plants in front of them will require 3' each, planted in clumps of five. The plants in the front row require 18", planted in clumps of three.

Concerning Color Combination

One may use the plan of the rainbow garden described on the opposite page, or what is much more interesting, design one's own garden from the lists of reliable material for a perennial garden border given at the end of this article.

A few remarks concerning the importance of correct combination of color will be of great help to those who plan to design their own gardens. Without these principles in mind success can hardly be won.

Green is the predominating color of nature. We must have green for the ground work in all our arrangements. If bright colors predominate, they will oppress, but if they are associated with a delicate green setting, they cheer and satisfy the eye and mind. The art of the arrangement of flowers so far as color is concerned, consists in arranging plants so as to produce harmony, form and color in both foliage and flowers, as in flower garden groups, beds, belts, ribbon borders, and even in conservatory arrangement.

Black and white for all practical purposes, whether in painting or floriculture or landscape gardening, may be considered colors. The simplest arrangement is a combination of primary and secondary colors, yet to have these combinations perfectly harmonious requires great skill in their arrangement. Nothing is less brilliant than flower beds in which the only colors to be seen are blue and white, and nothing more gaudy than a garden stocked with a profusion of yellow and little else.

(Continued on page 58)

KEY TO BORDER PLAN

The border plan here described has been successfully carried out. The planting key is therefore given, so that in case one wishes a thoroughly reliable arrangement in one's garden border rather than an individual experiment, the garden here described may be followed.

HEDGE

Tsuga canadensis—Hemlock spruce.

SHRUBS

- A. *Ilex crenata*—Japanese holly.
- B. *Syringa chinensis*—Rouen lilac.
- C. *Juniperus communis* var. *horizontalis*—Irish juniper.
- D. *Spiraea van Houttei*—Van Houtte's spirea.
- E. *Forsythia viridissima* (upright)—Golden bell.
- F. *Philadelphus grandiflorus*—Syringa.
- G. *Potentilla fruticosa*—Potentilla.
- H. *Pinus montana* Mill. var. *parviflora*—Dwarf Mugho pine.
- I. *Hypericum aureum*.
- J. *Philadelphus coronarius* (var. *nanus*)—Dwarf syringa.
- K. *Deutzia gracilis*—Doutzia.
- L. *Berberis vulgaris*—Common barberry.
- N. *Berberis thunbergii*—Japanese barberry.
- O. *Spiraea anthonyi*—Waterer spirea.
- P. *Lonicera fragrantissima*—Fragrant honeysuckle.
- Q. *Lonicera japonica*—Japanese honeysuckle.
- R. *Evonymus alata*—Evonymus.
- S. *Syringa vulgaris*—Common lilac.
- T. *Spiraea prunifolia* fl. pl.—Bridal wreath.
- U. *Spiraea japonica*—Spirea.
- V. *Symphoricarpos racemosus*—Snowberry.
- W. *Dieris hybridus* (var. *leucophaea*)—Weigela.

ARBORS AT THE FOUR ENTRANCES

- S. White Dorothy Perkins roses.
- N. Crimson Rambler roses.
- E. Tausendschon roses.
- W. Ilawatha roses.

PERENNIAL BORDER OF FLOWERS

PINK

- 1. *Hepatica triloba*—Common hepatica.
- 2. *Bellis perennis*—English daisy.
- 3. *Phlox subulata*—Moss pink.
- 4. *Dicentra spectabilis*—Bleeding heart.
- 5. *Armeria maritima*—Cushion pink or thrift.
- 7. *Dianthus barbatus*—Sweet William.
- 8. *Gypsophila repens*—Baby's breath.
- 9. *Papaver orientale*—Oriental poppy.
- 10. *Dianthus barbatus* (var. *blush queen*)—Sweet William.
- 11. *Digitalis purpurea*—Foxglove.
- 12. *Dicentra eximia*—Dicentra.
- 13. *Lobelia cardinalis*—Cardinal flower.
- 14. *Anemone japonica* (var. *prince henry*)—Japanese widdow.
- 15. *Phlox paniculata* (var. *la vogue*)—Perennial phlox.
- 16. *Physostegia virginiana*—False dragon-head.
- 17. *Phlox paniculata* (var. *elizabeth campbell*)—Perennial phlox.

- 18. *Anemone japonica* (var. *queen charlotte*)—Japanese widdow.
- 19. *Lilium speciosum* (vars. *roseum* and *rubrum*)—Japanese lily.
- 20. *Hibiscus moscheutos*—Marsh mallow.
- 21. *Spiraea palmata*—Crimson meadow-sweet.
- 22. *Paeonia albiflora*—Peony.
- 23. *Althea rosea*—Hollyhock.

ROSE

- 24. *Bellis perennis*—English daisy.
- 25. *Sedum spectabile*—Stone crop.
- 26. *Paeonia albiflora* vars.—Peony.
- 27. *Paeonia albiflora* vars.—Peony.
- 30. *Lilium speciosum roseum*—Japanese lily.
- 31. *Althea rosea*—Hollyhock.
- 32. *Dicentra spectabilis*—Bleeding-heart.
- 33. *Lupinus polyphyllus*—Lupin.
- 34. *Dicamnus frazinella*—Gas plant.
- 43. *Spiraea palmata elegans*—Crimson meadow-weed.

CRIMSON

- 36. *Alyssum maritimum*—Alyssum.
- 37. *Lilium tenuiflorum*—Lily.
- 40. *Aquilegia canadensis*—Columbine.
- 41. *Anemone japonica rubra*—Windflower.
- 42. *Tritoma pfluzeri*—Flame flower.
- 43. *Papaver orientale*—Oriental poppy.
- 44. *Achillea millefolium* (var. *rubrum*)—Red yarrow.
- 45. *Lobelia cardinalis*—Cardinal flower.
- 46. *Heuchera sanguinea*—Coral bells.
- 47. *Lychnis chalcedonica*—Maltese cross.
- 48. *Althea rosea*—Hollyhock.
- 49. *Penstemon barbatus* (var. *torreyi*)—Red beard tongue.

ORANGE AND ORANGE SCARLET

- 50. *Alyssum maritimum*—Alyssum.
- 51. *Centaurea sulphurea*—Mountain bluet.
- 52. *Alyssum argenteum*—Silver meadow wort.
- 53. *Potentilla*—Five-finger.
- 54. *Oenothera missouriensis*—Evening primrose.
- 55. *Lychnis chalcedonica*—Maltese cross.
- 56. *Linum flavum*—Flax.
- 57. *Aquilegia chrysantha*—Columbine.
- 58. *Helianthus autumnale*—Sneezewort.
- 59. *Lilium pardalium*—California lily.
- 60. *Lilium tigrinum*—Tiger lily.
- 61. *Montbretia crocosmiflora*—Montbretia.
- 62. *Papaver orientale*—Oriental poppy.
- 63. *Lilium Henryi*—Lily.

YELLOW

- 64. *Hemerocallis flava*—Lemon lily.
- 65. *Delphinium* (var. *beauty of langport*)—Beauty of Langport.
- 66. *Rudbeckia lactiniata*—Golden glow.
- 67. *Anthemis tinctoria*—Chamomile.
- 68. *Paeonia albiflora* (var. *canaria*)—Canary peony.
- 69. *Potentilla*—Five-finger.
- 70. *Trollius europaeus*—Globe flower.

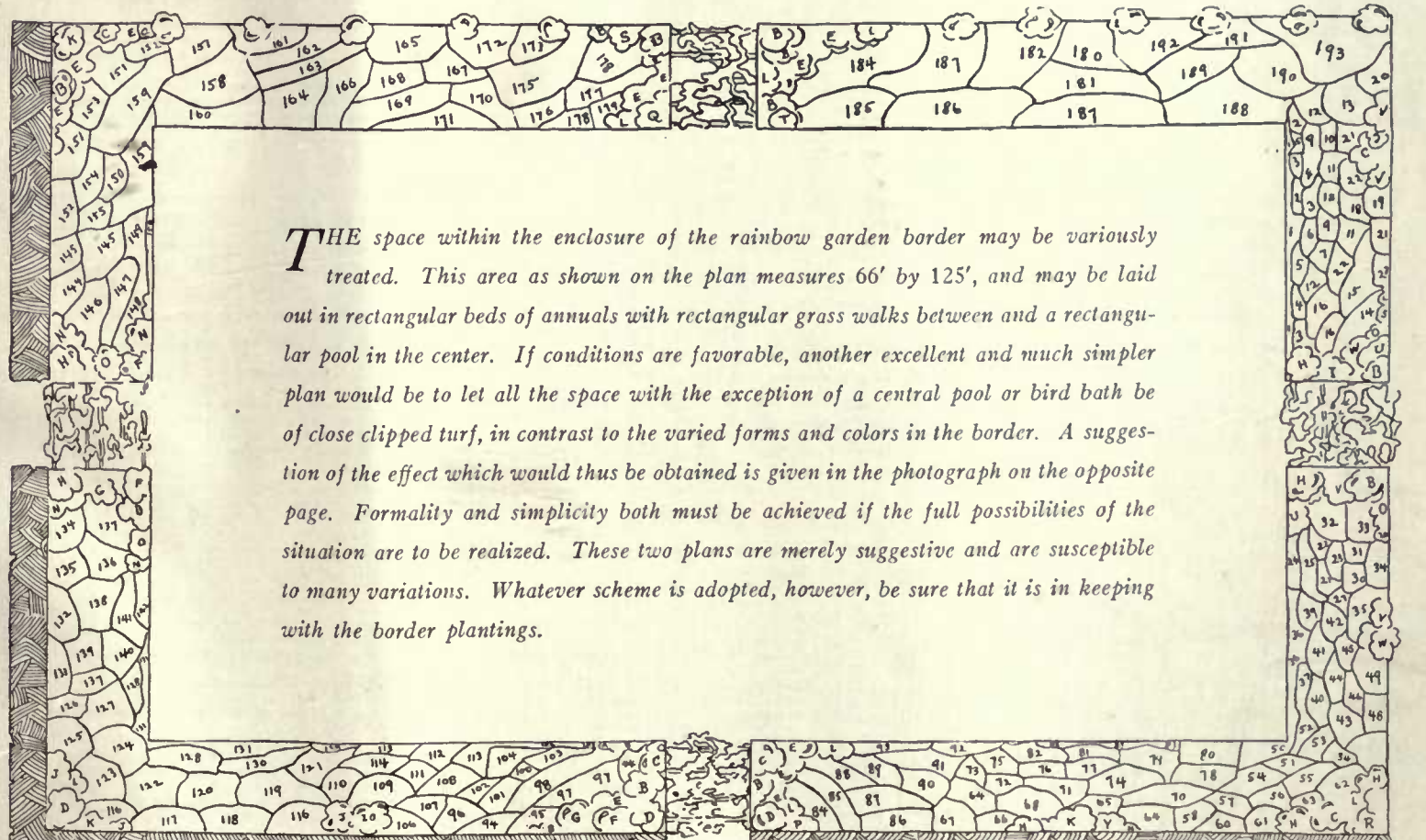
- 71. *Hemerocallis flava*—Lemon lily.
- 72. *Doronicum excelsum*—Leopard's bane.
- 73. *Oenothera biennis* (var. *grandiflora*)—Evening primrose.
- 74. *Anthemis tinctoria* (var. *kelwayi*)—Golden Marguerite.
- 75. *Cosopsis lanceolata* (var. *grandiflora*)—Annual tuckseed.
- 76. *Iris pseudacorus*—European yellow flag.
- 77. *Rudbeckia speciosa*—Coneflower.
- 78. *Asclepias tuberosa*—Butterfly weed.
- 79. *Callia pulchris*—Marsh marigold.
- 80. *Trollius europaeus*—Globe flower.
- 81. *Anemone ranunculoides*—Yellow wood lily.
- 82. *Alyssum saxatile*—Golden tuft.
- 83. *Primula polyantha*—Primrose.
- 84. *Bocconia cordata*—Plum poppy.
- 85. *Spiraea aruncus* (astilbe)—Meadow sweet.
- 86. *Althea rosea*—Hollyhock.
- 87. *Delphinium* (var. *beauty of langport*)—Delphinium.
- 88. *Spiraea filipendula*—Japanese spirea.
- 89. *Papaver nudicaule*—Iceland poppy.
- 90. *Anthemis tinctoria*—Chamomile.
- 91. *Paeonia albiflora* (var. *canaria*)—Canary peony.
- 92. *Primula vertis*—English cowslip.
- 93. *Alyssum argenteum*—Silver meadowsweet.

WHITE

- 94. *Lilium candidum*—Madonna lily.
- 95. *Althea rosea*—Hollyhock.
- 96. *Chrysanthemum maximum* King Edward VII.—Moonpenny daisy.
- 97. *Lilium candidum*—Madonna lily.
- 98. *Dicamnus frazinella albus*—Gas plant.
- 99. *Digitalis purpurea albus*—Foxglove.
- 100. *Phlox suffruticosa* (var. *miss lingard*)—Mountain pink.
- 101. *Campanula medium* (white)—Canterbury bells.
- 102. *Staketa cyanea alba*—Cornflower aster.
- 103. *Phlox subulata alba*—Moss pink.
- 104. *Dianthus plumarius*—Grass pink, Scotch pink.
- 105. *Lilium auratum*—Gold banded lily.
- 107. *Physostegia virginiana*—False dragon head.
- 108. *Achillea ptarmica* ("The Pearl")—Milkfoil or yarrow.
- 109. *Lilium speciosum albus*—Lily.
- 110. *Digitalis purpurea albus*—Foxglove.
- 111. *Campanula medium*—Canterbury bells.
- 112. *Valeriana coactata alba*—Valerian.
- 113. *Alyssum maritimum*—Alyssum.
- 114. *Iris germanica* (var. *miss darwin*)—Flowering flag.
- 116. *Paeonia albiflora* (var. *sestia maritima*)—Peony.
- 117. *Aster novae angliae* (var. *madonna*)—Michaelmas daisy.
- 118. *Boltonia asteroides*—False chamomile.
- 119. *Iris laevis* (var. *yomi no yumi*)—Yomi no Yumi.
- 120. *Iris laevis* (var. *tokyo*)—Tokyo.

LAVENDER AND VIOLET

- 121. *Aster amellus*—Aster.
- 122. *Aster novae angliae*—Aster.
- 123. *Buddleia*—Buddleia.
- 124. *Campanula glomerata*—Canterbury bells.
- 125. *Lupinus polyphyllus*—Lupin.
- 126. *Aconitum autumnale*—Monkshood.
- 127. *Aquilegia vulgaris* fl. pl.—Columbine.
- 128. *Primula dentulata*—Primrose.
- 129. *Viola cornuta*—Tufted pansy.
- 130. *Viola cornuta* (var. *bridal morn*)—Bridal Morn.
- 131. *Viola cornuta* (var. *magger mott*)—Magger Mott.
- 132. *Centaurea montana*—Harehead.
- 133. *King of delphiniums*—Larkspur.
- 134. *Lilium candidum*—Madonna lily.
- 135. *Aquilegia vulgaris* fl. pl.—Columbine.
- 136. *Statice latifolia*—Lavender.
- 137. *Campanula glomerata*—Canterbury bells.
- 138. *Campanula latifolia*—Canterbury bells.
- 139. *Iris pallida*—Iris.
- 140. *Primula dentulata*—Primrose.
- 141. *Viola cornuta*—Tufted pansy.
- 142. *Viola cornuta* (var. *bridal morn*)—Bridal Morn.
- 143. *Aster novae angliae*—Perry's blue.
- 144. *Campanula pyramidalis*—Chimney bell-flower.
- 145. *Lupinus polyphyllus*—Lupin.
- 146. *Aconitum napellus*—Monkshood.
- 147. *Primula longifolia submissa*—Speedwell.
- 148. *Plumbago larpentae*—Leadwort.
- 149. *Eupatorium coelestinum*—Sea holly.
- 150. *Veronica spicata*—Speedwell.
- 151. *Delphinium* (var. *rev. f. laevis*)—Larkspur.
- 152. *Delphinium* (var. *belladonna*)—Larkspur.
- 153. *Delphinium* (var. *king of delphiniums*)—Larkspur.
- 154. *Delphinium* (var. *formosum*)—Larkspur.
- 155. *Platycodon grandiflorus*—Balloon flower.
- 157. *Lilium candidum*—Madonna lily.
- 158. *Anchusa italica* (var. *dropmore*)—Alkanet.
- 159. *Aquilegia caerulea*—Rocky Mt. Columbine.
- 160. *Iris laevis* Kumonia No. 509—Jap. Iris.
- 161. *Centaurea cyonus*—Cornflower.
- 162. *Glaucolus* (var. *baron huiot*)—Sword lily.
- 163. *Baptista australis*—False indigo.
- 164. *Statice latifolia*—Sea lavender.
- 165. *Aster novae angliae*—Aster.
- 166. *Aquilegia caerulea*—Rocky Mt. Columbine.
- 167. *Platycodon grandiflorus*—Balloon flower.
- 168. *Eryngium maritimum*—Sea holly.
- 169. *Eupatorium coelestinum*—Thoroughwort.
- 170. *Aconitum Fischeri*—Helmet flower.
- 171. *Statice latifolia*—Sea lavender.
- 172. *Delphinium* (var. *queen wilhelmina*)—Larkspur.
- 173. *Delphinium* (var. *belladonna*)—Larkspur.
- 174. *Campanula pyramidalis*—Chimney bell flower.
- 175. *Veronica incana*—Speedwell.
- 176. *Alyssum maritimum*—Alyssum.
- 177. *Aconitum Fischeri*—Monkshood.
- 178. *Plumbago larpentae*—Leadwort.
- 179. *Eupatorium coelestinum*—Thoroughwort.



THE space within the enclosure of the rainbow garden border may be variously treated. This area as shown on the plan measures 66' by 125', and may be laid out in rectangular beds of annuals with rectangular grass walks between and a rectangular pool in the center. If conditions are favorable, another excellent and much simpler plan would be to let all the space with the exception of a central pool or bird bath be of close clipped turf, in contrast to the varied forms and colors in the border. A suggestion of the effect which would thus be obtained is given in the photograph on the opposite page. Formality and simplicity both must be achieved if the full possibilities of the situation are to be realized. These two plans are merely suggestive and are susceptible to many variations. Whatever scheme is adopted, however, be sure that it is in keeping with the border plantings.

HOUSE & GARDEN'S GARDENING GUIDE FOR 1919

A Condensed Ready Reference for the Year on Culture and Selection of Vegetables, Flowers and Shrubs and for Planting, Spraying and Pruning

Address individual garden problems to The Information Service, HOUSE & GARDEN,
19 West 44th Street, New York City.

SHRUBS FOR EVERY PURPOSE

SHRUB	COMMON NAME	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
For Masses and Borders					
Buddleia	Butterfly shrub	6'-8'	Pink, lilac, violet	July to frost	A new flowering shrub, but one of the best; sunny position and fairly rich soil. Flowers are delightfully fragrant. One of the best of the smaller shrubs; very fragrant. Very free flowering; a great favorite for grouping. Good for cutting; best effect obtained through massing with other shrubs; charming flowers. Large yellow flowers blossom before the leaves appear. Most striking when clumped; strong grower; free blossoming.
Calycanthus Floridus	Strawberry shrub	4'-6'	Brown	May	
Clethra	Sweet pepper bush	5'-7'	White	July-Aug.	
Deutzia	Deutzia	4'-6'	White, pink	June	
Ecochorda grandiflora	Pearl bush	5'-6'	White	May-June	
Forsythia	Golden Bell	4'-5'	Yellow	April	
Lonicera tartarica	Tartarian Honeysuckle	4'-6'	White, pink, yellow, red	May-June	
Philadelphus	Mock-orange	6'-10'	White	June	
Prunus	Flowering plum	8'-10'	Deep pink	May	
Rhus	Sumach	15'	White	July-Aug.	
Ribes	Flowering currant	4'	Yellow	April-May	A shrub of exceptional gracefulness. There are many varieties; each has some good point. Graceful; long spikes; flowers late in summer. Of robust habit, blooms profusely, and easy growth. (Eva Rathke especially fine; flowers continuously; very deep color.)
Spiraea	Bridal Wreath	4'-6'	White	May-June	
Viburnum	Snowball	12'	White	May-June	
Vitex	Chaste Tree	5'-6'	Lilac	Aug.-Sept.	
Diervilla	Weigela	6'-8'	Red, white, pink	June-July	

For Individual Specimens

Althea	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	Among the best of tall shrubs; very hardy; W. R. Smith (new) especially fine. Leaves of many distinct shapes and attractive coloring, especially in early spring. Unique tropical looking. White fluffy seed pods in fall. Flowers before leaves appear; very attractive. Very distinctive and attractive in appearance; flowers resemble fringed decoration. Not symmetrical in shape but very striking; foliage highly colored in autumn. Very distinctive; flowers in feathery clusters.
Acer Japonica	Japanese maple	6'-10'	Foliage, various	Aug.	
Aralia spinosa	Angelic tree	10'-15'	White	Aug.	
Baccharis	Groundsell tree	10'-12'			
Cercis	Judas tree	10'-12'	Rosy pink	April-May	
Chionanthus	White fringed tree	8'-12'	White	June	
Cornus	Dogwood	15'-20'	White, red	May	
Rhus Cotinus	Smoke tree	12'	Smoke colored	July	

For Hedges and Screens

Althea	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	See above; plant close, 15" to 18". Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries. Very attractive; many different forms; long lived. Colored fruits. Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles. Most popular formal hedge plant; plant close, 8" to 10"; prune to shape frequently. New varieties harder than California. Set 15" apart; makes a dense hedge; requires a little pruning. Plant 1 1/2' to 2' apart; very graceful in formal hedge; especially for boundary lines. Plant 2' to 3'; very fragrant; good for along walls, etc. Japonica latest blooming.
Berberis	Japan barberry	3'-4'			
Crataegus	Hawthorne	12'-15'	White, red	May-June	
Hydrangea paniculata	Hydrangea paniculata	6'-10'	White to rose	Aug.-Sept.	
Privet	Privet	To 8'			
Pyrus	Japan quince	6'-8'	Bright scarlet	Early May	
Spiraea	Spiraea	6'-8'	White	May-June	
Syringa	Lilac	15'-20'	White, pink, lilac	May-June	

VINES

VINE	COMMON NAME	FLOWERS	REMARKS
Actinidia	Silver vine	Whitish with purple centers; A. Chinensis, yellow	Very rapid growing with dense foliage; good for arbors, trellises, etc. Edible fruits after flowering.
Akebia	Akebia	Violet brown; cinnamon center in spring	Good where dense shade is not required; very graceful in habit.
Ampelopsis	Boston ivy	Foliage highly colored in fall	Most popular of all vines for covering smooth surfaces such as brick and stone walls, etc. In setting out dormant plants prune back to 6".
Bignonia	Trumpet vine	Very large trumpet shape; red or orange	Semi-climbing, especially good for covering rough stone work, tall stumps, porch trellises, etc. Unique and attractive foliage.
Clematis paniculata	Virgin's Bower	Fragrant pure white flowers in August and September	Extremely hardy and robust; most satisfactory late flowering vine. Especially good for porches. Flowers followed by feathery silver seed pods.
Evonymus	Evonymus	Foliage, green or green and white	Extremely hardy; good in place of English ivy in cold sections. Evergreen.
Honeysuckle	Honeysuckle	Red, yellow and white; very fragrant	Old favorite; one of the most popular for porches and trailing covers. Sunny position; good variegated foliage.
Wistaria	Wistaria	Purple or white; immense pendent panicles	Of twining, not clinging habit, especially good for pergolas, etc. Attains great height with suitable support. Sunny position; rich soil.

SUMMER FLOWERING BULBS

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
Anemone	12"-18"	White, crimson, pink, blue	July-Sept.	Plant in May in sheltered position, in groups, about 6" x 6". Hardy. Start in heat, or plant in rich light soil in open. Water freely. Plant suitable varieties in rich warm soil. Plenty of water; store for winter in warm temperature.
Begonia	12"-18"	Pink, yellow, red	June-Sept.	
Calla	18"-24"	Yellow, white	June-Sept.	
Canna	2' - 6'	Pink, yellow, red, white	June-Oct.	Start in heat, or plant dormant roots in rich soil. Store for winter. Sheltered, semi-shaded position, light rich soil. Store in warm place. Start in heat or outdoors after danger of frost, in deep, rich soil; thin and dishud for good blooms.
Caladium	18"-5'	(Foliage) green or variegated	June-Oct.	
Dahlia	2' - 6'	White, pink, yellow, red, variegated	June-Oct.	
Gladiolus	2' - 5'	Pink, red, white, yellow	July to frost	Succession of plantings from April to June for continuous bloom; store cool for winter. Single and double forms; easily grown; good for cuttings. Culture similar to that of gladiolus. Plant 3" to 6" each way; take up or protect. Culture same as above but should be stored for winter. Plant out in May, or start in heat. June and July planting for late flowers. Good for masses or borders; plant two clumps, in early spring. Store like gladioli.
Ranunculus	2'	White, yellow, scarlet	May-June	
Montbretia	2' - 4'	Red, yellow, scarlet	June-Oct.	
Tigridia	18"	Blue, pink, yellow, scarlet	June-Oct.	
Tuberose	2' - 3'	White	July-Sept.	
Zephyranthus	8"-10"	White, pink	June-Sept.	

FLOWERS FOR EVERY PLACE

DIRECTIONS

SEASON OF BLOOM

For Beds and Masses

Protect from aster beetle by hand picking and Paris green.
 Very free and continuous flowering; bushy, compact growth, good for edging. (P)
 Colors rather crude; but brilliant, good effect at a distance.
 Flowers freely pinned; give good soil; fragrant. (P)
 Easily sown, free flowering; selected colors; best care, avoiding mixtures.
 Especially good for planting in beds, for filling blossom opens just beginning to bloom. (P)
 Use named varieties; keep in seed bed on full blossom opens before transplanting. (S B)
 Unsurpassed, brilliant and harmonizing colors; many for cutting. (S B)
 Unequaled for brilliant massed effect; select variety for height wanted; pinch back for stocky plants. (P)
 Most brilliant for low, spreading, carpet growth; flowers to hard frost. (P or S B)

COLOR

Various
 White, pink, red
 Red, yellow, blue
 Blue and white
 Pale gold to orange
 Various
 White to claret mixed
 Various, brilliant
 Scarlet
 Various

HEIGHT

18"-30"
 12"-18"
 3'-8"
 18"-24"
 10"-36"
 12"-24"
 6"
 12"-24"
 12"-36"
 12"-36"
 6"-9"

FLOWER

Asters (A)
 Begonias (TP)
 Cosmos (A)
 Cosmos (A)
 Heliotropes (P)
 Heliotropes (A)
 Nasturtium (A)
 Pansies (A)
 Petunia (A)
 Phlox Drummondii (A)
 Salvia (A)
 Verbena (A)

For Edges and Borders

June to frost
 May to frost
 April-July
 June to frost
 April-July
 June to frost

Blue, white
 White, lilac
 White, pink, red
 Orange and yellow
 Blue, white
 Crimson, yellow and white

12"
 6"-12"
 6"-12"
 6"-12"
 12"-18"
 12"-18"

Ageratum (A)
 Alyssum, Sweet (A)
 Bellis perennis (HHP)
 Marigold (Dwf. Str.) (A)
 Myosotis (B)
 Zinnia (Dwf. Str.) (A)

For Shady Places

July-Sept.
 June-July
 June-August
 July-Sept.
 June
 April-July
 May to frost
 May-Sept.
 July-August
 July-Sept.

White, red, yellow
 White, orange, blue
 Pink, blue, white
 Blues
 White, pink, purple
 Blue, white
 Various
 White, yellow, orange
 Mixed—yellow to lilac
 Blue, white

24"
 12"-36"
 18"-30"
 3'-4"
 12"-36"
 6"-12"
 6"
 12"-18"
 24"
 8"-15"

Antirrhinum (P)
 Aquilegia (P)
 Canterbury Bells (B)
 Delphinium (B)
 Digitalis (B)
 Myosotis (B)
 Pansy (A)
 Poppy (P)
 Scilla (A)
 Scilla (A)
 Torenia (A)

For Cutting

June to frost
 July-Sept.
 June-Sept.
 August-October
 August to frost
 June-Sept.
 June-Sept.
 July to frost
 August-Sept.
 August to frost

Rich, various
 Various
 Yellow (orange brown)
 Various
 White, pink, red
 White to rose
 White
 White, yellow, orange
 Crimson, rose, purple, white
 White, black-purple, blue, rose
 Yellow
 White

12"-15"
 18"-30"
 12"-18"
 12"-36"
 2'-8"
 10"-18"
 12"-24"
 12"-18"
 12"-24"
 15"-30"
 3'-7"
 15"-18"

Arctostaphylos (A)
 Asters (A)
 Calliopsis (A)
 Chrysanthemum (A)
 Cosmos (A)
 Dianthus (A)
 Gypsophila (A)
 Poppies (A)
 Salpiglossis (A)
 Scabiosa (P)
 Sunflower (A)
 Shasta Daisies

For Fragrance (Cutting)

June-Sept.
 May-Sept.
 May-Sept.
 July to frost
 July to frost
 June-Sept.
 June-Sept.
 July-Sept.

Rose, lavender
 Purple, white
 Blue to white
 White, yellow, pink, red
 Pale gold to orange
 Lavender, pink, yellow, scarlet
 White, rose pink, crimson, mauve
 Brown (yellow)

24"-30"
 12"-24"
 15"-24"
 12"-18"
 24"
 12"-24"
 2'-6"
 12"-30"

Centauria (Sweet Sultan) (A)
 Heliotrope (P)
 Mignonette Carnations (P)
 Mignonette (A)
 Stevia (TP)
 Stocks (A)
 Sweet Peas (A)
 Wallflower (B)

For Climbing

June to frost
 July to frost
 Mid-July to frost
 August to frost
 June to frost
 June to frost

Canary yellow
 Scarlet
 Purple, white
 Whites, blue
 Mixed
 Crimson, maroon, orange,
 white, rose

10'
 30'
 10'
 15'-30'
 15'
 6'-10'

Canarybird Vine (A)
 Cardinal Climber (A)
 Delicchio (Hazel Bean) (TA)
 Moonflower (TA)
 Morning-glory (TA)
 Nasturtium (A)

NOTES: "A" annual; "B" biennial; "P" perennial; "HHP," "HHP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.

Annuals become established the first season, and flower and seed the next spring or summer; by starting early or under glass, most of them flower the same year, like annuals.

Perennials flower and seed year after year; by early sowing many of them will flower the first season.

"Hardy" annuals, biennials, or perennials are those capable of resisting cold, and may be planted or sown with the hardy vegetables.

"Tender" annuals, biennials, or perennials require warm weather, and should not be planted until "corn-planting time."

"Half-hardy" biennials and perennials are those capable of resisting frost, but not of surviving the winter without protection.

In the Directions: S—sow seed in the open, where plants will bloom. S B—sow plants in seed bed or border, to transplant to permanent positions. P—plants from frames, greenhouses, or florists.

VEGETABLES FOR A CONTINUOUS SUPPLY

VEGETABLE AND TYPE	REPRESENTATIVE VARIETY	FIRST PLANTING	SUCCESSIVE PLANTINGS Weeks Apart	AMOUNT OR NUMBER FOR 50' ROW	DIRECTIONS
Bean, bush, Green Pod	Early Bountiful	April 15	2-3: to Aug. 15	15" x 4"	In driest soil available; cover first planting 1" deep.
Bean, bush, Wax	Rust Proof Golden Wax	April 20	2-3: to Aug. 1	18" x 4"	In driest soil available; cover first planting 1" deep.
Bean, bush, Lima	Burpee Improved	May 1	3-4: to July 15	24" x 6"	Plant with eye down, when there is prospect of several days' dry weather.
Bean, pole	Golden Cluster	April 25	4: to July 15	4" x 3"	Place poles before planting in rich hills; thin to best plants.
Beets, Ex. Early	Early Levathian	April 1	June 15	4" x 4"	Eye down in slightly raised hills; thin to best two plants.
Beets, main and winter	Early Model	May 1	3-4: to Aug. 15	12" x 2"	First planting shallow, about 1/2" deep and extra thick.
Brussels Sprouts	Darkest Park Red	May 15	3-4: to July 15	12" x 3"	In dry weather, soak seeds, firm well; for winter use, sow about three months before harvesting.
Cabbage, Ex. Early	Copenhagen M't	April 1	June 1	24" x 18"	Transplant at four to six weeks; same treatment as late cabbage; pinch out tops of stalks when "burrone" are formed.
Cabbage, summer	Succession	April 1	July 15	30" x 18"	Set out well hardened off plants as soon as ground can be worked; fertilize in rows.
Celery, late	Danish Ball Head	July 1	July 15	30" x 18"	Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots in soil.
Carrots, Ex. Early	Early Scarlet Horn	April 15	4: to July 10	12" x 1"	Transplant from seed sown June 1st; use water in bottoms of holes if soil is dry; firm well.
Carrots, main and winter	Winter Snowball	May 1	June 1	12" x 1"	Select rich, deep soil to get smooth roots; or stoning plant about 90 days before harvesting time.
Cauliflower, spring and fall	Golden Self-Blanching	April 15	July 15	12" x 2"	Enrich rows; protect from cutworms; plenty of water when heading.
Celery, Early	Winter Queen	May 1	July 15	24" x 18"	Enrich rows; plenty of water; hill up to keep stalks upright; blanch two weeks before using.
Corn, main crop	Country Gentleman	April 10	4: to July 10	24" x 6"	Sow seeds six to eight weeks before transplanting; hill up; store in cellar for winter.
Cucumber, for slicing, etc.	Davis Perfect	June 1	July 15	3" x 2"	First planting in dry soil; cover only 1/2" deep; give protected sunny exposure if possible.
Cucumber, for pickling	Ever-bearing	May 1	4: to July 1	3" x 3"	Thin to 3 or 4 stalks in hill; plant 3/4" deep in dry weather, cultivate shallow.
Egg-plant	Black Beauty	June 1	July 1	4" x 4"	Enrich hills; thin to 3 or 4 plants; protect from striped beetle.
Endive	Giant Fringed	May 20	July 1	30" x 24"	Gather fruits while quite small; keep them all picked for continuous bearing.
Kohlrabi	White Vienna	June 1	Aug. 1	12" x 12"	Enrich hills; give plenty of water; protect from potato bugs.
Lettuce, loose leaf for spring and fall	American Flag	April 10	4: to June 10	15" x 4"	Culture same as for lettuce save that leaves should be tied up to blanch for use.
Lettuce, "Crisp Head," for summer and fall	Grand Rapids	April 10	3: to May 20	15" x 3"	Treatment similar to turnips; thin out as soon as possible; begin to use while small; 1" or so in diameter.
Melons, musk	Big Boston	April 10	3: to May 20	12" x 8"	Transplant at size of lead pencil to deep, well enriched trenches; hill up to bleach.
Melons, musk, bush	Bottle Ice	May 15	June 15	12" x 6"	Sow seed when plants are set out, and for succession plantings, thinning out early.
Melons, water	Netted Gem	May 1	June 15	12" x 10"	Thin out early; for fall plant again July 15 to August 15.
Onions, "sets"	Henderson's Bush	May 15	June 15	6" x 4"	Give plenty of water; top-dress with nitrate of soda; thin out as soon as possible.
Onions, globe	Halbert Honey	May 15	June 15	4" x 3"	Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetle.
Onion, large Spanish	White Velvet	April 1	June 15	6" x 6"	Same as for musk melons; pinch out tips of runners at 5' or 6'.
Parsley	Yellow Danvers	April 1	June 15	3" x 15"	Mark out drill; insert up to neck.
Peas, smooth	Gigantic Gibraltar	April 10	June 15	12" x 2"	Start seedlings and transplant to rich soil; give plenty of water.
Peas, Early, wrinkled	Emerald Curled	April 1	June 15	12" x 3"	Soak seed twenty-four hours; cover very lightly; thin out early.
Peas, wrinkled, main crop	Alaska	April 1	June 15	30" x 9"	Dwarf varieties about 1" deep; sow only a small quantity as wrinkled variety is better flavored.
Peppers, large fruited	Gradus (Little Marvel Dwarf)	April 15	3: to May 30	36" x 2"	Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop.
Peppers, small fruited	Alderling (British Wonder Dwarf)	April 15	3: to June 15	36" x 2"	Same as for egg-plant; use good strong ported plants for both to get best results.
Potatoes	Ruby King Baquet	May 15	June 15	24" x 15"	Top-dress with nitrate of soda during early growth.
Potatoes	Irish Cobbler	April 10	June 15	18" x 13"	Select deep, loose soil or trench before planting.
Potatoes	Coral Gem Hollow Crown	April 10	June 15	28" x 13"	For earliest results sprout four weeks in sunlight before planting.
Pumpkin	Jack O'Lantern	April 15	June 15	6" x 6"	Plant in rich hills; if space is limited, put near edge of garden, or train where vines can run along fence.
Radish, Early	Quaker Pie	April 1	2: to Sept. 15	12" x 1"	Make frequent small sowings; work lime plaster, soot or wood ashes into row, take up and destroy roots not used.
Radish, summer	Crimson Giant Globe	April 1	2: to Aug. 1	12" x 2"	Thin out early; plant in finely prepared soil to get good, smooth roots.
Radish, winter	Chartiers	May 1	4: to Aug. 15	12" x 3"	Roots for storing in winter should not be planted until quite late, as they are better both in keeping and eating qualities not overgrown.
Radish, winter	White Chinese	June 15	4: to July 1	15" x 4"	Excellent for storing for winter; culture similar to turnip; late planting makes best quality roots.
Rutabaga	Golden Necklace	May 1	4: to July 1	15" x 2"	Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots.
Salsify	Sandwich Island	April 10	4: to Sept. 1	15" x 4"	Sow in rich soil; thin first to 2" apart; second thinning may be used for table; apply nitrate of soda.
Spinach	Victoria	April 1	June 1	5" x 4"	Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs.
Squash, summer	Golden Summer Crookneck	May 15	June 15	18" x 8"	Sow about half as thick as beets; thin out as soon as well started; cut leaves in gathering 3" or so above crown.
Squash, winter	Hubbard	April 10	June 15	4" x 8"	Use poison bait for cutworms before setting out; thin fruit clusters if fruit rot appears.
Swiss chard	Lorenz	May 15	June 15	4" x 30"	Sow thin and thin out as soon as possible; avoid fresh manure and too rich soil.
Tomato, Early	Bonnie Best (Chalk's Jewel)	April 10	4: to Sept. 1	12" x 3"	For winter use do not sow too early, two to three months before harvesting, according to variety.
Tomato, main crop	Stone	May 15	Aug. 1	12" x 4"	
Turnip, summer	Amber Globe	April 10	4: to Sept. 1	12" x 3"	
Turnip, winter	White Globe	June 1	Aug. 1	12" x 4"	

CHOOSE WISELY
 Not every garden can grow good crops of all these vegetables. Soil conditions as well as plant requirements vary widely. Select your prospective crops carefully, therefore, with your own particular conditions in mind. Buy no more seed than you need—remember that seeds are none too plentiful and nothing should be wasted.

NOTES ON VEGETABLES
 "p"—plants from frames or seed-beds.
 First figure under Directions indicates distance between rows; second between plants in row after thinning, or between hills.
 Drills are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.
 Rows have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows.
 Hills, which are usually especially enriched before planting, are isolated groups or clusters of plants, generally about equidistant—3' or more—each way.
 Thinning consists in pulling out the surplus seedlings as soon as most of the seeds are up.
 Hilling is drawing the soil up toward the roots or stems; often *overdone*—usually a wide, slight hill is the best.
 Blanching is necessary to prepare some plants such as celery and endive, for eating; excluding the light, banking with earth, tying up the leaves, covering with prepared paper, and storing accomplish this result.

INSECTS AND DISEASES
 Plant pests of all kinds are alien enemies—indirect but none the less potent foes of the world's food. Insidious, persistent, destructive, they must be fought with every possible weapon. They ask no quarter, see that none is given. On page 53 our plan of campaign is mapped out. Study it carefully and help your garden.

THE PESTS AS THEY APPEAR

INSECT OR DISEASE	IDENTIFICATION	WHEN TO LOOK FOR	ATTACKS	CONTROL
IN THE VEGETABLE GARDEN				
Cut-worms	Sluggish, fat, brown soil worm, ¾" to 2" long with stripe along side; works at night.	Throughout season, mostly April to June, cutting off young plants and seedlings. Dig around cut-off plant.	Especially cabbage, cauliflower and tomato plants.	Poison bait before planting, and give plants protection with 4" paper bands 1" in soil; also hand picking.
Aphis or "plant louse"	Small, green or black, soft bodied flies about 1/8" long, congregating in large numbers.	Throughout season, especially on half-grown plants and in dry weather on under side of leaves.	Cabbage, cauliflower, lettuce, peas, etc.	Contact spray, two or three applications, at intervals of a week or ten days, especially against under side of foliage, and on folding leaves.
Potato beetle	Common striped beetle or bug 1/4" long.	Throughout season, first on earliest sprouting potatoes; three broods.	Potatoes, egg-plants, tomatoes.	Spray or dust with arsenate of lead or Paris green; hand picked from egg-plant.
Flea beetle	Minute, black, active jumping beetle.	Mostly in May and June on seedlings; leaves punctured.	Potatoes, tomato, cabbage group, turnips.	Bordeaux mixture and arsenate of lead; tobacco dust on seedlings.
White grub	Large, soft, white, repulsive grub or worm, feeding on roots under ground; 1/2" to 1 1/4" long.	Throughout season; especially numerous in newly plowed sod ground and moist places.	Strawberries especially; also corn, potatoes, etc.	Plowing late in fall; summer following; trapping adults (May beetles); destroying grubs and re-setting affected plants.
Root maggot	Small white worm or grub 1/4" to 1/2" long.	Throughout season; first indication wilting of plants without apparent cause.	Onions, cabbage, cauliflower, turnips, etc.	Protect cabbage group with tarred paper guards; poison paper for adult flies before laying eggs; burn infested plants.
Corn borer	White, smooth borer, 1" to 1 1/4" long. Second brood in early fall.	Moths appear in May, caterpillars soon after.	Corn, chard, beets, etc. Lives over on burdock, etc.	Keep garden surroundings clean; burn old stalks, weeds, etc., in fall.
Cucumber beetle	Small, very active, black and yellow striped beetle, 1/2" or so long.	Throughout season, especially as vines begin to run, and in dry weather.	Cucumbers, melons and vine crops.	Arsenate of lead with Bordeaux mixture. Screen young plants and sprinkle with tobacco dust.
Squash bug ("stink" bug)	Dull black, flat, very active beetle with long legs, often moving backwards or sideways when disturbed; 1/4" to 3/4" long.	Usually appears first late in June, remaining until cold weather. Young hatched from brown eggs on under side of leaves; resemble large aphids.	Squash, pumpkins and other vine crops.	Trap old bug under shingles and destroy; spray young with nicotine or kerosene emulsion; screen young plants.
White fly	Minute, tenacious, white winged fly, congregating in large numbers until disturbed.	Through warm season, especially under dry or overcrowded conditions; prevalent in frames or greenhouses.	Tomato, cucumber, etc.	Spray with nicotine or kerosene emulsion for young, which resemble lice on under sides of leaves; tobacco dust as a repellent.
Thrip	Very minute, cause yellowish appearance or twisted leaves.	Throughout season, especially on neglected or backward plants.	Onions and leeks.	Thorough, forceful spraying with kerosene emulsion or with nicotine.
Asparagus beetle	Active, yellow spotted beetle, 1/2" long.	June-Aug., especially on new growth.	Asparagus foliage.	Arsenate of lead; cut and burn stalks in fall.
Melon louse	Small green aphid. See Aphis.	Throughout season, usually first in May or June; leaves curl up abnormally.	Melons, cucumbers and other cucurbits; strawberries.	Carefully remove, bury or burn infested parts of plants; spray as for aphid.
Onion thrip	Minute, active, whitish insect barely visible to the naked eye, lodging especially down between leaves.	Through season, especially June to August; onion tops twisted and curled, prematurely yellow.	Onions and leeks.	Nicotine spray forcibly applied; kerosene emulsion.
Tomato worm	Large, green horned worm, often several inches long.	From mid-summer to early fall; strips foliage clean, conspicuous inroads.	Tomato and tobacco mostly.	Arsenate of lead; hand picking into can or pail, and late fall plowing.
Rust	"Rusting" or yellowing of foliage or stalks.	Throughout season, especially late June to August.	Various vegetables, especially celery, beans, asparagus.	Avoid working when foliage is wet; successive spraying with Bordeaux. On maturing celery use ammoniacal solution of copper carbonate.
Mildew	Whitish coating or spotting of the foliage, spreading rapidly.	Favoring conditions same as for blight; also crowded foliage.	Cucumbers, melons, lima beans, etc.	Spray with Bordeaux every week or ten days.
Blight	Usually a yellowing or spotting of the leaves, progressing very rapidly.	Throughout season, especially in muggy weather and low, closed places.	Potatoes, beans, celery, cucumber, etc.	Spray with Bordeaux at or before first signs and repeat frequently to keep all growth covered.
Leaf spot or rot	Spots in leaves, stems, or fruit turning brown or black.	Throughout season, especially in warm weather after rainy spells.	Tomatoes, beans and many others.	Bordeaux mixture, removing surplus foliage, and in the case of fruits that touch.
IN THE FRUIT GARDEN				
Scale, San José	Minute, yellowish, sucking insects covered with small shell or scale, the size of a pin-head; presence indicated by gray scurvy appearance of bark, and minute red rimmed spots on fruit.	Throughout season; multiplies with extraordinary rapidity.	Apple and other fruit trees.	Dormant sprays in early spring or fall, using lime sulphur, miscible oil or kerosene emulsion.
Scale, oyster shell	Dark brown scale like elongated oyster shell about 1/8" in length, the young resembling active whitish lice.	Throughout season, young hatching in May or early June.	Apple and other fruit trees.	Same as for San José; also nicotine or kerosene emulsion as soon as young hatch.
Apple aphid	Bright green aphid.	Throughout season, especially on the sides of new leaves.	Apples, peaches, plums.	Dormant spray before leaves come out; nicotine spray on young foliage.
Scab, apple	Causes dark colored spots on leaves or fruit.	Throughout season, spreads most during spring.	Apple and pear.	Spray with lime sulphur before blossoms open, after blossoms fall, and two weeks later; burn leaves and twigs in fall.
Caterpillar, tent	Striped caterpillars in large masses in webs or "tents."	Early in spring; "tents" at first inconspicuous, gradually enlarged.	Apple, cherry, and other trees.	Destroy egg masses in winter; wipe out tents as soon as visible with kerosene smudge in spring. Arsenate of lead spray for matured worms.
Bud moth	Light brown caterpillar, head and legs dark.	Early in spring before buds open.	Especially apple buds.	Arsenate of lead when leaves appear, before buds open.
Currant worm	Green worm with black spots about 1" long.	Before blossoms open, usually first on lower leaves.	Currant and gooseberry.	Spray with arsenate of lead until fruit forms; after that, hellebore.
Coddling moth	The "mother" of wormy apples; moth is small and chocolate colored; worm hatches on the outside, usually in blossom end, and eats in; about 1 1/2" long.	In spring and early summer.	Apple.	Spray with arsenate of lead just before petals fall, before calix closes; ten days later and again in about four weeks; band trunks during July.
Canker worm	A "measuring worm," 1" or more in length.	May and June.	Apple.	Arsenate of lead, when worms appear; band trunks in March or early April.
Blister mite	Small mite causing leaf blisters turning from light green to red and brown.	Throughout season.	Pear and apple.	Strong miscible oil or kerosene emulsion spray; just before leaves come out and again in fall.
Curculio	Small, grayish beetle, 3/8" to about 1/4" long. Back mottled black and white; has a conspicuous "snout."	In early summer when fruits are beginning to form; another generation in August.	Injures young fruits by puncturing them to eat and lay eggs; apples, peach, plum.	Spray with lime sulphur and strong arsenate of lead; for best results jar trees every cool morning, and catch beetles on sheet spread beneath.
Leaf hopper	Small, slim, yellowish hoppers with blunt heads.	Through season, indicated by leaves turning brown and drying up; "hoppers" working on the under side.	Apple and grapes.	Spray under side of leaves with strong kerosene emulsion.
Rot, black	Fruits turn purplish brown and become shriveled.	Summer; especially after wet weather and where tall weeds or grass are left near the vines.	Grapes.	Spray with Bordeaux till mid-July; then ammoniacal solution copper carbonate; for few vines bunches may be covered with paper bags; dormant spray with lime sulphur or miscible oil; gather fallen fruit and burn.
IN THE FLOWER GARDEN				
Aphis (plant louse)	Similar to those attacking vegetables described above.	See aphis above. Where foliage is thick, in axils of leaves or growing tips.	Roses, sweet peas and most soft-wooded plants.	Nicotine spray; kerosene emulsion.
Mealy bug	Small, soft-bodied insect covered with small cotton-like specks.	Congregate in leaf axils throughout season; most likely on neglected plants in frames or on porches.	Soft-wooded plants and new growth on some hard-wooded plants such as fuchsias.	Nicotine spray or paint with strong kerosene emulsion, alcohol.
Rose beetle	Yellowish, active, crawling beetle 1/2" or more long with long hooked legs.	Throughout season, especially May to July, when plants are in bloom.	Roses mostly.	Arsenate of lead or Paris green extra strong; hand picking into kerosene and water most effective.
Leaf spot; rust	See above.	Throughout season.	Asters, carnations, etc.	Spray with Bordeaux. Keep new growth covered.
Mildew	Powdery, dirty white deposit on leaves.	Throughout season, especially after sudden changes in temperature.	Roses and some others.	Prune infested parts; dust with flowers of sulphur; thin sufficiently for free circulation of air.
Aster beetle	Active, long-legged beetle, 1/2" to 3/4" in length, eating flowers and foliage.	Appears in numbers, August and September.	Asters preferably, and some other flowers.	Strong arsenate of lead spray; knock bugs in early morning into can of kerosene and water.



Now is the time to start putting in cuttings of the bedding plants



The manure mulch on the lawn should be raked up and carted away



Barrels or tall baskets placed over the rhubarb will make better stalks



Potato planting may begin just as soon as the ground can be worked. Cool, moist soil is the best

SUNDAY

30. Most of the diseases to which potatoes are heir are caused by dry, hot weather. Potatoes like cool, moist soil. Prepare a piece of ground and plant them now, or as soon as the soil can be worked. An early start makes success.

2. All the necessary pruning must be attended to now. Foliage trees and shrubs, all the flowering types that blossom on the terminals of the new growth, such as roses and fruits of all kinds require attention.

9. Where absolutely necessary, bay trees, hydrangeas and other ornamental plants should be re-tubed. Others can be re-fertilized by digging out some of the old soil with a trowel and filling in with a rich mixture.

16. Specimen trees of all types that are not growing satisfactorily can be invigorated by cutting a trench entirely around the tree about four feet from the trunk and filling it in with good rich earth well tamped down.

23. All the various garden tools will soon be in use regularly. Are they in proper condition? Good work is impossible with poor or dull tools. Go over all the implements, removing any rust and sharpening the cutting edges.

MONDAY

31. Rhubarb should now be showing some growth. Barrels placed over the plants will give earlier and better stalks. Beds that were not mulched should have a good application of manure dug into them at about this time.

3. Chrysanthemums for next fall must be propagated now. If the space is available it is a good practice to put in a batch of cuttings every four weeks until June to assure a long period of bloom in the autumn.

10. Canoes, especially the newer or better types, should be divided by cutting the eyes separately. They can then be rooted by placing in sharp sand, or they may be potted up in a very light soil mixture if you prefer.

17. This is the time to think of flowers for next winter in the greenhouse. Primula of the Chinese or Obconica type, cyclamen and anthurium are three of the best sorts. They should be started from seed now under glass.

24. The top protection on the rose bushes can now be removed; dig the winter mulch of manure well under. A liberal application of bone meal to the soil will produce worth-while results during the flowering season.

TUESDAY

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.

4. Asparagus is one vegetable that starts growth very early, so dig the winter mulch under now, fill up the rows on the old plantings, and apply salt liberally to the bed. New plantings should be started now.

11. Sowing of all the more common types of annual flowers should be attended to now. Asters, zinnias, calendulas, balsam, salvia, marigold, scabiosa, pansies, stocks, etc., are some of the many varieties that may be planted.

18. Before the buds burst on the deciduous trees and shrubs, the whole growth should be looked over carefully for any caterpillar nests, which can easily be destroyed by burning without injuring the plants.

25. Sweet peas may be sown out of doors now. Dig trenches about two feet deep and the width of a spade. Fill the trench with good top soil and manure well mixed and sow the seed about two inches below the surface.

WEDNESDAY

5. All new plantings of hardy stock must be set in the planting season. This is done the less losses you will have. Just as soon as the frost leaves the ground is the proper time for work of this sort.

12. Have you everything in readiness for the opening of the big garden drive next month? Seeds, garden line, plant labels, measuring stick, pea brush, bear poles and tomato supports are a few essentials.

19. Small fruits of the different types can be planted now. Grapes, raspberries, blackberries, etc., can be trained on wire trellises, or stakes may be used. The latter are neater and more economical of space.

26. Boards, straw, burlap, cornstalks and other winter covering materials for box-wood and such tender plants must be removed now. If possible, select dull, cloudy weather for carrying on this operation important.

THURSDAY

6. Changes of all kinds where the moving of plants, sods, hedges, etc., is involved must be carried into execution at once. This also applies to garden walks which, if altered in early spring will settle by summer.

13. Better make arrangements now to use your greenhouse for some useful purpose this summer. Potted fruits, chrysanthemums, melons, English forebears, cucumbers, etc., are some of the many possible products.

20. All the best varieties of dahlia roots should be started into growth so that cuttings can be made of those desired. If the roots are laid upon a few inches of sand and watered freely they will soon start into growth.

27. Mulches of all kinds applied to shrubbery borders, perennial plantings, flower beds, etc., should be dug under. In doing this, get the manure as deep as possible and see that it is thoroughly incorporated with the soil.

FRIDAY

But now the moon's a ghost in silver mail, As, blowing through a storm of stars, the earth dips downward into dawn, deluged with light—Sunlight which is the laughter of God.
—Harry Kemp

7. Cuttings of all the various types of bedding plants should be started in sand in the greenhouse early this month. Coleus, geraniums, lantana, heliotrope, ageratum, etc., are some which come under this heading.

14. Any changes in old plantings or new plants contemplated for the perennial border should be finished up at the earliest moment. Those which are planted early in the season will flower late this summer.

21. If you are considering new lawns this spring get the ground ready for seeding just as soon as it can be worked. Early sowings will prove to be much freer of weeds than those which are made during the burning months.

28. Manure applied to lawns last fall must now be raked up. All lawns should be raked clean and rolled or tamped. A top dressing of wood ashes and bone meal will help to produce a good vigorous growth of grass.

SATURDAY

1. If you have not already planted them, seeds of cabbage, cauliflower, celery, parsley, lettuce, tomatoes, egg-plant, peppers, leek and onions should be sown. See page 41 for detailed information on this work.

8. All the exotic plants, such as kentia, dracaena, coccos, arecas, etc., should be re-potted at this time. Use pots about 1-inch larger than the plants now occupy. The soil must be light, containing plenty of leaf mold.

15. Make a habit of heeling in your nursery stock the instant it arrives. Stock that is allowed to lie around in the wind and sun is certain to show heavy losses, because its roots will be dried out and the smaller ones will die.

22. The covering on the strawberries should be removed and the manure mulch can be dug under. In cases where for some reason no fall mulch was applied the bed should be well manured and dug in.

29. All trees and shrubs that are subject to attacks of San Jose scale should be sprayed with one of the soluble oil mixtures before the buds swell. At least forty-eight hours are needed to smother these pests.



The mulch under shrubbery, roses, etc., should be dug under this month



Clean, fine sand applied to the lawn will kill off many weeds



Most roses need severe pruning now. Leave two or three buds on new wood

I RECKON ye'll think I'm a crazy old fool when I tell ye what I done this mornin', but I couldn't help it no more'n a song-sporrer settin' in the sun down along the brook can help whispurin' away to himself about how spring's comin' in a couple o' days. Wa'l, here it is, anyway—I went out in the pasture lot an' flew a kite till 'Liza hollered fer me ter come in ter dinner! Dunno jes' why I done it, 'cause ye know I'm shadin' seventy year an' the rheumatiz's been pesterin' me all winter. Somethin' in the feel o' the wind, though, an' the way the cloud shadders raced, kinder reached 'woy down inside me an' took a-holt, an' I jes' had ter go. Fun? Why, say, stranger, I ain't had such a good time in I dunno when! Reg'lar kid I was, a-settin' ag'in the sunny side o' the barn, feclin' that queer springy pull on the string an' watchin' the kite swingin' lazy-like away up thar between the clouds. Sent some paper messages up the string, too; funny how dark they looks when they gits up a woy, an' then all silvery as the wind flips 'em around so they hatches the sun. Made me feel twenty year younger, an'—wa'l, I don't care if the rheumatiz is extry bad tonight!
—Old Doc Lemmon



All the plowing should be finished as soon as possible. Use a subsoil plow and get down really deep



Keep the soil well stirred around the plants in the cold-frame. A small "claw" is the best tool to use



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The Rainbow Garden Border

(Continued from page 50)

In order that a garden may be showy and attractive, the best principle in the employment of colors is never to use a compound color between the two primitive colors which compose it; for example, purple ought never to be employed between blue and red, and orange between yellow and red. Blue flowers should be placed near orange, violet next to yellow. Red or pink looks well when surrounded with a border of gray or white. Each primitive color should be contrasted with its complementary color, which will always be found to be a compound one. Care must be taken in placing very cold white flowers such as *Iberis sempervirens* (hardy candytuft). White flowers of this sort are best used as high lights in the garden, led up to by whites of a soft character. Frequent repetitions of white patches catch the eye unpleasantly. It will generally be found that one mass or group of white flowers will be enough in any piece of border or garden arrangement that can be seen from any one point of view.

Blue requires rather special treatment, and it is best approached by delicate contrasts of warm white and pale yellows. Silvery leaved plants are valuable as edgings. They bear the same relation to purple and lilac as the warm colored foliage does to strong red flowers. Keep the lighter colors near the dwelling house, and the brighter farther from the house.

The following colors appear in the spectrum in the degrees indicated: Violet, 80°; indigo, 40°; blue, 60°; green, 60°; yellow, 48°; orange, 27°; red, 45°. Mark off your border into different divisions and arrange your colors according to the spectrum in the following succession.

Deep blue should be followed by light blue, and by pale yellow, white, pink, rose, crimson, scarlet, orange and orange scarlet, bright yellow, pale yellow, white, lilac and lavender and violet. Give more space to the cooler shades of color, such as blue and yellow, and less space to the warm shades, red and orange.

A list of plant materials with their respective heights and colors follows. Pick your flowers from this reliable list and arrange to have a succession of bloom, so that your border will be in color from early spring to late fall.

PLANT MATERIALS FOR THE BLUE BORDER

Scientific Name	Common Name	Color	Flowering	Height
<i>Aster Novae Angliae</i>	Perry's Blue.....	Bluish purple.....	Sept.-Oct.....	4 ft.
<i>Delphinium</i> —various.....	Belladonna.....	Turquoise blue.....	June-Sept.....	4 ft.
<i>Delphinium</i>	Fortum.....	Dark blue, white eye.....	June-Sept.....	3 ft.
<i>Delphinium</i>	King of Delphiniums.....	Rob. gentian blue.....	June-Sept.....	4 ft.
<i>Delphinium</i>	Queen Wilhelmina.....	Soft blue, shading rose.....	June-Sept.....	4 ft.
<i>Delphinium</i>	Rev. E. Lasalles.....	Deep purple-blue.....	June-Sept.....	6 ft.
<i>Aconitum napellus</i>	Monkshood—Helmet Flower.....	Dark blue.....	Aug.-Sept.....	4 ft.
<i>Aconitum bicolor</i>	Monkshood—Helmet Flower.....	Blue and white.....	Aug.-Sept.....	4 ft.
<i>Aconitum Fischeri</i>	Monkshood—Helmet Flower.....	Pale blue.....	Sept.-Oct.....	18 in.
<i>Aconitum Wilsoni</i>	Monkshood—Helmet Flower.....	Light violet-blue.....	Sept.....	5 ft.-6 ft.
<i>Veronica longifolia sub-vestita</i>	Speedwell.....	Deep blue.....	July-Aug.....	3 ft.
<i>Veronica spicata</i>	Speedwell.....	Bright blue.....	June-July.....	1½ ft.
<i>Veronica incana</i>	Speedwell.....	Amethyst blue, silvery foliage.....	July-Aug.....	1 ft.
<i>Platycodon grandiflorum</i>	Balloon Flower.....	Deep blue.....	July 16-Aug. 16.....	2-2½ ft.
<i>Plumbago variegata</i>	Leadwort.....	Deep blue.....	Aug.-Sept.....	6 in.-8 in.
<i>Campanula carpatica</i>	Canterbury Bell.....	Clear blue.....	June-Oct.....	8 in.
<i>Campanula glomerata</i>	Clustered Bellflower.....	Violet blue.....	June-Aug.....	18 in.
<i>Campanula persicifolia</i>	Peach Bells.....	Blue.....	June-July.....	2 ft.
<i>Campanula pyramidalis</i>	Chimney Bellflower.....	Porcelain blue.....	August.....	4 ft.-6 ft.
<i>Lupinus polyphyllus</i>	Lupin.....	Clear blue.....	May 20-June 10.....	3 ft.
<i>Iris pallida dalmatica</i>	German Iris.....	Lavender blue.....	May.....	4 ft.
<i>Iris laevigata</i>	Japanese Iris.....	Silvery white.....	June.....	2 ft.-3 ft.
<i>Iris kumoni</i> , No. 509.....	Japanese Iris.....	Soft light blue.....	July.....	1 ft.-2 ft.
<i>Aquilegia coerulea</i>	Rocky Mt. Columbine.....	Bright blue and white.....	May-June.....	2 ft.
<i>Eupatorium coelestinum</i>	Thoroughwort.....	Light blue.....	Aug. till frost.....	18 in.-24 in.
<i>Eryngium maritimum</i>	Sea Holly.....	Pale blue.....	July-Sept.....	2 ft.-3 ft.

PLANT MATERIALS FOR THE WHITE BORDER

<i>Baccharis cordata</i>	Plume poppy.....	Cream color.....	June-July.....	5 ft.
<i>Boltonia asteroides</i>	False chamomile.....	Pure white.....	July, Aug., Sept.....	5 ft.-7 ft.
<i>Spiraea aruncus (astilbe)</i>	Japanese spirea.....	Pure white.....	July.....	1 ft.
<i>Spiraea Japonica</i>	Japanese spirea.....	White.....	July.....	1 ft.
<i>Spiraea filipendula</i>	Double Flowered Dropwort.....	White.....	June-July.....	15 in.
<i>Althea rosea</i>	Hollyhock.....	White and various.....	Aug.-Oct.....	7 ft.
<i>Lilium auratum</i>	Gold Banded Lily.....	Ivory white.....	July-Aug.....	4 ft.-5 ft.
<i>Lilium spectosum album</i>	Lily.....	White with green band.....	July-Aug.....	3 ft.-5 ft.
<i>Lilium candidum</i>	Madonna Lily.....	White.....	June.....	2 ft.-3 ft.
<i>Galltonia candicans</i>	Galltonia.....	White.....	June-July.....	2 ft.-3 ft.
<i>Physostegia Virginica</i>	False Dragon-Head.....	White.....	July-Aug.....	3 ft.-4 ft.
<i>Achillea ptarmica ("The Pearl")</i>	Milfoil or Yarrow.....	Pure white.....	Spring till frost.....	2 ft.
<i>Stokesia cyanea alba</i>	Cornflower aster.....	Pure white.....	July till frost.....	2 ft.
<i>Phlox paniculata (Frau Anton Duchner)</i>	Phlox or M't'n Pink.....	Pure white.....	June-July.....	2½ ft.-3 ft.
<i>Phlox paniculata (Mrs. E. E. Jenkins)</i>	Phlox or M't'n Pink.....	Pure white.....	June-July.....	2½ ft.-3 ft.
<i>Phlox paniculata (Blanc Nain)</i>	Phlox or M't'n Pink.....	Pure white.....	June-July.....	2½ ft.-3 ft.
<i>Phlox suffruticosa (Miss Lingard)</i>	Phlox or M't'n Pink.....	Pure white.....	May-late Oct.....	2 ft.
<i>Phlox subulata alba</i>	Phlox or M't'n Pink.....	Moss pink.....	June, July, Aug.....	4 in.
<i>Phlox divaricata alba</i>	Phlox or M't'n Pink.....	White.....	May-June.....	1 ft.
<i>Chrysanthemum maximum (King Edward VIII.)</i>	Moopenny Daisy.....	Pure white.....	Sept.....	1 ft.
<i>Aster Novae Angliae (Madonna)</i>	Michaelmas Daisy.....	White.....	Sept.....	4 ft.
<i>Aster Novae Angliae (White Queen)</i>	Michaelmas Daisy.....	White.....	Sept.....	4 ft.
<i>Dianthus plumarius (Her Majesty)</i>	Grass Pink, Scotch Pink.....	White.....	June-July.....	1 ft.
<i>Lupinus polyphyllus albus</i>	Lupin.....	White.....	May 20-June 10.....	3 ft.
<i>Dictamnus fraxinella albus</i>	Gas Plant.....	Pure white.....	June-July.....	2½ ft.
<i>Digitalis purpurea albus</i>	Foxglove.....	White.....	June-July.....	3 ft.-5 ft.

PLANT MATERIALS FOR THE YELLOW BORDER

<i>Scabiosa lutea</i>	Pineushon Flower.....	Yellow.....	July-Oct.....	8 ft.
<i>Paeonia albiflora Canaria</i>	Canary.....	Yellow.....	July.....	3 ft.
<i>Paeonia albiflora ("Anne Askew")</i>	Anne Askew.....	White.....	May-June.....	2 ft.-3 ft.
<i>Delphinium (Beauty of Langport)</i>	Beauty of Langport.....	Yellow.....	June-July.....	4 ft.-6 ft.
<i>Delphinium (var. Zalli)</i>	Zalli.....	Yellow.....	June-July.....	1 ft.-2 ft.
<i>Lupinus polyphyllus</i>	Annual Lupin.....	Yellow.....	July-Sept.....	4 ft.-5 ft.
<i>Centaurea sulphurea</i>	Mountain Bluet.....	Yellow.....	May-July.....	12 in.-18 in.
<i>Poaellia chrysantha</i>	Chrysantha.....	Bright yellow.....	June-July.....	4 ft.-5 ft.
<i>Troilus Europaeus</i>	Globe Flower.....	Bright yellow.....	June-all summer.....	2 ft.-3 ft.
<i>Oenothera Missouriensis</i>	Evening Primrose.....	Yellow.....	July-Aug.....	6 in.
<i>Oenothera Youngii</i>	Evening Primrose.....	Lemon yellow.....	June-Sept.....	2 ft.
<i>Oenothera fruticosa</i>	Evening Primrose.....	Golden yellow.....	June-Oct.....	1 ft.
<i>Helianthus</i>	Golden Sunflower.....	Yellow.....	July-Aug.....	4 ft.-7 ft.
<i>Linum flavum</i>	Flax.....	Yellow.....	July-Aug.....	1 ft.-2 ft.

(Continued on page 60)



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The Rainbow Garden Border

(Continued from page 58)

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20,000,000 Evergreen and Deciduous trees and shrubs of many varieties told about in "The Book of **Little Tree Farms**"

ILLUSTRATIONS
DESCRIPTIONS
PRICES

Forwarded Free on Request

Tree Problems?

BRING THEM HERE FOR SOLUTION. OUR STAFF ENGINEERS AND LANDSCAPE SPECIALISTS ARE YOURS TO COMMAND.

Little Tree Farms (Near Boston)

NURSERIES OF

American Forestry Company

Division K-1, 15 Beacon St., Boston, Mass.

<i>Rudbeckia laciniata</i>	Golden Glow.....	Yellow.....	Aug.-Sept.....	6 ft.-8 ft.
<i>Solidago</i>	Goldenrod.....	Yellow.....	Aug.-Sept.....	6 ft.-8 ft.
<i>Helianthus species</i>	Orange Sunflower.....	Orange yellow.....	Aug.-Nov.....	2 ft.-4 ft.
<i>Anthemis tinctoria</i>	Chamomile.....	Yellow.....	July-Aug.....	2 ft.
<i>Anthemis tinctoria</i> (Kilwayl).....	Chamomile.....	Creamy yellow.....	June-Aug.....	3 ft.
<i>Iris Germanica</i>	Bearded Iris.....	Blue and various.....	May-June.....	2 ft.
<i>Iris xiphium</i>	Spanish Iris.....	Violet and various.....	June.....	1 ft.-2 ft.
<i>Ceropepis lanceolata</i>	Annual Tuckseed.....	Golden yellow.....	June-Sept.....	1 ft.-2 ft.
<i>Aquilegia vulgaris</i>	Columbine.....	Bright yellow.....	June-Aug.....	3 ft.
<i>Heimerocallis fava</i>	Lemon Lily.....	Golden yellow.....	June.....	3 ft.
<i>Adonis vernalis</i>	Bird's Eye.....	Golden yellow.....	March-May.....	1 ft.
<i>Primula veris</i>	English Cowslip.....	Golden yellow.....	April-May.....	9 in.
<i>Alyssum argenteum</i>	Silvery Meadowort.....	Golden yellow.....	April-May-Aug.....	6 in.-1 ft.
<i>Alyssum saxatile</i>	Goldenaut.....	Golden yellow.....	April-May.....	1 ft.
<i>Doronicum exelsum</i>	Leopard's Bane.....	Bright yellow.....	Early spring.....	1½ ft.-3 ft.
<i>Helentum Hoopst.</i>	Sneezewort.....	Bright yellow.....	May-July.....	4 ft.-5 ft.
<i>Helentum autumnale</i>	Sneezewort.....	Lemon yellow.....	Aug.-Sept.....	4 ft.-5 ft.
<i>Papaver nudicaule</i>	Iceland Poppy.....	Yellow.....	May-Aug.....	1 ft. 2 ft.

PLANT MATERIALS FOR THE LAVENDER, PURPLE AND VIOLET BORDER

<i>Aconitum autumnale</i>	Monkshood.....	Blue purple.....	Aug.-Sept.....	3 ft.-4 ft.
<i>Aquilegia vulgaris fl. pl.</i>	Columbine.....	Dull purple.....	May-June.....	2 ft.-3 ft.
<i>Aster acris</i>	Aster.....	Violet blue.....	Aug.-Sept.....	1 ft.
<i>Aster amellus</i>	Aster.....	Lilac.....	Aug.....	2 ft.
<i>Aster amellus</i> (Beauty of Urwall).....	Aster.....	Lilac.....	Aug.....	2 ft.
<i>Aster amellus</i> (Edith Gilba).....	Aster.....	Lilac.....	Aug.....	2 ft.
<i>Aster amellus</i> (Ryeerof).....	Aster.....	Lilac.....	Sept.-Oct.....	2 ft.
<i>Aster novae angliae</i>	Aster.....	Purplish blue.....	June-July.....	4 ft.-5 ft.
<i>Campanula glomerata</i>	Canterbury Bells.....	Purplish blue.....	June-July.....	1½ ft.
<i>Campanula latifolia</i>	Canterbury Bells.....	Deep purple blue.....	June-Sept.....	3 ft.
<i>Centauria montana</i>	Perennial Cornflower.....	Purple.....	June-Sept.....	2 ft.
<i>Geranium ibericum</i>	Geranium.....	Purple.....	Sept.-Nov.....	2 ft.
<i>Gladiolus</i> —varieties.....	Gladiolus.....	Purple.....	April-June.....	2 ft.
<i>Iris amoena</i>	Iris.....	Lavender.....	April-June.....	2 ft.
<i>Iris neglecta</i>	Iris.....	Lavender.....	April-June.....	2 ft.
<i>Iris pallida</i>	Iris.....	Purplish blue.....	April-June.....	3½ ft.
<i>Lupinus polyphylus</i>	Lupin.....	Lavender.....	June-July.....	4 ft.-5 ft.
<i>Phlox divaricata</i>	Phlox.....	Lavender.....	May.....	10 in.
<i>Primula denticulata</i>	Primrose.....	Purplish blue-lavender.....	April-May.....	8 in.
<i>Salvia virgata</i>	Sage.....	Purplish blue.....	July-Aug.....	3 ft.-4 ft.
<i>Salvia azurea</i>	Sage.....	Light blue.....	Aug.-Sept.....	3 ft.-4 ft.
<i>Scabiosa caucasica</i>	Pincushion Flower.....	Lilac.....	June-Aug.....	2 ft.-3 ft.
<i>Statice latifolia</i>	Lavender.....	Blue.....	Aug.-Sept.....	2 ft.
<i>Viola cornuta</i>	Tufted pansy.....	Blue.....	All summer.....	6 in. or less
<i>Viola</i> (Bridal Morn).....	Tufted pansy.....	Blue.....	All summer.....	6 in. or less
<i>Viola</i> (Magger Molt).....	Tufted pansy.....	Blue.....	All summer.....	6 in. or less
<i>Delphinium</i> (King of Delphiniums).....	Larkspur.....	Deep purple.....	June-Aug.....	5 ft.-6 ft.

PLANT MATERIALS FOR THE PINK BORDER

<i>Althea rosea</i>	Hollyhock.....	Pink, various.....	July-Aug.....	6 ft.-8 ft.
<i>Dianthus barbatus</i> (Newport Pink).....	Sweet William.....	Pink.....	June-July.....	2 ft.-2½ ft.
<i>Phlox paniculata</i> (La Vogue).....	Perennial Phlox.....	Mauve.....	Summer.....	2 ft.-4 ft.
<i>Phlox paniculata</i> (Madame Paul Dutrie).....	Perennial Phlox.....	Lilac rose.....	Summer.....	2 ft. 4 ft.
<i>Phlox paniculata</i> (Elizabeth Campbell).....	Perennial Phlox.....	Salmon pink.....	Summer.....	2 ft. 4 ft.
<i>Papaver orientale</i>	Oriental Poppy.....	Red, white, rose.....	May-June.....	3 ft. 3½ ft.
<i>Paeonia albiflora</i> (vars.).....	Peony.....	Red, white.....	June.....	2½ ft. 3 ft.
<i>Polygonum Stebboldi</i> (cupidatum).....	Giant Knotweed.....	White.....	Fall.....	5 ft.-7 ft.
<i>Lilium speciosum</i> (Mel-pomene).....	Japanese Lily.....	White.....	June-July.....	1 ft.-3 ft.
<i>Lilium speciosum album</i>	Japanese Lily.....	White.....	June-July.....	1 ft.-3 ft.
<i>Lilium speciosum roseum</i>	Japanese Lily.....	White, red, crimson.....	June-July.....	1 ft.-3 ft.
<i>Lupinus polyphylus</i>	Lupin.....	Pink, various.....	May-June.....	3 ft.
<i>Sedum spectabile</i>	Stone Crop.....	Rose to purple.....	Sept.-Oct.....	18 in.
<i>Dicentra spectabilis</i>	Bleeding Heart.....	Pink.....	May.....	2 ft.
<i>Anemone japonica</i> (Prince Henry).....	Japanese Windflower.....	Deep pink.....	Aug.-Sept.....	2 ft.-3 ft.
<i>Anemone japonica</i> (Queen Charlotte).....	Japanese Windflower.....	La France pink.....	Aug.-Sept.....	2 ft.-3 ft.
<i>Aster Novae Belgii</i> (St. Eglin).....	Aster.....	Bright pink.....	Sept.-Oct.....	2½ ft.-3 ft.
<i>Astilbe japonica</i> (Queen Charlotte).....	Japanese Spirea.....	Pink.....	June-July.....	1 ft.-3 ft.
<i>Astilbe palmata elegans</i>	Crimson Meadow-sweet.....	Rosy crimson.....	June-July.....	1 ft.-3 ft.
<i>Dicamnus frazinetla</i>	Gas Plant.....	Pink.....	June-July.....	2½ ft.

PLANT MATERIALS FOR THE RED BORDER

<i>Althea rosea</i>	Hollyhock.....	Garnet, maroon, rose, various.....	June-Aug.....	7 ft.-8 ft.
<i>Phlox paniculata</i>	Perennial Phlox.....	Rose, scarlet, vermilion.....	July-Oct.....	2½ ft.-3 ft.
<i>Trifolium Flkora</i>	Hot Peck Plant.....	Scarlet.....	Aug.-Oct.....	3 ft.-4 ft.
<i>Trifolium crocosmiflora</i>	Montbretia.....	Orange scarlet.....	July-Aug.....	2 ft.-2½ ft.
<i>Monarda didyma</i>	Oswego Tea.....	Cardinal red.....	June-Aug.....	2 ft.-3 ft.
<i>Penstemon barbatus</i> (Toreyll).....	Bearded Tongue.....	Scarlet vermilion.....	June-Aug.....	3 ft.-4 ft.
<i>Lobelia cardinalis</i>	Cardinal Flower.....	Cardinal red.....	Aug.-Sept.....	2 ft.-2½ ft.
<i>Papaver orientale</i>	Oriental Poppy.....	Red orange.....	May-June.....	3 ft.-3½ ft.
<i>Paeonia hybrida</i>	Peony.....	Crimson, ruby.....	May-June.....	2½ ft.-3 ft.
<i>Lilium pardalium</i>	California Lily.....	Orange vermilion.....	June-Aug.....	3 ft.-6 ft.
<i>Lilium tenuifolium</i>	Coral Lily.....	Orange vermilion.....	May.....	1 ft.-2 ft.
<i>Heuchera sanguinea</i>	Coral Bella.....	Coral red.....	July-Oct.....	1½ ft.-2 ft.
<i>Aquilegia canadensis</i>	Columbine.....	Orange scarlet.....	May.....	1 ft.-2 ft.
<i>Geranium sanguineum</i>	Cranes' Bill.....	Carmine pink.....	June-Oct.....	18 in.
<i>Anemone japonica rubra</i>	Windflower.....	Bright magenta.....	Sept.-Oct.....	1½ ft.-2 ft.
<i>Aster coccineus nevadensis</i>	Nevada Aster.....	Light blue.....	Sept.....	2 ft.-3 ft.
<i>Lychnis chalcedonica</i>	Maltese Cross.....	Red, orange, scarlet.....	June-July.....	2 ft.-3 ft.
<i>Valeriana coccinea</i>	Common Valerian.....	Bright red.....	June-Oct.....	2 ft.

Making the Attic Livable

(Continued from page 23)

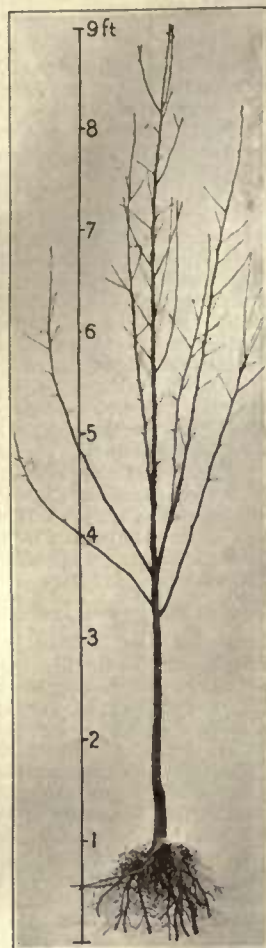
that it is impossible to keep this part of the house comfortable during warm weather, but modern architecture has overcome the difficulty by providing gables and generous dormers, thus insuring cross draughts and alleviating this trouble. We have also learned that casement windows are most effective when they open outward, catching all the passing breezes, which it would be impossible to obtain with double sash windows.

We must also consider the cold winter weather, as well as the scorching summer suns. This means careful construction of the roof, with the boards matched, instead of being laid open, as

is often done. The rafters should be covered with heavy "sheathing quilt" which is held in place by furring strips over which the lathing and plastering can be applied. This gives proper insulation, thus making the roof space not only appreciably cooler in summer, but warmer during the severe weather of the winter.

While the staircase may seem of minor importance in a low pitched house where little attention is given to attic space, in the large houses there should be a main staircase (in addition to a back one), which should be open, well lighted, and given a good archi-

(Continued on page 62)



PEAR



PEARS

PLUMS

LARGE BEARING AGE TREES

If you want fresh, juicy fruit and want it now, and in sufficient quantity to give it a place on the family bill of fare, plant some of these magnificent Bearing Age Fruit Trees which we are offering for the first time this season; trees which are really a horticultural achievement.

Each tree has been grown, cultivated and pruned for a specimen. All of the trees run from seven to nine feet in height; symmetrically branched, heavily rooted—trees that are of bearing age and save you years of waiting for pears of rich flavor and delicious, juicy plums.

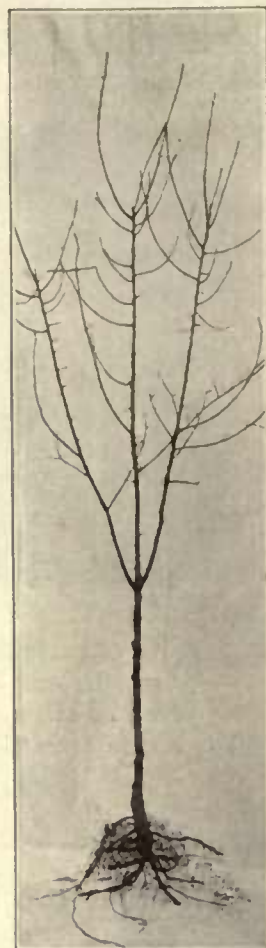
The pictures at the side show a pear and a plum tree dug at random from our block of specimens. If you want Big Fruit Trees for immediate results, Order To-day.

- | | | | |
|-----------------------------|------------------|----------------------|----------|
| PLUMS—Early | | PLUMS—Late | |
| Abundance (cherry red) | | Shrop. Damson (blue) | |
| Lombard (violet red) | | Bradshaw (violet) | |
| French Prune (dark purple) | | Burbank (cherry red) | |
| Yellow Gage (golden yellow) | | Oct. Purple (purple) | |
| PEARS—Summer | PEARS—Autumn | PEARS—Winter | |
| Bartlett | Clapp's Favorite | Duchess | Seckel |
| Wildor | | Sheldon | Lincoln |
| | | | Coreless |

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"GROWERS OF THE WORLD'S BEST"



PLUM



About Fence

THERE are two ways to buy an iron or wire fence. One—send for a catalog, pick out the fence you want—write for prices and buy it.

The other—is to tell us your fence requirements, and then let us submit designs and make suggestions for the best solution of your particular problem.

Frankly, this latter way is unquestionably the best way. The suggestions will be prompted by our years of experience.

The designs will be adapted to your particular needs—not just a catalog fence.

The recommended expenditure will be with due consideration to economy.

American Fence Construction Co.

100 Church Street New York City

A Memorial of Living Green



is most fitting for those who gave their all to the nation's service, and to those "brave hearts of oak" who stood firm and steady in the fight we owe memorials of perennial beauty.

And what can better express our deep gratitude than trees that draw their life from Mother Earth?

Sturdy Trees are Natural Monuments

Certain trees seem to have been produced for memorials. Perhaps the most pronounced for such purposes is the *Ginkgo* (or Maidenhair tree). This lives a thousand years, is free from insects or disease, and is one of our rare and beautiful trees. Two sizes are recommended, 8 to 10 feet high at \$4 each, 10 to 12 feet high at \$7 each. Guaranteed to grow satisfactorily.

Plant a League of Nations' Tree

"Memorial Trees" is the title of a new booklet just issued. A copy will be sent to you, with our compliments, on request. Also ask for our general catalogue "Home Landscapes" if you wish to get the highest beauty and use from your land.

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Paintings by American Artists



"Heavy Sea" Canvas 36 in. x 48 in. By Paul Dougherty

OUR experience of twenty-six years with paintings by our best American artists is at the service of those who wish expert advice in the selection of pictures.

"Art Notes" for January will be mailed on request

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MACBRIDE

"THE HOUSE OF THREE GABLES"
3 E. 52D ST., N. Y.

Making the Attic Livable

(Continued from page 60)

tectural design, so that it will conform in character with the rest of the house fittings.

Dens, Studios and Extra Bedrooms

Even in a small house, where a growing family demands extra rooms for children, casual guests or servants, the attic should play its part. In large houses freer scope is allowed, and the attic can serve as a billiard room, a master's den, nursery, or perchance a ball room.

As a servants' room, especially if there are two, it is better to plan the rooms over the service quarters, designing a staircase that connects with the kitchen and pantry on the lower floor. Otherwise several thicknesses of sheathing paper should be put between the flooring to avoid the annoyance of hearing heavy walking overhead.

When a man comes home from a strenuous day in his office, the one thing he demands is rest and quiet, a place where he can think and smoke to his heart's content. Here the attic of the house comes in, furnishing a den where he can be completely isolated from the family life. Nothing is so soothing to tired nerves as an open wood fire, so, if possible, introduce a stone fireplace. If he is a sportsman, adorn the walls with trophies of the chase, and throw a huge bear skin on the bare floor, just in front of the hearth.

The Dance Room

For dancing purposes, what can be more advantageously used than this part of your home? Here sufficient size can be given to make it practical. The flooring should be of spring boards, and the room should be walled in with dark English oak, paneled and showing carved columns. At one side an alcove, the width of the wall, will allow a place for the orchestra, lighted by a dormer window. The end of the room can be divided in such a way that the doors are introduced into the panels, leaving two dressing rooms. For a bit of color, use red damask for curtains. By fitting up a small kitchen just beyond the ball room, the refreshment problem is simplified.

A most interesting arrangement has been successfully carried out in a mag-

nificent summer home along the North Shore in Massachusetts. It comprises a suite of rooms devoted to the use of the young heir. Here the beams are of old wood, modeled by ships' carpenters, in the early 18th Century. These are pegged together in the old-fashioned way. White plaster for wall surface and between the beams gives a picturesque touch, lightened by the dull red curtains that separate the bedroom from the bath adjoining it. The floor of hard wood has been painted a soft brown to follow out the Colonial idea, and hooked rugs worked in soft mellowed tones are effectively placed.

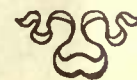
The central features of the room are the single English trundle beds, painted brown, and brightened with coverings of yellow English chintz, showing red and blue flower decorations, repeated in the cushions of the winged and wicker chairs. The room is broken by three deep alcoves, into each of which has been set a casement window.

Roof Conservatories and Nurseries

For those who wish to have an indoor garden the top of the house offers excellent chances. By roofing the attic with glass, and letting in groups of French windows on three sides a sun parlor can be constructed. In this room the sunlight can be controlled with roller shades. As summer approaches, turn off the radiator and fling open the windows—and you have a summer home without the trouble of moving!

For the twilight story that the children so dearly love, why not have the nursery in the attic? This idea has been conceived by a mother, who later on developed it into a private kindergarten, so that the children not only of her own family but those of the neighborhood, could study under her own eye. Tables were placed around three sides of the room, while the piano in the corner was used for the kindergarten songs, doing double duty later on for the practicing of scales, without disturbing the rest of the household.

These are only a few uses that can be made of the rooms at the top of the house. Doubtless there are numerous other ideas that can be easily worked out and attics worth while achieved, if one gives time and thought to a consideration of them.



Planning a Successful Garden Show

(Continued from page 42)

With four entries two awards will be given; with five or more, three awards.

Should there be insufficient entries to form a class, but an exhibit of great merit, the judges may award a first, second or third prize at their discretion.

The awards shall be ribbons: blue for first, red for second, white for third, and yellow for exhibits worthy of recognition where no other prize has been awarded. A first prize will count five points, a second three, a third one, and the yellow two and a half. The Tricolor counts ten points, and will be given by the judges to the best exhibit in the whole show—one for flowers, one for fruit, and one for vegetables.

There shall be three or more judges at all shows, and the committee shall endeavor to have at least one judge who is not a Club member.

Each exhibit must conform with the rules in the class form book.

Exhibits must be of more than ordinary standard and good quality to be entitled to award.

Exhibitors should comply with the rules or run the risk of having their exhibits disqualified.

All vegetables and fruits must have been grown and canned by the exhibitor.

Scale of Points

The scale of points in counting was also given, that each one might understand the judging, and was made out on the following percentage system:

Flowers	
Size of blossom.....	40%
Perfection of shape.....	40%
Stem	10%
Foliage	10%
	100%

(Continued on page 64)

FORBES' Dollar Market Basket



Vegetable Seed Collection

Don't depend on the street huckster for your summer vegetables. Have them *fresh* and *crisp* from your own garden for every-day use, with some to save for winter. And America must save more food this year than ever before—we've promised Belgium, and France, and England, and the other allied countries, that they shall not

suffer. So, our gardens must produce a large part of what the home folks need.

Forbes' Dollar Market Basket Collection

includes sorts the whole family will like, that grow readily, and yield freely. Send today for this collection.

One Packet Each of these Eighteen Varieties:

Beans, King of Earlies;
Wardwell's Wax;
Fordhook Bush Lima.
Beet, Detroit Dark Red;
Early Wonder.

Carrot, Coreless.
Cucumber, Forbes' Prolific
White Spine.
Lettuce, Champion of All;
Grand Rapids.

Onion, Yellow Globe Danvers;
Red Wethersfield.
Parsley, Moss Curled.
Radish, Scarlet Globe;
Scarlet Turnip White-Tip.

Spinach, Savoy-Leaved.
Swiss Chard.
Tomato, Matchless.
Turnip, Purple-Top White
Globe.

Sent Postpaid for One Dollar

Forbes' 1919 Catalogue—"Every Garden Requisite"—is full of helps for the vegetable and flower grower—seeds, tools, insecticides. Write today for your FREE copy.

ALEXANDER FORBES & CO., *Seedsman*

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Burpee's Sweet Peas

The Sweet Pea during these few years of the twentieth century has grown steadily in popularity until today it is by far the most popular of all annual flowers. With each collection we include the Burpee Leaflet "How to Grow Sweet Peas."

Six Standard Spencers for 25c

The Standard Spencer Sweet Peas will make a sturdy growth, and if well watered will continue in bloom until late summer. This Standard Collection is a revelation of daintiness and beauty. It contains one packet each of the following:

Constance Hinton: A wonderful white; Elfrida Pearson: Pink tinted salmon; George Herbert: Rich rosy carmine; Irish Belle: Lilac, flushed pink; Mrs. Routzahn: Apricot suffused pink; King Manoel: A giant flowered maroon.

If purchased separately this Collection would cost 60c. This is the Burpee Standard Collection. It will be mailed to any address for 25c. Five Standard Collections (to separate addresses if desired) for \$1.00.

Fordhook Collection for 50c

The Fordhook Early Flowering Spencers enable you to have Sweet Peas in your garden two weeks earlier, and it is the Early Fordhook type that makes possible the growing of Sweet Peas in the South. If you want flowers earliest in the spring buy the Fordhook Collection listed below. It contains one packet each of the following:

Early King: Glowing rich crimson; Princess: Lavender suffused mauve; Sunburst: Cream flushed amber; Pink Beauty: Rosy pink on white; Empress: Deep rich rose pink; Mauve Beauty: A charming rose mauve.

If purchased separately this Collection of Early Sweet Peas would cost 75c. Mailed to your door for 50c.

Burpee's Annual for 1919

Burpee's Annual is considered the Leading American Seed Catalog. It contains a complete list of the best Vegetable and Flower Seeds. Burpee's Annual will be mailed to you free upon request. Write for your copy today.

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HENRY A. DREER

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Philadelphia, Pa.



Planning a Successful Garden Show

(Continued from page 62)

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Vegetables	
General perfection.....	50%
Size	25%
Uniformity	25%
	100%

Fruit	
General perfection.....	50%
Size	20%
Color	10%
Flavor	20%
	100%

The care taken to provide for the just judging of all exhibits is evidenced by the classification of roses alone:

ROSES

Best vase of not more than six, not less than three. Named if possible

HYBRID PERPETUALS

- Class 1. White
2. Pink
3. Red
4. Any color other than above
5. Best specimen bloom
6. Best collection of six or more specimen blooms.

Best vase of not less than six. Named if possible

HYBRID TEAS

- Class 7. White
8. Yellow to bronze
9. Pink
10. Any color other than above
11. Best specimen bloom
12. Best collection of six or more specimen blooms.

Best vase of not less than six

TEAS

- Class 13. Yellow
14. White
15. Pink
16. Red
17. Best specimen bloom.

Best vase of not less than five, nor more than ten

Moss

- Class 18. White
19. Pink
20. Crimson
21. Best specimen bloom
22. Best collection of six or more specimen blooms.

Most artistically arranged basket of from six to twelve sprays, none more than 15" long

CLIMBING

- Class 23. Dorothy Perkins
24. Crimson Rambler
25. Any other climber.

POLYANTHA

- Class 26. Best exhibition bunch.

BRIAR

- Class 27. Best exhibition bunch.

MISCELLANEOUS

- Class 28. Best collection five or more specimen blooms, distinct classes, named varieties
29. Best specimen bloom, classed and named, not already mentioned
30. Best exhibition bunch of any or all of the foregoing classes.

The following classifications attracted many exhibitors:

DECORATIVE AND ARTISTIC CLASSES

- Class 58. Best table decoration of any specified classes
59. Best grouping of iris, Japanese style
60. Best table decoration of ox-eyed daisies and wood ferns.
61. Best table decoration of flowering shrubs
62. Best table decoration suitable for June wedding
63. Best arrangement of garden flowers, one variety, for decorative effects
64. Most artistic arrangement of wild flowers
65. Most artistic arrangement

of flowers from bulbous plants

66. Most artistic arrangement of flowers and foliage in one receptacle, confined to one color, but not restricted to number of shades of that color

67. Most artistic arrangement of garden flowers for luncheon table

68. Most artistic arrangement for porch decoration

69. Most artistic window box.

A club member offered a pair of small silver cups for the best table decoration; a well-known nurseryman a \$5.00 azalea for the best collection of iris; and a popular florist a Japanese hand-painted bowl, filled with ferns, for the best perennial grown from seed. Members were required to furnish their own small tables for table decorations.

The vegetables for the September show were classed as follows:

All vegetables must be grown by exhibitor and arranged in containers before being sent to the Show

Class 76. Best collection of vegetables

77. Best head of lettuce
78. Best Romaine lettuce
79. Best quart lima beans
80. Best quart green bush beans
81. Best quart wax beans
82. Best six radishes, one variety
83. Best three cucumbers, one variety
84. Best three squash, all different varieties
85. Best three ears sugar corn, named
86. Best egg-plant
87. Best six green peppers
88. Best six tomatoes, named varieties
89. Best exhibit vegetables arranged for effect
90. Best basket of roots—beets, potatoes, carrots, parsnips and turnips.
91. Best basket tomatoes and corn
92. Best four-quart basket potatoes.

The fresh fruits and the canned fruits and vegetables were all classed just as carefully.

Staging the Exhibits

The day before the show members of the different committees went to prepare for the reception and staging of the flowers. Display tables were put in place in the main room and covered with green crêpe paper, though this proved so perishable that thereafter green cambric was provided and held over for future use. The stage was banked with graceful green and flowering shrubs, and tables placed for the serving of refreshments. A long table at the right was covered with all kind of garden accessories—tools, garden mats, bird sticks, garden and nature books, birds' suet baskets, cutting baskets, metal-lined flower baskets, as well as garden smocks, aprons and hats. These goods were shown with the privilege of returning all unsold, and the percentage allowed us netted quite a little profit. The Girl Pioneers and the boys from our Public Schools each exhibited an attractive collection of bird houses, almost all of which were sold besides many special orders being taken. Local nurserymen made interesting displays of unusual and special flowers, and the Commissioner of Parks lined the walk from the main door to the tea garden with a beautiful assortment of new crotons. One large table was filled

(Continued on page 66)

AN
EXTRA EARLY
DELICIOUS
WATERMELON

"General Pershing" Watermelon

The Leader of Them All

In Naming This Wonderful New Watermelon We Could Find No Name That Would More Appropriately Suggest Its True Leadership Than to Name it After the Greatest General the World Has Ever Known, That True-Hearted, Red-Blooded, 100 Percent American, General Pershing.

"GENERAL PERSHING" WATERMELON is without question the finest Watermelon, taken from every standpoint, ever developed. The productiveness is wonderful, producing more fine, large delicious melons, under the same conditions, than any other melon. It is the best to stand dry weather. Produces no culls. The vines resists insects. It is a long melon, well filled out at both ends. The eating quality is unequalled. The sparkling red flesh is as sweet as honey, fairly melts in your mouth. The flavor is delicious, sweet and satisfying. "Red to the Rind". It is entirely free from hard centers and stringiness, yet the flesh is very firm and compact. Color of rind a bright Pea Green. Ripens much earlier than any other melon and will keep in good condition for a much longer time after picking. The rind will not sunburn and will keep in good condition for days in the Sun after becoming ripe, while all dark rind melons will blister on top. It is the best home melon as well as the best shipper.

Pkt. 25c, 1/4 Lb. 75c, 1/2 Lb. \$1.35,
Pound \$2.50 Postpaid

Bolgiانو's New 1919 Seed Annual Shows the Four Branches of the Service—The Army, the Navy, the Nurse, the Producer of Food

All beautifully lithographed in colors. It also contains a full list of Bolgiانو's "Big Crop" Seeds illustrated and fully described. It will wonderfully help you with your 1919 garden. We will be pleased to send you a copy if you write us.

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"Big Crop" Seeds for Over a Century.

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**A Distinct Novelty: Offered this Spring
for the First Time**

Box-Barberry is a dwarf, upright form of the familiar Berberis Thunbergii; it is perfectly hardy, thriving wherever Berberis Thunbergii grows. It does not carry wheat rust.

Box-Barberry lends itself most happily to low edgings for formal gardens, when set about four inches apart. It also makes a beautiful low hedge when set 6 to 8 inches apart. The foliage is light green, changing in autumn to dazzling red and yellow.

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Interior Decorating

The REED SHOP, Inc.
581 Fifth Avenue
NEW YORK

"Suggestions in Reed Furniture" forwarded on receipt of 25c postage

Planning a Successful Garden Show

(Continued from page 64)

with pretty clear glass bud vases, bought at a bargain and sold at a low price with the blossoms they contained. Especially interesting was the table presided over by "the little bee woman," who in addition to her attractive display of fancy china jars of strained honey, unique flower holders to be attached to the wall, and books on bees, showed also under glass a large hive of bees at work. Thus the variety of our exhibits proved one of the strong attractions.

The morning of the exhibition members began arriving early, as everything had to be staged by twelve o'clock (when the judges would begin their work) in order to get through before the opening of the doors to the public at two o'clock.

Every exhibit had to be tagged at the entry desks outside, with class number and name, but *without owner's name*, and registered before being passed inside to be staged. The groupings there were most artistic, and as soon as the judges finished each particular exhibit, and attached awards, the committee following fastened on cards showing name of exhibitor.

The jury consisted of the Club's best qualified botanist, a local florist, and a woman expert from a neighboring town. As they had no means of knowing whose exhibits they were judging, of course, even the most carping critic had to admit fairness.

Although the weather had been most unfavorable, a surprisingly large quantity of flowers as well as vegetables was shown. A big crowd filled the hall afternoon and evening and everyone was enthusiastic. Although the admission fee was only ten cents (kept low in order to interest the general public), and the entire expenses of the Show about \$140.00, the Club was able not only to pay all expenses, but found itself with a small balance to the good, besides having acquired certain properties which could be held over and kept available for future exhibitions.

Considerable work it was, of course, to plan and carry through successfully without a hitch; but nobody minded the time or labor in view of the fact that we had given our town its first big flower and vegetable show, and encouraged people to try next time for results even better and finer.



"Wakanoura," a landscape by Kano Tanyu

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9 & 11 EAST 37TH STREET
NEW YORK CITY

The Humorists and Landscapists of Japanese Painting

(Continued from page 39)

while in 1661 was born Korin, one of the brightest gems in the crown of Japanese art. Working alike on silk and on paper, executing many of his finest pictures in gold on lacquer, now painting flowers, now birds, now subjects like those of Matahei, he has had few equals anywhere in technical ability. Nor perhaps has there ever been a painter, producing so much as he, who has been attended so constantly by exquisite taste. It is interesting to recall that Korin was the elder brother of Kenzan Ogata, whom Japan regards as her best ceramicist; and it is said that, when Kenzan contrived to found a kiln of his own, having previously been always an employe of factories, he received generous aid in the project from his brother's purse.

A Chapter of Humorists

The last chapter in the history of Japanese art has a happy beginning, but a sad ending. Korin necessarily exerted a wide spell, which was felt in particular, or so at least it would seem, by the beautiful painter of birds and flowers, Okio; while in 1747 was born Mori Sosen, a lonely figure in artistic annals. For he gave himself almost exclusively, year after year, to the painting of monkeys, a consequence being that he acquired monkey as a nickname, the little boys shouting it after him in the streets of Osaka, where he lived. The comedians of the animal world,

monkeys have frequently in their guise the proverbial pensiveness of professional humorists in general, and it is Sosen's chief laurel that, again and again, he uttered this trait in his beloved theme. He lived till 1821, at which date were painting Shiuhsho and Yeishi, both greatly influenced by Matahei; while the woodcut masters presently reaching their apogee, several of them wrought occasionally with the brush, Hokusai's paintings being fully equal in merit to his familiar prints.

Yeisen's Art

Contemporaneous with him was Yeisen, a rare landscapist, soon after whom Yosai gained a wide celebrity, due no less to his genre pictures than to the book he both wrote and illustrated, "The Great Heroes and Scholars of Japan." But, at this very time when talented art was being produced on so lavish a scale, people far and near were beginning to inveigh fiercely against the old, despotic regime. And, when the sword was drawn in 1868, there were no half-measures, the Shogunate being hewn down, all power wrested from the feudal lords, and a representative government with the Mikado as its head established. Unless for a few months, however, the Revolution did not really check the profuse output of painting, artists who won renown at this period being Buncho, mainly a landscapist and flower-

(Continued on page 68)

A Dahlia Offer of Which I am Justly Proud

Five Famous Decorative Dahlias Postpaid for \$2

If you are a lover of flowers you will be delighted with these five wonderful Dahlias. Immense size, perfect habits, exquisite coloring, no better varieties are grown than these. They are guaranteed bulbs. Try them.

American Beauty
Hortulanus Fiet
D. M. Moore
Jeanne Charmet
Mina Burgle

wine crimson
salmon-pink
deep maroon
lilac-pink and white
brilliant scarlet

OR, if you will allow me to make my own selection, I will send you ten distinct, named varieties, all labelled and guaranteed, postpaid.

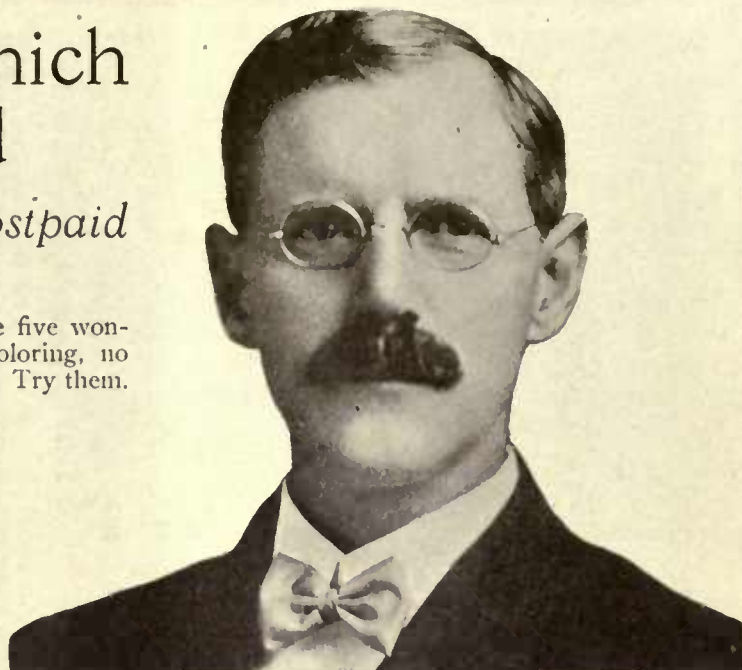
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THE DAHLIA KING

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Let Catalogue Visit You NOW

It will afford you a chance to get posted on Dahlias, before planting time knocks at the door. You can't afford to do without some of my favorites in your 1919 garden. The joy they'll bring will repay manyfold their small cost and little labor of growing.

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Patented—Jan. 23d, 1917
ALL YEAR ROUND GARDEN

The Humorists and Landscapists of Japanese Painting

(Continued from page 66)

painter; Tachibane Setsuen, who also chiefly painted flowers; and Kaburajai Untan, whose best pictures are studies of cocks and hens.

All these men, and quite a host of their generation, had grand technical dexterity, yet little more. They gave slight evidence of seeking to utter with the brush their own feelings, in their own way, being content to trade in the vision of their great predecessors; while shortly the beautiful landscapist, Nomura, showed an inclination to look to the Western schools as his exemplar.

Much has been said about the quick development of this bias with Japanese artists lately, much too about the Westernizing of Japanese ways in general.

But the extent of the change has been greatly exaggerated, those who have expatiated on it having mostly lived in Japan, only in Europeanized hotels, or moved in a consular or academic coterie, instead of blending with the people, accepting their mode of life.

The decline of Japanese art is owing simply to the lack of strong individualities, the new freedom having failed to create such, even as the old tyranny failed to suppress them. Yet no doubt the blight is merely ephemeral, no doubt Japan will soon, once more, bring forth a group of splendid masters, thus giving a fresh significance and justice to the most poetic of her many names, The Empire of the rising Sun.



Capo Di Monte Porcelains

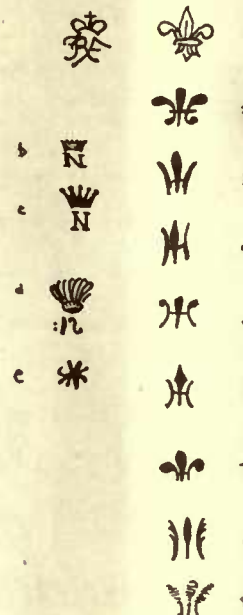
(Continued from page 27)

senza inventario" under Duke Antonio, while under Charles himself he had been "Primo dipintore di camera." Is it any wonder that, with all these qualifications, he should have been able to bring forth such perfect work at the King's pet porcelain palace?

Charles also had an eye to business; most monarchs have had. Like the French kings of a later period he was thoroughly interested in the sales from the royal enterprise. He inaugurated an annual porcelain fair in Naples—the fair of 1745 brought in nearly half a million gold ducats!—and there was a saying current in his day that the purchase of a goodly number of Capo di Monte pieces was a sure way to win the monarch's special favor. Charles' successor followed the same course. I do not believe Lord Nelson was seeking any such attention when he set foot in the Palace Park in 1798, for this is what he wrote about it: "I went to visit the magnificent manufacture of porcelain. After having admired all the beautiful things and as I had nearly spent all

the money I had with me, I saw the busts in porcelain of the entire royal family. Then when I wished to pay I was informed that the King had given order to deliver to me anything I wished gratis." I have never found out just what Lord Nelson carried away, and whether or not "the busts in porcelain of the entire royal family" were wished upon him or not as he emerged from the factory's one and single doorway.

In 1759 Charles succeeded to the throne of Spain and left that of Naples to his third son. He had no thought of deserting his hobby and carried along with him the best workmen from Capo di Monte. What Naples lost in quality Spain gained in the Spanish porcelain of Buen Retiro which Charles founded in his new kingdom.



a. mark of Capo di Monte of 2nd Period (Ferdinand IV). Blue
b-c-d = marks of Capo di Monte of 2nd Period also. Blue
e. 8-pointed star. Mark of Capo di Monte of 1st Period (Charles III) and used on the Queen Regina porcelain of Spain and on some Capo di Monte pieces previously.

Under Ferdinand IV and the regency, the wares of Capo di Monte degenerated year after year. A new mark adopted, the FNF and Crown and the N and Crown, in blue. This was known as the Second Period of Capo di Monte. Extreme Rococo forms appeared. The works were re-established after Charles's departure, first at Portici and then brought again to Naples. In Windsor Castle, England, there is a Capo di Monte dinner service which the King of Naples presented to George III in 1787. On May 18, 1818, the manufacture of the old ware ceased under royal patronage and the Doccia factory is said to have acquired the molds of the Capo di Monte pieces. For a little while before this the Capo di Monte ware continued as a private enterprise, but with the advent of the Parthenopean Republic and the political crisis the complete end of the old ware had come about.

Ferdinand had established an Accademia del Nudo in Naples in the year 1898 and gesso copies of ancient sculpture were then produced. The Capo di Monte figures are very lovely and fine examples of this genre to be treasured. But even the other objects in Capo di Monte of the late period do not, a great number of them, deserve the neglect they have received, partly I think, because so many writers of handbooks on ceramics pass slightly over them, or tell us they are of little interest or worth. True it is that much of this Second Period Capo di Monte was but an imitation of Sèvres, decoration and all, but even here there were lovely pieces. As for me my little cut that has the N that is not Napoleon's came to be invested with as much interest as though it had been, for, there in the little cabinet, it reminds me of the Naples I know and love, and that brings it nearer to my heart than the Bonaparte ever could be!



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The best fertilizer to use.

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Few other plants give the color effects that are shown in Gladiolus flowers—dainty pink, rich orange, brilliant scarlet, royal purple and lavender, are hints of what you may expect from these splendid collections of bulbs.

Special Offer No. 1 42 Bulbs for \$1 postpaid

6 America	6 Empress of India
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6 Brenchleyensis	6 Independence
6 Mrs. F. King	

Special Offer No. 2 20 Bulbs for \$1 postpaid

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Mary Fennel	Golden West
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Special Offer No. 4 72 Bulbs for \$2.75 postpaid

This includes all the varieties in collections Nos. 1, 2, 3, giving an unusually fine assortment.

I have a plan whereby you can get twenty-five bulbs for almost nothing. Ask me.

My "Glad" Catalogue describes all the varieties here named, and many others, send for it; or better still, order one or more collections for immediate or future delivery.

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(SIXTH EDITION, ISSUE OF 1918)

The most complete and helpful book of hardy PERENNIALS, SHRUBS, ROSES and TREES that I have ever issued.

Specialties for Early Spring Planting

New French Lilacs, Philadelphus and Deutzias. A complete collection of Lemoine's new creations.



New Japanese and Asiatic Shrubs
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rare specimens for formal gardens, lawn groups and rock garden plantings.

Phloxes, Asters, Delphiniums, Chrysanthemums, etc., etc.

This book containing 112 pages of text, 30 full page illustrations (13 colored plates) is already in the hands of most well informed gardeners, but if you have not received it, or it has been mislaid, a copy will be sent to you promptly on request.

Peonies

the most complete collection of herbaceous and tree peonies in the world.

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many novelties of my own raising (awarded the Panama-Pacific Gold Medal).

Bertrand H. Farr, Wyomissing Nurseries Co.
106 Garfield Avenue, Wyomissing, Penna.

The Bedroom for Middle Age

(Continued from page 46)



Span-Umbrian Furniture

A charming feature of Span-Umbrian Furniture is the soft, rich tone of the wood, as if mellowed by time. It blends readily with any decorative scheme.

Furniture of dignity and refinement, liveable and homelike, with an air of solid comfort, for living room, bedroom, dining room or hall.

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derived from dulled, grayed tones, accents of color in the hangings, the upholsteries, the books, the lamps and the flowers. A fire crackling on the hearth, a tea kettle capable of singing!

There is always an irony in endeavoring to grow older gracefully in an inconsequentially youthful setting. Looking at herself in the mirror day after day against an inharmonious background is enough to take away any woman's self-conceit. The wrong setting can make her hair look wispy and drab, her eyes faded, her skin gray. It can make her look fat or too thin. . . . But in a room that has grown by degrees, answering the claim of individuality, grown so gradually that not one thing in it has overshadowed the rest, so that the scheme seems to melt together in the most wonderful sort of way, this same wispy woman will be transformed, because she is the factor around which the whole room is built,—all the tones, the shadows, the lights in the right places,—all these things are there to give the right value to her.

Seeing her standing in her room, you will admire her. Looking at herself in the mirror above her dresser, against the background of her room, she can always see the possibilities of charm and beauty in herself, and can make the most of them: it will become easy because she is in her right environment—a becoming room. And when she finds herself in other settings, other rooms, she will know that she has done well by the admiring glances of her friends. Against her own background she has made herself what she ought to be, and she will find that she remains that no matter where she goes.

A Mulberry Room

One of the most successful middle-aged bedrooms I have seen had mulberry for the leading color note. Tucked way back in a becoming corner of its owner's mind was an indistinct aura of lavender which proved a guiding star in the selection of just the right hangings. Against the cream yellow background of this printed linen loom vague spreading mulberry trees, with an occasional squat Jap boy absorbed in gorging some greenish blue peacocks with the roses necessary to complete a satisfactory color scheme. No posies, bow knots and lacy effects about this cretonne, but a calm strength and vigor that well carries out the spirit of the ivory furniture which, in finish and design, leaves nothing for the heart to desire.

The very old ivory tone of this suite is enhanced by the dullness of the finish, a truly wonderful one that will respond to honest soap and water, and is practically scar-proof. And there is a

certain weighty precision in the proportion and details of each piece that is not even reminiscent of the indigestible aspect of some of the more familiar ivory furniture.

The turned bedposts have dignity, and yet the bed is anything but formal in spirit. And there is an almost medieval beauty in the side panels of the dresser, with their vertical wainscoting effect. The mirrors, too, are beautifully proportioned and have a distinctively decorative quality.

The Furniture and Lights

Given such furniture and hangings the rest of the room grew apace. The walls were kept perfectly plain, and were toned a pale gray-putty color, the woodwork was done in ivory to match the furniture. A most delightful greenish gray, or grayish green Wilton rug was found, picked out with a dark slate color. An overstuffed chair was upholstered in a striped linen repeating the colors of the figured hangings, mulberry, peacock, and a soft buff. The scalloped unbleached muslin counterpane was enhanced by a bolster throw of this same striped linen; and the glass curtains were made of a sheer cream handkerchief linen, ornamented at the bottom by two rows of wide ladder hemstitching, run in above a four-inch hem. Tucked back of the overdrapes were soft orange crinkled silk crepe pull curtains for use at night, instead of the hackneyed roller shade.

So much depends upon the lights in a room, and these were particularly satisfactory. Hanging on a peacock cord in front of the dresser, the buff silk shade was rendered more effective by a scalloped flounce banding of the striped linen, and pipings of mulberry. The lining of thin white, stretched across the bottom to break the glare of the electric bulbs, created a becoming light by which to dress. The wall sconces were supplied with shield shades of mulberry. And the gold Japanese boy proudly held aloft a shade of lavender and black. Peacock bowls, old yellow jars, and many cushions of varying tones of mulberry complete such a room of joyful individuality that I do believe the lady who lives therein is forgetting to grow old. I am waiting on tiptoe to see. And I am thinking of mulberry myself!

Blue and Brown Rooms

Or else blue. For this charming and quite inexpensive furniture can be obtained in any color, I am told. And I have been dreaming of another room scheme which depends very definitely on furniture of that delightful King's blue. The same cretonne with darker

(Continued on page 72)



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BARBER & RYNO, Architects, Knoxville, Tennessee



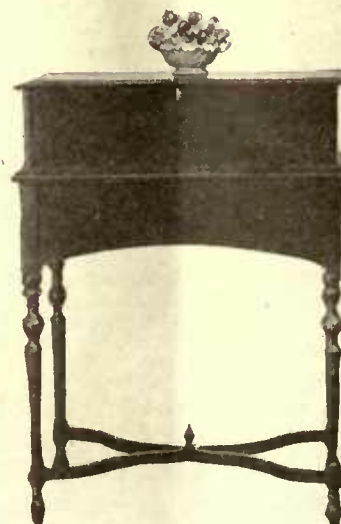
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FARM OPERATING EQUIPMENT

The Bedroom for Middle Age

(Continued from page 70)

trees, and some old rose and peacock; the same striped linen varied in color to old rose and peacock and black, would be just the thing this blue furniture would need, set up against walls of ivory. With a carpet of dark putty, and draw curtains of dull gold, the lamp shades and pillows might repeat the rich old rose of the linen with great effect.

And for those who prefer the more conventional furniture of brown, there is that to be had also, in the same chromewald finish, with the same delightful possibility of a soap and water scrub. The antique finish has a great-grandfatherly flavor quite in demand

these days, and the room could be developed on a line with the other schemes. . . . Ivory walls, a warm gray carpet, peacock and mustard color in the hangings, at least one heliotrope lampshade, with brilliant other color notes in the pillows, books, bowls, and so on.

But these rooms of character! After one has been introduced to their delights, how anaemic appear the pinks and blues of our childhood. The world is growing richer and fuller. The world has suffered. And this access of strength cannot help but be reflected in our desire to be surrounded by interpretive possessions of true dignity and beauty.

Heraldry as a Decorative Accessory

(Continued from page 48)

commended, and still do strongly commend, the decorative use of heraldry. First is the concentration and completeness of an heraldic device as an independent and detached design, its simplicity, its incisive, clear-cut character, its usually conventionalized and symbolic motifs. This qualification fits it to serve either as a decorative climax, a center or culmination for a surrounding and supporting body of ornamental detail, or else, in quite the opposite capacity, as an isolated spot of concentrated enrichment on a perfectly plain background. In the second place, it is decoratively attractive when the devices are duly blazoned in their proper colors because of the fresh, bold tones and vigorous contrasts of the tinctures, the likes of which we are often not courageous enough to employ otherwise.

The fixed architectural background of a room provides the most numerous opportunities for the effective utilization of heraldry. Here it may be successfully employed as a decoration in carved wood or stone, either with or without the addition of color; in glass, either with leading and monochrome painting or with full colors; in cast iron items, such as firebacks, or in sundry wrought iron details which may also have the addition of color and gilding; in tiles of various descriptions and

coloring; and, finally, in painting applied to flat surfaces of plaster or stone walls and ceilings, or flat woodwork in paneling and ceilings.

One of the accompanying illustrations shows a representative instance in which heraldic bearings, carved in stone, are appropriately used as the central feature of a chimney-piece decoration. It may be noted that when armorial bearings are to be painted on wood or plaster—the surface being either flat or modeled—if the tinctures appear too vivid in tone to accord with the surroundings, their effect may be appreciably softened, without materially changing the key, by using distemper colors.

Regarding heraldry in the windows of houses it is worth while to call attention to the purely secular small cartoons meant to be set in a surrounding of clear glass in leaded casements. These were executed either in color or in monochrome and heraldic motifs generally played a conspicuous part in their composition. The old precedent is being admirably followed by modern glass painters. As spots of either color or design, their effect is full of interest. Nearly related to the use of heraldry in windows, and exceedingly appropriate, is the incorporation of certain of the old Italian, English, French and Dutch printers' marks or badges in library casements.



Furniture can be emblazoned and the colors will enrich a room

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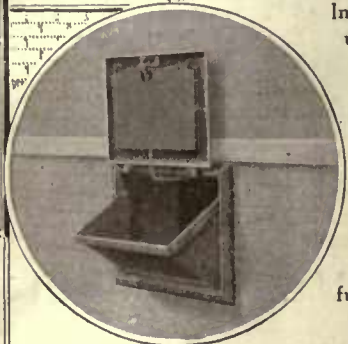
The Majestic—

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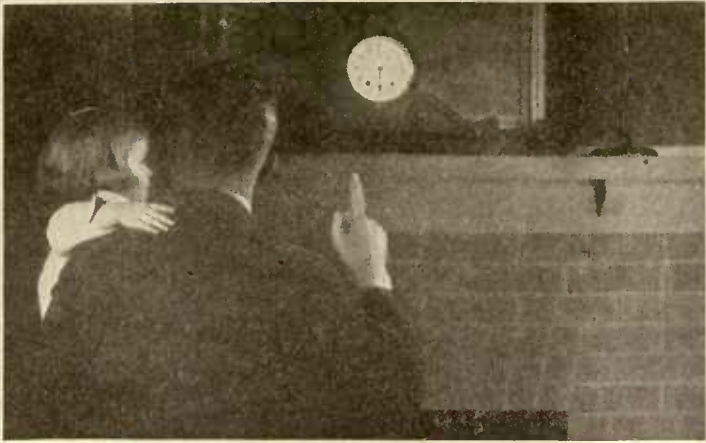
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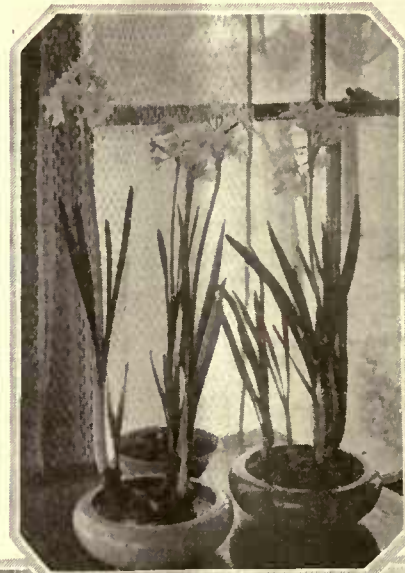
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Window gardening of this sort is extremely simple. Clean pebbles, water, bulbs and suitable containers for them—these are the essentials

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Photographs by William C. McCollom



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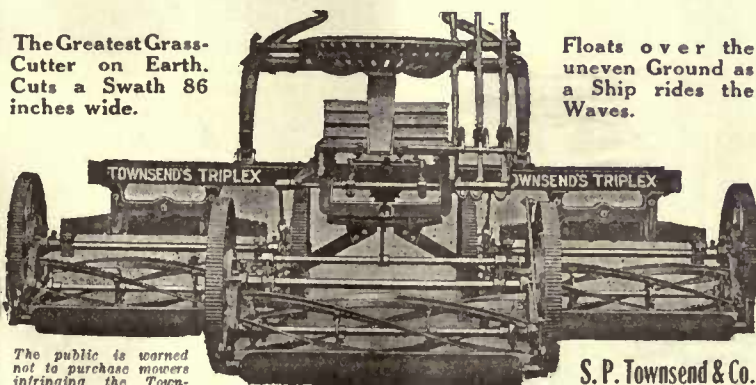
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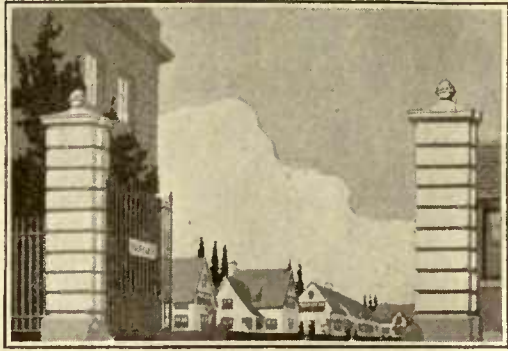
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A bed with high posts and heavy cornice draped with top and bottom valance

The Draping of the Four-Poster

LEE PORTER

THE choice of material for draping a four-poster bed will depend upon what has been used in the room for hangings and furniture coverings, as well as the style of the bed itself.

This can be either plain goods or material like the curtains. If possible, it is better to choose figured goods, the exception being where the bedspread has been made of the same curtain fabric, in which case the head curtain should be plain.

Many of the early beds were decorated with curtains at the foot, as well as head, to protect the sleeper against drafts. When the dressing was white it gave the charm of cleanliness that is so dear to every New England housewife.

White curtains are often trimmed with knit fringe, the making of which was a favorite pastime in many a new England family, more especially when preparing the wedding outfit for one of the daughters. This was made not only in different patterns but widths that it might fit the various ways of draping the bed.

The bedstead with low posts is less frequently found. For this type can be made an arched canopy or tester, finished with a valance.

Many people would find any cloth over the top of the bed oppressive. To such as these let it be suggested that a canopy of hand-made net finished with an open fringe may be used. Should the lace heading be objectionable it can easily be dispensed with, without spoiling the effect.

The bottom should be draped with a valance that extends from the side rails to the floor. These should match the counterpane or the long curtains in color. White can be used even if the curtains are colored. The prevailing fashion in many of the earliest beds was to use hangings of

chintz, which were very gaily colored and repeated in the valance.

There are many ways of attaching this valance around the bottom of a four-poster. It must be remembered that our forefathers were unable to purchase wire-woven springs, being forced to use rope woven in and out across the frame, or a canvas which they laced with stout rope. This fact caused the valance to be fastened to the rails of the bed. Now with the coming into style of firmly placed and well fitted box springs, the best method is to attach the flounce to a sheet, spreading between the spring and mattress. It is a very easy matter to take this off, sheet and all, that we may launder it.

Time was not so precious or diversions not so varied in our grandmother's time as they are today. This accounts for the quantities of hand-made bed spreads and patch work quilts that were so fashionable.

Tufted quilts were all the rage at one period. They chose for their work different patterns, with the same motive. These within the last few years have become very valuable, the best variety bringing as high as \$35.00 or more, according to size and amount of tufting worked out.



The curved canopy or tester is generally covered and a galkered valance used



Little side curtains add considerably to the finish of a draped four-poster



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It makes the suburbanite independent of help and power difficulties.

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THE architectural beauty, the charm and the attractiveness of a house depend more upon its doors than upon any other feature.

Whatever your preference in architectural style—or your decorative scheme—you will find **MORGAN DOORS** to harmonize, both in design and finish.

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Every Morgan Door has
this mark on the top rail



Probably the neighbors will be glad to take any surplus crops you may grow



Spinach requires plenty of room in which to develop as fully as it should

Starting the Garden

(Continued from page 41)

with the fresh manure and the sides of the frame banked up to remove the necessity of building any framework to hold the manure. The frame may be placed on top of the manure and filled with about 4" of earth, and when firmed and smoothed over it will be ready for sowing.

The one big factor when preparing hotbeds is the heating value of the manure. Only fresh horse manure should be used, and only that from animals that are grain fed; there is little heating value in the manure if the animals are feed on roots, hay and other soft feed. The manure for a hotbed should be well moistened when it is placed in the frame, and if well firmed by constant tramping during the filling it will hold its heat considerably longer.

After the soil has been thoroughly warmed the seeds can be sown, either scattered in small beds divided by sticks or in separate rows. The frame should never be filled unless additional frames are available for the young plants when they require transplanting. When limited to one frame it is best to sow but a small

piece, leaving the balance of the space for transplanting.

What to Sow Now

There is a strong tendency on the part of the great annual crop of new gardeners to start with too much enthusiasm. We must temper our eagerness with good judgment, else ultimately we shall be brought face to face with the fact that our possessions own us. A whole lot of March faith will not make the rain fall at the psychological moment in July; figuring how easy it is to grow one hundred tomato plants may be very good, but estimating on making twenty-five perfect plants produce more fruit than one hundred ordinary ones is better. This is not written to frighten anyone, but merely to bring out the point that gardens are planned too lavishly in March and far too meagerly in July. Is it because we overdo the thing at the beginning, and when adversity comes to us we quit? Thousands of these promising spring gardens have shot their bolt by midsummer, (Continued on page 80)



Egg-plants are very productive and should be included in the garden



The pepper is another plant that yields well and is in popular demand

Stewart's
IRON FENCE
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IRON FENCE AND ENTRANCE GATES OF ALL DESIGNS AND FOR ALL PURPOSES.
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Why we guarantee it to grow, guarantee it to go 25% farther than most Lawn Seed and to be any amount freer from weed seeds, is all explained in our booklet. It also tells how to Know Good Seed, how to Get Rid of Weeds, how to Treat an Old Lawn and Build a New One, etc. It alone is worth the dollar asked for the seed but is free. Send for it and price of seed in large quantities.

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ONCE GROWN—ALWAYS GROWN

Starting the Garden

(Continued from page 78)

Five Rooms

\$575⁰⁰

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POCONO HILLS MODEL

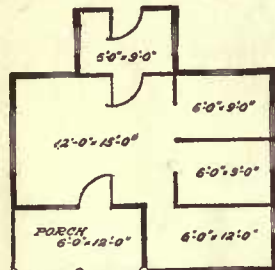
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the Bossert "Pocono Hills" Bungalow is substantially built. Any two persons—absolutely without experience—can quickly and easily erect it. Shipped in sections of convenient size for handling. All you need do is assemble the parts. Simple instructions furnished. Absolute satisfaction guaranteed.



The Bossert "Pocono Hills" Bungalow is single walled. No interior finish. Exterior artistically stained brown with creosote which preserves wood even better than does paint. The shutters are stained green and are made solid so that bungalow may be closed up for winter.

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LOUIS BOSSERT & SONS, Inc.
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and I believe that one of the causes is planning a larger garden than you intend to care for. Twenty-five or thirty plants of tomatoes are all that any small home garden will require. Fifty seeds should assure this number of plants, so why bother with a hundred? Concentrate on the twenty-five idea with the intention of having them perfect.

Peppers and egg-plant can be sown now. If you will allow for two perfect plants of each for every member of your household you will have a surplus crop for your lazy neighbors who have no garden. Early celery must also be sown now. Figure out how many heads of celery you can use between August and November, when the late crop will be ready for use, and raise that number of plants.

The sowing of early cabbage and cauliflower is also timely now. Cabbage will split in the hot days of summer, so there is no sense in raising any more than you can use up to and inclusive of July. The same applies to spring cauliflower. In the fall large plantings of these crops are advisable, as they keep well; but for spring use figure out your requirements and make your garden fit your needs.

Lettuce, while appreciated in liberal quantities, must be sown frequently as it does not remain in perfect condition for any considerable time. With all crops of this kind that mature and quickly pass the useful stage the secret of success is small sowings at frequent intervals. About fifty plants started now and the same quantity three or four weeks hence will give liberal quantities for the average garden.

Onions are improved by early starting. The young plants are handled the same as other vegetable seedlings. The advantage gained by early sowing is the increased size, onions weighing a pound or more being very common as a result. Another distinct gain is that when they are planted out they are large enough to be practically immune from attacks of the onion maggot.

Where the space is available there are other vegetables that can be started now advantageously. In every case, however, it simply means the starting of enough to afford us early vegetables until the outside sowings are ready, as there is no advantage other than their early maturity. Beets, carrots, kohlrabi and parsley come under this heading.

ground and to stimulate growth in an indirect way. By direct contact with the roots of the plants, certain manures, by virtue of their chemical makeup or the gases they release when decomposing, create a thrifty and well balanced growth. These are termed bulk manures and consist of the droppings of various animals mixed with bedding materials. They are unquestionably the best means of restoring to the soil the elements that growing plants take from it.

Bulk manures vary in value, some being higher in food value than others. They are generally used in the same manner, simply regulating the quantity according to the food value of the kind used. According to their chemical analysis they range as follows: sheep, pig, fowl, cow and horse. While the bulk of bedding contained in horse and cow manure reduces its chemical content it does not decrease its value but is beneficial. For all garden work, therefore, the order of value is: cow, horse, pig, sheep and fowl.

Seaweed is used in some localities where it is available. Its principal value is as a moisture retainer, as raw seaweed contains very little fertilizing value. When dried and burned, however, it is rich in soda and is valuable. Fish of all kinds make an excellent plant food; they disintegrate quickly and are soon assimilated by the roots. Mussels, starfish and various fish worthless as food are used considerably at seaside locations. These may be ploughed under and form a well balanced ration for all kinds of crops. They are very high in chemical content and release their gases freely. They must not be used in large quantities or they are liable to burn the roots.

Leaf mold, garden refuse, garbage or any form of decayed vegetation are among the very best soil builders. They improve the character of the soil and encourage rooting. They are not as rich in plant food as the bulk manure or fish fertilizers and may be used more freely. Cover crops, too, come under this heading, and the progress made in the use of these in the last few years reflects their true value.

Concentrated fertilizers of various kinds are made from bone, blood, ashes, sodium nitrate and other strong chemical elements. They are for the most part strong and are used sparingly more in the form of an invigorator or tonic than a complete fertilizer. Some of these fertilizers are not well balanced and should not be used to the exclusion of other fertilizing mediums or they will endanger the health and normal development of the plants.

Manure Values

The name manure is usually applied to any substance supplied to the soil to increase productiveness, or to improve the physical character of the



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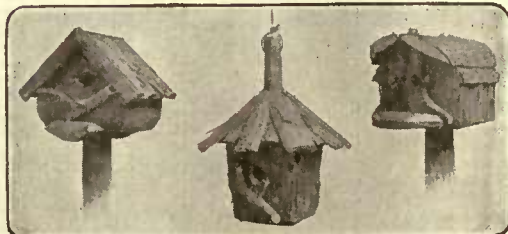
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 "Birdville"
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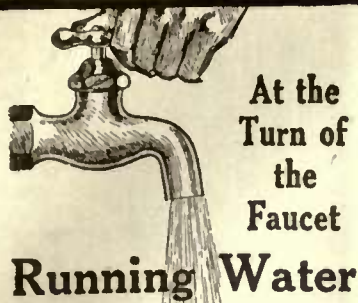
ANNIVERSARY CUT



Cane and Bush Fruits for the Kitchen Garden

(Continued from page 40)

from which the new growth will start. After the bearing season is over all the old canes should be removed to give room for the developing new ones, which will bear the following season. Currants and gooseberries need very little pruning, the best plan being to cut off at the ground line very early each spring a few of the oldest shoots. The small fruit garden cannot be expected to produce a crop the season it is planted, but the following year the yield will be worth while, and the year after that you can expect full returns.



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Faucet

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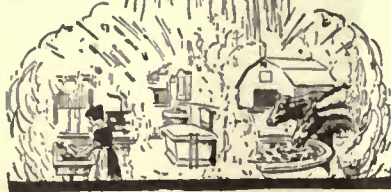
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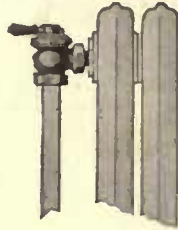
Turn the steam on and here is what often happens in the radiator

1
Steam gives up its heat. Water drops to the bottom of the radiator.

2
This accumulated water and air retard flow of steam into the radiator.

3
Radiator pounds and knocks. Valves leak. Radiator is part hot, part cold.

In Dunham Heating Service you will find relief from these heating troubles



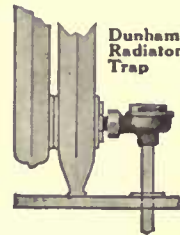
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Steam is like anything else; when it runs up against a stone wall it stops work. The stone wall in this case is the water and air that accumulate. A properly designed heating system keeps the radiators and piping free from these obstructions, permits the circulation of the steam, and gives more heating comfort per ton of coal.

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ATTACHED to hose with ordinary water pressure, you can automatically and *Faultlessly* irrigate an area as wide as length of machine and up to 30 ft. long, on either or both sides.

Only device of its type—indispensable for your lawn or garden. Light and portable. Expressed anywhere on receipt of price. Money back if not satisfactory. 5 ft., \$10.00; 10 ft., \$18.00; 15 ft., \$25.00, F.O.B. Factory.

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Write for bulletins describing our complete line of Modern Irrigation Devices

Automatic Dependable Economical Portable



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from the snow-covered Wisconsin fields to those who prize good food.

More than thirty years ago the neighbors came through the drifts to the Jones homestead to get it.

And today Jones Dairy Farm Sausage is the same as it was then—a sausage made by a treasured New England recipe from choice young pork and home grown spices.

Ask your grocer or market man about it—and ask him about the Jones Farm Hams and Bacon in anticipation of Easter's special spread.

There is the pure, open-kettle Lard, too, of the same Jones selected quality.

If your dealer cannot provide you, write to us at the farm.

The Jones Dairy Farm Products come in net weight packages of perfect freshness and all-meat purity.

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Rare Designs in Antique Knockers

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Bradford Rocker



Bradford Chair

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May be chosen either for the entire furnishing or here and there a well selected piece to harmonize with the surrounding interior. The Leavens way of allowing the purchaser to specify the color, finish or decoration has made many satisfied customers. This, of course, is in addition to the large assortment of designs and styles always carried in stock. Shipments carefully made, insuring safe delivery. Send for complete catalog, over 200 illustrations and color chart.

Dexter Table



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are vigorous, certain, full blooming—they never disappoint you.

There is available an exceptional variety of hardy plants, roses and bedding plants that will bloom the same season they are planted. You need not wait two or three years for a beautiful yard.

Wagner stocks include every kind of bulb, root, shrub and evergreen that you are likely to need. These are nurtured with great care to assure unusual vigor and successful growth. Plant them according to Wagner directions and there will be no question of results.

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places at your disposal the experience and skill of creative gardeners—men who can suggest novel and delightful effects, who know how to get the most in beauty from the spaces available.

They will carry out ideas you already have if you prefer. They can tell you whether and to what extent your plans are practical, and suggest additions in keeping with the spirit of the scheme. They will help you take advantage of every special condition of soil, location and surroundings. They will see that your planting is done properly.

Wagner Park Nurseries

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Nurserymen - Florists - Landscape Gardeners

Wagner's New Free Catalog No. 121

tells how, when and what to plant. You are sure of garden beauty when you follow the simple directions. Lists roses, bulbs, hardy perennials, shrubs, vines, evergreens, hedges and ornamental trees.

Every lover of flowers should have it. Write now.



A third year cushion in green, and with mulberry and buff scalloped ruffle \$8

The Third Year Living Room

(Continued from page 36)

piece. The frame is of dull gold and the sunk molding of the blue green antiqued and made especially to fit in with the dimensions of the chimney breast. The frame is of unusual shape. The rooms have started now to be quite handsome and still we have spent very little, as the painting in a size to fit the mantel breast costs \$115, and there are a variety of old masters which can be copied, if one does not care for the little bird on the tree branch.

The third year the couch is drawn up before the fireplace and gets its permanent covering of striped mulberry velvet, because while the sateen is still good, we want to have the room more elegant. On it are put two large taffeta cushions, one in sage green and one in reddish orange, a tone to brighten up the mulberry, costing \$16 a piece.

The new chair to be added matches the sofa but is covered in striped upholstery material in mulberry. It sets off the velvet of the sofa. The chair costs \$60 and takes five yards of \$5 material.

The sewed up carpeting is replaced by a thick rich chenille rug in a darker tone than the carpet as the room has become more rich and therefore needs the deeper color on the floor. The rug costs \$144. The expense this year with the exception of the one chair and the sofa cushions goes into the rug, the hangings and the couch upholstery. The wicker chair goes with the curtains upstairs into a guest room, or if the curtains are worn out, the wicker chair goes out to the porch.

The windows now are ready for their permanent treatment. For overcurtains we use a rich mulberry 50" damask at \$9.75 a yard. The pattern is striking and the whole room is now keyed to mulberry, instead of blue green as we

started. This is done by the selection of a chintz, in the first year, that contains two favorite colors. It takes eight yards for the curtains and one and a half yards for the valances, costing \$96.33, and the making and lining, including fringe on the valance, will cost \$38.

For under curtains we will use a 50" champagne silk gauze. It throws a mellow light through the room and tones in with the damask. It will take eight and two-thirds yards at \$3 a yard.

The room as it now stands will defy the criticism of the most censorious in-law and the bride has "the proper background," as we decorators say, for her personality as a woman of society.

The following tables show the expenditures year by year for three years. Of course, this furnishing can extend over a much longer period. The costs are based on the current prices and the articles selected are such as will be permanent, long-wearing and a constant source of satisfaction.

First Year

Carpet—16 yds. @ \$4.00 plus sewing and binding.....	\$70.00
Chintz curtains—8 yds. @ \$1.90 and 1 1/4 yds. taffeta, plus making \$10	29.70
Scrim curtains	5.56
Couch—\$105 plus 10 yds. sateen @ \$1.80 plus two cushions...	134.00
Couch table	18.50
Lamp and shade for couch table	17.50
Long table	95.00
Desk set	8.00
Straight chair	22.50
Wicker chair	25.00
Wrought iron standing lamp and shade	31.50

(Continued on page 84)



For first year an Italian couch table, \$18.50. Wrought iron standing lamp and shade, \$31.50

Watch Hill R.I. Hyannis Mass.



The Latest Fad Enamel Cloth Doily Sets

Set No. 1 consists of round, 22-inch centre and six doilies each, ten and seven inches. Set No. 2—Square 22-inch centre and six oblong doilies 12 x 16 inches. Colors, yellow, gray, or oyster white ground, fruit decoration, and borders of harmonizing or contrasting shades. Price each set \$12.00. Set No. 3—Same size and shape as No. 1, stenciled borders only, similar shades to decorated sets \$8.00. Sets may have more pieces, or less, at proportionate rates.

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of moving into larger quarters on April first, where all my stock will be housed under one roof, I am able to present an unusual opportunity to my patrons to purchase articles at a great saving upon previous prices.

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COMBINATION PRODUCTS CO., Mfgs. 99 TOWER BLDG., CHICAGO, ILL.

New Moods—New Decoration



Exuberant emerald green fountains, alternating with green leathers and green looped flowers—here is a French hand-blocked hall paper with just that conventional dignity, that charm, that one's entrance hall requires. This paper is also kept in stock in two tones of tan, or may be had to order in any colour on a white ground. Price \$3.50 a roll; 30 inches wide. Just one of the eight solutions of the hall-paper problem offered in the Shops Department of the March House & Garden

in the shopping pages of
MARCH HOUSE & GARDEN

Has Your House Celebrated?

VICTORY'S in the air, even in decoration. Have you seen the new victory chintzes, where the cock crows red white and blue boastfulness? House & Garden shows you just how to use these chintzes with just that amusing effectiveness that is the dominant note of the moment. The Greenwich Village prints are shown too—quite inexcusable and wholly delightful silk riots of carnival colour.

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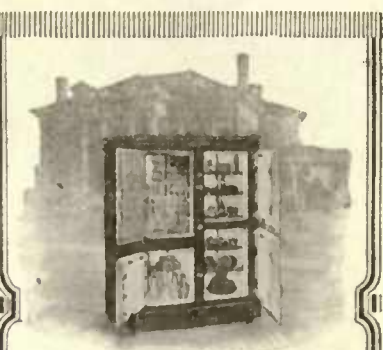
SOMEHOW the hall is often neglected because it's so impersonal a part of one's domain. But House & Garden suggests all sorts of delightful papers for it, from emerald green fountains to grey cows and sheep on a ground as softly grey as themselves.

Ask Our Shoppers—They Know

But House & Garden doesn't stop with suggesting. At a mere request from you it goes to the exclusive shops on the Avenue, it consults experts with continental reputations, it hunts up queer little places where queer little people make charming oddments. All you have to do is to write the cheque—and tell the expressman where to put the parcel!

House & Garden SHOPPING SERVICE

19 West 44th St. New York City



Once in a Life Time

WHEN you buy a McCray you secure a refrigerator that is built to serve faithfully for years. "Lifetime service" has ever been the McCray watchword.

McCray Refrigerators stand the test of time because they have *True Quality* in-built in them. *True Quality* is more than convenience and design—it is these plus materials, construction and workmanship.

MCCRAY

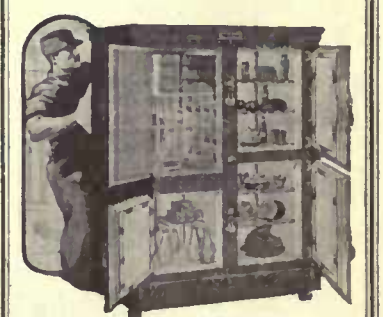
Sanitary Refrigerators

embody our well known cooling system by which constant circulation of cold, dry air is assured through every compartment. By this means perfect preservation of food is accomplished.

McCray Opal Glass Refrigerators are lined with snow white opal glass, nearly half an inch thick—which is stain and acid proof. Outside icing—any McCray Refrigerator can be arranged for icing from side or rear porch. This special McCray feature keeps the iceman outside and ends the constant "tracking up" of the kitchen or pantry.

"Refrigerators for All Purposes"

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Gladly will we send you Catalog showing Opal Glass, White Enameled and Wood Lined Refrigerators.

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No. 62 for Meat Markets
No. 71 for Grocers and Delicatessens
No. 51 for Hotels, Restaurants and Clubs



Does the Work of Five Hand Mowers

Ideal Power Lawn Mowers are great labor savers. Any man with an Ideal can easily cut as much grass as five hard-working men could with hand mowers. Moreover, as the Ideal is designed with the roller as an integral part of the machine, the grass is rolled every time it is cut—this keeps the turf firm, smooth and in the finest possible condition.

Cuts Four to Five Acres a Day

The mower has 30-inch blades and with one man to guide it, cuts four to five acres of lawn a day, on an operating expense of about fifty cents for fuel and oil. The Ideal is of extremely simple design with no complicated clutches nor gears. All the operator has to do is to guide the machine and operate the starting and stopping lever.

Uses Tractor Principle

The cutting blades operate by the traction of their side wheels upon the ground, just the same as the blades on a hand mower operate. This eliminates the difficulties that are almost sure to occur where an attempt is made to drive the blades direct by power from the engine.

Cuts Close to the Walks, Trees, Flower-beds and Shrubbery

With the Ideal a man can work just as close to various obstacles as with a hand mower. The mower is hung at the front in such a manner that it turns easily and is guided around corners, flower-beds, trees, etc., without difficulty. Photo at right shows how the Ideal is quickly converted into a roller by using the small castor which we furnish. Valuable feature for early spring rolling.

Five Days Trial—Satisfaction Guaranteed

Write for particulars of our five day trial offer. Ideal Power Lawn Mowers are sold on a positive guarantee of satisfaction and we will willingly refund money on any machine that does not prove satisfactory when properly operated. You can secure this Ideal through your hardware dealer or direct from our factory. Write today for special literature.

Ideal Power Lawn Mower Company

R. E. OLDS, Chairman
 403 Kalamazoo Street, Lansing, Michigan
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 Philadelphia, Pa., 708 Arch St.
 New York, N. Y., 270 West St.
 Chicago, Ill., 183 N. May St.
 Toronto, Ont., 17-19-21 Temperance St.

IDEAL TRACTOR LAWN MOWERS

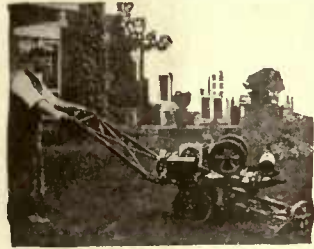


Photo shows how cutting mower turns when working around flower-beds, etc.



Cut close to trees or other obstacles



Ideal easily converted to a power roller with front castor which we furnish

Rosehill Cemetery and Crematory
 Rosehill, Lodge, Linden, N. J.
 November 26th, 1918.

Ideal Power Lawn Mower Co.
 The Ideal Power Lawn Mower we purchased last spring has proved to be a life-saver to us, coming as it did at the time when labor was so scarce and high. It proved equal to two horses and several men, as it worked up close to obstructions saving much hand work in this way. Yours very truly,
 F. L. Howard, Supt.

TOWN OF ARLINGTON
 School Department
 Arlington, Mass., Nov. 27th, 1918.

Ideal Power Lawn Mower Co.
 We have found our Ideal Power Lawn Mower very satisfactory indeed. It is a great labor saver and we would not want to do without it. Yours very truly,
 G. C. Minard, Supt.

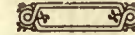
JOHN L. BROCK
 Trenton, N. J., Nov 27th, 1918.

Ideal Power Lawn Mower Co.
 I have about three acres of lawn to cut. Thanks to the Ideal Power Mower, my lawn looked much better this summer than it ever has before. I believe much credit is due to the roller attachment. In my judgment, it would require at least four men with ordinary hand mowers to do the same amount of work as I am getting out of my Ideal. Yours very truly,
 John L. Brock.

The Third Year Living Room

(Continued from page 82)

"Polly with a Past" chair, \$30.00, plus 1 1/3 yds. sateen @ \$1.80		32.40	<i>Third Year</i>	
Coffee table	18.50		Couch redone in velvet, 10 yds. @ \$6.75, plus \$12.00 labor of covering	\$79.50
Over-mantel vases	16.00		2 taffeta cushions @ \$16.00....	32.00
		\$524.16	1 upholstered chair, \$60.00, plus 5 yds. material @ \$5.00.....	85.50
<i>Second Year</i>			1 chenille rug 9' x 12'.....	144.00
High-backed upholstered chair, \$60.00, plus 4 yds. velvet @ \$6.75	\$87.00		Curtains—9 1/2 yds. damask @ \$9.75 plus making, lining and trimming, \$38.00.....	130.52
Desk, \$78, plus chair, \$32.....	110.00		Under curtains—8 3/4 yds. gauze @ \$3.00	26.00
Lamp and shade	25.00			
Table scarf	5.50			
Over-mantel painting	115.00			
		\$342.50		\$497.52



Are These Your Problems?

Some of the answers which have been given by our Information Service to subscribers who had garden questions to ask.

Inquiry—Will you kindly give me some information and advice in regard to varieties and planting of locusts?

I have a flower garden situated on the almost level top (very slightly higher in the middle) of a high bank fringed by a thicket of locusts. The very young locust trees are used as retainers of the soil on the aforesaid steep bank, and their tops, feathery and green and healthy throughout a long season in this locality, shade the border of my garden and are very beautiful.

I want to use this sometimes very objectionable tree in another place on higher ground in the garden as an ornamental shrubbery group or border to a walk in company with rose acacia or pink locust.

I presume the locust already here is the common yellow locust—not the honey locust. In the spring part of these trees have quantities of beautiful white blossoms and others have no bloom at all. Why is this? Are some of them sterile, and is there any way I can tell, in transplanting, which will have flowers and which will not? Also, can I successfully transplant young locusts (there are quantities of seedlings in this section which I can get for the digging) in the fall of the year; and if so, about what time should it be done? Is it necessary to observe any particular rule? I know that the common locust tree is not a tender plant by any means, but I want to do the work to the best advantage in order to have it successfully established the more quickly in my garden.

Will you also tell me something of the requirements of the rose acacia? Can I plant it any time this fall?

Answer—Botanically speaking, there is no reason which would account for the absence of blossoms on some of your locust trees, nor is there any peculiarity of form which would enable you to distinguish between the bloomers and the non-bloomers. It is possible, however, that soil conditions may have something to do with the matter.

The trees that blossom may have the proper food elements to make blossoms, and the others may lack them. Are all your trees growing close together, in exactly the same sort of soil? Especially if they are not, I would suggest that you experiment with bone meal and lime worked in around the non-blooming individuals. Of course, locusts as a rule need very little coddling, but in this case it might be successful. The stimulant should be applied in the spring.

Another possible explanation is that some of the trees have been attacked by borers to such an extent that their vitality has been seriously impaired. If this is the case, you would be quite sure to suspect the trouble because of the presence of dead branches and the generally debilitated appearance of the tree.

Locusts are usually propagated by seeds or budding, but I know of no reason why the young trees could not be transplanted with a fair certainty of success. The fall would be the best time to make the experiment. Take them up carefully, with particular efforts not to injure the roots, and reset as you would other deciduous trees and shrubs. Be sure to mulch the roots through the first winter, to prevent alternate freezing and thawing. Dead leaves are a good material for this purpose.

The rose acacia calls for the same sort of treatment as the common locust, and, like it, is never at its best in sour soil. October would be the best time for transplanting any of this family.

Inquiry—We moved into our house in May, but were so busy doing over the interior that we could not spend time on the exterior. I have learned, however, that our heavy clay soil will not produce anything! I did succeed with some morning glories and carrots planted by the side of the garage, and some gladioli did fairly well on the south side.

The soil has never been worked by previous tenants and building stones and bricks are still in the ground from the time the house was built.

We are on a short, tucked-away street, with many fine old forest trees about. Across from us is a wooded hill which belongs to a beautiful estate. Next us on the north is a large lot with many old trees—we do not know its fate. In the rear of our lot, at the back side, are unsightly backyards.

My idea in general is to inclose our place, thus shutting out all that is ugly and retaining only the woody atmosphere. I like the seclusion without the shut-in feeling that French homes have.

Of course, in these war times I'd like a vegetable garden and fruit trees and even berry bushes. How can I have all this on a lot 50' x 178'?

The backyard is about 75'. The enclosed clipping from HOUSE & GARDEN I believe is something of my idea—with out the pool, simply the bird bath.

I am also enclosing photographs of
 (Continued on page 86)



GENUINE
Indiana Limestone
Garden Furniture
and Mantels

Hand Sculptured
EXCLUSIVE DESIGNS
Bird Bath 36 inches high
\$35 with plain shaft \$45 carved as above
Benches, Fountains, etc.
EASTON STUDIOS
BEDFORD, INDIANA

"The Finest Willow Furniture in America"

In Whip-O-Will-O

You will find your ideal of home furnishings
—that unusual combination of informal com-
fort with the distinctive charm of good taste.

Send for our Special Catalogue.
Filled with moderately priced sug-
gestions in Whip-O-Will-O Furniture.

WHIP-O-WILL-O FURNITURE CO.
SCRANTON, PA.



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by Eugene Paul Ullman

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We recommend espe-
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whose reputations have
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Exhibition of
Paintings in Oil and Pastel
by JEROME MYERS
from February 17 to March 1,
Inclusive

Our new booklet with our galleries' latest
news recently published, sent on request
108 W. 57th St., New York
(Adjoining Lotus Club)



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Write for catalog of garden seats,
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NEW YORK**

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GLAZED CHINTZ
ANTIQUES**

Glazed Chintz Shades



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Decorations Hangings
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FLOWERING SHRUBS

Keep Your Garden In Bloom All Summer

The fullest loveliness of your garden, lawn or avenue is much dependent on your shrubs and trees. Don't choose those with ragged, insignificant flowers, or those which dazzle during the blooming season and then grow shabby and commonplace.

A succession of color throughout the season may be obtained at a reasonable cost by judiciously planting a proper selection of flowering shrubs.

Because many people find it hard to pick out the best selections, we offer the following suggestions.

PHILADELPHUS coronarius. Mock Orange; Sweet Syringa. 5 feet. Well known and valuable for its sweet-scented white flowers in June.

DEUTZIA Pride of Rochester. Large flowering Deutzia. Double; petals faintly tinged with rose.

HYDRANGEA grandiflora. 5 feet. Bearing immense pyramidal panicles of flowers from August to frost. Flowers lasting, at first white, changing to rose color at age.

WEIGELA, Eva Rathke. 4 feet. Bearing crimson, making a striking contrast with the white stamens. A profuse bloomer in spring and again in late autumn.

CERCIS canadensis. Judas Tree. Bears an abundance of rosy pink flowers in early May before the leaves appear.

flowers in early May before the leaves appear.

HIBISCUS (Althea) syriacus. Rose of Sharon. Abundant and continuous bloom thru Aug. and Sept. As they bloom on new wood only, must be trimmed in winter. Flowers pink, purple, red and white, and in varying shades; single and double.

HYDRANGEA grandiflora alba. Hilla of snow. 4 feet. This new introduction bears large clusters of sterile flowers and of clearer white than the type, lasting and abundant in midsummer.

VIBURNUM plicatum. Japan Snowball. 6 feet. Upright, bushy growth; dark green leaves; large heads of enduring, white flowers; superior to the common sort.

EACH, 50c; PER TEN, \$4.00; PER 100, \$35.00

THE ORIENTAL PLANE TREE—DEEP SHADE QUICKLY. So popular for lining avenues, etc., that we grow it by the thousand and can make exceptional prices. It develops splendidly in ample space. All sizes and quantities, \$1 each and up.

800 ACRES—OVER 100 YEARS OF FAITHFUL SERVICE
WE CAN HELP YOU. SEND FOR CATALOGUE AND ANY ADVICE YOU NEED.

AMERICAN NURSERY CO. FLUSHING, N. Y.

You Need this Handy Sprayer

Use the Auto-Spray No. 1 to Disinfect incubators and brooders and to clean out lice and mites in the poultry house. Prevent blights and destroy insects in the hot house, cold frame, garden and on the lawn. White-wash the cellar, stables and other outbuildings faster and more evenly than with a brush. Wash windows, buggies and motor cars quickly and thoroughly. There are nearly 40 other styles of Auto-Spray—big and little.



Write for free Spraying Calendar and Catalogue.
The E. C. BROWN COMPANY 851 Maple Street, Rochester, N. Y.

Where Water Lilies Bloom Garden Visitors Gather

A pool of blooming Lilies is the garden's focal point. Other plants may arouse a moment's interest, but the Water Lily's dainty blooms never lose their charm.

And, best of all, you can grow them just as successfully in a tub or pool as in a large pond. All you need is water, sunshine, and a little soil. The plants may be few in number, but the pleasure they will give is not to be measured by mere quantity.

Let me tell you How and Where to grow these Beautiful Blooms

I will be glad to advise you how to start, and the varieties that are best adapted for general planting and free blooming. Tell me, please, whether you must use a tub or pool; if the latter, give size and the source of water supply.

My booklet on "Water Lilies and Water Plants" will be sent to those who ask for it; the edition is limited, so it may be well to write at once.

WILLIAM TRICKER
Box G, Arlington, New Jersey

Are These Your Problems?

(Continued from page 84)

the house and gardens which show all the ugliest features. Please note comments on the back of each.

I am such a novice and have so little courage that I'd like to put myself absolutely in your hands. I don't know how and where to begin. I know I want seclusion; evergreen trees; fruit trees; perennials in rose, pink and blue and orange (not yellow); perhaps dark red berries and white; a vegetable garden. I want these with the smallest outlay of money possible, and as simply done as can be, as it is hard to get adequate help.

Is this an impossible task? At least you could, perhaps, give me a working plan which I could gradually develop.

Would you advise putting an inexpensive fence all about and raising quick-growing vines on it until I could get trees and shrubs started?

Back of the side entrance porch is quite a large space where I would like effective planting. It is on the north side and gets very little sun. I have planted lilies of the valley there, but of course want something larger.

If I am not imposing too much upon you I would like to know what to do—starting now—step by step in developing the soil, choosing the trees, shrubs and flowers and planting and caring for them. I want to make my little city lot a real HOUSE & GARDEN place.

Answer—I have been much interested in your letter and the photographs showing the various parts of your house and grounds which you wish improved. Perhaps the following suggestions will be of assistance to you in working out what is going to be a very interesting set of problems.

Taking up your various questions in the order in which you ask them, I would say in the first place that before you can get complete and satisfactory results from your grounds it will be necessary to remove the greater part of the bricks and building stones which have been left lying about. It is a very difficult matter to cultivate and plant ground successfully as long as any amount of rubbish like this remains.

As to the treatment of the soil itself, I would not advise your undertaking at the present time any radical improvements, such as the incorporation with the clay of lighter loam. Work of this sort is very expensive at the present time on account of the high cost of labor, and I assume from your letter that this would be a decided disadvantage. If you can arrange to have a few loads of good garden soil added to the area in which you plan to put your vegetable rows, I would by all means advise your doing it, but as for the grounds in general, I think that you can get fairly satisfactory results without attempting wholesale work of this sort.

You are perfectly right in planning to retain most of the old trees which are now on the place, and in not wishing to interfere in any way with the general woody effect of the situation as it now stands. You have an opportunity to make a most attractive arrangement of shrubs, etc., and I feel that any attempt at formality in the planting would be most unwise.

On the other hand, the large amount of shade which these trees cast is going to be a decidedly limiting factor in the securing of varied effects with flowers and shrubs. The great majority of plants need plenty of sunlight and good air circulation. An effect such as that presented by the perennial border and pool in the clipping which you enclosed would be difficult for you to obtain for this reason, if I understand correctly the present arrangement of the place. Everything that follows is based on the assumption that there is considerably more shade than sunlight over the greater part of your grounds.

The rocks at either side of the driveway might be covered with Virginia creeper, allowed to scramble over them in the natural manner. The use of a few hemlocks to shut off the view of the rear of the house shown in this picture would be advisable.

In the view showing the corner of the house and the two large trees in the foreground, it seems to me that hemlocks and rhododendrons combined offer the best possibilities for screening the yard.

The Boston ivy which you have planted at one side of the house will probably soon begin to climb the walls satisfactorily. It often happens that this vine attains considerable size before it will take proper hold of vertical surfaces. You might try two or three small fruit trees on this side of the house, provided they will get a fair amount of sunshine.

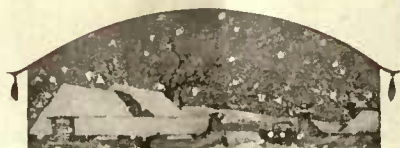
The approach to the garage can be marked out definitely with a hedging of Japanese barberry, which is one of the comparatively few shrubs which ought to do well in such a shady location. The shrubs with pink flowers and white berries, to which you refer on one of the photographs, are apparently snowberries. There is no way of forcing these bushes to attain a height of more than three or four feet, as this represents their usual maximum of growth.

If you decide to put in a vegetable garden along the side of the garage, you might find it best to use a fence for a permanent boundary line around it, inasmuch as it is never advisable to bound a small vegetable garden with trees or shrubs, partly because of their resultant shade and partly because their roots will take too much nourishment from the ground.

Around the kitchen entrance I would use Japanese barberry and *Deutzia gracilis*, as screens for the objectionable features. These shrubs should be planted in an informal, irregular mass in keeping with the rest of the planting scheme.

These suggestions may seem to be rather detached, but I trust they will give you a basis on which to begin your work. Inasmuch as you really need an almost complete remodeling of your place, you will have to go ahead gradually and feel your way, as it were. I should first take up the matter of boundary planting, as without that well under way it would be difficult to decide the definite details of the rest of the work.

Please feel perfectly free to write me again if I can be of any further assistance to you.



House & Garden



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House & Garden

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

SPRING FURNISHING IN MAY

WHEN you think of Spring Furnishing, you think of new hangings, of furniture and decorations for that summer cottage or camp, porch furniture and all the little, fresh, gay-colored accessories that go to make a home pleasant to live in in summer. Think of these, and you think of the May House & GARDEN.

The subject of decoration for a summer camp in the woods is amply considered with suggestive photographs and numerous color schemes. Many of them apply as well to seashore cottages, so that in the article the various kinds of resorts and retreats are covered. The article on using painted furniture for summer homes likewise carries a suggestive note, as does the page of porch furniture—the newest on the market—and the two pages showing the uses for a day bed. But these are only three of the decoration schemes in this issue. There is something on how to handle your books in a decorative fashion—for books are very decorative and help humanize a room—and another on dining rooms, with prices. We can also recommend the Little Portfolio in this issue.

For the prospective home builder there is an excellent article on chimneys, a page of in-



It looks very ancient, this outside, garden stairway—and yet it is quite new. You will see it in the May issue

formation about paint, stain and varnish which explains the mysteries and uses of each, a little remodelled country home called "The Doll's House," and rightly so, and finally an English home of very unusual architecture.

The collector is well taken care of in May. She has Gardener Teall's article on Mezzotints, illustrated with reproductions from some of the best private collections in New York, and another article on how a New York decorator who had a penchant for flower baskets collected everything that was in the shape of a basket.

The gardening articles describe the necessary trees for the home orchard, the work to be done in the May vegetable garden and include, of course, the Calendar. Refrigerators are also described in this issue—a succinct little rendering of the purposes and possibilities of this very necessary household equipment.

Here we are, almost at the end, and never a word about the music room or the artist's colony of remodeled houses or the full page of the outside stairs or the breakfast room that also serves for reception room. Well, there is so much in this next issue that we can't describe it all in 328 words.

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Gillies

THERE IS THIS ABOUT A WINDING STAIRS

Granted! We have a weakness for winding stairs. Every time HOUSE & GARDEN finds a picture of one, in it goes! We have published almost as many photographs of winding stairs as Vanity Fair has of Irene Castle. And for about the same reason—they have a rare beauty. There is this about a winding stairs—the

fine, sinuous curve, the sweep and swirl upward, the delicacy of hand-rail, the slimness of turned balusters, the satisfying completion of the newel. Below the curve motif is repeated in the down grade of another stairs. This example—and it is close to being perfect—was designed by Welles Bosworth, architect



TENDENCIES IN MODERN DECORATION

*The Post-War Desire for Cheery Interiors and the Judicious Use of Color
a Saner Basis for the Exercise of Taste*

AMI RONGÉ

IT would be the sheerest folly to predict that any one style of decoration will be evolved from the maelstrom of the war. Since this was not merely an affair of one nation against another, but a war of many, the influence is scattered over several victorious nations and the styles they produced.

We cannot say that there will be a preponderance of English interiors or of French or of American Colonial, or even a combination of all three. Since decoration is an eclectic matter, no hard and fast rules can be made. It is an expression of the manner of living. Consequently, if we have a French wave or a British infiltration, or a revival of the American Colonial—and many say that American Colonial will be the favorite—it will be because it best expresses the times.

Of one thing, however, we are certain—the war having purged us of many false values has also given us a saner basis for the exercise of taste. Discrimination will have a

raison d'être deeper than the passing fad. Good taste will be a human principle. We will decorate our homes because we intend to live in them.

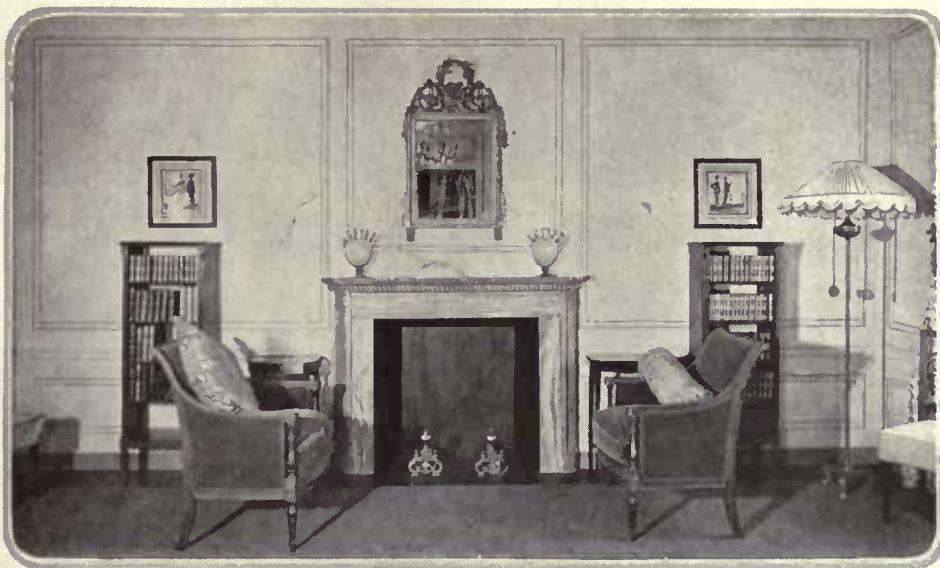
Among the obvious results will be that Americans who take pride in their homes will prefer having a few good pieces to many that are mediocre, will tend toward harmonious en-

sembles and away from faddish conglomerates. We will not be able to afford fads. We will not be able to afford cheap products simply because they are cheap. We have learned that a "poor buy" in furniture is the worst sort of waste.

Another natural result will be the desire for cheery interiors and the judicious use of color.

These four years of war with their necessary economies, inhibitions and losses have left us hungry for laughter, for the sort of cheer one finds in the room of bright tints. The night of the Mission is far spent, and the day of light, delicate furniture and colorful walls is at hand.

A third tendency that one can feel is a desire to furnish not only for this generation but for posterity, to select slowly and to purchase with care. The cry of buying which followed the armistice has slowed down to normal, but the interest in decoration is widening every day. Back of this desire for permanence and awakened interest in decoration lies



In the Victoire Room, designed by John Wanamaker, there is an interesting fireside group of antique walnut chairs upholstered in dark brown velvet with smart little bookcases on either side



The spirit of victory is the inspiration for the "toile de guerre," designed by Jean Lauer, and used for curtains and slip covers, bound with blue taffeta



The tri-color, lusty cock and Croix de Guerre are used in the design of the fabric. The tie-backs are blue taffeta with red and blue rosettes

the sociological fact of the times, a fact found in the years coming on the heels of any great world struggle. The unrest of past days is driving men and women back to their hearth-sides to re-establish their Lares and Penates.

On these grounds **HOUSE & GARDEN** can safely predict that no domestic subject in the near future will enjoy greater popularity and interest than interior decoration. At this writing, we are showing some interiors which have the distinctive French spirit. In a later issue the English room will be considered in detail.

A Victoire Room

The first room shown was decorated in celebration of the victory by John Wanamaker. It is French in every line—modern French—cheerful, gay and very smart. The spirit of Victory has been the inspiration for one of the "toiles de guerre" recently designed by a young Frenchman named Jean Lauer. Its tri-color, lusty cock and Croix de Guerre, all emblems of France, form the design. This has given sufficient color to create a "Victoire room" done in the soft toned French interpretation of the



An extraordinarily fine revival of antique Louis XVI is found in the morning room of the apartment of Mrs. Alfred Nathan, New York City. Alavoine & Co., decorators

In the bedroom of the Nathan apartment the Louis XVI spirit also prevails. The background is gray with over-doors in Grisaille and salmon color damask upholstery



tri-color which is far removed from our ordinary conception of the blatant red, white and blue of the flag.

To match the most delicate gray tone colors in the chintz blue taffeta was chosen to edge the curtains and tie-backs of the same, finished with a taffeta rosette of the same delicate red and blue. The lamp shade is café au lait with scalloped edges bound in red and blue.

The Furniture and Walls

The Victoire chintz is used for slip covers as well. Some of the covers, however, are made in natural colored linen bound in red in some cases and blue in others. The walls are a warm cream color and on them hang quaint old French prints showing the gay and radiant ladies of the times. Some of the taffeta cushions are in blue, others in red.

The fireside grouping with its antique walnut chairs upholstered in dark brown mohair and its pair of smart little bookcases has dignity and repose. The glass flower holders are legion blue. That same color has been rubbed into the moldings of the cream walls.

Thus the tri-color has been



The boudoir of Mrs. Gifford Cochran shows a clever and pleasant use of unusual lights. The side lights above the couch are Chinese glass pictures made into appliques

Painted tôle of the early 19th Century forms the base for the couch-side lamp. The mantel fixtures are Adam statuettes in bronze. Karl Freund was the decorator

English clock of unusual design is an interesting addition.

In the bedroom we find pure Louis XVI spirit prevailing. The old woodwork is painted a delicate tone of gray with beautiful over-doors done in Grisaille. An interesting color combination is evolved by the use of a soft salmon color damask on the furniture and at the windows, which contrasts pleasingly with the touches of dull gold on the carvings of the wall-panels.

A recent exhibition in New York, which pointed toward the amount of interest that there is in beautiful old French furniture, showed a small but fascinating collection of rare and exquisite pieces taken from several New York homes. There were beautiful bits of marquetry, fauteuils covered with petit point, bits of Sevres commodes and consoles.

Unusual Lighting

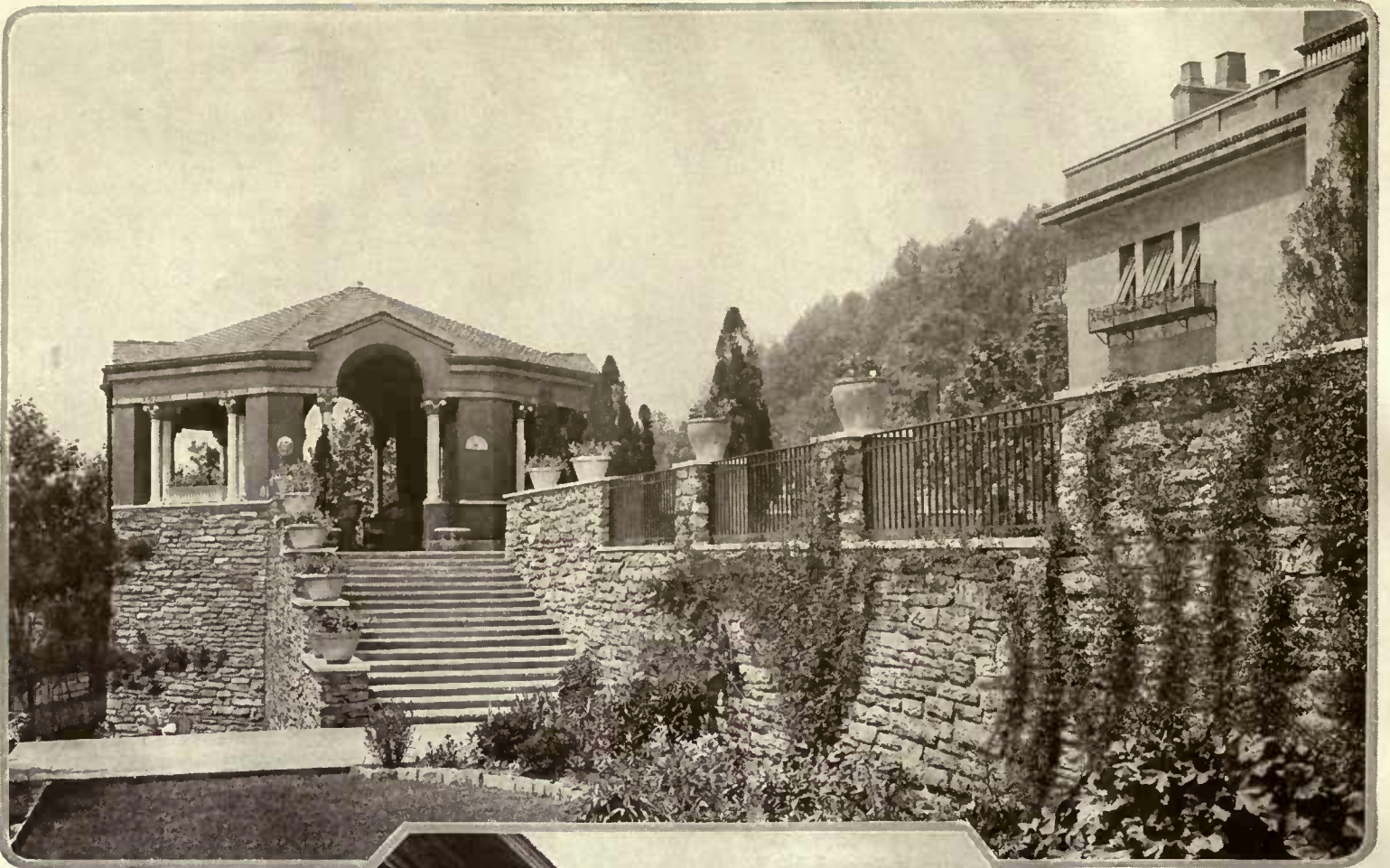
One phase of decoration which irrespective of periods is rarely satisfactorily solved but which is of paramount importance is the question of lighting. In a recently decorated house there were some
(Continued on page 72)

used with great restraint, with none of the garishness which that color combination might so well have without the delicacy of treatment of which the French are masters.

In Louis XVI Spirit

A different character of French room, one which is purely classic in its treatment is shown on page 20. It is the morning room in the apartment of Mrs. Alfred Nathan, of which Alavoine & Company were the decorators. An extraordinarily fine example of antique Louis XVI oak woodwork with old over-doors in plaster is sufficient to establish the spirit of the 18th Century. The paneling is particularly remarkable for the beauty of its proportions and the delicate workmanship of its carvings. The mantelpiece of white marble is of the epoch, as are the brilliant striped old yellow damask window curtains. At each side of the fireplace stands a Louis XVI bergère covered with an old brocade in soft tones of blue and rose. Between the windows stands a Louis XV marquetry secretaire, with a Louis XV needlework armchair in front of it. At one side of the window an old





Tebbs

Like the brilliant colored villas on the Italian lakes the house is painted a lovely sun-kissed coral color. The balcony and the shuttered windows are also reminiscent of Italia. From its vantage point on the hill, through half-closed green blinds it looks past terraces across a long grassy slope where the shadows of tall cypresses mark a path to the pool planted in formal fashion



The first terrace with its high stone wall leads to an octagonal shaped loggia where tea may be served. Vines clamber over the wall from the border planting at the bottom and flowers fill the terra cotta jars which are an interesting color contrast to the vivid blue tiles used in the decoration of the loggia and the pointed field stone in varying sizes which forms the terrace walls

**“ROCK ROSE”
MRS. EDWARD
ROWLAND’S
COUNTRY
PLACE**

**AT RADNOR,
PENNSYLVANIA**



Vistas are the secret of the beauty in successful Italian gardens. Through each of the pillar-supported arches of the tea house a picturesque view presents itself of tall cypresses planted close to the house where they contrast with the coral pink walls and stretches of flat lawn. From this door one passes down the broad garden steps shown opposite to the lower terrace

Delicate tones of mauves, yellows, blues and greens on old Italian and French furniture have been brought into exquisite harmony in the huge living-room by the good taste of the owner. Tafeta curtains are caught up at an unusual angle at the French windows which lead to the terrace. Through some of the windows one gets glimpses of mauve and rose rhododendrons



MUSINGS OF AN EASY CHAIR

IN the parlance of the furniture stores I am known as an overstuffed chair.

Do you dislike that adjective as much as I do? "Overstuffed"—as if I were on the point of bursting my seams, like a dowager in black silk and a silvered fan, or an olive crammed with chopped pimentoes! Why, it sounds positively unhealthy as well as unnatural; and I think my whole family, as well as all their friends who have ever sat in me, will agree that I'm anything but that.

They're a good sort, this family of mine. A chair gets to know the people he lives with pretty well after six years of close daily contact. That's the length of time since I left the shop and came out here to this field-stone house with its broad terrace and lawn dropping down toward the river. This morning when Jane had finished dusting the living room and gone upstairs (by the way, I've never seen those upstairs rooms in all the time I've been here) I began figuring idly how many hours I've been sat in since I left the city, and it came to over seven thousand—almost three hundred days of continuous use.

That's something to think about, especially when you realize that for a good deal of the time I was doing triple duty—Master in me and Totty and Son on my two arms, while he told them stories by the firelight. I'm glad I am big and comfortable and strong enough for those parties, because Master and the youngsters are so genuine in their enjoyment of them. All three are jolly and chummy always, of course, but they're especially so when I'm holding them. I like to imagine that I'm partly responsible for that, some way.

THERE'S a lot of personality in the way people sit in chairs. I've watched and felt many a one, so I know what I'm talking about.

Some people sit as though they were afraid we'd break. They are the ones who lack confidence in everything in general and themselves in particular—maybe someone fixed a tack for them once, point up. It's not much satisfaction to a real chair to be under one of that kind; we're always expecting them to jump up and beg somebody's pardon, which isn't very complimentary to us. Even if they don't do that, they're sure to be so restless and fidgety that we can't get used to them and make them feel at home. Generally they just perch on our edges, ready to jump if they hear a crack. Fancy a real chair cracking!

Then there are the nervous people, forever moving from one of us to another, as if they wanted to try us all before they left. They simply don't seem able to keep still, and they always remind me of birds hopping about in the

branches of a tree. They must sit in an unconscionable number of chairs during their lives. I wonder why they do it? Are they born that way?

Lazy people are different from either of these, and we like them better. They are so restful and appreciative. There is a certain satisfaction in having somebody sit down in us with a "Well, I'm here for several hours at least" sort of manner. It makes us feel that at least we are being enjoyed in a physical way.

As between people who are thin and those who are stout, we have less preference than you might expect. Of course, fat people are usually the more comfortable, unless they are so large that they don't fit; but lots of the thin ones know so well how to sit in a chair that the satisfaction is mutual, especially if the chair is deeply upholstered the way I am. The real test, from our standpoint, is one of character rather than physique. It makes little actual difference to us whether we are carrying one hundred pounds or two hundred, so long as they belong to someone with a human soul instead of an empty shell. For a genuine soul, you see, means sympathy and naturalness of thought; and a lack of it makes for an uncompromising body, too.

A CHAIR of my age, especially if he has lived as much under people as I have, is bound to acquire something of a philosophy of life. You'll not misunderstand me if I add that in making this statement I refer only to an honest chair, one intended to be sat in and not merely looked at as a rickety, high priced antique.

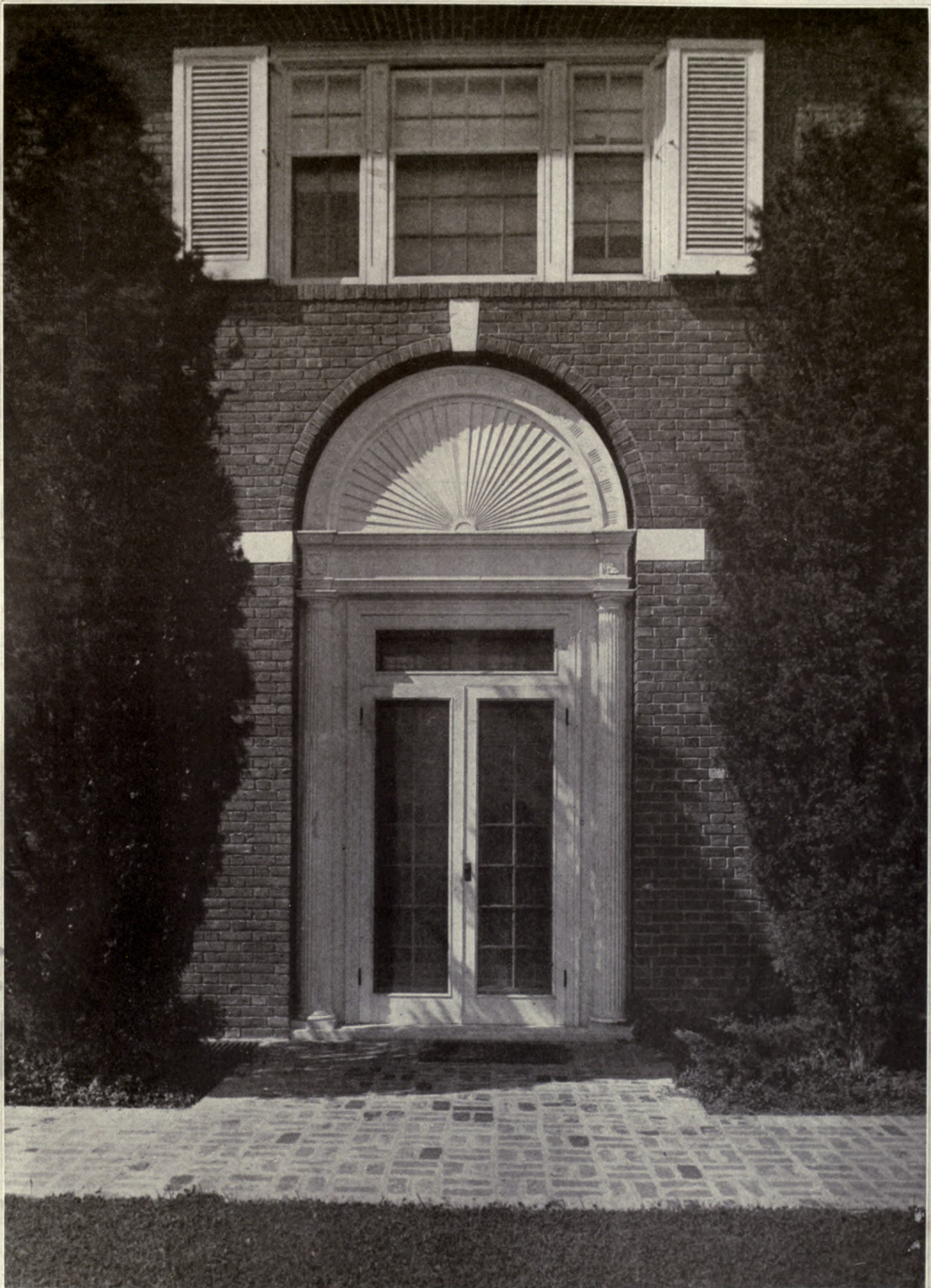
A chair that nobody ever wants or dares to sit in is, to my mind, no chair at all; for what good are we unless we can give comfort to weary bodies? That is what we were intended for in the first place, and I'm sure that is our real purpose in life. The way Mistress sinks

down into me when she comes in from shopping, or Son curls up in me before dinner, when he's been playing ball or skating all the afternoon, makes me feel I'm right about this. And when Master goes to sleep in me sometimes of an evening I am able to rest his mind as well as his body.

It's funny how many people do that—go to sleep in me in the evening, I mean. They'll come in with a book or a magazine, light the reading lamp at my left shoulder, and settle down as if they were going to finish a dozen chapters without stopping. The pages turn quite regularly for ten minutes or so, and then they begin to go more slowly. Pretty soon the book is laid on my arm, face down and open so as to keep the place. Probably they think they'll wake up in a little while and go on reading, but I know better.

Yes, it's rather fun, being a chair.
R. S. L.





Gillies

A STANDARD for ARCHITECTURAL DETAIL

You may have often wondered why you like one architectural glimpse more than another. Nine times out of ten the one you like is a combination of many elements put together with such studied artistry that none could be detracted or added. The elements of this garden front entrance—it is the residence of M. C. Migel, Esq., at Monroe,

New York—are hard burnt, red, irregular bricks laid with a slightly struck white joint and in Flemish bond; key-block, skew-backs and sill of white marble; and the detail of the door itself in white painted wood. The shuttered window above, the brick path below and the specimen cedars frame the picture. Lewis Colt Albro, the architect



A beautiful example of marquetrie is found in this bureau rondel made for Stanislas Leczinski, King of Poland

THE ART OF THE INTARSIATORE

Showing the Difference Between Marquetrie and Intarsia and the Furniture in These Styles That Collectors Seek

GARDNER TEALL



"Narcissus", an intarsia panel by Gardner Teall

JUST what should be called intarsia and just what should be called marquetrie will best be understood by noting that intarsia is a word derived from the Latin "interserere," to insert, while marquetrie is a word derived from the French word "marqueter," to spot, to mark, to speckle, to checker.

From this it would appear that one should, strictly speaking, apply the term intarsia to work in which the space to be occupied by the design was first carved out of the wood and then filled in with bits of wood of other sorts and colors (as well as with ivory, mother-of-pearl, bone, metal in some sorts of intarsia), skillfully cut to fit the depressions exactly, and all finished off to a flat

surface, while the term marquetrie should be applied to work with the pattern inlaid with thin sheets of different woods and other materials.

In the latter work the thin sheets or veneers (one sheet for each separate material, color or "effect") were all placed, one over the other,

and cut through the overlying drawing of the design at the same time, producing, by this sawing process, the pieces which, much after the fashion of a picture puzzle, were fitted together and glued to the body of the piece of furniture so to be "inlaid." Nearly all of the inlaid work of the 17th and 18th centuries is marquetrie of this sort as shown in the accompanying illustrations.

Inlaying is an art that reaches back to remote antiquity, and inlaid furniture was in common use by Assyrians, Egyptians, Greeks and Romans. The Greeks employed two sorts of inlay decoration—the sectile, which consisted of inserting ornament here and there upon the wood, and the pictorial, or decoration which entirely covered the surface of the wood with the design.

In the Odyssey we find described Penelope's bed, "made fair with inlaid work of gold, and of silver and of ivory." Jausanias tells us of the Box of Kypselos in the Temple of Hera, which chest was of cedar partly carved and



An interesting domestic scene is depicted in this intarsia panel, enclosed in an elaborate border. Spanish, of the 17th Century



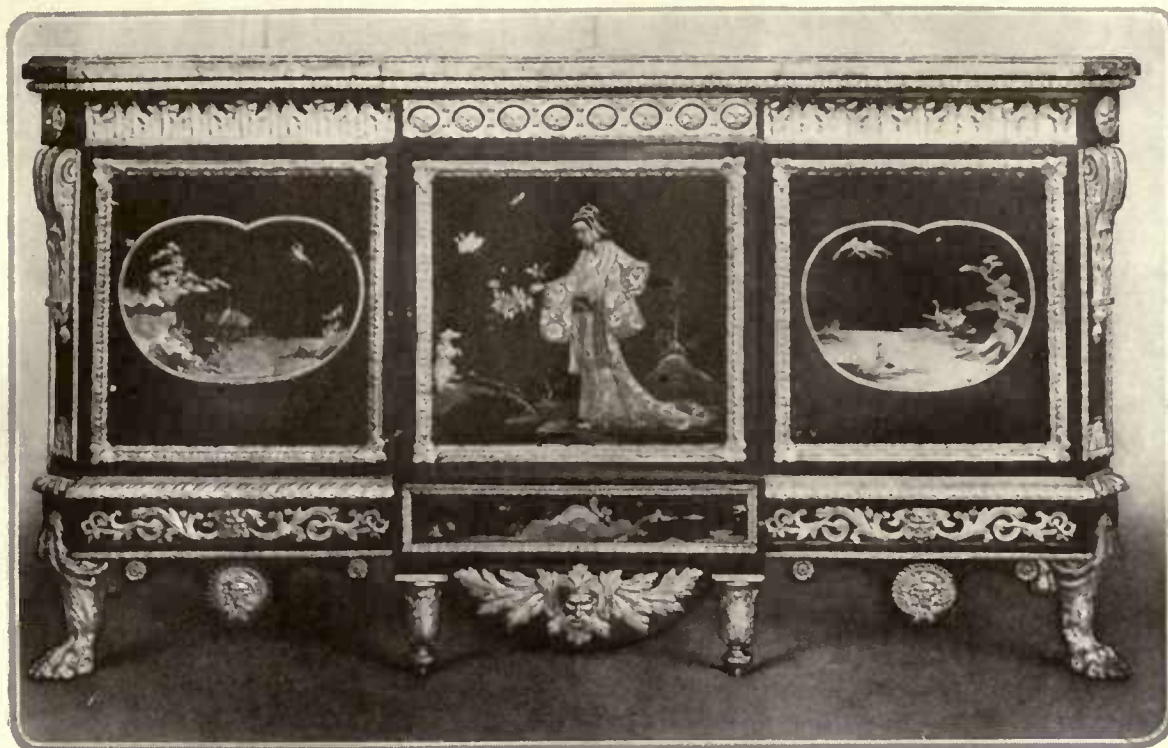
Dutch marquetrie of 18th Century workmanship is found in this remarkable bow-front corner cabinet



The use of ivory intarsia, a favorite decoration, is found in this Italian cabinet, an example of 18th Century work



The Queen Anne style of inlay is seen in this desk where inlay is combined with burl walnut



A commode of the period of Louis XV, showing a Chinese motif inlaid in a piece of distinctly French workmanship

partly inset with gold and ivory. Pindar, too, has something to say of inlaying, and of course Vitruvius and Pliny do not neglect mention of the important and much admired intarsia and marquetry of their time. This is what Pliny says in his Natural History—I quote from Bohn's Translation—"Glue, too, plays one of the principal parts in all veneering and works of marquetry. For this purpose the workmen usually employ wood with a threaded vein, to which they give the name of 'ferulea,' from its resemblance to the grain of the giant fennel, this part of the wood being preferred from its being dotted and wavy." And again, "The wood, too, of the beech is easily worked, although it is brittle and soft. Cut into thin layers of veneer it is very flexible, but is only used for the construction of boxes and desks. The wood, too, of the holm oak is cut into veneers of remarkable thinness, the color of which is far from unsightly; but it is more particularly where it is exposed to friction that this wood is valued as being one to be depended upon."

Pliny on Veneers

Pliny continues with a list of woods suitable for veneers, and makes mention of the ornamental woods whose appearance, he tells us "originated that requirement of luxury which displays itself in covering one tree with another, and bestowing upon the more common

Contrasting with the intarsia commode shown above is this elaborate marquetry cabinet of late 18th Century French design



woods a bark of higher price. In order to make a single tree sell many times over laminae of veneer have been devised; but that was not thought sufficient—the horns of animals must next be stained of different colors, and their teeth cut into sections, in order to decorate wood with ivory, and, at a later period, to veneer it all over. Then, after all this, man must go and seek his materials in the sea as well! For this purpose he has learned to cut tortoise shell into sections; and of late, in the reign of Nero, there was a monstrous invention devised of destroying its natural appearance by paint, and making it sell at a still higher price by a successful imitation of wood."

Of late, in the reign of Nero! Of late, but how like to-day it sounds!

And finally this exposure of sham, "It is in this way that the value of our couches is so greatly enhanced; it is in this way, too, that they bid the rich lustre of the terebinth to be outdone, a mock citrus to be made that shall be more valuable than the real one, and the grain of the maple to be feigned. At one time luxury was not content with wood; at the present day it sets us on buying tortoise shells in the guise of wood."

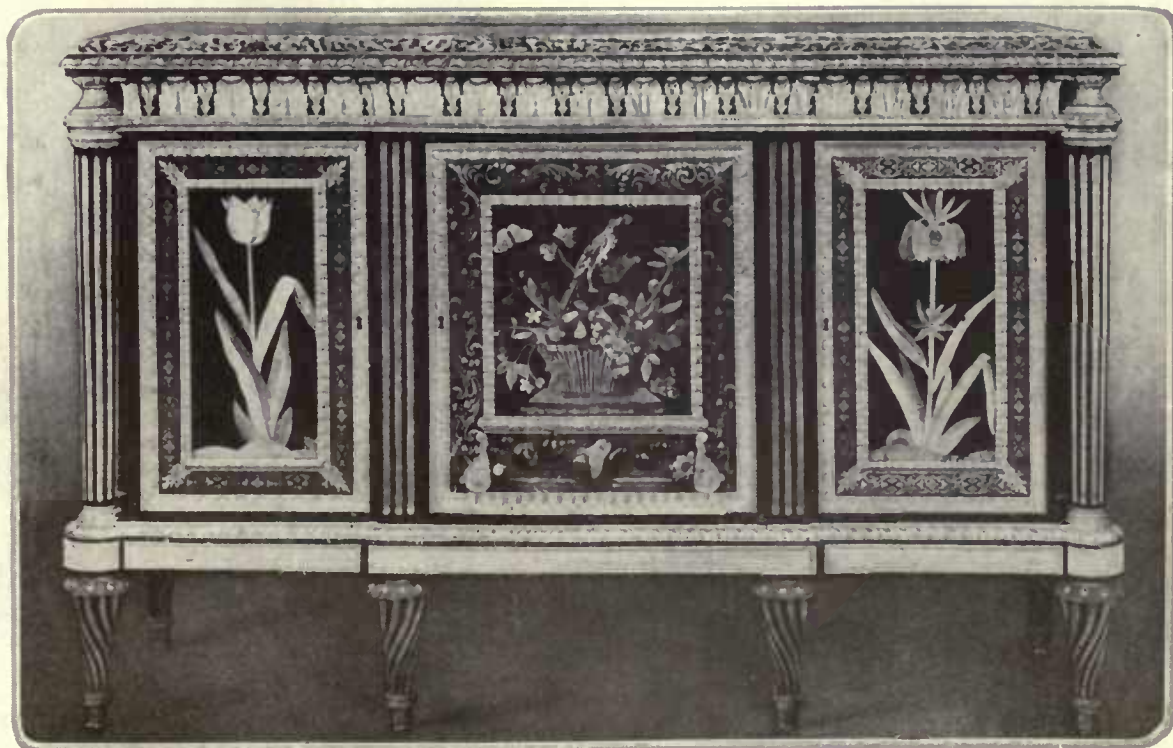
Time of Nero, indeed! What a perfect prophet you were, Pliny!

The Origin of Inlay

Although Pliny and the others had been relegated to the waste basket of the Dark Ages, not to emerge until Messer Petrarch and the other humanists of the Renaissance saved them all in the nick of

(Continued on page 60)

A William and Mary marquetry cabinet, showing the elaborate application of an intricate design inside and out



AN ENGLISH HOUSE FOR AN AMERICAN FAMILY

Grithow Field, Close by Cambridge

COSTEN FITZ-GIBBON

BRITISH architects have a frank admiration for American public buildings.

It is pleasant to feel that the praise they sound is deserved.

On the other hand, it is equally true that much of what is best in modern American domestic architecture is traceable to inspiration drawn from the work of many British architects, whose skill in home-building is preëminent.

There is almost always something worth while to be learned from a close study of the houses, whether large or small, being built in the Mother Country, something that may contribute materially to the facility of our own domestic expression.

A Lesser Country House

Grithow Field—from Saxon times the name has clung to this little plot of land on the outskirts of Cambridge—is one of the happiest examples of moderate-sized British domestic work completed just before the war. In general treatment the adherence to local tradition is sufficiently strong to ensure complete harmony with the environment.

Adherence to local tradition, however, has not been so rigid at Grithow Field as to trammel the play of originality and to hinder the exercise of obvious common sense in dealing with the requirements of the case. There is no attempt at archæological pedantry. The structure was designed to enclose a series of interiors that the New England mistress of the house conceived as desirable for embodiment in her home in Old England. The outcome of this



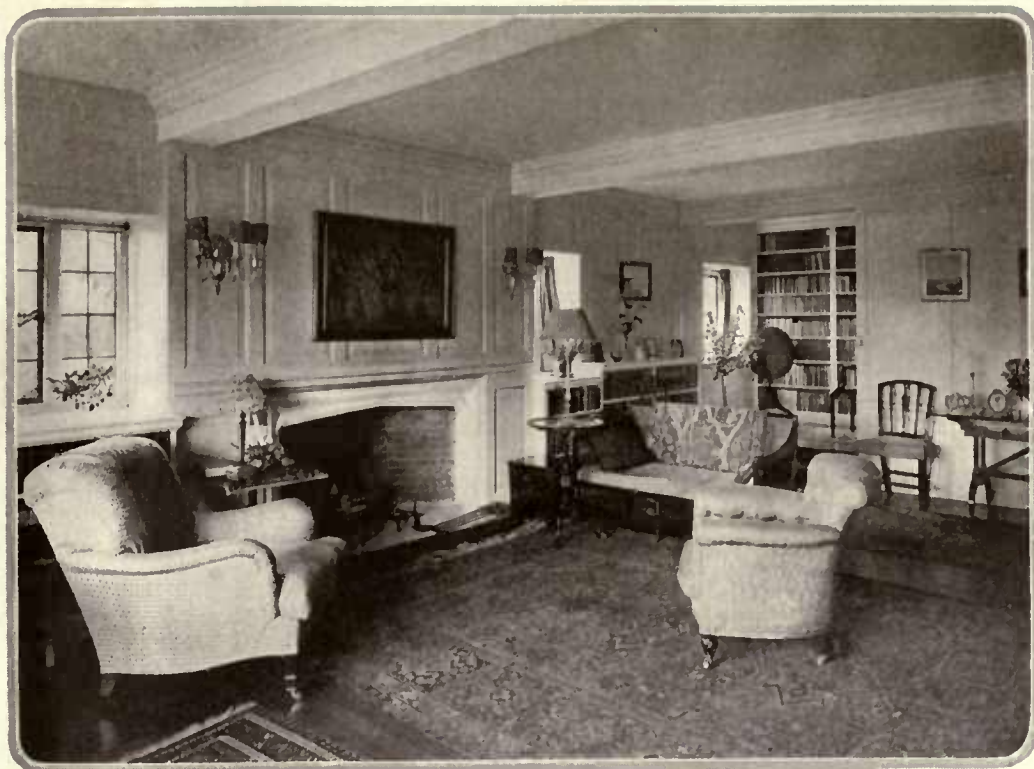
Half-timber and rough stucco combine to make unusual walls. The roof is of vari-colored slates laid at random, with the valleys rounded out and with a kick-up at the eaves. The bedroom windows are equipped with sliding slatted shutters

Above the entrance is an uncommon handling of dormers. This break in the roof is repeated below to form a narrow covering for the entrance vestibule. Leaded casement windows maintain the architectural atmosphere. Vines cover a latticed leader pipe



A view from the garden shows the irregular fenestration and the unusual placing of chimneys

From the terrace and arch level one goes down a few steps directly to the garden



Woodwork in the drawing room is painted white, the furniture is mahogany and the casements are left uncurtained

amicable collaboration between an intelligent client and an architect both understanding and appreciative has fully stood the test of time and proved a source of lasting satisfaction.

Unusual Roof Lines

Of the exterior features, the roof makes one of the first claims to attention. The tiles were chosen and laid at random, so far as color was concerned, to ensure all the agreeable chance diversities of hue of which they are capable. The valleys, instead of being guttered in an angle and flashed, are rounded out with tiles—a treatment that contributes appreciably to mellowness of lines, as does also the little flaring kick-up at the eaves. On the southwest or garden front the repose of the roof is unbroken by dormer projections. On the northeast or entrance front the unusual method of dormer management, directly above the house door, has both interior necessity and exterior interest sufficient to atone for the interruption of line. The latticed enclosure of the down pipe deserves notice as an expedient both practical and decorative for concealing a necessary feature that is not ordinarily an item of charm.

The level of the entrance front is somewhat higher than the terrace level of the garden front, but the house has been kept sitting flat upon and, so to speak, growing out of the ground all the way round by ingeniously varying the floor levels within.

In the living room walls are plaster and exposed tincture, the floor tiles and furniture deal and old oak



Old Chelsea green walls paneled with the 18th Century manner form the background for this simple dining room

An agreeable texture has been imparted to the white-coated roughcast of the exterior wall by a kind of "stick and pull" method of manipulating the floats when the stucco mixture was of the proper consistency to let the force of suction play its part in producing the surface finish. This method of plastering gives the walls a legitimate and living character derived from the play of light and shadow and it measurably enhances the quality of reflected color always inherent, but too often unobserved, in all white walls. This same "stick and pull" manipulation can readily be practiced in finishing any stucco-coated wall if attention is paid to the consistency of the plaster.

The device of sliding slatted shutters for the bed chamber windows in the north-west gable of the garden front is both eminently practical and interesting enough to suggest emulation.

The Hall and Drawing Room

Within doors the central portion of the ground floor is occupied by a spacious hall or living-room which gives directly upon the porch, formed by the overhang of the first story, and upon the paved terrace beyond, where the wide joints between the stones are planted with flat-growing aromatic herbs. The walls of the hall display on one side the horizontal and transverse timbers fastened together with wooden pins. The floor is paved with large red quarry tiles and simple oak and ash cottage furniture with equally simple printed cotton curtains maintain the unpretentious character of the room. All the woodwork is of deal, rubbed down with a little oil and

(Continued on page 62)



HOW TO SELECT SPRING CURTAIN FABRICS

Their Combinations and Finish, Together With Directions and Designs for Making Fitted Valances

ALICE F. and BETTINA JACKSON

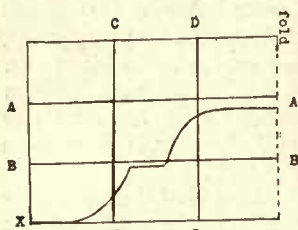


DIAGRAM 1
A pattern for half a valance from which the cutting is made

FOR several seasons past we women have willingly denied ourselves the pleasure of little renovations here and there throughout the house, those touches which impart such charming freshness at

small expense, and without which the bugbear of spring housecleaning seems to have brought no reward. But now that we may, without reproach, once more frivel a bit in our homes we cast our sternly disapproving glance around the room all at once grown shabby, and decide that something must be done, that some renovation is necessary. "Shall it be a rug, new furniture covering, or colorful window hangings? How can I get the best effect with the money I can put into it?" After pondering over the matter Madame wisely concludes that the given sum spent in dressing up the windows will do more to freshen up her room than the same money put into any other single item.

The lot having been cast in favor of new curtains, she turns shopward and with delight visits the counters whereon are temptingly displayed window fabrics of newest design and coloring.

If the new draperies are to be really successful and give your room the hoped-for transformation, do not make a selection haphazard, simply because the design is stunning or the price irresistibly low, but choose with certain definite points in mind—the character and the use of the room, its background, and its color scheme.

There should not be too great a contrast in tone between the drapery and the wall, as dark hangings against light walls are as inartistic as the reverse. To be truly harmonious the hangings must repeat the color of the wall, a note of the decorative scheme, or both. After finding a piece which meets these requirements, should you make the unpleasant discovery that the price seems prohibitive, consider whether the width will permit of splitting.

For Living and Dining Rooms

You begin quite naturally with the living room or dining room, which, being most used, receive the most wear and tear. If the room is of formal style the window hangings should be of corresponding character, of such materials as are found among the luxurious array of richly colored velours, damasks, armures and heavy reps. When these fabrics are used as overhangings they should be softened and relieved by casement curtains of taffeta, heavy net of square or round mesh, madras, or scrim, in white, cream, or ecru, as the color scheme demands. The informal living room and dining room permit of greater freedom in the matter of texture, color, and pattern; and

from the fascinating profusion of cretonne, warp print, and blocked linen you can easily make a selection.

Many of the imported textiles show dainty garlands, quaint old-fashioned nosegays, or exotic foliage and birds of gorgeous feather. Other lengths sport stripes in brilliant or pastel hues, or a riot of colors in Oriental, Egyptian, or Slavic design, all of these having an exuberance which gives to a room a pleasing vigor if used with restraint. Still more informal and very effective are the natural-color monk's cloth

and Russian crash, with applied bands of solid color or figured.

Cotton fabrics of delicate coloring and pattern are charmingly consistent with the accepted informality of the bedroom, and are particularly attractive when combined with casement curtains of crisp ruffled muslin, plain or dotted. Valance of the same material as the side curtains may be used, the valance running across the top or between the curtains.

The Walls and the Fabric

When it comes to choosing draperies for any room, either plain or figured fabrics may be used, but more often an interesting note can be struck by a combination of the two.

If your walls are plain, you will avoid the danger of monotony by introducing figured curtains; but should you prefer plain ones it is best to have them several tones lighter or darker than the walls.

Figured goods will also look well against a paper which has an unobtrusive stripe or an inconspicuous geometric pattern. If, on the other hand, the wall shows a decided pattern, pass coldly by all figured temptations.

So many harmonious combinations immediately suggest themselves that you will have no difficulty in finding just the right one. In plain colors variation may be obtained by using different weaves, as, for example, side curtains of rep, armure, or heavy silk, with valances and broad, loose tie-backs of velour edged with heavy silk cord, or banded with silk or metal thread galoon. With side curtains of brocade, damask, or heavy striped silk a valance of plain velour finished with a rather short heavy fringe is interesting. Velour or rep may be appropriately used to top cotton or linen of handsome quality and formal design. To be successful such a valance must emphasize a particular note in the pattern or repeat the color of the stripe; for example, in a gray room you might use green lambrequins over English warp print of soft gray patterned with birds and foliage in which rich greens predominate, or dull blue-and-taupe striped silk with dull blue lambrequins in a room with walls of pale taupe. Equally pleasing is a reversal of the order, i.e., figured valance over plain curtains, especially if the pattern adapts itself to the outline of the lambrequin.

Curtain Designs

In planning your window draperies, remember that valances or combinations of materials tend to make small windows look smaller; and that combinations are not in keeping with an usual informal bedroom.

Whether the side hangings shall be full or in narrow, flat panels depends partly upon the character of the room, the shape of the window, and the pattern of the goods. As a rule, the panel is more formal than the fulled curtain, particularly if made of velour or other heavy stuffs. Panels are helpful when you wish to increase the apparent height of a window; as are valances when the opposite effect is sought.

(Continued on page 64)

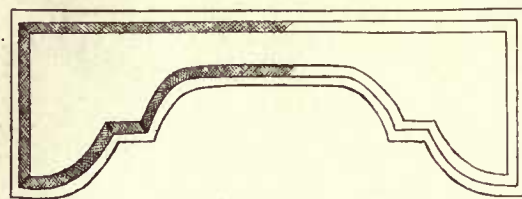


Fig. A

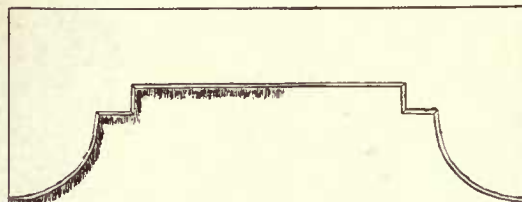


Fig. B



Fig. C

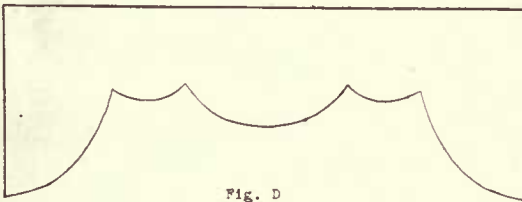


Fig. D

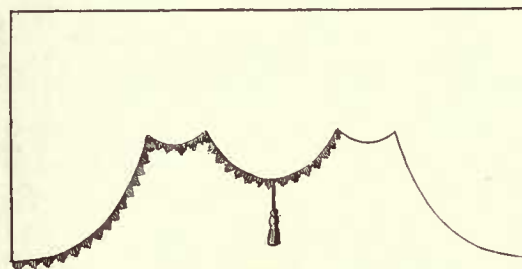


Fig. E

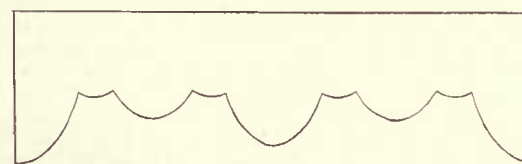


Fig. F

The type of valance to use depends on the size and height of the window and the height of the ceiling. Fig. A is for a wide, low window; Fig. E is for one that is narrow and high. Fig. F is for a group of windows. Figs. B and C are formal and for heavy materials



For a small hall, blue and green Japanese tree design on light buff. Effective with blue green hangings, priced at \$2.40 a roll



A Colonial reproduction of sheep and cows grazing, suitable for a dark hall. Blue gray on white and fawn on white ground, \$1.50 a roll



Shadowy gray blue and mulberry form this scenic paper that we suggest for a Colonial hallway. Unusually priced at \$1.50 a roll



A two tone tan conventional flock paper for a formal hall, \$4 a roll

Adam design in tan and white on yellow. Also in blue. \$2.55 a roll

WALL PAPERS for HALLWAYS

These may be purchased through the
House & Garden Shopping Service,
19 West 44th St., New York City

For a large hall, a hand blocked paper in green and white. 30" wide, \$3.50 a roll

A heavy Japanese paper with trees in blue, black and red on tan. For wall panels, \$3





A GREEK GARDEN *in* AMERICA

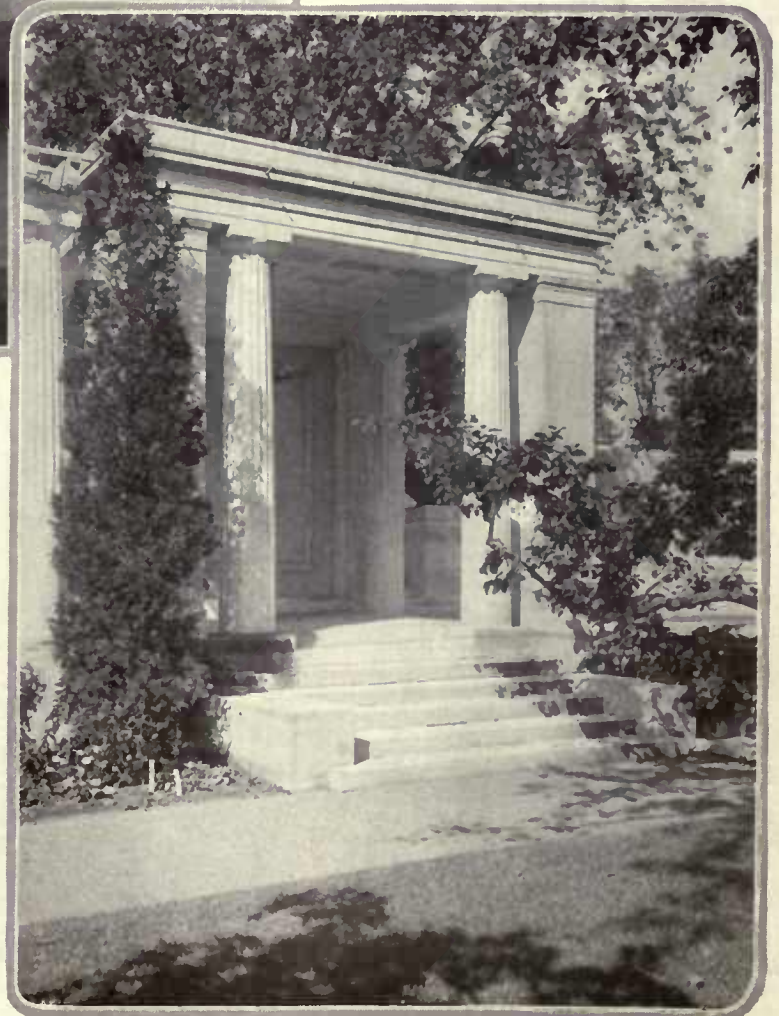
Why go to Greece when you've got yours here? For they have built a Greek garden on Samuel Untermeyer's place at Greystone, New York, a real Greek garden, with a pavilion of marble Corinthian columns and a circular entablature

open to the sky. This imposing garden edifice, which, by the way, is of Alabama marble, stands at the edge of the upper terrace and overlooks the swimming pool with its setting of leaf and flower color. The architect was Welles Bosworth



From one end of the pool runs a pergola with an old apple tree overhanging the water and casting its shade on the glimmering surface. An apple tree in a Greek garden! Let's see—in one of her fragments, doesn't Sappho speak of an apple tree and the golden fruit that was always too high to reach?

Down the midst of the garden runs a shallow canal bordered by arborvitae and specimen cedars and low-growing evergreens. At the farther end is the Greek theatre flanked by tall columns bearing lordly sphinxes that were executed by Paul Manship. The wall enclosing the grounds is crowned with hard-outlined battlements such as Troy might have known



On either side the theatre is a wall shelter of marble, a small structure of great beauty, restrained and chaste in the fashion of classic Greece. And here again is a branch of Sappho's apple tree. You need but close your eyes to see her come down those steps

AN EXHIBITION of SPANISH ART

*In the Studio of
David G. Flynn*



An interesting group of Spanish furniture of the 17th Century shows a pair of arm chairs of walnut covered in a crimson damask and edged with fringe and galoon of the epoch. Above the mantel hangs a portrait of Isabella Clara Eugenia, daughter of Philippe II of Spain, by Alonzo Sanches Coello. At each side are gold carved wood mirrors of beautiful workmanship. The brocattede on the mantel is crimson in a classic design of the 16th Century

The carved oak 16th Century chest below is backed by an 18th Century velvet with the royal arms of Portugal in gold and multi-colored silks. At the right is a 17th Century table with iron stretcher, on which stands an exquisite little inlaid jewel cabinet. The 16th Century wrought iron lamp bracket has a design of fleur de lis and the imperial Spanish coat of arms. The strip of velvet over the table is Louis XIV in velour frappé maroon a museum piece



Harting

Against a beautiful 17th Century piece of green Spanish damask stands an oak chest, lovely in the simplicity of its carving and dignity of proportion. On it is a child's toy chair of the same epoch carved in pine. At each side are Spanish tiles of the 17th Century and above hangs a tile in polychrome showing a coat of arms of the 18th Century. The painted frieze is of the 16th Century and shows the departure of the missionaries for America



The NURSERY at BILLIE BURKE'S HOME

Occupied by Miss Florenz Patricia Ziegfeld

IN Billie Burke's home at Hastings-on-Hudson there has been created a most delectable nursery for her small daughter, Miss Florenz Patricia Ziegfeld. It is a pink room—pink of a baby's cheeks—and has the soft tones that go with babyhood. The decorator was Mrs. Coit MacLean.

The walls that give background to the room are a delicate shell pink. For curtains there is used a gauze of the same pink—it has a silvery sheen—trimmed with a ruffle of blue taffeta. On the window seats and chair cushions is used a simple little blue and cream colored cretonne.

The bed, which is quite the cutest thing imaginable, is an old one and originally boasted of being mahogany. A coat of white paint changed it, and it has been decorated with a design of many delicate colors to blend exactly with the color scheme of the room.

A simple Colonial design mantel is on one side. Before it stands a fire-screen of needlepoint tapestry mounted in a frame finished in dull gold and silver. It is a copy of a screen on exhibit at the Cooper Museum.

The little shields on the side lights have the same color scheme as the curtains—pink trimmed with blue—and the wall brackets are a deep cream with rose and blue flowers.

Such is the nursery and playroom of Miss Florenz Patricia Ziegfeld—a sort of dream place that also fits, if we might presume to say so, her mother.

White furniture against cream walls, pink gauze curtains trimmed with blue taffeta and a needlepoint fire screen—what a luxurious nursery!



To make window seats, the toy boxes are built in below the trim. These are cushioned in a blue and cream cretonne

The bed, once mahogany, is now painted white with pink and blue decorations to match the general color scheme of the room

SHADES THAT GIVE COLOR AND LIGHT

*Glazed Chintz, Cretonne and Painted Shades Now Make
Pictures of the Modern Window*

GERTRUDE CAMPBELL

WE have grown so accustomed to plain white or green window shades that it is a pleasure to enter a room where decorative effects have been worked out with painted or chintz shades. For unquestionably, figured shades bring life and character to what would otherwise be a dull, monotonous interior. This is especially true when the decoration reproduces some quaint foreign landscape that is in harmony with the period of the room.

These shades are of two kinds—the painted, depicting a scene or a decorative motif; and the chintz shade in which a strip of glazed chintz is used with its repeat pattern. One's choice will be guided by the room's cost and general character.

Decorated Shades

The use of painted and decorated shades is not new. The Japanese used them as early as 710. They were called "Sarasa," a word translated a thousand years later into "calico". It was material dyed in flower patterns through the use of a cane madder. New patterns were constantly produced and were illustrated in

color in the Japanese pattern books. Doubtless these inspired many other designers, for we find the same ideas used later in England, Switzerland and France.

Occasionally we may run across one of these old samples, but such instances are rare. The

specimens are extremely perishable, crumbling very easily, so that while the patterns are still discernible, the original is too delicate for household purposes. Fortunately the old patterns have been reproduced in the last few years and are now available.

In selecting painted or chintz shades the greatest care should be taken to have them harmonize with the draperies, wall tints and rugs. It is inadvisable to use them for grouped windows, as they are too pic-

A Swiss scene on the shade, plain yellow curtains and a pierced wood valance board make this combination. Earle Campbell, decorator

To understand how a glazed chintz shade combines with Directoire and Victorian furnishings study this grouping, by Lee Parter, decorator



Northend

In the old Benjamin Pope house at Concord, Mass., we find Delft blue and white window shades in combination with blue curtains of a sheer material. They harmonize well with the Colonial furnishings

turesque. Visualize them as pictures and hang accordingly—separate and framed. Thus the single window best brings out their artistic possibilities.

Choosing Draperies

The frames for these shade pictures are made by the draperies. In choosing draperies and valances to go with them, solid colors should be selected. Figured fabrics would detract from the interest of the shade itself. The curtains should hang in straight folds and can be topped by an ornamental valance either of plain fabric or of pierced wood, after the fashion of the valance boards used with Venetian blinds fifty years ago. The purpose of the valance, of course, is to finish the window and hide shade roller and curtain rod.

In one of the rooms illustrated here the wooden valance and plain draperies are shown. The shade is a reproduction of an old design brought from the other side. It represents a Swiss scene in blue and brown. A pierced valance board covers the top of the picture; on either side hang drapes of plain damask case-





The over-drapes with chintz shades may be bound with an interesting braid, but one questions the advisability of looping them back



In this the colors are bright red and green, and the curtains yellow casement cloth with a French heading valance. William Wallace, decorator

ment cloth. Instead of a plain tassel, an old-fashioned wall tassel has been used.

Another type of valance is shown with a chintz shade. The group includes a Directoire chair and a Louis XVI placque—representing a period of restraint—and a Victorian decorated table. The mantel is black marble. The shade is yellow glazed chintz in rich, subdued tones, showing birds in brilliant plumage circling around baskets of flowers and fruit. It is finished with a gay bouillon fringe and tassel which balances the decorative quality of the shade and the valance. For the valance is draped, of a figured damask, and finished with tassels. This grouping also shows the possibilities of using a figured shade in a mixed period room. Such quaint figured fabric shades form a pictured background that the eye naturally seeks and that harmonizes well when judiciously used with the furniture grouped before it.

The Rooms for Figured Shades

The joyfulness of these shades makes them particularly adaptable to breakfast and dining room use, where they vie with light tinted furniture to give a touch of gaiety and charm. Take, for example, the first room illustrated here, which is in the Benjamin Pope house at Concord, Mass. The furniture is Colonial mahogany and painted cottage chairs. An old cretonne in delft blue and white is used and simple blue curtains of sheer fabric with a gathered valance. The white woodwork, the rag rug, the old mirror and clock—with all of these the colored shades harmonize perfectly.



An Italian villa is silhouetted against a blue sky in this bedroom shade. Overdrapes and valance are damask. Lee Porter, decorator

Possibly you have considered the dining or breakfast room as the only suitable place for the use of these shades. They are equally acceptable in any part of the house. Here is a living room—in the upper right corner of this page—in which a painted shade shows a Swiss scene picturesque in treatment and framed by yellow casement cloth curtains and a French heading valance. The bright reds and greens of the shade correspond per-

fectly with the painted furniture and the table decorations, the whole giving a unified group effect.

Another example of the light, airy grace of these shades is found in the one (at the bottom of this page) depicting an Italian villa, with large flowers and leaves in the foreground and at the side. The predominating colors are vivid orange, yellow and blue. The draperies on either side are yellow figured damask with a fitted, scalloped valance. This, incidentally, is a bedroom.

A bright touch can be given by the use of braid or fringe on the over-drapery, thus showing a dividing line between them and the shade. It may be formal in design, or rich in coloring. It may be copied from the Oriental types, and may be done so carefully that it is almost impossible to detect the difference.

The Selection of Fabrics

The decorative quality of flowered fabrics has been assured and they are of such endless variety that they are available for any purpose. Unfortunately we are too apt to misunderstand their value, unless we have imbibed definite principles and ideals to guide us in their selection. We should bear in mind that fully as effective treatment can be brought about through the use of the modern block-printed chintz. But doubly fortunate is she who has, stored away in her attic, ancestral bits that can be utilized for this purpose. They are especially attractive when treated with panel effects, that is, used with over-draperies, which break the surface and show them to the best advantage.



The baseboard, 2' high, is silver paper or paint. Above that is a panel of Japanese children at play. The couch is in vermilion. Blue, yellow and green gingham form the curtains and cushions, with a valance of gray wool elephants on a blue sateen ground. The furniture is kept close to the walls to leave plenty of play space

THE PLAYROOM of the GOLDEN AGE

*Something Really New and Different in Nurseries Has Been
Especially Designed for House & Garden*

By KATHERINE S. DODGE

IF we had a chance to be born again, we'd form a soviet and start a revolution against the sort of playroom and nursery we used to have. The nursery was dead white and the playroom had tan walls with glum looking Noah's Ark animals doing a one-step around the walls—and all that sort of thing. We'd forbid mothers and fathers painting nurseries white. Somehow they don't seem to understand that white hurts a baby's eyes. In fact, if we had a say in that new nursery and playroom, we'd go in for a new order of things. None of these prophylactic toys or antiseptic furniture that old maid reformers try to foist on children nowadays because "it is good for them." Never! We'd want something different, something with style and character and interest, a playroom that would look like the rooms shown on this page.

The Japanese room at the top of the page, for example. What an enchanting place it is! And so far removed from the usual banal nursery design. Start with the walls and see

yourself how interesting it is in all its details.

Set off by a base of silver, either paint or paper, which is used 2' up at the base of the wall, there are gaily attired Japanese children at play, painted on Japanese paper in tempora coated with a transparent varnish.

The low, 6' square couch, which may be made a brilliant vermilion, is modeled after a Chinese couch with a footstool shelf.

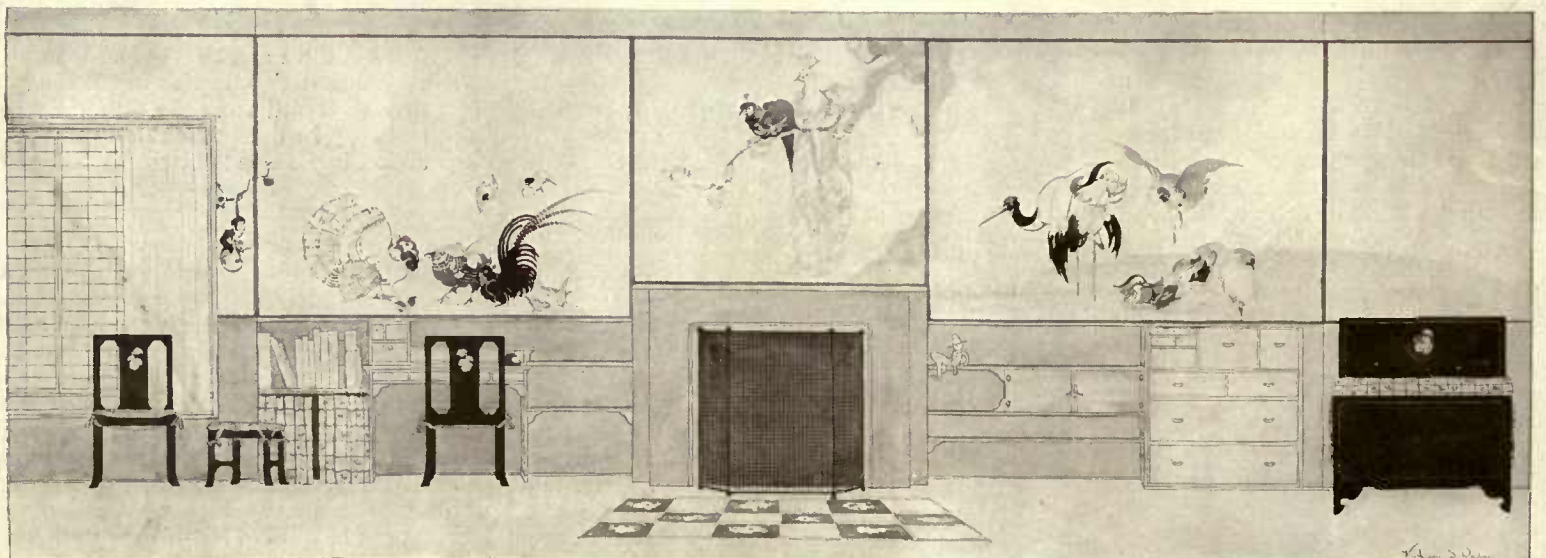
Gingham in tones of blue, yellow and green is used at the windows and for window seat covering, while a solemn row of gray elephants applied with wool on a blue sateen ground forms the valance.

This is not only an interesting and amusing suggestion, but it is a highly practical one, as the room has been planned with a view to leaving as much space in the center as possible, building in a chest of drawers, for example, and setting all the big pieces of furniture against the walls so that there is plenty of room to play. Furniture such as this might be executed by a good cabinet-maker.

Another room suitable for "The Golden Age", in which even the grown-ups would forget their stuffiness, has built-in waxed natural wood shelves, desk and chest of drawers with toned gold walls. The simple wooden movable furniture—bed, chairs, stools, etc.—is lacquered in sepia tones, with the cushions and covers in Japanese cotton prints of tans and browns and gray.

All the brilliancy of color, of which there is a great deal, has been concentrated on the walls, where one's favorite birds find a pleasant meeting ground. With due regard to beauty and proportion, they have been painted on wall screens of Japanese paper in the same fashion as described before.

One can imagine carrying out this idea very charmingly, despite the lack of an artist on the premises, by the use of carefully selected wall paper panels, or, better still, the cotton prints made in a series of bird scenes which come from Paris. These are purchasable, as are the Japanese cotton prints and the furniture.



Some of the furniture of this room—shelves, desk and chest of drawers—is built-in; the other pieces are lacquered in sepia tones with covers and cushions in Japanese cotton prints of tans, browns, and gray. The walls are golden, and there meet one's special pet birds. If these panels cannot be painted, bird scenes can be cut out from wall paper or chintz and lacquered on

The STONE FIREPLACE

*How to Build and
Make It Smokeless*

THE life of the camp in the woods or the summer cottage naturally centers around the fireplace. It is the great source of hospitality at night-time and in inclement weather. In fact, one can scarcely imagine a camp or cottage without a big, generous hearth on which the logs crackle while the storm beats without.

There is something distinctive about this sort of fireplace—it is rough and hand-hewn, with none of the delicacies of the finer types one meets with in town houses. Field stones piled one on another up to the ridge pole, jagged rocks heaped like a cairn, with a slab for mantel—such crudities only give it charm and make it harmonize with the rough and ready surroundings of Nature.

How to Build It

No special rules can be laid down for the building of these stone fireplaces, because one can lay the stone any way he chooses so long as the chimney construction is right. And in the building of chimneys to make them smokeless, the rules are very simple and few.

Every fireplace has the following parts—the fire chamber, where the logs burn, the throat, the damper, the smoke shelf and the smoke chamber. Each of these plays a part in the perfect functioning of the chimney. In the construction of a chimney there are two essentials to remember—the flue area should be one-tenth the area of the opening into the room; and the smoke chamber must be properly placed so that it can take up the inequalities of the up and down draughts and keep the smoke going steadily up the chimney.

The chimney is built in the following fashion: First there are the hearth and opening and fire chamber. At the top, the fire chamber is built forward to form the throat or opening into the smoke chamber. The throat is 3" or 4" deep and is closed at the bottom by an adjustable damper. The narrowness of the throat makes the smoke and gases rush upward into the smoke chamber above.

When the fire is lighted the warm air rises to the front of this flue and into the smoke chamber, driving the cold air down the back. Something must stop this cold air circulation from getting down into the fire chamber. Hence there is placed at the bottom of the smoke chamber, close by the upper edge of the throat, a little partition or smoke shelf that swirls the cold air around until it is carried into the path of the rapidly ascending warm column and on up the chimney.

Fire Chambers and Hearths

The depth of the fire chamber should be one-half the width. The sides and back should slope so that the heat is thrown out into the room. To secure the proper slope for the sides, make the width of the back two-thirds of the front, letting the sides first run straight back for the width of a brick. Allow the back to rise perpendicularly for about a foot before it begins to slope forward toward the throat.

The kind of hearth is decided by taste. It may be brick, stone or cement. The only precaution to follow—and this applies to the entire fireplace and chimney—is not to have any timbers in close proximity lest they catch fire.



The field stone fireplace with a broad hearth is best for summer camps and cottages

A camp fireplace should extend into the living room and be its dominating feature of hospitality

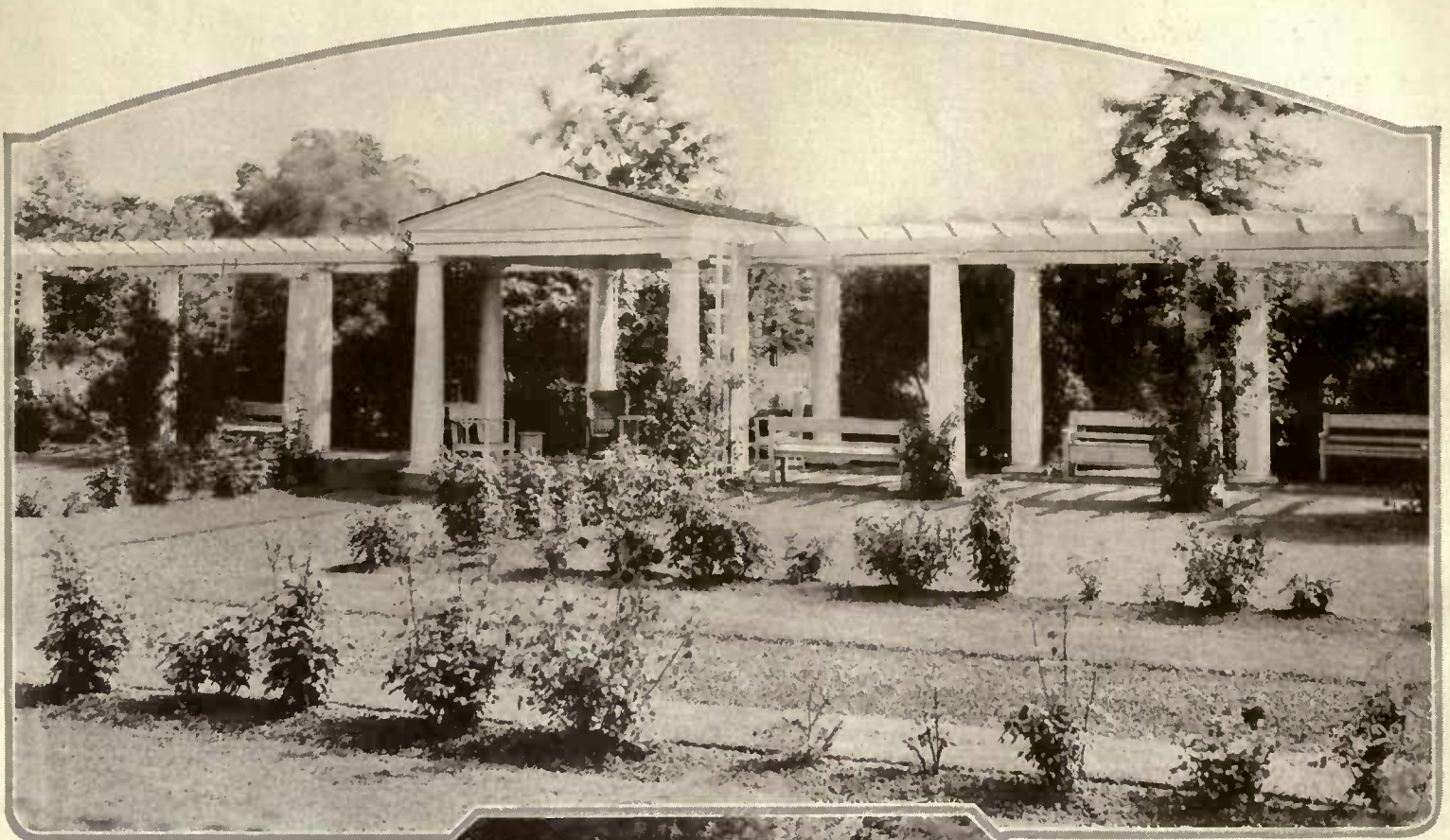


For a city home a fireplace of dressed stone is possible where the furnishings are in harmony



The POSSIBILITIES of a SMALL ROSE GARDEN

BEATRIX BUDELL



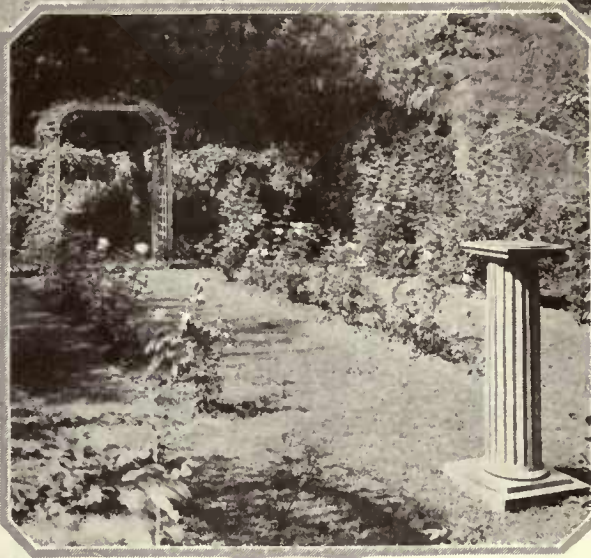
If you plan a rose garden, let it be for roses alone. The bushes will not combine well with other plants, either physically or esthetically

THE best results in gardening, as in everything else, come from individuality backed by knowledge, but to most of us individuality plus knowledge suggests expense—it means calling in the specialist. Perhaps that is one reason why good rose gardens are so scarce in our smaller suburban towns. Even those of us who have spent years in gardening sometimes lack initiative. We should like to call in the landscape gardener and have a real rose garden, but instead we do as our neighbor does and make flower beds and borders. That is cheaper.

The delightful old New England gardens of our grandmothers' day had every requisite that a rose garden, or any other garden, should have. Simplicity was their keynote. Their makers took as precedent the thing they knew, the English adaptation of the Italian gardens of the Renaissance, in vogue in England at the time of the Puritan exodus. The design was often the same; paths radiating from a central bed and all encompassed by the higher varieties of flowers, wall or hedge which gave it great seclusion. A garden as well as a room should be lived in to give it charm, and one of the greatest of all charms is that intimacy which comes from perfect privacy.

Unity Essential

Unity is the natural result of seclusion. A garden restricted to a distinct area has to be treated more or less formally, and for a



Simplicity must be the keynote of the small garden. Whatever ornaments are used should be dignified and unostentatious, like this sundial

rose garden, formal or semi-formal treatment is usually the best. A rose garden can be as small or as large as the available space and the purse of the owner can make it; but beds scattered over the lawns are not rose gardens. The rose garden, though so small that it can be included in a city backyard, must be as complete as are sunken or Italian gardens.

A Perfected Plan

Small gardens have a charm of their own. I know one that tops the rise of a broad lawn and forms one of a group of transitions from the house and its enfolding green to the practical vegetable and fruit gardens. The arches and sundial are simple in design, as they should be for such a small garden, and their slight ornamentation adds just enough to attract that second glance of interest which means so much.

From this little garden of eighty-five bushes roses were obtained from the first week in June until late in November, and that in spite of the unfavorable conditions resulting from the shade of adjacent trees. The hybrid perpetuals and one hybrid tea—Gruss an Teplitz—are planted on the outer edges, making a sort of hedge, while the inner borders and the two oblong beds within the garden contain hybrid teas. The choicer varieties are placed by themselves in the parallel beds and also in front of the broader bed that forms the background for the sundial. At least two plants

(Continued on page 68)



An arch covered with pink or white Dorothy Perkins forms a thoroughly suitable entrance to the small rose garden

A YEAR-OLD GARDEN *in the* TWO-YEAR CLASS

An Object Lesson for Those Who Claim That Quick Results and Permanency Never Go Together

OFTEN the thought comes, as we look for the first time upon some particularly pleasant flower garden, "I wonder how long it has taken to attain this effect?"

Obviously the answer must vary, although in the majority of cases it will range between two and six or more years. Anything less than that is—well, unusual. Hence the photographs shown on this page.

In June, 1917, the first seed was sown and the first plant set in this little garden on the North Shore of Long Island. One year later (July, 1918, to be exact) the photographs were taken. In the results they illustrate lies an object lesson for those who assert that only after considerable time can a planting become perfect.

The Plants and Plan

Within the dwarf box edgings which outline the beds of this 75' x 100' garden are plantings which are by no means temporary, despite the quick results they have given. There are many perennials—hollyhocks, wild asters, iris, Sweet William, foxgloves, lupines, peonies, phlox, pyrethrum and others—which are already well established. From early spring to late autumn something is always in bloom, a constantly changing succession of forms and colors. Here and there, too, are small junipers and arborvitæ which serve the double purpose of accent points and backgrounds during the flower season, and touches of living green which keep the garden always present through the dormant

Many perennials are in evidence in the beds. Hollyhocks, iris and climbing roses are among them, the taller growers being at the back



One year before the picture was taken this garden on the grounds of M. Allen Warren, Esq., at Huntington, Long Island, was no garden at all



winter months when all else is dull.

As to the ground plan, its outstanding characteristics are simplicity and directness—straight paths at right angles to each other, brick bordered and scrupulously well kept. The rose arch, gate, bench and bird bath are in keeping with the sane informality evidenced throughout the planting. Two cardinal principles have been followed in the arrangement of the plants themselves: the tall growers must be placed at the back of the beds, and no clashing of colors shall be permitted. The grade of the flower banks rises naturally from the edges of the walks.

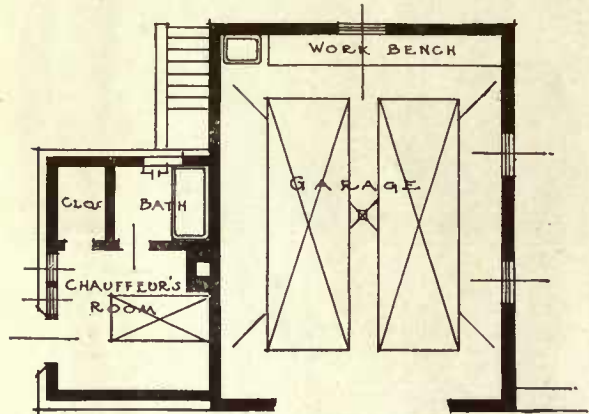
Suggestions for Others

The creation of a one-year garden such as this hinges upon wise selection and doing the right thing at the right time. The box bushes and evergreens will, of course, give the desired results as soon as they are planted, for they can be bought already well developed from the nurserymen who specialize in such stock. If shrubbery is needed for the boundaries it can come from the same source.

Whatever annual flowers are used are grown from seed planted in the spring of the year in which they bloom, and rose bushes set out in early April will yield some blossoms the first summer. Certain perennials, such as dahlias and iris, will also bloom the same season their roots are planted, but most of the year-after-year flowers must be grown from seed planted in seed-beds during June or July and transplanted later to their permanent places in the garden where they will blossom the following season.



Simplicity and directness characterize the garden throughout, in the neat, brick-bordered paths, the planting scheme, the bird fountain and white bench

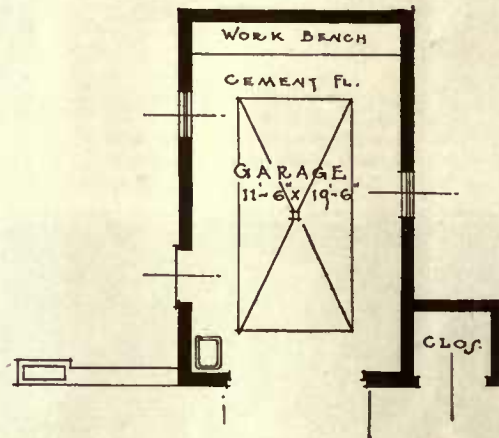


The scheme for this garage was to house two cars and afford living accommodations for the chauffeur. These are treated as separate units, a fire wall separating the living quarters from the garage proper. The rooms, which are on the first floor include a bedroom, bath and large closet. A window in bath and bedroom provides light and ventilation and the quarters, although compact, are sufficient for comfort. In the garage proper there is space for two cars. It is heated by a system placed in the cellar and the cellar is reached by an outside stairs. Provision has been made for such necessary equipment as patented trap for waste oil and gas, with a concrete floor pitched to drain to the trap. Electric lights and attachments are planned, a gasolene storage in the cellar and a work bench at the rear. Beneath the eaves is a storage room. The construction calls for stucco over hollow tile and a slate roof. The view to the left shows the chauffeur's rooms

TWO SMALL GARAGES DESIGNED for HOUSE & GARDEN

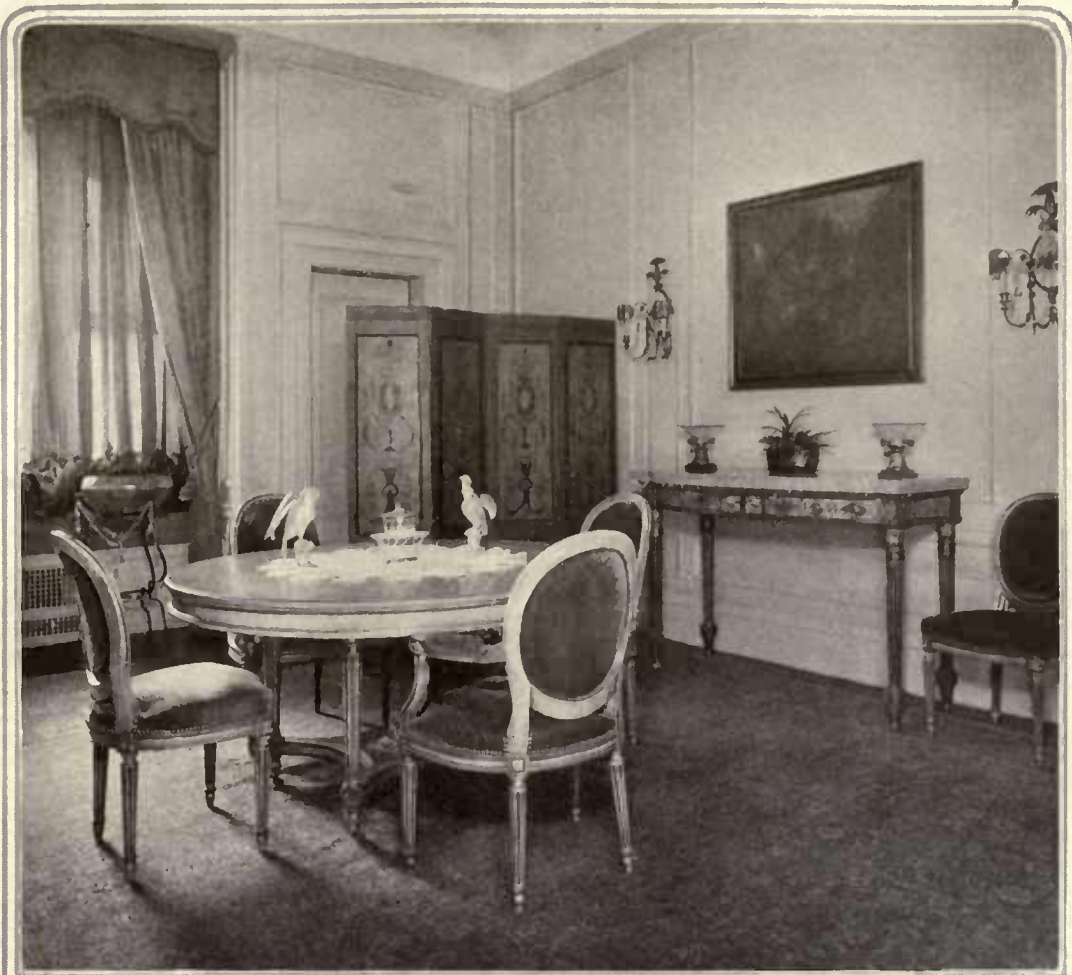
By FRANK J. FORSTER, Architect

In planning the one-car garage below the architect removes it from the ordinary class by making it an architectural feature that will grace a small property. It is inexpensive, built of clapboard siding painted white. The doors are of batten construction and the roof is shingle stained silver gray. The dip of the ridge gives individuality to the roof. A trellis to one side adds interest and is a small item of expense. On the other side, built in as part of the structure is a small closet for grease, etc. There is a cement floor inside and a work bench at the rear. A door from the garage leads to the space behind the trellis where gasolene and other accessories as need not be covered can be stored. The ceiling of the garage can be either left unfinished or boarded over, in which case storage room is provided for extra accessories. Two windows, one on each side, afford sufficient light for working around the car during the daytime



A LITTLE PORTFOLIO OF GOOD INTERIORS

A color scheme full of warmth and interest has been used in the dining room of the New York home of Mrs. A. Edward Ells. The furniture is painted maize color and upholstered in dull blue velvet. A warm maize tone is used for the silk gauze under-curtains and blue damask for over-curtains. A painted screen in varying tones on a warm beige ground is an interesting note. At the window is a fish bowl on an iron stand hung with crystals. Mrs. Emmot Buel, decorator



The possibilities of the city roof garden are shown in this view of the apartment of the decorator, Mrs. A. Van R. Barnewall, New York City. An iron grille with high gate stands between the living room and the porch to the garden. Trellis over stucco walls, wrought iron fixtures and painted porch furniture are used in this garden vestibule. Beyond lies the garden with its flagged walks and stucco, brick-trimmed enclosing walls and an old stone fountain set back in an alcove





The living room is approached through a wide hallway hung with a huge tapestry and an interesting collection of paintings. A tall Chinese screen shuts off a service door and adds a brilliant note. These four views are from the apartment of Mrs. D. C. Jackling, San Francisco



An atmosphere of ease and comfort in the paneled oak living room has been attained, despite its great size, by the clever arrangement of the interesting collection of old English furniture among which are some particularly lovely needlework chairs

The book cases have been built in the library so as to form panels of brilliant color making the many toned bindings into an integral part of the decorative scheme of the room. Through the well proportioned doorway there is shown a glimpse of the dining room



At one side of the huge living room directly above a long refectory table hangs a full length portrait of Mrs. Jackling. The restraint and simplicity of the paneling are in keeping with the dignified treatment of the entire room. Mrs. Edgar de Wolfe, decorator



Campbell

If space permits and the background is in harmony, one may use an old chest with a formal chair beside it. The group is natural and the chair restful. H. B. Russell, architect

WHAT WILL YOU DO WITH THE LANDING?

*How to Furnish That Half-way Spot One Finds in Almost Every House
Making It an Intimate Corner of Distinction*

THE stairs landing is the half-way place on the journey to the floor above. In most instances it is architecturally necessary, for the stairs must turn and the line of ascent be broken if the flight is long. This creates a little spot that can be made very pleasant by the proper disposition of furniture.

Some landings open on a row of windows set in a bay, and there the natural inclination is to build in a window seat. Well cushioned and pillowed, it forms a pleasant nook where the young people can read on wet days, or you

can take your sewing, or dancers use for tête-à-têtes. This, perhaps, is the most common treatment.

When the landing is secluded and offers privacy, it may be furnished as a writing corner, with desk and chair. The telephone can be there, midway between the two floors.

If one is so fortunate as to have a landing that sweeps out into a balcony overlooking the stairs or the lower hall, the space can be furnished with couch, table and chairs. With these it becomes a little upstairs reception room, a corner for tea, a place of informal entertainment.

In most instances, however, one has merely a landing, a halt in the stairs. Ordinarily it should be left unfurnished, for nothing should be placed on the stairs that would impede passage or cause accidents. Where the landing is large it may have an informal group composed of a little table and a chair, or a more formal composition of a chest and a high-back chair. In the former case, this table—say, a gate-leg—can hold the family mail box or, if it is en route to the bedrooms, the night candles can be placed on it, ready for guests to take their lights as they pass.

A little group of this sort can be made colorful with flowers, in fact, one can often turn the landing into a little solarium where the windows give sunlight enough for the plants through the winter.

Only one warning, however. Do not crowd this spot; keep the passage free. While it is a small item in the furnishing of the house, it

is one that deserves to be handled with restraint and a view to comfort.

The success of any house is the sum of just such small corners. Furnish them with care and the house as a whole will take care of itself. The care required depends upon the individual problem, the furnishing on your tastes and purse capacity. A stairs landing suitably handled, with a view to the passage required, can be made one of the most intimate and interesting corners of the house and will successfully add to its distinctive atmosphere.



Tebbs

On a narrow landing a small table and two chairs suffice, as in the residence of J. R. Sheffield, Esq., New York City. W. B. Chambers, architect



Tebbs

Where there is a balcony, as in the New York home of R. H. Gallatin, a table, chair and couch can be used. Ingalls & Hoffman, architects



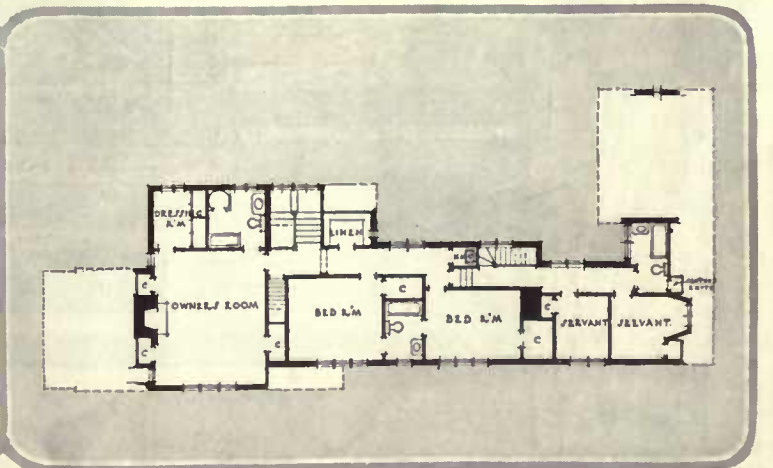
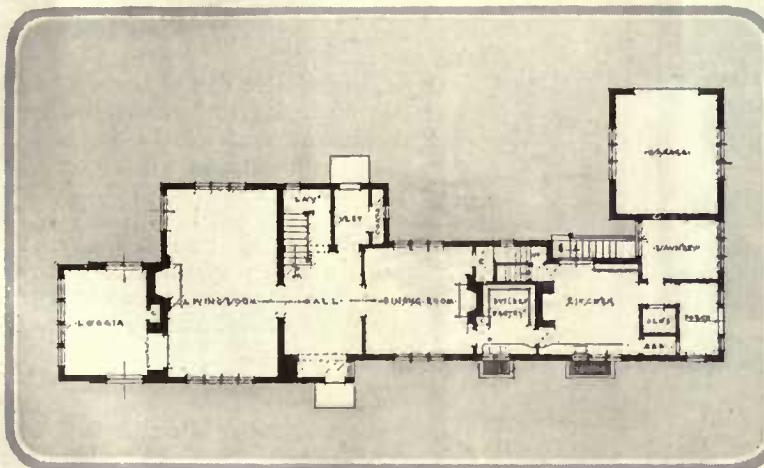
The house is modern English adapted to American requirements. Built of rough red brick laid in English bond; roof variegated rough slate. This view shows driveway entrance

The street side shows the picturesque skyline, the broad wall surfaces and the interesting touch of half timber in the sun room gable. The chimneys are an important feature in the effect



A livable plan has been developed, opening from the hall on one side to the dining room and service quarters beyond, and on the other to the living room and loggia with its gable roof

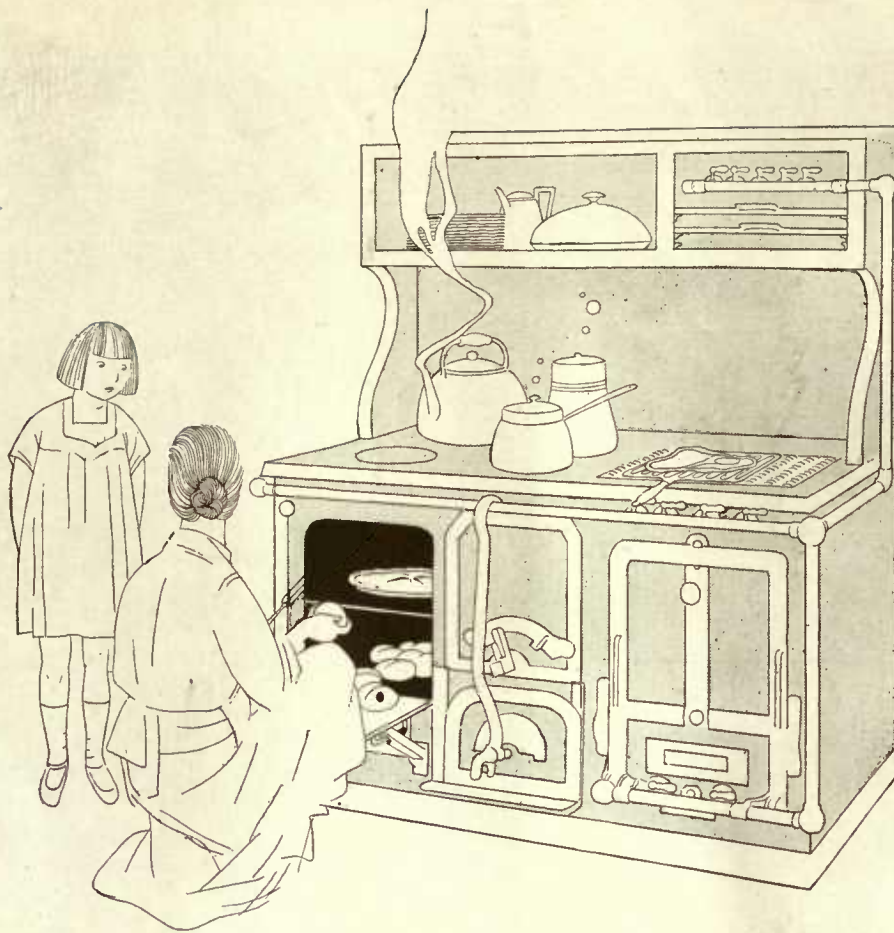
Upstairs a master's suite is house-depth and other bedrooms range down the hall, with servants' rooms above the kitchen. Economy of hall space gives good room area here



THE RESIDENCE OF FRANK D. POTTER, Esq.

RYE, N. Y.

Lewis Colt Albro, Architect



The combination of gas with one of these smart French ranges makes an excellent equipment for an all-year kitchen

THE VARIETY OF RANGES

*Coal, Gas, Coal-and-Gas, Oil, Electricity and Alcohol Present
a Wide Choice for Every Possible Kitchen*

EVA NAGEL WOLF



IF civilized man cannot do without cooks, just so dependent are good-natured cooks upon perfect working ranges. So, if the housewife be cook, or if she has a good-natured cook she is desirous of retaining, she will see to it that the range is good and in perfect working order.

There are several important points to be settled before purchasing a range and the bride who has this problem before her would do well to consider first and purchase afterwards.

There is the question of fuel, for we have ranges that burn coal, wood, gas, oil, electricity and alcohol, the latter, small ones, practical for yachts.

Next, the relative cost of the various fuels, and that which is most practical for the individual requirement should be determined, not forgetting the manner in which one is living. For instance, the home may be in the country where gas has not yet been piped, or in the suburbs where there is no electricity. Again, one may live in an apartment where there is electricity, but no gas, and vice versa. At any rate, there are conditions to be considered apart from economy.

But there is one point for both to remember, namely—a range of the best quality is the only kind to buy. With good treatment it will last a lifetime. It should be free of all unnecessary ornamentation and as easily kept clean as any

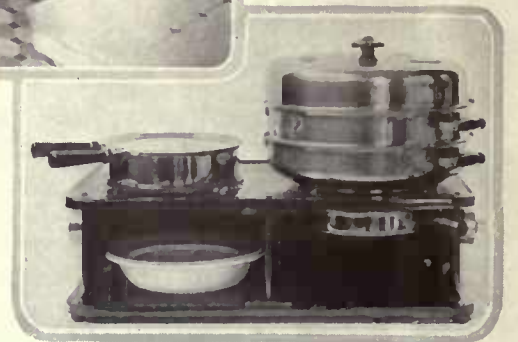
Another combination, suitable for the housewife who does her own work, is a gas range with a fireless cooker attachment. It is both economical and labor-saving



For the summer camp the oil stove can be used, and used effectively. This is the preserving kitchen in the camp of Mrs. George Whalen, Raquette Lake, N. Y.



The electric range at the left shows the simplicity of its working. Courtesy of the Edison Co.



Electric table stoves as that on the right will save labor and expense. Courtesy Edison Co.

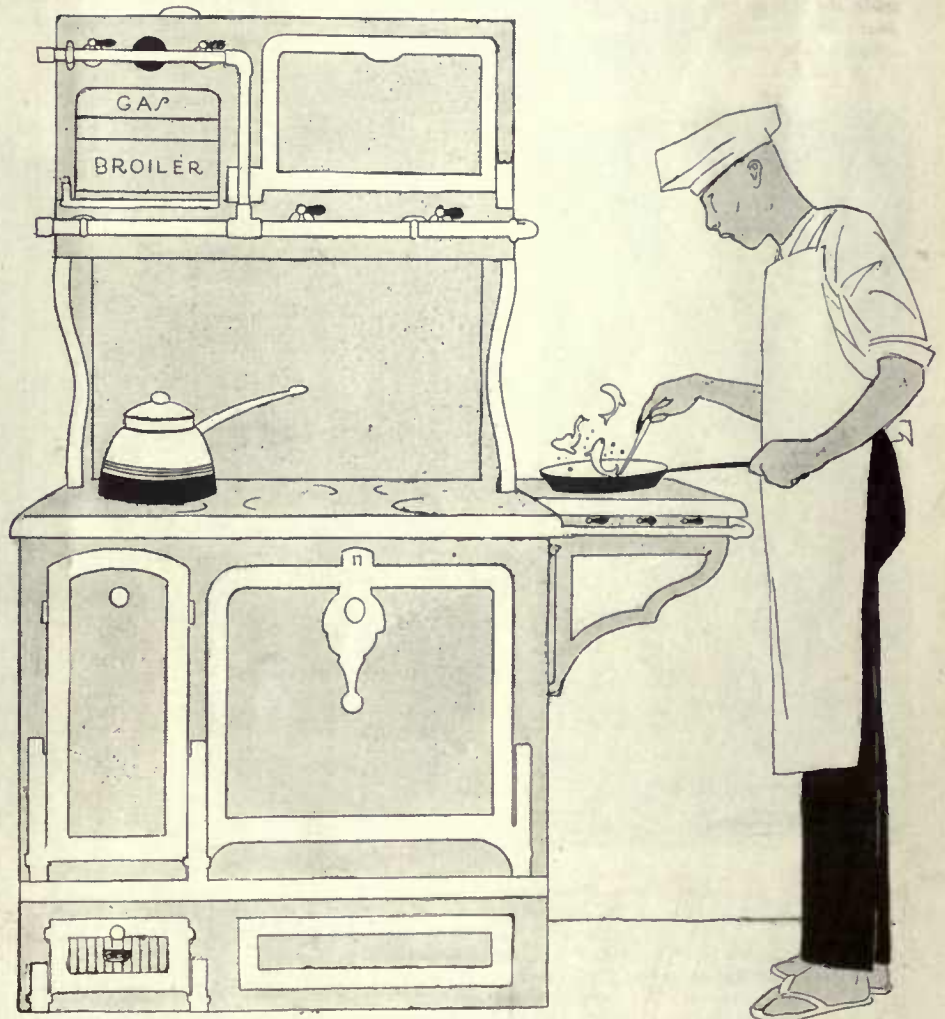
utensil in the kitchen. The various parts should be easily and quickly disconnected for the simple soap-and-water bath, and in the case of iron, oiled and put together again. No longer is blackening considered desirable any more than the gummed-up ornamented iron surface of the old-fashioned coal stove.

Wood and Coal Ranges

Great changes have taken place since 1760, when the first wood stove was formed of five ornamented iron plates held together with long bolts. The front was left open, but evidently the fire was controlled by an extra piece of iron and the smoke carried off by a flue placed at the side. It was not until 1802 that anthracite coal was burned in a grate, and much later before it was burned in a stove.

It was and still is a feat for the inexperienced woman to keep a fire in the range unless of perfect construction, and still a thankless task that of handling coal and the conse-

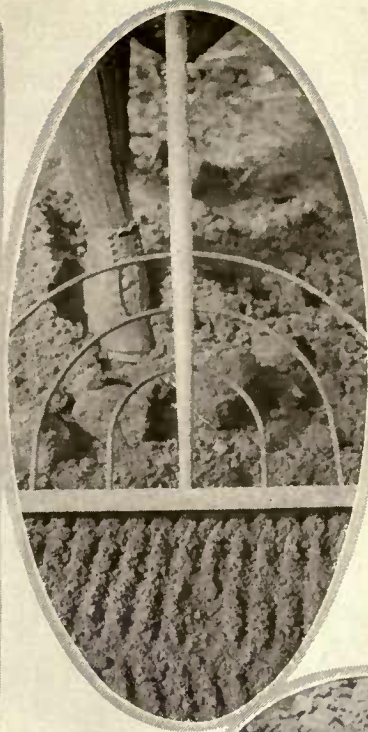
(Continued on page 49)



Mo San Ree, the slant-eyed chef, is cooking at a gas-and-coal range, the gas attachment being set on the side, with the gas broiler and oven above



1. Dig the soil deeper each year. A fork may be used in well worked gardens



2. Walk backward and smooth the ground with a wooden rake



3. A sharpened stick or plant label makes the small drill



4. For the medium sized drill, hold the draw hoe on edge so as to use its end



5. In making the wide drill for peas the whole width of the hoe is utilized



6. Lettuce and similar seeds are sown in narrow drills direct from the envelope



7. The medium sized drill is the one to make for planting bush beans



8. Onion sets, too, can be planted in the drill of medium size. This entails considerably less labor than making individual holes for them, and the results are good



9. Bush limas should go in double rows in the wide drill. Planted thus, they will make a well filled line. Artificial supports are unnecessary for bush varieties



10. In the wide drill peas are sown broadcast to assure a good row. After the plants are well above ground they may be thinned out if the row is crowded



11. Corn, pumpkins, cucumbers, melons, etc., are sown in hills. The soil in the hills should be thoroughly cultivated several inches deep and well enriched

HOW TO PLANT

Photographs by W. C. McCollom

APRIL PLANTINGS in the VEGETABLE GARDEN

*Preparing the Ground, Making Drills for the Seed, Sowing and Other Details
—A List of Vegetables on Which to Base Your Selection*

WILLIAM C. McCOLLOM



Swiss chard is excellent for canning. It is one of the vegetables which should be sown in drills during April



It is less labor, and just as productive of good results, to plant the onion sets in drills instead of individual holes



Parsnips occupy the ground through the entire season, so you cannot plan to use their space for anything else



Radishes sown between the rows of peas will mature before the latter grow large enough to harm them

WHY do we dig the soil? Without question it is one of the finest forms of exercise we have, but this is not the reason—witness the fact that those who need it the most get the least of it!

No, we dig for the same reason that the farmer plows: to bring to the surface the lower soils with their abundant chemicals which are quickly converted into plant food by the sun and air. Furthermore, the constant working breaks the soil lumps and in this way releases the natural plant food that they contain. Soils that are well pulverized are loose and porous, admitting air and retaining moisture. Poorly ventilated soils which are quickly stripped of their vegetation by summer droughts can be attributed to improper working. The subsoil strata are impervious to roots and moisture unless they are broken, and when this discolored loam is brought to the surface it is quickly changed into a dark, productive soil. In England, where the same soil has been tilled for centuries and has produced abundantly, the gardens are dug several feet deep, with the result that they are a mass of loose, friable earth that is retentive of moisture and encourages deep rooting.

Dig Deeper Each Year

When digging the ground it is advisable to make a practice of working down a little deeper each year until you have reached a depth where results are not guessed at but can be quite ac-

curately estimated. Plants that have a good deep bed of loose, fertile earth are vigorous and seldom troubled with insects or disease; ordinary dry spells do not cause the plants to suffer, as the lower soil contains abundant moisture which reaches them by capillary attraction.

Soils that have been worked for several seasons and which are well pulverized can be worked with a digging fork in preference to a spade. The fork penetrates more easily than a spade and there is less tendency for the soil to pack. In stiff, clayey soils where a spade must be used it is advisable to take a fork afterward to break all the surface lumps, because when

these lumps are allowed to bake the live organisms in them are destroyed and the soil is rendered useless for vegetation.

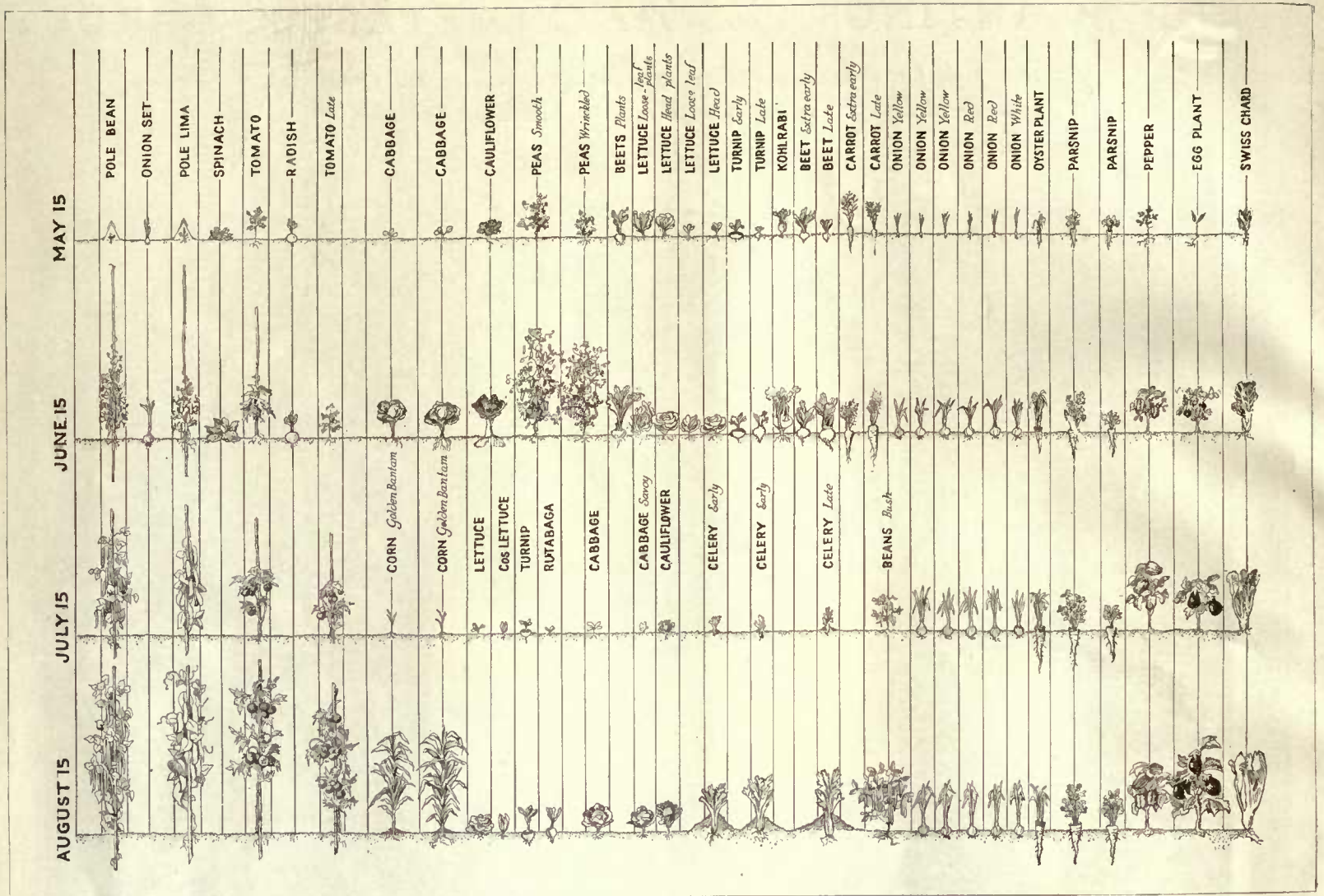
Laying Out the Garden

After digging the ground should be raked level. Where possible to use it a wooden rake is preferred for this purpose, as it pulverizes more thoroughly than a steel rake. Then get out that garden plan suggested in the January issue, the seeds, garden line, measuring stick, hoe, etc., and start at the end of the garden opposite where you want the tall plants, since most of the early vegetables are dwarf or of quick maturity. The side nearest the street you should reserve for tall plantings later, so that you can work in the garden undisturbed.

Mark labels plainly with the names, varieties and other information about the seeds you intend to sow now, and arrange them with some consideration of their maturity time and habits. Types that stay all season should be kept to one side, as parsnip, parsley, oyster-plant, herbs, etc. Those that require wide spacing because of their height can have a row of some quick maturing crop sown between them.

Place the marked labels where the rows are to be located, setting them all before any attempt is made to sow the seed. Lay the packages of seed alongside the marked labels, and you will then be ready for the drills. Start these right, putting the marking line in place

(Continued on page 66)



The first 50' of the planted area, in which the short season crops are so arranged that when they are harvested their places will be taken by plantings of others. The grouping of the pole beans, corn and tomatoes at one end eliminates the hindrance which their shade would be were it to fall on the smaller growing vegetables

THE FOUR STAGES of the GARDEN

A Graphic Portrayal of What Cross Sections of the Vegetable Area Should Be at Monthly Intervals During the Active Growing Season

G. T. HUNTINGTON

Chart data prepared by F. F. Rockwell

VISUALIZING a whole vegetable garden is no easy task—real visualizing, that is, in which a worm's-eye as well as a bird's-eye view of each and all the rows is presented. Difficult as is the undertaking, however, it must be attempted if you would have a garden of one hundred per cent productiveness, for the simple reason that all of the ground must be kept working all of the time. There must be no waste of either time or space. To accomplish this a knowledge of each row's condition throughout the season is essential; hence the necessity for visualizing.

In depicting garden layouts the usual method is to show a ground plan of the arrangement as it appears from above. However detailed and explanatory such plans may be they are not really graphic—they lack the worm's-eye perspective. In an attempt to overcome their deficiencies the chart shown here was developed.

The First Stage

Imagine, for the moment, that it is May 15th and that you are looking simultaneously at the

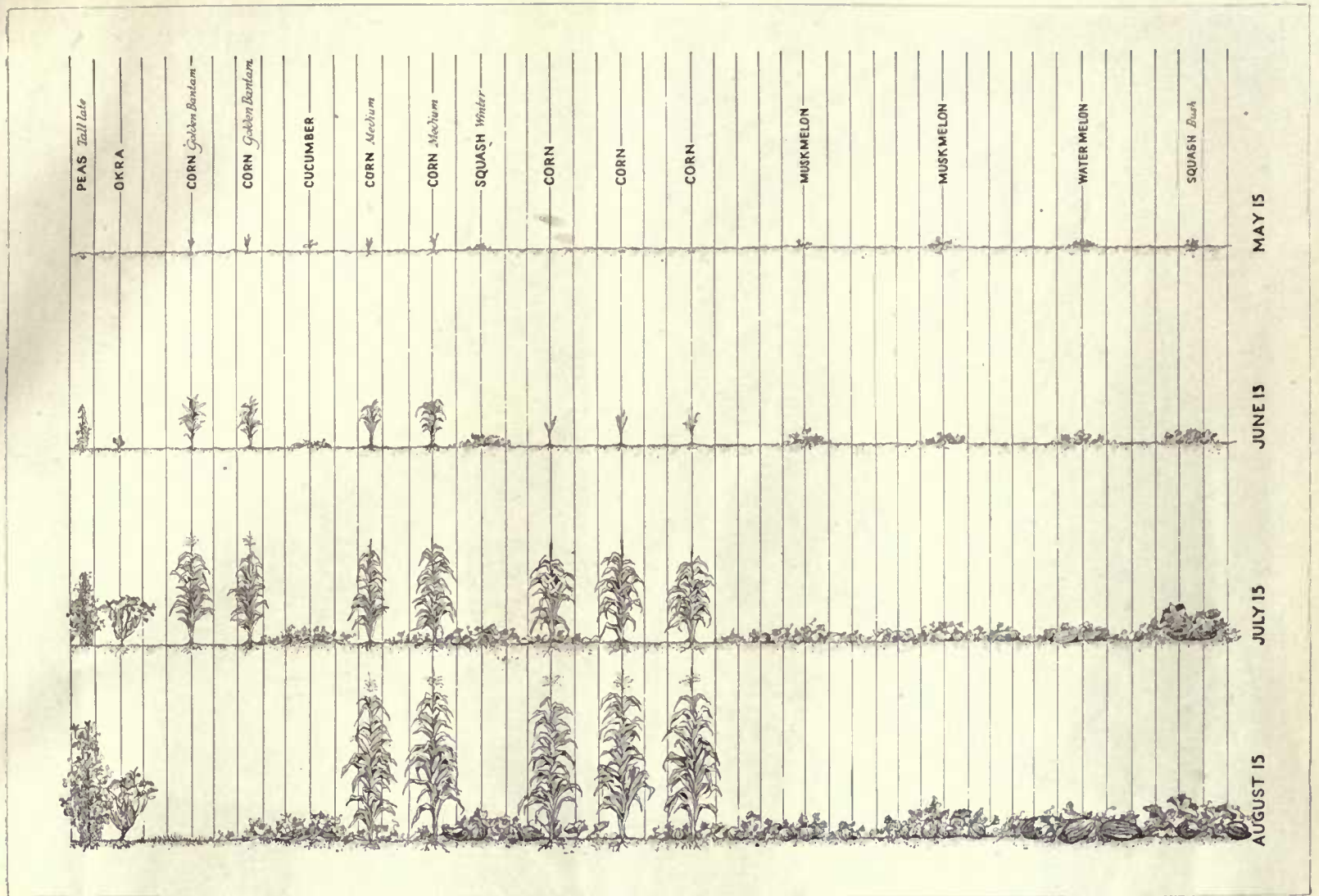
topmost horizontal line of the chart on this page and down the rows of your vegetable garden-as-it-should-be. You are facing the south, with the east at your left and at your right the west, because the planted rows run north and south for the sake of an even distribution of sunlight through the day. Thus placed you can see only the first plant in each row, but others are beyond, extending in orderly lines for 50' or more like soldiers standing at attention in "company front."

Beginning at the left or east end of the garden, then, you notice that the first 18" of space (each of the vertical divisions of the chart represents 1') are unoccupied. Then comes the first row—pole bean seedlings under portable glass forcers, for the season is early yet and beans need heat. Another 18" to the west is a row of onion sets, and next to it, at the same distance, the pole limas, also under glass. Spinach, young tomato plants and the rest follow in their order and at proper intervals as you follow the line to the west end of the garden, 100' away at the right side of

page 53. The late peas and much of the main corn crop do not show above ground as yet, for they have just been planted. Throughout the whole 100' you will notice that the spacing of the rows depends upon such points as cultivation requirements, the size and habit of the mature plants, and the period through which they occupy the ground.

The Second Stage

One month later, on the line below, growth has correspondingly advanced. The first spinach, radishes, cabbage, cauliflower, peas, beets, lettuce, turnip, kohlrabi and carrots are ready for use, and within the next month their places will usually be taken either by succession plantings or sowings of late season crops. In the cases of the onion row between the pole beans and the limas, the spinach between the limas and the tomatoes, and the radishes between the two rows of tomatoes, the growth of the flanking vegetables is such that by July 15th it heavily shades the intervening spaces. For this reason intercrops are chosen which will



Above is the other half of the garden, adjoining that on the opposite page. Two and a half feet is the space represented between the Swiss chard row on that page and the line of tall late peas. The scale of feet is the same throughout both halves of the chart—1' to each of the vertical divisions

be out of the way before this shade becomes too dense.

Certain of the plants shown are, of course, started in "flats" or seed boxes, and transplanted later to the places they occupy on the plan. Among these are the tomatoes, radishes, cabbage, cauliflower and lettuce. The melons and squash particularly should have well enriched soil. A good method of handling them is to plant the seeds late in April where they are to grow, and cover them with portable glass topped frames which will give them a higher temperature and can be removed as the weather grows warmer.

The Last Two Stages

The July 15th stage finds the garden yielding crops while at the same time twenty-odd feet are devoted to newly planted vegetables. These latter occupy the space which has been vacated by the cabbage, cauliflower, peas, early beets and carrots, lettuce and kohlrabi. Here is an example of succession planting, a principle whose intelligent application is essential to the garden of 100 per cent productiveness. "Keeping the ground at work" connotes the maximum yield of vegetables.

By the middle of August the whole garden is carrying its full load, for the melons and other vine crops have so nearly attained their growth that they have spread over all the surface allotted to them. The development of the other rows is so clearly shown on the chart that it requires no further explanation here.

A careful study of the allotment of space to

the various vegetables will repay, because the distances between rows are the minimum which can exist in the successful garden. Where the available space is less limited, somewhat larger spaces may be permitted, though they will avail little except in making for greater ease in cultivation. In this connection it is well to remember that too wide spaces between the rows give an opportunity for weeds to develop which only extra cultivation of the ground can hold in check.

Another point to note is the grouping of most of the taller and more spreading crops at the ends of the garden, thus leaving the central portion for a concentration of smaller things. The chief reason for this is that the tall growers are mainly long-season crops which cast considerable shade in which lesser vegetables could not thrive. The grouping of the corn and melons results from the fact that these vegetables succeed well in close proximity to each other—in fact, the melons, cucumbers and squashes can overrun the corn rows without detriment to anything concerned.

No provision has been made for the small fruits, herbs or such things as asparagus, which require specially prepared soil in an area all to themselves. For reasons which need not be gone into here it is inadvisable to combine plantings of vegetables and cane fruits. The latter should constitute another garden, or else be used merely around the borders of the vegetable area where their roots will not interfere with the cultivation of the soil in which the annual plants are growing. The same rule

applies to fruit trees; and as for strawberries, they need a section quite their own. The space needed for the herbs, of course, is so limited that they may be planted almost anywhere around the edges where there is an unoccupied bit of ground.

Regarding Potatoes

Potatoes, it will be noted, have not been included in this hypothetical garden. While these vegetables are usually the first thing that the beginning gardener thinks of growing, they should by no means be his first actual choice in the majority of cases. Great as has been the popularity of potatoes, the fact remains that growing them has decided drawbacks. Failure to appreciate these has brought about innumerable disappointments, to say nothing of the waste of time, space and seed.

Potatoes cannot be simply planted in any old piece of ground and expected to grow properly. For one thing they need considerable room, as well as prompt and thorough cultivation at the right times. They are subject, also, to attacks by insects which will quite destroy the plants if spraying is postponed or done in a half-hearted sort of way. In certain seasons—sometimes apparently because of the weather, and at other times for no evident reason at all—the plants will be struck by blight which may seriously injure the crop if it does not actually destroy it. For the returns to be commensurate with the labor involved, soil and weather conditions must be right, and you must understand and be able to give the attention demanded.



The house follows the lines of Southern Italian architecture, with its vigorous moldings and belt courses, delicate iron balconies and simple tiled roof, a roof full of color and texture variation

An approach to the house is effected by a flight of brick and stone steps between high walls, above which stretch the gardens and broad lawns hedged in with box and specimen cedars



The front door is constructed of teak wood, hand carved and finished with bronze grilles

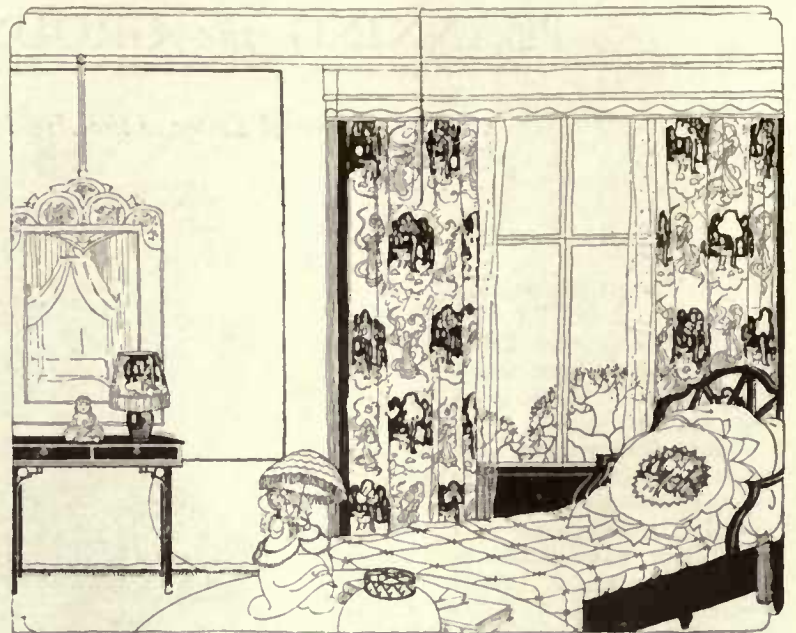
THE RESIDENCE of
D. H. E. JONES, Esq.

BAY RIDGE, L. I.

J. SANSFIELD KENNEDY, Architect



Suitable for living room curtains and slip covers comes a bold patterned cretonne with birds and flowers in blue, yellow, rose and green on a gray or black ground. 34" wide. \$1.25 a yard

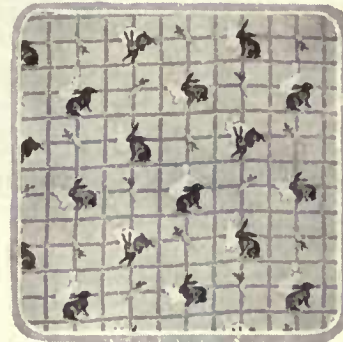


Out of Greenwich Village comes a silk suitable for boudoir curtains done in a batik manner with orange and black trees on a peacock blue ground. The design is in the center below. 31", \$1.50

In the center above is a vision in silk of the old Russia in mellow tones on a natural color Tussor ground. 31" wide. \$1.50 a yard

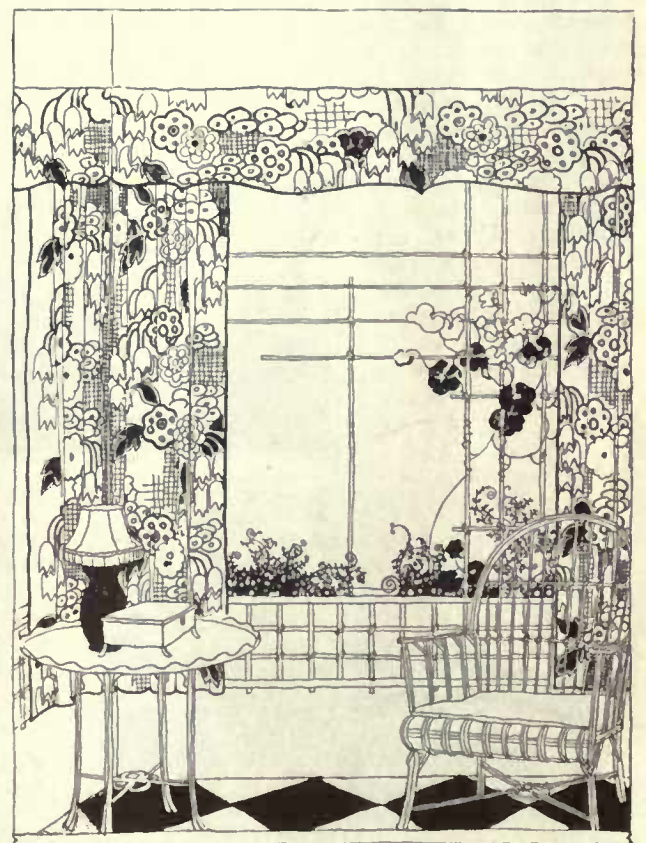


Another batiquesque silk—thin China silk—shows black elephants ambling through a forest of gay yellow, green and rose. Suitable for a small hallway. Fabric pictured above and below. 31" wide. \$1.50 a yard



Imagine a white nursery with curtains of this fabric showing black and white bunnies on a blue checkered background. 32", \$1.80

For a sun porch or country dining room comes a smart cretonne with yellow and black flowers on a linen color ground. It is suitable to use with yellow gauze glass curtains. 34" wide. Priced at \$1.25 a yard



SPRINGTIME
FABRICS
ARE FULL
of COLOR
and GAIETY

They may be purchased through the House & Garden Shopping Service, 19 W. 44th St., New York City

PLANNING *the* GROUNDS of a SMALL PLACE

A Letter to the Architect Somewhere in France

FREDERICK N. EVANS

"YOU want letters. How would it be if I were to tell you about how things have gone with 'your' house since you saw it in the shavings and clod stage?

"Gross flattery that it is, I must say that we have desired no changes since we moved in, which speaks fairly well for your ability to diagnose our needs. One is aware of a slightly guilty feeling in saying that he is very comfortable these days, but we have been that.

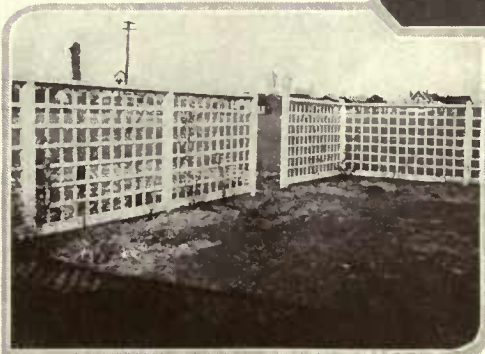
"Our eaveless house and latticed garden some have thought queer. One woman asked earnestly when the carpenters would finish the roof, and two respectable citizens have asked me what breed of hens I was going to keep behind the fence—choice sarcasm, had the questions been put in any different way than they were. Honest remarks from neighbors have been responded to without smiles (visible ones). Some of us have a creed that a bit of architecture may be looked upon as symbolic, like sculpture. To us your house recalls certain pleasant past years spent in New England.

"They say that the cobbler's children usually go without shoes. But I could not bring myself to be so neglectful, or should I say, so conventional. Nothing is said about the cobbler's own feet, and didn't I, too, inhabit these grounds? Therefore, I took the paper and pencil, and worked out a plan, not in order to do a professional 'stunt,' but to make sure that we were not to lose one square inch of property for



The home is the house plus its surroundings—even if one neighbor did ask when the carpenters would finish the roof

The plantings are so arranged that the view from the hallway and entrance is extensive and unobstructed by trees



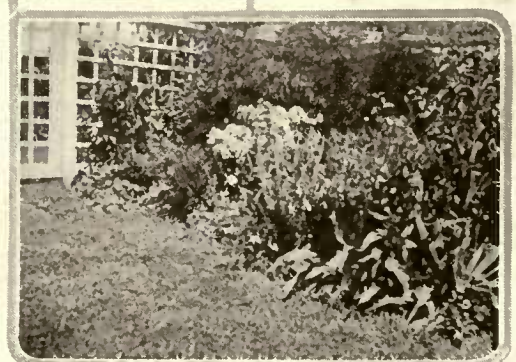
The garden in the clod stage was scarcely prepossessing



But with the planting well under way it looks differently



Even delivery boys will use the stepping stones 30" apart



A sense of full luxuriance is manifest in the flower border

our own rightful use.

"I am sending you a sketch of it. My idea was to connect up the outside with the interior, in public, private and service parts. This is the inviolable landscape architectural saw, you know. I think that I have not let many more square inches go to waste outside in my grounds than you have cubic inches inside.

"To hedge or not to hedge was not long a question. The primness of the exterior said 'Hedge!' There being a plant for every purpose, the Japanese barberry could not be kept out of the front-line trench. I allowed three full feet between the hedge row and the sidewalk. Had we had just a little more of the earth's crust at our disposal I should have made it four feet. For even a small place that gives a very distinctive effect.

"No garage? Well, no machine! And yet the thought of this ultimate need in a future cycle is not left out. The structure would be placed in what is the play area, and the drive put in by moving the rear of the garden forward, or it could be brought in on the side where the stepping stones lie.

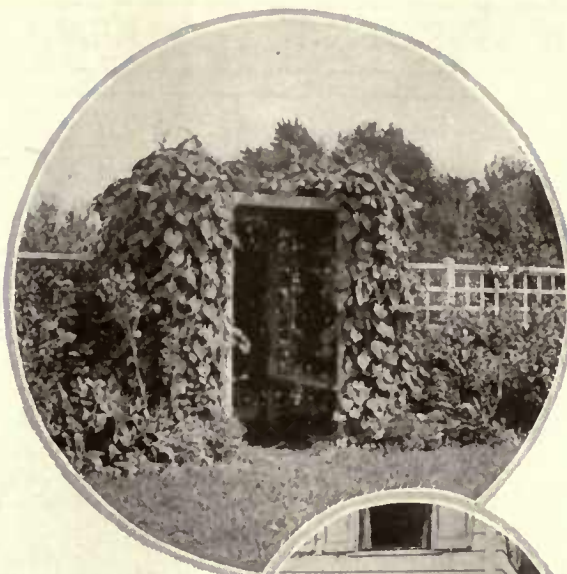
"The garden is a great joy. Inside the shelter now covered with vines we often have luncheon out of doors. In the flower border there has been bloom from the first early squills, through the season of bleeding-heart and irises to the present second fullness of the wonderful gar-

den phlox. Many other flowers there are which I shall leave to your guess from the pictures I send. For large gardens, you will agree, the annuals are best by themselves, but for this kind of an intimate 'patch' I say bring them in. One wants the feeling of full luxuriance in every cranny, and the friends of a single season give this. Then, too, they pay abundant rent by giving plenty of cut flowers and keeping out the weeds. And so, against the clumps of coreopsis and peonies and anchusa I have plants and plants of nasturtiums, pansies and mignonette, and further back in the bed African marigolds, asters and petunias.

"The little folks' play is not confined to the labeled play area any more than all living is carried on in your living room. The sense of possession of a domain makes the little people happy. In the play area are a bird house and a pool made by sinking half a cask in the ground. Goldfish were to flop gracefully about in it, but alas, they were not purchased before they were found to be no longer in the market here. To put a stop to neighbor boys' paddling in and about the edges and making a mud puddle, several crawfish were captured and interned therein. The offenders cannot be bribed to put boyish toes into the water now.

"The border of the play area is a museum of roses, cucumbers, cabbages and cannas; this in response to childish demands. It is barbaric but stimulating, delighting the little proprietors' eyes, and even instructing the elders in the possibilities of combinations of foliage.

"We are by no means minus our war garden, but that is on the vacant lot close by.



The garden shelter invites elders as well as dolls to luncheon



Cellar window ventilation is not hindered by the planting

"It did not take long, by locking the gate now and then, to persuade the tradesmen not to enter through the garden. The stepping stones, let it be explained, are set 30 inches apart. Delivery boys in a hurry will step on them thus, and at the regular garden spacing of 2 feet they will not, only finding them confusing hazards.

"I know that you will not wish any more

lengthy account. The details from which shelter, gates and lattice were made give you a more eloquent narrative of the proportion of things. The shelter I put up myself, after having the wood cut at the mill. The brick and the broken stone walks, too, I laid, for exercise—and to save money for W. S. S. It was pleasant labor.

"Indeed, I wonder sometimes whether the 'land proprietor' is any happier among his professionally landscaped acres than I am when pottering about these grounds which I have planned and worked on myself. Were I in his place I should doubtless follow his example, but there would not be the same sense of personal achievement. They are so intimately a part of us, these shrubs and walks and flowers, for in a sense we have created them.

"And now the price paid for a pleasant glimpse out of doors is a weekly pushing of the mower; an occasional weeding, and, through the drought of July, a sprinkling of evenings. How a summer watering helps autumn flowering no one will know until he has practiced it. It really is hardly a 'price', for there are far more boring tasks than playing a hose over the flower borders when the sun has gone and the intangible dampness which comes with night creeps into the air.

"When you return, come and visit us. You will not have to sleep on the floor bed in a room without sash, as you did erstwhile. I suppose before we see you, you will have formed some lasting impressions of German architecture. But do not let that crowd out ideals of our own American Colonial style, which we 'over here' so much admire!"

START YOUR BUILDING NOW

House & Garden's Survey of the Building Situation Shows the Present a Propitious Time for Going Ahead

DURING the last three months HOUSE & GARDEN has been making a country-wide survey of building conditions, costs of materials, labor, etc., in order that it might place before its readers such facts as would guide them in prospective building operations. The collated opinions of architects, builders, and manufacturers show a condition that is very propitious for building. Architects attest that the work is already beginning to creep from their drafting boards. The Information Service of HOUSE & GARDEN is receiving more building inquiries on building than ever before in its history. Manufacturers report that, despite labor uncertainty and the confusion that needs must follow the reintroduction of 2,000,000 men back into the business and manufacturing world, prices will soon begin to show a more reasonable proportion.

The war put a necessary inhibition on building and the transportation of building materials. Six months have passed now since the armistice was signed. Government contracts are no longer eating up the output of our factories, and the railroads are open for the handling of building necessities. For four years men and women who planned to build homes were hesitant about the prospects, and during the past two years private building almost came to a standstill.

This situation now changed, it is both the opportunity and the duty of those who plan

to build to go ahead with the work. While prices are still high, the only way they can be lowered is by increasing the demand for the goods. Increased demand brings quantity production, and quantity production brings lower rates. Moreover, labor, seeing that there is work to be done, will soon enough settle down and do it. No situation is more conducive to high prices than stagnation in the laboring and manufacturing world. Without demand such stagnation is inevitable.

It is the high prices of building material that make so many prospective home builders wait for the Utopia when prices will drop to a pre-war level. As one architect explained it, "a good many people have forgotten the fact that in normal times building increased about five per cent. a year, so that if there had been no war, building in 1919 would have been about twenty-five per cent. more than in 1914. Therefore, the excess price for abnormal times must be calculated above the twenty-five per cent. On this basis the excess for normal times is not as great as some people think."

Another architect advises that readers will not gain much by long postponement of their building operations. They may get a slight deduction in cost, but they would lose the advantage and pleasure of their new building in the interval. This same architect reports that during the week previous he started excavations for one \$50,000 house in Cleveland, and

was going ahead with plans for twenty more in the same city.

In the beginning of any great resumption of business, such as building, the work must necessarily creep at first. Yet there is every indication that the desire of prospective builders at the present is being withheld by fear of prices. The first question, then, that a man must ask himself is: "How much do I want this home?" For four years he has been hesitating on patriotic grounds. On the same patriotic grounds he should now go ahead. Only by the energies of the individual home builder, the willingness and intent to see his dream of a home consummated in brick and stone and stucco, can the present creeping stage of the building situation be stimulated into healthy action.

HOUSE & GARDEN feels justified in advising its readers to go ahead with their building. If the work is on the architect's drafting boards, dare the future and make it move from those boards—tell the architect to go ahead. If you have not yet consulted an architect, go to him now. Lay your plans now. Study up on the purposes and capacities of the various building materials which go into the makeup of a house. Plan to use the best materials your money can buy. Get together with the architect. See that house begin to shape itself on paper—and then transform it from paper into the real thing.



The ground between rows should be kept well stirred with a wheel-hoe



The dead leaves may be swept from the ivy with a long handled broom



The garden rows should be laid out before sowing is actually begun



Cultivate the soil close up to the plants, especially when they are small

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>1. Wonder if they like it—being trees? I suppose they do. . . . It must feel good to have the ground so flat. And feel yourself stand right straight up like that—so stiff in the middle—and then branch at ease. Big boughs that arch, small ones that bend and bloom. And all those friny leaves that flutter so.</p> <p>—Charlotte Perkins Stetson.</p>	<p>6. If the asparagus bed was mulched last fall it can be turned under now. Mill the soil up to the row if you like your asparagus white. Salt in liberal quantities should be applied to keep down the weeds.</p>	<p>8. If you have not pruned the hardy roses it must be attended to at once, because roses start into active growth very early. Prune the hybrid types to three eyes, but leave about 4" of new wood on the tens.</p>	<p>9. The secret of success with potatoes is early planting; these plants are quickly destroyed by hot, dry weather. To avoid this danger plant now, so that the crop will come to maturity before the trying weather strikes it.</p>	<p>10. If properly hardened, plants of the more hardy types of garden vegetables can be set out now, such as cabbage, cauliflower, lettuce, onions, etc. Cover them with plant protectors or paper on dangerously cool nights.</p>	<p>4. Early planting is the first essential to success. Finish all plantings of deciduous trees and shrubs at the first opportunity. Firm the plants well in the soil and don't allow them to suffer from lack of water.</p>	<p>5. The lawn should be looked over carefully to assure a velvety green sward this summer. Sod any small bald spots, and spade and seed down large spaces. An application of bone meal or wood ashes is advisable.</p>
	<p>13. Seeds of the more hardy flowers such as snapdragons, asters, alyssum, calendula, centaurea, pansies, violas, scabiosa, etc., may be sown outside at this time. Have the soil well pulverized, as flower seeds are very fine.</p>	<p>14. Plants in tubs intended as specimens for the grounds should be watered freely with liquid manures. Where it is not convenient to make or use this, a top-dressing of pure cow manure can be applied to them.</p>	<p>15. All borders or open spaces around plants should be kept loosened up with a digging fork. This admits the necessary air to the soil and also prevents the rapid evaporation of the moisture if the weather is dry and sunny.</p>	<p>16. The perennial border should be overhauled. Any existing voids must be filled in either by new plants or by dividing those which are left. Dig under some good manure or give the beds a top-dressing of raw crushed bone.</p>	<p>17. Frames for the melons must be set in place now. See that the hills are well prepared inside them, using plenty of good manure and chopped sod. The seed may be sown just as soon as the soil is thoroughly warmed up.</p>	<p>12. Before the trees and shrubs leaf out it is inadvisable to go over them carefully, destroying any caterpillar nests before they hatch. An asbestos torch is the best weapon to use; alight, scorching will not injure the plants.</p>
	<p>20. Keep the soil constantly stirred between the garden rows. Seeds that are slow in germinating can be protected by placing the line between the labels. Soil cultivation is more necessary with young plants than old.</p>	<p>21. Start hardening off the bedding plants in the greenhouse or frame now. It is certain death to set out coleus, geraniums, etc., unless they have been properly hardened, which ordinarily takes about two weeks.</p>	<p>22. Do not neglect the sweet peas when they are small—see that they are properly hilled when about 4" high. Supporting them should not be postponed until they have been flattened by wind or rain and damaged.</p>	<p>23. Any large trees that have been recently transplanted must not be neglected. Liberal watering is essential, and heavy mulching is also a good practice. Make soil tests to see that the soil below the roots is sufficiently moist.</p>	<p>18. This is the proper time to start some plants from seed for flowering next winter in the greenhouse. Primula, cyclamen, snapdragons and many others should be started now and grown during summer in frames.</p>	<p>19. Do not let your greenhouse be idle all summer. There are many worthy crops which can be started now, such as potato, melon, tomato, cauliflower and chrysanthemums. Do not let the house be empty.</p>
	<p>27. Bean poles can now be put in place for the lima. Dig the randomized holes for them, working plenty of manure into the soil when refilling. The mound or hill should be about 4" above the adjoining grade.</p>	<p>28. This is the proper time to have the greenhouse overhauled. Broken glass should be replaced, loose glass can be reset, and the wood work should be protected by at least one coat of good exterior paint.</p>	<p>29. Have you spray material on hand for the host of bugs and diseases that are certain to visit you this summer? Spray the currant bushes now with arsenate of lead to destroy the green currant worms while small.</p>	<p>24. It is a mistake not to make what sowings are necessary to give a continuous supply of quick maturing crops such as peas, beans, carrots, spinach, etc. The common rule is to sow when the preceding sowing is above ground.</p>	<p>25. Summer flowering bulbous plants as gladioli, montbretias, begonias, etc., are very little effort and are worthy a place in any garden. They may be planted any time now, the gladioli at bi-weekly intervals.</p>	<p>26. Thinning out crops is more important than many suppose. Plants that are allowed to crowd become soft and spindly and can never develop healthily. Crops that require thinning must be attended to when very small.</p>



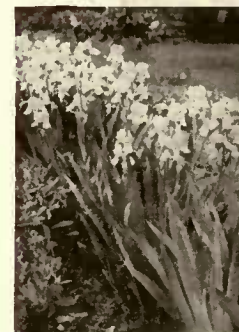
Maples are pruned just as the foliage expands. Paint the wounds



Peas should be hilled when 4" or 5" high, to protect them from breakage



Indoor started sweet peas and other hardy things may now be planted out



Contemplated changes in the perennial garden should not be forgotten

WE'VE been fixin' up to-day, spring-cleanin' the grounds, ye might say. They was a lot o' stuff—twigs from the winter prunin', straw covers from the strawberry beds, branches busted off'n the trees by the wind, dead grass an' things ye overlooked las' Fall—which had to be got out o' the way. Me an' Sam lit into 'em right after breakfast, rakin' an' haulin' an' pilin'. By supper-time we was through, so we fired the piles. Most o' the stuff was pretty dry, an' jimmyn, how she did burn! The big pile at the edge o' the orchard blazed so hot we couldn't hardly git close enough to throw on anythin' more, an' ye could hear it crackin' clear up to the house. I took a mind to make sartin' it couldn't do no damage durin' the night. It had all burned down to gray ashes with a little pie o' red coals in the middle, an' the sky in the west was gray and red, too—kind o' background, like, for a picture. A still evenin' it was, with millions o' peeper frogs jes' bustin' their throats down in the lower medder an' the smoke from the fires layin' in streaks close to the ground. It smelled different, that smoke, from what it did in the Fall. Then it made ye sad, 'cause it meant that the year was dead; but lost evenin' it was full o' ideas 'bout flowers an' green leaves an' new crops gittin' away to a fresh start.

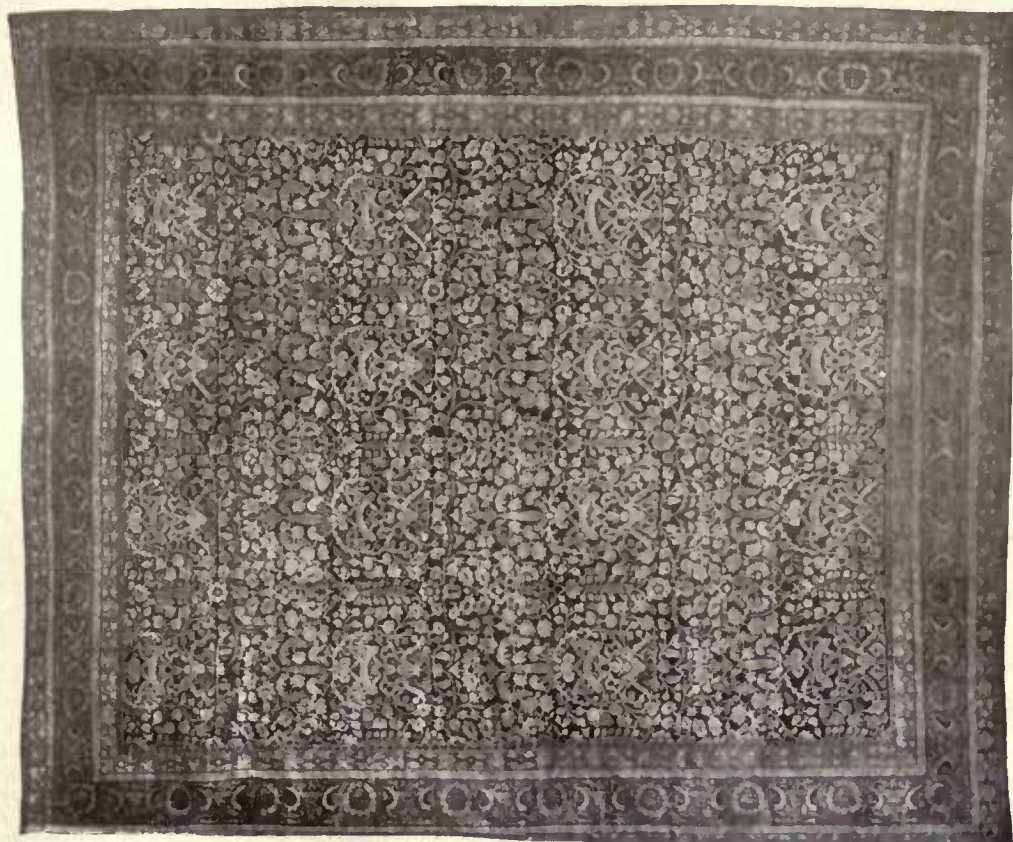
—Old Doc Lemmon.



Melon frames should be put in place several days before the seeds are sown, so as to warm up the soil and promote quicker germination



During this month many of the flower seeds may be planted out where they are to grow. Often annuals are good to supplement perennial plantings



The above is an illustration of a Persian Rug of Sarouk weave, having a deep, rich blue ground, with soft tan, dull red and green shades in the design.

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*Intarsia panel
from Cathedral of
Savona. By Anselmo
de Fornari,
1500*

The Art of the Intarsiatore

(Continued from page 27)

time,—think this over, all you who would banish the classics from educational curricula!—some of those refinements such as the inlaid furniture persisted and gained new hold on the affections of the public. Eastern craftsmen, however, were mainly responsible for this.

As we know, inlaying did not originate in Italy. From India, Persia and Damascus it followed the early trade routes in mediæval times to Europe. It flourished vigorously in its re-birth in Italy and thence it passed north. As early as the 13th Century Siena had become famous as the centre of the art of the intarsiatore.

Vasari is not quite accurate in his statement that intarsia was introduced in the time of Brunelleschi and Paolo Uccello, an art "namely, of the conjoining woods, tinted in different colors, and representing with these buildings in perspective, foliage and various fantasies of different kinds." However, we do not know just who did introduce the art to the Florentines. Vasari seems to have thought slightly of intarsia as he says it was "practiced chiefly by those persons who possessed more patience than skill in design." But I suppose this was a proper attitude for him to feel called upon to take, as it was his business to glorify the painters, not the intarsiatore. However, he departs somewhat to add to the laurels of Benedetto de Maino to say that the presses which Benedetto made for the Sacristy of Santa Maria del Fiore were executed "with great magnificence and art."

The Desk That Melted

He tells us, too, of the writing-desk which Benedetto made for Alfonso, King of Naples, of the two coffers for Matthias Corvinus, King of Hungary, and he tells how unsuccessfully these coffers withstood the damp of the sea voyage, the inlaid pieces becoming loosened through the softening of the glue, so that the coffers presented a sorry sight when poor Benedetto opened the cases before the King and the court

who had gathered to have a first peep at these specimens of the renowned craftsmanship of the Florentine. Benedetto stuck the pieces together as best he could with Hungarian glue, and the King was somewhat appeased and fairly satisfied with the result. Nevertheless Benedetto left Hungary in mortification at the incident and so deeply to heart did he take the matter that he abandoned intarsia except as an occasional excursion, and took to sculpture and wrought the marble pulpit in Santa Croce.

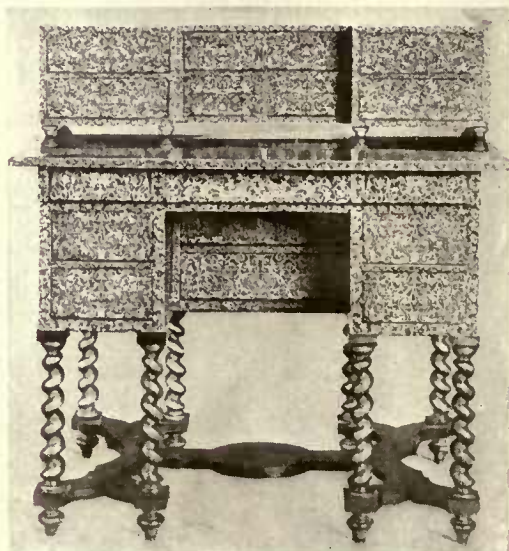
By the early part of the 17th Century intarsia was more commonly applied to Italian furniture than to the more architectural forms of the work which had, in earlier times, occupied the attention of the intarsiatore. By this time, too, ebony and other dark woods inlaid with ivory and bone, the white inlaid parts being often elaborately decorated in turn with engraved pattern in tracery, had come to be most popular.

This use of ivory or bone, often tinted, in conjunction with dark woods is also characteristic of the work of the Spanish craftsmen of the 17th Century, and at Goa the Portuguese work of this sort was very finely wrought, though its later period, as was the case in Spanish work, greatly deteriorated in design. As late as 1831 a sum amounting to \$1,500,000 was expended on the wood inlay decoration of four small rooms in the palace of the Escorial in Madrid.

German Inlay

The Germans produced an enormous amount of intarsia and marquetry, but its character was marked by a Baroque influence. Some of the early work is remarkably fine, as that of the Hofkirche in Innsbruck, but for the most part the later work is "ponderously delicate" or "delicately ponderous" as some one has well put it. The German cabinet-makers and inlayers who swarmed in Paris from the middle of the 18th Century produced much fine work under the demands of French taste. Of the

(Continued on page 62)



*A writing table of late 17th Century marquetry of the William and Mary Period.
From the Windsor Castle Collection*

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The Art of the Intarsiatore

(Continued from page 60)

German work Jackson says: "The German inlays on the whole rather run to arabesques and strapwork, or naturalistic vases of flowers, with butterflies and birds; one meets occasional perspectives and even figures, but the work is generally harder and less successful than the Italian technique, with a larger and less intelligent use of scorched tints."

French Work

The French encouraged the art of the intarsiatore at an early period, at least as early as the 15th Century, and practiced it in France as early as 1644 when Jean Mace of Blois was made "menuisier et faiseur de Cabinets et tableaux en marqueterie de bois" to Louis XIV then aged six, and the remarkable achievements of later French workers in marquetry gave the furniture of France an imperishable fame.

Holland produced remarkable workers in wood inlay. We do, in fact, more often than not, associate with the thought of Dutch furniture that of marquetry decoration. The period from 1550 to 1650 marks the best Dutch marquetry. The composition is somewhat fulsome, it is true, but this was occasioned by the greater variety of woods which Dutch commerce brought to the hand of the Dutch worker, and tempted him very often to sacrifice taste to the multitude of materials. In this respect the Italians were more fortunate. The Dutch work inspired the French workers of the early period. It was in Holland that Jean Mace became versed in the art.

English Marquetry

English marquetry owes its success to the Dutch taste which introduced it. In Evelyn's Diary an entry for 1664 tells us that the English "did formerly much glory" in their marquetry beds. Early English inlaid-work exhibits none of the

floral extravagance of the pieces inspired by the Dutch taste. This Dutch influence, when it came, assumed sudden sway, in consequence of which English marquetry furniture is lacking in transitional pieces. William, Mary and Anne gave Dutch marquetry an influence that might make one forget the furniture at Hardwick Hall made for Bess of Hardwick or the cradle of James I. (1566.)

The Later Italian Products

When satinwood came into vogue towards the end of the 17th Century, painted furniture and more restrained inlay work became fashionable, though marquetry never died out. Queen Margareta of Italy was always greatly interested in reviving the old art of intarsia in Italy and patronized the Scuola d'Arte Reale, established in the old Convento di Sant' Antonio, in Sorrento, where it is taught. I am told that among the reconstruction problems of Italy, it is hoped that intarsia will furnish an industry that may be greatly developed by those who have become crippled in war.

I well remember how often when strolling along the Massa Lubrense and along the bypaths of Sorrento coming upon some intarsiatore, perhaps a child of ten, often an old man of eighty, sitting by the roadside, sometimes perched in the middle of the strada, industriously at work cutting out the pattern sheets of the various wood veneers under his hand. At times all Sorrento seemed merged in marquetry. Many are the beautiful things these workmen are capable of turning out. It is true that for the most part the objects made and sold to the tourist are garish, but even then they exhibit the fact that deft and faithful craftsmanship is still very much alive, and later years have greatly improved the product in the matter of a greater color restraint.

An English House for an American Family

(Continued from page 29)

waxed. The vertical battening of the doors with grooved and beaded boards deserves notice; so also does the simple and vigorous wrought iron hardware.

In the drawing room, as befits its more urbane character, the woodwork is painted white, which, with the white walls, yields an excellent foil for the mahogany furniture and the bright colors of the book-bindings and the printed linen hangings at the western range of casements. There are no sash curtains; the leading and the metal hand-pieces of the casements give sufficient decorative relief without them. Nor are there any unnecessary shades to spoil the lines. Bold moldings surround the fireplace and there is no mantel shelf either here or in the dining room.

The Paneled Dining Room

The woodwork of the dining room, which is wholly paneled in the manner of the 18th Century, is painted a soft tone very like the old Chelsea green. The feature that really makes the room is the chimney-piece picture, an 18th Century canvas of dark, rich tones, set in a

black frame with a narrow gilt molding. To accentuate and play up to this picture the moldings of all the chimney-piece paneling have been emphasized with gilding. Elsewhere in the room the green of the woodwork is unbroken. The heavy molding surrounding the fireplace is of white sandstone. The rest of the color emphasis and cheer is supplied by small-figured, multi-colored printed chintz curtains at the west and south ranges of casements. No short glass curtains are used.

The Architect and Client

To sum up, the qualities displayed in the creation of Grithow Field are complete sincerity and a truly refreshing and simple directness. Along with these qualities there is due measure of the blithesome, playful spirit so necessary to give it a distinct individuality. Yet it may be seriously questioned if the simplicity and completeness embodied in Grithow Field could have been achieved unless there had been thorough co-operation between client and architect.



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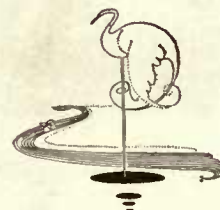
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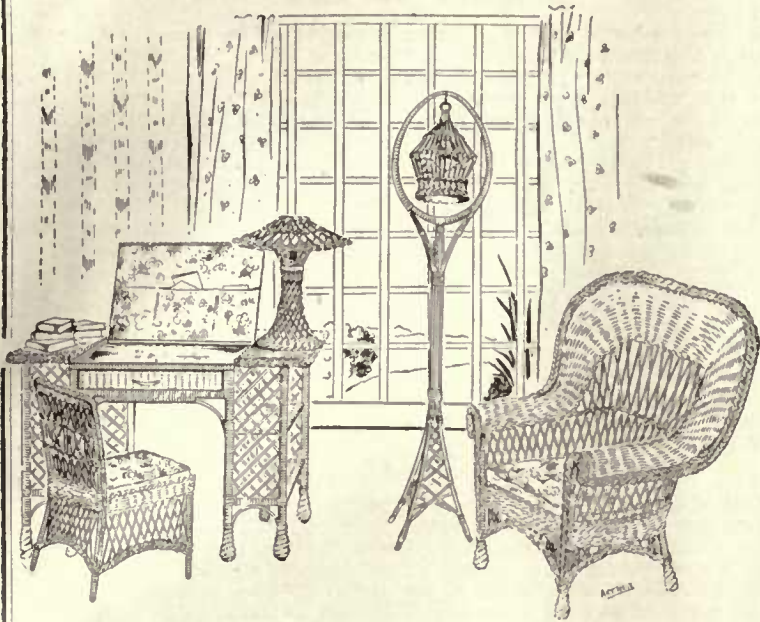
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How to Select Spring Curtain Fabrics

(Continued from page 30)

If you have hesitated to use valances because of supposed difficulty in their shaping, you will be surprised at the ease with which you can make them yourself by carefully following a few simple instructions.

There should always be a relative proportion between the shape of the window and the shape of the lambrequin, that is, a wide, low window requires a rather narrow, arched-shaped lambrequin (Fig. A); while a narrow, high window is improved by a deeper one with a central lobe (Fig. E). The average window, being approximately 36" x 60", calls for a valance about 15" at its greatest depth, that is, at the side. The depth of these side lobes varies from about 12" for a low window to 18" for a high one.

Making a Valance

First of all you will need a supply of manila paper, a yard stick, a T square, heavy pencil, scissors, and pins. Granted that you are cutting for a window of average dimensions, with the aid of the square and yard stick cut an absolutely straight strip of paper 15" wide and as long as the width of your window. Fold crosswise at the center, pin firmly at the ends, and rule off into thirds lengthwise at A-A and B-B, and crosswise at C-C and D-D, as indicated in Diagram I. If your design is to be arched-shaped, the top of the arch should not go above line A-A. If it is to have a central lobe, the lobe should not extend below B-B. Starting at x, roughly sketch the side lobe, which should not extend beyond D-D. From D-D to the fold complete the center portion, arch or lobe. An ordinary pencil compass is helpful in drawing the curves. Cut along the pencil line, unpin and open, and you will see that the side lobes and the central portion each occupy approximately one-third of the whole. Fig. F shows how a pattern may be adapted to a group of windows; and Figs. B and C suggest the severe lines best suited to the formal character of heavy materials.

The next step is to pin the pattern at the top of the window, over some side curtains, preferably those with which the lambrequin is to be used, and study the effect. Maybe a curve needs to be cut away a little, or padded by pinning on an extra piece of paper. Try several shapes before finally deciding, and when you are satisfied that you have achieved the right one, re-cut the pattern.

When re-cutting, if the valances are to be lined, add an extra half-inch at the top, to allow for seams; if unlined, add 1 3/4", which allows for a 1 3/4" finished hem at the top. For a valance which is to hang quite flat, add only 1/4" at each end for seams; but when a projecting rod or bracket is to be used enough must be added to go around the ends. Pin the open pattern firmly across the width of the goods, and in

cutting follow the curves very carefully. In using velour, see that the nap runs downward and pin the pattern on the wrong side of the goods to prevent slipping. With figured goods, make sure that the design conforms pleasingly to the shape of the lambrequin, and match carefully where piecing is necessary. A few figured materials and those like monk's cloth and Russian crash, which have no special weave, cut to best advantage lengthwise of the cloth, particularly if the windows are extra wide or in groups. Side curtains made of such materials should have top and bottom hems the same depth, so that they may be reversed.

Heavy stuffs, like velour, damask, or rep, should be lined with sateen or similar material, but cotton draperies are better unlined.

In lining velour, to prevent slipping, put two rows of fine bastings about 1/4" apart and stitch between. Leave one end of the valance open, to be blind-stitched after turning. An inch opening at the top of each end will permit the valance to hang on a separate rod; otherwise pins or hooks may be fastened to the back.

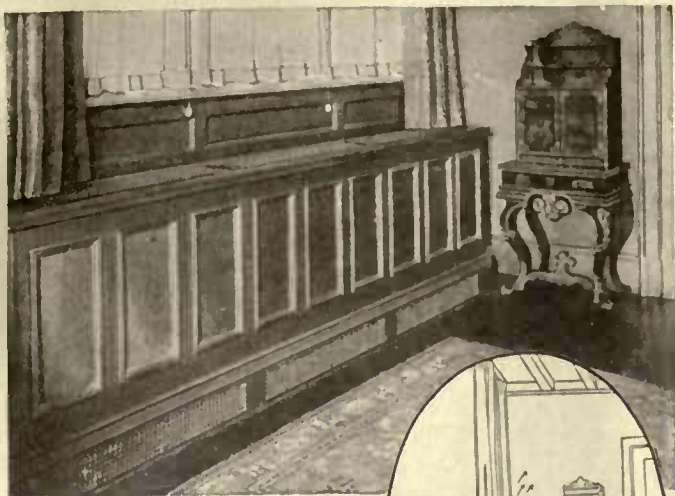
Finish Accessories

Galoon, cord, fringe, and tassels are accessory touches which give finish and charm to window draperies. Very handsome galoons are found in silk of plain or mixed colors, and in dull gold or silver thread. They must be applied before lining, set the depth of their width from the edge, basted firmly along both edges, and neatly mitred at the corners. All the colors of the drapery may be repeated in the trimming, or a particular hue emphasized by a fringe or braid of solid color.

In sewing these edgings on cotton materials, crease down 1/4" on the right side of the goods and baste the edging over this, holding it a little slack on the outward curves. Stitch the outer edge on the wrong side, and the inner one on the right side. Where casement curtains are not used finish the inner edges and bottoms of side curtains with the same trimming, to soften the outline.

If you wish to live happily with your new curtains, remember that the fabric which on the counter looks "perfectly fascinating" may become a very different thing when hung at your windows. The light showing through intensifies some colors and softens others. If possible, have the bolt sent home on approval, but in any case take with you a piece of the wall paper and try it with the goods against a window in the shop, to assure yourself that harmony exists between the two. You can achieve still further harmony by employing the valance or curtain material for table runner, sofa cushion, or chair cover, thus artistically bringing together the various accessories of the room and giving unity to the ensemble.





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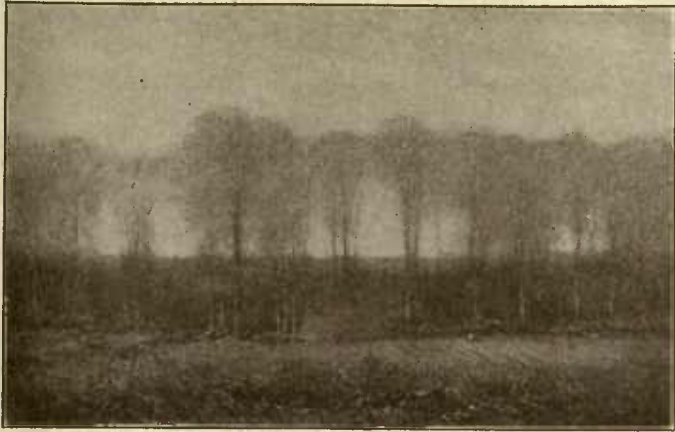
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April Plantings in the Vegetable Garden

(Continued from page 51)

and making absolutely certain that the first row is perfectly straight. Make all the drills before you start sowing seed. After completing each one the line is moved to the next. A glance at the label or seed packet will tell you what kind of drill to make, as shown on page 50.

Sowing the Seed

There is more nonsense connected with the sowing of the seed than any other plain, simple operation that I know of. Forget all this twaddle about the full of the moon, the rising of the tide and various other old-time fallacies. A little sound common sense is worth all the jingles Old King Cole ever knew. Weather is always a factor in determining the time for garden operations, of course. The date may vary to some extent, but usually around April 1st in the latitude of New York you may begin outdoor sowing. Roughly speaking, for each 100 miles north or south of this latitude the date will be one week later or earlier, respectively.

Seeds sown outside are customarily sown from the hand. Peas are taken from their container and scattered in the drill in about the quantities that will mature; the seeds of beets, carrots, lettuce, Swiss chard, onions, parsley, parsnip, etc., are distributed rather thinly in the drills with the purpose in mind of thinning the plants out when the proper time arrives.

The common error when sowing seeds is to plant too thickly; this causes the seedlings to be weak and thin, and "damping off" will often follow. It may be of interest to know that not many years ago some seedsmen considered it a good practice to "kill" some seeds by the addition of a percentage of dead seeds. This was done to offset the danger of sowing too thickly the strong germinating sorts such as turnip, radish, etc.

Pumpkins, squash, cucumbers, melons, corn, etc., are usually sown in hills because they are heat lovers; they should not be sown until May in the latitude of New York. The reason for the hill is that it assures ample drainage and removes the danger of the seed decaying if the soil is a little cold and damp. These seeds are placed the required number to a hill and poked into the soil to the proper depth. Generally about six to eight seeds are sown to a hill, and when the young plants are large enough to handle they are thinned out to three.

Do not make holes with a dibble when you come to planting the onion sets. The quickest method is to make a drill exactly as you would for onion seed, and press the bulbs into the bottom, using your feet to cover them with earth.

The whole secret of successful gardening is in being able quickly to adapt yourself to conditions that are constantly changing. Do not do a certain task on the third day of April simply because you did the same thing on the same day last year—conditions may be different.

What to Sow Now

What seed to sow is always a very vital part of the garden problem, but it will be considerably simplified by eliminating those varieties or types from which you fail to get full value. The average home garden contains too much variety; it is more of an experimental bed, with some curious peppers from Brazil or cute little egg-plants more or-

namental than useful. I am not trying to discourage anyone from trying new varieties, but do not let these new sorts interfere with the producing value of your garden until you are assured they are a real acquisition.

The various seeds that can be sown now include English broad bean, asparagus, beet, celery, borage, borecole, cabbage, carrot, cauliflower, celeriac, chervil, chicory, corn salad, cress, dandelion, endive, horseradish, kohlrabi, leek, onion, lettuce, mustard, oyster-plant, parsley, parsnip, peas, radish, potatoes, romaine, rhubarb, scorzonera, spinach, Swiss chard, turnip, and practically all the herbs. Now is the time to draw the blue pencil through those you do not want.

A number of the types called for on the list should have been started from seed sown in the greenhouse. They include cabbage, cauliflower, celery, lettuce and endive.

Vegetable Details

As to some of the others listed: Chervil, corn salad, cress and mustard are catch crops; dandelion is exceptional in the garden, but you may like it. Herbs are generally grown in a side border and handled separately. Scorzonera is an inferior oyster-plant.

If there can be any such thing as a standard list for your garden, here might be the basis for it:

Beets and carrots, which are true companion crops; turnip and kohlrabi as spring and fall root crops; and chicory, which is grown for the edible tops of the forced growth which are termed French endive. Leek and onions, including all the shallots and garlic; second crop sowing of lettuce, endive or romaine; celeriac, oyster-plant and parsnip—all-season root crops that are not ready until fall. Parsley, Swiss chard and New Zealand spinach are green crops that stand all season. In addition to these we have the quick maturing crops that require successional sowings such as peas, spinach and radishes. Potatoes are usually handled separately and the early varieties may be planted now.

Arranging the Rows

Proceeding with the actual planting of the garden, let us put in row 1, parsnip; 2, oyster-plant; 3, chicory; 4, celeriac; 5, parsley; 6, Swiss chard; 7, New Zealand spinach; 8, onions; 9, onion sets; 10, beets; 11, carrots; 12, kohlrabi; 13, turnip; 14, peas; 15, spinach; 16, a little 3' border for the herbs. This last space will also be useful for late plantings of Brussels sprouts, cabbage, celery, etc. Thus laid out, the space provides, of course, only for the things to be planted now; later crops which grow taller will go in other rows as explained in a previous paragraph.

Vegetables for which you do not care drop entirely, while of those of which you are fond more than one row may be sown at a time. Proportion the garden to your needs; for instance, rows 5, 6 and 7 may be combined into one row, giving a third of it to each kind. Plant several rows of peas and spinach for canning, as the first crops to mature of these cool plants are the best for this purpose. If you are fond of oyster-plant sow several rows; and if you want onions for next winter sow a number of rows of them.

The name of Irving & Casson, decorators, was unintentionally omitted from the views of the George Dobyne house in the February HOUSE & GARDEN



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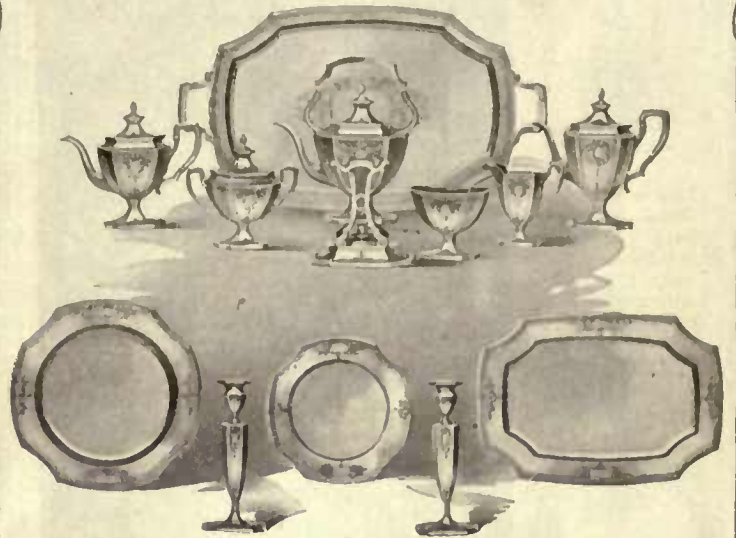
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The Possibilities of a Small Rose Garden

(Continued from page 40)

of each variety are the ideal, and those bushes that have been most prolific in their bloom are the Killarneys, particularly Killarney Queen; Ophelia, Radiance, Pharisaeer and Lady Ashton among the hybrid teas; and Mrs. John Laing and Frau Karl Druschki among the perpetuals. Captain Christy, an old-fashioned June rose planted next the Dorothy Perkins that covers one of the arches, is a prize-winner. The plant was not bought, but was grown from a slip taken from a bush in the June rose bed on the far side of the garden.

Rose Requirements

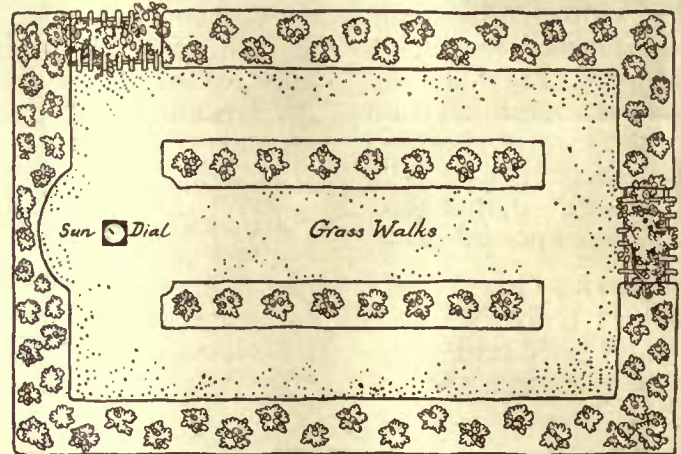
For the rose planting of the busy suburban dweller a small area is preferable, particularly if he wishes to do the work himself. Roses are exacting and need constant attention. They require both light and air, and therefore cannot be successfully included in mixed border planting because the bushes, which in themselves are not decorative, are crowded in and gasp their lives away. The blooms, too, are of such paramount importance and have been so highly developed in recent years that it seems almost criminal to place them in borders where they would be lost in the gorgeousness of the general effect.

To be sure, this thoroughly socialistic treatment for the general good has improved the appearance of our gardens, for it has, to a great extent, eliminated that horror of horrors, the center bed of cannas surrounded by salvias and coleus. Roses, however, must be viewed

separately, as units, and nothing must be allowed to detract from the flowers themselves. Even beds of them lose character when planted among other flowers; the rose garden must have the charm of individual perfection.

Besides simplicity, seclusion, unity—all of which in a small garden combine toward an intimacy unattainable on the large estate—many things must be kept in mind when making a rose garden. The situation should be open but sheltered from high winds. A southeastern exposure is preferable, but if this is impossible, always keep in mind that that rose garden will do best which the morning sun is slow in reaching. The main fact about soil is that the beds must be thoroughly prepared—dug to a depth of 18" and the soil, if clay, removed altogether and replaced by loam well composted with manure. Good drainage is essential, as low ground with its surface water would winter-kill the bushes even if it did nothing else. Nor is the first planting the last care. At least once a week the beds must be tilled, and a watch kept constantly for diseases and insects.

To some, perhaps, rose gardening will seem too great a burden, but to those who love plants of any description the pleasure of obtaining perfect blooms will far outweigh the toil. We are getting back to the land more sanely than ever before, and one of the first desires after acquiring property is to improve it by judicious planting. Roses will accomplish this, though the space be small.



The plan of the garden shown on page 40. The walks are of turf, soft to walk upon and agreeable to the eye



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Twelve Don'ts for Amateur Decorators

CLOTHES are a constant source of interest to women; a subject in fact about which they have learned much and are willing to take infinite pains and to get expert advice constantly. But when it comes to the decoration of their households, the same women's interest is woefully lacking.

Or should I say that their information is surprisingly inadequate? After all her environment bespeaks the woman as much as her clothes and it is high time that some of the most blatant mistakes which she seems to be making should be discussed.

The following are a few suggestions of what not to do, which though frightfully obvious are evidently still not understood.

1. Don't invest in a "tapestry" covered davenport, in the naive belief that you have acquired a thing of beauty. The "tapestry" is really a cheap, commonplace imitation, whereas a simple sateen or denim covering with a chintz

slip cover to follow would be much more appropriate.

2. That Oriental rug of doubtful charm and indescribably impossible coloring should not be allowed to be (just because you have it) the basis for the entire room's color scheme.

3. The unwary purchaser even now seems to have a suite of furniture of six or seven pieces covered in green velour, or some other unpleasant color with real mahogany framework foisted upon them. This is sufficient to throw a pall of indestructible gloom over what should be the cheerful living room, which no further decoration—save the mark—can remove.

4. Remember that the only esthetic value of highly varnished "golden oak" is its name and wherever possible have the varnish removed, the woodwork stained a dark color and finished with wax, or painted a good tone.

5. Don't allow a crowd of framed
(Continued on page 70)

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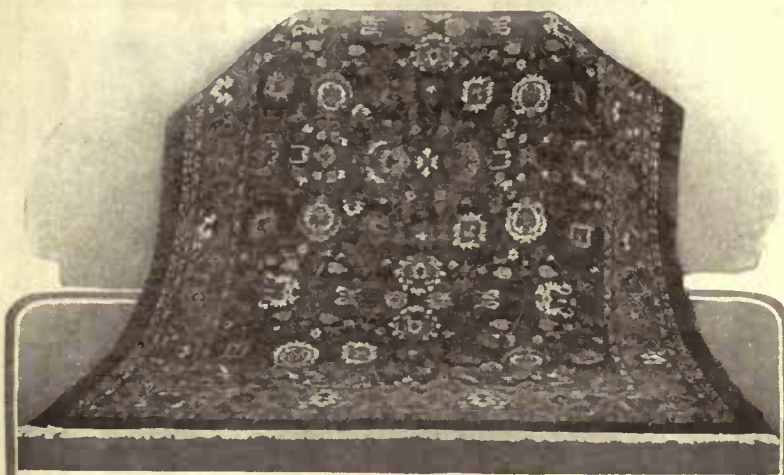
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Twelve Don'ts for Amateur Decorators

(Continued from page 68)

photographs, even though they be of the most fascinating people, to swamp every available space on tables and mantel and to spill all over the living room.

6. Don't invest in the latest post-impressionist chintz done in brilliantly unhealthy colors, dye cheesecloth to match and hang at the windows, stick a Russian pottery bowl with a bit of bitersweet in it on a gateleg table and feel that you have achieved the ultimate expression of your cosmic urge.

7. Give the small room a chance to breathe. Don't cover its walls with a paper of huge, overpowering design and crowd its limited floor space with all sorts of unnecessary junk.

8. There is no excuse for "lace" curtains, when the simplicity, effectiveness and good taste of muslin, net, dotted swiss or gauze are remembered, to say nothing of their comparative inexpensiveness.

9. Don't buy cheap imitations—not reproductions, but poor substitutes for

the much abused and misunderstood periods of the French Louis. They will be expensive in the end.

10. Decorate by a process of elimination with a careful regard to the suitability of your choice, remembering the exact use for which the room is intended.

11. We have all suffered from poor furniture arrangement. It may either be so jumbled and crowded together that one can barely walk across the room with any degree of comfort, or it may glower at you from every corner and be on unfriendly terms even with itself. Either condition is trying and under such circumstances, no hostess, however charming, could make you feel at home.

12. Try living in your rooms and see whether you are comfortable, that's the real test. Don't go in for tawdry magnificence, but rather aim at ease with luxury if you like, but suitability at all events.

NANCY ASHTON.

Autumn Flowering Bulbs

W. R. GILBERT

OUTSIDE the ranks of the professional horticulturist most people are probably under the impression that with the passing of the snowdrops and crocuses, the daffodils and narcissi, and the hyacinths and tulips that make our gardens gay in the Spring, the flowering of bulbous plants is over for another year. Such, however, is not the case. Apart from the many lovely kinds of *lilium* that flower during the summer months, there are quite a large number of bulbous plants that bloom freely in the open in the autumn—at least between the end of July and the end of September, and with luck in October—thus giving bulbous blossoms six or seven months in the year.

It is interesting to note that when the spring flowering bulbs are entering a dormant state, to enjoy a period of suspended animation, their autumn flowering brethren are just starting into active growth. Each group vegetates, increases, and blooms in a period of eight months. With the exception of sunshine there is very little difference between the cultural conditions of each group.

As a harbinger of Autumn, premier place must be given to the gladiolus. As a result of about eighty years of hybridizing and cross-breeding hundreds of gorgeously colored varieties have been evolved from some of the South African species. *Lemoinei Nanceianus* and *Childsi* have received a world-wide reputation, and are now being utilized by American growers to create still more wondrous forms. Almost every shade of color is represented in the modern garden gladiolus, from the most vivid scarlet to the deepest of violets and purples, and the purest of white, yellows, and pinks. The great aim of breeders seems to point to the production of large, open, firm petalled flowers with a purity of colors such as white, yellow, scarlet, pink and blue, and very large sums are paid for bulbs, or rather corms, of any novelty coming near to these conditions.

Between the pure self colors are innumerable forms with a richness and variety of coloring impossible to describe. At present the finest whites include Albion, L'Immaculée and Peace. The best yellows are Golden Measure, Sulphur King and Goldfinder. Pinks include America, Perfection and Romana, while Badenia, a deep lavender-purple, and Baron Joe Hulot, a deep violet, come as near a true blue as possible.

To secure trusses of bloom in autumn

the corms should be planted 4" to 5" deep in April or May in a deeply dug or trenched sandy loam enriched with plenty of well decayed manure.

The montbretias or tritonias are another splendid race which is being rapidly improved. The long, gracefully arching sprays of bright yellow or deep orange-colored flowers are valuable not only for floral decorations, but for the brilliant glow they give to the garden in early autumn. There are many fine varieties, as *Cræsus*, *Diadem*, *Fire King*; but all these are surpassed by *The Star of the East*, whose rich yellow flowers are 4" across.

The common meadow saffron is one of the best known of autumn flowering bulbs and is often spoken of as the autumn crocus, although it belongs to quite a different family. Amongst crocuses proper the finest of the autumn flowering kinds is *C. speciosus*, the lilac or purple blooms of which decorate the ground in late August. There is a very effective white-flowered form, called *Aitchisoni*.

For massing boldly in the lawn shrubbery or rock garden, or for pot culture in a cool greenhouse, the *Sternbergias* are excellent for autumn flowering. They like a rich sandy loam and should be planted in June. *S. lutea* is supposed to be the Scriptural "Lily of the Field." Its large yellow flowers nestle among the narrow strap-shaped leaves in the beginning of September. *S. macrantha* is very similar but throws its flowers at the same period without the leaves; these develop later.

Although the above are among the finest and best known of autumn flowering bulbs, there are others which are entitled to mention in the hope that they may soon become more widely cultivated. The South African belladonna lily (*Amaryllis belladonna*), if planted in a well drained sandy loam in a warm south border will flower freely when established. The large rosy and white flowers appear minus the foliage in August on top of fleshy stems. The *Kew* variety has become famous for its great size, deep color and large number of flowers.

Crinum Powelli, a hybrid of garden origin, deserves to be grown for its lovely rosy pink flowers, and the white form of it, *alba*, is even more deserving.

Less well known autumn flowering bulbs include *Lycoris squamigera*, which has rose lilac flowers and should be grown like the belladonna lily; and *I. alata* with lilac purple blossoms.

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Tendencies in Modern Decoration

(Continued from page 21)

extraordinarily successful methods of lighting shown. On page 21 may be seen a boudoir in the residence of Mrs. Gifford Cochran, which was decorated by her with the able assistance of Karl Freund and which most happily illustrates the clever and ingenious use of lights. The fixtures are not only original and interesting in appearance but the soft mellow quality of the shades made by a secret and fascinating process give the lights a soft, delicate glow which is most becoming.

The side lights in the boudoir are Chinese glass pictures made into ap-

pliques, whereas the lamp standing at the side of the sofa is a blanc de chine tree surmounted by a luminous, transparent pergamyn shade. The small light at the right of the sofa is shielded by a transparent picture of a bird. On the chimney piece stand two lights made of 18th Century English bronze statuettes of the Adam period; the crown shaped bobèche fitted with transparent pergamyn light receptacles. The lamp near the chaise longue is of painted tôle of the early 19th Century surmounted by a transparent parchment shade of fine grapevine pattern.



The Variety of Ranges

(Continued from page 49)

quent care of fire and ashes. For economy's sake a small range is often selected. The larger range uses less coal to keep up a consistently good fire and it is easily speeded up. In a range of fair size it is not difficult to keep the fire over night.

The smart French ranges made of rust resisting iron with highly polished steel trimmings have remedied most faults. They are equipped with shaking and dumping grates and perfectly constructed draughts. The ashes are dumped down a chute. The heat is distributed around the entire oven before it is allowed to escape up the flue. In the modern perfected ranges the smoke and gas are carried directly into the flues and the unsightly stove pipe is eliminated.

When a coal range does not draw well there is sure to be some obstruction of the draughts. Very often the chimney is too small or choked with bricks or exposed to a down draught of neighboring houses or the flues may be too small. A crack in the oven or lids may cause a cold draught or too many stoves attached to the same chimney may be the cause. If the cause cannot be found readily, a specialist in stove troubles should be consulted.

Combined Coal and Gas Ranges

For both large and small houses a combination coal and gas range can be had. Not only is this combination economical of space but quite as economical of time and fuel. For quick baking, browning and like cooking the gas oven is ready in but a few minutes. In summer the coal range can be dispensed with. On one design the doors open in a horizontal position supported by polished steel brackets upon which the roast or bread can be drawn out. The gas oven and broiler are placed above the table top which is of the approved working height from the floor. The ovens of the best type ranges are lined with a heavy aluminum and require less heat after the initial heating for cooking, because aluminum after once thoroughly heated retains heat. These ranges also heat all the water for the house.

Gas Ranges

The gas range of today is distinguished for the following features: the heat of the oven is so distributed that food will cook evenly top and bottom in any part of the oven, the air space of the walls of the oven are insulated thereby preventing loss by radiation of an undue quantity of heat, adjustable air mixers on all burners permit of complete elimination of soot, boiling burners are so set that placing a vessel over them does not smother the flame or prevent complete combustion and the boiling burn-

ers and fixtures are easily removed for cleaning.

In designing the gas range the manufacturers considered the comfort of the cook and placed the ovens and broilers above the table top of the range, making it unnecessary to stoop to attend to these cooking operations. The lower part of the range has a shelf and is of great convenience.

There are many devices that are hailed with delight such as the hooded pilot lighter. It is placed in the center of the four burners and burns constantly and insures an immediate flame for all or any of the burners by merely pressing a button. The cost of operating this device, it has been estimated, is one-tenth of a cent per day, less than the cost of matches and certainly less dangerous and a more tidy practice.

Gas ranges come in all sizes from the one and two burner rings with portable oven to the ranges that closely resemble the French coal range of iron and steel. One clever combination is the fireless cooker and the gas range, recommended for its economy of fuel. Another combination is the gas and electric range that has all the advantages of both. The fireless cooker is a part of this range rather than an accessory.

There is one distinct advantage in this arrangement—the fireless cooker hood and the oven are both well heated before the food is placed in the fireless cooker, the cooking process starting immediately, since the heat is not extracted from the food to heat the cooker. This oven becomes a fireless cooker oven or a gas oven according to whether the handle is turned to the right or the left. The hood that completely covers the fireless cooker burners at one side of the table top of the range can be raised and pushed aside when not in use.

In installing a gas range the flow of gas should be examined by an expert for unless properly adjusted one is likely to pay for gas that is not giving service in heat besides being annoyed by the unpleasant odor of gas fumes. Air mixers accompany all burners and should be adjusted by one familiar with the construction of the stove.

Electric Ranges

The rest of the world is far behind America in details of domestic convenience and in no particular is this more convincing than in the electric range. This means of providing the family with properly cooked food is unfortunately limited to those communities where the rate of cooking and heating electricity is low. In the Middle West and in some portions of the East the rate has been lowered so that it compares favorably with that of gas. In the vicinity of New York, however,

(Continued on page 74)

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*Suit, Overcoat
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The Variety of Ranges

(Continued from page 72)

the rate is still too high for any but lamp socket devices. It has been estimated that there are at least 4,000 communities in the United States where the special rate of heating and cooking electricity is at five cents per kilowatt hour. The advantages of cooking by electricity are so many that even a slight lowering of the rate will be a big inducement for many who can afford to install electric ranges, especially those who are wedded to the use of lamp socket electric devices.

Considering that the appearance of food is more attractive when cooked by electricity than by coal or gas, that there is from fifteen to twenty-five per cent saved in weight when cooking by electricity, it is wise to compute the difference in the cost of electricity and gas in your community, before deciding that you cannot afford to cook by electricity. Besides these facts there are others important enough to enter into the decision. There is absolutely no danger in cooking with this medium, it is the most sanitary of all cooking agents and there are no consequent foul gases and fumes, the heat regulation is perfect, hence the perfect results, and the operation is most simple and convenient.

With ranges in all sizes from the two plate with portable oven on a pivot for light housekeeping to the enameled double oven range with fireless cooker compartment, there are many intervening sizes from which the housewife can choose. In fact, every cooking requirement is met in these ranges. Ovens are lined with aluminum to retain the heat and defeat corrosion and rust. There are two heating units in all ovens. In one model one may broil on the top unit and roast on the lower one, but only one can be used at a time. Hot

plates are equipped with three heat units. Wire heating units are sheathed so that every portion can be cleaned without danger of shock. Oven doors in some models drop in a horizontal position so that a shelf is formed on which one can draw out the roast or bread. Many oven doors have glass windows for inspecting the food while cooking, obviating the constant opening of the oven door. Many are equipped with an automatic clock which will turn off the current at any desired time.

Of all the fuel savers the gas and electric combination range is possibly the greatest.

Other Fuels

Gasoline is the most dangerous of all fuels and should be used with the greatest precaution and only when there is no other available fuel. Manufacturers who have the consideration of the cook at heart have put on the market very desirable oil ranges. This method of cooking is most practical in the country during the summer where there is no other fuel than the coal range. It is difficult to bake quickly in an oil oven for it heats slower than any other and the baking is consequently slower. Alcohol is used in many cases where other fuels are considered dangerous or not procurable. Alcohol burns at a lower temperature than other fuels, consequently spilled alcohol will burn and leave the table or tray on which it spilled unharmed. Portable alcohol stoves with separate ovens will meet any unusual need.

All mediums considered, electricity is par excellence and it is to be hoped that in the near future cooking and heating rates will be lowered sufficiently to be within the reach of all.



Layering Carnations

JULY is the month best suited for carnation layering, and layering is the surest and easiest method of propagating these plants. Unless they are so propagated, and their youth renewed, the old plants become leggy and woody, rot and decay set in, and when the winter is over the carnations are found to be no more, or so far debilitated as to be useless. Layering is, therefore, a necessary cultural operation, apart from the mere multiplication of plants.

The leafy growths are the ones to layer, not the flowering stems. First clear away all dead leaves and rubbish from the plants, and fork up the soil all around with a hand fork. On this put a layer of gritty, sandy loam as a rooting medium and press down slightly. Now select a shoot for operating upon and trim off all leaves from the lower part. Bend it down to see where is the most suitable part to cut, and then with a keen knife cut halfway into the stem just below a joint and slit the stem upward toward the end of the shoot for about 1". This forms a tongue. If the incision is made below a joint the piece of stem should be cut from the tongue, so that the joint forms its base.

The idea is the making of a cutting without severing it from the parent stem, and cuttings in general must be cut through just below a joint. Press the cut shoots on to the soil, and peg firmly down just behind where the cut was made. Then cover with 2" of the sandy soil, and place more in front of the shoot, so as to bend the tuft of

leaves more or less upright. This needs to be carefully done, or the stem may snap. Should it do so, then make the shoot into a cutting, and insert under a hand-light or in a frame, and keep close and shaded for a time, in the hope of getting it to root.

Some growers cut the leaves off to about two-thirds of their length to reduce the drain upon the plants, but this is not essential. The pegs may be small wooden ones cut from birch brooms, stems of bracken, privet, etc.; or bent pieces of thin galvanized wire, or the ubiquitous lady's hairpin, may be requisitioned. Layering pins can be purchased cheaply if desired.

After layering water with a rosed watering can to settle all, and repeat as necessary should the weather be dry. Each layer should be widely spaced from its neighbor, so that when finished the parent plant will be surrounded with a circle of layered shoots.

Carnations in pots can be similarly layered, either by setting the old plant in the garden or in a frame, or by dropping it into a box or large pot, and filling all around with light, sandy, loamy soil and layering therein. Layering carnations is, perhaps, best done after a hot day, when the stems are more or less limp, as they bend better then and are less liable to break. The best soil for layering into is equal parts leaf mould, loam, coarse sand and burnt refuse ash. A folded sack, to form a kneeling pad, so that the operator can get right down to his work, is a help.

W. R. G.

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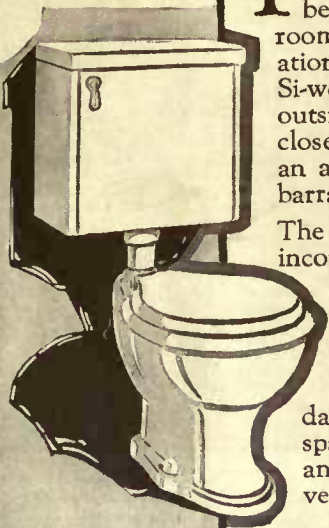
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World's largest makers of All-Clay Plumbing



An 18th Century print with hand-painted border, showing French influence

Portuguese Prints

COSTEN FITZ-GIBBON

Illustrations by Courtesy of Carvalho Brothers

A PERSON without any small talk at all, without any aptitude for the lighter side of conversational intercourse about things of the passing moment, can scarcely be companionable. He may be endowed with the most sterling qualities of mind and character, and be able to discourse sagely of great and serious matters, but if he cannot or will not descend now and again to chit-chat his company soon grows burdensome. In the same way, a room devoid of all homely pleasantries of pattern or color soon oppresses by its unrelieved austerity. It is one of the special offices of fabrics to supply this necessary tincture of playfulness.

For wholesome jollity nothing can exceed the printed fabrics so commonly used in furnishings during the reigns of William and Mary and Queen Anne. Many reproductions of these, some of them even printed from the same old hand-blocks, are available today. However, one does not wish to be restricted always to the same resources and it is worth while to point out the possibility of employing for the same purpose the Portuguese prints, wrought from the late 16th Century to the early part of the 19th.

These printed fabrics were originally used for bedspreads, bed-curtains, valances, curtains and the valances above windows, hangings, and table spreads. The material was a creamy cotton cloth, oftentimes thin, sheer and of fine quality but very strong. In the older prints the cloth, woven on hand looms, was frequently of great width—6' or more—so that even a wide bedspread was without seam. Portugal both wove this cotton cloth and also imported much of it from the East Indies. In the late period some of these fabrics were glazed.

In the older prints the colors used were comparatively few and were strong and durable but soft and mellow in tone. They were so ingeniously combined that the effects, though brilliant and always striking, were never inharmonious nor bizarre. The early reds are to be described rather as a warm rose; the blues were either a pale azure or else of vigorous depth and intensity; the yellows were unobtrusive but of sufficient accent; an exceptionally satisfying light

(Continued on page 78)

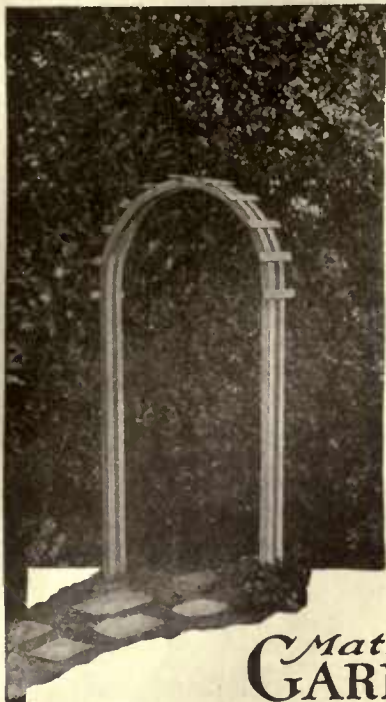


(Below) An 18th Century bedspread, woolen, hand-blocks printed in vigorous characters

Late 16th Century hanging or India cotton with tree of life design



An early 18th Century roller-printed fabric of bold design



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AN ARCH deftly placed, a trellis or graceful fence to hide an unsightly view, a pergola to crown a garden's charm—all work outdoor-wonders if they are designed with true and studied artistry.

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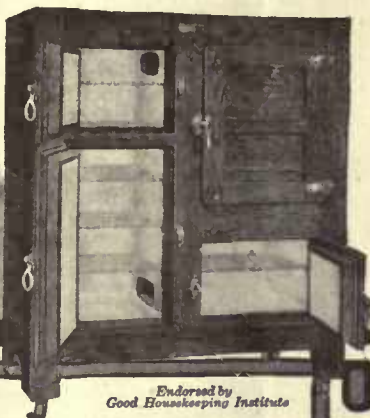
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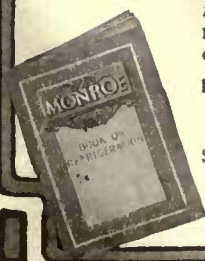
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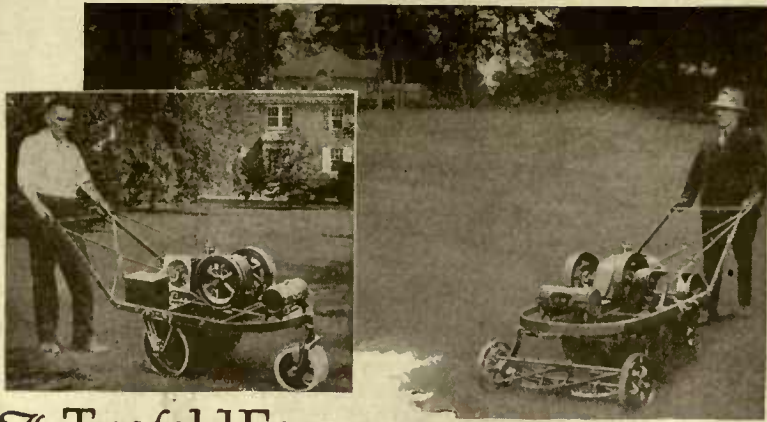
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Moreover, it is easily converted into a power roller by substituting for the mower the small castor which we furnish. In early spring when heavy rolling is required it is only necessary to add a little extra weight.

Thus one machine and one man does quicker and better work than several men with several hand mowers and rollers.

Cuts Four to Five Acres a Day

The mower has a 30 inch cut and one man with one of these machines can cut four to five acres of lawn a day on an operating expense of about fifty cents for fuel and oil. The Ideal is of extremely simple design and all complicated clutches and gears have been eliminated. All the operator has to do is to guide the machine and operate the starting and stopping lever.

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The cutting blades operate by the traction of their side wheels upon the ground, just the same as the blades on a hand mower operate. This eliminates the difficulties that are almost sure to occur where an attempt is made to drive the blade direct by power from the engine.

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Cuts close to trees or other obstacles



Photo shows how cutting mower turns when working around flower-beds, etc.

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Ideal Power Lawn Mower Co.
It is a little early to pass a final opinion on the Ideal Power Mower I purchased this fall, but can say that so far it has demonstrated its time and labor saving features in a forceful manner. From what I have seen of it, I consider it a good investment for anyone having any considerable amount of lawn to keep up.

Yours very truly,
C. D. Armstrong.

UNIVERSITY OF MICHIGAN

Ann Arbor
Buildings and Grounds Dept.
November 25th, 1918.

E. C. Pardon,
Superintendent,
The Ideal Power Lawn Mower Co.
The Ideal Tractor Mower which we purchased from you last spring has proved entirely satisfactory in the past seasons work.

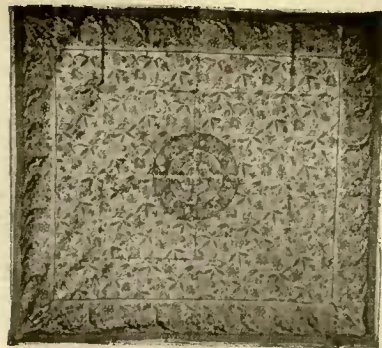
Yours very truly,
E. C. Pardon,
Superintendent.

THE YALE & TOWNE MANUFACTURING COMPANY

9 E. 40th St., New York.
November 25th, 1918.

Ideal Power Lawn Mower Co.
It gives me pleasure to tell you how well satisfied I am with the Ideal Power Lawn Mower purchased from you last year. It is used on my grounds at Litchfield, Conn., and has effected a great saving of labor as compared with hand mowing machines.

Yours very truly,
Henry R. Towne.



Late 18th Century woolen hand-block fruit showing Indian influence

Portuguese Prints

(Continued from page 76)

mulberry or mauve, such as may be seen in old cashmere shawls, played an important part in the early color schemes; the browns, generally a strong umber, were judiciously employed and were commonly so manipulated as to impart definition to the design. The early red, prepared from kermes, was far softer and more tractable than the later reds prepared from cochineal; the early blue, prepared from pastel, also had some desirable qualities not possessed by the later indigo.

The secret of these colors and also the use of many of the later coloring substances the Portuguese learned through their extensive East Indian connection. They were really the pioneers in introducing these, and likewise many of the most prized designs and fashions, into Europe.

In the later prints, especially when

employed to some extent, the colors being daubed or pounced on with a sponge through the openings of the stencil. Late in the 18th Century wooden rolls largely superseded the hand-blocks, thereby economizing time, effecting uniform regularity of repeats, and making possible the accurate execution of striped patterns. In England and France steel rolls and plates also were used at this time, resulting in sharpness of design and emphasizing shading.

The early designs are open and bold and plainly indicate the Persian and Indo-Chinese influences paramount in Indian art during the 16th and 17th Centuries. The Persian "tree of life" design occurs again and again.

The early designs are open and bold and plainly indicate the Persian and Indo-Chinese influences paramount in Indian art during the 16th and 17th Centuries. The Persian "tree of life" design occurs again and again.

Tree of Life design in Indo-Persian manner on hand-painted cotton

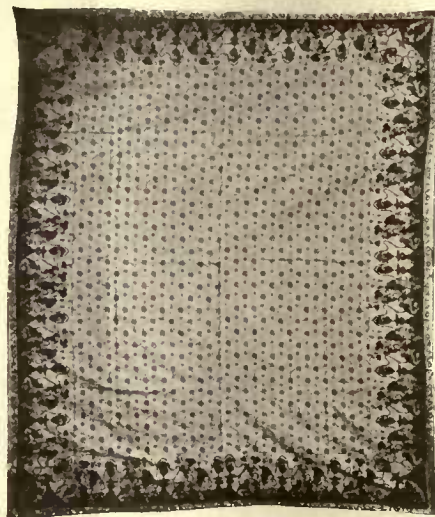


Table cover of mid-18th Century showing French influence



Deep rose printed cotton of the 18th Century, used for lining brocades



House & Garden



L.V. CARRO

SPRING FURNISHING NUMBER

Home



MAXWELL-RAY COMPANY—MILWAUKEE
MAKERS OF TORCHERS - LAMPS - SILK SHADES - MIRRORS



House & Garden

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

pp 17-20

GARDEN FURNISHING IN JUNE

IT is an earnest of our growing saneness of viewpoint, the increased enthusiasm with which we turn each spring and summer to the out of doors. Not only are the ranks of out-and-out campers and trampers and back-to-naturers swelling, but we mere prosaic Americans whose daily outings take us little farther than the bird pool at the end of the garden find ourselves, with the advent of each warm season, living more and more among our shrubs and trees and flowers.

Living anywhere without furniture is an anomaly—even your camper makes himself a rude log chair or table—so for our June issue we have assembled a selection of those accessories which make the outdoor hours at home still more delightful. There are two pages of garden furniture of the practical as well as ornamental kind; two more on statuary and two on wall fountains. Awnings come in for attention, too; and sleeping porches, with some of the most delightful photographs we have seen in a long while.

As settings for our sky-roofed rooms there



One of the views which link the garden and the house in the June number

must be growing plants, of course. Climbing roses, for example—three pages which tell all about the fifty best kinds. Earnest Ingersoll contributes a charming account of the vital relationship which exists between birds and flowers; and there are many garden photographs which are in themselves an inspiration to you to go and do likewise.

There must be rainy days in every garden, days when four walls and a tight roof are good things to possess. When they come you can turn to the cretonnes for the summer house, or new ideas in lamps and lighting fixtures, or collecting old ivories, or kitchenettes where one can really cook—we show them all and other things besides, such as real timber work and some wholly attractive Japanese houses.

So, you see, the June number is a well balanced one. In this short analysis we cannot begin to mention all the features, but we are going to ask you to take our word for it that we feel just a little bit proud of the way the magazine will look when you open it.

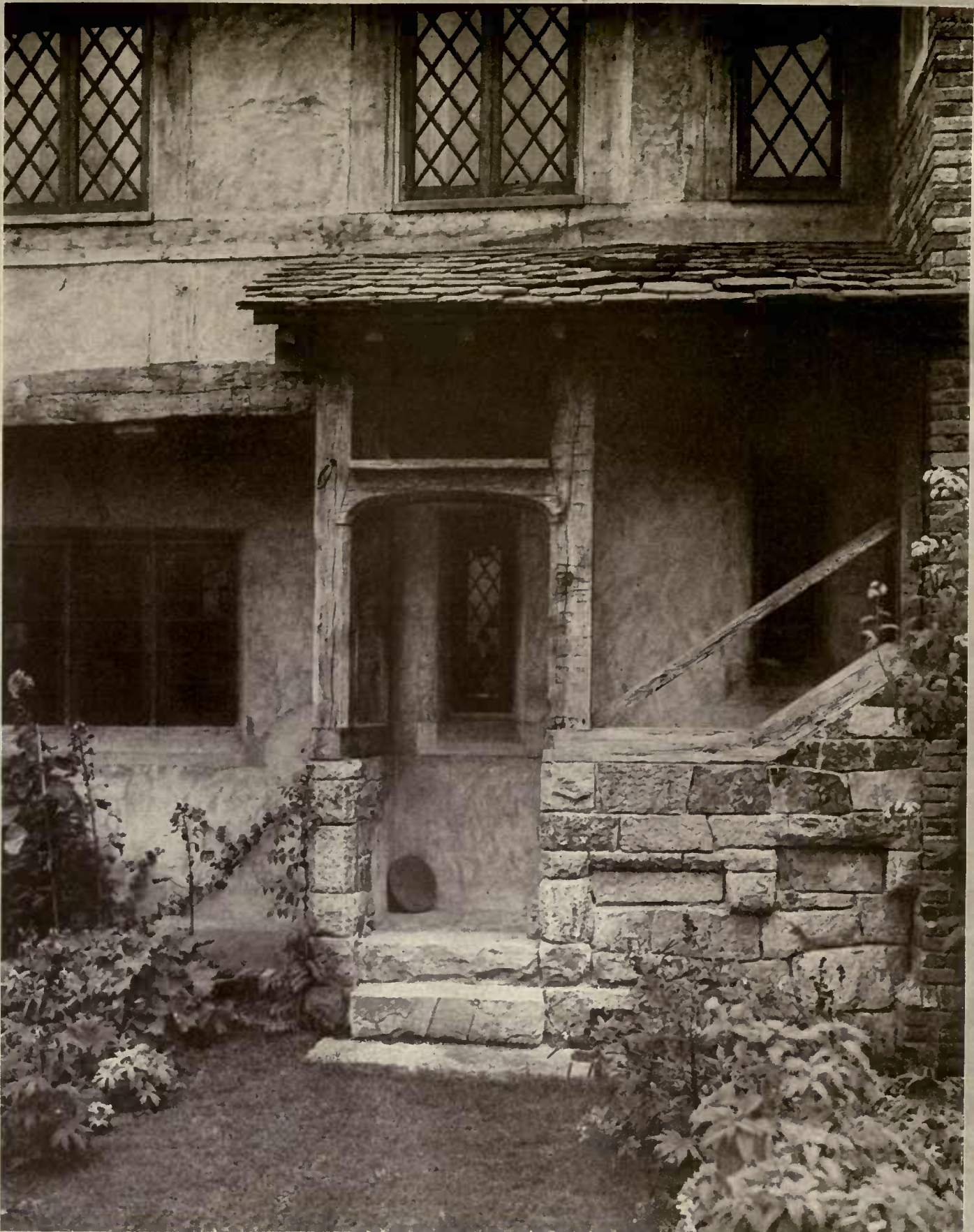
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Gilles

THIS AGED GARDEN STAIRS

As in life, so in architecture, mere years do not make age. This garden stairs, for example. A hundred? Perhaps three hundred years old? Yes, the stones are surely that old and the timber and possibly the casement windows. For it takes a long time to make a stone or a big beam. But the composition is a mere infant. For the architect's skill has combined these

elements which are old in themselves, has given them a relationship and a setting commensurate with their intrinsic antiquity. And thus we have—recently completed—this aged garden stairs leading from the residence of George Marshall Allen's house at Convent, N. J. Charles I. Berg was the architect of the house



THE DECORATION of SUMMER CAMPS

Suggestions for Wall, Floor and Window Treatments—The Use of Strong Colors—Convenience and Furnishing

AGNES FOSTER WRIGHT

IT is the hardest thing in the world to let a piece of work alone after one thinks it is finished. We ache to add a little touch here or a spot there and, in the end, we find we have lost the simple, perfect thing as it stood.

How true this is of painting. The picture seems perfect. But we haven't the will to stop there. We add a touch of rose. That seems too bright. So we go over it with blue, making it purple. Then it seems to attract the eye too much. Finally we neutralize it, and end by having a muddy mess.

This is also true of house furnishing. We over-elaborate. We are possessed with the idea of purchasing, and we over-crowd or over-elaborate our rooms.

To my mind this is the fault with many camps—not cottages or summer hotels. The charm of a camp should lie in its very crudeness and simplicity. There should be a hardness about it, something that looks well with rugged foliage. Nothing finicky and dressed up. The interior should be a background for camping clothes. The minute a camp is dressy it loses its appearance of good breeding. It is out of place, like an ostrich plume on a picnic.

A camp should be planned for views, not big, extensive views necessarily, just a view into a clump of trees or across a little stream. A view that is likable and intimate. For that reason the decoration and particularly the curtaining should not detract from this view.

Strong Colors

In a camp I believe primary colors should be used. There is something vigorous and strengthening in

pure, flat color. Try a patch of crimson against pines, a bit of yellow reflecting in water or a snatch of brilliant blue against silver birch. They go!

Try a dining room with white, smooth walls, and put in emerald green furniture, possibly touched here and there with black, and with a black rug of Belgian rush or flat weave. Over the mantel set into the plaster a large Chinese lacquer tray of the most brilliant red. Paint a band of red on the edge of the window shades, and a small bold design in the middle, just enough to bring the colors beyond the window into contrast. On the mantel put a pair of brilliant green glass vases—decorative and useful for flowers.

Camp Walls

One should never attempt to paper or panel camp walls. Avoid this formality of treatment by using rough plaster in the rooms downstairs and smooth upstairs. This does not mean

that the rooms must necessarily be cold or barren. One bedroom could have pink chambray bed and chair covers, and pink chambray curtains with stiff little valances and tie-backs. The fabric can be a print with bright, fresh roses scattered over it. A draped dressing table completes this picture of crisp freshness. Besides, the fabrics can easily be laundered.

There is something distinctly ugly about matched board walls. This is due partly to the glossy varnish with which matched boards are generally finished. It is better to stain the boards a more neutral tone or, if they are in a bad condition, linen gauze can be sewed up and stretched over the walls. This provides a good neutral background and will not hold moisture and dust as burlap does.

Rough plaster usually takes on a soft color after a little while, or, if one is impatient, a coat of water color can be applied. A clear bluish green is a good tint, or a soft yellow.

The finest finish for a camp living room wall that I have seen was a wainscot of old fence slabs. These were gathered up in the country for miles around—gray with age and with little patches of moss here and there. They were set up vertically. The woodwork matched, and the rough plaster above was stained gray.

The Rugs

Camp floors are the place for fur rugs and skins. Never mind whether or not you did the killing. The man whose floors are covered with the spoils of his own hunts is generally a bore—he has constantly before him a topic of conversation of his own prowess!

There is a variety



For the porch of the Whalen camp at Raquette Lake, linen gauze curtains with worsted fringe are used. Card table wrought iron with black glass top. Agnes Foster Wright, decorator



A summer camp music room, with high wainscot of rough boards and rough plaster above. Hayden & Co. were the decorators

The terrace is a necessary adjunct to the summer camp. Reed or willow furniture can be used



In the owner's bedroom at the Raquette Lake camp of Mrs. George Whalen, painted furniture has been used effectively. The colors are yellow and blue and match the sleeping porch beyond. Herter Looms, decorators

of rush and fibre rugs that the shops make up into squares of any desired combinations of color to match a scheme. A very striking rug has 20" squares on the diagonal, alternating black and natural color. Then one can select a small center square of green and an outside of tan, and these can be alternated by the reverse colors.

All hand-woven rugs seem adaptable for camp use. The weave is called "tapestry" as there is no pile to the rug. A pile carpeting should never be used in a camp. It is too formal. A splendid all-wool rug comes, made to any size, with a plain band border on the ends.

For the bedrooms nothing could be better than hooked rugs to match the cretonne used. They should be small and brilliant and the very fact that they are made especially to match the cretonne gives them a quaintly attractive effect. There are also old-fashioned braided rugs and crocheted rugs that can well take the place of rag rugs.

Gingham Curtains

With such rugs the curtain material most suitable seems to be gingham. A blue and purple gingham edge on white, unbleached muslin is good, with gingham tie-backs and as color notes for the painted furniture. A little green, red or white striped gingham, with a tiny ruffle of the red, makes a fresh, simple curtain. Dotted grenadine for the curtains used over a small, bright patterned chintz, is adorable in a child's room. The curtains should be looped back and the bed cover should be of the dotted grenadine. Bright pink roses with blue ribbons—could anything be more enchanting for a summer camp nursery? For there are camps with children!

Ultra-fashionable linens are so often used because the colors are crude. A particularly good design has a fresh green background with a dark blue and orange pattern. If the furni-



The living room of the Whalen camp is furnished simply with mahogany and a few upholstered pieces. Herter Looms, decorators



Each room is named after the linen used in it. This is the pomegranate room, and has a decorated panel on the door to that effect. The room opens directly on a sleeping porch. Herter Looms were the decorators



A general view of the Whalen camp shows its close proximity to the water, and the architecture, which is harmonious with the surroundings

ture was painted blue, it would be quite nice. Jacobean patterned linens in rich browns and dull yellows and blue, seem designed to go with old oak and plaster. Personally I think plain materials the best. One gets color but no distracting design. A splendid, very heavy red cotton material comes with a black selvage, with a tiny line of yellow. It is 50" wide and heavy enough to shut out cold night draughts. Such materials go with pine woods, I feel.

For Porches

On porches, where the view must be shut off, nothing is so serviceable as linen gauze. One can see through it perfectly. With a little wool fringe to give it weight and color, it is perfect for such use.

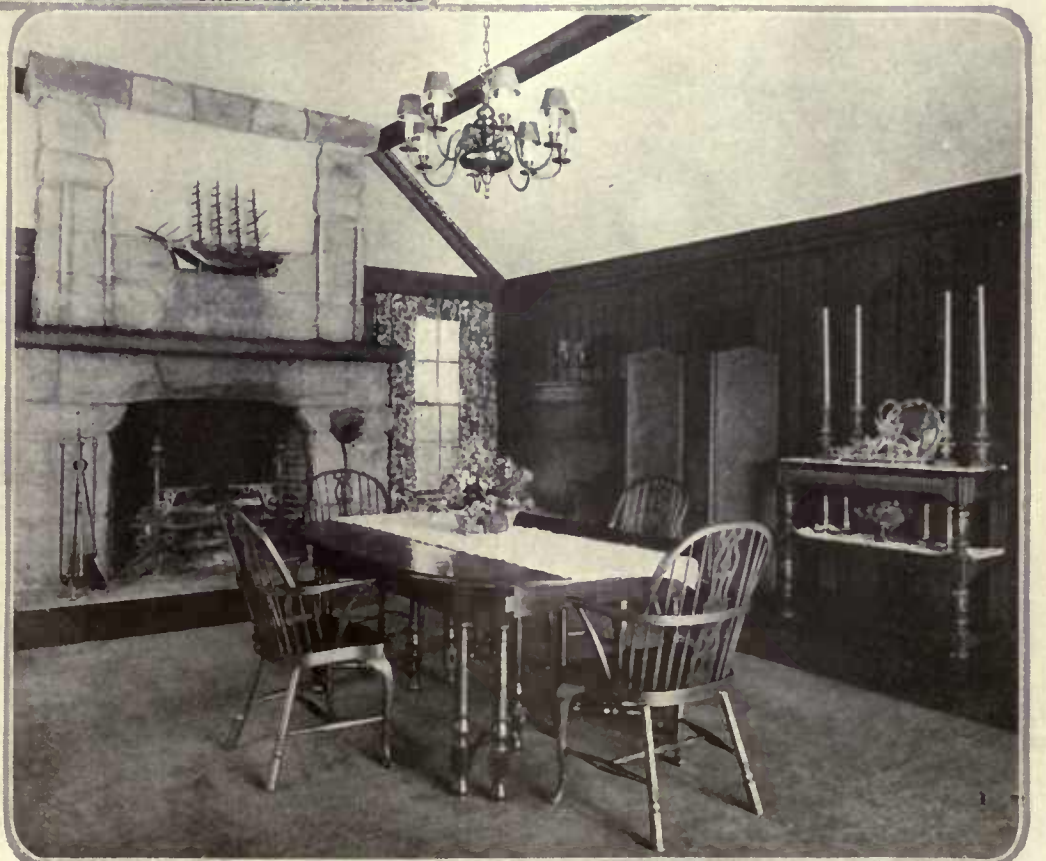
For the sleeping porch use a dark glazed chintz made up into roller shades, with a screw-eye in either end of the slat through which a cord can be run, fastened to the window trim to prevent the shade from blowing out and flapping. I know of no better way to shut out the morning light which is so objectionable to many.

After all, one goes to a camp to sleep and rest, and every piece of furniture placed in it and every inch of fabric should be chosen with that end in view. Fewer pieces will reduce the necessary household labor to a minimum. Virile colors will tone in harmoniously with the strong notes of Nature, and the resultant decoration will prove a radical change from the more cautious furnishing of city homes.

These points are illustrated in the summer camp shown on these three pages. It is the camp of Mrs. George Whalen at Raquette Lake, N. Y., and combines all the necessary conveniences with harmonious and livable furnishings. Its architecture is characteristic of the type and location, and some of this architecture has come through the walls to furnish ample backgrounds against which the decorators worked.



A "snuggle in" lean-to, where one can watch the logs burn in the stone fireplace. It is hung with balsam boughs



The dining room is simple and refreshing. The Jacobean well suit the oak and plaster walls. Designed by B. Muncie. Hayden & Co., decorators



An original method of arranging casement windows with a place specially built for plants and a small trellis is the chief point of interest in the dining room. This room is furnished with Empire mahogany furniture of graceful design, and the walls are papered with a smart green and white stripe



Over the quaint old marble mantel, with its painted black marble inserts, hangs an old family portrait. The table set for luncheon is beautifully appointed with old silver and glass, and at the service door a painted screen with an architectural design contributes an interesting touch



Harting

A gray and white scenic paper with a tall tree design is used in one of the bedrooms with a most delightful result. The dressing table is draped in old blue taffeta

The entrance hallway in indicative of the distinction of the entire house. Tapestries hang on the buff walls and a figure holds ivy in front of the black marble mantel



In a corner near the window in the well stocked library, a pair of green parakeets inhabit a cage, which swings on a decorative stand. A tall, clear glass Colonial vase is one of the many fascinating objects on the shelves



**ROOMS in the RESIDENCE
of MRS. ROBERT G. REESE,
NEW YORK CITY**

BUILDING AS A GENTLEMAN'S HOBBY

IN the early days of this country no gentleman was worth the name unless he had at least a smattering of architecture, no gentleman's library was complete without its architectural books. Washington found time to design a church near Alexandria, model a mantel and lay out the Mount Vernon grounds. Thomas Jefferson drew up the plans for his country house, "Monticello," and was accounted one of the best gentlemen designers of his age.

Professional architects in those days were as scarce as Egyptologists are to-day. Yet some fairly substantial building was produced, architecture that we proudly preserve and copy as standard.

It was a classical architecture, with none of the excesses of a more flamboyant epoch. It was built to accommodate the demands of generous, well-rounded lives. The men who made those buildings understood them.

THE native consciousness of our Colonial master-builders, their knowledge of good line, good workmanship and good materials, has rarely been equaled. The lack of this comprehension to-day and the general ignorance of such matters on the part of the general public are responsible for the riff-raff of jerry-built, atrociously designed houses with which the country is flooded.

But there is light on the horizon. We are due for a revival of interest in this subject. It is about time for architecture and building to become a gentleman's hobby again. The building in the next few years must be directed. Architects alone cannot lead popular taste. To make architecture and building a popular hobby, it first must be taken up by leaders of the people, and before the leaders of the people can adequately grasp their leadership they must know their subject.

DESPITE our world reputation for being canny, we American people take a great many things for granted and accept circumstances imposed on us without question. We permitted a fanatical minority to impose prohibition, for example, and rather enjoyed seeing the wheels of legislation buzz around—until the situation became actual and we realized, too late, its evil effects. In precisely the same fashion we allow unscrupulous dealers to palm off on us all manner of cheap wares. Only when the roof begins to leak, or the floors to sag, or the plaster crack, or the paint peel off, or the heater fail to heat we dimly realize that something is all wrong. Eventually we grow indignant and vow never again to use those materials.

Therein lies a national weakness that a knowledge of architecture and building would immediately correct. No man should permit a roof on his house unless he knows what goes into that roofing and what its resisting powers are. He should study the kind of brick or tile or stucco used for the walls. He should know why walls need an air space, and should see that they have one. The woodwork in his house should be selected only after he has surveyed the field of woods. He should become acquainted with the various heating systems and select the one best suited for his type of house and location.

Now it might seem that he hires an architect for this very purpose; consequently, why should the average man bother his head about such affairs? For the simple reason that the architect is not infallible and unless the client has some desires, based on personal knowledge, the architect will be wholly responsible for the house—which leaves a big margin for disappointment. Moreover, it is natural that the man who spends his money for building materials should know what those materials are like. He takes a deep interest in the make of his car and its accessories, the cloth of his clothes, the blend of his tobacco, the efficiency of his office furniture—why not be equally interested in, and have as good a knowledge of,

the various materials that go to make the structure which is his house?

Picture the average American man of moderate means buying a car. He assembles all the possible catalogues and studies them. He learns all the points and possibilities of the various makes. When he finds a make that suits his wants, then he buys—but not before. The reverse is the general attitude toward building materials. And yet, just as many catalogues are available and the information is just as simply expressed and explained.

This laissez-faire attitude toward architecture and building is the natural outcome of the sort of lives we have been leading. The great growth in industry has overshadowed interest in the home. We fight to protect business and neglect to protect personal liberties. We cannot plan to build for a full life when we are not living full lives.

THERE has also grown up a specializing habit which makes it somewhat presumptuous for a man to show interest in any other work save his own. Architecture is not considered a hobby suitable for anyone except architects. Some of the specialists have preserved this legend for their own self-defense, and have made a great mystery of their work, when there is no mystery about it at all.

The good architect welcomes the intelligent co-operation of his client. If more architects had it their work would be far simpler. As matters stand to-day, the women of America direct the spending—even in building—and the men foot the bills. The architects have to deal with the women, and the women, in the majority of cases, cannot have the personal interest in building materials that they exercise in the choice of their gowns or the purchase of their foodstuffs. In short, we men have been passing the responsibility up to our wives, and our wives have been pestering the architects, in turn, with all manner of well-intentioned but devastating whims. If you doubt this, ask any architect.

There is still a third reason for men hesitating to take up architecture and building as a practicing hobby. Prices of building materials and the manner of figuring them seem to hold the subject just above the average head and purse. A great many people still nurse the fond dream that a good ten-room house with all modern improvements, built of lasting materials and designed with individuality, can be run up for a mere \$5,000. Plenty of us still think of building in terms of Centennial year prices. When we discover that prices have doubled and tripled in some instances, we lose interest.

RIGHT there is where your knowledge of building materials and architecture comes in. Architecture is one of those cultural subjects that you never lose enthusiasm for once you become interested in it. If you are sufficiently interested in a subject its high prices will never bother you,—you will appreciate value when you see it and will appraise its value to you. Any figures are exorbitant when your interest in them is only casual. If stamps are your hobby you'll pay the price for them. If home-making is your hobby, your purse strings will loosen.

It is only fair that the average American should know more about architecture and building—fair to the architects, fair to the builders and, above all, fair to himself. He will get better values and more genuine satisfaction. His interest will be sincere and fruitful. He will find that his interest—in the subtle fashion that interest has—can change a house to a home whilst it is building. And of all the satisfaction in the world, none is greater.

Understand building materials and their prices, and you will have the gratification of knowing how your money is spent, how values are returned in brick and slate and floor boards. You will understand your house as you understand your other possessions—in the terms of your monetary effort to get them.

PERFUMES

*Roses in an old-world garden
Fair and far away,
Sweet-pea and Syringa walks,
Hollyhocks so gay. . .*

*I never see a soft, green lawn
Or scent a full-blown rose,
But my heart goes back to England,
And a dear, old garden close.*

*Jasmine gives me Aden back.
Incense brings Port Said.
Dust and sun, the naked veldt
And rifles spitting lead.*

*Tang of tar wakes in my breast
Storm-defying ships;
Southern seas in touch of salt
To nostrils and to lips.*

*And though all bring memories
One holds a spot apart,
Sacred to its loveliness,
Cornered in my heart.*

*Sweet-pea and Syringa walks,
Hollyhocks so gay,
Roses and an old-world garden
Oh, so far away!*

—EDMUND LEAMY.



Gilles

A SUNROOM IS A PLEASANT PLACE

Between the green growing things of the garden and the formal furnishings of indoors stands the sunroom. It partakes of the nature of each and is equally congruous with both. As a vestibule to the garden, it has the al fresco touch of colorful fibre rugs, reed or willow furniture gaily painted, sheer curtains that filter the light and give an even glow such as the

sun's light over the countryside. Flowers and potted plants give hint of what lies beyond. As a vestibule to the house, it has the architectural background and sufficient permanent fixtures so that in winter it can be made a comfortable, pleasant place. These characteristics are found in the sunroom of the George Arents house at Rye, N. Y. Lewis Colt Albro, architect



The Coke Family, a mezzotint by Paul van Somer, after the painting by J. Huysman. Van Somer was born in Amsterdam in 1649 and worked in England during the latter part of the 17th Century. This print is the first attempt of any engraver in mezzotint to represent a large group composition

MASTERPIECES IN MEZZOTINT

The Story of a Fascinating 18th Century Art That Flourished Through the 19th and Still Attracts Master-Engravers of the 20th

GARDNER TEALL

DURING the last quarter of the 18th Century there developed among the engravers of Great Britain an art which at once seized the cultivated fancy of the day and which received such remarkable appreciation that it has not only left for our delectation the masterpieces of the period of its heyday, but a heritage of inspiration as well that has never permitted it to become relegated in esteem or its practice lost—the art of the mezzotint.

Print-lovers, no matter in what broad fields of collecting their hobbies may chance to browse, are in agreement as to the charm of the mezzotint. Sir Joshua Reynolds was of the opinion that of the various styles of engrav-

ing, mezzotinting is the best calculated to express a painter-like feeling, especially in the case of portraits. I do not think anyone since Sir Joshua's time has risen to dispute the assertion. While the mezzotinters of early days and those contemporary with us did not produce mezzotint engravings that can be likened to photographic transcripts of paintings in all the nakedness which the microscopic avidity of the camera rejoices in, still there can be no gainsaying the painter-like quality to which Sir Joshua alluded, and no one could have been more competent to judge than this great master, a painter jealously guarding the integrity of art and holding unqualified con-



The earliest known mezzotint, executed by Ludwig von Siegen in 1642



Portrait of Mrs. T. C. Phillips, after the painting by J. Highmore. Engraved in mezzotint by John Faber, Jr., 1748



"Flower and Fruit", a celebrated mezzotint by Richard Earlom, after the painting by J. Van Huysam



"The Siren", engraved with some use of mezzotint by W. E. Tucker for Godey's Lady's Book from the painting by T. G. Middleton



James, Duke of Monmouth, by A. Boolding, the first engraver in mezzotint to take important place as a finished exponent of that art

fairness, one must allow that the very passion for novelty—a trait which Adam brought out of the Garden of Eden with him—which permitted the intrusion of the steel engraving to overshadow the affection that had been lavished upon the mezzotint had, it is true, placed the mezzotint upon its earlier pedestal. However, the years of art's occasional and very deep 19th Century spells of "Dark Ages" found the steel engraving merely usurping the mezzotint,



Cotton Mather, engraved by Peter Pelham in 1727. This is the earliest mezzotint engraved in America. From the collection of Chas. A. Munn, Esq.

tempt for all art-shams of every sort.

Alfred Whitman once said that fine mezzotints appeal to the least cultivated mind, while to the student and art amateur they are a never-ending source of fascination and delight. This was one way of saying that the appeal of the mezzotint is universal. It is true.

Year after year noteworthy examples of the mezzotinter's art have become more and more eagerly sought by acquisitive print-lovers. In consequence mezzotints of extreme perfection are becoming more and more rare. Notwithstanding this fact, many truly beautiful and desirable mezzotints are to be had at prices that place them well within reach of limited purses. As collectors' subjects they are worthy of our time and study.



The Duchess of Ancaster, from a portrait by Thomas Hudson, engraved in mezzotint by J. MacArdell, 1757. MacArdell was born in Dublin. His work was admired by Sir Joshua Reynolds

which latter was in our own day to regain its throne in the regard of even the average person. I think that American mezzotinters had something to do with this perpetuation of a love for the mezzotint, but of this more anon.

Making Mezzotints

Before going further into the matter of the history of the mezzotint let us be sure we know just what sort of an engraving it is, just what are its distinguishing ear-marks. A line engraving and an etching are both produced from a metal plate on which the design is incised, the plate being inked and so wiped that the face of the plate becomes clean, while sufficient ink remains in the incised lines to produce the design when submitted to the pressure of a press in contact with a sheet of paper. With line-engraved or with etched plates any ink, even the lightest film, permitted to remain on the unincised portions of the plate will print tints of varying degrees of darkness according to the amount of ink that has been left on them. However, the incised lines will print darkest of all and will stand forth definitely either from the white ground of a cleanly wiped plate or from the toned ground produced by a lightly wiped plate.

With pure mezzotinting there are no incised lines. Let us quote Lippmann's description of the process for

Collecting Mezzotints

There is, I think, a certain practical phase of collecting mezzotints that appeals to one who is master of a roof-tree of his own. No sort of a print, with the possible exception of the Japanese color-print, lends itself with more satisfactory permanence to wall decoration than do prints of this class.

In the days gone by the mezzotint formed an indispensable and agreeable mural adjunct to the house of every person of culture. I suppose, out of



"Colonel Mordaunt's Cock Fight", from a painting by Johann Zoffany engraved in mezzotint by Richard Earlom, 1742-1822, one of the most versatile mezzotint engravers and one of the first to do subject pieces



Portrait of Jonathan Belcher, governor of Massachusetts, 1681-1757. An early mezzotint of great interest. From the Munn Collection

rimeter for a coarse grain, and about double the number for a quite fine grain. The rocker is held perpendicularly on the plate; as it is rocked to and fro the teeth are pressed into the copper. This rocking of the plate is done first perpendicularly, then horizontally, and after that in diagonal lines, till the complete surface is evenly roughened. A well-rocked plate, if at this stage it be inked and printed, should impart to the paper an even, deep, velvety blackness. The plate thus prepared is worked with the mezzotint scraper, a steel instrument shaped like a penknife, with which all those places intended to remain light in the print are scraped smooth. The places from which the burr or roughness is completely removed give the highest lights; those left untouched produce the deepest shadows; while intermediary tones are obtained by a greater or less degree of scraping. Mezzotint, in its procedure, is quite opposite to line engraving: the mezzotinter works from dark to light, the engraver [and the



The earliest engraved portrait of Washington, probably done by C. W. Peale in 1778. From the collection of Charles A. Munn, Esq.

sake of convenience and by reason of its clarity: "The plate of a mezzotint," says he, "before the engraver's work begins, must have its whole surface roughened or rocked. This is done by means of a rocker, a steel instrument ending in a curved edge and fastened in a strong handle. The edge is extremely fine, with sharp teeth. The engraver uses a rocker with teeth set wide or close, in accordance as he wishes his roughened surface to be coarse or fine, with a coarse or fine grain. The tool has about fifty teeth to each inch of its pe-



etcher] from light to dark." Passing on to the actual printing, Lippmann says: "The process of mezzotint is entirely without lines, and depends on the flat tones of light and shade melting softly into one another. A mezzotint plate is printed in exactly the same way as a line engraving. If an impression from a mezzotint plate be closely examined, the marks of the rocker can be clearly distinguished, especially in the half-tones, as chisel-shaped cuts, forming an appearance of crosses." (Continued on page 58)



Mrs. Bouverie and Son, after the painting by Sir Joshua Reynolds, engraved in mezzotint by James Watson in 1770. Watson was born in Ireland in 1740



The Duke of Bedford, after the painting by Sir Joshua Reynolds, engraved in 1778 by Valentine Green

"The Pet", engraved in mezzotint for Peterson's Magazine by John Sartain from the painting by Landseer



MY FRIENDS THE BUILTMORES

A Recountal Which, Despite the Pictures, Is a Serious Exposition of the Building Cost Problem

GEORGE S. CHAPPELL

MY friends the Builtmores are building again!

There's news for you. Imagine it, at this time! I say "again" when I should say "still", for they are always at it. But you probably know them; she was Sally Post, a sister of Newell Post, the architect, and since she married Jack Builtmore, who has been so successful, life has been just one house after another!

Of course they began modestly—Jack was just getting started—and all they needed was a little two bath-power cottage, which they built out in Englewood, way back in the days when there were general house-workers! Sally said they had to employ Newell to keep peace in the family, as if there were any surer way of turning old home-week into a shambles.

In January, after the cottage was finished, which was three months later than Newell had said it would be, Jack lured his architect into the great Jersey silences and put him in the northeast guest room. It was a tiny room, so small that the heating contractor hadn't even seen it on the plans, and the only place for the bed was on an outside wall with the head next to one window and the foot—or feet, if you were in it—near the other. All the rest of the wall space was composed of doors. Sally said that it always reminded her of the stage-setting for a Palais Royal farce.

WELL, before Newell was ushered up to this grotto they sat downstairs before the living room fireplace, which drew backwards right into their faces. Jack and Sally sat there as if they liked being smoked, until poor Newell couldn't stand it any longer and insisted on putting the fire out, after which he craned his head into what he called the throat or breast or neck or something—anyway, he finally pulled out—what do you suppose? A pair of overalls! Sally said he looked so funny, with tears plowing through the grime on his cheeks and a look of magnificent triumph on his face, that she and Jack simply sat down and cried, and Jack made a hideous joke about not supposing that *that* was the kind of soot that came in a chimney. Then they relighted the fire and, my dear, it smoked worse than ever! When Jack suggested stuffing the overalls back



Newell said it was time for bed. Jack told him to be sure to ring if the hot water wouldn't run in the morning. Needless to say, the pipes were already frozen and there was no bell in the room.

But that was years ago and they have all gotten bravely over the incident. Newell

has kept on practicing and Jack and Sally have kept on building—quite independently, of course—and they can even refer laughingly to the head-room on the back stairs and things of that sort.

And now, as I say, they are at it again. The war held them up for a while, but the day



after the armistice was signed Jack wired Sally to meet him in town and they went into immediate executive session with Jack's latest architect, a Mr. Naylor, with whom he had been thrown in close contact during his work in Washington.

This Mr. Naylor is really a curiosity. It seems he thinks about the cost of things. He appears to be a rather for-bidding person, but Jack is most enthusiastic over him and says that the cost of all that goes to make up a house is so tremendous, the bricks and putty and so on, that one simply must have a practical architect nowadays. He says that if the war

hasn't made architects practical it is good-bye to them. Well, Mr. Naylor is certainly all that. You know a great many architects make me think of the color pink. They have pink beards or pink dispositions—temperaments, I think they are called. Jack's last before Mr. Naylor was a Mr. Sweet. He almost fainted at the mere mention of figures. He said he preferred to get what he called an "upset price" beyond which the costs couldn't go. So they finally let him have his way and the figure that was handed in certainly upset everybody. I will say, though, that it is hard to see how the cost could possibly have gone beyond it.

MR. NAYLOR, instead of pink, suggests blue—the blue of a steel knife or of a man who has to shave twice a day. His mouth goes straight across and his favorite expression is, "Now, let's get down to brass tacks." He looks as if he might eat them for breakfast. Jack says that in the Housing Department at Washington Mr. Naylor used to sleep with nothing over him but a cost-sheet and that he knows more about future building prices than anyone else in the world. So that when he speaks everybody listens. We had such an absurd dinner-party at Sally's last week. Right in the midst of the usual chatter about plays and persons and such things Mr. Naylor calmly started a lecture. He was sitting next to that pretty little Mrs. Tibbets, who had just made Remark 206 from the Conversational Manual—"O yes! I have always said that if I were a man I should have been an architect"—and that started him off, and the first thing we knew we were all listening to what's what in the building world and really enjoying it.

As nearly as I can remember, Mr. Naylor said that the average cost of construction today, covering a lot of absurd places, was about twenty per cent above that of three years ago. Making allowance for the extravagance of emergency work and considering the number of men returning, he thought that at least half

of that would be eliminated in the next six months, leaving the net price ten per cent above normal. "But what of that?" he asked us. "People must have houses. They are going to have houses, and those who start operations

(Continued on page 76)





In the first year it is just a breakfast room. The general color scheme for walls and woodwork is soft gray. Paper or paint is used for the walls, gray paint for the furniture. The shields of the lighting fixtures also are painted and decorated in gray and green. The expenditure is \$614

THE THIRD YEAR DINING ROOM

*Developing a Full-grown Room from Simple Breakfast Room Beginnings—
Budgets and Other Details from Year to Year*

MRS. GERRIT SMITH

CREATING this dining room is like watching a child grow from babyhood into a full-fledged man. It starts in life as a breakfast room, a room of painted furniture and simple hangings. Then in the second year, it creeps into more formal fittings. In the third year it is finally completed as a Duncan Phyfe dining room.

When you have finished this pleasant labor of three years, you have a breakfast room out on the porch or in a sunny corner of the house, and a dining room fully furnished in a dignified fashion. Thereby two rooms are made at the same time.

Remember that in designing this room which grows up we are not making the cheapest possible room. Nobody wants to have the cheapest possible room in her house. We are creating the best sort of room that money can buy, a permanent room in a permanent home, one of which you will be justly proud.

And now to get down to the details of this breakfast room that grew up.

In the First Year

The general color scheme for the first year woodwork and walls is a soft gray. This can be either paint or paper. The walls may be covered with canvas and then painted, or papered with a very small repeat design or a light Colonial stripe. But the tone must be

soft gray, for the room will be filled with sunlight the greater part of the day. Besides, gray is a pleasant color against which to silhouette furniture and the pretty gowns of guests. In the soft light of candles it takes on a pleasing mystery.

As this is a breakfast room the furniture can be painted. A pleasing choice would be a darker gray than the walls. We are not seeking any striking contrasts. When the furniture is removed to the breakfast nook or the porch it may be repainted. But here it is gray. The necessary pieces will be table, six chairs—or you may limit the number to four if the family is small—two console tables to be used for serving and a mirror over one of the consoles.

Six lighting fixtures—side fixtures—are estimated for this room. In many cases only four will be needed. They are shield shaped, with a back plate which is painted gray green and decorated, and electric candles. The delicacy of their lines will silhouette gracefully against their soft gray backgrounds.

For curtains we use an orange silk. It has a little design that gives it almost the appearance of a heavy pongee. The color is a rich orange that will filter the morning light into a warm glow. These curtains are unlined and made without valance. They hang, as you see in the illustration, on rods set into

the window frame. There is a reason for this, which you will see in a moment.

The foundation of the room is a gunmetal rug, 9' by 12', made of carpeting. This gives a firm and sound footing to the soft gray walls and the gray painted furniture. It is a good carpet and is planned to last for many years. You will find it in all three stages of the room. Therefore, once this carpet is purchased, the problem of floor covering is solved.

Needed Accessories

There are a number of accessories to go into the room the first year. Perhaps you may think that accessories are a needless luxury. Perhaps they are, but a room without them has a peculiarly unfinished and naked appearance. In the first year we figure on a bowl for the center table, two fruit baskets of black and gold for the consoles, two twisted brass candlesticks and a pair of andirons for the fireplace.

The expenditures this first year amount to \$614.80 and are divided as follows:

1 table.....	\$75.00
6 chairs @ \$18.00.....	106.00
2 console tables @ \$39.50.....	79.00
1 mirror over console.....	50.00
2 fruit baskets @ \$22.00.....	44.00
1 rug 9' x 12', 12 yds. @ \$4.50 a yd.....	54.00
6 lighting fixtures @ \$27.00.....	162.00
Orange curtains, 8 yds., @ \$2.10 a yd.....	16.80
1 bowl for center table.....	4.00



The second year is the transition period, the period of decorative adolescence, as it were. A screen in soft green and orange is added, as are chintz over-curtains and valance. The mantel, too, is finished with a mirror and large bowl. The outlay this year is \$205



A close-up of the first-year fixtures. Gray painted shield with decoration and electric candles. \$27 each

2 brass candlesticks @ \$6.00.....	12.00
1 pair andirons.....	12.00
	\$614.80

The Second Year

In the second year the room is in a transition stage, a sort of decorative adolescence. It is still the breakfast room, but we have added some pieces which foreshadow the permanent furnishings to come.

The biggest expenditure is for a screen that will stand by the service door. It is a triple fold, painted and glazed with a soft green background and darker green foliage and orange flowers. A screen of this type gives immediate character to the room. It lends privacy to the diners and gives a necessary finish to that corner.

Two other parts of the room are finished now—the mantel and the curtains.

The orange silk curtains of last year become under-curtains. This was the purpose in putting them on rods fastened to the inner window trim. Now over-curtains are added and a valance. The fabric is chintz with a gray ground to tone in with the walls and wood-work, and a design in gray, green and orange. The orange of this pattern tones in with the orange of the under-curtains, affording a note of harmony. While these curtains represent an outlay, the expenditure is necessary for the completion of the room. They will have to be



Chintz with a gray ground and design in gray, green and orange makes the second year over-curtains

lined, which will make them permanent and better wearing.

The other corner we are completing this second year is the mantel. The natural finish for it is a mirror, which occupies the entire over-mantel and adds to the apparent size of the room by its reflections. It is 42" wide by 36" high, framed on the wall by a narrow molding.

One little accessory comes in this year, too—a pottery vase for the mantel shelf. Visualize this mantel without it and then with, and you will see that the expenditure is justified.

We have spent in this second year the sum of \$205.45. Not a huge sum, seeing that we



These side fixtures will be replaced in the third year with others, as shown on the following page

are furnishing two rooms at once. And considering the fact that the second year of married life is always expensive these few items should not prove too much a burden for the purse. This \$205.45 has been spent after the following fashion:

1 screen.....	\$90.00
Over curtains, 7 yds. 50" linen @ \$7.50 a yd...	52.50
Lining, 7 yds. @ \$0.85 a yd.....	5.95
These can be made and hung, including all rods and fixtures, per pair.....	
1 large bowl on mantelpiece.....	25.00
1 mirror over mantelpiece.....	10.00
	22.00
	\$205.45

The Third Year

Coming to the third year we begin to do some moving. Remember, we have built up this room with the view to furnishing a breakfast room at the same time, the breakfast room furniture doing dining room service for two years. Now it can be moved out to the enclosed porch or the corner chosen for it. If the paint looks a bit worn, it can easily be refreshed, and the man of the house, if you get him in the proper mood, will really enjoy painting over these pieces. Make him understand that it is his house—well, you know how to handle him!

And having moved out the painted set, we move in a Duncan Phyfe set consisting of a table, side chairs, arm chairs and two consoles.



The completed room shows Duncan Phyfe furniture in place of the painted pieces, which now go to the enclosed porch

One of the side chairs is shown in illustration, and the delicacy of its detail can be appreciated.

Let me say a word in favor of Duncan Phyfe designs. As you know, he was an American whose designs showed strongly the influence of the Empire. He was, in fact, the founder of what is called American Empire. In its later days this style became very heavy and crude, but in the beginning Phyfe showed all the delicacy of contour and decoration that characterized the best French work. At the present moment Empire designs are very much the vogue. In order to use our own



The third-year table is a reproduction, of course, but a good one. American Empire style. It is priced at \$258

American productions, I have chosen a Phyfe set, made after his own designs. A reproduction, to be sure, but a good reproduction is not to be scorned.

The consoles are set on either side the fireplace. Their ends let down so that they really occupy very little space. On them we have placed sets of the twisted candlesticks. As we already bought one set the first year, we have to purchase only one more set now.

To accompany the dignity of the new furniture we have treated ourselves to new side lights. They
(Continued on page 80)



Crystal drops and delicate lines characterize the fixtures. \$42



Phyfe's designs are manifest in the furniture. Arm chair \$75

The side chairs are uniform with the rest of the set. \$60 each

"THE DOLL'S HOUSE"

The RESIDENCE of
MRS. JAMES A.
WRIGHT
at
BEDFORD HILLS,
NEW YORK

*A Fascinating Example of
Reconstruction*



The back of the little house is here shown valiantly climbing uphill. It is only 20' by 40', but despite its miniature size is completely equipped with furnace, electric light and perfect bath rooms, of which there are two. There is a good sized living room, dining room, three bedrooms, kitchen and maid's room, all furnished on a scale to suit exactly its small proportions

The little old original house was of frame and the picture below shows it after it was covered with wire and stucco. At the right, "The Doll's House" is shown complete, in all its trimness and gaiety of light green shutters with an enchanting new doorway, an enclosed porch, and a little white gateway with a decorative fence mounted on the stone wall. Beautiful old trees cast their shade over it and up the stone steps one may go to the smallest but most delightful garden



THE MUSIC ROOM *and* THE MUSICAL HOUSE

*Which Shows that the Music Room Is the Heart of the House—
How to Furnish and Arrange It*

CHARLES D. ISAACSON

FOR a long time after I saw Maude Adams in "A Kiss for Cinderella" I dwelt on the fantastic mind of Barrie, and ideas for stories, plays, essays in the style of the great Scottish dramatist filled my imagination. One of these ideas: If I were Barrie I should like to make a play in which the acts should represent the three aspects of a human being—his heart, brain, and physical side. The first act would be in the physical room of my hero's house, the second would be in his brain chamber, and the third would be in his heart room.

The Heart of the House

Which rooms would be used? The physical—would it be the dining room or the bedroom? The mental—would it be the library or the sitting room? The heart—that I would arrange for the music room.

For a man's house is the veritable counterpart of himself. He is all represented, every phase of him, his culture, his affectations, his sincerity, his blatancy, his sentiment, his cold reserve.

Some day, no doubt, I will be introduced to a house where there is no music room. It will be a strange place and a psychological study of importance. Without looking upon the inhabitants I would write you a description of them,—dried up, cold, clammy, despicable, crafty.

A music room is called by many names and many substitutes are used in place of the thoroughbred. The music room may be a corner of the parlor or sitting room. But the presence of the gems in any form is a hopeful sign.

But I want to chat with you of the real music room, the all-to-itself, independent, self-asserting, individualized music room. It has a personality. It is warm in its coloring and lighting. It is a happy room. I have no liking for the cold, grayish, highly etherealized musical atmospheres, sanctus puribus! Whether in great concert hall or little private music room, the same principle applies. Carnegie Hall is a great barn in appearance. Until the place is filled with people, I figuratively shiver. In Æolian Hall, on the other hand, there is a warmth and cheer in the coloring of old rose, blue and gold, which reflects itself not only in the audience, but in the players. Great music can surmount any difficulties, but why make difficulties?

The Need for Space

There need be but little in the music room. Space, the feeling of freedom, must be apparent. One of the loveliest examples of good taste was a large chamber, high ceiling, decorated in simple cream-colored paper, with bare, dull flooring. A solitary piano and chair stood

on display,—solitary with the majesty of a conquering monarch. It was a large grand piano, than which there is no finer specimen of furniture for grace, magnificence, sumptuousness. A grand piano has the sweep of an empress' train. Its very presence connotes culture. It transforms its surroundings into something palatial. Just as Sir Henry Irving or Booth made any movement on the stage something magnificent, so the grand piano gives an incomparable splendor.

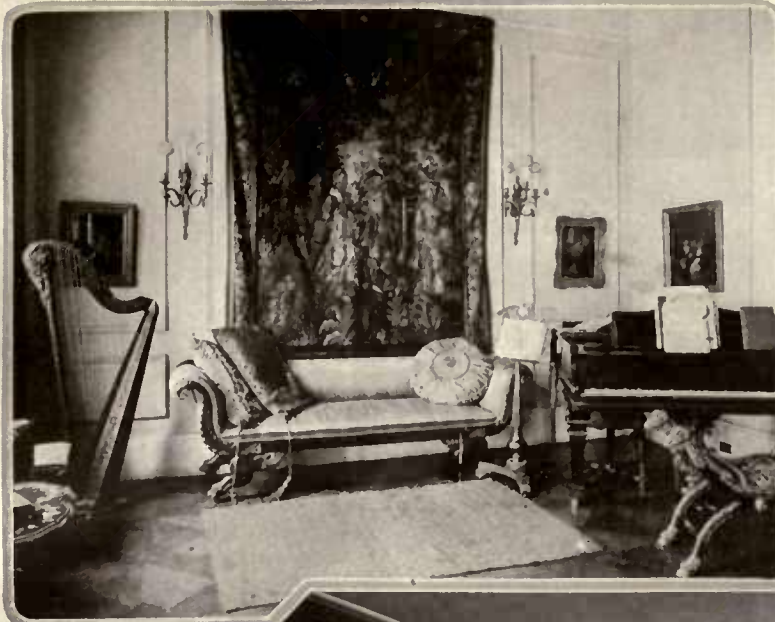
In the room I mentioned, the grand piano reclined in Greek gracefulness—its top open, the chair at a slight angle, as if a master had just arisen from it. The composition was excellent. The instrument was placed with fine balance. It stood in the open—not cramped into a corner or crushed against a wall.

Placing the Piano

Here is how to place the grand piano in your music room. Mentally find the centre of the floor space. Looking into the room, have the keyboard facing you, but at about forty-five degrees to the wall. Thus if the door enters along the right-hand wall, the right corner of the keyboard would be slightly pointed to you. The piano itself should be set slightly back from the centre of the room and a little toward the left wall. The thought is to give



Space, the feeling of freedom, should be apparent in the music room. Its fittings in the ideal should include the organ, the grand piano and a harp—that most graceful of instruments. A cabinet for the music is an essential. Courtesy of the Estey Organ Company



Harting

A music room of great dignity is in the New York apartment of Mrs. Robert G. Reese. Instruments and antiques are mingled

The other end of the Reese music room shows the fine Georgian fireplace with its music cabinet to one side and comfortable chairs

the longest possible approach between the door and the keyboard, while holding to the theory that you do not want to crowd the instrument. Of course, you never want carpet or rugs under the piano—that dulls the tone. It is well to set the casters in glass cups. Such an arrangement looks well and gives clarity to the vibrations.

With the grand piano you have a wider scope for arrangement. It is a far more beautiful piece of furniture than an upright. Of course, it has always been argued that an upright takes up less room, and when space was an important factor the grand had to be passed by. In the attempt to give the lines of a grand to a small space instrument, enterprising pianoforte makers have evolved miniature grands which most surely measure up to grace and utility. Thus, even in the smaller rooms, the effect of a grand can be utilized.

The Upright Piano

Now it is not my intention to indicate that an upright cannot be used in a beautiful way. Only the opportunities are fewer. The upright must never be left in the open space, or placed at an angle to the wall. Instead, the simplicity of straight-line composition must be followed. The upright should always be parallel to the wall, and not more than two inches from it. Of course, you have the whole of four walls to choose for the site of your instrument. The best arrangement is to put it in the absolutely dead centre of the left wall (if the door is on the right, or vice versa). In this connection it should be considered that external decorations can help the upright.

Before passing from the piano to other ideas



Gillies

If the house does not provide a special music room a corner of the library can be used, as in the residence of F. F. Palmer, Esq.

of the music room, I cannot refrain from paying a tribute to the square piano. Most of these old instruments were destroyed by being deliberately burned up in colossal bonfires. There is a quaintness and picturesqueness about the square which the more musical upright completely lacks. For the antiquarian a square piano in the music room makes a fine possession, and any square piano can be bought for the price of carting!

Though the piano is the natural beginning of all music rooms, it must not be thought that it is the all-in-all. Of course, the piano is the standard instrument—it is most commonly played, it is the accompanying instrument for all others. But the others so help to make the music room truly live up to the name. A harp is a beautiful art product. Two or three violins in their leather cases of different textures and colors and shapes huddled together right in the corner—the furthest corner from the entrance. A fine carved music-rack standing sentinel over these. Some music open at the piano or on the rack.

These little things give life to the music-room. For if this is the heart of the home, see that it be not a dead heart.

It always amuses me to enter the library of a house, observing the richly bound sets of books aligned on the shelves—to pick down a volume and find that it is stiff and uncut. Are books for decoration? Yes—and they are good decorations, too. But that's only their smallest use.

Of what value is the music-room if it is only another place for furniture? It is in here that your soul must bloom. That dead piano—it cries for utterance. It

yearns to sing its song unto your heart. It has a message for you. "Come, open your being and let this music soothe your woes and start the fountains of sentiment flowing again. Oh, old men and women, in this room will return all the memories of your sweet youth. Oh, young men and women, in this room the finest ideals will be born."

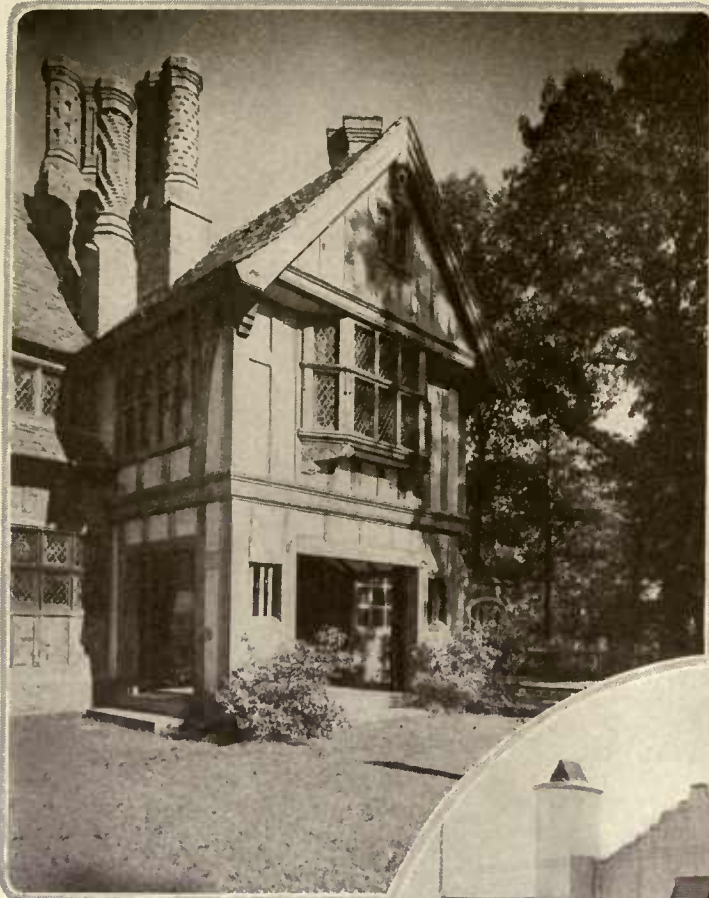
Music for Your Soul's Sake

If the music room is alive, how different the whole house. A living music room is the smile on the house. This is the real living room.

You cannot play? Then your children are learning. They are not yet able to open the treasure house of harmony for you?

The way is very easy, nevertheless. You employ a cook for your stomach. Why not a musician for your soul? I am hopeful that the day will come when the families of America will consider their retinue not complete until they have a musician or set of musicians in their homes. If not for all time, for certain days a week. Think of the assistance this would be to the young students and musicians. A chance to live and

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Gillies

A cluster of twisted chimneys such as this, in the residence of George Marshall Allen, Esq., at Convent, N. J., is an emphatic point of focus on the sky line of the house. Charles I. Berg, architect



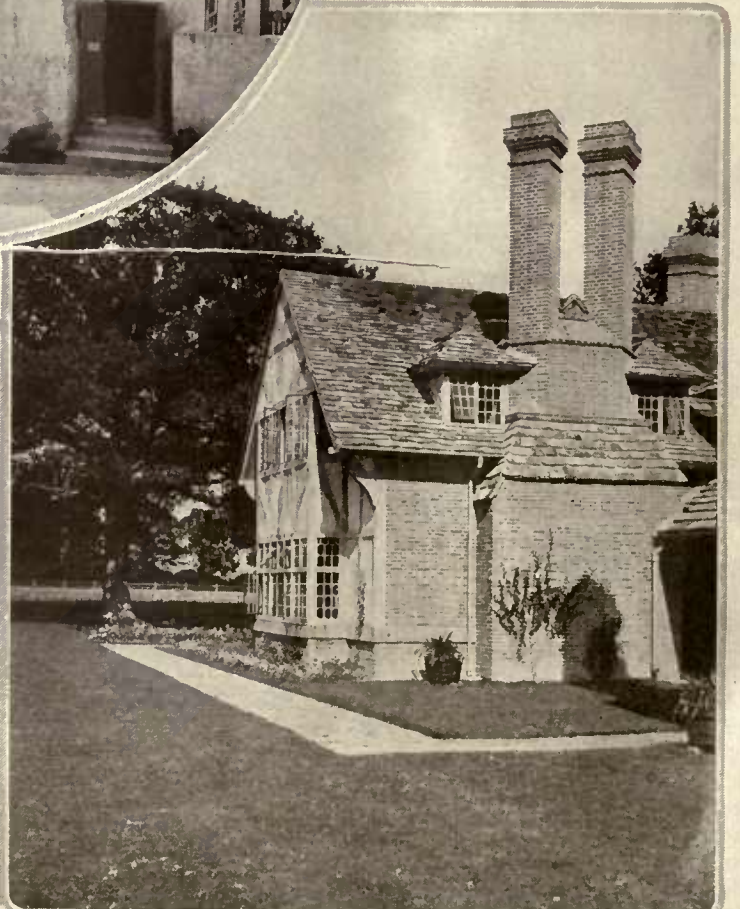
An unusual location for the chimney is in the angle of the wall, where, as here, it can crop out against the contrasting stucco. From a house in England designed by Geoffry Luca, architect



The stepped chimneys of Bermuda are unusual and grow in size with the annual coat of whitewash given these houses

A very unusual design is found in this stack of an English country house—very broad at the base, with a slate collar and widely separated chimneys diagonal with reference to the house line

A stack rising out of the valley of the eaves is an interesting architectural expression. Its form is in keeping with the simplicity of the facade. Edmund R. Gilchrist was the architect



THE CHIMNEY AS AN ARCHITECTURAL FACTOR

*Its Rôle and Construction in Houses
Down the Centuries*

H. D. EBERLEIN

AS the points of lightning rods attract the lightning, so do chimneys attract the eye. Being emphatic points of projection that invite and focus notice, they are necessarily telling factors in the general architectural aspect. Apart from their purely utilitarian physical office, they have a two-fold function to perform—they give balance to the composition and they supply a feature of interest in themselves.

Post-War Architecture

After a great war or any other profound political and economic disturbance there is always, and always has been, a marked impetus to fresh architectural manifestations. To look no farther back than our own civil war, there was wrought directly afterwards a marvelous transformation in the architectural aspect of the country. Condemn its character, as we now may by the aid of more enlightened architectural standards, we cannot escape the convincing evidences presented by this post-bellum phase of architectural expression. In like manner we may confidently expect an analogous access of building activity in the near future to follow in the wake of the recent world-wide hostilities. And we may also reasonably expect that, along with this building activity, there will be an appreciable infusion of fresh style phenomena. All the more so, indeed, because so many of our citizens have returned, or are returning, from overseas with either a newly awakened or with a quickened appreciation of the sundry architectural ex-



The buttressed chimney gives an air of solidity to the wall. In this home of the Pickering Hunt, Phoenixville, Pa., part of the buttress is shingled and the chimney face broken with a wrought iron monogram. Mellor & Meigs, architects

pressions they have seen during their terms of foreign service.

To guard against the varied injection of mere caprice into our future domestic architecture, and the resulting anomalies to which such a course would give rise, we must view the whole question in a rational and sanely constructive manner. We must consider architectural expression not only in the aggregate, but with reference to individual factors and with due recognition of the fact that it is the quality of the individual items that will inevitably impart the character to the whole composition. There is no single exterior feature of the house that

will go further toward making or marring the ensemble than the chimney. The chimney cannot be treated as a neutral element; there is no such thing as chimney neutrality, any more than there is such a thing as real mental neutrality for any creature outside of a jelly-fish or a polyp. A chimney is either good or bad, of course in varying degree. If it is good, it is a distinct asset and helps the house. If it lacks character, or is even more pronouncedly objectionable, it is an architectural liability and negatives the effect of other better features.

Chimney Points and History

The points to be chiefly considered are:

- Position or placement;*
- Scale and design;*
- Contour and decoration.*

All of them are more or less intimately inter-related. For climatic reasons the chimney is a far more important feature in northern architecture—that is, in English and French, and, of course, American—than in southern, to wit, Italian or Spanish.

By reviewing briefly the history of the chimney we shall get an insight into its architectural significance and grasp the rationale of logical chimney design. In Norman and Gothic England the chimney, as we know it, was not a conspicuous factor in the structural aspect. As a matter of fact, it was mostly non-existent. The fire was commonly built on an open hearth in the middle of the hall and the smoke was allowed to find its way out through the open-timbered roof by chance openings or through a hole directly overhead. To keep out the rain and snow a raised cover with openings at the sides was set over the hole. This smoke-hole cover very soon took shape as a lantern, ferrell or louver (the word is derived from the French l'ouvert, the open place) and assumed a recognized position as an architectural and decorative feature. The Gothic principle of "decorating structure" was freely applied and the ferrells or louvers were often objects of much architectural interest. The openings for smoke were either narrow vertical slits or else were closed with horizontal louver boards or slats set aslant so as to permit free passage

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In formal types of architecture a balanced disposition of the chimneys lends great dignity to a residence. In this English country house, designed by A. Winter Rose, architect, one of the garden side chimneys has a vertical sundial

FURNISHING YOUR SUMMER HOME

Suggestions for the Use of Wicker and Cane—How to Revamp Old Pieces and Combine Them With the New—Cool Color Schemes

GERTRUDE CAMPBELL

WHILE there may have been no startling revolution in the furnishing of summer homes, yet each year produces some important changes. We constantly come upon odd ideas or old ones transformed to meet modern requirements. These new products, intermingled with the other furnishings give the room a smart, crisp, fresh appearance. To furnish a summer home successfully we need no technical knowledge of styles. An eye for color and some ingenuity in the selection and arrangement of new and old pieces suffice. It is enough to remember that the summer home should be informal, full of color and furnished comfortably but sparsely so that it has a cool atmosphere.

We are all perfectly conscious that there is too much mediocre furniture on the market, but it is also a well acknowledged fact that there are a large number of really artistic pieces that can be discovered by careful search. In selecting we must use great care to purchase furnishings that will produce light dainty effects, that will give a simple, cheery touch. For color schemes, what could be more delightful than to study nature's floral procession, as viewed in your garden, and from it work out combinations in which the principal colors are blended!

Cane and Wicker

Cane, wicker and painted furniture are all suitable for summer homes, although occasionally we find in the more pretentious houses, both Jacobean oak and French wal-

nut. Willow, cane and reed are always in good taste, and have the advantage of being purchasable in a great variety of colors, styles and prices. They are light and easy to handle, and can be freshened when soiled by the use of paint or scrubbing brush. The revival of cane for bedrooms is welcome.

With this there are many fabrics suitable for spreads and cushions, such as linen, casement cloth, and silk, all of which lend themselves to decorative effects. Then, of course, there are the covers and curtains of filet, and embroidered inset squares. Often delightful canopy effects are produced by using the same material as in the overdrapery of the windows. The cushions should be of flowered chintz or cretonne, in white ground work or floral designs that are most effective as they are always cool looking and inviting, and can be selected to harmonize with the color scheme as worked out in both walls and draperies.

Painted Furniture

Painted furniture is especially fitted to the summer home, and a smart setting can be produced by the right use of colors, using dainty cushions, choosing the newer shades of apple green, pale mauve, and striped green and blue. This makes us understand all the more readily the beauty of the furniture, which has been designed by the craftsman, and painted by the artist in colors pleasing to the eye.

Painted furniture is especially adaptable for any part of the summer home, from living room to bedroom, on account of its lightness



Northend
Green, red and pink are the colors used in this painted bedroom set



An old sideboard, painted white and blue, to match cottage china

harmonize with the color scheme as worked out in both walls and draperies.



A sewing group can be composed of a little half-table painted gray with chairs and tray to match



Rush bottom cottage chairs are a useful and economical furnishing for the summer dining room

and cheerful coloring. Many pieces can be purchased at the manufacturers, and painted at home, and delightful combinations can be worked out with a little patience and care. Needless to say, the brass bed has been relegated to the attic. The charming white enamel or French gray painted pieces that replace them are very inexpensive, yet give a dainty touch, and are particularly attractive for summer furnishings. Their designs are generally excellent, and the price can be modified to meet the size of the purse.

It is also possible to purchase pine pieces, which are much cheaper, and tone in with any color that we desire. This in reality is but going back to our grandmother's day, when painted furniture was in vogue. Many sets that have been tucked away in the attic are being used in our homes to-day, some in their original dress, and others repainted to meet the color scheme of the modern room.

It is always preferable to choose a plain background, as it brings into relief the painting of fruit or flowers that forms the decoration. The Amish pieces, found in the northern part of Indiana and belonging to a religious sect of that name, are particularly adaptable for summer usage, and can be reproduced from the original very easily. Their favorite color is cerulean blue, which is so popular to-day, not alone for draperies, but furniture as well.

Cool Schemes

An interesting cool color combination is produced by painting the walls a pale sage green with a flat finish, the woodwork ivory with an egg shell finish, using a green painted border for the floor. The art square should be a shade darker than the walls, and the hangings and valance panels of cretonne or chintz, showing bright garden flowers and foliage scattered over a clean ground. The furniture used here should be of a white enamel, decorated with lines of green and little bunches of flowers. Painted furniture is effective for such a room as this. An attractive corner arrangement can be made by using a cream tea table, with flower decoration in pink, green and blue; the stand can be worked out in the



The repainted old-fashioned bedroom suite serves for the guest room



A little grouping of painted Italian furniture for the sun porch

Corner cupboards are always effective in a dining room, and are convenient as well as attractive. While they are generally painted white, to make them more in keeping with the color tone used for decorative effects, they can be finished with a background in harmony with the color scheme, and decorated with either fruit or flower design. This same effect can be carried out in the chairs and consoles, saving them from becoming commonplace and tiresome.

For the chamber, an old-fashioned bedstead can take on new life, through the use of black paint, with gold decorations, and painting a basket of fruit on foot and head boards and on each drawer of the bureau.

The Curtains

White muslin or net curtains are dainty and effective for window curtains, as is cheesecloth, woven in creamy white. They all launder beautifully, and help to carry out the note of simplicity which is so essential in summer furnishings.

As we look for the interesting and unusual, something that is not confused or freaky, we appreciate well planned summer homes, that show not only an expression of good taste, but individuality. For dignity and beauty can be expressed, even in the placing of a good chair against a curtained fabric, charmingly figured in colors, to make an harmonious setting in a room.



In a more pretentious bedroom of the summer house, the beds can be carved oak with floral decorations in polychrome, as in this summer guest room. F. Patterson Smith, architect

THE FRAMING OF YOUR BOOKS

What Rooms Books Should Go In—A Variety of Cases and Queer Corners for Your Friends in Binding

M. H. BRIDGES

COLLECTING in these days is so fatally easy that one has a large library before he is aware of it, and naturally his first thought is, where to place the books and how to make variety so that there will not be the eternal sameness of plain shelves around the room.

While it is a decided advantage to have our bookshelves planned by the architect, and built in when the house is constructed, circumstances necessitate many of us living in an apartment or rented house, and we are obliged to consider a less permanent arrangement. To be sure, we can go to a store and purchase so many feet of bookcases, and spend as much money as we desire, but the result is that it neither fits the space for which it was intended, the size of the volumes, or fits consistently in with the scheme of the room.

The bookcase proper was developed from the movable chests, used by the feudal lords, to transport their belongings in. This served originally as a seat, but was eventually used for books, one chest being placed over the other, and in that way forming a case. In the late 17th and early 18th Century we find records of its use as house furniture.

Simplest Forms

The very cheapest and simplest form of homemade bookshelves consists of a number of boxes, piled one above the other, until the desired height is attained, or proper space acquired. This is especially advantageous to the flat dweller. When his next moving day comes he has only to

turn the case over, nail the top over with old boards, and he not only has his books packed, but also all arranged when they reach their new home. Many a college boy has taken advantage of this fact, and used it successfully, during his collegiate course.

In every well appointed house, there should be a place set apart in every room, with the exception of the dining room, for books. This means we must plan individual bookcases of various sizes, suited to our use, where they will serve the double purpose of practicability and decorative scheme.

The Shelving

There is no question but that the library is the ideal place for bookcases, and that the walls, with the exception of windows, window seats and the ever necessary fireplace, should be lined with shelves, finished in a kind of wood that matches or harmonizes with the furniture. The shelves need not extend to the ceiling; in fact, it is far better that they go no

higher than you can reach, as they are apt to be covered with dust, if they are too high up to get at conveniently. It is equally a mistake to have the shelves start too near the floor line, and there should always be left a 6" base, so that the dust of the sweeper or vacuum cleaner will not settle on your shelving. But there is a better scheme than this which is scarcely ever used, and that is having a series of low cupboards, with solid panel doors, that open out from hinged bottoms, and held by chains at convenient angles. If we start with a base of cupboards, providing a few sections on top of shelves, we shall probably have sufficient room for our present library.

There is an air of inviting friendliness connected with an open bookcase that a closed one does not have. An open shelf filled with books seems to be put there for use. But there are rare treasures and dainty bindings that need to be protected from the dust, and so have to be hidden behind glass doors. Sliding doors are much more convenient than the hinged

ones, and are practically no more expensive, or difficult to install. The simplest way of arranging them is in two parallel tracks, the doors traveling on two countersunk ball rollers, in a metal channel.

Framing to Fit

The framing may be simple, yet an effect of dignity and charm can be obtained by dividing the space into panels with flat bands of wood. It is interesting here to study the Japanese methods of panel division and



The acme of luxury is a library paneled in English oak with inset bookshelves and a plenitude of easy chairs. The library of Mr. Henry C. Perkins, Hamilton, Mass.

On either side the fireplace bookshelves can be built in, as in this reading corner, of which Chamberlain Dodds was the decorator

The stone fireplace and varicolored bindings give this library corner character. From the home of E. S. Atwood, Esq., East Gloucester, Mass.



introduce them into our own. These various shaped spaces are very useful for the placing of books of various sizes in series, but it is only natural that the heavier ones should be placed at the bottom, the shelves diminishing in height as they ascend.

In a whole wall of books it is more effective if the horizontal lines are frequently broken, making it a definite break, and not a variation of an inch or two, but making two spaces the height of three.

There is—or was until quite recently—in the President's office at the White House a scheme for protecting books in open shelves that was evidently taken from the houses in England, which is still in fashion in some of the large Elizabethan manors. It consists of a strip of pinked leather, which is fastened along the front edge of the shelves with upholstery nails, being two or three inches deep. This makes an edge wide enough to come over the top of the volumes, yet does not interfere with the withdrawal of the books, and prevents the dust from collecting on them. In using this method it is essential that the shelves be nearly the same height.

Various Suggestions

In planning a built-in bookcase it is a good idea to make the lower section a little wider than the other shelves. This makes not only a convenient resting place for your books, when looking them over for references, but



If one is so fortunate as to possess a fine old book cabinet, such as this Chippendale antique, the books will be housed with proper dignity

also gives additional space for large volumes.

There are many ingenious ways of building these cases in old houses. In numerous 17th Century houses, closets were built in either end of the fireplace, and can be utilized admirably for this purpose. Simply remove the doors, and line with shelves, fit flush with the inner molding of the doorway, and stain to match the furnishings in the room.

In other old houses that were built when shutters were in style, and which have window-seats, the wainscot can be cut away, and bookshelves fitted in to come to the height of the

window sill. These shelves should then be painted to match the woodwork of the room, and have a polished board on top to match the high mantelpiece.

One way of remedying the sameness in a room is to introduce groups of shelves, giving the effect of pilasters, in connection with broader ones. This enriches the wall surface and lends strength, dignity and variety to the planning. It also affords a convenient place for small books, so they can be kept within reach. This whole plan shows a fine feeling for the laws of proportion, and offers many suggestions to us.

The Library Essential

The chief object in a book room is to provide a place where students can study, or readers obtain information from books convenient at hand, and yet be protected by a semi-isolation from the rest of the household. It need not be an elaborate room, but no matter how simple it may be, the very character of the furnishings gives dignity to it. It is very essential that there be plenty of light as walls of books absorb it, and it is preferable that there be only one door. This will save space, and produce a feeling of seclusion, for in these days of strenuous living there is a charm in the atmosphere of the library.

White paint should be avoided in the library, as it effects the restful feeling so necessary to a
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A candlestick lamp of wood, painted a dark blue, has a parchment paper shade with an antique cream background and a rose decoration. Height over all, 19". \$21. This is especially suitable for the bedside table or boudoir

THE OCCASIONAL LAMP

The Final Touch of Color to a Room

These can be purchased through the House & Garden Shopping Service

Of deep blue porcelain comes a bedside lamp with shade of mauve china silk with narrow fringe of deep blue to match. 19½" high. \$32.50

A wooden urn-shaped cream color base, antiqued with touches of blue and gold, makes a smart lamp with a shade of parchment paper. 18". \$30



An Italian urn in metal (left) may be painted any color to match the colorings of one's room. Has a parchment paper painted shade banded in color. An appropriate bedside lamp. 16" high over all. \$22.50

FACTS ABOUT PAINTS, STAINS AND VARNISH

*Things You Should Know Before Applying Any of These Mixtures,
and Why You Should Know Them*

F. F. CARTER

OUT of doors painting is best done about mid-spring, and the next best time is early fall. In the spring the air is drier and the temperature most conducive to good results. In late spring, many flies and other small flying things are likely to stick to the wet paint and mar its surface, so where there is a choice the work should be done before that time.

Paint thickens quickly in cold weather and is apt to crackle with hair lines not long after it is laid on, or will even tend to flake before it is old. Winter painting, therefore, is inadvisable. Paint put on in summer, on the other hand, is often blistered and drawn by the sun's heat before it is thoroughly dry. In autumn, the season remaining to be considered, the air is damper than in spring, paint takes longer to dry, and must often be helped by adding a considerable quantity of drier to the paint mixture.

Before painting anew, burn off the old surface to be painted, wherever the old coat shows blisters, lumps, crackles or roughness, or is at all flaky or loose. Then sandpaper the surface smooth; otherwise the new work had better be left undone.

THE best way to remove old paint indoors is to burn off, scrape and sandpaper the surface quite smooth. For a good piece of work it is absolutely necessary to have a perfectly smooth surface before applying the first coat of new paint. Don't attempt to put on new paint over old if there is any indication of looseness or flaking anywhere on the old surfaces. All such places, at least, must be scraped or burned and sandpapered first. Otherwise the new coat will be blotchy and likely to flake.

If old paint is removed with any sort of acetone paint remover, instead of by burning and scraping, the surface of the wood must be washed afterwards with some alkaline solution such as washing soda or ammonia in water. Otherwise the paint remover permeates the surface of the wood and is apt to set up some chemical reaction in the new paint which may prove partially disintegrating or produce discoloration.

THREE good coats of paint are necessary for new wood out of doors. Allow each coat to dry thoroughly before putting on the next. Two good coats will be sufficient on wood previously painted and whose texture is consequently "filled".

For new wood, the first or priming coat should not be stinted of an ample allowance of white lead which gives body and acts as a filler. Remember that whatever the nature of the first coat, much of it will soak into the wood. For the priming coat on exterior metal surfaces it is advisable to use red lead.

When painting new pine, or other woods in which there is any appreciable residuary sap or resin, shellac the wood before painting. Otherwise the stain from the sap or resin, especially where open grains or pits and knots occur, will eventually show through the paint and produce a brownish stain. A good priming of shellac will prevent this.

In rooms where painting is to be done the air should be perfectly dry and the temperature

moderate—neither too warm nor too cold. An absence of dust, too, is obviously desirable.

The ground or priming coat, with a good white lead body, should be laid on thick and well brushed out so that no brush marks nor other inequalities of surface occur to roughen later coats.

TO get a good satin finish it is necessary to have a priming coat and three following coats. The second, third and fourth coats, when thoroughly dry, should be rubbed down with powdered pumice stone—not scoured, but rubbed down evenly. Powdered pumice moistened with water tends to produce a higher gloss than when moistened with a little boiled linseed oil. When oil is used for this purpose, care must be taken to use very little so that the body of the paint may not be moved by it.

For a good gloss or enamel finish four coats are necessary after the priming coat has been laid. For a thoroughly good piece of work, these last coats, also, should be rubbed down.

Painted floors, to ensure durable and satisfactory results, should be covered with deck paint that has a surface both hard and elastic, or else given a coat of the dull spar varnish, which possesses the same qualities, and can be relied upon to wear.

To clean paint do not scrub nor scour it with soap and water and a brush. The back of the brush will dent and bruise the surface and the scouring will eventually injure and deaden it. Use a soft rag and a weak alkaline solution. The best results will be secured and the surface maintained uninjured by using the following proportions—a tablespoonful of household ammonia to a bucketful of tepid water or a tablespoonful of washing soda to a gallon of tepid water.

THE only valid excuse for staining exterior woodwork is any coloration that may inevitably attend the application of some kind of preservative. Otherwise the weather will achieve, in a short time, more pleasing and durable results than can be produced by artificial means.

To stain new shingles or clapboards a silver gray to match old weathered shingles or clapboards, dip them in a thick, creamy whitewash solution, let them dry, and then fix them in place. The weather will then very soon remove the excess of lime and reduce the new wood to uniform color with the old. The action of the weather may be accelerated by an occasional hosing. This method sounds a bit clumsy but has been employed by able architects with thoroughly satisfactory results where a chemical stain would have produced an ultimate disparity in color.

Spar varnish for outside unpainted woodwork is a thoroughly weatherproof and durable protective covering. This is the varnish used for exterior ship woodwork—hence the name. It has an amber tinge of its own, besides its high polish, which must be taken into account. A similar dull varnish, with the same kind of tough weatherproof body, can be had when desired.

To remove varnishes from wood, apply wood alcohol to the surface and then wipe off or

scrape the loosened varnish. To remove stain apply a solution of oxalic acid or use vinegar. Caustic soda is apt to be too severe and produce burns or excessive bleaching.

Isolated spots or stains on natural wood may be removed by oxalic acid in successive slight applications rather than in one severe application which is apt to result in bleaching too much at one time.

OIL applied to the natural wood emphasizes and brings out the natural contrast and figures of the grain. If the wood is very close-grained, the addition of a little dark powdered pigment to the oil will serve to accentuate the markings.

The best recipe for natural wood—paneling, architectural trim or furniture—that is to have some kind of dressing is the old English dictum bidding us "feed the wood with oil and polish it with wax." This advice, though intended originally for oak, is equally applicable to other woods. Poppy oil was frequently used in England, but linseed oil does quite as well and is more practicable for common use.

On a surface cleaned and free of dust apply raw or unboiled linseed oil thinned with benzine. The oil alone is too thick and tends to become gummy, the benzine accelerates drying. After twenty-four hours, carefully wipe off every remaining trace of oil or "sweat" with woolen rags or cheesecloth. Then apply the wax, a little at a time, working it into the surface with a stiff brush. Brush first with the grain, then across it. Next apply a little wax at a time on a woolen rag and rub small sections with a circular motion. The wax mixture should be prepared by melting a lump of beeswax of sufficient size in a pint of turpentine over a slow fire. When cool the mixture should be of a thick, creamy consistency. The commercial preparations answer well for this purpose.

Oak waxed only, without previous oiling, shows the pithy portions of the surface dark and the grain light. Oak oiled first and then waxed shows the reverse effect.

TO preserve the natural tone of the wood and yet secure a polish, successive coats of white shellac may be applied and rubbed down well with powdered pumice stone. This is virtually the process for producing a "French polish," but need not have an unpleasantly high gloss.

Fumed, oiled and waxed, or stained woodwork needs air and light to maintain it in good condition and give it life. So important is this that some of the greatest furniture connoisseurs are most solicitous about ventilation for their collections.

Fuming with ammonia fumes will darken wood and may be made either to change its color somewhat or to produce a premature effect of age; the latter, however, is apt to be too uniform to be wholly pleasant. In the case of red oak for floors, fuming is advisable as it produces a uniform agreeable brown tone and penetrates the wood to a greater depth than stain, and hence wears better. The tone can be regulated by the length of time the wood is exposed to the fumes.



Gilles

A LITTLE PORTFOLIO *of* GOOD INTERIORS

At eight o'clock in the morning the two consoles are placed together and the table laid for breakfast. An hour later they are as you see them now. The breakfast room becomes a reception room! An

excellent idea for a city house where space is more or less at a premium. From the New York residence of W. C. Durant, Esq. W. & J. Sloane were the decorators



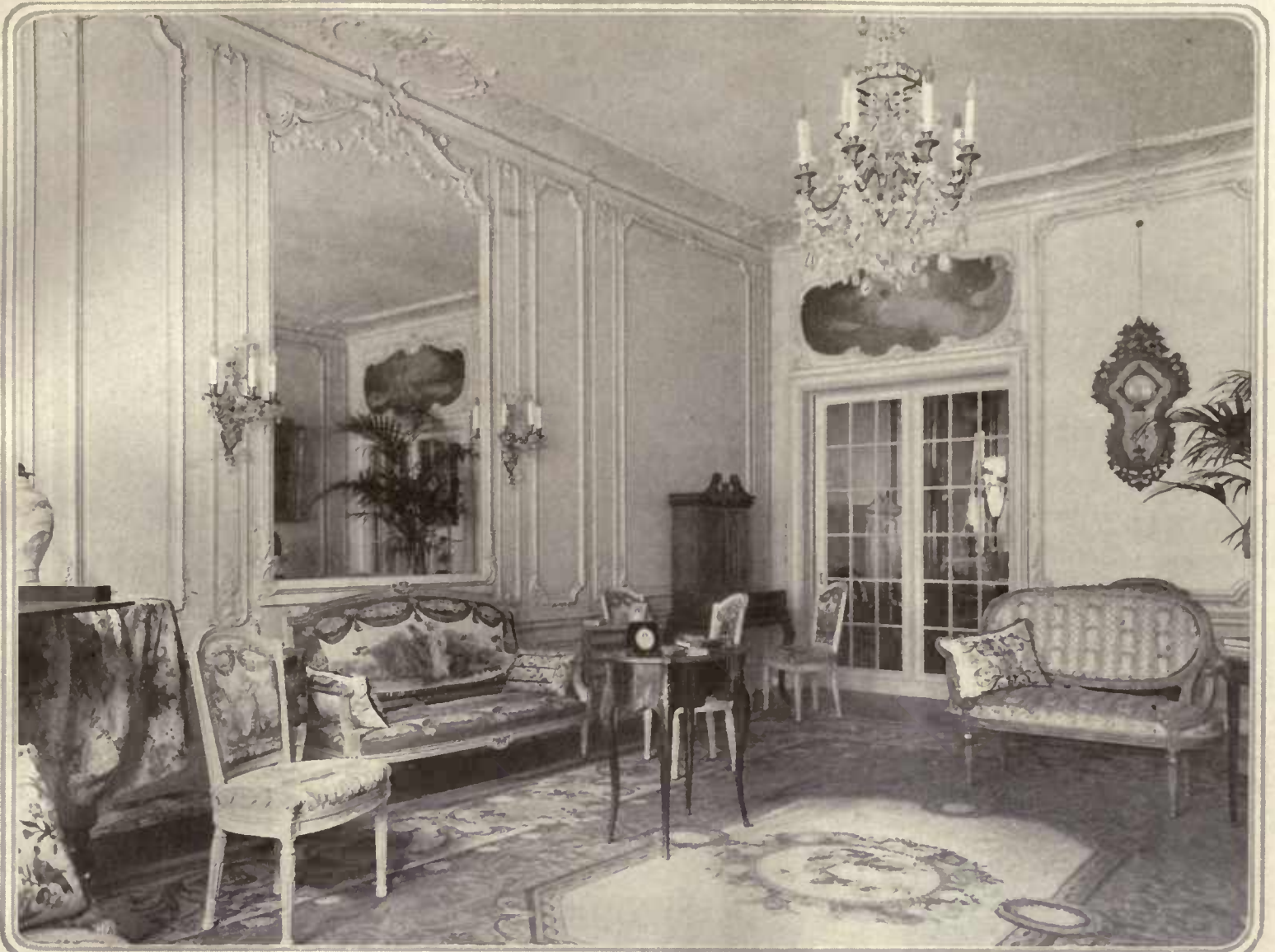
Tebbs

An interesting combination of related periods is found in this morning room in the New York home of R. H. Gallatin. Chippendale chairs and tripod table, Chinese Chippendale cabinet and stands and Hepplewhite interlacing heart back settee are placed harmoniously against a dignified background

A fireplace in the sunroom is a luxury that should be provided for when the house is built. Lewis Colt Albro, architect

A sensible bedroom for a man—a four-poster and table, a couch, a generous bureau and a couple of ladder back chairs





Tebbs

There is a distinct relationship between the architectural background and the furniture of a Louis XVI room. The one augments the other, making a composition of great richness and dignity. From the New York residence of J. R. Sheffield, Esq. W. R. Chambers, architect

Furniture of such contour as Hepplewhite should be given, as below, a silhouetting background. W. R. Chambers, architect

A sunroom end of the living room is here, with its sheer curtains, wrought iron fixtures and plants. F. Patterson Smith, architect





A late 18th Century bed table light screen with an embroidered basket on white silk with tiny red glass currants

A COLLECTION of FLOWER BASKETS

Dating from the 16th Century to the Present and
Made of Many Materials

GRACE WOOD

EVER since I can remember I have loved flower baskets. As a very young girl I found myself bringing home baskets from wherever I chanced to find them. So my collection is really a natural and spontaneous expression of my own vivid interest.

As I was very fond of handicraft, it was natural for me to turn to these flowery old pictures, which represented so much time and painstaking care through past years. They awoke within me an artistic as well as a romantic, not to say sentimental, interest. Into them were frequently woven many of the most tender sentiments. They were nearly always made as a deep expression of affection for a loved one, and in consequence have that peculiarly intimate quality which is lacking in most collections.

Quaint Inscriptions

Such inscriptions as "Donne d'amitié," or "A la Meilleure des Mères" are a whole story in themselves. Children loved the basket design. It made a special appeal to them, as you will see in many of the old samplers worked by patient little fingers.

Then there was the fascination of discovering the design in fabrics. Among the very first weavings of the Egyptian, the Coptic blankets used in the ceremonial burial of the dead show a basket design. Some of these are in the



An early 18th Century walnut cabinet contains rare bits of old silver, Venetian skewers, old Italian book clasps and rings, pottery, lustre, old door-knobs, embroidered fans and fire screens

An early American flower picture, rather crude but very amusing, is of gaudy colored tinsel on a black glass ground

A delicately embroidered bit of early 19th Century Italian work—silk and chenille design on a white silk ground

Cooper Museum, New York City.

The basket design was rampant, however, at the time of Louis XV and XVI, as many of the beautiful fabrics of that era conclusively prove. Damasks and brocade in color combinations of compelling beauty were used to cover the fauteuils of the time or made into the entrancing robes which the art of Watteau and Fragonard have made immortal. Among the many interesting designs of Meissonier of this period, the basket with its decorative arrangement of fantastic flowers was in evidence. Over-doors painted in delicate color tones of canvas were extensively used, while many of these Panier Fleuri of Meissonier were reproduced in etchings, so characteristic were they of the flowery grace of the Court of Louis XV.

Old Examples

At the time of the Renaissance, the design may be found in architecture, especially at the tops of columns. It also occurs on the old tombstones in Rome, and may be seen in the many ecclesiastical embroideries in gold and silver of the 16th and 17th Centuries. The embroideries were made with the infinite care and patience which characterized the work of the nuns. Many of the convents of both France and Spain have also





A relic of early Victorian days is a basket made of numberless tiny shells, which with their iridescent colorings are fascinating

The case contains flower-basket jewelry—enameled earrings, an old silver comb, snuff boxes, and an enamel watch



An Italian embroidered basket of the 18th Century is done in delicate tones of chenille on a white ground and framed in oval

One of the most valuable items is a delicately carved ivory basket, an old French piece of the 18th Century

produced exquisite laces in which my favorite design was delightfully used.

A Twenty-Year Collection

This collection of mine extends over a period of twenty years. Some of it was unearthed in tiny old shops in Spain and Italy, some in the byways of France, some from little old New England villages. There are about five hundred baskets, altogether, including those in the design of old laces, old bead purses, water-color paintings, baskets made of worsted, of paper and of shells. There are some old pieces of furniture, wax pictures, old prints, cameos, glass, old china, Chinese porcelain, silver, lustre, and bits of Italian pottery.

The baskets have such varying shapes, such variety of colors, such diversity of styles. The contrasts are very great; all the way from the delicately carved ivory done with all the restraint and finish of the 18th Century to the crude and rather blatant American tinsel flower picture made by untutored fingers in Victorian days. Each establishes its own atmosphere and re-creates for you the setting in which it was conceived.

Among the most curious and fascinating are the little straw baskets filled with glass fruit of the 17th Century, which were used with old Creche figures. The smallest piece in the collection is a little pin, half an inch high, made of very fine colored hair, worked into petit point on a black hair background.

Another very interesting one is a quaint old English piece of needlework made of numberless bits of colored felt.



Over the bed is a delightfully quaint piece of English needlework made of colored felt in a design of a flower basket. The basket design is repeated on practically everything in the room. The 18th Century Italian painted bed has the design on the footboard and an urn of flowers of late Renaissance embroidery on its cover

Then there are curious bits of old jewelry, combs, pendants, rings, earrings, snuff boxes; in fact, there is no end to the use of this fascinating design when you begin to look for it.

I have been particularly concerned with the question of the placing of the collection in a room in which I spend so much of my time. The arranging of collections has always been a difficult problem, and I was particularly anxious to avoid an overcrowded effect. So in order to establish a sense of quiet and repose, I planned each wall space carefully with a view to keeping it as perfectly balanced as possible, choosing the same size and shaped pictures to hang in pairs. The deepest tone of the creamy backgrounds, which occurred in the most of the flower pictures, was used on the walls, and the furniture and the hangings were all kept in warm honey color and green.

Basket Inspiration

In later years this collection became the foundation for a daily inspiration to me in the design of other things, such as electric fixtures, lamps, shades, pillows and so on. All of these were inspired by suggestions from my beloved baskets. My friends know about this keen interest of mine and are frequently adding other contributions to my collection.

I was very much entertained by a young friend of mine, aged nine, who spent at least half an hour diligently searching through my Pannier Fleuri room in a vain attempt to find something on which that design did not appear, and finally, after supreme effort, she exclaimed, "Well, the carpet isn't a basket!"



In the Royal House at Bedford, Mass., one of the finest examples of Queen Anne Colonial architecture is a Queen Anne day-bed that is a rare type

THE ACCOMMODATING DAY-BED

*Which Can Be Used in the Bedroom, Living Room or Studio
—Its Covers, Pillow and Background*

MARY H. NORTHEND

THERE are several pages of interesting history behind the day-bed. It might well be termed a lounge, and yet it is not so in reality, for it has many features in its design that are not comparable with that piece of furniture as it has developed through the centuries.

It was during the Renaissance that the Classic style so strongly affected furniture. At this period the sleeping couch, with raised ends, came into its rightful name, which was derived from the French "chaise longue" or long chair. In reality it was an elongated seat with a large chair back and body equal in length to the seats of three chairs.

During the Protectorate this fascinating piece of furniture went out of fashion, only to be revived later on by Charles II, who transplanted French Fashions into English homes. He had a lighter nature than his forerunners, and we seem to see an evidence of gaiety in the furniture of his day. Gay colors were much in vogue during this merry monarch's reign.

Queen Anne Types

In the time of Queen Anne we find examples of the day-bed, many of which are still treasured in Colonial homes. In the Royal House in Bedford, Massachusetts, built about 1641, there is still a rare day-bed after the Queen Anne style, the cane bottom being covered with rich upholstery, as was the fashion of that day.

So in the ups and downs of history this comfortable adjunct in house furnishing repeats itself continuously. After

the upheaval of the French Revolution, with the passing of the Reign of Terror, Classic influence again came into the ascendancy, and from the Egyptian ruins motifs were dug out that were woven into the furniture. This is

particularly shown by David's painting of Madame Recamier reclining on an Empire couch, from which modern examples have been evolved.

It acquired great popularity during the reign of Napoleon, when the beautiful women of the Directoire, as well as the artists of the day, recognized its graceful charm.

Day-Bed Uses

A couch has always been indispensable in a comfortable bedroom, but as it has always been a problem to make it attractive, we welcome the return of the day-bed. Its use, however, is not confined to the bedroom, for in the living room it can serve as a couch or window seat, and is a much better solution of the extra needed bed than the dangerous folding bed, or unsightly rug-covered cot. Its graceful design and practical utility make it a most appealing piece of furniture.

In decorated enamel it fits delightfully into the furnishing of the sun parlor, and with cushions and pillows of gaily patterned cretonne it imparts a sprightly cheerfulness so welcome when the hand of winter bears hard upon the land. The Empire type, usually of mahogany and cane, is particularly adaptable to the apartment living room, where an adjustable box mattress may be drawn out to make a full-sized bed. Simple cushions can be covered with rep, velour or tapestry, or a small Oriental rug may be thrown over it. A variety of available textile stuffs are suitable for coverings, ranging from the intricate brocade and



For studio use, or in a small apartment, the day-bed supplies room for an extra guest. Here the covering is soft blue silk and the hanging a foreign peasant fabric in bright colors

taffetas to the popular English chintz and block prints.

Much of the distinction of a day-bed is due to the upholstery and cushions. The day-bed of Colonial design should be upholstered in a glazed chintz for bedroom use. As a day-bed of this character is intended for use with simple furnishings, the pillows must be in keeping—the simplest form of lingerie pillows, showing neither embroidery nor lace, but simply hemstitching or a narrow ruffle trimming.

For the Continental type white ivory is sometimes used, decorated in black and



Lacquer and cane, to match the bedroom suite, are a pleasing combination. Chamberlain Dodds, decorator

Vari-colored pillows give the day-bed the necessary finish and add notes of interest to the room

A soft rajah silk in yellow and old blue has been used effectively on this charming boudoir day-bed

livened with a touch of brilliant color. The covering would be very charming of black satin or black and white block taffeta, with cushions to match with a binding of black and white and tassels and cord.

Fumed oak day-beds are practical for library use, and are most serviceable covered in leather or tapestry, with pillows harmonizing.

Covering the Day-Bed

The covering of the day-bed is another important item. You have available collections of tapestries reproduced from the various examples of days gone by, in colors of brown, mauve, or dull gray. Many of the brocades are Chinese in effect with dull lacquer grounds, which are particularly pleasing. The line of damask is highly distinctive because of its wonderful colors, some of the examples being shown in Louis XIV, XV and XVI, as well as Italian Renaissance patterns, all of which reproduce thoroughly the hallmarks of design associated with these different periods.

Modern decoration requires the extensive use of silk for coverings, especially for the day-bed that is in the bedroom or boudoir. Here delicate silks in pleasing color combinations are necessary to complete the harmony. Cottons and wool have advanced so in price that silk seems low in comparison. It is no doubt one of the most artistic fabrics, with its wonderful draping and decorative qualities, showing a grace and softness of color that make it an acquisition to any decorative scheme.

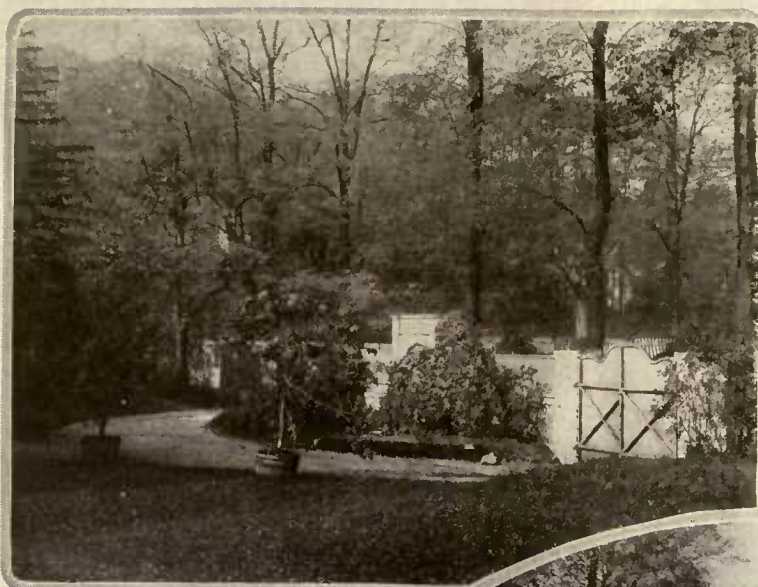
The illustrations here show varied types of day-beds, their covering and their composition with other pieces of furniture. The day-bed composes well. It may be given a background of a picture, a mirror or a fabric wall hanging. In some cases the line of interesting pillows against the wall gives it sufficient distinction. In itself it is a very decorative piece of furniture.



A GROUP of ADOPTED HOUSES

That Nestle in Gardens on a Hudson River Hillside

SUSAN GRANT SMITH



Set in the curve of a Victorian driveway a formal flower-bed blooms below a wall fountain and green gates shut them both in from the road



Stone walls should, by rights, keep people out, but when beyond green railings and gates appear gay green balconies it can't be done

IN one of the "new poetry" magazines a little verse comments on empty houses "waiting for someone to give them a soul." City houses and flats often get their souls on a year's lease and go through a hundred reincarnations; but country houses are more exigent; they live to capacity only under a sympathetic touch and deprived of that touch they lose their beauty as dry sea shells lose their color.

To encourage personality in houses—as in people—requires above all things imagination and a dramatic sense, for creating the *mise en scène* for everyday life is just as much a matter of taste and values as the staging of a play. An extraordinary instance of the combination of these two qualities is to be seen up in the Hudson valley, where a group of old Dutch houses overlook a landing from which in Revolutionary times Molly Sneed rowed her fares to Dobb's Ferry.

Varied Nationality

Six of these houses have been bought by one person, and like six adopted children with a wise mother each has had the very best thing done to it that could bring out its good points. The owner of these houses has gone on Isadora Duncan's principle of adopting children of various nationalities and training them to be artists, only she has applied the principle to these six adopted houses instead of to children. Why not? Think of all the houses that ought to be taken out of orphan asylums, so to speak, and given a chance in life.

Some of them were old stone houses built by the Dutch settlers, and for them there was little to do except to fence in the land around them and plant flower gardens. The fences



Past the garden walls of all these houses the country road curves between hedges of honeysuckle down to the ferry landing by the river

were soon hidden under honeysuckle vines, and hollyhocks bloomed against the stone walls almost overnight, for in the fertile Hudson valley "spring comes on forever" and flowers grow as they do in the tropics and the pages of seed catalogues.

The house that stands nearest the river is of stone, with bright green shutters, and its poplar trees give it the air of a joyous French inn. It is easy to imagine that the little Seine boats run up to it from Paris, and that at luncheon time little tables will be set under striped awnings, and

omelette and salad and red wine may be ordered at any moment. But no French inn ever had a garden like the one behind this house, for the hollyhocks and roses and larkspur and box-edged flower beds are not French at all, but English, like the gardens in Kate Greenaway's books. And the long grape arbor overlooking the river is neither French nor English, but perfectly Italian. Very cosmopolitan, this old stone fisherman's house, that has had a garden and a fence and some green paint added by a sympathetic hand, and has suddenly become a personality among houses.

"Chateau Hash"

Farther up the hill at a bend in the road there stands a frame house, painted white with bright green shutters and balconies and doors, and called by its owner the "Chateau Hash," because it is made of two houses, or rather a house and a half joined together. A cement wall shuts in the driveway, and on the side next the house a wall fountain trickles down into formal flower beds. There is nothing especially original, of course, about a wall fountain, as such. But this one drips under



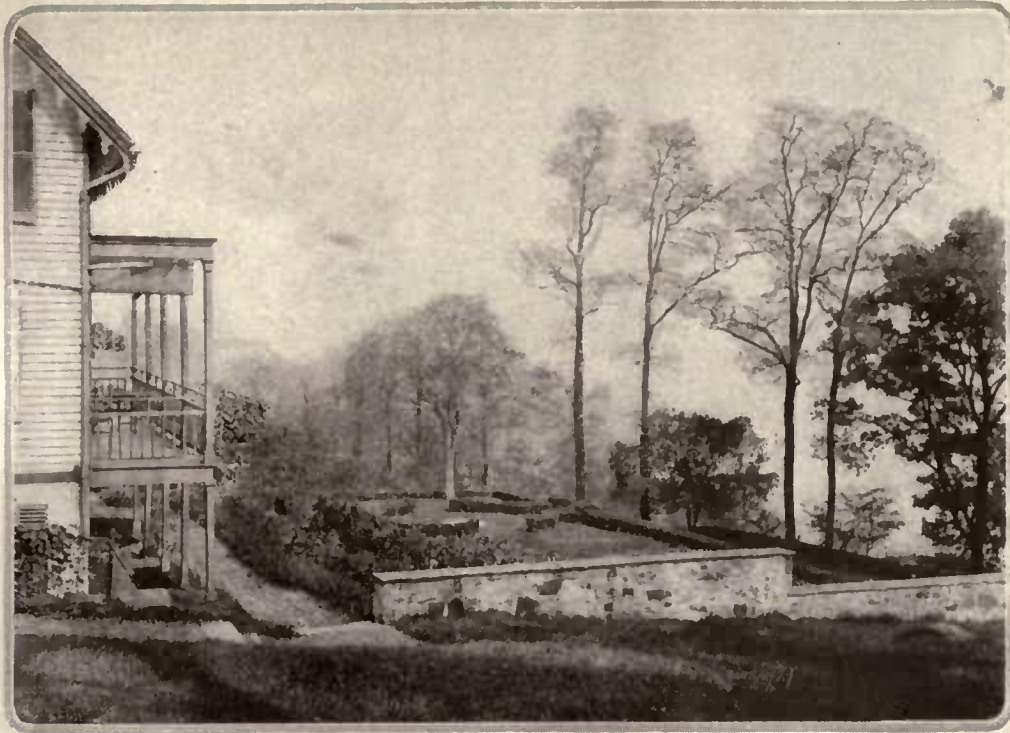
A fantastic balcony and railing from an old church have been used

the white arch of a Victorian marble mantel set in the cement of the wall, and its basin is bright with bits of green and blue glass and dark red stones from the cliffs and the sand by the river.

Across the way stands another green-trimmed frame house, overlooking the river; huge acacia trees shadow the lawn between a bricked terrace and the low box hedge which makes a straight, dark, formal line against the water. The soul of this house is Latin, but more Italian than French; and the guest who dines at the long table set out under the green balconies on a hot, box-scented summer night finds it incredible that New York, instead of being as far from here as the Villa d'Este is from Times Square, is really no more than an hour away.

The Italian House

Italian, too, is the house that was adopted only last year with this group. About this little "Italian House", as it is always called, there is something inconsequent and fantastic—it is a humoresque among houses. Carvings from an old New York church make a diverting round balcony over the door, and a railing for the sleeping porch. Iron gates lead in to the garden paths—grilled iron gates that have so decorative an air among the lilacs and peonies and daffodils that it is difficult to believe the truth about them, which is that once they led to no more romantic a spot than the areaway



A stone wall and a straight line of box hedges enclose a lawn and garden that look down on the river below the tall acacia trees

Syringa and lilac and climbing roses hide this house—in Revolutionary times an inn—from the road, and screen its carved balcony



impression that this is a bit of Sicily, or perhaps that blue Aegean waters lie below the cliffs and that Pan has fallen asleep in the long grass; the fact is, they have an unfortunate tendency to wander in the vegetable gardens of these happy houses, and to eat the young green beans from the poles, and the little cabbages from the hoed rows. But the tenants of the houses don't mind; they would probably cook the young beans and serve them to the goats with fresh butter and stew the little cabbages for them with partridges and sausages in the manner of the Taverne du Pantheon, and merely consider such dishes a sacrifice to placate

(Continued on page 66)



They say, of course, that this is a fine example of old Dutch architecture, but the most plausible thing would seem that it's an illustration by Kate Greenaway



Grape vines and green shutters and a very, very young box hedge decorate the front of this house, which is also shown in the photograph at the top of the page

and ash cans of a city house. In a little grotto at the end of the garden stands a statue of Silenus; his semicircular shrine is made from a section of big tile drain-pipe, cut in two and placed end on end. Where could Silenus be more at home than on this sunny hillside where all summer the grapes are ripening in the arbors—poor Silenus who is so soon to be lost in the remote twilight that has already overtaken the other gods, but whose place will always be in the sunshine of a hillside vineyard.

A Bit of Sicily

Down on the red rocks by the river a flock of goats graze under the acacia trees. At least they should graze there, to give the

KEEP IT COOL IN A GOOD REFRIGERATOR

The Nine Points of Refrigerator Construction and Use

ETHEL R. PEYSER

SHE rang for the butler: "Wilson, please ask the chef what kind of a refrigerator the architect put in for us." "Very well, madam," and he departed to the kitchens.

This same chatelaine did not send for the butler to inquire what kind of an automobile her garage held. Not for a moment! She knew, too, the difference between the Rolls-Royce, her car, and the Ford, or any other car! Yet, she didn't know her refrigerator! And to-day, although all the world's a-wheel, the very crux of the situation is the refrigerator! Peace—war—the economic structure of nations hinges on the preservation of food, not only in refrigerating cars, but in our kitchens; for, as our kitchens save food, just so much more easily will the world be fed and unrest cease.

Beyond much doubt the chic porcelain-lined refrigerator of to-day is the corner-stone of the halls of domesticity; for what in the unconscious song of every husband is a wife without well-kept food! And is there any romance that will survive flabby lettuce and pulpy celery?

How It Was Made

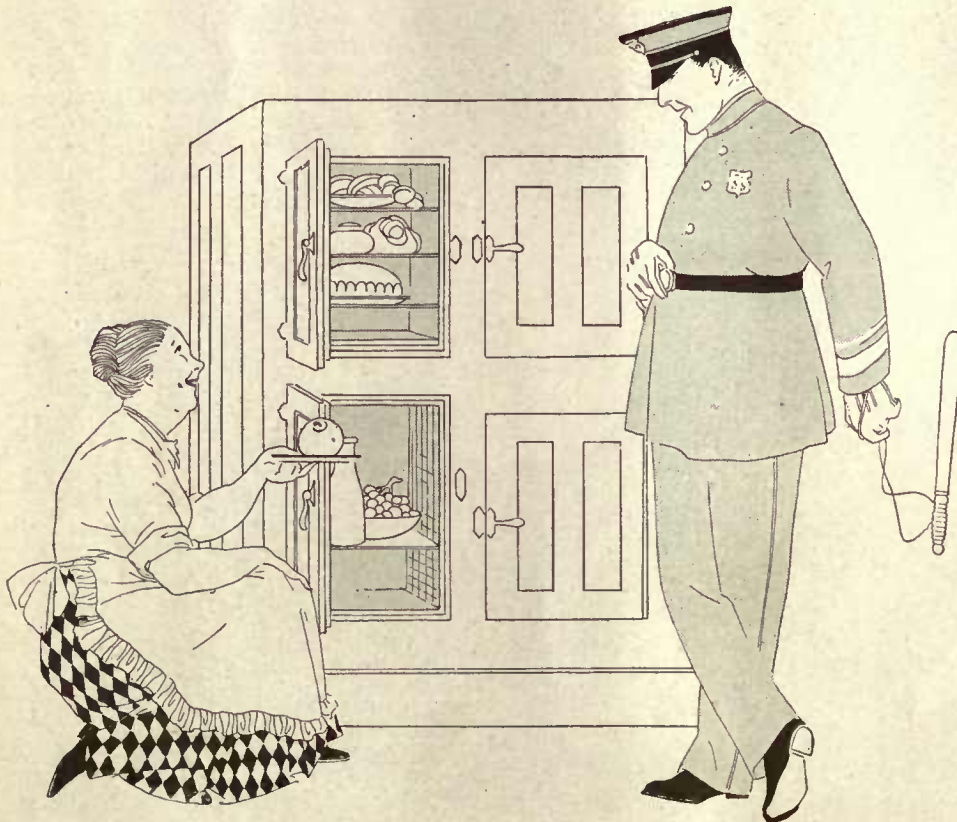
The chatelaine took the booklet about her refrigerator from the butler and found it entrancing. The pictures brought to her mind marble halls—à la Alma-Tadema—and she wondered why he hadn't used a modern refrigerator in one of his Roman paintings!

She found out, of course, that the linings are not marble, but must be made in one piece of
(Continued on page 72)

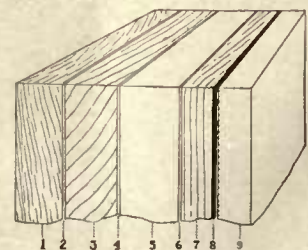
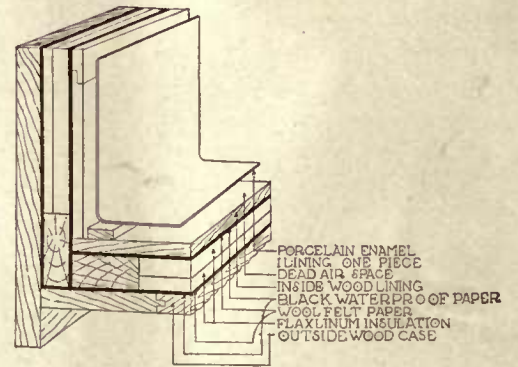


A small ice box in the pantry will save steps for the maid and prove a convenience for those who want a midnight snack. It is usually built into a lower cupboard and is concealed behind a plain door

OT1V.



OT1V.



Bridget and the Army of the Law simply had to be in this picture of a good refrigerator for a well-ordered family. The walls and doors are heavily insulated. The ice chamber is well ventilated and the food compartments are smooth and have the desired wire trays

It has been found that the walls, doors and floors of every refrigerator must have at least one air space and from six to nine layers of insulated material

MAY WORK AMONG THE VEGETABLES

Sowing the Warm Weather Crops, Transplanting, Thinning, Hilling and Many Other Activities Which Make for Maximum Crops

W. C. McCOLLOM

THE leafing of the oak trees is accepted as the natural signal for sowing the heat-loving vegetables, such as corn, dwarf beans, squash, lima beans, okra, etc., as well as the transplanting from frame or greenhouse of the tomatoes, egg-plants and peppers. This is by no means the dream of a fanciful brain, but a practical basis for determining the true growing conditions. Most plants that require late seeding must grow rapidly, and any check caused by cold, wet weather after planting would ruin the crop. Better, therefore, than accepting calendar dates is the practice of waiting until natural conditions are satisfactory. A few days' delay in sowing is preferable to spoiling a crop by sowing too early.

Lima beans especially, but all beans in general, if sown too early will turn rusty and decay; the roots will show the attacks of the fungi which prevail during cold, wet weather. Corn, squash, pumpkins, etc., will turn yellow and should be discarded and resown, as they will not recover. Do not take any chances with old seed of any of the warm crops. Most of the seeds are meaty and deteriorate rapidly besides often being infested with weevil. Always bear in mind that the cost of the seed is the smallest outlay in growing any crop, and it is by far the most important factor

to be considered in the entire operation.

Too much stress cannot be laid upon the necessity of keeping the garden moving. The gardener who attempts to take things easy at this stage is certain to have a very lean harvest. All quick maturing crops, such as peas, beans, corn, lettuce, carrots, beets, etc. must be sown frequently if you are to have a goodly supply of fresh vegetables always on hand. There is no waste to succession planting; it is rather the method of sowing several rows of beans at one planting in preference to sowing one row each week for three weeks that leads to wasteful habits in gardening. Canning will take care of any surplus there may be; in fact, it is sometimes desirable to have large quantities maturing at one time so the canning operations may be reduced in number. But the fact stands out very prominently that for small home gardens it is best to have the crops maturing in rapid succession, eating what you desire while they

are fresh and canning the balance. If through illness or absence one sowing is lost it is of little consequence, as other sowings will be following directly.

The question of when to can is a matter of personal adjustment, but twice a week is not too often if you want good, fresh vegetables. When we speak of timed successional
(Continued on page 62)



Seedlings must be thinned out while small, to avoid crowding



Have the soil soft and mellow when you hill. After a rain is the best time

A strong tobacco solution spray is used to destroy plant lice on the peas, etc.



Soot sprinkled along the row is a destroyer of onion maggots

Lima beans may be sown now. Plant them with their eyes up



Wire gauze netting over the squashes will save them from the destructive squash bug



BEHIND THE HOUSE STANDS THE ORCHARD

Even Though the Grounds Be So Small That Only a Few Can Be Planted, Well Chosen Fruit Trees and Bushes Will Prove a Worth-while Investment

WILLIAM C. McCOLLOM

IN discussions about planning the grounds of some new place one often hears "What is the use of planting fruit trees? They take too long to mature." Common enough sentiments, but luckily they were not those of the generation which preceded us. While it does take some little time to grow a fully developed orchard, you must bear in mind that each year the trees are improving in value. They are interesting even when small, and by proper selection it is possible to have some varieties that fruit the second season. When you have ground that is above the rise and fall of the tide, and when it is possible to make holes large enough for the roots of the trees, you can grow fruit if you want to. The question is entirely a personal one, as there are few classes of plants that are less exacting.

Desirable Characteristics

Fruit trees are utilitarian. They not only produce abundantly if given reasonable cultivation, but may at the same time serve the purpose of a group planting for screens, etc. Furthermore, they are conspicuously attractive at all seasons of the year; there is always a certain magnetism in the fruit when it is developing, in the new growth showing the fruit buds, and in the spring flowers. Every suburban home plot should have an orchard, even if only of the smallest size. A few trees, if there is not room for more, reflect the spirit of the owner, and in the smallest site they can be arranged so as not to interfere with the usual garden.

The selection of varieties should be taken



seriously, both as regards those which are suitable for your local conditions and those which will give a well balanced orchard. Varieties should be selected that ripen in the proper rotation, and the productive value of the various types must also be considered. An apple tree in good health and bearing properly should produce from twelve to sixteen bushels of fruit; pears yield in one-half the time of apples, but carry only about half as large a crop; peaches should bear some fruit the third year, but they are short lived and it will be necessary to replace them every ten or twelve years. Plums are similar in habit to peaches, but they are much longer lived.

Dependable Varieties

The following varieties have stood the test of time, for all general purposes.

Red Astrachan and Early Harvest are very good early ripening varieties of apples; None-such and Gravenstein will be found satisfying for autumn, while for late keeping qualities and fine flavor King, Baldwin, Greening and Northern Spy are considered the best. The best summer pears are Clapp's Favorite and Bartlett, both fine grained and highly flavored. Good intermediate ripening sorts of pears are Shelden and Worden Seckel, and the best keepers for winter use are Beurre d'Anjou and Lawrence. In cherries, Wood and Tartarian are good sweet sorts, while among the tart varieties that excel for cooking Morello and Richmond Hill are satisfactory.

(Continued on page 70)



The home orchard should contain a few good pears, such as the Worden Seckel



When the flowers are open spray them with Bordeaux mixture and lead arsenate

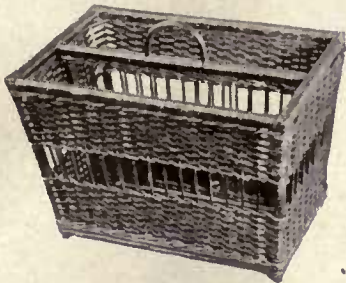
Young trees should be severely pruned after being planted in their new sites

A small compressed air tank makes the necessary spraying a simple enough matter





Of carefully selected wicker painted brown or other color, this chair costs \$20. Gay cretonne cushion, \$4.75



The painted wicker magazine basket is a convenient accessory. 13 1/2" high by 19" long, any color, \$10

WICKER PIECES for SUMMER HOMES

Which may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th St., New York City



© Keystone View Co.

On the red brick terraces of the "Court of Oranges" at Palm Beach wicker chairs find a logical and harmonious setting

A detachable tray and glass compartment for cakes or toast characterize this tea wagon. 30" h'gh, painted any color, \$34



Canton wicker of natural color is the material of the graceful, high-backed arm chair shown above. It stands 41" high, and is priced at \$15



From China comes a comfortable arm chair of Canton wicker for porch or informal living room. 36" high, \$14.50



The hour-glass table, also of Canton wicker, is convenient in size and of light weight. 20" by 24", \$9.50





SUNDAY

*What a garden of surprise
O'er beyond my window lies
Fancy, when the night is there,
Gentle trees with drooping hair
Rocking, rocking cradles
Little stars with yellow eyes!*
—George Cronyn

MONDAY

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.

THURSDAY

1. If the weather conditions are settled the warm vegetable crops may be sown at this time. Beans, limas, corn, squash, pumpkin, okra, melons, etc., are all considered warm crops. Details on page 53.

FRIDAY

2. The early sowing of vegetables must be properly thinned out; plants that are unduly crowded become thin and spindly and never develop into healthy, vigorous specimens. Thin the plants when small.

SATURDAY

3. Do not stop sowing those crops that mature quickly, such as spinach, peas, radishes, lettuce, etc. Frequent sowings in usable quantities are the first step toward success. If there is any surplus it can be canned.



Good birch brush along both sides of the pea row is the best kind of support

Work the fertilizer into the ground around the roses with a steel rake



Immediately after transplanting, water copiously to settle the soil

4. It is unwise to postpone potato planting any longer if you want good results. Potatoes are a cool crop and late plantings of them, however well cared for, are rarely successful. Use a fertilizer with 1% potash.

5. Most of the more common annual flowers may be started out of doors now. Have the soil in which they are to go well prepared far enough ahead so that it will pulverize when being worked. Sow the seed thinly in drills.

6. Tubed plants of all kinds used around the grounds for decoration may be taken from their winter quarters and moved into place now. To maintain a continuous supply of gladioli, they can be planted at bi-weekly intervals. The rule is to plant all bulbs twice as deep as their diameter.

7. All the summer-flowering bulbous plants may be set out now. To assure a continuous supply of gladioli, they can be planted at bi-weekly intervals. The rule is to plant all bulbs twice as deep as their diameter.

8. Crops that are more or less inactive and are not growing well should be stimulated with an application of nitrate of soda or some other strong fertilizing element used in liquid form to bring about quick results.

9. Carnations intended for forcing in the greenhouse next winter can now be planted out in the garden. Have the ground well fertilized, keep them pinched and top-dress occasionally with raw bone meal.

10. Maple trees should be pruned just as the buds are bursting; there is no danger of their bleeding. Any large scars which may result should be painted with proper tree paint to preserve the wood until the cuts heal.

11. Do not delay cutting the lawn until the grass is so long as to necessitate raking. Good lawns are the result of liberal fertilization and frequent mowing. The latter in some cases twice a week in growing weather.

12. The edges of walks, flower beds, shrubbery borders, etc., should be trimmed cleanly and neatly with a turning iron every few weeks through and through the season. This finishing touch is necessary to complete your grounds.

13. Now that the garden work is in full swing, invite yourself to get acquainted with the use of a wheel-hoe. These implements do the necessary work of cultivation more efficiently and with less effort than any other.



The burned tips of the ornamental evergreens can be cut out with shears

14. Weed killers are very necessary in stone gutters, blue stone walks and drives, and other places where it is unwise to use a hoe. One application now will destroy all undesirable growth for the season.

15. Make a small seed bed for the accommodation of late cabbage, cauliflower, kale, Brussels sprouts, etc. These should be sown now. Keep the young plants in separate beds until it is time to plant them out.

16. Roses for flowering in the greenhouse next winter should be planted in the benches now. Use a rich, heavy soil for them, firm the beds thoroughly after planting, and top-dress occasionally with raw bone meal.

17. A barrel or liquid manure in some convenient corner of the garden will be a valuable accessory for treating plants that are not doing well. Alternate applications of this with solutions of nitrate of soda.

18. Just before the general flowering season begins in the perennial garden it is a good practice to top-dress the beds with bone meal or other concentrated fertilizer. Scatter it on the surface and rake it into the soil.

19. Leaf beetles of various types will soon be at their destructive work. Spray the currant bushes, gooseberries, elms, cherries, etc., using arsenate of lead as the most adhesive of any of the regular poison sprays.

20. Leaf-eating insects will also soon be working in the garden. For them a poison spray of the foliage is the thing to use. Cover the squash vines with nets, as illustrated on this page, to protect from squash bugs.

21. It is unwise to postpone the sowing of farm crops any longer. Mangel, sugar beets, carrots, turnips, etc., should be sown. As size is the important factor with these crops, early sowing is needed.

22. Do not neglect to keep up succession sowings in the garden, as advised elsewhere in this issue. Corn, beans, spinach, peas, radishes, lettuce, beets, carrots, chervil, cucumber, dress, and turnip are all timely.

23. A few dead flower stalks will make an otherwise good garden appear very ordinary. Keep the tall flowers supported with individual stakes, the grass edges clipped, and remove old stalks.

24. If the weather is dry you will be troubled with the attacks of green fly and other plant lice. Peas, lettuce, egg-plant and other soft foliage plants are especially susceptible. Spray with strong tobacco solution.

25. Dahlias may be planted out now. Make deep holes for them, setting the plants several inches below the grade to allow for filling in the soil as they grow. Use a little sheep manure or bone meal in the bottom.

26. When the various fruit trees are in bloom they should be sprayed with a combination of Bordeaux mixture and arsenate of lead. This will destroy the various insects that ruin the fruit, catching them as they hatch.

27. Winter celery may be sown now. Make a seed bed for it and sow broadcast. When large enough to handle, dibble the little plants off into well prepared soil. When they are 4 inches tall you can plant them out.

28. If the weather appears settled, the bedding out of geraniums, cannas, aspidistra, coleus and other bedding plants may be started. If a delayed cold spell should come along, cover the plantings with old sheets.

29. After they have finished flowering, but not before, the lilacs, syringas, deutzia, forsythia, spirea, snowball, pear bush and other early flowering shrubs should be pruned. Cut out the old, unproductive wood.

30. Keep the ground between the potatoes constantly stirred, and look out for the potato beetles. If any are in evidence, spray with arsenate of lead. Bordeaux mixture along with the lead will prevent attacks of blight.

31. Formal evergreens and hedges should now be clipped. Hedge shears are the best tool to prevent any voids in the tree. Branches and tips that have been burned by the sun can be removed with the pruning shears.

Young hedges can be quickly trimmed with a sharp sickle instead of shears



Succession planting should be practiced so as to maintain the vegetable supply

DID ye ever stop ter think what a garden'd be like if they warn't no birds in it? Gosh 'a'mighty!—why, it wouldn't be no garden at all, hardly. I'd hate like thunder ter lose the robins 'a-huntin' worms along my paths at sun-up, an' the thrushes in the afternoon. 'Course, they's others—song sparrows that ye hardly notice 'cept when they's perched like sentinels on top o' the tomato trellis, er mebbe runnin' ahead of ye between the onion rows when ye're cultivatin'; an' wrens that flies over from their nest in the ol' box under the piazza roof ter catch currant worms; bluebirds in the spring, an' now an' then a catbird er brown thrasher, 'specially 'long in the summer. But the thrushes an' robins is my favorites; they're the real garden birds—never fergit ter sing a kind o' cheerful, full-hearted mornin' song from the trees, soon's they wake up an' fore they goes down ter breakfast. Pretty good way ter start the day, singin'.

—Old Doc Lemmon.



The tall flowers like dahlias and hollyhocks need individual stake supports



If you have space without sacrificing other vegetables, you can now plant potatoes



Annual flower seed should be sown in the open without delay if you want best results



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Masterpieces in Mezzotint

(Continued from page 28)

The result of all this in the completed product is a print of peculiarly soft velvety appearance, possessing a bloom that is somewhat easily marred, whence fine proofs should be carefully protected from injury. Here it will be well to observe that in fine mezzotint work restraint is shown in not permitting the velvety surfaces to comprise portions which should not be rendered by too great an effect of this sort, as in trees and other things which require more of the suggestion of a different texture. Etched lines (first used in this connection by George White, before 1731), have often been combined with pure mezzotinting, as was the practice in Turner's plates for his famous *Liber Studiorum*. It is interesting to note that copper is the metal most often used and the one yielding the best result in making mezzotints. However, this metal is so soft that the plates deteriorate rapidly under the pressure of printing and only thirty prints of the finest quality, or thereabouts, can be pulled from a mezzotint plate before impressions begin to show indications of grayness, increasing with the additional prints pulled. After the first twenty-five or thirty plates perhaps some seventy-five "good enough" impressions can be had. Such may be lovely, indeed, though not comparable with the earlier proofs. In 1820 the experiment of mezzotinting on hardened steel was put forth in a small plate—a portrait of Queen Caroline—by William Say, and certain later mezzotinters followed with this material, although steel coating the copper plate by the electrotype process became the commoner method in such work as that done by Sartain and his contemporaries for the mezzotint illustrations to the American publications of the mid-19th Century Graham's Magazine, etc.

Early Masters

Among the early masters in mezzotint were William Sherwin (1669-1714), David Loggan (1635-1693), Francis Place (1647-1728), Abraham Blooteling (1635-1693), already mentioned, and John Vandervaat (1647-1721), who came from Harlem to England in 1674. This Vandervaat is believed to have been the teacher of the great English mezzotinter (1655-1742). Sir Christopher Wren is also thought to have practiced mezzotinting, as the Wren family *Parentalia*, published in London in 1750 not only makes mention of a Moor head in mezzotint by Sir Christopher, but states that he was the "first inventor of Mezzo Tinto," which of course was not the fact, nor does Evelyn's "Sculptura" corroborate Sir Christopher's prowess as a mezzotinter at all, merely making mention of his dexterity as a draughtsman. The early mezzotinters frequently resorted to retouching and doctoring their prints, but as the art advanced there became no necessity for any such practice. Mention should be made here of the attribution of the invention of mezzotint to Prince Rupert on the portrait of that prince engraved by Vaillant. This bit of flattery subsequently led many to believe Prince Rupert to have been the originator of the art, although there can be no doubt but that Von Siegen's experiments antedated Prince Rupert's.

John Smith, mentioned above, Jean Simon (1675-1755?), a Frenchman who studied under Smith after his arrival in London, William Faithorne the younger (1666-1701?), George White (flourished 1714-1731), already mentioned in connection with the first use of the etched line in mezzotint work, John Faber, who came from Holland in 1707 established himself as a mezzotinter "att ye Golden Eagle near ye Fountain Tavern, Strand," John Faber Junior, his son (1684-1756), the last of the masters of the early eighteenth-century school,—all these were notable mezzotinters, some of them prolific in their output. Thomas Beard, John Brooks and Andrew Miller carried the art to Ireland, where it took root and flourished in Dublin, producing in turn those worthy descendants and brilliant mezzotint engravers of a later date, 1770-1800,—MacArdell, Houston, Spooner and Purcell, who found their way to London. Of the work of James MacArdell one cannot speak enthusiastically enough, for they merit all the praise they have received. Sir Joshua Reynolds once said that MacArdell's mezzotints from his paintings would immortalize his own art, and it has lent lustre to the painter's effort. With MacArdell's advent mezzotint reached its high altitude.

Mezzotints in America

Let us turn back, in point of time, now to note the introduction of mezzotint engraving in America. To Peter Pelham, whose portrait of the Reverend Cotton Mather appeared in 1727, must be conceded the honor of producing the first mezzotint executed in the Colonies. This portrait was, by the way, the very first meritorious engraving by any process whatsoever to appear in America. Pelham, who was born in England, came to America and settled in Boston, was the step-father of John Singleton Copley, the painter. It is thought that he kept school from 1734 to 1748. He is credited with some fourteen mezzotint plates engraved after his coming to America. A portrait of Mrs. Centlivre, dated 1720, and done in England, is his earliest dated portrait in mezzotint. In

(Continued on page 60)



The Twelve Galleries of Suggestion

QUITE often the most inviting interior is that which traces its inspiration to some unpremeditated source—which may account for the joy of "scheming" even the simplest room.

Today, for instance, in strolling through these twelve Galleries you may happen upon a fine porcelain vase; on the morrow it flowers into a Lamp of softly glowing beauty. Then again, a seemingly old Refectory Table and quaint Windsor Chairs may engage your admiration; ere long they evolve themselves into a Dining Room in which discriminative taste cannot fail to discern individuality and decorative significance.

Indeed, a visit to these Galleries will reveal not alone the Furniture but those kindred objects which will impart distinction to all the rooms of the well considered house. Their cost, withal, is by no means prohibitive.

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Masterpieces in Mezzotint

(Continued from page 58)

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1753 Copley himself engraved a mezzotint after one of his own paintings, a portrait of the Reverend William Welstead of Boston. John Smibert, a Scotch painter, who traveled in Italy and lived some time in England, came to America in 1728 in the company of his friend, Bishop Berkeley of Cloyne. The Bishop returned to England in 1731 and Smibert remained behind, settling in Boston as a portrait painter. Probably he and Pelham were friends, as Pelham engraved a number of mezzotints after his portraits. Mention is here made of Smibert, as occasionally the statement has been made that he was the first European artist of ability emigrating to America, whereas that honor should be accorded to Pelham, who preceded his advent here by at least two years. It is not believed that Smibert engraved.

William Burgis, who was publishing maps and charts in Boston in 1729, tried his hand at mezzotint, as a mediocre Boston Harbor view signed by him attests. Richard Jennys at the beginning of the Revolution, Samuel Okey of Newport, R. I., Benjamin Blyth (born in 1740), Charles Willson Peale, who designed and engraved in mezzotint excellent portraits of Washington, Franklin and Lafayette, John Greenwood, born in Boston in 1727 but who learned mezzotinting in Holland and died in England in 1792, Edward Savage, working in 1800, William Hamlin of Providence (1772-1869) are some of the pioneers of the art of mezzotint in America.

The English Engravers

Returning to the English mezzotint engravers, there was Valentine Green (1739-1813), who engraved the first genuine portrait of Washington published in Europe (an engraving after the Washington portrait of John Trumbull, now owned by Mr. Charles Allen Munn of New York, a connoisseur in whose collections are also to be found some of the finest impressions of early American mezzotints), Richard Earlom (1743-1822), whose flower pieces are unsurpassed, John Raphael Smith (1730-1812), a print of whose mezzotint, "Mrs. Carnac," in First State brought £950 in one sale and which fetched 1,160 guineas at the Edgcombe Sale in 1901, James Watson, the Irishman, Caroline Watson, his daughter (1760-1814), William Ward,

John Dean, John Greenwood, Edward Fisher, John Jones, David Martin, William Pether, William Dickinson, James Walker, John Young, Turner, David Lucas,—how one might go on with the catalogue of famous British mezzotinters! In the works of Samuel Cousins (1801-1887) etching came to be almost an equal contributor to the plate, but the glory of the work of the earliest masters had departed.

Later years have witnessed a revival in mezzotint. Sir Frank Short, John D. Miller, Gerald P. Robinson, William Strang, Miss E. Gulland, Mrs. M. Cormack, R. S. Clouston, Norman Hirst, Max Rosenthal, S. Arlent Edwards, James D. Smillie are but a few names among the many that have preserved and are perpetuating the process of the mezzotint.

Color in Mezzotints

Of color in mezzotinting, Arthur Hayden says: "A mezzotint in color is a contradiction in terms. The mezzotint engravers themselves rejected the color printer for their finest plates. Valentine Green absolutely refused to have any of his work printed in such a manner. A colored mezzotint is always a dangerous possession. Even in eighteenth-century days it was the worn plate that proceeded to its next page as a color print. But nowadays hundreds of thin impressions worthless to the collector of mezzotints have been colored by hand, and this simple operation has increased their value twenty-fold. With other engraving the fraud of coloring by hand is fairly easy to discover, but in mezzotint the cheat has the decided advantage over the connoisseur." Sir John Reynolds colored some mezzotints, using transparent color. The mezzotints in color after paintings by George Morland were always popular and eagerly sought for, and I have seen beautiful prints in color by MacArdell, Earlom, Ward Dawe and others.

The story of the mezzotint is almost as endless as the fascination of these prints, but there has been room here for the briefest outline only of a subject which the reader is left to himself to explore further. May he find a bit of the enjoyment experienced by the writer in his own explorations, for then he will not have thought this half-hour a wasted one.

The Music Room and the Musical House

(Continued from page 35)

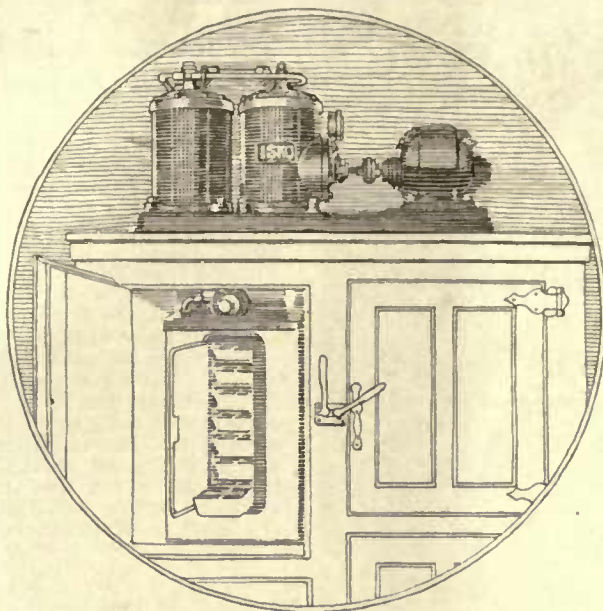
study while they give you pleasure.

Is that suggestion too far afield? Then what's the matter with the player-piano and the phonograph? The modern instruments are for all people. You never studied, but you can play with the masters. You press a button and Caruso sings. Heifetz plays. Player-pianos as played to-day look like the regular pianos, in grand or upright form, and can be played as such. Nobody but yourself and your family need know that the instrument is easily transformed into a piano the non-musician can operate.

Quite apart from all other considerations, a phonograph should be considered as necessary to every music room. I can take you to the homes of celebrated musicians, Galli-Curci, Caruso, Paderewski, Cadman, Leoncavallo, and you will see that the phonograph is used a great deal. You need not be ashamed of yours, rather proud of it. Even though Caruso, Heifetz and Galli-Curci themselves appear personally in your music room—their records on the phonograph would be in the nature of a

Phonographs are made to fit into any period decoration. Period designs are quite the rage now among the better makers of phonographs and the taste and spirit are authentic and beautiful. Piano cases are also made in various finishes and designs. I once came upon a case which cost \$10,000—it was done in gold and was finely carved.

Personally, I prefer the simple ebony case for the piano. It appeals to my sense as being more truly the piano in that form. So, too, I personally have no liking for the marble and plaster representations of Wagner, Liszt and Beethoven, or the group pictures of composers or of St. Cecilia playing at the organ in ecstasy. They are all right, I presume, and for some tastes are quite the thing. But to me they are in the nature of begging the question. There is no reason why the music room cannot be hung with paintings of the most foreign character. You don't need to label the music room. What is in the room of a musical nature will do. Your pictures will harmonize if they are up to the standard of the music to which you



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The Music Room and the Musical House

(Continued from page 60)

listen. A fine marine, a gentle rustic scene, a glimpse down a river—nature pictures will be in good place.

Welcomed—With Music

When your guests come, open the top of the piano. Your instrument then is receiving them, too. Music in its place, the suggestion of readiness to play—these are the touches of kinship which set life into the music room.

Who, now, will disregard the music room? Who will let his home have no heart? I speak to you in the words of a great old man I once knew:

"Where there is no music in the house, that house is a sad place. If you would know where real culture and genuine sympathy reside in the human heart, go find me the lover of music. And if a family would appear to be the cultured sort, even though they cannot confess a true love of melody, let them sham it, if they must. Let them follow the suit of the folk who attend opera merely to seem to like it. If the name of a family be off from the list of music-

patrons, you wonder why, and wondering, cast a different glance at the missing persons."

I change all this by saying to you, that what you hear of music outside your doors, is not to compare with the simple kind of music you hear inside your own home. I would rather listen to the amateur notes of a man at home, than admire the marvels of a professional's technique on the concert stage.

There are musical menus just as there are dinner menus—there are progressive developments of your music room just as there are in your business or your education, or your garden.

There are architectural growths to your music taste just as there are in the growth of your buildings or Japanese gardens.

Where is your music room? It is the heart of your home. Let it throb and send new blood and passion and interest through the arteries of all your house. Where there is a music room it is likely to be a musical house, and a musical house is a happy place.

May Work Among the Vegetables

(Continued from page 53)

sowings the word "timed" is to imply regulation. Fourteen days applied to the sowing of seeds does not or should not mean anything; growing conditions are the only factor worth considering when we are regulating our sowing. Three days at some periods of the year will produce more growth than as many weeks or even months at other times. Base your sowings on the condition of those previously started; when the earlier rows are breaking through the surface of the ground you may plant your successional crop.

To reduce waste many of our garden crops should be transplanted. A comparatively small seeding of lettuce can be made into a very large planting by the proper handling of the seedlings, a statement which also applies to many other garden crops. It would indeed be a wasteful practice to sow cauliflower, kale, Brussels sprouts, cabbage and similar things in drills to be thinned later on, so most of these crops are started in separate beds and when large enough to handle are "dibbled" into beds. When these young plants are a few inches high they can be transplanted to the garden in rows the required distance apart.

Transplanting Instructions

The rules of transplanting are so very simple and understandable that it is really surprising to think that so many should fail. When transplanting anything get all the roots you can, for plants exist by means of their roots. See that the soil is thoroughly watered before you start to lift the plants, and that the bed where the plants are to be located is well prepared. The bed should be prepared but a very short time before the planting operation or it will pack down and dry too rapidly. The holes for the plants should be large enough to accommodate the roots without crowding. If the bed is in good condition they can be made with the hand.

When the plant is placed in position, firm the soil around the roots, a very important point. A good way to do this is to use the fingers in much the same position as when playing a piano, pressing down until the soil is compact enough to assure proper drainage. Water the plant thoroughly to settle the soil around the roots, and if you have facilities for shading the plants for a few days it is advisable to do so. But with home gardens the transplanting can

usually be attended to in the evening, and if done properly at that time it will not be necessary to shade the plants.

Why do we thin plants? For the very reason that drives those who can get away from city tenements to suburban homes where the air, sunshine and the opportunity to develop health are considerably better. Plants that are not thinned are poor, weak, drawn-out specimens, the first always to be covered with insects or diseases; and the resulting crop, if it matures, is never up to a proper standard. Where heavy sowings are practiced without the proper thinning entire crops will fail.

The time to thin is when the plants are small; if left until they have attained any size they will be so soft they will invariably fall over from lack of support when the other plants are removed, or the roots will be interlocked to such an extent as to make it impossible to do this work without pulling up many of the plants you wish to remain. It is a good practice to water the soil thoroughly before starting to thin, as the roots of the discarded plants will then come out without disturbing the others.

Hilling plants is necessary in many cases to prevent their blowing over. The plan is to draw the soil up around the stems to give them the additional support they require. The common error, if there can be such a thing, in the hilling of plants is attending to it when the soil is hard and will not settle properly.

Before hilling the soil should be pulverized with a wheel hoe or a claw-tooth cultivator, and then when hilled we have a mass of soil all the same consistency, instead of a number of hard layers. Beans of all types require hilling, as do all tall crops, such as peas, corn, tomatoes, etc. Some vegetables, such as celery, are hilled to bleach the stalks and not for the sake of the support afforded the stem.

Insect Pests

Insect pests appear on the scene very early. A preventive for them is much preferred to a cure, and while on this subject it is only fair to admit that one of the greatest of all preventives is to give the plants good growing conditions. This means a soil that contains enough plant food to be productive of a healthy, vigorous growth; proper thinning out to permit air and sunshine to reach the in-

(Continued on page 64)



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May Work Among the Vegetables

(Continued from page 62)

side of the plants; and keeping the soil surface well stirred to conserve the soil moisture and to admit air into the lower soil to improve its chemical character and productiveness.

The onion maggot is one of the first pests we have to contend with. The little white butterfly of early spring deposits the eggs and the tiny white maggots will soon destroy a crop of onions; the tops turning yellow is an indication of their presence. Pull a few onions and examine their roots carefully. If any maggots are present the rows must be watered with a strong solution of Scotch soot. As a preventive, scatter some soot on the ground around the plants.

Green fly and other types of aphids will often be found on the under side of the foliage or on the tips of the new growth, especially on plants that are crowded or growing in impoverished soil. Spraying with strong tobacco solutions on three consecutive evenings is the best means of combating these pests, as it destroys subsequent hatchings. Where infested plants are properly supported the aphids can be dislodged with

a strong force of water, and while on the ground covered with tobacco dust, which will destroy them. In all cases of spraying it is desirable to use a good soapy solution, which will help the spraying material to adhere to the foliage.

A great many of our garden crops, especially those that occupy the same ground for several seasons or more, such as strawberries, rhubarb, asparagus, horseradish, artichoke, herbs, etc., as well as the cane fruits, should always be mulched in fall. The fertilizing elements of this mulch leach into the soil and are quickly assimilated by the plants. While manure is the best growth producer we have, it will, if used to the exclusion of other fertilizers, make a rather soft growth, ideal for quick maturing crops, but not for crops that stand for any considerable time. To balance this it is well to give the plants a top dressing of bone meal or a good concentrated fertilizer. This should be scattered on the soil around the base of the plant and can be worked in with a fork or hand trowel.

The Chimney as an Architectural Factor

(Continued from page 37)

of air but keep out rain and snow. We still see the louver boards in the ventilators of old barns and in church towers. Later, when other means of drawing off the smoke had been provided, many of these femerells or louvers were glassed in and so became lanterns. In either case, they were legitimate objects for architectural treatment and the opportunity offered in this direction was made the most of.

The few chimneys existent at this period in castles, abbeys and large manor houses, chimneys enclosing real flues from the fireplace to the outer air, were usually treated as cylindrical shafts within or close against the outer walls and ended above the roof as pinnacles or diminutive turrets with conical, covered tops, the smoke escaping through vertical slits at the sides just below the cone-shaped cap.

The femerell or louver necessarily occurred at the ridge of the roof. The chimney shaft was placed against the outer wall. Its top, also, came to be accorded a measure of architectural ornament. As fireplaces grew more and more numerous, chimney shafts were added wherever interior necessity dictated, without any especial regard to symmetrical exterior composition. Throughout the Gothic period this principle of utilitarian expediency obtained. We find it so in houses of the Cotswold type—a phase of English domestic architecture that has exercised an appreciable and agreeable influence upon much modern American house design—and this fortuitous placing of the chimneys contributes no small share to the charm of this particular form of architectural expression.

During the Tudor and Stuart Renaissance phases of architecture—and here, again, modern American practice is concerned—the same fortuitous placing of chimneys continued, and we all know what interest the grouped chimney shafts and their decoration imparted to the houses of the period. When we come to examine the more fully developed Renaissance expression that began under Inigo Jones and the fashions that lasted through the Palladian era and the Neo-Classic age, we find the chimneys contributing to the symmetrical formality of the composition and playing a well-defined rôle in assisting the balance and giving scale. They were regularly placed as large rectangular shafts in which the flues are massed, instead of

appearing in groups of separate shafts or as single shafts from fireplaces set without regard to a formal scheme of disposition.

From the history of the chimney it is plain that the factors of position or placement, scale and design, and contour and decoration all developed by a logical process of evolution. It is also evident that, through the inherent fitness of things, certain types of chimneys accord with the genius of certain forms of architectural expression. And this is true alike of position, design and decoration. Furthermore, it is equally evident that the chimney, by right of inheritance from its double line of ancestry, ought to be a distinct decorative unit as well as an integral factor in the whole scheme of composition. This decorative quality may proceed from (1) the method of placing, (2) the manipulation of the materials used, (3) the treatment of the contour, or (4) from the various more specific forms of surface ornamentation. By one means or another the chimney ought to have interest.

Placing the Chimney

Let us now examine the concrete methods by which chimney interest may be attained. First of all, with reference to position, we have seen that certain types of architecture require certain manners of chimney placement. If the architectural treatment be informal, there follows a large latitude in the matter of position, no matter what the particular type chosen—Cotswold, Tudor, one of the modern British interpretations, or some one of the early American forms. Chimneys may be set in angles where two walls join and where a change or break occurs in the roof line. They may also be set at gable ends or upon the apex of a gable and, in this latter way, made a central feature of decoration as well as an object of utility to which the whole scheme of gable composition may be made to lead up as a climax. They may be placed in groups, contributing an aspect of great stability as well as a focus of structural interest. They may be set to rise out of the mass of the roof, but should not be so placed that the surrounding structural lines do not lead up to them. They may be set in rows rising from the outer walls, with admirable effect, or they may be placed in various other positions that circumstances make possible in—

(Continued on page 66)

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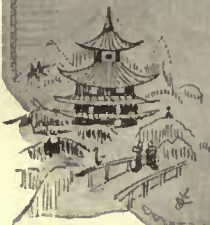
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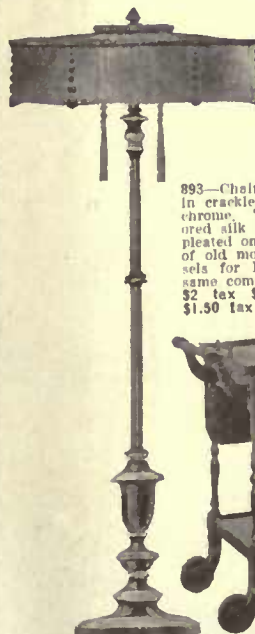
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The Chimney as an Architectural Factor

(Continued from page 64)

dividual cases and, by their just distribution, impart both agreeable emphasis and balance to the whole mass.

With formal architecture, chimneys must contribute to the impression of symmetry, and this end may be gained by placing them at the ends of buildings; or rising from the centre as a core, so to speak, of the structure; or as separate units in quadruple or double array, equidistant from the centre of the mass; or in groups disposed at regular intervals. To maintain due symmetrical stress it is not necessary to masquerade chimneys behind balustrades or disguise them as urns, as was done in some Renaissance buildings, or pervert them into the form of pillars—a device resorted to by several Tudor architects, thoroughly illegitimate because pairs or triplets of Doric columns with entablature atop and nothing to support are manifestly absurd.

Using the Balustrade

A balustrade added to a building has more to do with determining its apparent scale than any other single feature. Next to the balcony, in this respect, we may rank the chimney. The actual mass of a chimney naturally has much to do with its relation to the scale of the whole composition. But next to actual physical mass, by which we mean height, breadth and depth or girth, the design and the manner in which the design is manipulated will prove of tremendous influence in the same direction. Let us take a concrete example to explain the working of this truth.

Inigo Jones and his successors often massed a number of flues in one large rectangular shaft without external structural divisions. To keep such shafts from appearing top-heavy and out of scale, as they undoubtedly would have done unless some measure had been taken to prevent it, they had recourse to the principle that the apparent size of a surface is reduced by the introduction within its limits of a pattern or the interruption of lines. Accordingly, they broke up the flat surface by introducing tall, flat pilasters with caps proportioned to their width, by a block cornice pro-

portioned to the width of the shaft, the sides being disposed in panels surrounded by enriched moldings; by pilasters at the angles of the shaft with appropriate caps and bases; or by some similar device calculated to produce the desired diminishing effect.

The Base, Shaft and Cap

Contour, to be sure, is closely related to design in the foregoing respect, but it is well that we should analyze chimney contour into its component factors and also review the shapes that may legitimately be employed. The three chief exterior features of a chimney are its (1) base, (2) shaft, and (3) cap. The opportunity for manipulating these factors alone is unlimited. In the shapes of shafts we have not only the rectangular, cylindrical and octagonal forms, but sundry variations of these, including even spiral shapes. Besides the rectangular base above the roof line, or above the eaves, from which the shaft proper springs, and upon which it may be set obliquely if desired, there is the base built up from the ground as a projection from the wall, with diminishing set-offs and battered weatherings. The cap opens up a rich field of possible treatments from a mere necking and cornice capping to a deep ornate frieze and battlements or a conical or four-gabled top with a finial or weather-vane surmounting it. Again, for the chimney with an open top, and derived from the foregoing precedents, there is the cover or chimney-pot which may be given no end of forms.

Decoration pure and simple, apart from contour, may be gained by adroit manipulation and combination of materials, by the use of patterned units, by the setting of the units, as, for instance, using herring-bone courses of bricks, by the introduction of panels which may be made to assume almost any form, and by the incorporation of deliberately decorative devices such as sculpture or ornamental patterns in the flat executed in contrasting color. It is preferable, in most instances, that the decoration should stress structural lines and occur at base or cap.

A Group of Adopted Houses

(Continued from page 51)

the gods, and go on living happily in the midst of all the beauty around them, to the sound of the little waves breaking on the beach. For since when has beauty, which is beyond value, been without price? And fences, however laden with honeysuckle, however precious in the sight of the landscape gardener, are never anything more to a goat than a challenge to get on the other side.

Tea on Smooth Lawns

Gardens and green paint are the two main things that have been added to these old houses. The bright green shutters and balconies give them a gay foreign air, and the gardens and grape arbors and box hedges add that gracious sense of a life led outside the house, of tea on smooth lawns, and dinners begun on the terrace when the light is fading and finished by candle light and the first stars that are the charm of so many foreign places and that are fortunately fast becoming noticeably more common in this country.

Behind the "Chateau Hash" is a pear tree with a circular table painted bright blue built around its trunk, and marble squares from an old floor used as flag stones underneath. Here breakfast and

tea take on new qualities from their setting, just as coffee drunk by the box hedge that overlooks the river, with the garden fountain splashing in its blue basin, is quite different from any coffee served after dinner inside four walls. It isn't a very tremendous matter to put a table around a tree, or to plant a box hedge on the edge of a terrace, but it makes all the difference between the commonplace and the distinguished.

From the balcony of the house near the river, which was once the old inn, one gets a sense of the mysterious beauty of the spot—a carved balcony, hidden from the road by syringa and red rambler roses and lilacs. The strange tropical quality of the place, as troubling to the imagination as one of Conrad's stories, the lights of the opposite shore glittering in the branches of the old apple trees across the road, the brilliant silent traffic of the river, the smell of the box and honeysuckle—all these carry one's thoughts out beyond the valley and the hills, out to the islands of the South Seas, where the little waves make the same noise as the river does here, at the bottom of the road, between the tall acacia trees, at the landing from which in Revolution times Molly Sneed rowed her fares to Dobbs Ferry.

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Making a Bog Garden

S. LEONARD BASTIN

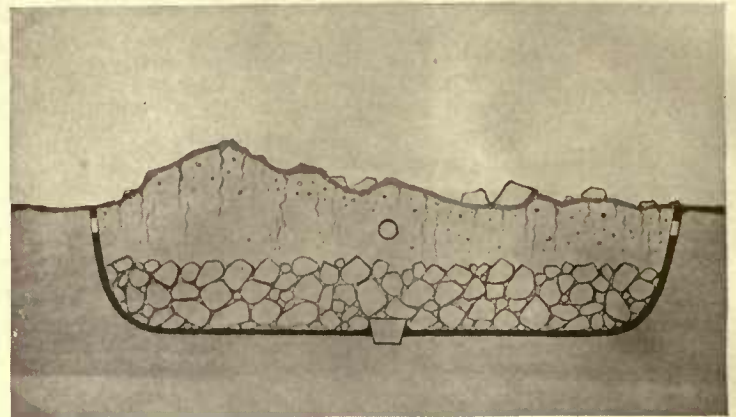
ONE of the most difficult things in flower gardening is the culture of bog and marsh plants. It is not easy to ensure the continuous moisture which is essential to the well-being of these interesting subjects, but here is one way in which it may be done in almost any location.

A basin about 3' deep is dug in the ground and lined with cement, leaving a hole in the center of the bottom and several near the top, around the sides. The hole at the bottom is closed with a wooden bung, so that it could be used to drain the basin entirely if that should ever be necessary.

Such a basin can be of any reasonable diameter, a convenient size being 6'. Half the excavation, after the lining has set, is filled with broken bricks, stone, etc., and the remainder is heaped with

soil suitable for the plants to be grown. Such an arrangement provides actual bog conditions and the plants should do well. Only in extremely dry weather will it be necessary to give any water in order to keep the soil in the properly soaked condition.

In the matter of locating your bog garden, attention must of course be paid to the requirements of the plants as regards sunlight and shade. Some species grow naturally in dense woods where no sunlight reaches them during the growing season. It would be just as unfair to expect these to do well in the open as it would be to demand success of the sun-loving kinds when planted in the shade. Decide then, what species you wish to grow, and let the site of the artificial bog be congenial to them.



The excavation is lined with cement or concrete to make a water-tight receptacle which will keep the plant roots moist

The Framing of Your Books

(Continued from page 41)

room devoted to this purpose. If possible, the walls should either be paneled or plain, of dark oak, mahogany, cypress or whitewood, stained and waxed. This will produce a feeling of solidity and richness, keeping the books in harmony with their surroundings. If, however, wood is not practical, fabrics or wall paper can be used, but it should be free from decorative pattern, the books furnishing the only decoration necessary. Dull red, old blue, leather brown or green in soft attractive tones may be used for wall coverings, but should not be of conspicuous colors, as it detracts from the interest of the books.

The size and height of the room should determine the size of the shelves, but the effect is much more agreeable, being less formal and severe, when the shelves do not extend to the ceiling.

In the Attic

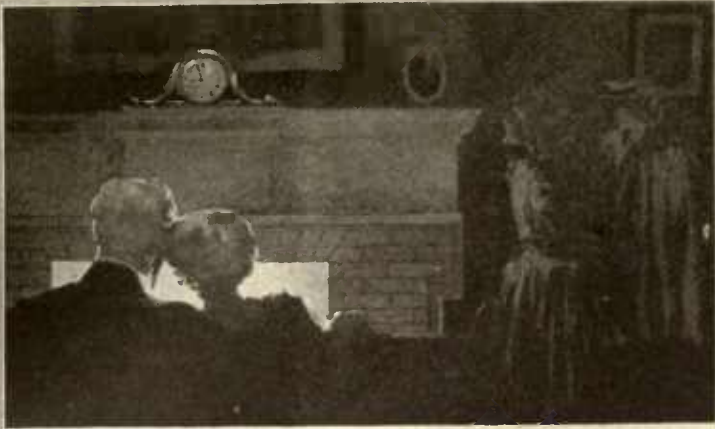
An attic bedroom can have shelves built in the openings under the eaves,

with two drawers below that can be used for storage. If this room should happen to be the guest chamber, be sure to have plenty of interesting reading matter, of varied character. This does not necessarily mean that it must be the very latest, but of a diverting character in case your guest is unable to sleep. English furniture designers, realizing how essential this is, frequently introduce a bookshelf, and shelf for a candle, into the bed design. A narrow shelf over a day bed in the boudoir is quite decorative, and is very convenient to rest your favorite books upon.

The Kitchen Library

No one possessing numbers of books will question the desirability of a classification of subject matter. Even the kitchen should have its built-in shelves, for recipes and kitchen problems. The library would have reference books, and those of solid reading; and the living room restful literature.





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The cutting blades operate by the traction of the side wheels upon the ground, just the same as the blades on a hand mower operate. This eliminates the difficulties that are almost sure to occur where an attempt is made to drive the blades direct by power from the engine.

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With the Ideal a man can work just as close to various obstacles as with a hand mower. The mower is hung in such a manner that it turns easily and is guided around corners, flower-beds, trees, etc., without difficulty. Photo at right shows how the Ideal is quickly converted into a roller by using the small caster which we furnish. Valuable feature for early spring rolling.

Five-Day Trial—Satisfaction Guaranteed

Write for details of our five day trial offer. Ideal Power Lawn Mowers are sold on a positive guarantee of satisfaction and we will willingly refund money on any machine that does not prove satisfactory when properly operated. You can secure this Ideal through your hardware dealer or direct from our factory. Write today for special literature.

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IDEAL TRACTOR LAWN MOWERS

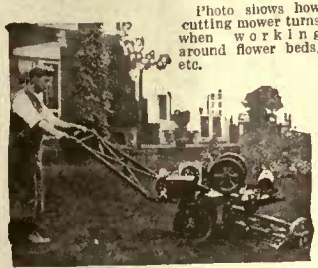
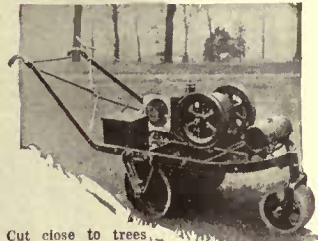


Photo shows how cutting mower turns when working around flower beds, etc.



Ideal easily converted to a power roller with front caster which we furnish.



Cut close to trees or other obstacles.



Thinning the fruit for the first season or two makes for better development of tree and crop

Behind the House Stands the Orchard

(Continued from page 54)

The best white fleshed peaches are Mountain Rose, Stumpp and Carman; in yellow fleshed, Elberta, Crawford and Woodmont will be found reliable. The Japanese types of plums are by far the most productive; Abundance, Burbank, Satsuma and October Purple are all good sorts. Bradshaw, Green Gage and Washington are also dependable varieties. Among grapes, the best black sorts for outdoor culture are Worden and Concord, the former a larger grape than Concord, but not as good a grower. Brighton and Catawba are considered the best red fruited grapes, while in white varieties Niagara is a leader.

A splendid red currant is Perfection, with Fay's Prolific second. White Grape is considered the best white sort and Boskoop Giant the most desirable black fruited variety. In raspberries, Rathburn is a very large fruited type, but Cuthbert is perhaps the best red and Golden Queen an unexcelled amber colored variety. Industry and Downing are the most desirable varieties of gooseberries, but they do not measure up to the standard of the large fruited English sorts such as Crown Bob or Red Jacket. Unfortunately, these latter are inclined to mildew, though this trouble can be controlled by proper spraying.

Planting the Orchard

The first thing to do is to make a little sketch plan of the area available and see how many trees you can fit into the space without crowding. Have them arranged so that the taller trees are on the north side of the garden and consequently will not shade the others. Figure the spacing out so that the short lived trees such as peaches will only be fillers which can be taken away when they have outlived their usefulness, leaving a perfectly spaced and well balanced orchard.

To make the orchard a part of the home grounds the small fruits must not be neglected. They give quick returns (some even fruiting the first season) and by proper management they will go on producing indefinitely. Currants, gooseberries, grapes, blackberries and raspberries come under this heading; the two latter are usually trained to wires or stakes, and when handled in this manner are fit subjects for any gar-

den. It is often a good plan to have a border of small fruits around the tree orchard.

Straight rows in the orchard are very necessary. Use a line to lay them out, and a measuring stick to make sure all the marking stakes are equidistant. Set the stakes before you start to plant, and in digging the holes for the trees let them be of sufficient size to allow some latitude for crooked stems. The trees when finished should be in perfect alignment both ways.

There is no secret in proper planting. Any person of ordinary intelligence who will make a reasonable effort can plant perfectly with little if any actual experience. The holes should be of liberal size so there will be abundance of room to spread out the roots in a natural position. The soil in the bottom of the hole should be well prepared and thoroughly enriched to encourage downward growth. Set the trees about 1" deeper than they were planted at the nursery, and see that the soil is well firmed around the roots to eliminate air pockets. The best plan when preparing for planting is to dig holes about 3' in width and depth, separating the top soil and subsoil in the digging. A little manure or coarse crushed bone should be put at the bottom to add to the health and life of the tree. When refilling, the top soil should be used at the bottom; if enough of it is not available to complete the planting, the subsoil can be used on top.

When the trees arrive from the nursery they should immediately be "heeled in"—laid on their sides and their roots covered with soil. This will prevent the roots being damaged by the sun or wind, and when planting each tree can be handled separately with no danger of exposure to the others. All broken or mutilated roots must be removed clean, using a sharp knife or pruning shears; new roots will quickly start from the clean cut. The filling of the holes should be done in small layers, firming each layer with the heel; or when water is available, a thorough puddling is one of the best ways of settling the soil around the roots. In all planting operations the plentiful use of water will avoid unnecessary losses.

(Continued on page 72)

Ideal Power Lawn Mower Company, Lansing, Michigan. Please send details, catalog and prices of your Tractor Lawn Mower.

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Hyacinth La Grandesse, \$2.25 per dozen

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By ordering from us now instead of waiting until fall, you make a large saving, get a superior quality of bulbs not usually to be obtained at any price in this country, and have a much larger list of varieties to select from.

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Our connections abroad make it possible for us to buy bulbs from the best specialist of that variety. Every bulb shown in the catalogue you get direct from growers who have made a life study of the flowers they grow; thus you are assured bulbs of the first quality.

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To take advantage of the very low prices offered in this catalogue, we must have your order *not later than July 1st*, but it is much safer to order before June 1st, as we import bulbs to order only. They need not be paid for until after delivery, nor taken if not of a satisfactory quality.

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 Kindly send me my copy of Special Catalogue of Dutch Bulbs

Behind the House Stands the Orchard

(Continued from page 70)

Trees cannot be lifted and transplanted to other quarters without receiving a check, so their upper growth should be reduced somewhat after they are reset. Pruning lessens the strain on the roots until they have re-established themselves. How severely the tree should be cut depends to a great extent upon its condition when it was planted. If it was a long time in transit, or if the roots were badly damaged, it should be severely pruned. In all cases, however, it is advisable to cut back enough to encourage vigorous growth when the sap starts.

If you do not intend to spray your trees you may just as well give up the

idea of having an orchard; you cannot be successful without this necessary cultural detail. The trees should be sprayed yearly when dormant with one of the soluble oil sprays for the various bark pests such as San José or oyster-shell scale, bark fungi, etc. When they have attained a fruiting size they must be sprayed when in flower for the different moths and parasites that operate from the inside of the fruit. For this purpose a combination of Bordeaux mixture and arsenate of lead is usually applied. To insure the success of this operation it should be followed by two other thorough sprayings at intervals of about three weeks.

Keep It Cool in a Good Refrigerator

(Continued from page 52)

smooth, hard, non-porous, non-warpable, non-rustable material, the best type of which is the burnt-in vitreous porcelain in several layers on a metal backing. These linings must be made in one piece with no seams. No seams and seamless are quite different in their implication. "No seams" is what it seems to indicate, but seamless means a camouflage of joints. Joints and seams are food and odor entrappers and pre-empt disease and death. Many of the advertised enamel interiors are made of nothing but paint heated, not burnt-in, which therefore flakes off or grases (cracks form) and falls into the food, which of course is not a particularly epicurean sort of truffle!

The doors, too, must be seamless, jointless, screwless and smooth.

The shelves and other partitions must be of smooth, heavily tinned wire mesh. Smooth to prevent accumulation of food; and the wire mesh to insure rapid and unimpeded circulation of air.

The Nine Points

Therefore, to preserve the sanitation of the home and the consequent sanity of the world before buying a refrigerator the following Nine Points should be laid before the Kitchen Diplomatic Table:

1. Does it: Maintain a low and uniform temperature?
 2. Maintain a pure atmosphere?
 3. Appear to keep absolutely sanitary?
 4. Seem to be built to keep perfect circulation and an absence from odors?
 5. Keep free from moisture?
 6. Seem built to be economical in ice consumption?
 7. Have a system to insure perfect drainage?
 8. Contain a porcelain lining in provision chamber?
 9. And does it seem to be built for durability as well as for beauty?
- And now about enforcing the Nine Points.

The Insulation

How for instance is a minimum temperature to be kept? Chiefly, by insulation—this is a strictly mechanical term understood by motorists and engineers and must be understood by the housewife, who is a domestic or kitchen engineer if she is anything. The low temperature is kept by keeping out the outside heat and keeping in the inside cold! After much experiment, it has been found that the walls, floors and doors of every refrigerator must have at least one air space, from six to nine layers of insulating material consisting of pebbled cork, or certain patented materials, mineral wool, asbestos and various layers of porous substances which keep out the outer warm air and prevent the cold air from escaping. (See illustration.) Well insulated refrigera-

tors backed up against boilers, stoves or vats maintain a temperature far below 58 or 60 degrees; some, the best, maintain 50 degrees.

As to Ice Chambers

The ice compartment should be above, and to one side, so that the cold air from the melting ice can descend, as is the custom of cold air, and can rise again as it gets heated in its contact with the provisions and pass up over the ice, be cooled and pass down again with its collected odors through the drain. This is what is called air circulation, and when the ice box is properly constructed, and when the ice compartment is kept full, the air is in constant motion, traveling over and over again up and down and around the food and ice. This constant activity of the air is what insures an odorless condition, unmoistly and cold food.

In the best refrigerators the ice chamber extends a few inches below the door and is lined with the highest grade of smooth galvanized metal, lock jointed, and is without seams and sharp edges.

In some refrigerators the wall between the ice compartment and the provision chamber is slatted, in some there is a space at the top, in others, holes are bored, top and bottom, to permit the free egress of the circulating air. These methods are good in varying degrees. The main things to be kept in mind are:

1. Does the air circulate enough to prevent any moisture accumulating in the refrigerator? Can salt be kept dry and granular in it for one hundred hours?
2. Does the refrigerator keep below 60 degrees, or better between 45 and 50 degrees? Will a damp cloth dry quicker inside than outside of it, because of the rapid circulation and dryness of the air?
3. Do matches keep dry and can they be lighted by being struck on its walls? (This shows whether the ice box is dry!)

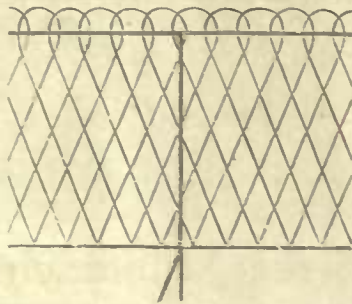
4. Does the milk taste of cheese or the butter of the soup? If they have any "acquired traits," you may be sure the circulation of air in your refrigerator is bad or else there are seams or grases in the tile, holding odors in their grip. Tiles and other beautiful interiors have in many instances been discarded by many makers because of their brittleness or pertinacious grip on odors—which, in the form of gases, poison foods and hence the family! Opal glass has been dropped because of its fragility in lighter weights. There are, however, some manufacturers who use tile with excellent result.

Another important feature is the drain pipe, more important almost than the exhaust on the motor. If this pipe is not constructed solely to carry off odors and waste materials from the cleanest ice and not to import insects, gases

(Continued on page 74)

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Besides illustrating Roses for every purpose, is the best guide for your Garden. Its articles for both planting and caring for Vegetables and Flowers were written by experts. The varieties listed are dependable in quality and germination. It is quite as much a Garden Book as a catalog. Free if you mention this publication.

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Keep It Cool in a Good Refrigerator

(Continued from page 72)

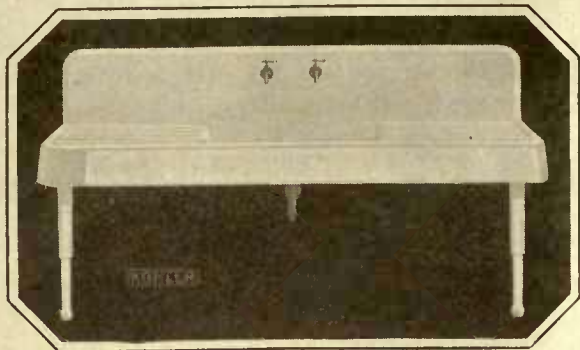


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and warm air from the sewage of the town, it will collect a very tidy packet of typhoid, diphtheria or any home-seeking germs. This drain ought therefore to have a water-sealed trap in it, it should be smooth, of hard, well-finished metal and be so simply cleaned that the kitchen maid, or whoever is delegated to perform the laving of this important part of the household, should not look forward to the performance with horror, but with a sense of ease.

There isn't a doubt that a faulty drain in the refrigerator has caused more typhoid than anything else.

Think what it means then to be a good kitchen engineer—what service one can render one's family! Few home-keepers realize the necessity of understanding the underlying principles of air circulation, sanitation and germination but what a lot of misery could be avoided if the chatelaine or even the wife-cook had a little technical knowledge. How this would dignify the science of the home. And yet how lightly is the function of home-keeper assumed and how many brainy women look down upon it!

How to Use a Refrigerator

But if you have everything to assure perfection in refrigeration and know not how to use it, it is as if you had none at all.

Note this amendment to the nine points:

1. Keep your ice chamber full, even after July 1st. It saves ice and preserves your food. The circulating air will only go "over the top" as far as the bulk of ice drives it.
2. Never put any food in the ice compartment. It must play an infinite solitaire.
3. Keep the doors shut, and open them as little as possible.

4. If the ice gives out, take out all the material and rinse out the refrigerator. Refill it with ice and keep the door shut at least six hours. And remember sufficiency of ice insures efficiency of refrigeration and efficiency of refrigeration means a sufficiency in expenditure—for a refrigerator.

Water coils can be put in some ice chambers which connect directly with the water supply. In this way the water can be kept continuously cool for drinking under all conditions of outside temperature.

The outside of the ice box should be of hard wood or porcelain, the hardware of the best, including lever door handles.

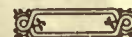
Back doors for filling the ice box can be set so that the ice can be put in from the outside of the ice house, room, pantry or kitchen. This avoids useless handling and melting of the ice and obviates the iceman's journey through the house.

And, above all, choose a refrigerator that has no unnecessary "improvements" in the ice chamber which have to be taken out and scalded. The easier it can be rinsed from within the more often the attendants will clean it!

And remember this, too, that an ice box is a cooler where the ice and provisions go in the same chamber, while the refrigerator—well, you know it all now.

And, by the way, if you want a useful little device to keep your grape juice or yourself—cool—while motoring this summer, look up a little basket refrigerator which comes in many sizes and many prices.

The Information Service will be glad to give advice on the purchase of refrigerators to the readers of HOUSE & GARDEN.



Is There a Bird Bath in Your Garden?

THE further we proceed in the study of landscape gardening—or, to use a less professional term, "laying out the grounds"—the better we realize the important place which garden furniture holds in the plans we develop. Not only the useful benches, arbors and garden seats, but the more esthetic sundial and simple fountain have of late years been developed to a high point of excellence in design.

Of all the many articles of garden furniture which the last decade or so has taught us to use, none quite fills the place of a suitable bird bath. I say suitable advisedly, for the bird bath should be chosen not only for the harmony of its appearance in our particular garden scheme, but also because of its practical adaptability for use by the birds. However ornamental a bird bath may be, if the birds do not use it its chief purpose is gone.

Aside from being so placed that the birds will not hesitate to come to it—and it is often surprising how close to human beings and houses our robins, thrushes, song sparrows, wrens and other desirable insectivorous birds will fearlessly approach when attracted by water—the bird bath must meet certain structural requirements. Its diameter and height above the ground matter little, but its depth is of vital importance. Birds dislike deep water—watch one at the brookside and see how shallow a spot he chooses for his shower. The basin of the bath, then, should

slope very gradually toward the center, with a water depth at the rim of not more than $\frac{1}{8}$ ". Into such a basin a bird can walk until he reaches the depth which best suits his particular whim.

The actual design of the bath matters little, so far as its utility is concerned. The majority consist of a simple basin of concrete or artificial stone, mounted on a pedestal 3' or 4' high, the whole being rather classical in design. These fit well in almost any garden scheme. For more formal, pretentious plans, baths in which a central fountain, and other ornamental features are incorporated may well be chosen. Some provision should always be made, however, for a suitable perch from which the birds can step directly into the water. Such a perch may be no more than the rim of the actual basin; or, as in the case of a design which has recently been developed, it may consist of little platforms, or perches, in the bowl, sloping down from just above the surface of the water.

Attention to such small structural details as these which I have mentioned will make the difference between a bath which birds will use and one which they will not. Few indeed are the suburban homes where a properly made basin will not be patronized. In fact, its presence will prove a distinct attraction to birds which otherwise might pass your garden by, or visit it merely as casual instead of regular guests.

R. S. LEMMON.

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Systems of Irrigation

MAKE sure of your garden's success by controlling the factor which has most to do with its success or failure—"rainfall".

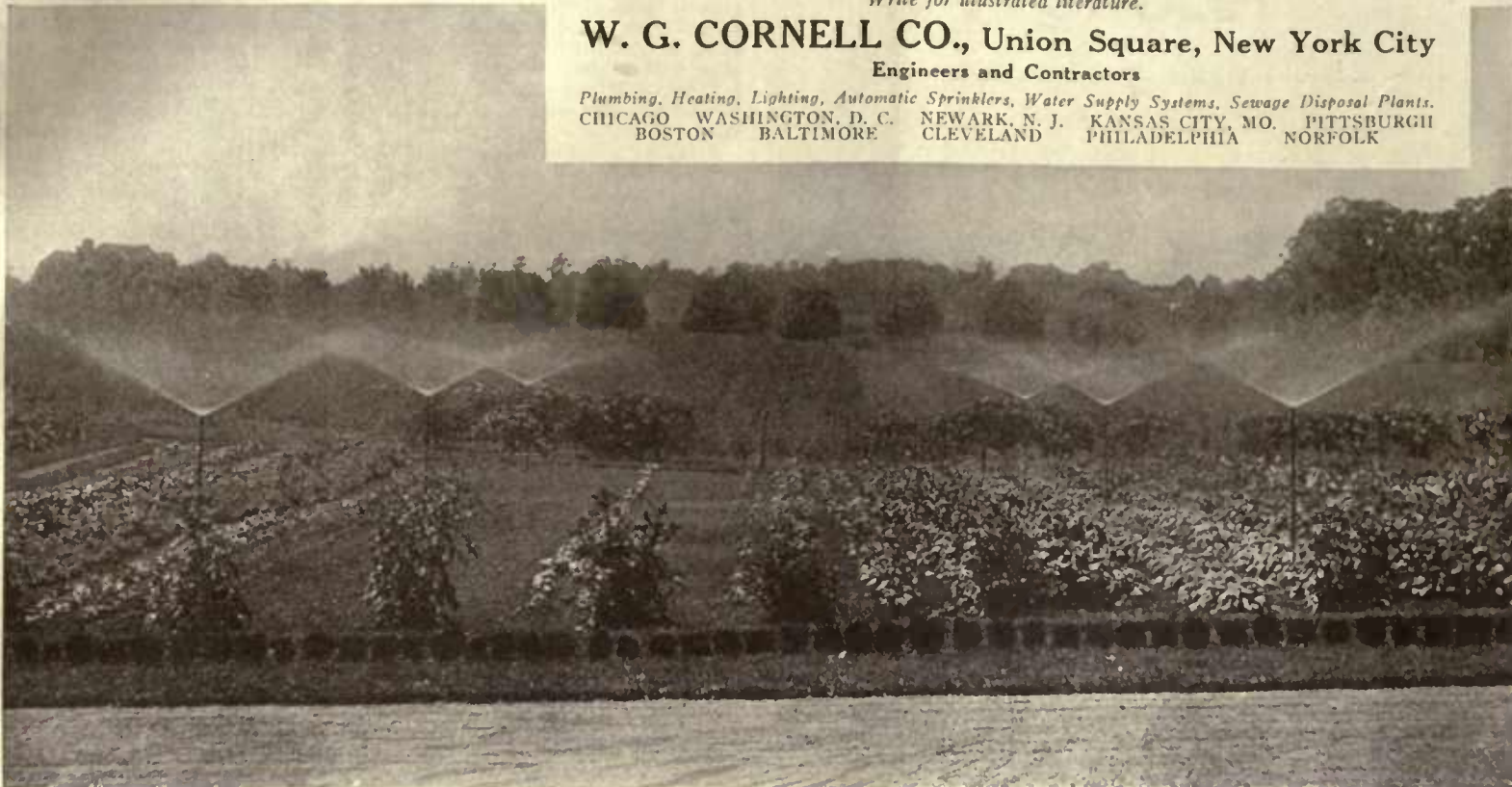
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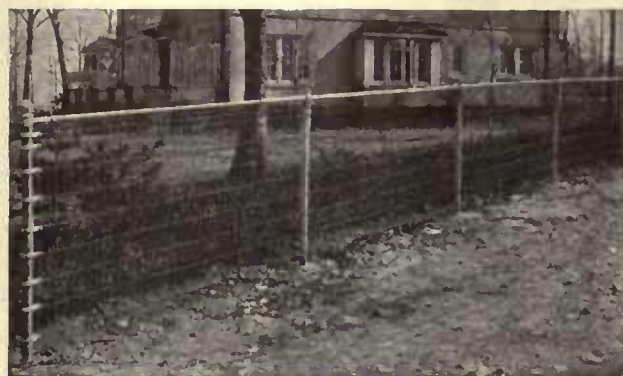
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"The use of weather strips is 100% fuel conservation."

U. S. Fuel Administration
P. B. Noyes, Director of Conservation.

August 23rd, 1918.

My Friends the Builtmores

(Continued from page 29)

now are going to be just that much ahead of the game." He said the prospective home-builders of today were like a lot of children standing about the mouth of a cave in the woods. Inside is old High-Cost-of-Building, a sort of monster about whom they have only the vaguest idea. And Jack said he was going in and bat the brute over the brow with a blue-print.

"That's right," said Mr. Naylor. "Ten to one he'll turn out to be no bigger than a rabbit."

Really we all got so enthusiastic about building that John Tibbets even went so far as to sketch a bungalow on Sally's priceless linen, and I felt terribly guilty at having nothing but a hen-house in my mind. But Mr. Naylor was perfectly charming. He showed me the

cleverest arrangement, a sort of figure four method of framing that would save cords and cords of wood and almost do away with foundations. It sounded a little teeter-y—the whole thing was balanced on posts in the middle and I had visions of beautiful fresh-eggs being smashed to bits—but he says it is perfectly practical and that the whole increased cost of building nowadays can be more than compensated for by careful, scientific planning; in other words, by getting down to brass-tacks.

Sally and Jack are all enthusiasm, which I modestly share with them. For I have fully declared that as soon as the frost is out of the ground, I shall start my hen-house. In fact, plans are being drawn already.

Protection Against Lightning

FOR over a century the scientific world generally has advocated the need of the protection of houses, barns, and other property against lightning, and experience has now proved conclusively that when the equipment to secure this protection is carefully and intelligently selected and installed the protection afforded is almost complete.

In view of this experience many insurance companies make lower rates for protected buildings, while some companies will not insure an unprotected building at all. The Weather Bureau recommends the protection of all important farm buildings where thunderstorms are frequent, particularly when human or valuable animal life is involved. The best type of equipment should be used when practicable, although almost any kind of an installation is preferable to no protection at all. In fact no one should expose himself or his property to lightning, since good protection is available for a moderate outlay of money. The insurance company may reimburse the owner for the money value represented by a building that is destroyed by lightning, but the property is nevertheless destroyed and represents a waste, while life can not be restored. Moreover, a long period of time may elapse before a destroyed building can be replaced. The loss of a farm building will almost surely cause inconvenience and generally an actual money loss, even when the building is insured. Again, many persons experi-

ence an exaggerated fear during thunderstorms, and therefore greatly prefer to occupy a protected dwelling in which they feel and really are more secure. To such persons the avoidance of this intense discomfort, apart from the safeguarding of the property, justifies the installation of an adequate system.

The presence of a system of lightning conductors on a building serves in a small way to discharge the electricity silently during storms, and thus slightly to decrease the intensity and number of strokes of lightning. But there are times when the accumulation of atmospheric electricity is very rapid and the aerials and conductors on one building, or even on many buildings grouped together, are entirely insufficient to prevent strokes, as is obvious from the fact that trees are struck in the midst of forests. The points and conductors on buildings on such occasions merely serve to direct the stroke to the ground so that only a minimum of damage occurs.

It is sometimes stated that lightning conductors are undesirable because they "draw lightning." That may be true to a slight extent. A violent stroke of lightning that otherwise would come near to a conductor on a building would very likely be diverted to it and pass to the ground harmlessly. On the other hand, if the building was unrodged, the stroke would probably cause damage; hence it is advisable to protect all buildings that are either valuable themselves or house valuable contents.

Housing Plants

AT the end of the house plant season there are always losses among tender plants due to their being put out too soon or without proper hardening off, and, similarly, mistakes occur in the matter of their re-housing.

More harm is done by re-housing too early than too late. Such plants as azaleas, camellias and acacias will withstand slight frosts with impunity, and it is much better to leave them out as long as possible than to submit them with undue haste to the inferior and very different conditions of a greenhouse. The proper course is to stand them in some such sheltered position as under a hedge, or to afford such temporary protection as can be readily and inexpensively provided by a batten framework over which canvas or mats are laid when required. This particularly applies to chrysanthemums. The flowering of a batch of these plants should always be retarded as long as possible, but it is usual to see them housed much earlier than need be.

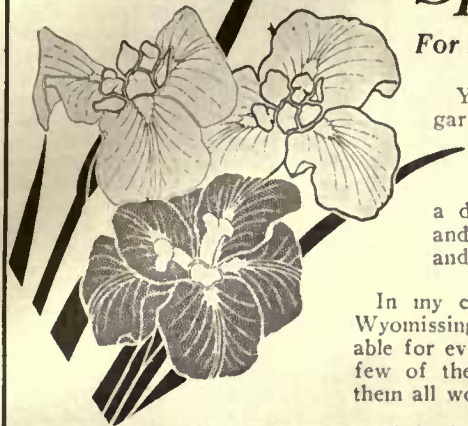
Of course, the time of housing is only one of the details which repay close attention. There are commonly too many

plants in greenhouses. Far better results would accrue from a drastic reduction of their numbers at the expense of the poorer specimens. Again, in suburban districts it is common to see glass very badly in need of cleaning, the admission of as much light as possible in winter being of the utmost importance for the health of indoor plants, while they also suffer from too little ventilation and, above all, from an automatic system of over-watering. Anything approaching forcing conditions for plants in early winter is destruction for them, hardwooded plants in particular requiring a well-defined season of rest. Even such plants as perpetual flowering carnations, from which winter results are required, must have carefully studied gentle treatment, or utter failure will result. In some gardens, with heated houses, there is a waste of fuel, which is not only bad economy, but does actual harm to the plants. Modern greenhouses have been greatly improved in the matter of containing much less non-transparent roof material than formerly.

W. R. GILBERT.

Farr's Hardy Plant Specialties

For Early Spring Planting



Year after year the hardy garden grows more charming and valuable as the plants increase in size and blooming power. Early spring is a desirable time for selecting and planting most perennials and shrubs.

In my comprehensive collection at Wyomissing may be found plants suitable for every phase of gardening. A few of these are here noted—to list them all would be impossible.

IRISES. An unusual and distinctive collection, including many novelties of my own raising (awarded the Panama-Pacific Gold Medal).

PEONIES. The most complete collection of herbaceous and tree Peonies in the world.

Delphiniums, Phloxes, Chrysanthemums, Trollius, Long-spurred Aquilegia, Hardy Asters, New Astilbe, Roses, Dahlias.

New Japanese and Asiatic Shrubs. New cotoneasters, enkianthus, berries, flowering cherries, corylopsis, etc.

Lilacs, Philadelphus, and Deutzias. A complete collection of Lemoine's new creation.

Dwarf Evergreens. Rare specimens for formal gardens, lawn groups and rock garden plantings.

A complete list of my collection of Hardy Plants and Shrubs will be found in

Farr's Hardy Plant Specialties

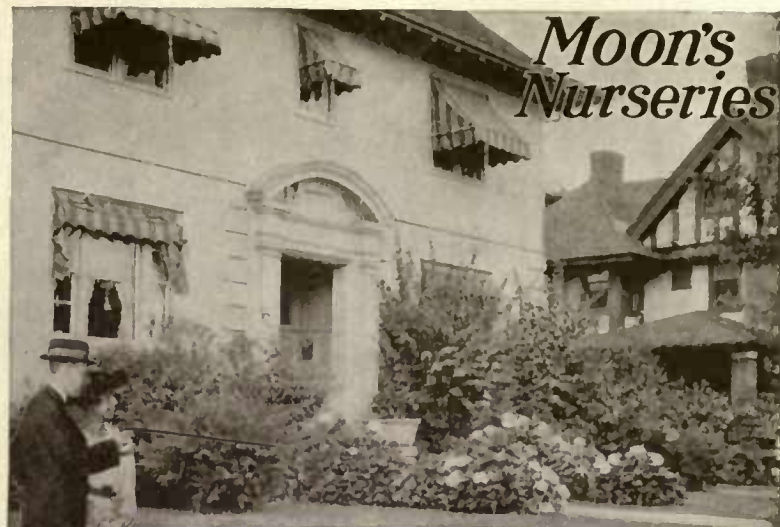
(Sixth Edition, issue of 1918) 112 pages of text, 30 full page illustrations (13 in color). Most well-informed gardeners have a copy, but if you have not received it, or it has been mislaid, a duplicate will be sent promptly on request.

Bertrand H. Farr, Wyomissing Nurseries Co.

106 Garfield Avenue, Wyomissing, Penna.

Planning the Garden. So many have asked me to help them plan their gardens that I have found it necessary to form a special department in charge of a skilled landscape designer and plantsman. I will be glad to assist you in any way desired by off-hand suggestions or by the preparation of detailed plans for which a charge will be made.

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"If you ever plan to re-make your garden, go to MOON'S. They have the most wonderful nursery stock—acres and acres of it, and they take such keen interest in your particular problem. Through their suggestions and assistance to us, our dream garden has become a satisfying reality."

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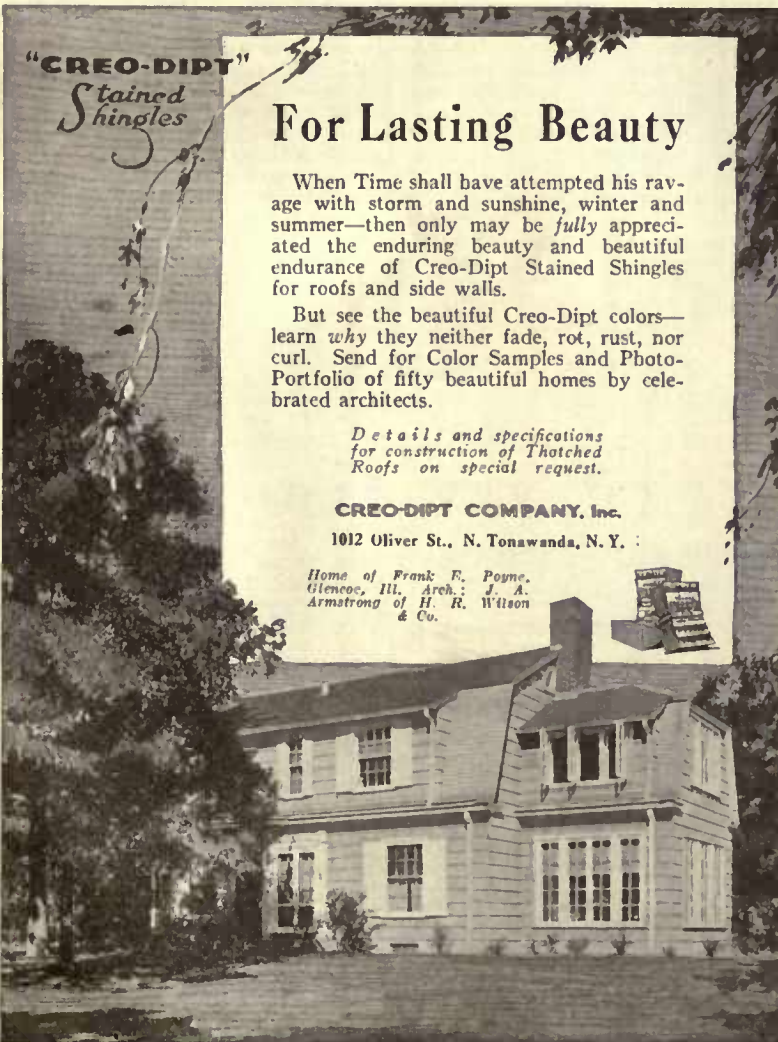
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containing valuable cultural information and description of several new varieties.

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Poultry Hints

AS the weather gets warm it becomes necessary to protect the young stock, turkeys and ducks as well as chickens, from the hot sun. If there is no natural shade, it may be necessary to make an awning from feed bags or canvas. Some poultrymen plant sunflowers for shade and others use Jerusalem artichokes, which may be grown in the poultry yards, as the hens will not touch the leaves. Permanent shade may be provided by planting fruit trees, but it is well to wrap the lower part of the trunks with burlap or better still to place wire protectors around them, for the fowls are likely to strip off the bark. Peach trees grow rapidly in the hen yard, but are likely to be soft because of the excessive feeding. Perhaps plum trees are the best of all for poultry runs, for they are almost sure to thrive and the hens will eat the curculio which is one of the common pests damaging to the fruit.

Green Food, Hawks and Water

If the chickens have an abundance of green food, a considerable saving in the grain bill will be made. The ideal plan is to have a grass run, but when that is not possible, lawn clippings and waste vegetables from the garden should be fed freely. A few short rows of rape may be planted especially for the chickens and will last most of the summer, for when the tops are cut off it grows up again. It is wise, too, to sow mangel-wurzel beets for feeding next winter. Few vegetables keep better. If lawn clippings are plentiful, it may be worth while drying them and then storing them in barrels for winter use.

In the open country where the chickens have a wide range, there is certain to be considerable loss from hawks, especially if a white breed is kept, for white chickens on the green grass make shining marks. It is an excellent plan, when possible, to allow the youngsters to run in the corn, for then they will have complete protection. Piles of brush here and there also offer places of refuge and it is well to have a few guinea hens about to give warning.

It is more essential than many people realize to have plenty of cool water available at all times. The chicks must have it if they are to grow well, and hens must have it if they are to lay well, for eggs consist largely of water.

Several kinds of automatic watering devices are on the market, by the aid of which much labor is avoided.

It is commonly thought that when chickens have a wide range they pick up enough bugs and worms to provide them with all the meat they need, but this is seldom the case. It is always well to keep a hopper of beef scraps where the youngsters can have access to it at all times, unless, of course, a dry mash containing meat or fish is used. This is not the time of year to give fresh meat, however, and it is important to make sure the beef scraps are not tainted.

Cleanliness is imperative at all seasons of the year, but unless extra precautions are taken during the next three months the red mites will increase at an amazing rate. It has been found that a single pair of these mites will produce thousands in a few weeks, and it is impossible to raise good chickens where vermin abound. The best remedy is the use of a good prepared lice paint inside of coops and nests and on the under part of roosts. When hens are brooding chickens they should be treated with mercurial or blue ointment. A little of this ointment may be mixed with lard and a piece the size of a pea rubbed into the skin of the hen just below the vent, which is where lice congregate.

Turkeys and Guinea Fowl

Turkeys thrive on a wide range with plenty of grass land, but the poults must not be allowed to trail through the grass when it is wet either with rain or dew. After the young turkeys shoot the red they become strong and hardy, but up to that age they are very delicate.

If plenty of land is available it will pay to raise some guinea fowls this year—pay, at least, by providing a new kind of meat for the table at very little expense. Guineas have a flavor which is matched by but few kinds of poultry, and as they can be easily raised with hens, there is no reason why they should not be much more common than they are. It is true that they make a rather unpleasant noise when mature, but it is a simple matter to raise only as many as will be needed for the table while they are young.

E. I. FARRINGTON.



CHERRY BLOOMS

There are moments, there are hours
As I bend above my flowers,
Counting little lifted faces
In the sunny sheltered places.

When I seem to catch a gleam
Of the dim eternal dream
Dreamed by greenly growing things
In innumerable Springs.

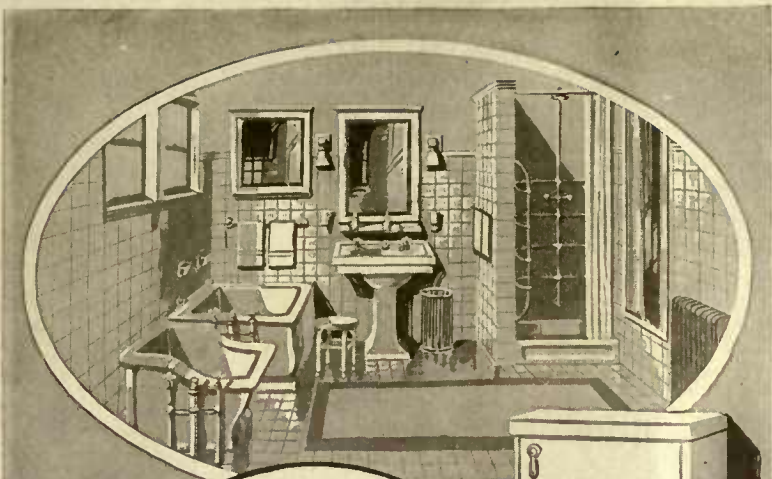
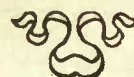
There are moments when I feel
All their exquisite appeal,
There are hours when I know
Why the poppies bleed and blow;

When the velvet-bellied bee
Is a thing of mystery,
And the pigment of the rose
Is the secret no one knows.

In the moonlight by the wall,
Yester-eve, I watched the fall
Of the cherry blooms that blow
In a softly scented snow.

And I wondered if the gift
Of that faintly fragrant drift
Was the petals' joy in darting
Or the old tree's grief, at parting.

—AMORY HARE.



Silent SI-WEL-CLO

PEOPLE are glad to visit homes where their finer sensibilities are considered and where they are not embarrassed by noise escaping from the bath or toilet room when the closet is flushed.

In perfecting the Silent Si-wel-clo closet to its state of extremely quiet operation, a source of daily annoyance to the householder has been overcome. No effort has been spared to make the Si-wel-clo mechanically perfect—no exposed nickel work—seat of finest wood and finish—long-life fittings—closet and tank of china, of course.

The Trenton Potteries Co. "Tepeco" All-Clay Plumbing

is most sanitary, beautiful, practical and permanent. "Tepeco" plumbing is china or porcelain, solid and substantial. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. With time, inferior materials will lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness.

Insist that all your plumbing fixtures be of "Tepeco" ware. A wise investment—a beautiful one.

If you intend to build or renovate your bathroom be sure to write for our instructive book, "Bathrooms of Character."

The Trenton Potteries Company
Trenton, New Jersey, U. S. A.

World's largest makers of All-Clay Plumbing Fixtures





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This privilege of individual selection as to finish, as well as selected pieces, makes for that individuality and charm which is the keynote of modern home of refinement.

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"A splendid booklet music lovers will appreciate," contains easy instructions about the care of talking machines, motor and governor. How to make records last "forever" and obtain best renditions. About sympathetic vibration, loose parts, etc. Surface noise, steady speed, dust and fluff, needles, etc.

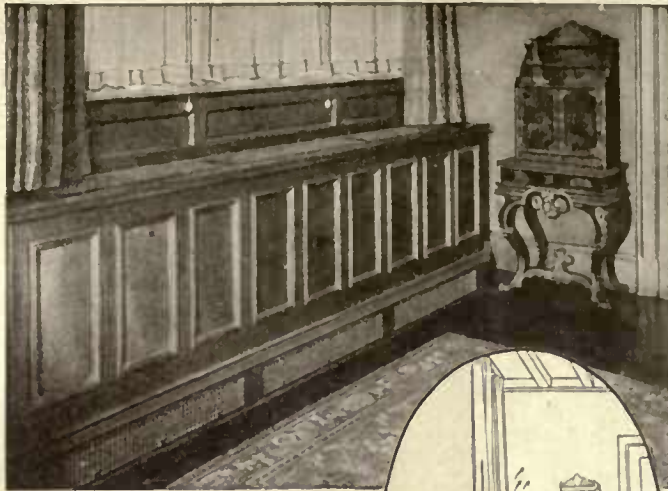
"The Ellis Reproducer saves records and prevents twang and scrape."

This booklet is printed on heavy book paper, in two colors. Illustrated to help detail.

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Radiator Obscuring With Decorative Metal Grilles

This panelled window closet effect is in the magnificent home of Arthur Curtiss James, New York. The panels are hinged, carrying out the closet effect, and making the radiator accessible for heat control or repairs.

We should be glad to make suggestions for the solution of your radiator-obscuring problems, or be pleased to co-operate with your architect.

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"TREMBLING LEAVES" by Willard L. Metcalf recently sold to an American collector

The MILCH GALLERIES

Dealers in AMERICAN PAINTINGS

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Our new booklet with our galleries' latest news recently published, sent on request

108 West 57th St., New York (adjoining Lotus Club)



Instead of a garage that stands out in bleak, glaring unsightliness, to the detriment of your own lawn and your neighbors' view, have a

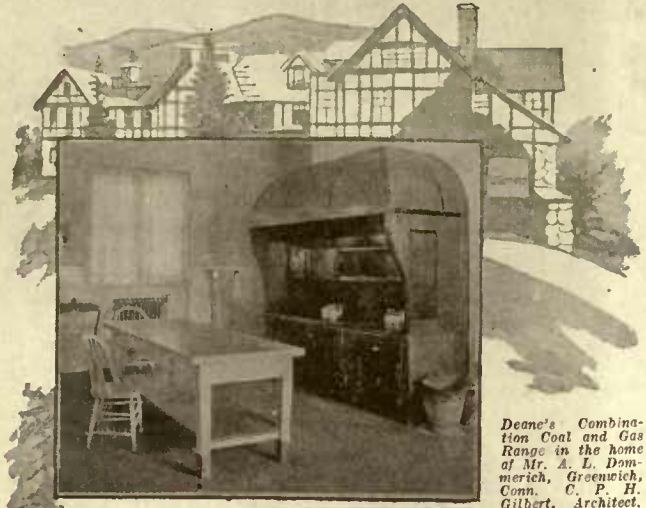
RUSTIC CEDAR GARAGE

(Ready-built-shipped knocked down)

A garage with the natural bark on the wood, blending into the landscape, unobtrusive, beautiful, substantial and not expensive. No costly screen of shrubbery is needed to camouflage this garage—itself a great saving. In size roomy for the largest cars. Send for literature.

Rustic Cedar furniture adds a charm to lawn or porch. You will be interested in our catalog of summer houses, trellises, chairs, benches, tables, etc. Write for a copy.

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The same discriminating care that you use in selecting your piano or decorations should be exercised in the choice of your range. DEANE'S FRENCH RANGES are built to order after a careful investigation of the conditions under which they are to be used. Before you decide the range question consult our Kitchen Efficiency Department. Let us study your problem and recommend the range that will best suit your needs.

DEANE'S FRENCH RANGES use coal, wood, gas, and electricity, either singly or in combination. They are constructed of the purest materials obtainable, and maintain the highest standards of manufacture.

Our Kitchen Efficiency Department is prepared to recommend such other appliances as will make your kitchen service all that you desire.

Homebuilders and architects are invited to consult us freely.

Send for portfolio of Installations.

Bramhall, Deane Company
263-265 West 36th St., New York City



The delicacy of contour and decoration in the chairs is well shown here

The Third Year Dining Room

(Continued from page 32)

are delicate in line and have beautiful crystal drops. A large picture shows them in detail.

In addition there are two accessories to be bought, if you desire to finish the room as pictured. A large orange bowl will give a touch of color to the center table, and a knife box, in the period, will continue the Empire feeling.

There, the room is done! We have spent at most \$2,113.25, or \$1,975.25 if only four side fixtures are used. The breakfast room is complete, and the dining room looks like new.

This third year we have been very extravagant, because in these articles we are presuming that the lord and master succeeds in landing a substantial raise the third year, and it is natural to think that he will let you spend some of it on the house. These third year expenses were for the following:

2 brass candlesticks to make two on each console @ \$6.00	\$12.00
6 fixtures @ \$42.00.....	252.00
1 knife box.....	35.00
1 large bowl (orange).....	10.00
Duncan Phyfe Furniture:	
Dining room table.....	258.00
4 side chairs @ \$60.....	240.00
2 arm chairs @ \$75.....	150.00
2 consoles @ \$168.....	336.00

\$1,293.00

I think you will like this room as it is finally completed. There is not too much furniture in it, yet every necessary piece is there. All the accessories that give finish and delicacy of feeling to a room are there also. It is the sort of dining room one can live in easily—not too dignified, yet sufficiently formal for entertaining.



On either side of the fireplace are placed the consoles. Their ends let down so that they occupy but small space. \$168 each

Lectures for Garden Clubs

HOUSE & GARDEN will be glad to make suggestions to garden clubs in the Middle Atlantic States wishing to engage reliable lecturers on either vegetable or flower gardening topics. Inquiries should

be addressed to the HOUSE & GARDEN Information Service, 19 West 44th Street, New York, and accompanied by a stamped and addressed return envelope.

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REPRODUCTIONS
DECORATIVE PAINTINGS



House & Garden



MAURICE
DAY

GARDEN FURNISHING NUMBER



THE ESTEY RESIDENCE ORGAN

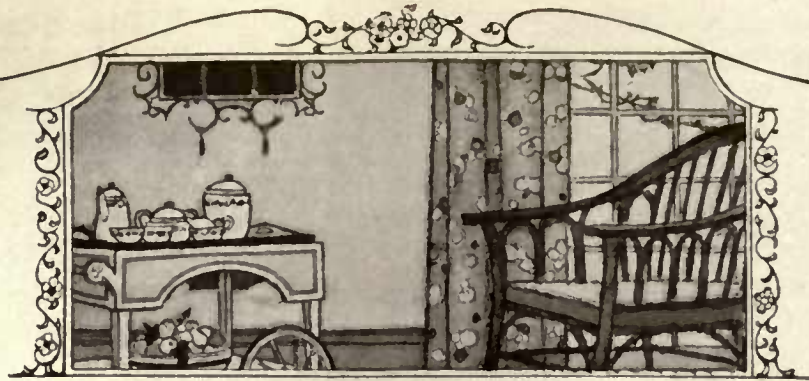


NOTHING other than a full orchestra can be named the equal of the Estey Residence Organ. It is the most distinguished of instruments. It is mechanically perfect, and its perforated rolls produce entire symphonies with a fine faithfulness that no human musician can excel.

The Estey Residence Organ is designed as an appropriate feature of the modern home. It will enhance the atmosphere of culture and art, and prove an investment of increasing value.

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BOSTON, 120 Boylston Street LOS ANGELES, 633 South Hill Street



House & Garden

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

SMALL HOUSES IN JULY

THE small house is a problem all by itself. It is not merely a small reproduction of a large house. It has its own architecture. Consequently good small houses are not so common as one might suppose. But in this July number there are at least three that have the distinction of individual merit.

The first is a stone house of real Dutch Colonial design, with a sweeping roof. The dining room has been dispensed with and the family have a combined living and dining room. It was designed by Frank J. Forster. The second is a New England farmhouse type in clapboard and shingles, with a simple, livable plan, designed to meet the requirements of a small family. The third is a cottage especially designed and furnished for HOUSE & GARDEN. It is a sort of dream-book house that can be both built and furnished for a reasonable sum.

Of further interest to small house builders is the article on the bedroom, choicely furnished with articles that come at moderate prices. Also there is the article by Elizabeth



A Dutch Colonial house, with sweeping roof, in the July issue

Leonard Strang on the garden for the small house—three types of gardens to cost not more than \$100 each, including heavy labor.

From Prof. Traquair's article on French-Canadian cottage architecture can be gathered endless suggestions for the small house; and the sketches of an Italian sort of house, designed by W. R. Bajari, show a simple plan that is effective. And then, for the man who wants to study a hard problem, comes "Plumbing in the Small House," by the engineer who designed the plumbing in the government community homes. If a garage is contemplated, you may find some suggestions in the two designs in this issue. In fact, there never was a number of HOUSE & GARDEN so filled with practical and stimulating suggestions for the reader who is about to build.

The other subjects include peonies, the use of decorative panels, placing the desk, pots and pans, Indian art for the collector, and the new designs in handwrought hardware.

Finally, you may have heard of the Government embargo against the importation of certain plants. F. F. Rockwell tells you what to substitute, in an article on American grown stock for America.

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Gillies

JUNE SHADOW AND SUNSHINE

The elusiveness of Spring has gone, passed with the inconstancies of April, the swift upward rush of May. Comes now the season of Nature's stability, the sequel to her long weeks of vacillation. For the spirit of June is a tangible thing. One can grasp it, and grasping, feel that here is a definite tonic for the soul. It awaits us

in divers forms—in the ripe greens of expanded leaves, in blue skies above flowery meadows, in the voice of the brook among rocks. Most of all do we find it at the woods edges, the borderland of light and shade. Here dwells June herself, for she is the mouth of sunshine and shadows, of warm airs and cool and refreshing breezes



THE FIFTY BEST CLIMBING ROSES

As Selected After Several Years of Tests and Experiments With Upward of Two Hundred and Fifty Varieties—Characteristics, Culture and Uses

J. JENNINGS

CLIMBING roses have claimed the attention of every great hybridizer since their introduction, but it is during the past twenty years that the greatest improvement has been made. Here in our own country, the results obtained by such men as Captain George C. Thomas, Jr., and Dr. Van Fleet are shining examples of our progress along these lines.

The aim which I believe has acted as a great incentive to these men is to produce an everblooming climber—that is to say, a rose in which are combined the strong climbing characteristics of the wichuraiana type, with the persistent blooming qualities of the tea and hybrid tea. While, so far as my researches go, this has never actually been accomplished, some of Capt. Thomas's seedlings give wonderful promise in this respect. It has been my good fortune to observe many of them in the testing ground, and of these, at least one is more or less freeblooming throughout the summer. It has not, however, developed the long, vigorous shoots that are generally associated with a typical climbing rose.

Climbing Hybrid Teas

After some years of observation and testing I do not regard the many climbing forms of hybrid teas and teas as desirable, with perhaps one or two exceptions (notably Climbing Lady Ashtown), simply because they do not rank as climbers. If some of them do succeed in sending up a few long shoots, then such plants are invariably very shy in blooming. Climbing Lady Ashtown is an exception; there is a splendid specimen in the vicin-

ity of Philadelphia, fully 12' to 15' tall, trained in pillar form and literally covered with wonderfully fine flowers which are just as shapely and colorful as the bush form. After the spring burst, this variety will give a scattering of blooms in September, and so it is worthy of a place even in a small garden.

If the climbing hybrid teas are pruned as severely as is necessary in the wichuraiana and multiflora classes, they will very often refuse to develop any long shoots, reverting in fact to the bush form. Therefore I would advise but very slight pruning of this class unless some strong basal or side shoots are apparent, in which case the oldest wood can be cut away to that point.

The comparatively limited blooming season

of the average climbing rose, approximately ten to fourteen days, may be responsible for their lack of popularity among the avowed bush-rose lovers. To many, therefore, it will come as a pleasant surprise to know that it is easily possible by careful selection of even as few as twelve varieties, to obtain a constant succession of flowers for almost two months.

It was the search for this information that prompted me to make daily observations of over two hundred and fifty varieties, generally listed as climbers, covering a period of four seasons. Even during the first season it became apparent that synonyms were plentiful and some kinds were decidedly useless as climbers. Unfortunately also, many have been introduced in which I have been unable to detect even one redeeming feature and so have marked them to discard. Please remember that in this matter, as well as through the rest of the present article, I am speaking of my own personal experiences and observations.

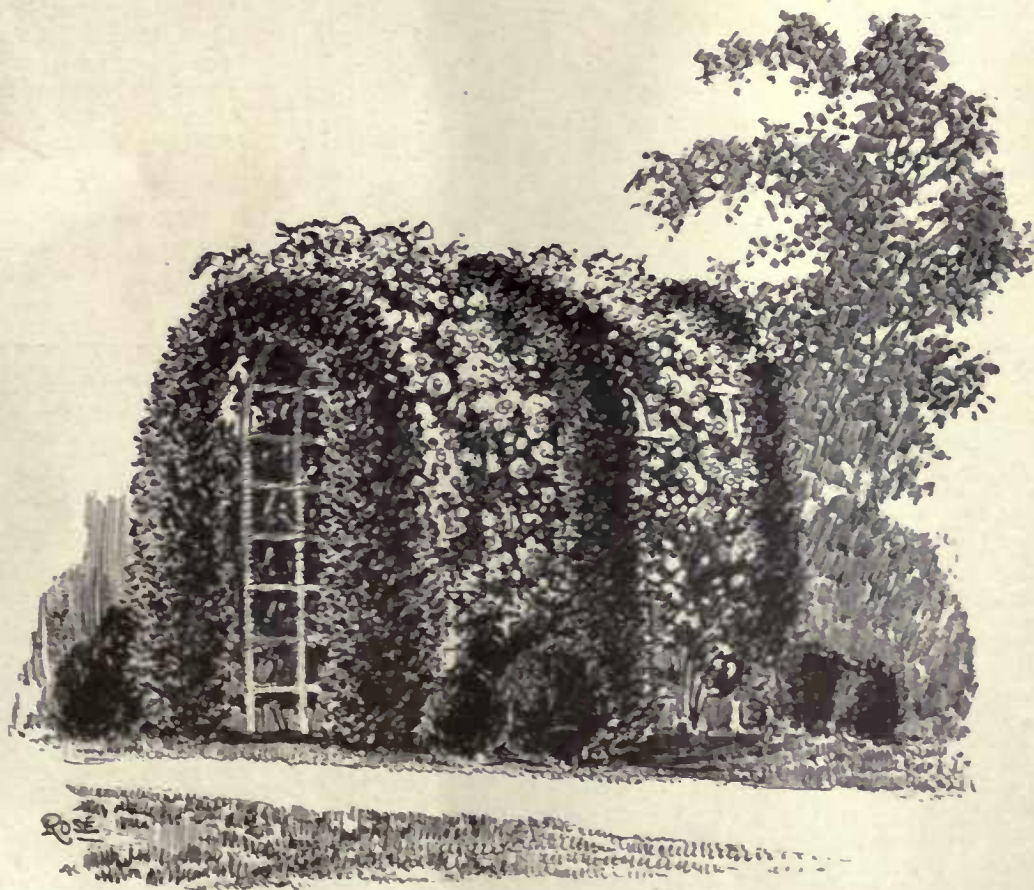
detect even one redeeming feature and so have marked them to discard. Please remember that in this matter, as well as through the rest of the present article, I am speaking of my own personal experiences and observations.

Deceptive Names

Of these culls, to show how little faith we should attach to names, I might mention:

Non Plus Ultra (Mult.), introduced by Weigand in 1905, which has a most distasteful muddy purple color and miserable foliage; and Paradise (Wich.), introduced by Walsh in 1907. This is a decidedly inferior form of American Pillar, lacking the bright, snappy rose shade, good growth and nice foliage.

Strange to say, among those on my list of discard are two varieties that have been highly re-



A variation of the usual arbor is secured by planting pairs of slender evergreens such as arborvitae, trained and tied to galvanized iron arches, in such a way that they form divisions between the rose lattices proper. By this scheme a pleasing year-round effect is obtained.

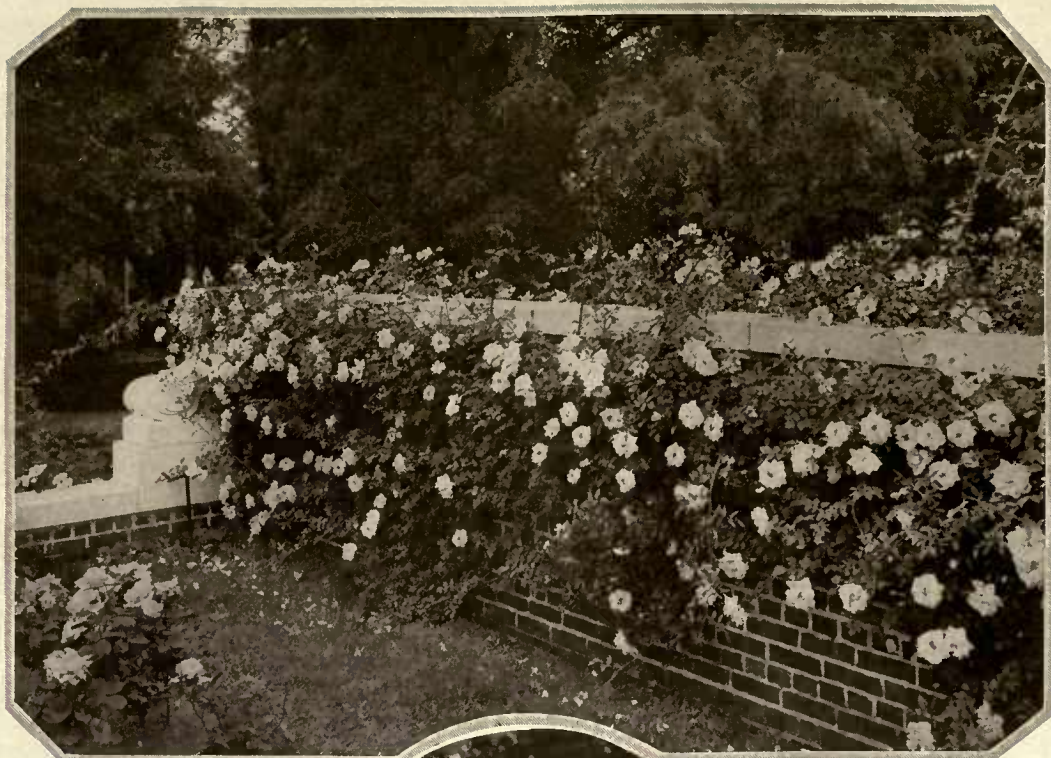
commended by at least two authorities. I refer to:

Graf Zeppelin (Mult., Boehm, 1909), which I have noted each year as having small dirty pink flowers and poor foliage which soon drops; and The Wallflower (Mult., Paul, 1901). While this latter variety has distinct red flowers, the color almost immediately blues when the sun peeps at them and it becomes one of the much abhorred magenta shades. Further, it is a shy bloomer and has but poor foliage.

On the other hand I note that Captain Thomas has discarded Francois Gillet and Snowdrift, both of which have with me been gorgeous each year when covered with their snow-white blanket of flowers. In each case also the foliage is distinctly beautiful—the ear-mark of a good garden rose. So unusually striking have they been that one Snowdrift has found a place in the twelve essential climbers, and the other is included in the first twenty-five. In comparing notes I have found other such differences of opinion, formed under different conditions.

Influence of Conditions

Much evidently depends on situation, soil and climatic conditions, as to whether any variety will show up to perfection. In the test under consideration, however, every rose was grown under exactly similar conditions so that it seems just to judge by comparison as a class. I have found the distinctly wichuraiana hybrids much superior to the multiflora hybrids



Why not use Gardenia, or one of the other good cream colored climbing roses, along that red brick wall? Good foliage as well as blossoms should be sought



Tausendschön is an old favorite among the multiflora climbers. Its flowers are semi-double, ranging in color from bright pink to pure white, deepening with age

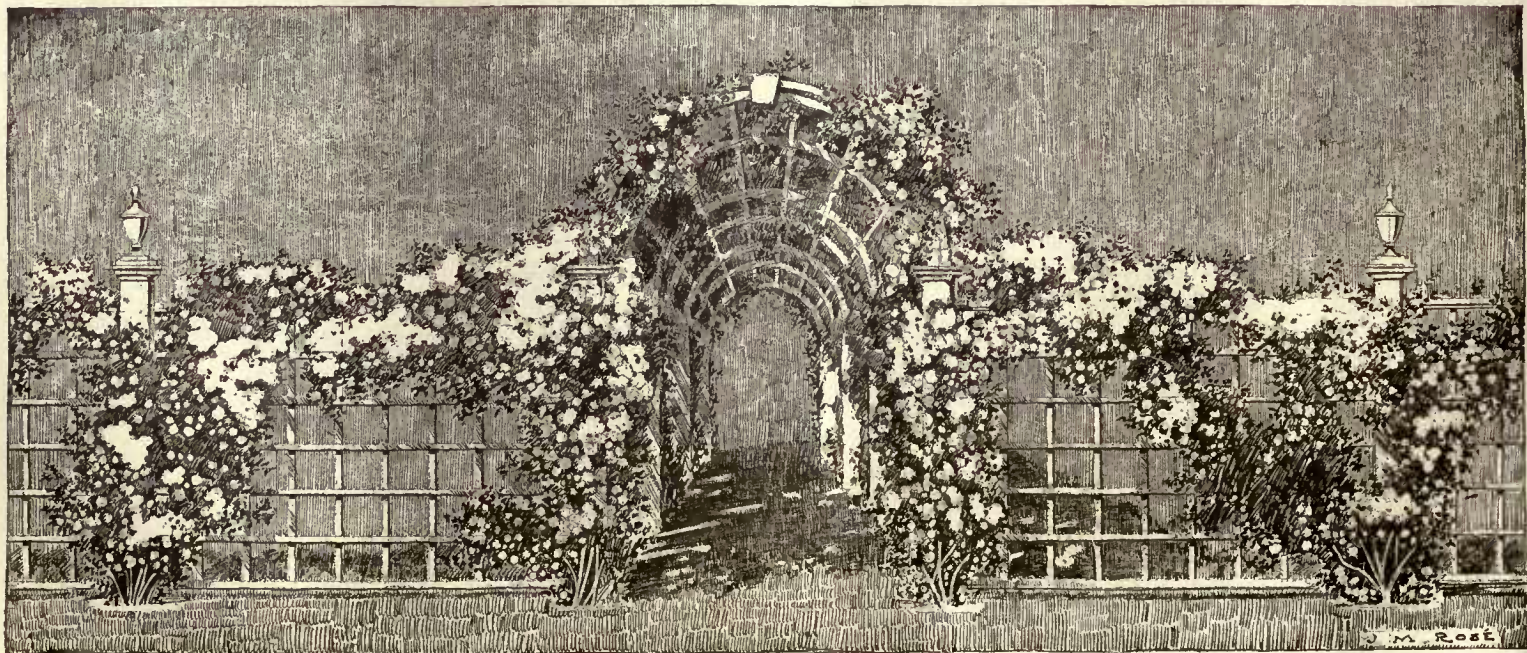
and other types not only in the texture of petals but in the foliage which is generally of a beautiful deep green, very shiny and quite leathery. This last characteristic renders the class as a whole almost proof against insect pests and diseases, an asset that is by no means to be overlooked.

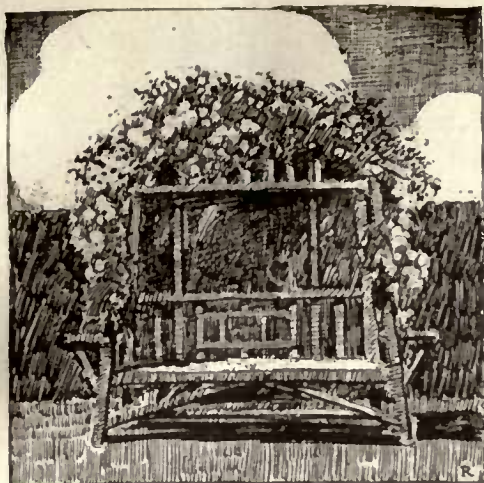
It was principally on account of bad foliage that the well known Crimson Rambler was discarded in favor of Excelsa. This latter variety, a hybrid wichuraiana, although of comparatively recent introduction, has already won its way by sheer merit into popularity (for a climbing rose). Indeed, I have often come across instances where it has been sent out for the Crimson Rambler,

but it never fails to prove its superiority. In color it is decidedly brighter and the flower has more petals that hold their color; but the greatest improvement is seen in the lustrous foliage which is retained in good condition until late fall. While selection is largely a matter of personal taste, I have presumed to list fifty varieties that have in the four consecutive seasons just passed consistently given better satisfaction than the balance. Moreover, these fifty cover practically the whole flowering season of the climbing rose.

Continuity of Bloom

In order to obtain this continuity of flowering, some favorites, blooming with the majority, (Continued on page 74)





THE notes which follow are compiled from exhaustive tests covering a period of four years. In considering the results it is well to remember that they were obtained in the latitude of New York City and would not necessarily apply in all details in other sections and under different conditions. Those roses which are marked "winter kills" were killed back to root by the unusually severe winter of 1917-18, a season considerably colder than the average in this region. The varieties noted as being hardy survived that winter and consequently may be considered highly cold-resistant. The time of blooming varies approximately six days for every fifty miles' difference in latitude. Varieties prefixed by the figure 1 are considered especially good; those marked 2 are the next choices. A wise selection of a dozen or so will result in successive blooms for nearly two months.



Blooms

- June 1-7 1—Miss Helyett—(wich.) Winter kills. Fauque, 1908. Large double, blush with carmine shading. Strong, good foliage. Long season. Good stems.
 May Queen—(wich.) Hardy. Conard & Jones, 1899. Delicate pink. Foliage good, weak grower. Fascinating color, with crimped petals.
 Neige d'Avril—(mult.) Hardy. Small pure white flowers, profuse, semi-double. Prominent yellow stamens. Foliage fair.
- June 7-14 Ghislaine de Feligonde—(mult.) Hardy. Turbot, 1916. Practically thornless. Bud orange. Flower cream when open, foliage fair. Medium growth, very long season.
 Purple East—(mult.) Hardy. Paul, 1901. Rosy pink with over color of mauve. Wonderful color in early morning. Semi-double, large, free. Foliage only fair.
 2—Francois Guillot (wich.) Winter kills. Barbier, 1907. Double white. Free, vigorous. Foliage very good. Shaded yellow in bud. Long blooming season.
- June 14-24 Paul's Scarlet Climber—(wich.) Hardy. Paul, 1916. Large, vivid scarlet shaded crimson. Fine large foliage. Vigorous, unusually fine color that holds well.
 Silver Moon—(mult.) Winter kills. Henderson, 1910. Very large semi-double, almost 5". Pure white, yellow stamens. Buds tinged yellow, foliage unusually good. Strong, but some years fails to bloom.
 1—Christine Wright—(H. P.) Hardy. Hoopes & Thomas, 1913. Rose pink tinged yellow. Good form, fragrant. Good texture. Color lasts, long period of bloom.
 Zephirin Droubin—(Hybrid Bourbon.) Hardy. Bizot, 1868. Large single flower, wonderful silvery rose color. Petals wavy. Long season, strong bushy growth.
 2—Baroness von Ittersum—(Multiflora.) Hardy. Leenders, 1910. Bright red foliage. Fairly free bloomer. Some flowers are lighter. Quite large.
 August Roussel—(Macrophylla.) Hardy. Barbier, 1913. Large flowers, semi-double. Rosy salmon. Good foliage. Shaped like H.T.; like a clear pink form of Dr. Van Fleet.
 Climbing Lady Ashtown—(H.T.) Hardy. Bradley, 1909. Free for H.T. Vigorous. Best climbing H.T. Has long spring season and a few autumn flowers.
 Alberic Barbier—(wich.) Winter kills. Barbier, 1900. Buds yellow, flowers cream, foliage good. Young shoots bronze. Good color until it fades.
 1—Paul Noel—(wich.) Hardy. Hanne, 1913. Large double, 2"-3". Bud carmine; open, deep salmon, splashed orange. Wonderful color and foliage. Long season.
 2—Elisa Robichon—(wich.) Hardy. Barbier, 1902. Delicate rose tinged yellow. Free, vigorous. Foliage very good.
 Chatillon Rambler—(wich.) Hardy. Nonin, 1913. Pale rose, free, strong good foliage. Similar in form and habit to Dorothy Perkins but a shade lighter.
 Gerbe Rose—(wich.) Hardy. Large double. Clear pink, strong, good foliage.
 1—Gardenia—(wich.) Hardy. Manda, 1899. Bud yellow, flower cream. Good foliage, vigorous, free.
 2—Renee Danielle—(wich.) Hardy. Guillot, 1913. Deep yellow in bud, pale yellow open. Very large and double. Small, isolated clusters, very fine foliage.
 Mme. August Nonin—(wich.) Hardy. Nonin, 1912. Double, mauve-rose. Vigorous, good foliage, lasts well.
 2—Electra—(multiflora.) Winter kills. Veitch, 1900. Deep salmon pink heavily shaded. Foliage good. Color fades but veins become more pronounced.
 2—Ida Klemm—(mult.) Half winter kills. Walter, 1907. Large double, cream. Fragrant. Good form, fine foliage, long blooming season.
 2—Tausendschön—(mult.) Hardy. Schmidt, 1907. Semi-double, bright pink to pure white. Color deepens in dull weather and with age. Foliage fair.

Blooms

- June 24-30 Blush Rambler—(mult.) Hardy. B. R. Cant, 1903. Clear rose, free, good growth. Good, fast color, center turns paler when old.
 2—Klondyke—(wich.) Winter kills. G. Paul, 1911. Yellow bud, flowers paler. Vigorous, free, foliage good.
 1—Source d'Or—(wich.) Hardy. Turbat, 1912. Buds bright yellow; open, pale yellow, large. Very faintly tinged blush. Vigorous, foliage very good.
 Sanders' White—(wich.) Hardy. Sanders, 1912. Double, pure white, very free. Long season, glossy foliage, vigorous.
 2—Dr. W. Van Fleet—(wich.) Half winter kill. Henderson, 1908. Flesh pink. Good form, foliage very good. Vigorous, fragrant.
 1—American Pillar (mult.) Half winter kill. Conard & Jones, 1909. Rose pink, light centers, good foliage and growth. Flowers freely and regularly.
 1—Marie Lovett—(wich.) Half winter kill. Large, double, pure white; fine shape, vigorous. Foliage very good. Fragrant, large, waxy petals prettily curled. Beautiful bud of H.T. shape.
 Debutante—(wich.) Hardy. Walsh, 1901. Soft light pink. Variable. Vigorous, foliage good. Very large clusters.
 Adelaide Moulle—(wich.) Hardy. Barbier, 1902. Coppery salmon, double. Foliage good, strong. Small but pretty flowers in clusters. Fades in bright weather.
 2—Evergreen Gem—(wich.) Hardy. Manda, 1899. Cream, free, fragrant. Vigorous, foliage very good. Faint blush center when open.
 1—Hiawatha—(wich.) Hardy. Walsh, 1904. Single. Rich scarlet, vigorous, free. Foliage good.
 Sicile—(mult.) Hardy.
 Coronation—(wich.) Hardy. Turner, 1912. Vivid crimson-scarlet, lighter stripes. Very free. Large strusses. Strong, foliage good.
 Francois Juranville—(wich.) Winter kills. Barbier, 1906. Salmon, large, double. Foliage good.
 Jean Girin—(wich.) Hardy, Girin, 1910. Salmon, double, free, vigorous, foliage good.
- July 1-7 Sodenia—(wich.) Hardy. Weigand, 1911. Very bright scarlet, with lighter edges. Free, strong, good foliage.
 Ernst Grandpicre—(wich.) Hardy. Weigand, 1900. Double white, small. Free, vigorous, good foliage. Cleaner white than White Dorothy.
 1—Dorothy Dennison—(wich.) Hardy. Dickson, 1907. Creamy pink. Vigorous, good foliage. Very double. Fast color, deeper in dull weather. Habit like D. Perkins. Synon, Lady Godiva.
 2—Excelsa—(wich.) Hardy. Walsh, 1909. Crimson. Vigorous, free, good foliage. Brighter than crimson rambler and has decidedly better foliage.
 2—Evangeline—(wich.) Hardy. Walsh, 1907. Single, blush, pretty shape. Free, vigorous, flowers large, color variable.
 1—Dorothy Perkins—(wich.) Hardy. Perkins, 1901. Rose pink. Double, vigorous, free. Foliage good.
 White Dorothy—(wich.) Hardy. Paul Cant, 1908. The white counterpart of Dorothy Perkins.
 1—Snowdrift—(wich.) Hardy. 1910. Pure white double flowers, large clusters. Very free, vigorous growth. Good foliage.
- July 7-14 1—Gruss an Freundorf—(wich.) Hardy. Praskac, 1913. Deep crimson, light center. Semi-double, vigorous, exceptionally fine color.
 Leontine Gervais—(wich.) Winter kills. Barbier, 1903. Nasturtium red, free, good growth, foliage and color.
 2—Mrs. M. H. Walsh—(wich.) Hardy. Walsh, 1912. Pure white, small, free, vigorous. Foliage good, flowers very evenly distributed. Grows very tall.



A corner of the "powder blue" room shows a set of four projets for 16th Century Italian tapestries. The walls are painted deep powder blue and glazed; the woodwork is black. Italian damask in old yellow and blue is used with Chinese yellow glass curtains, the whole forming an unusual scheme



Hewitt

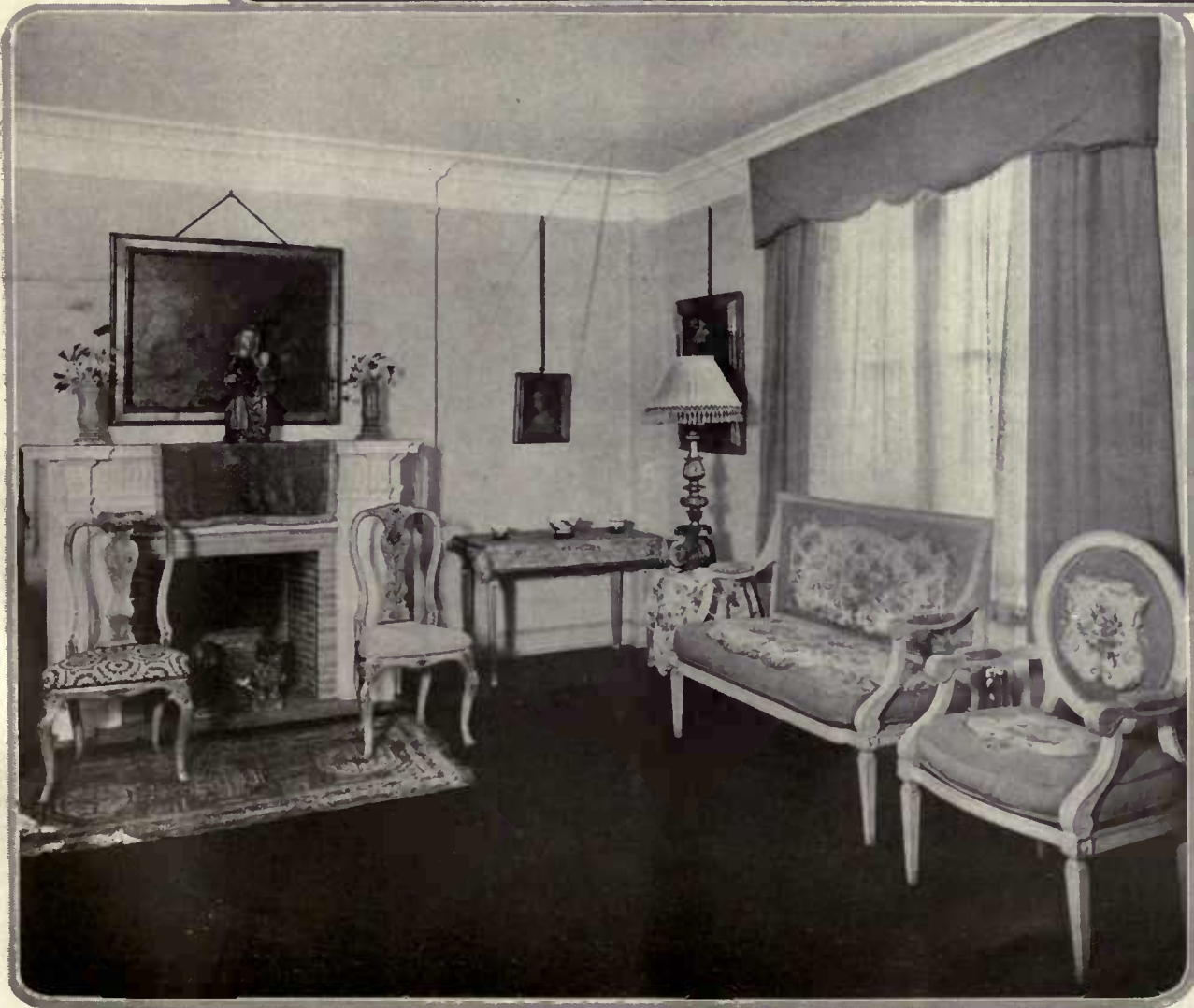
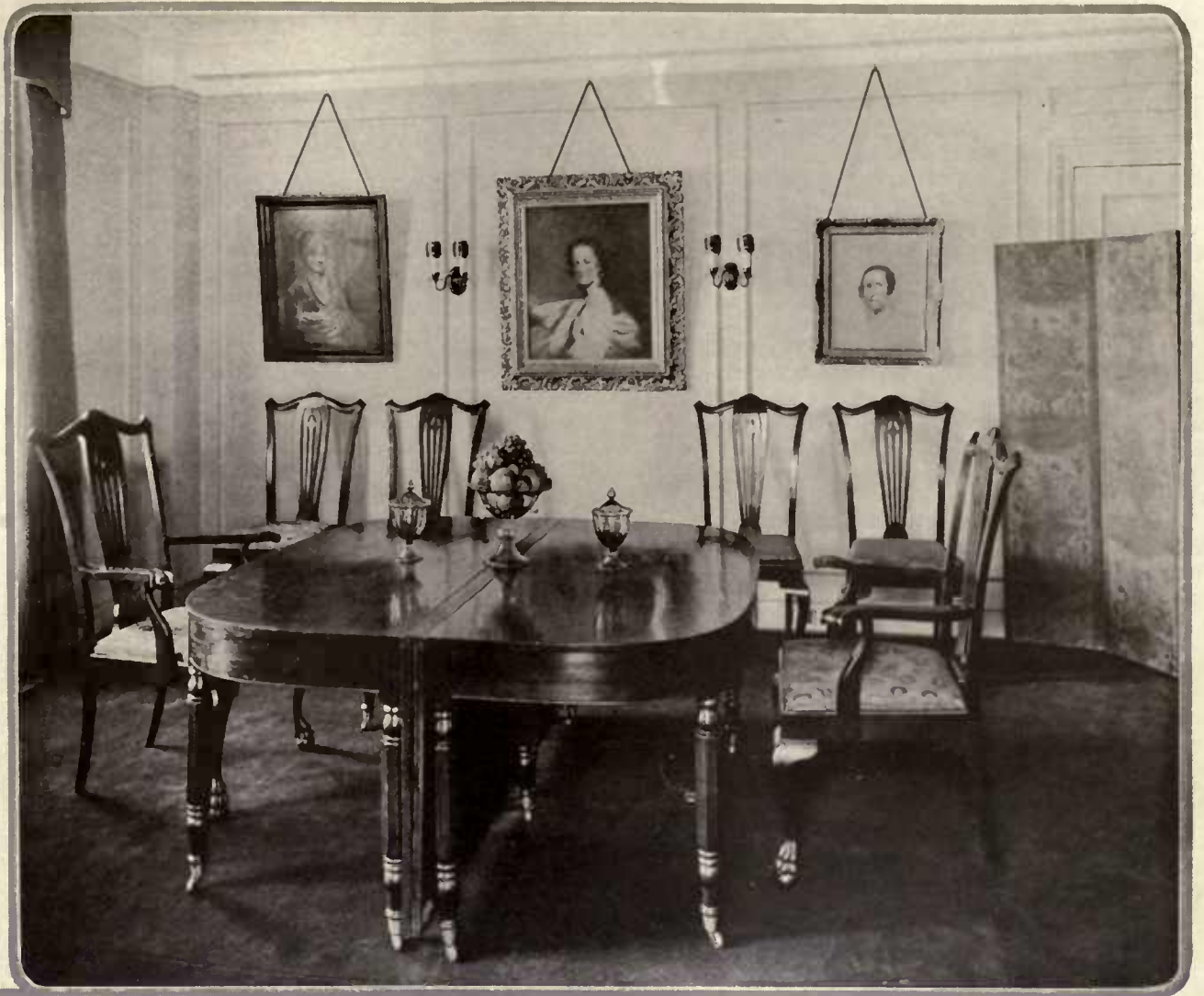
In the entrance hall a hanging of old Italian Fillaticcio is a background for two kneeling angles, attributed by Siennese artists to Jacopo della Quercia of Sienna. The chest on which they stand is old Italian. The only modern touch in the grouping are the two pictures which are arrangements of fruits and vegetables in old Italian vases done by Mrs. Potter after the manner of Della Robbia

ROOMS in the NEW YORK APARTMENT of MRS. FRANK HUNTER POTTER



As a reaction from drab war times, Mrs. Potter has made her bedroom a place of gaiety and color. The walls are tinted dove gray, the chintz in curtains (rose lined) and on the furniture is an 18th Century French design with blue predominating. Center of bed cover and dressing table hanging are old blue taffeta

A remarkable collection of family heirlooms gives the dining room particular interest. The old table and chairs show the beautiful patina given only by long usage, but the center of interest in the room is found in the three family portraits. The unfinished oil sketch at the right is a particularly well known portrait of Mrs. James Bard, Mrs. Potter's grandmother, painted by Gilbert Stuart about 1825



The drawing room contains some of the Venetian and 18th Century French furniture which has been collected by Mrs. Potter over a period of years. The room is done in old Italian blue and Venetian green. The delicate colorings of the Aubusson tapestry on chairs and settee, the 16th Century Italian painting over the mantel on which stands a Florentine Madonna of the 14th Century have all been combined with rare good taste

ARE YOU AFRAID TO BE ALONE?

THE other evening a well-known American playwright stood on the steps of a New York club watching the theatre crowds pass. It was shortly after eight o'clock and the streets and pavements were packed with men and women, boys and girls hurrying to reach their theatres before the curtain rose. They pushed one another aside. Motors jockeyed for position. Women dodged in and out between traffic. All rushing with a great frenzy as though driven by the dread of an invisible and terrible Something.

For a long time the playwright watched them, then he remarked, "In my youthful vanity I used to think that people went to the theatre to be amused, but I am beginning to believe that they go because they are afraid to be alone. They haven't enough mental furniture to make their lives livable, haven't enough thoughts or resourcefulness or amusements in their own homes to keep off the devils of ennui. They're bored with themselves and with each other. They wouldn't dare stay home alone for seven nights in succession—they'd go stark, raving mad."

Perhaps an exaggeration, but there's a world of truth in that remark. Discontent is on us like the plague. It is eating the vital tissues of our American life. Sentimentalists used to think that the war would sober the American people into being content with their lives at home. Some fanatics think that legislative prohibition will do it. Nonsense. The change has to start within. Contentment, like charity, begins on the lee-side of the doormat. The only possible solution for this wild flight from ennui and fear is to get interested in your home, to develop its resources and yours.

AT the present moment many people are worrying about Bolshevism or, rather, worrying lest we have a repetition here in America of the slaughter and pillage that accompanied the establishment of Bolshevism in Russia. Theoretically there are some excellent ideas in the Bolshevik program; there are also some terrible evils. The great weakness with the Russian program is that the ideals cannot be put into the working without the evils. One of these evils is the utter abolition of the home and property. The Bolshevik constitution couldn't last ten minutes in a country where the people own their own homes. Bolshevism is a religion of tenants. The man who owns his own home, who works in his own garden and reaps the fruits of decent labor has no desire to overthrow those in authority or take from his neighbor the good things he has acquired through years of work. Authority preserves property. Own your own home, plant your own garden, pay your share of the taxes, take your part in the community life—and Bolshevism will fade like a bad dream at dawn.

The solution of any Bolshevik tendencies that may be haunting the American people is found in that excellent "Own Your Own Home" movement.

AND having acquired your own home, what? Be content with it.

Contentment is not a stifling of ambition, a refuge of lazy minds. Philosophers in all ages have discovered it to be the touchstone of life. Marcus Aurelius and old Solomon both arrived at this conclusion after the discipline of bitter experience. Start in and see what

your capacities are, they say. Get to know yourself. See what you can do. Before you know it you'll discover a hobby or a taste for this or that which will satisfy you thoroughly. The old mad flight from ennui will cease. You'll no longer be afraid to be alone.

Contentment breeds on activity. Activity clears the mind, just as water purifies itself by moving. The stagnant mind is the discontented mind. Seven successive stagnant nights after labor will eventually make a man afraid to be alone with himself.

THE activities of a contented man may be legion. His family suffice for him. And in the majority of cases he pursues a hobby or some creative or cultural interest. Books furnish one, music another, collecting a third—these three are the great trinity of contentment.

Can you imagine Charles M. Schwab being bored with himself? Charlie Schwab is one of the best amateur organists in America. So is John Wanamaker, and the dream of John Wanamaker's life is to give an organ concert. I could fill this page with the names of prominent Americans who are accomplished amateur musicians—men of huge interests and great responsibilities who find in music an untiring solace and amusement.

One bright light on the horizon is the return of music as a family custom. Mr. George Eastman, of kodak fame, maintains an orchestra in his house, and there are hundreds of families this land over who are discovering enough musical talent in their own family circle to furnish homemade musicales. For those who cannot play or sing, there are the player-piano and the talking machine. Really, when you come to think of it, the American people should lead the world as music-lovers, so great are their advantages in their own homes.

With the library facilities at the command of all, it is also a marvel that the American people are not the best read in the world. But reading takes time and thought, it requires a certain sense of ease. It can breed contentment only after one has become initiated into that noble company of those to whom books are friends. And yet, it is amazing the number of houses one can find in America—homes of well-to-do folk who own motor cars and wear smart clothes—where books are not to be found and reading is as a lost art.

The collecting hobby needs no bush. The custom is growing. Each day brings to HOUSE & GARDEN evidences of the spreading interest in collecting antiques and curios. That way lies contentment. For the collector must necessarily be a student of his subject—and once one begins to study a subject ennui flies out the window.

NOW these three breeders of contentment—music, books and collecting—are cultural matters. One does not make money by them; in fact, the less commercial they are, the more happiness one can derive from them. They require activity to maintain, but it is a different sort of activity with which one drives through the ordinary day's work. Therein lies their power of attraction for busy men and women and the peculiar soothing tendency they have on the mind. Each man should have at least one interest about his home to which he is ardently devoted and whose benefits cannot be calculated in cash.

TO LET

A Wood where no man dwells,
It is a holy place
Enisled with sleeping boughs
That lean out into space;

A Desert without Man
Is full of dreams, is far—
Much like the magic face
Of an untravelled star;

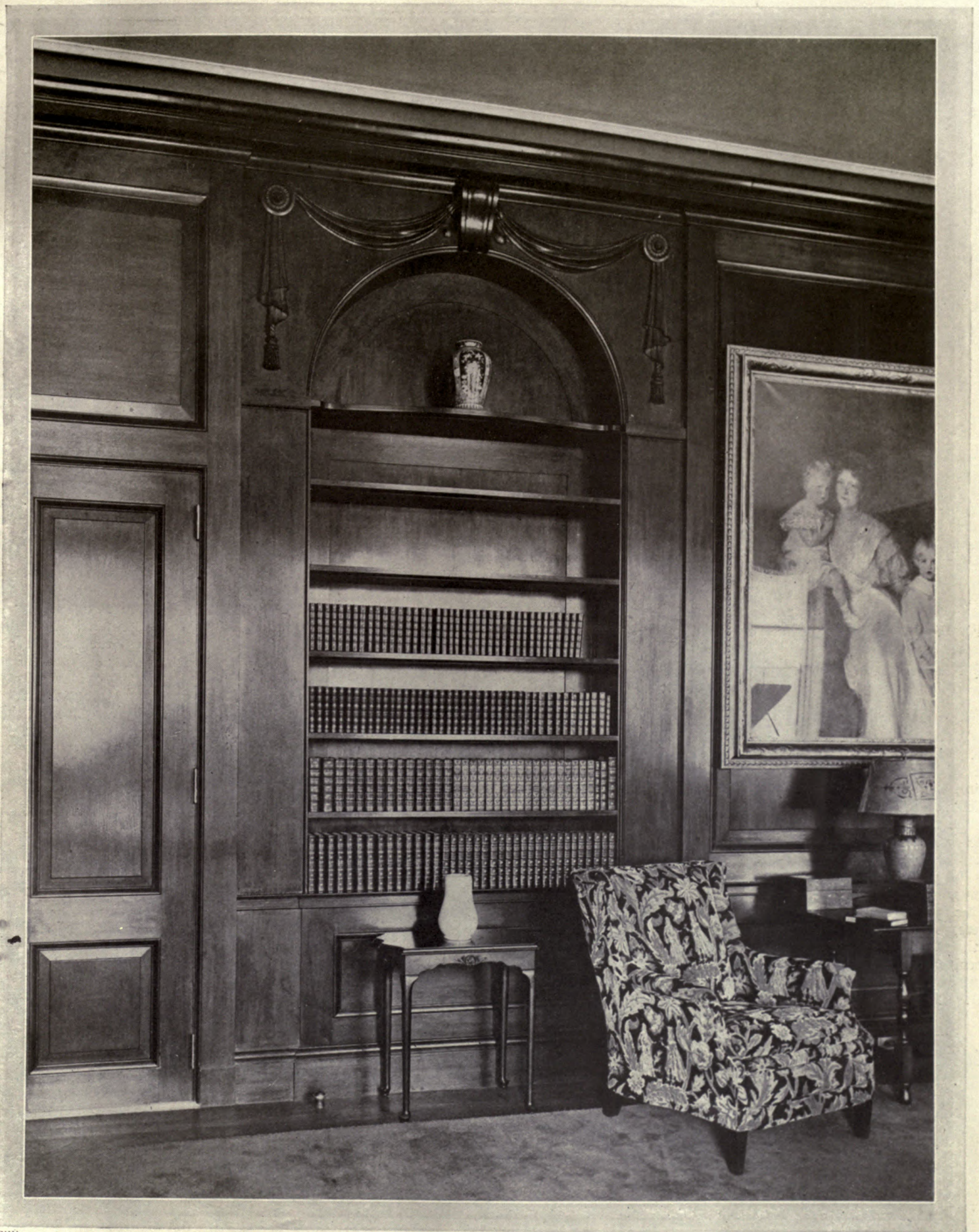
A Meadow lush with grass
Is rich with little joys
Where thighed grasshoppers leap
Like elves or playing boys;

But, O this Wood or Stone
Is chill with alien cold,
Too long built to be new,
Yet too new to be old. . . .

I hate a vacant house
With its long reach of stair:
'Tis such a place that none
Do wish to tarry there

Where small mice squeak and flash
Along each dusty shelf
And Silence shrinks, afraid,
Because it hears itself!

HARRY KEMP



Gillies

THE ARCHITECTURAL BOOKCASE

It is becoming more and more the custom, in homes of good taste, to treat bookshelves as an architectural feature, and, by letting the shelves into the wall, make them form part of the architectural background of the room. The

wood used in this library is butternut in a warm, rich brown. A chair upholstered in a brilliant English chintz gives color variety to the ensemble. From the New York residence of F. F. Palmer, Esq. Delano & Aldrich, architects



An ivory relief of a jousting scene, illustrating French workmanship of the 14th Century

IVORY THRONES and ELEPHANTS

Examples of an Ancient Carving Art, from Combs and French Fans to Cabinets of Nippon and Chinese Screens

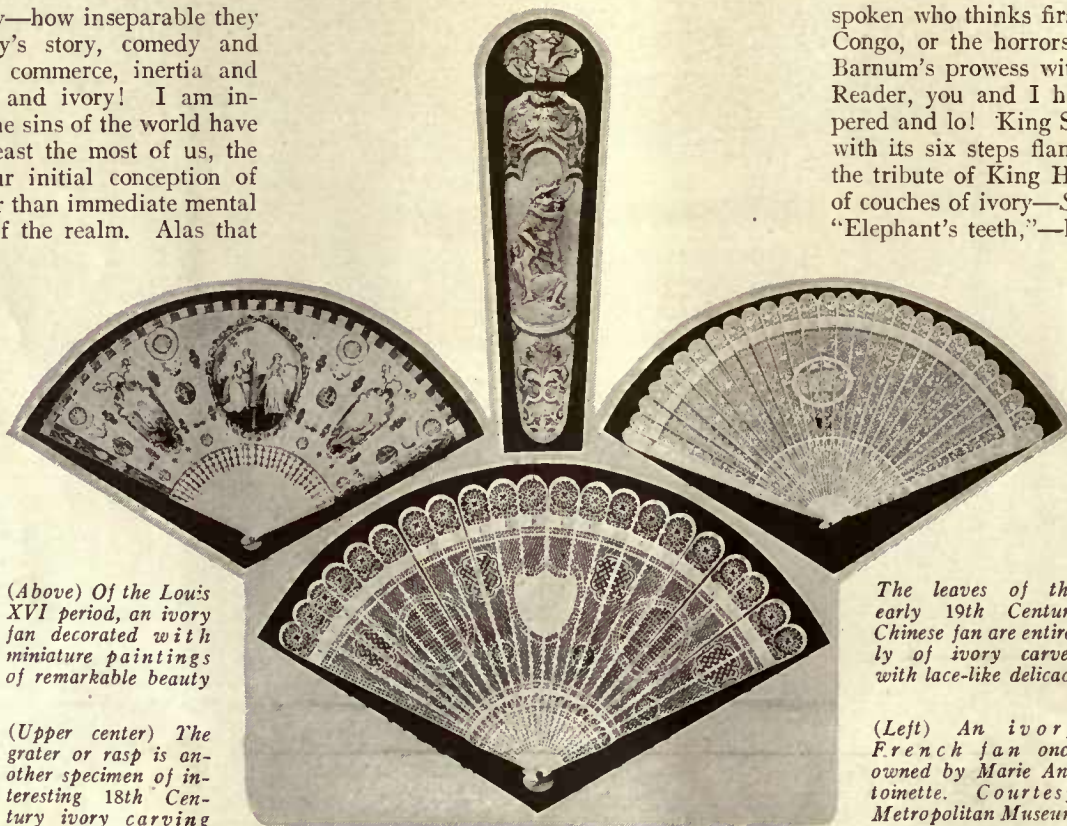
GARDNER TEALL

GOLD, silver, ivory—how inseparable they are with History's story, comedy and tragedy, romance and commerce, inertia and progress—gold, silver and ivory! I am inclined to believe that the sins of the world have brought upon us, at least the most of us, the inability to receive our initial conception of gold and silver in other than immediate mental terms of the coinage of the realm. Alas that it is so! Alak-a-day! Would that the mention of gold brought instantly to our thought the glory of sunlight, the jewels of fairy princesses, the skill of Saint Eligius, the craft of Benvenuto Cellini, the bracelet of Helen of Troy; or that the mention of silver would first evoke for us memories of purling streams, moonlight on the jasmine flowers, a cup from Delhi, the Ardagh Brooch, that of Tara! But ivory, magic word! When it is

spoken who thinks first of the commerce of the Congo, or the horrors narrated by Conrad, of Barnum's prowess with Jumbo? Ah no, dear Reader, you and I have but to hear it whispered and lo! King Solomon's throne of ivory, with its six steps flanked by the carved lions, the tribute of King Hezekiah to the Assyrians of couches of ivory—*Shinni piri*, they called it, "Elephant's teeth,"—hard teeth indeed for the

King of Judah to pull! And did not the Prophets Ezekiel and Amos tell of "benches of ivory brought out of the Isles of Chittim?" I suppose the "ivory palaces" of the 45th Psalm meant wardrobes, but as long as one isn't sure of it, it is comfortable and amazing to cling to the palace and to contemplate the enormous wardrobe it might have held, one far outrivalling that of Potsdam!

When I have visited the collections in the British Mu-



(Above) Of the Louis XVI period, an ivory fan decorated with miniature paintings of remarkable beauty

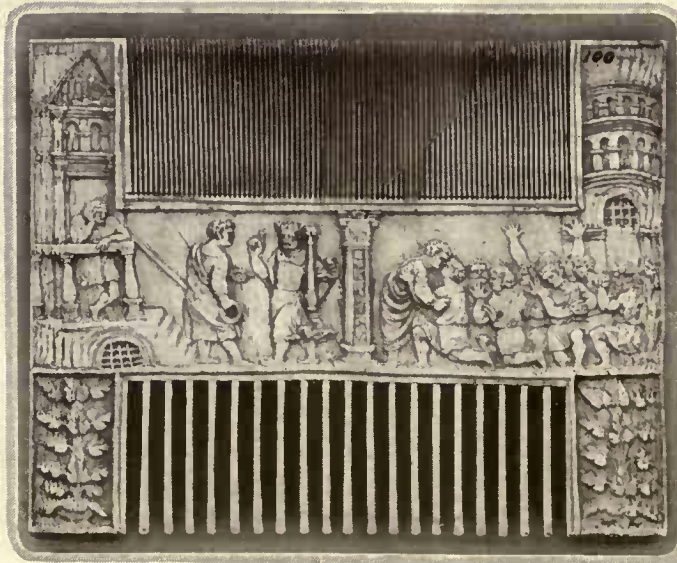
(Upper center) The grater or rasp is another specimen of interesting 18th Century ivory carving

The leaves of this early 19th Century Chinese fan are entirely of ivory carved with lace-like delicacy

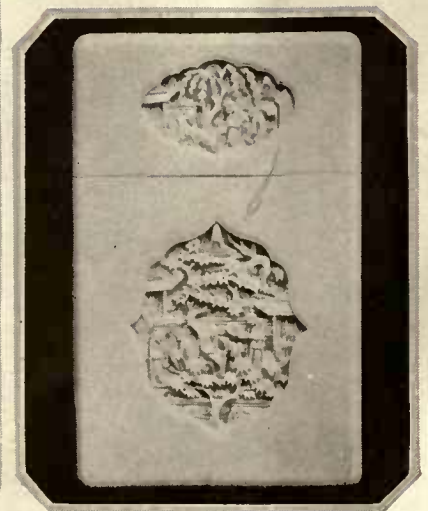
(Left) An ivory French fan once owned by Marie Antoinette. Courtesy Metropolitan Museum



Intricately carved and busy little figures form the high relief of a 19th Century Chinese brush holder



And then there is a comb with both coarse and fine teeth, the decorative design consisting of scenes from the life of Joseph. It is Italian work of the 14th Century



The cardcase carved by a Chinese workman of the late 18th Century brings out the ivory's full beauty



Not all the ivories show carving in relief. The cabinet above is elaborately inlaid with a variety of bird, butterfly and flower designs. Japanese, of the 19th Century



Mary Magdalene as a French carver of the early 16th Century represented her in an ivory figurine



Bone "ivory" marking wheels and pricking forks for the needleworker. Both of these are of American make and date from the late 18th and early 19th Centuries

seum I have flattened my nose against a certain case there that contains two inlaid daggers ornamented with ivory that date from the time of Moses. Moses and those days thirty-seven hundred years ago—how much more real they seem when I am looking at daggers! If old Lord Chesterfield were here in the flesh, instead of in the spirit, on my library shelf there suitably bound by Rivière, I would not give a fig for the scorn he might heap upon my way of thinking, should he repeat the paragraph pompously indited to his helpless son, which runs "I do by no means advise you to throw away time in ransacking, like a dull antiquarian, the minute and unimportant parts of remote and fabulous times." I hope you too, dear Reader, will be on my side. As gentle suasion, if that be necessary, I shall add Lord Chesterfield's parting dart anent the matter, "Let blockheads read what blockheads wrote!" I am sure we are one against the old gentleman. I don't suppose nature graced him with enough humor to anticipate the time when he himself would come to seem to all of us as much part and parcel of remote and fabulous times as Cheops or Moses.



An ivory knight of the chessboard. He is of English workmanship, from the 13th Century

On a rainy day like this I like to bring forth my few ivory treasures and feel that the moisture in the air is good for them. True it is that there are no ivory palaces, or thrones and sceptres of ivory such as Tarquin was forced to hand over to Lars Porcenna; would that there were! Would that I might touch, might own, the very rod wherewith the grave senator of ancient Rome, Marcus Paperius, smote the Gaul who, marveling that the senators sat unmoved in disconcerting dignity when their victorious enemy burst into the Capitol, touched the beard of the noble sire to see if he were alive. I may even confess that whenever I re-read the *Iliad* I shall be sure to pause at once part and give furtive wish that I might have one of the worn check-pieces there described. Perhaps you remember the lines—

"As when some Carianor Mæonian maid
With crimson dye the ivory stains, designed
To be a check-piece of a warrior's steed:
By many a valiant horseman coveted,
As in a house it lies, a monarch's boast
The horse adorning, and the horseman's pride."

But I cannot hope for any such luck. I
(Continued on page 62)



The back view of a Chinese ivory screen of the Ch'ien Lung period, 1736-1796, shows six relief panels each with a different design. The figure of the ivory itself is clearly shown



The front view of the same screen is more pretentious, depicting what may be interpreted as some of the ways in which one amuses oneself at a Chinese week-end party in the country

AMERICAN SCULPTURE FOR AMERICAN GARDENS

An Infant Art Worth Fostering

PEYTON BOSWELL

RODIN predicted that a new birth of sculpture would take place in America, and that a great school would develop here, comparable to that which sprang from Ancient Greece to glorify her ideals in after ages.

This prophesy of the greatest of modern sculptors, one of the most marked proponents of idealism in art, is worthy just now of a close analysis.

A comparison of the development of the economic condition of Ancient Greece, coeval with the golden age of Grecian sculpture, with the present economic condition of America, unmistakably reveals a parallel that seems to point to the fulfillment of Rodin's prophesy. Periods of great wealth foster periods of great art. It may seem at first very difficult to make this statement fit into a discussion of the ideal, but nevertheless it is true. The epochs of commercial aristocracy in Greece, of imperial power in Rome, of far-flung trade in Italy, of monarchical splendor in France, all had as their concomitants periods of art development such as the world never saw before or after. The epochs of social change, of commercial decadence and economic poverty were characterized by periods of poverty in art. And now comes America, wealthy beyond any dream of the past, and at the threshold of an era of industrial aggrandisement and trade expansion of which she herself never dreamed.

Grecian sculpture undoubtedly had its origin in the religious instincts and innate love of beauty of the ancient Hellenes. But in the days of Greece's first struggles, when her people were primitive and tribal, when they lived sufficient unto themselves and wealth and power had their seats in Persia and Tyre and

(Continued on page 68)



A fountain, by Mrs. Harry Payne Whitney, designed for an American garden. Courtesy of the Whitney Studio



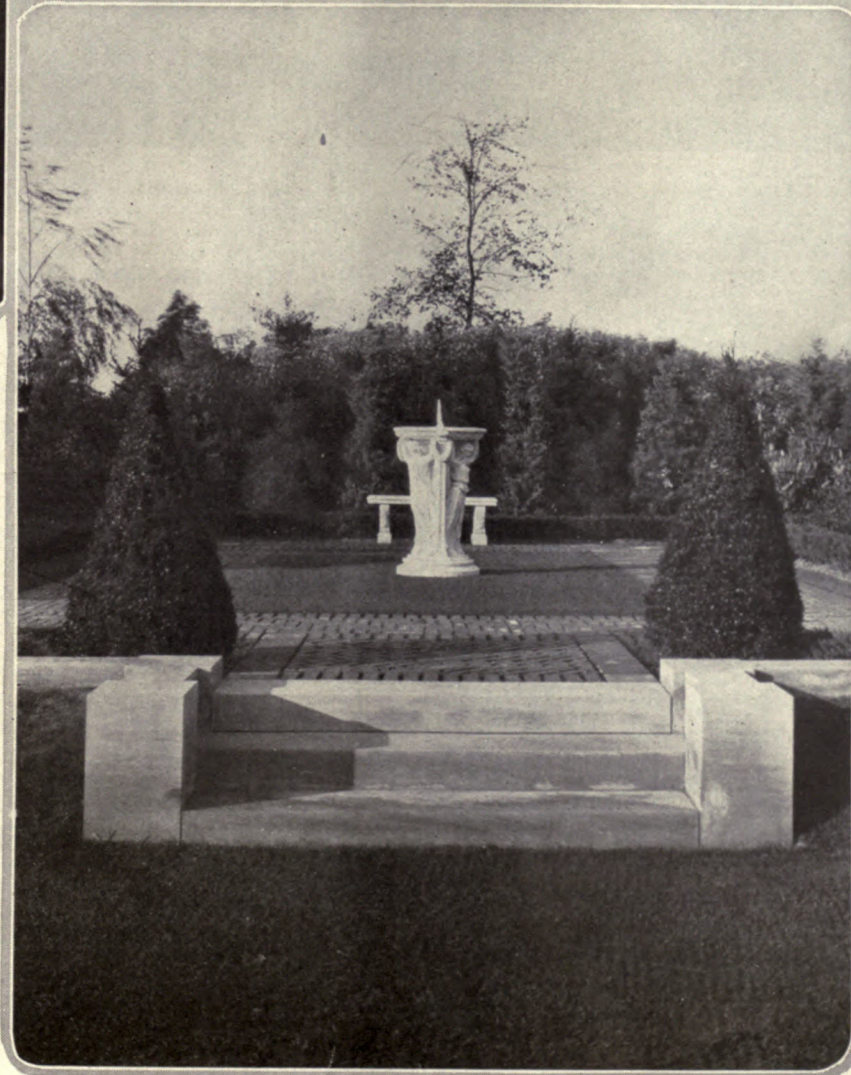
"A Girl Aquaplaning," by Rena Tucker Kohlman, shows the freedom of interpretation characteristic of our American garden sculpture. It stands 20" high and is intended for a basin fountain or a small garden pool where the water could be arranged to spray against the figure. Courtesy of the Milch Galleries

In the cleft of a rock garden you discover a young Pan piping away. The gray stones are immediately animated and the rock plants vitalized. This figure by Janet Scudder is in the Rockefeller gardens at Pocantico Hills and shows the proper placing for such work—secluded and surprising as you come upon it

Silhouetted against the sky and surmounting the garden pool stands young Diana, a clear-cut gem of garden statuary. It is by Janet Scudder and is found in the garden of John Long Severance, Esq., at Cleveland, Ohio. Courtesy of Gorham Gallery



"Girl and Fish," a garden figure of happy interpretation, could find a place in a garden pool sprayed as a fountain base or in a stream of rushing water. Harriet Whitney Frishmuth, sculptor. Courtesy of Gorham Gallery



The sundial offers a wide and varied field of interpretation. This figure, "The Fruit Bearer," by Edward McCartan, has found a sunny spot in the garden of Mrs. Harold I. Pratt, at Glen Cove, L. I. Courtesy of Gorham Gallery

These figures—Morning, Noon and Night—support the table of this sundial in the garden of John Long Severance, Esq., Cleveland, Ohio. Harriet Whitney Frishmuth was the sculptor. Courtesy of Gorham Gallery



Golden pheasants on a cream ground, to say nothing of the many other colors in the design, key up the color note afforded by the cretonne curtains, valance and upholstery. Pull curtains of old yellow are used in place of shades. Light putty walls, mahogany furniture, putty brown rug. The mahogany table is priced at \$92, and a bookcase to match at \$82. Ladder-back mahogany arm chair, upholstered seat, \$34. A wing chair similar to the one shown is \$95 and \$100; 4¾ yards of velour will reupholster it. Overstuffed chairs in pheasant cretonne, backs in dark putty velour. Black lampshades decorated in color, and notes of brilliant rose, purple and green in the corner cabinet

FURNISHING *the* ROOM *from* CRETONNE

With the Wide Variety of Colors and Designs in Which It Can Now Be Obtained, One Can First Select the Cretonne and Then Furnish the Room Around It

ETHEL DAVIS SEAL

IS there anything else that can accomplish such sheer delight and joy in a space so small as a yard or so of cretonne? You see it dangling from a counter in a most prosaic carpet-stripped aisle, and the world immediately waxes rosy, or is cleft with winging birds. You see it beckoning from an otherwise quite usual shop window, and the gorgeous blending of colors goes to the heart of you like music. Surely possession of such cretonne would be nine-tenths of the law of happy decoration, and juggling awhile with the tempting suggestion set in your path by the wily shopkeeper and the crafty writer for magazines, you tentatively inquire the price by the yard, only to find that temptations come cheap nowadays, and that cretonne combining all the quality of the old uncut velvets and the charm of the

needlepoint designs is to be had for a paltry two or three dollars a yard!

And what can compare with the adaptability of cretonne! Time was when its kingdom was in the bedroom, or, at most, in the breakfast or living room of the summer cottage; but in these days of modern ingenuity of manufacture and design, there is no room into which it may not fit with suitability and dignity, simply by varying the character of the design, the finish of texture, the weave, and the method of making up the material.

Fitting the Room to the Cretonne

But there is another delight found in cretonne beside those we have already conceded. If just the right piece is sought diligently, it will fit in any room. True, but how about

choosing the cretonne first and then fitting the room to it? For here is a game that is worthy of the gods.

After the material is chosen, just enough should be bought to use for the leading feature, say the curtains, for it is likely that they will be of the cretonne. In this way you are not limited beforehand by too much of any one thing. You must have absolute control of your growing scheme, allowing it to develop by degrees; then later if you find that you want a chair or a sofa upholstered to match the curtains, a pillow covered with the same cretonne laid in a certain place, you will be able to buy the additional quantity.

In building a room scheme around cretonne, the fundamentals should be given first attention. Possibly the material has a light back-



The pheasant cretonne shows peacock green, yellow green, mulberry, rose, peacock blue, gold, magenta, purple and black on a grayish cream ground. 31" wide, \$2.65 a yard

ground, no matter how well this be covered; or perhaps the lightest tone is evident in some of the flowers or the birds. This tone should be reproduced as accurately as possible in the background of the room, the walls. Some charming light-toned neutral papers can be had now, since the neutrally light wall treatment has been found to be so eminently satisfactory: heavy two-toned effects, stipple tones, lustrous grasscloths. These used, of course, without a border or other decoration. Or the walls may be hung with a fine linen canvas, lightly paneled with narrow wood molding, and the whole painted with a good flat oil paint.

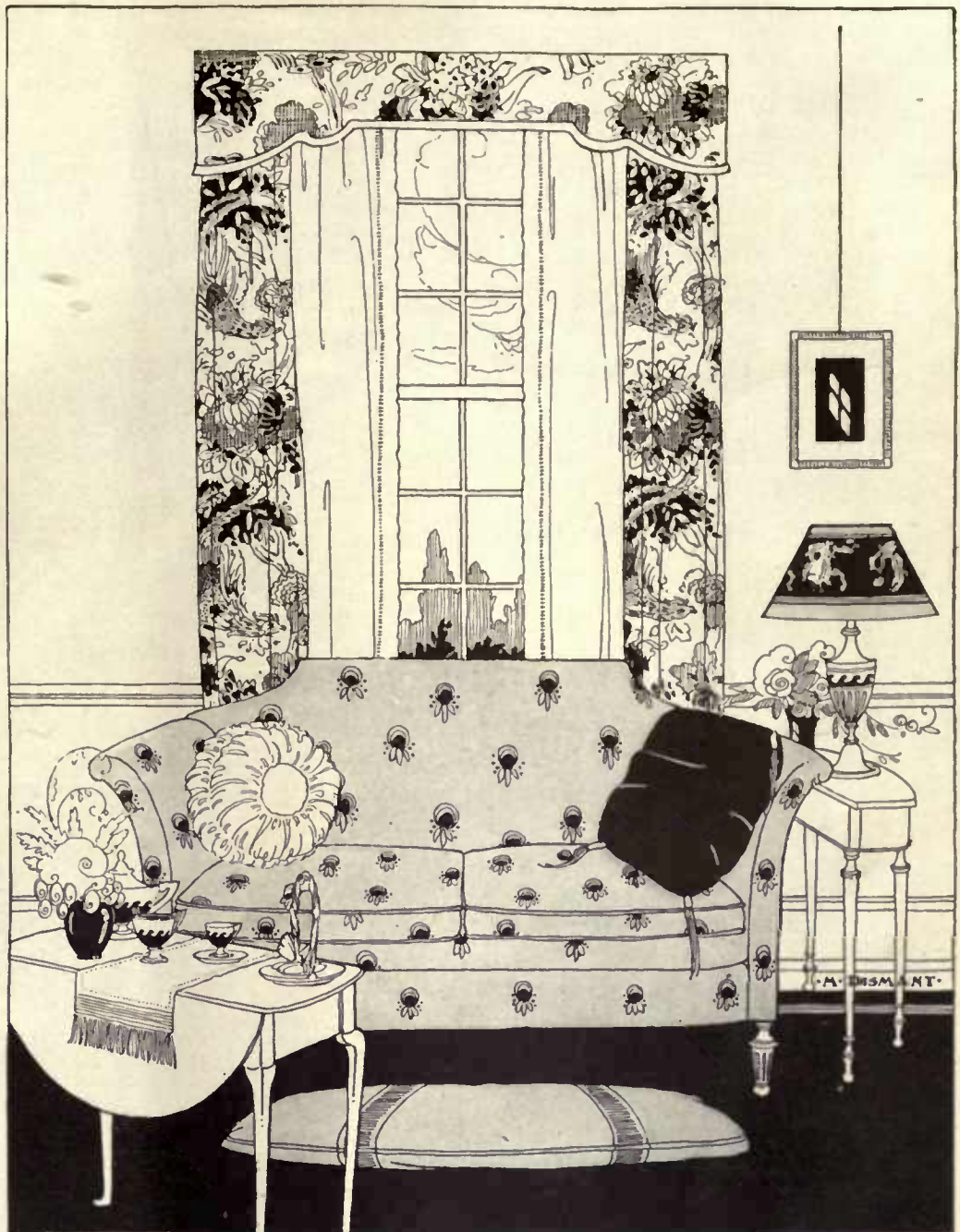
The Trim and Floors

The woodwork should duplicate the light tone of the walls in the case of the latter treatment, since the narrow molding must match both the wall tint and the woodwork. More leeway is found with the papered walls, for, while the room woodwork should still be painted a light color, it may be any one of the varying tones of ivory, or slightly lighter or darker than the tone of the walls.

Floors have a way of jumping up and hitting you in the face, if they are not kept strictly under the feet by the use of a properly subdued floor covering; and especially in the case of a room developed in a figured material, the floor treatment should show little design. The two-toned Wilton rugs or the all-over carpets are best for those who wish to keep within a certain expenditure, and this choice is in such good taste that it is never open to question. I should say that one of the deepest colors in the cretonne should be duplicated as nearly as possible for the rug or carpet—one of the foliage or woodsy tones.

And after this moderation in the background, such actual squeals of joy in the smaller color notes! These are fun . . . And you will find that you may be most daring! A brilliant

The desk matches the long table on the opposite page; it is priced at \$100. Bench chromewald brown, the color of American walnut, upholstered in the pheasant cretonne; \$24



The sofa is particularly desirable for the small home. 64" long overall, 34" deep. Hair and down stuffed, chintz upholstered in variety, \$102. Mahogany drop-leaf table, \$24

lampshade, a jar of burning orange, a teapot of kochi red lined with yellow . . .

A Room that Grew from Cretonne

I am reminded of a room of my acquaintance that so grew from cretonne: a linen black-grounded, with small weird trumpet flowers of brightest cerise on King's blue stems. The wall tone was found in a tiny bud nearly putty color, and which had, interestingly enough, turquoise stems, furnishing opportunity for some rapturous accents of this hue, which is so delightful with just the right tone of rose red.

Well, the walls were of putty oatmeal paper, plain and unbordered; the woodwork was white. On the dull brown floor there were laid small blue rugs reproducing the blue tones in the
(Continued on page 60)



FOR THE GARDEN OR TERRACE

A little group of playing boys, suitable for the center of a garden pool, comes in manufactured stone. 23" high. \$25



These outdoor furnishings may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York City



A bird bath affords comfort on hot summer days. This bath, of manufactured stone, 30" high and 24" wide, comes at \$20



A garden jar of geometrical design in terra cotta or manufactured stone comes at \$16



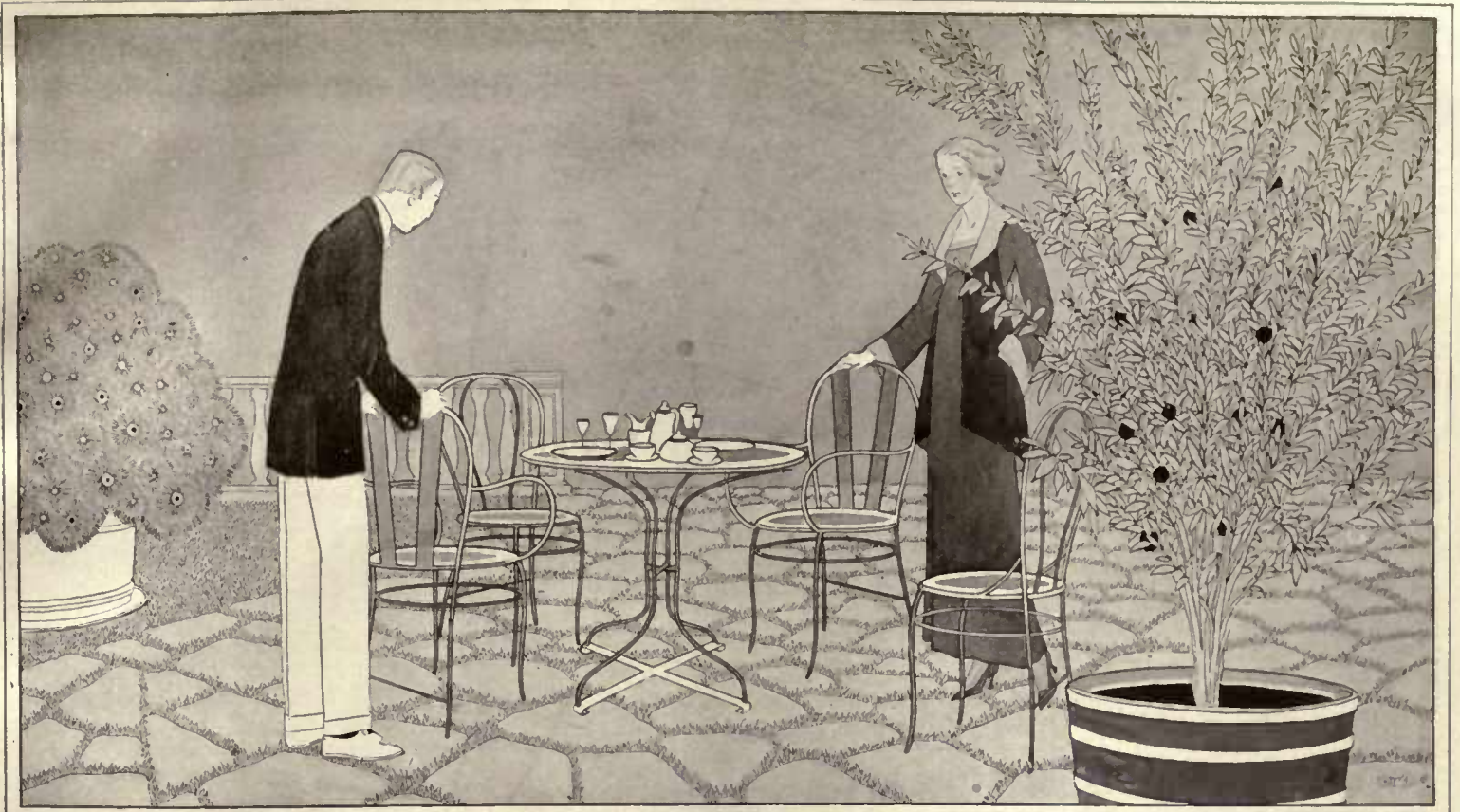
For a formal garden comes this jar, 18" high. In terra cotta, \$20; in manufactured stone, \$16



A flower-shaped bird bath has a pedestal of synthetic stone. Pedestal, 31" high, \$20. Bowl, 18" in diameter, 3" high, \$8



At the end of the garden walk, hidden away in a shadowy corner, it is a joy to find a garden bench. No garden is complete without some such furniture



For tea on the lawn or terrace there comes weather proof iron furniture painted in gray and white. A set of four chairs, two straight and two with arms, and the table, come complete at \$47



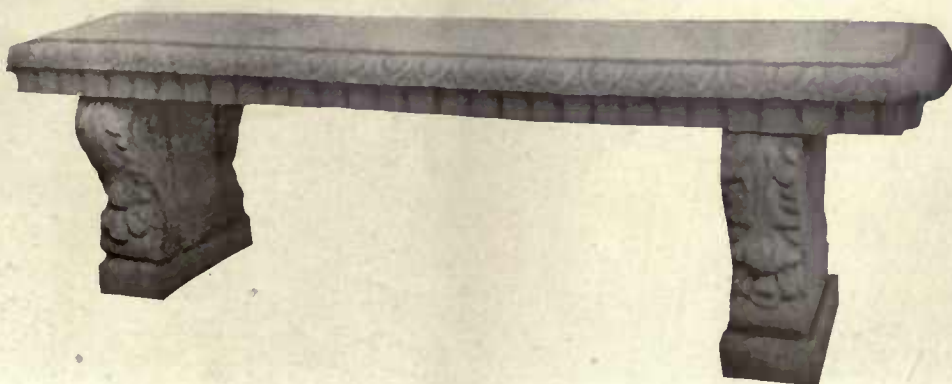
A sundial or gazing globe can be placed on this pedestal, 36" high. Globe 12" in diameter. Pedestal with globe, \$25; with sundial, \$15



A wall fountain of synthetic stone, comes complete at \$28. 33" high, with a grotesque dolphin figure



The dolphin fountain has a pedestal 36" high and a bowl 23" wide and 17" projection. In manufactured stone, it comes for \$30



A well-proportioned garden bench of excellent design comes in manufactured stone, 5' long, \$37.50



Wallace

The broad and substantial Dutch Colonial lines of the house mass well against the wooded slope behind. It is wide white clapboarded with solid shutters on the ground floor and green blinds above. The whitewashed chimneys and the unstained shingles, left to weather naturally, carry on the well judged simplicity of the whole



A mouse color rug with a hint of purple to give it life is on the light oak waxed floor of the living room, from which the stairs ascend directly. French gray walls with trim a slightly darker tone of the same color, stair treads matching the floor. The risers, posts and balusters are French gray and the handrail is finished in dark mahogany



Two tones of French gray are in the living room panels, the darker one in the stiles. The cornice is a very light gray which almost matches the ceiling. Over the mantel is a panel of plaster framed in wood which extends to the ceiling. At the right of the picture is the entrance to the vestibule



The glassed in porch serves as a winter sunroom where potted plants bloom through the cold weather. Above it is a sleeping porch for summer use. The woods and hill to the north act as good protectors from cold winds. The view shown here is of the southwest exposure

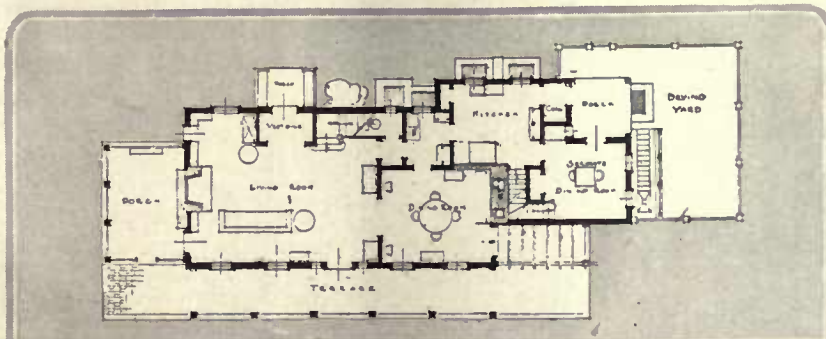


The RESIDENCE of
ROBERT L. WOOD, Esq.

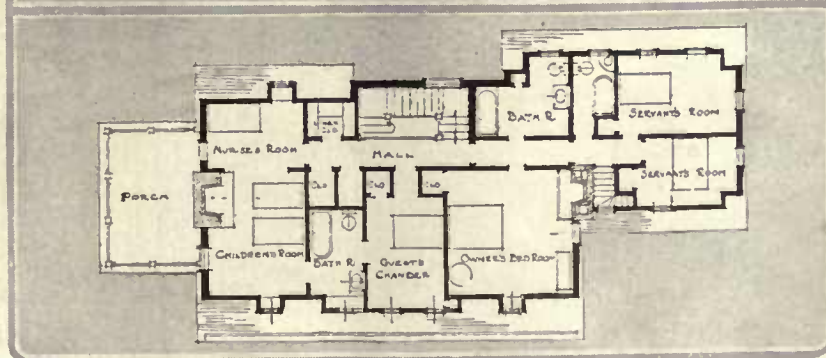
CHESTNUT HILL, PA.

JOHN GRAHAM, Jr., Architect

At the east end of the red brick paved terrace is the breakfast porch with its pergola roof. Here and on the supporting pillars grow climbing vines. A line of stepping stones leads from the end of the terrace



At the rear is the entrance with its two white pointed benches, knocker and old black iron hanging lantern. This entrance opens into the vestibule which in turn connects directly with the living room shown opposite



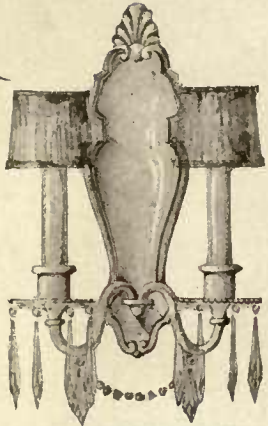
Two bathrooms and four chambers are on the second floor, besides the servants' quarters. A fireplace in the children's room is a welcome feature on wintry nights. A straight lengthwise hallway serves all the rooms

There is little waste space in the house, considerable cleverness having been shown in the utilization of the corners and angles. As is fitting in a house of this architectural style, the plan shows open rooms without suggestion of restriction

FROM CANDLES TO INCANDESCENCE

*The Simple Rules for the Use of Varied Lighting Fixtures
—Their Placing in the Room and Shading*

H. D. EBERLEIN and ABBOT McCLURE



For a drawing room, a two-light black and silver bracket, \$30

ARTIFICIAL lighting is one of the most important things we have to think of both with reference to decorative results and on account of physical comfort and convenience. The lighting (which means both the light and the light fixtures) may either make or mar the effect of a room, even when its decorative appointment is in other respects

impeccable. The task of arranging and lighting a room is comparable to composing a picture with its due disposition of light and shadow—a delicate task demanding discretion.

And yet, despite the vital importance of satisfactory artificial lighting, there are many

households where it seems to be ignored in inverse ratio to its importance, of course with deplorable results. Delicate as the task may be, nevertheless bad lighting (again we include both the light and the fixtures) is quite inexcusable. The remedy is merely the use of plain, native common-sense. What to do and what not to do can be settled by a few simple principles that any one blessed with ordinary intelligence can apply:

The whole subject falls naturally into two divisions:

(1) fixed lighting, whose arrangement constitutes a part of the fixed decorations and is architectural rather than otherwise, although a proper connection must be observed between lighting fixtures and furniture, just as a like consistency must be maintained between the furnishings and their architectural background;

(2) portable lighting, which belongs wholly in the realm of furnishing.

The former is largely determined by the architectural character of the background, first as regards pattern, material and scale of the equipment; second, as regards the placement of

lighting appliances. The latter admits of almost unlimited latitude in placement, in the selection of divers types of appliance, and in the choice of illuminating media.

Whether the lights be fixed or portable, certain general principles obtain. Under ordinary circumstances, a blazing glare is painful to the eyes, as well as ugly, and is disastrous to the aspect of any room, even though it be well furnished, unless the furnishing has been theatrically calculated to be viewed only in a glare. A number



Empire glass and gilt brass form this candelabra



The use of tall wrought iron candelabra is shown in this apartment where the contour of the candelabra and their colors—polychrome and gilt—are in period harmony with the old chests and background of the room. W. Lawrence Bottomley, architect



Late 17th Century chandelier in stair well



Crystal hanging chandelier used in a stair well



Georgian dull silver, electric bracket. \$15.50 each



A six-light electric chandelier, of dull silver, Georgian design, is priced at \$60. Silk shades are extra



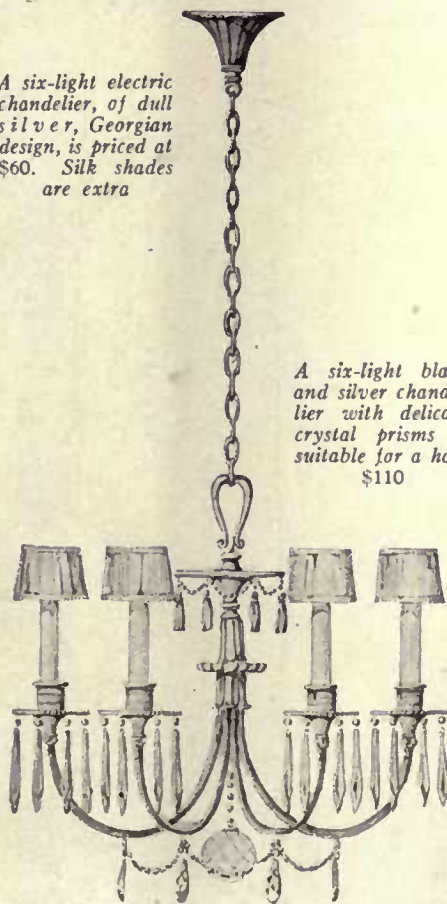
Antique silver and gold bracket of old design. \$70

of dim or subdued lights, therefore, will be infinitely preferable to one or two powerful glaring lights. The diffused glow from the more numerous and mellow lights is vastly more comfortable to the eye and more kindly to the furnishings. In the next place, it is both unreasonable and uncomfortable either to have one or two blazing illuminations in proximity to the ceiling or to have a number of less vigorous luminaries lighting the upper part of the room and leaving the lower in gloom.

Indirect Lighting

Likewise, the various methods of indirect lighting, although purposely devised to eliminate glare and to secure diffusion, which they often do admirably, nevertheless as a rule throw most of the light on the ceiling. This does very well for public places but is often objectionable in a house. It is not necessary, nor in many cases would it be desirable, to have the artificial light fall from precisely the same quarter as the light by day, but it is highly desirable to have the light at night coming from approximately the same level as the daylight, and to illuminate, not the ceiling, but the region of the room humanly inhabited.

In the third place, the quality and intensity of the artificial light must also be taken into account. It should not be harsh nor sharp in effect nor of such intensity as to distort the relative values of illumination and shadow.



A six-light black and silver chandelier with delicate crystal prisms is suitable for a hall. \$110

And here be it noted with emphasis that the effect of shadows must be considered as well as the effect of light. It is illogical to think of one without the other. To revert again to the simile of light and shadow in a picture, a due relation must be observed between the two, else the eye is offended and wearied. Shadows softened and modulated are restful and add interest; shadows universally hard and sharp-cut, as though with a knife, repel and weary. Likewise, remember that the quality of the light has everything to do with the quality of the shadows. Above all, the color of the rays must not be of a character to falsify or kill the colors in the furnishing. Mellowness is the chief desideratum in domestic lighting, save in kitchens, bath and dressing-rooms, or in such exceptional cases as ball rooms upon occasion of large and somewhat formal gatherings, when brilliancy is not only quite permissible but desirable.

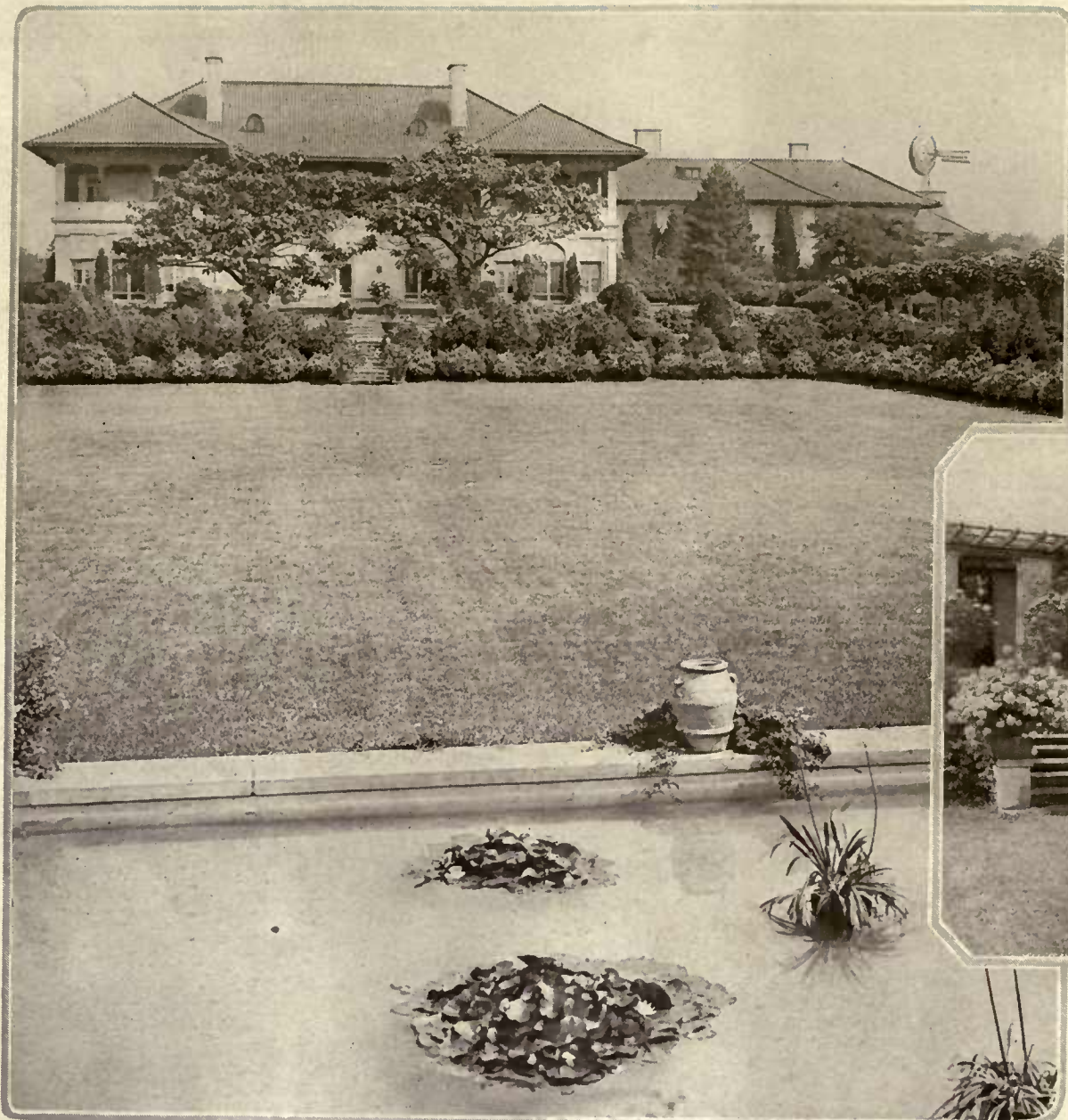
The Nature of Illuminants

The illuminants to be considered upon grounds of decorative desirability or expedience are candles, oil, gas and electricity. The physical facts and the possible methods of employing each are stated without special advocacy; responsibility of selection rests with the reader.

Of these four illuminants, the first most
(Continued on page 72)

IN THE
GARDENS OF
MISS ROSINA
HOYT
SOUTHAMPTON,
LONG ISLAND

FERRUCCIO VITALE,
Landscape Architect



*Between tubed hy-
drangeas steps lead up
from the lawn to the
vine shaded coolness of
the pergola*

Gilhes

Full consideration has been given to the effectiveness of unbroken lawn spaces stretching down from the house to the formal lily pool and bounded by massed evergreens whose variety and arrangement are especially worthy of attention. Hiss & Weekes, architects of the house

The reverse of the view at the top of the page shows the Italian summer-house with its flanking pergolas, the whole a fit setting for the pool. The aquatic planting has been kept open, that the water itself may fulfill its mission as mirror of the sky, the clouds and the surroundings



JAPANESE HOMES OF TODAY

*Interiors Decorated and Furnished in the European Manner in
Houses of Traditional Japanese Architecture*

EUGENE CLUTE

EAST and West meet in Japan, old national traditions and the latest Occidental ideas are found side by side, for the Japanese have endeavored to hold fast all that was good and especially well suited to their needs in the old order and to assimilate and develop all that seemed desirable in Western civilization. Nowhere is this more clearly evident than in the homes of some of Japan's representative men, which are, in the main, true to the Japanese style, while such conveniences as electric light, gas and modern plumbing have been introduced and certain rooms have been furnished in the European style for the reception of foreigners.

An especially good example is the residence of Baron Sumitomo at Osaka, for it is not only one of the finest homes in Japan but is also one of the most up-to-date.

A Residence at Osaka

It stands in a beautiful garden twenty acres in extent and forms an harmonious part of innumerable charming landscapes. Though the house is large, having an area of 28,800 square feet, it blends perfectly with the garden, for it is composed of a number of semi-detached pavilions arranged on an irregular plan so that only picturesque bits of the house are seen at a time among the trees. The garden interlocks with the house, forming small gardens between the pavilions and providing pleasant views from all the rooms.

The exterior is purely Japanese in architecture

and the greater part of the interior is in the Japanese style. In the native portion of the house the partitions are formed of sliding screens or *fusuma*. Other sliding screens, *shoji*, covered with translucent paper, serve instead of windows. The floors are covered with thick mats, or *tatami*, and there is no furniture in the European sense of the word.

The contrast between the Japanese portion of the house and the section devoted to the reception of foreigners is startling. Here the ceilings are high, the woodwork, furniture and all the details of decoration are so thoroughly Occidental that it is difficult to believe that half the world lies between these rooms. It is only necessary, however, for the visitor to part the lace curtains and look out upon the garden

to realize that he is in Japan, beyond question.

The lace curtains and the plate glass of the windows are, by the way, the only things in the drawing-room of this house that were imported. The woodwork and furniture of teak wood in a medium brown finish, the silk wall covering that shows a small diamond pattern in tan and blue-gray, the chair covering, the hand-tufted rugs patterned in tan and dull old rose, the silken hangings draped at the windows, and the electric lighting fixtures in antique silver finish, were not only designed by the Japanese architect of the building, Yutaka Hidaka, but were made by Japanese artisans in Japan. In the dining room the woodwork and furniture are of teak wood in a rich dark brown finish, the walls are covered with a gray-green silk material, the chairs are upholstered in brown leather and there are brown silk draperies at the windows.

Lighting and Heating

There is a glass-enclosed verandah, furnished with chairs, settees and small tables, all in the latest European style. Not only is the whole house supplied with electric light, gas, water and modern plumbing, but it has an indirect steam heating system. Before passing over the steam coils, the air is washed with a water spray to remove dust and other impurities. In the summer the air circulated by the ventilating system passes over ice to cool it. Baron Sumitomo also has interesting residences in Tokyo and Kyoto.



The architecture of Baron Sumitomo's home at Kyoto is in perfect harmony with the romantic landscape. The exterior is typically Japanese, though several of the rooms are furnished in the European manner. Yutaka Hidaka, architect



A house that is European both inside and out (at the left of the picture) has been built on Baron Sumitomo's Tokyo estate. Yutaka Hidaka, architect



Close incorporation with the gardens has been achieved by arranging the semi-detached pavilions of the Osaka residence on a somewhat irregular plan



Apparently American arts-and-crafts, but really Japanese made and designed throughout. Yutaka Hidaka, decorator



The drawing room for foreigners in the Sumitomo European house at Tokyo



Modern European style in which Japanese details are evident characterizes this room in the Kyoto residence

While the problem of receiving Europeans in the manner to which they are accustomed, and at the same time retaining purely Japanese surroundings for the life of the family was solved in the residence at Osaka by furnishing and decorating certain rooms in the European manner, a quite different method has been followed at the Tokyo estate. There two separate and distinct houses have been built, one purely Japanese and the other European, inside and out.

In the house at Kyoto several rooms have been furnished in the European manner in a building that, though typically Japanese, is of an entirely different character from the house at Osaka. With a keen appreciation of the relation that should exist between architectural design and the character of the landscape, the architect has produced in this instance a picturesque exterior, with wide projecting eaves, rustic stonework and rough plaster walls that harmonize with the romantic garden and the mountains in the background.

The decorative treatment of the reception-room for foreigners is less formal in this house than in the others and is in keeping with the character of the building. It shows features of Japanese design united skilfully with the dominating European forms in both the wall treatment and furnishings.

A Tokyo Residence

The residence of Kanichi Sumitomo in Tokyo seems modest when compared with the handsome estates of his father Baron Sumitomo. It is, nevertheless, a charming house and it shows a remarkably successful blending of Japanese and Occidental ideas.

Standing in a garden that is at



The drawing room in the residence of Baron Sumitomo at Osaka represents the latest phase of Occidental interior decoration in Japan



A portion of the main salon in the home of Baron Mitsui in Tokyo. While the wall treatment is Japanese, the furniture is European style

once simple and pleasing, this house looks almost as though it might be in a residential suburb of an American city. In the second story there is what appears from the outside to be a glass-enclosed sun-parlor, but is, in fact, a large living-room in the Japanese style. The reception-room in foreign style is in the lower story. It is a typical American Arts-and-Crafts interior, though everything in the room was designed and made in Japan.

While all of these houses were designed and decorated by the same architect, Mr. Hidaka, they show a variety of treatment that gives evidence of careful study in each instance and of the logical development of the designs from the conditions and requirements met with.

The rooms described represent the latest phase of Occidental decoration in Japan, for none of them is older than three years and those in Baron Sumitomo's house at Osaka have just been completed. They are very much like their European and American rooms and in this respect they differ widely from rooms furnished less than a decade ago.

Baron Mitsui's Home

Good examples of the latter period are in the home of Baron Mitsui at Tokyo, where in every case the interior architecture is essentially Japanese, while the furniture and furnishings are of the European type.

The large salon has walls composed of sliding screens painted in landscapes such as are frequently found in Japanese houses. Daylight is admitted through the translucent paper that covers typical *shoji*. Over the wide opening between the two sections of the room is the usual type of grille or *ramma*.

The chief feature of the wall treat-

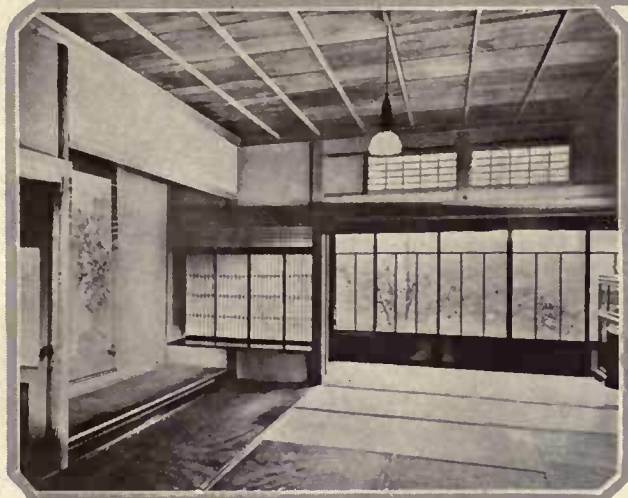


An example of the East adapted to the requirements of the West. The entrance hall in the New York home of Dr. Jokichi Takamine

offer them, were but poor substitutes for chairs. At first temporary and makeshift means were adopted to relieve the situation. Carpets, probably obtained from a foreign ship, were laid over the *tatami*. Chairs from the salon of a ship that happened to be in port were bought in some instances. A little later furniture was imported, but until very recently the wall treatment was always Japanese.

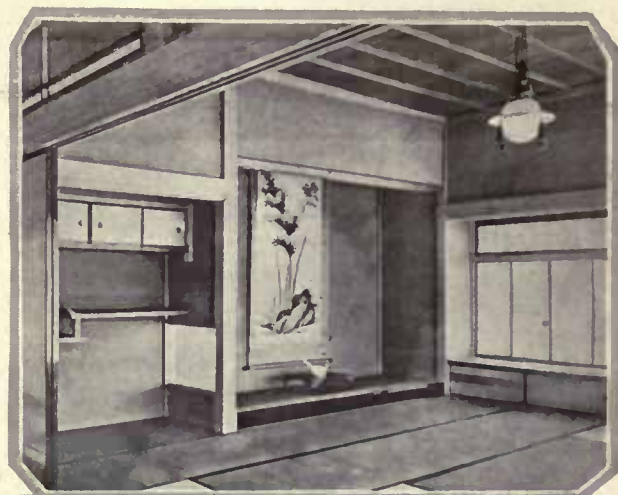
It is an open question whether the latest practice of exactly following European styles is as desirable as an effort to create a style in which the practical features of European furniture are combined with Japanese design characteristics.

A notable achievement in this direction is seen in the home of Dr. Jokichi Takamine on Riverside Drive in New York City. There historic Japanese decorative styles have been adapted to the requirements of the Occidental manner of living. The walls and ceilings are richly decorated purely in the Japanese style. Antique Chinese rugs of great beauty cover the floors. The furniture has been given a purely Japanese design character that brings it into harmony with the wall treatment.



The second story sun parlor in the Kanichi Sumitomo residence in Tokyo is really a Japanese living room

(Right) Old Japanese in every respect except the electric lighting fixture. In the home of Baron Sumitomo, Tokyo



The Phoenix Temple at Uji is shown with gold-leaf background on the walls. Dr. Takamine's New York drawing room

ment is the pair of recesses known as the *tokonoma* and the *chigai-dana*.

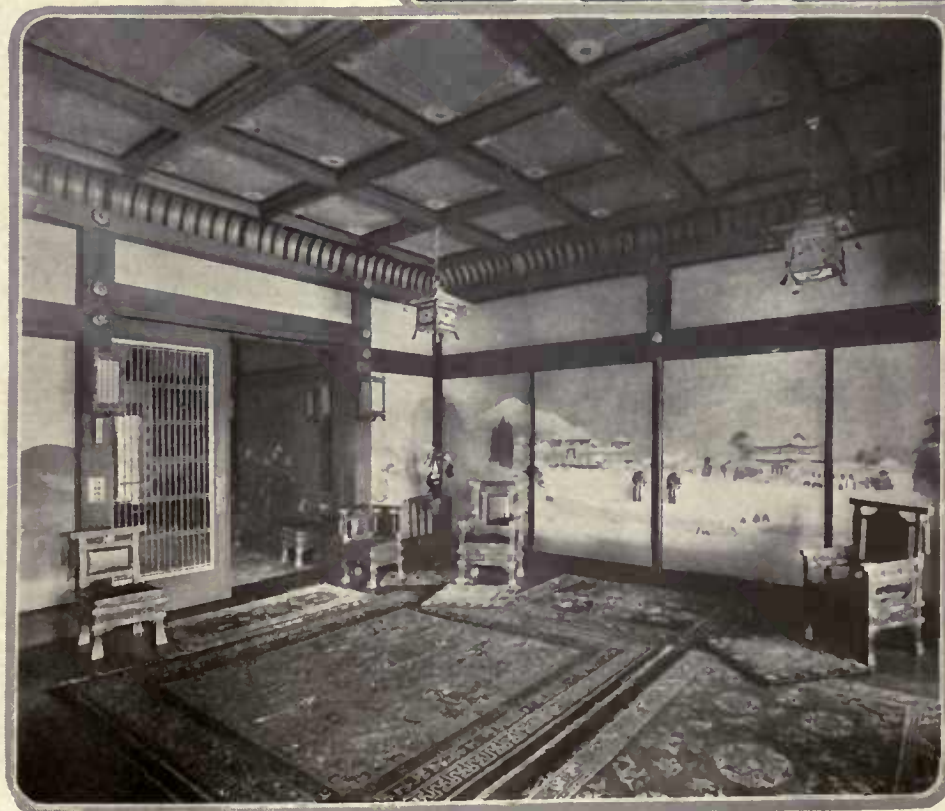
In order to harmonize the furniture with this environment Japanese lines were introduced into the designs. The electric fixtures received the same treatment and the floor was covered with large rugs in a simple large-scale pattern.

In the reception-room a similar combination of styles is found, but the walls and ceiling, while Japanese in detail, have an appearance of permanence and solidity that is foreign. The wall treatment of the dining room approaches the European type to some degree, while the furniture is European in character.

The blending of native and foreign styles in these rooms is probably due quite as much to a desire to retain so far as possible the national character as it is to the fact that this phase was in the natural order of development.

Practically ever since Japan opened her ports to the rest of the world, the problem of entertaining Europeans and Americans in a suitable manner has been up for solution.

It was soon found that boot-heels damaged the mats or *tatami* that were intended to withstand the impact of nothing more harsh than the cloth *tabi* worn by the Japanese. Then, too, the guests were not used to sitting on their heels in the Japanese manner, and the cushions, which were all that their hosts were able to





Wistaria growing without let or hindrance softens the lines of the formal columns and late in May fills the air with the fragrance of its blossoms. A rolling screen closes this opening when desired

A wide doorway connects the sleeping porch with this child's room, permitting the bed to be rolled from one to the other according as the weather is favorable or otherwise. The furniture throughout is simple and interchangeable



The house is simple and without architectural pretensions, but interesting by reason of its English Gothic influence and the touch of Venetian marble in the chimney. The sleeping porch arches reproduce a theme from Lincoln Cathedral

*The SLEEPING
PORCH in the
RESIDENCE*

*of
EUGENE
RODMAN
SHIPPEN, Esq.*

*DETROIT,
MICHIGAN*

SLEE & BRYSON, Architects



Gillies

A LITTLE PORTFOLIO *of* GOOD INTERIORS

Great dignity can be given a room by an interior architectural doorway. To such factors is due much of the classic richness of Georgian homes. Here it has been effec-

tively used in the New York residence of F. F. Palmer, Esq., pronouncing the passage between the dining room and library. Delano & Aldrich were the architects



Much of the dignity of this dining room, in addition to its proportions, is due to its architectural elements—the low wooden wainscot with the yellow painted wall above, the old mantel and its painting and the shallow niches at either end with old iron and wooden console tables built in



A little reception room is paneled in wood painted a Georgian green with moldings and ornaments tipped in dull gold. The rug is a fine Oriental and the fixtures are crystal. Both rooms on this page are from the New York residence of F. F. Palmer, Esq. Delano & Aldrich, architects



There is an English 17th Century atmosphere in this dining room, with its paneled walls, cove ceiling, and leaded casements. The furnishings and accessories are antiques of the period. This room and the room below are from the New York City home of Stewart Walker, Esq., the architect



The background of the library is glossy pine paneling of beautiful grain with a carved cornice and mantel. The book shelves are built in, with cupboards for portfolios below. The over-door decoration shows a pleasing use of an ivory cast toned to harmonize with the color of the walls

MAKING A GARDEN OUT OF A SAND HEAP

An Experience Which Goes to Show That Intelligent Attention Can Surmount the Difficulties of Limited Space and Unproductive Soil

T. C. TURNER



The tall stalks of the hollyhocks lend an old-fashioned touch

THERE is much truth in the old saying, "once a gardener always a gardener". If you are brought up with a garden, the instinct grows and you never lose it, even though the garden and you part for many years.

The garden of my boyhood was an old-fashioned one in East Anglia, where gardens are as much a part of household life as a steam radiator is a part of the average New York apartment. It had probably been a garden for the best part of

a hundred years, facing the highroad for 125' and running back at a very gentle slope about another 200'. Box edgings, roses, a low brick wall, a cottage at the end of a straight little pathway—these are some of the memories of it which followed me through the twenty gardenless years of business until at last I felt again the pleasure of putting spade to soil.

We had found a home in a new suburban development, but my poor garden in which I planned to atone as well as might be for that long lapse of years was nothing more or less than a sand heap. So good and pure was that sand that it could be used as it was for plaster or concrete mixing; in fact, the contractors had availed themselves of it, in this direction, in the construction of the house.

The problem was what to do with my sand heap to make a garden out of it. Two things were possible. One was to take out a good foot of the surface and replace it with the best kind of top-soil. This would have produced results, but like most other quick methods would have cost a considerable sum to accomplish. The other method was to make the soil myself—more a question of time than expense, but as all successful results in gardening depend more upon patience than money, I decided on the latter plan.

Beginning the Work

The first thing was to take my line and lay out the beds. The paths were left untouched, except so far as leveling them was concerned, and they have remained untouched to this day, when they are almost as

firm as sandstone. The intended beds I turned over to a good depth with a digging fork, and let the earth lie in a rough state for a week; then I applied a hundred pounds of the best mixed fertilizer, and turned the beds over once more. While this digging process was going on I cleared the ground of large stones, various

tin cans, pieces of concrete, etc. Then when I had things about to my liking I spent an entire day applying the rake, and let me say here that the rake is a very important factor in the preparation of any ground for seeding. Rake deep and plenty, breaking up the ground well, for unless the soil is pulverized you cannot get the best results from it after seeding. The rake and cultivator are more important than the hose and watering can in the making of a good garden.

In the course of a few days I sowed all the beds thickly with crimson clover previously treated for the production of strong and rapid growth. It was then early June, and I made no effort to plant anything except the clover. After this I rested for a time and planned out what should be done in the autumn.

Autumn Activities

By the middle of September I had a fine green crop 6" to 10" high. Now came some more hard work, for by the first of October the entire clover crop was to be turned under, my object in planting it being to provide the soil with what it lacked—the necessary nitrogen and humus. Crimson clover is one of the best legumes; its roots take down into the ground more nitrogen than any similar crop, and the growth above ground gives the needed humus. These together with the fertilizer gave me a nucleus for a garden, though I had yet by no means a first class soil such as one needs for producing really good specimens. It takes a good three years to make a garden out of raw material, but I was at least ready to make a start.

Early experience had taught me that all things would not grow in one kind of soil, so at the beginning I went carefully in planting and bought a lot of inexpensive roots of the various things of which I ultimately intended to grow better varieties. These were put in during the month of October. At the end of November I got a load of stable manure which I used as a winter cover and in spring turned into the ground to help improve it. The trouble was well repaid, for most of the varieties of that autumn's
(Continued on page 58)



Asters there are, of course, annuals which, with zinnias, scabiosas and antirrhinums, would be sorely missed



The strawberry bed is attractive throughout the growing season, besides yielding fine fruit

Madam Coste is one of the pink peonies which has done well close to the boundary fence



THE HANGING ON THE WALL

A Strip of Brocade, an Old Ecclesiastical Embroidery or a Piece of Brilliant Fabric Will Enliven a Room

BROCADE, ecclesiastical embroidery or fabrics of strong coloring are coming more and more to be used as wall decorations. They furnish a variety of contour to a wall hung with pictures and concentrate color in spots where it is most effective.

The rich patterns and colors of an antique brocade add a warm tone to a room. Where one has a heavy piece of furniture such as a chest or a credenze that demands a background, a square of brocade will be eminently suitable. The edges of the brocade should be finished with a dull galloon or guimpe and the fabric tacked to a narrow stick and hung as a picture with hooks. This assures a straight hang and easy handling. The same is true of any fabric or embroidery, for in this use of fabrics the design should be shown flat.

Antique ecclesiastical vestments and embroideries furnish a wide field for selection. There are copes, chasubles and altar frontals, on which much artistry has been expended. These best add to the glory of a room when hung on the walls, where their interest of design and color will enrich a furniture ensemble.

Fabrics in crude colors, such as some of the modernist designs, give a room pleasing color relief. They should be used with discretion and hung where strong color spots are required.

A square of rich brocade edged with antiqued guimpe will furnish an harmonious background for a piece of furniture and tie the ensemble together



Northend



The problem of what to put above the couch can often be solved with a piece of fabric. If it is as large as this, pictures may be hung over it to break the expanse and give color relief



Instead of a picture for an over-mantel decoration there may be used, with pleasing effect, an old ecclesiastical embroidery—a cope or a strip of altar hanging—to enliven the wall

THE MARRIAGE OF FLOWERS BY BIRDS

The Essential Rôle Played by Certain Birds in Bringing About the Fertilization of Blossoms—Interesting Examples from Both Hemispheres

ERNEST INGERSOLL

ONE of the many delightful paragraphs in that generally delightful book, "The Birds of Jamaica," by Philip Henry Gosse, father of the English critic, is one relating to the banana-quit. "Scarcely larger," Mr. Gosse writes, "than the average size of the humming-birds, this little creeper is often seen in company with them, probing the same flowers, and for the same purpose, but in a very different manner. . . . The quit alights on the tree, and proceeds in the most businesslike manner to peep into the flower, hopping actively from twig to twig, and throwing the body into all positions, often clinging by the feet with the back downwards the better to reach the interior of the blossom with his curved beak and pencilled tongue."

An interesting thing about this account, from the naturalist's point of view, is the absence (similarly noteworthy in Gosse's equally charming pictures of hummingbirds) of any remark that these birds came out of the deep corollas they explored with their heads dusted like a miller's hat with pollen, which they brushed off and renewed from flower to flower as they visited one after another. It is true that Gosse wrote his book some years before Sprengel, Darwin and Wallace and Fritz Müller had begun to reveal to us the conjugal mysteries of the marriage of plants by the aid of insects; yet it is strange he did not observe and note the presence of pollen on the feathers of these birds he knew so well.

ORDINARY plants reproduce by means of their flowers. These consist of a more or less gaily colored envelope, the corolla, within which are several slender growths called stamens carrying on their summits little packets (anthers) filled at the proper season with minute grains of a flour-like substance called pollen, which corresponds to the male element in animals. From the center of the flower rises a hollow stalk (the pistil) with somewhat sticky tip (the stigma); and at the base is a chamber that contains one or several embryos of seeds (ovules)—the female part of the plant. The object of this arrangement is that ripe pollen shall reach the stigma, be caught there and then shall pass down the tubular pistil to the ovule, and entering it shall fertilize it and so cause it to develop into a perfect seed which, when nourished by the kindly earth, will reproduce its kind of plant.

But nature has found, as we recognize, that self-fertilization or "inbreeding," as we say, is a bad policy; it diminishes vigor and leads to degeneracy of the species. Therefore most flowers are so constructed as to prevent a stigma from receiving pollen from its own circle of anthers, while it is advantageously placed to catch and hold pollen from other blossoms, especially those growing on a different plant. This transference of pollen from one flower or plant to another is accomplished in many interesting ways, but I am concerned here only with one.

Long years ago it was noticed that a bee, for example, gathering honey from flowers became coated with pollen and that some of it would always be brushed off on the stigma in the next

blossom entered. These flowers—many of which had no other means of pollination—were fertilized by the visits of insects bringing them foreign pollen and taking their own to another flower. This healthy method of interchange is known as "cross-fertilization"; and the books of modern naturalists are filled with fascinating stories of these lovely marriage rites in flower-land.

After this interlude—which I trust the elder readers will pardon for the sake of the younger ones—let us go back to our banana-quit.

INSECTS visit flowers mainly for one or both of two reasons—to get the sugary liquid called nectar in the blossom's innermost pocket, or in the case of minute sorts, for the safe dwelling place the corollas afford them. At any rate, flies and other small insects abound inside most flowers, especially the big, tubular, nectar-holding corollas of the tropical trees and vines, far more numerous there than in colder zones.

Now this banana-quit had found this out long before Mr. Gosse did; and he got his living day by day in searching the blossoms in his native woods for the toothsome little bugs hidden there, and like them none the less for the nectar with which they were smeared. The banana flower was his special choice, and in frequenting it he cultivated the crop of bananas, for his head became dusted with fertilizing pollen a part of which he gave to every new flower and its ovules that he reached. Not that he knew or cared about this. Doubtless the sticky pollen was a nuisance—a disagreeable accident of his business, like coal-dust to a miner, and he had to spend his leisure every day in cleaning his feathers when he would rather be asleep.

Perhaps, therefore, it was not accident but a real discovery on the part of a cousin of his, the Bahama creeper, that led to a method by which this nuisance could be avoided; for that bird gets its food from the "leaf of life" (*Verea crenata*) by thrusting its bill through the base of the petals right into the nectar, instead of going inside. From the point of view of the plant, however, this is mere burglary, whereas the banana-quit pays for its sweets by transplanting pollen.

These quits, or sugar-birds, of which the West Indies and South America possess many species with similar habits, have slender, curved bills, and long tongues, bifid and frayed at the tip like those of the hummingbirds and of the sun-birds and honey-suckers of the Old World, to neither of which are the quits otherwise related in structure.

THE sun-birds and honey-suckers are confined to the warmer parts of the Old World, and have pointed and somewhat curved bills, much like those of the hummingbirds, which they further resemble in size, shape and brilliancy of plumage. In fact, observing but unscientific travelers in the Orient have often described them as hummingbirds, although no true hummers are known outside of America. This agreement is especially close in the tongue, which in both is long, protrusile, and provided

with suctorial powers. In the hummingbirds the tongue is rolled into a pair of tubes separated at the tips, each of which has a horny fringe. In the honey-suckers and sun-birds the tongue forms a single horny tube, single at the base, but double-barrelled toward the tip, where in the honey-suckers it forms a hollow brush, and in the sun-birds is frayed into bristly tips. "The object of the terminal vibrissæ in the sun-birds, and the tubular brush in the honey-suckers," Dr. Gadow explains, "seems to be to prevent the air from rushing into the tube, if there should not be enough nectar to fill it, inasmuch as the fluid will then enter the anterior part of the tube by capillary action, and then be sucked up."

This resemblance in feeding organs, accompanied by other external likenesses, between groups of birds anatomically separated in classification, is an excellent example of what naturalists call "convergence," that is, the tendency of entirely different and perhaps far separated kinds of animals to assume similar adaptations to meet similar requirements, as, in this case, the need of getting their living from blossoms containing nectar and harboring insects.

THE honey-eaters chiefly inhabit Australia, and Dr. Gould, the eminent Australian ornithologist, considered their brush-like tongue especially adapted for gathering the honey from the flower caps of the eucalyptus trees. In fact, birds of this family are peculiarly Australian, none of them being found outside the range of "that wealth of nectariferous flowering shrubs and trees, which," as Wallace remarks, "is one of the marked features of Australian vegetation." The same rigid limitation to this province characterizes the lories, or brush-tongued parrots—a group that get a large part of their living from the flowers, especially of the eucalyptus. They are distinguished, as their name implies, by the dense coating of papillæ on the tongue with which they lick up honey and insects together; and more than one writer has mentioned that their foreheads are smeared with yellow pollen as they go eagerly from tree to tree, rifling the blossoms and paying for their board.

Now it is a very significant fact that Australia and its neighboring islands are strikingly deficient in insects, especially of bees and butterflies, so important in the scheme of flower-fertilization in Europe and America. There are no bumblebees there and it was necessary to import and acclimatize them before clover for fodder could be raised. Yet it is stated that in New Zealand "no less than one-fourth of all the flowering plants are incapable of self-fertilization, and therefore wholly dependent on insects and birds."

This shows how important a service to plants is rendered in Australasia by birds, and why the brush-tongued sorts have been locally developed in so large numbers. It is probable that it also accounts for the prevalence of the gum-trees (*Eucalyptus*) there. No doubt certain birds and certain flowers have become, to some extent, made for one another. Thus in

(Continued on page 60)

WORK AMONG THE JUNE VEGETABLES

Important Matters to Meet the Conditions of the Changing Season and Prepare for the Hot Weather to Come — Succession Crops and the Maintenance of Soil Fertility

WILLIAM C. McCOLLOM

ONE of the most important things in successful vegetable gardening is to keep up the sowings of those crops that mature quickly and therefore require occasional or frequent sowings to maintain an endless chain of fresh vegetables constantly in motion between the garden and the kitchen. To accomplish this requires a little thought and a whole lot of courage. We know that hot weather will prevail during July and August. It would, therefore, be unwise to sow cool crops at this time that would mature during the hot season. Peas, radishes, spinach, large head lettuce, etc., are considered cool crops.

By selecting a partially shaded place, or by erecting some improvised artificial shade, it is possible to have lettuce and radishes all summer. With lettuce, it would be wise to select the small headed, heat resisting varieties. Two sowings of corn and bush beans should be made this month, and at least one sowing of cucumbers, beets, carrots, okra and the small bush squashes. The final sowing of beets and carrots may be made now for storing next winter if they are to be cut when cooked. If they are to be used whole, it would be better to wait until next month before sowing. The late sowings of kale, Brussels sprouts, cabbage, cauliflower and celery should be attended to at once.

When to Gather Vegetable

It is important that the vegetables be gathered at the proper stage of their growth if we are to have what justly belongs to us. Those vegetables of which we use the seed pods, such



The beans need support to prevent breakage as they grow larger. Stakes and a line of heavy cord will serve the purpose as well as more elaborate arrangements

as peas, beans, etc., do not lose their food value when old, but they get coarse. Green crops such as spinach or Swiss chard lose their food value when old. Root crops, when allowed to attain any size, become unfit for the table because of the "wood" which they develop.

With the gathering of vegetables for canning it becomes doubly necessary to use extra care in the selection of young, tender ones. One reason for this is the time that it takes to cook them, the saving of fuel being a factor well worth considering. Another reason for using young vegetables is the appearance they make in the jar. Young vegetables are full of color and wholesome. Those of a uniform size should be selected for either table use or canning, else results will not be satisfactory.

Determining the Time

The best method to employ when gathering root crops for table or preserving kettle is to go along the row, gathering those of the accepted size, leaving the smaller ones to come along later. This is by no means as hard as it might seem. The fore-finger forced into the ground at the top of the vegetable will soon detect its size. The practice of pulling all the vegetables as you go along the row and then sorting them is very wasteful.

Peas become mealy with age. This is the general complaint about canned peas and is usually caused by allowing the pods to get too full. If gathered ripe the pods should be a very dark green and should show no lines. *(Continued on page 66)*



Beets, as well as other vegetables intended for canning, should be picked while they are young and tender



Radishes should be gathered when small. All root crops become more or less woody and tough with age. Succession planting should be practiced to maintain the supply



Inexperienced gardeners often make the mistake of not tying up the vine crops to their supports early enough



Gillies

The wall fountain has many possibilities of treatment. It may offer sharp color contrast to its background, or be, as here, identical in tone and material. Walker & Gillette, architects

A PLEA FOR THE WALL FOUNTAIN

A Garden Accessory Whose Possibilities, When it Is Well Designed and Suitably Placed, Entitle It to a Position of Honor in the Landscape Scheme

AMY L. BARRINGTON

THE wall fountain as a garden decoration has many possibilities. To these our architects are fully alive, but the general public is not so well informed. Fountains, lily basins and swimming pools are having their day, and nearly every well appointed country place has one or more of these attractions. But the small wall fountain, which is comparatively inexpensive, has not heretofore had many admirers. There is nothing in the garden that adds more to it than does the fountain, assuming that it is well designed and properly placed.

The setting has much to do with the success of a wall fountain. A small, quiet nook of a place is perhaps the best. Unexpectedly one comes upon the fairy plume of water, perhaps half lost in mist, or finds on a shadowy wall a satyr disdainfully spouting from his mouth into a wavy pool below. Again, it may be a sunny bowl where goldfish disport in glowing

circles, or the fountain may be set in a garden wall with nearby benches where one sits to rest and listen to the small but constant silver stream. Though house and garden planning are closely akin, there is perhaps more pleasure (to a garden lover) to be found in the garden. The color, the endless variety of light and shade, the unexpected vistas that one comes across, the old friends among the flowers that one discovers, the fragrance of the roses and pungent box, and not least the wall fountain with its refreshing tinkle of water—all these fill the garden hours with delight.

Size and Effect

The popular idea that a fountain necessarily entails a large expense in the making is quite untrue. Nor does it follow that because the fountain is small the pleasure of possessing it is equally so. Quite out of proportion to the

size is the real enjoyment of the fountain's owner. Like the garden, it soon attains a personality which appeals. Not long ago, when on a visit to a country place where the garden pool is surrounded by roses, I was interested in seeing how the goldfish came to the surface when the owner walked by. Darting gleams of black and gold shimmered where a moment before the pool had seemed entirely empty. This particular garden pool is a pet possession of the owner.

To refer to the Old World gardens of Italy, France and England and their many famous fountains is to call to mind some of the beauty spots of the world. There the architects have used a small amount of water in creating the largest possible effect by utilizing it over and over, breaking it up by changing its movement, and making it into a picture by framing its

(Continued on page 62)



Gillies

An example of contrast between fountain and wall. Note, however, that the design is kept simple, as a wall fountain should be. The ivy will soon cover the trellis

The fountain on the Joseph H. Choate place at Lenox, Mass. (below), has as its central feature one of the many conceptions of a satyr's head suitable for such work



A wall fountain at the home of Earle P. Charlton, Esq., Westport Harbor, N. Y. Conventionalized sea-horses supply the water. Farley & Hooper, architects

In the center a satyr's head peers from the ivy that drapes a stuccoed wall. On the grounds of the H. H. Rogers place at Tuxedo, N. Y. Walker & Gillette, architects



Beals

KITCHENETTE CLAIMS *in the* LEAGUE of RATIONS

*Vest Pocket Culinary Departments That Save Time, Space
and Labor by Using Electricity*

ETHEL R. PEYSER

"JOY!" gasped Mrs. Gregory Eggleston, turning on the electric current for breakfast coffee.

"Isn't it a luxury after you've been out late," she said turning to her guest, Mrs. Bradford Reardon, "not to have to think of servants and be able to have breakfast like this at 10:30—with impunity! You know I think the kitchenette will rob domestics of house room!"

"It certainly *is* a luxury to have a little cooking kit like this whether one has another home or not. And to have it as you have—within easy driving distance from the theater, where you and your friends can spend the night and breakfast like kings from this shiny apparatus. Besides," she continued, "it's amazing how a little 6' x 5' room (see plan 1) does solve the omnipresent question of how to live in the country and yet not have to depend on hotels to keep one comfortable while attending to the affairs of business and pleasure in the city."

"You're right," agreed Mrs. Eggleston, taking some chilled oranges out of the refrigerator under the table, "Gregory and I wanted the country for our growing kindergarten and yet it seemed impossible until we thought of this scheme. Gregory has so many interests in the city and you know how many I have that it seemed almost exile to leave it. If we didn't have this place, I'd be on the road all the time, whereas now when I am home I can devote my entire time to the kiddies."

Dropping the Maids

"But," she went on, "you'd be surprised how Gregory hated the idea at first of a manless or maidless entourage. He said he couldn't bear to think of me messing with stoves, etc., and now you should see him! He loves it—he helps me too, and says it makes him think of our early days—and he loves me to wait on him and be alone with him."

"The kitchenette as the domestic canteen has come to stay," Mrs. Reardon said, and then looking about her with an amused flash in her eye, "but your kitchenette, dear, is like an ordinary kitchen. The kitchenettes I've conjured up when thinking of them at all, have been little curtained slits in the wall in the corner of two rooms without bath, clothes closets without clothes, bath rooms without baths, washstands capped with shelves full of canned goods and gas appliances all permitting of cookery with every requisite for human food except the desire to eat it."

"Yes," laughed Mrs. Eggleston, "I guess the only definition of a kitchenette is: a place to cook smaller than your previous one and smaller than any kitchen of any of your friends!"

"But," Mrs. Reardon continued with rapture, "your kitchenette is a dream. It always reminds me of jewels—the tiled floors, walls



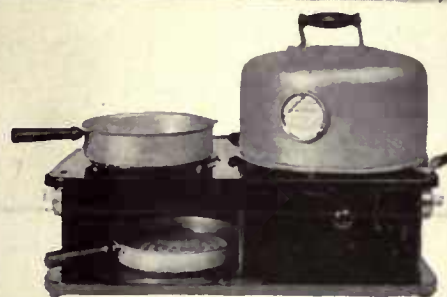
Almost everything runs by electricity in this elaborate kitchenette—electric stove, dishwasher, bread mixer, and ice machine. There are no back-breaking cupboards, but the utensils are hung up at a reachable height. Courtesy of the Edison Co.



The most compact kitchenette can be made to fold up into a cabinet. Here it is, with electric stove, ice box, drawers below and a pull-out work shelf and foodstuff shelves above. Courtesy of the Edison Co.



The electric kitchenette of Mr. Penryhn Stanlaws, the artist, has cement floor, walls and ceiling and shows a range of the latest design and the sink conveniently placed under one of the lights



If one has no kitchenette a whole meal can be prepared on the dining room table in a table range and ovenette, the smallest form of compact electric stove. Courtesy of the Edison Co.

and ceiling like luminous settings and the apparatus like lovely gems. Really it breeds appetite and culinary prowess. Any one could cook in this place! And when I'm not in such an esthetic mood I am reminded of an engine room in a small electric yacht."

"That is amusing," said Mrs. Eggleston, laughing, "but I hardly can see how it could be otherwise because Gregory and I thought of all the yachts we knew before arranging this kitchenette. He always says, 'Well, dear, we certainly are ship-shape here—even if we don't own a yacht!'"

Whether the slit in the wall kitchenette or the tiled kitchenette is the only kitchen in the family, or whether the kitchenette is only for weekends of the foregoing variety, it must be small and ship-shape. These are the only definite kitchenette requirements.

The Necessary Equipment

It need consist only of a couple of three foot shelves, so compact are the stoves and ranges made for light housekeeping. But roominess is no crime, so multitudinous are the tools to play with. Smallness, however, is usually synonymous with convenience in kitchenettes.

Nearly every professional woman and many men in the large cities are banded into a huge League of Rations by the sympathetic tie of small kitchenettes. These compact cooking outfits make their lives simple, adaptable and healthful, they are the result of the hatred of the restaurant and café which turn steady diet into a farce, and they put an end to the regime: "Eat, drink and be merry, for to-morrow we diet." And so the slit in the wall or the covered cupboard is made the nucleus of home cooking and family feeling. No servants needed, none missed and a feeling that one is not living down by doing one's own work but living up by managing the difficult combination of living well and doing one's job on the

(Continued on page 76)



Walter Russell, artist and culinary hedonist, has a kitchenette in which the stove hides behind a mirrored door flanked with tile, while the rest of the kitchenette is finished in transparent white paint, and cement floor

REAL HALF-TIMBER WORK

The Principles on Which Is Built Sincere Architectural Construction

HOBART B. UPJOHN

NINE houses out of ten, regardless of style, are framed structures to which is applied the style they are intended to represent. A "showy" box in other words, to which are nailed moldings and wood columns and pilasters fashioned to the correct outlines and form. The result may be a home in many cases pleasing and comfortable, but it is really not much more than a prettily painted and finished exterior, an application of rouge, paint and powder.

We may admire these buildings much as we do the buildings built at the various expositions for design and style. But when we learn they were only skeleton framework and staff or stucco we turn away with a distinct sense of disappointment, not in the lack of design or beauty, but because the beauty was only skin deep.

Now, when throughout history a new style was evolved it almost invariably arose from a definite method of

Sincere workmanship is shown in the sketch of this house at Rye, New York, recently finished by the author



building construction around which and developing with it grew what we call "style". The post and lintel were the base of the Greek, the round arch the cause of the Roman, the pointed arch the Gothic, and the timbered wall combined with the Gothic detail out of which it grew the Elizabethan.

Therefore to realize fully the sense of building in our design we must have back of our construction the honest method which caused the inception of the style. This sense of honest construction is particularly important to the proper carrying out of the timbered house.

In many cases we see houses of which the alleged timbering is only boarding nailed to a frame core, with corners built up so that their edges show, and often a board curled or warped out of shape. We may be further shocked when we see the boards fully smoothed and painted a
(Continued on page 78)

In the photograph below the vertical timbers are being halved for the reception of the horizontal stringer



In this stage the first floor timbers are in place and the carpenter is cutting a groove into which to set the window frame



The small photograph above the center shows the joint completed with sheathing and building paper on back of the timber



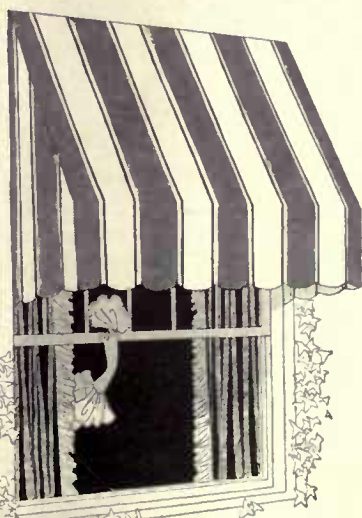
Here the workmen are setting up the diagonal braces of the corner timbers



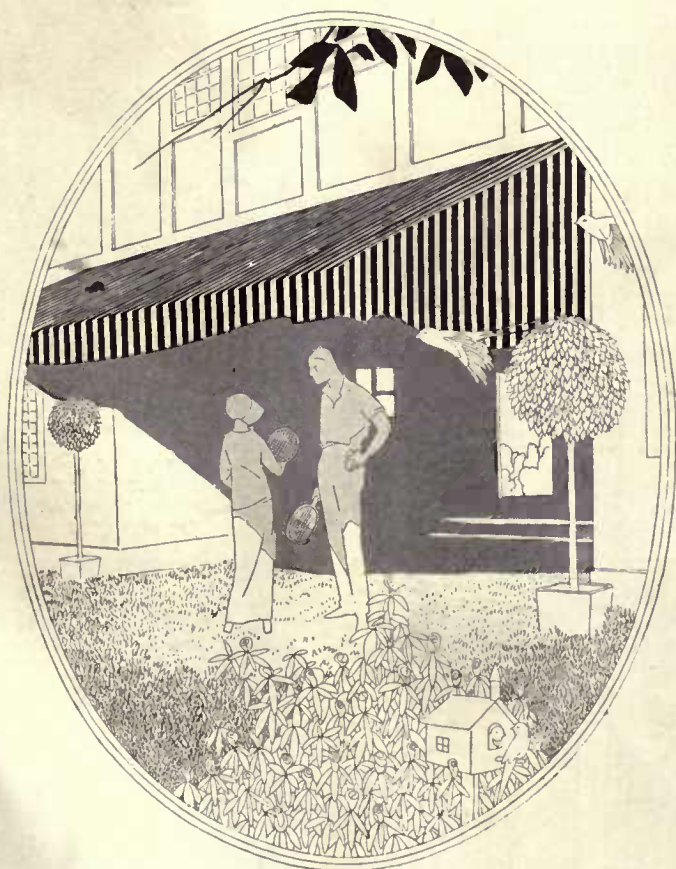
One of the new awning stripes comes in a wide green and a wide gray stripe with a narrow white stripe between, a combination both cool looking and effective. The awnings could be finished in a key pattern instead of the usual scallops. Awning cloth such as this comes of a durable quality, 31 inches wide

SPRINGTIME AWNINGS HAVE VARIED STRIPES

Courtesy Joseph P. McHugh & Son

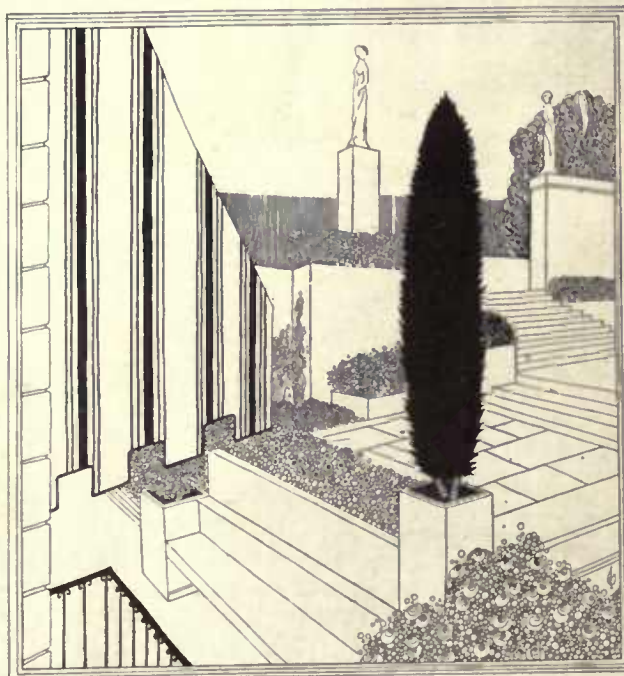


One of the very newest and most popular is a wide green stripe and a wide white stripe with an accompanying narrow stripe of crimson



The terrace leading to the garden may be shaded by a smart awning made of green and white stripes of the same width. A tan and green, or fawn and green may be had in the same design. An orange and blue stripe is new and effective

Another new cloth has a wide and a narrow fawn stripe on white. Others a plain green with white lining or gray with green





Sweet pea vines trained on fences should be tied up as they grow



Potato beetles should be met with poison sprays or powder



The unproductive suckers should be cut away from the corn

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>1. Do not neglect to spray the fruit trees when they are in flower, using a combination of Bordeaux mixture and arsenate of lead. Spray thoroughly from different angles. This will destroy the many harmful insects.</p>	<p>2. Sow now kale, Brussels sprouts, cabbage, celery and cauliflower. These when large enough to handle should be transplanted into other beds and set about 4" apart. From here they can be moved into the garden later.</p>	<p>3. Before applying a mulch to the strawberries to protect the fruit from dirt it is a good practice to give the plants an application of strong liquid food. This will greatly increase the size of the maturing berries.</p>	<p>4. Do not omit spraying the potatoes with arsenate of lead at the first appearance of the potato beetle. Hilling the potatoes when they are in flower is advisable. At this stage the young tubers are forming.</p>	<p>5. A top dressing applied to the lawn now will encourage root action that will help the grass to resist the dry weather sure to come later in the season. Sheep manure, bone meal or wood ashes are excellent materials to use.</p>	<p>6. If they have finished flowering, the early spring shrubs such as forsythia, deutzia, etc., should be pruned. The best method is to cut out entirely several of the very old branches. By pruning now no flowers will be sacrificed.</p>	<p>7. Don't neglect to keep up the sowings in the vegetable garden. Corn, beans and cucumbers should be sown twice this month. Inter-cropping may be resorted to in many cases with the purpose of increasing the yield.</p>
<p>8. Look out for roach bugs. Go over the plants each day with a small can of kerosene, shaking the flowers over the can and causing the insects to fall into the kerosene. This will destroy them quickly and effectively.</p>	<p>9. The climbing roses should be looked over carefully and any heavy, robust new growth should be tied into proper position. Pruning should be deferred until they have finished flowering, when the old wood is cut.</p>	<p>10. Fruit trees that have reached the producing stage should be sprayed regularly with Bordeaux mixture. This protects the fruit from the parasites and fungi. Successive generations must be destroyed as they hatch.</p>	<p>11. Tomatoes, cucumbers and melons, as well as other garden products that are subject to blight, should be sprayed at bi-weekly periods with Bordeaux mixture. Leaves that are affected should be removed at once.</p>	<p>12. Care should be taken with all newly planted hardy stock that it be not allowed to suffer for lack of water. Thorough soaking of the ground—not a mere sprinkling—followed by a heavy mulch is needed.</p>	<p>13. All the hedge cutting should be done now. Frequent trimming is required in order to avoid making a number of unsightly voids. Hedges that have been neglected for some time may be improved by tying in shape before cutting.</p>	<p>14. It is a good plan to cover over the tomato plants, reducing the quantity of unproductive vines and supporting those left to carry the crop. It matters little what system is employed to keep the fruit supported.</p>
<p>15. Onion maggots are very destructive at this season of the year. It is good practice to dress the soil thoroughly with soot to keep them in check. Thorough attention in this matter will be well repaid by a better crop.</p>	<p>16. One of the essentials in producing good fruit is the proper thinning of the crop. The trees should be gone over carefully now, reducing the quantity of the fruit by about one-half. Larger and better fruit will be the result.</p>	<p>17. Do not neglect to work the garden soil deeply and often. This not only keeps the weeds in check, but preserves the soil moisture for the use of the plants. If this is not done the moisture from the soil will quickly evaporate.</p>	<p>18. Now is the time to stop using the asparagus, as there are other vegetables available now to take its place. Keep the asparagus dusted during the summer with a poison to destroy the asparagus beetle.</p>	<p>19. The flowers in the garden should be looked over and any dry stalks should be removed. Plants that bloom throughout the entire season should be top-dressed occasionally with some good fertilizer to maintain vigor.</p>	<p>20. Fall flowers such as hollyhocks, delphiniums, bell-anthias, etc., should be supported before any damage is done by storms and heavy winds. Proper stakes should be put in and the plants can be tied in to them.</p>	<p>21. Be sure you keep the lima beans and peas properly supported; the peas by staking and the limas by tying in to their poles. Bush limas should be supported by small pea brush placed in the row. Such attention repays.</p>
<p>22. It is good practice to go over the bedding plants, pinching the tips of their growth frequently. This will cause them to become more sturdy and to develop more quickly and in better form. Only the tips need removal.</p>	<p>23. Don't neglect to soak the soil thoroughly when it is necessary to resort to artificial watering. Evenings or early mornings are the best time for this work. Cultivation should follow so as to re-establish the dust mulch.</p>	<p>24. Thinning out all the crops in the garden is advisable. This should be done when the plants are small and before the roots are interlocked, or numerous desirable plants will be removed before lifting.</p>	<p>25. Carnations in the field which are intended for planting out in greenhouses for bloom next winter should be sprayed occasionally with Bordeaux mixture if there is any indication of rust. This will make much difference later.</p>	<p>26. Azaleas, geolietas, acacias, etc., should be plunged in beds out of doors, where they can be well provided with water and sprayed. These plants will be making growth at this time and forming next year's buds.</p>	<p>27. It is advisable at this time to take large quantities of chrysanthemum cuttings. These if rooted now will make fine plants for 6" or 7" pots, or when bedded out will make stems about 3' long with good sized flowers.</p>	<p>28. Keep a sharp lookout for aphids of all kinds if the weather is at all dry. If the plants are infested spray them for three successive evenings with a reliable tobacco solution. Be sure the spray reaches the under sides.</p>

*Into the still woods I go,
Where the shadows are deep
and the wind-flowers blow,
And the hours are dreamy
and lone and long,
And the power of silence
is greater than song.
—WILFRED CAMPBELL*

This Calendar of the gardener's labor 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.

THE other mornin' I noticed some o' the extry early strawberries had been half et up. They looked like a turtle had been after 'em, an' pretty soon I found him—a big box-turtle layin' right in among the plants. They ain't nothin' surprisin' 'bout that, fer ev'ry farmer's boy knows how fond them critters is o' ripe strawberries. I took an' carried this partic'lar turtle outside the garden fence an' set him down at the edge o' the woods, fifty yards away. Next afternoon, dunned if he warn't back ag'in! Then I got right mad an' toled him off to the swamp back o' the barn, thinkin' that would sure lose him. Not a bit—in two days he was eatin' them berries ag'in like he'd always been thar. I found the hole in the fence where he got in, an' stopped it up; an' there warn't no more trouble. Now, they's two interestin' pints 'bout all this. Fust, how did he trail them strawberries such a long ways; an' second, how did he find that one little hole in the fence w'ich let him in at 'em? 'Pears to me turtles ain't such dum fools, after all.

—Old Doc Lemmon.



A little fertilizer scattered on the soil will improve the crop



Some sort of trellis should be made ready for the tomato plants



A can partly filled with kerosene is an excellent receptacle for rose bugs



A little sheep manure scattered over the grass will improve its quality. This fertilizer should be spread as evenly as possible



The root stock growth of grafted roses should be kept reduced



Old barrel hoops surrounding the plants and raised on stakes 1' or so make excellent supports for the tomatoes



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New York City

Making a Garden Out of a Sand Heap

(Continued from page 46)

planting gave very successful results in the spring and summer.

The roots put in were perennials, my intention being to have the garden ultimately about two-thirds perennials and the rest annuals. Having no more spare time than my evenings and holidays I felt that this was best, for to replant a garden every spring is a big undertaking. As the summer went along I worked continuously on the soil, keeping it cultivated week by week, the top surface never being allowed to rest. As time went on my garden flourished, so I felt encouraged in the autumn to replace some of the plants by better ones of the same kinds.

From the start I had kept close watch of the best seedsmen's catalogs, attended specialty shows, and little by little had made the acquaintance of nurserymen who limit themselves to special lines. This all proved of value, for when one settles down to gardening as an amateur, one finds that the best nurserymen not only are in business for a living, but are quite willing to give a helping hand to the man who is really an enthusiastic horticulturist. The specialists charge only a fair price for their roots, and you know what you are getting; you run no more than the average risk of weather, etc., if you take care in the planting.

My little plot ran east and west longitudinally, giving me a full southern exposure on the left and a half shaded border on the right. This half shaded border proves no detriment to a garden, for in it one has space for such plants as aquilegia, dielytra, digitalis, aconitum, *Spiraea aruncus*, Sweet William, primula and pansies. These all do better for the lack of full sun. Then, too, much of this border can be used to intersperse your annuals, for by the time such young stock is due for planting out the ground has been warmed up by the higher sun of May.

In the full sun border I planted the peonies, iris, delphinium, phlox and chrysanthemums, the latter that they might have the full benefit of the late autumn sun. What was left of this bed was used for zinnias, cosmos, antirrhinum and other late flowering annuals, to follow the peonies and iris. When planting a garden it is well to provide for succession, that you may never lack color from the narcissus in April to the chrysanthemum in November. It is a simple matter to do this, if you study the flowering period and habits of the plants.

Another matter to be considered is so to arrange your planting that the bed is well graded, the taller plants going to the back of a border, or in the center of a flower bed, so that nothing is lost to view. My center beds were made oblong, half of the lower one being given over to the strawberries, for I was convinced that my sandy foundation would prove about right for them. Nor was I disappointed, for this little bed, not more than 6' x 10', provided every other night during the fruiting season enough berries for a family of four.

The Vegetable Section

The other half of this bed comprised my little vegetable garden. Here I raise each spring a few radishes and lettuce, and follow them by tomatoes for the autumn. Growing vegetables other than these is not worth while in so small a city lot; it isn't large enough for a vegetable garden even if you take it all, to the exclusion of flowers. One half of the upper center bed is used for roses, the other half for narcissus and tulips in the spring and annuals such as asters later in the season. In the bed at the end of the garden I planted four Lombardy poplars to provide an artistic

curtain between myself and my back neighbor, who I knew would eventually come, and in front of the poplars I put in a row of *Spiraea van Houttei*. As a shrub for the small garden nothing is more ornamental than this or a dwarf variety of the deutzia. I selected the former, because in its flowering season, early June, it is a beautiful mass of small white flowers and during the remainder of the summer, and in the autumn, its small, dark green foliage gives a pleasing effect.

The reason for laying out my beds as I did was to give the advantage of working the ground almost entirely from the paths, without being obliged to walk on the soil. One little thing to remember is that a garden, like a bank account, can't be continually drawn upon without making some deposits, so don't neglect your small load of stable manure each autumn. It serves its covering purpose for the winter, and provides strengthening force in the spring.

Some Good Varieties

In the selection of some of the perennials there is a large field open to you. Particularly is this the case in peonies and iris, each of which run into the hundreds; in fact, I know of one specialist who lists over five hundred peonies. Those which I have found the most pleasing for the small garden are: in whites, *Festivia maxima* and Duchess de Nemours; reds, *Rubra triumphans*; pinks, Madam Emile Galle, Madam Coste, and Mathilde de Rosenech; of the vari-colored, Philomele and Alexander Dumas, both rose and cream. Of the irises, Mrs. H. Darwin, Madam Chereau, Hector, Idion, and Honorabilis. In phlox, Europa, Jeanne d'Arc, Elizabeth Campbell and Argon. Among chrysanthemums, Kenneth and Grace in whites; *Triomphe d'Or*, yellow; Lillian Doty, one of the finest pinks; Julia Lagravere, crimson; and Dupon de l'Ere, amber and bronze. Of roses there are colors and shades almost beyond number, for in hybrid teas alone there are over five hundred varieties, besides the hardy perpetuals and climbers. However, Ulrich Brunner, Hugh Dickson, Mrs. Aaron Ward, Mrs. R. G. Sharman Crawford, and Frau Karl Druschki have all stood the test with no more than ordinary care. In delphiniums, both light and dark varieties should find a place; of the former Amos Perry and Lize Van Veen, and King of Delphiniums and Mrs. Creighton in the latter. These with a few Oriental poppies, campanula, digitalis, hollyhock, gaillardia, coreopsis, dahlias, aquilegia, dielytra, *Astilbe arendsi*, lupines, Sweet William and the clove pinks, will help make up an old-fashioned garden, when accompanied for variety by annuals such as zinnia, asters, scabiosa, and antirrhinum. The last is yearly becoming more popular. It is one of the most pleasing flowers of the late season, starting to bloom in August and continuing steadily until frost; it comes in many beautiful shades of solid and broken colors. There is a divided opinion as to whether antirrhinum is annual or perennial, but my experience has been that with care it can be carried through an average winter, with the result that it flowers much earlier the following season.

Many wild flowers take kindly to cultivation, and are worthy of a little space. As an example, in my garden stands a specimen of wild aster (*Michaelmas daisy*) which was gathered from the roadside as a baby, bloomed well the first season after transplanting, and now after three years of care has developed into one of the most beautiful plants, covered in early October with a mass of pale violet flowers with orange and scarlet centers.

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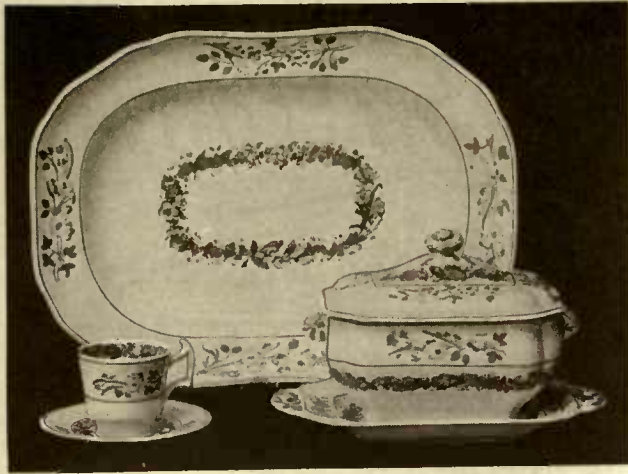
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CHINA AND GLASS

Marriage of Flowers by Birds

(Continued from page 48)

certain West Indian islands where log-wood does not grow no species of creeper, elsewhere frequenting that tree, are to be found. In Sumatra, according to Forbes, a green spider-eater (a sun-bird) feeds on the bright flowers of a kind of ginger that blooms on the surface of the ground in dark places where few insects are to be found. No other means of cross-fertilization of this plant are apparent than this particular spider-eater.

Layard relates of a fine honey-sucker in the Island of New Caledonia that it crowded into certain forest trees when in flower; but completely disappeared from the locality when the flowers were gone. Of this and another species he noted that he found a specimen which had its throat covered with yellow pollen "and we doubt not that some of the large, lofty, flowering trees are fertilized by such agency, as insects are very scarce here."

Darwin concluded that the beaks of birds are specially adapted to the various flowers which they visit; and Grant Allen expressed the complementary opinion that "many of the most brilliant and beautiful bell-shaped tropical flowers have been specially developed to meet the tastes and habits of these comparatively large and powerful fertilizers."

But it is among the hummingbirds that we get the most striking examples of the reciprocal relation of birds and flowers.

It would be hard to find in the animal kingdom a better example of adaptation of form and powers and habits than the hummingbird with its ability to find and live upon food practically inaccessible to other birds; its marvelous strength of wing, enabling it to hold its body suspended in the air while it obtains this exclusive food; and its long bill and extraordinary tongue that form perfectly fitted implements. These little creatures, rivaling gems in their flashing beauty, illustrate another general and interesting phase of our subject, namely, that, with hardly an exception, the birds associated with flowers are themselves brightly colored, many gorgeously arrayed in their small way, and this despite the great disparity among them; even the eucalyptus-aiding lorries are the gaudiest parrots of their showy race.

Why? I do not know.

About 500 species of hummers have been catalogued, varying in size from one hardly larger than a bumblebee to a giant as big as a chimney swift, but the differences in bills are even more striking, for the straight beak of a *Docmastes* may measure 5", more than equal to the combined length of head, body and tail, and capable of penetrating the depths of

huge trumpet-flowers, while in one species of *Ramphocron* it is only 1/4" long. In some the bill curves slightly upward; in others downward; in the *Eutoxeres* it is bent just like a sickle. All these varieties indicate special requirements—the choice of particular kinds of blossoms; and Fritz Müller says that various species of abutlon in southern Brazil are sterile unless fertilized by the one kind of bird that frequents each one.

One cannot enumerate many instances of this mutual dependence, but I would like to give one or two remarkable examples described by Belt in Nicaragua.

The flowers of the lofty climbing vine *Marcgravia nepenthoides* hang down in the form of a circular bunch of pockets over which the stamens curve. In early spring these pockets or "pitchers" are filled with a sweetish liquor that attracts insects and these in turn the hummingbirds. "The flowers are so disposed, with the stamens hanging downwards, that the birds, to get at the pitchers, must brush against them and thus convey the pollen on their backs from one plant to another.

Another species of *Marcgravia* "has the pitchers placed close to the pedicels of the flowers, so that the birds must approach them from above and anthers are turned upward so that the pollen is taken and given by the breast of the bird."

Another case is that of the palosabre (*Erythrina*) whose large red flowers that appear in February, when the tree is leafless, are shaped like a carving knife. The "handle" is a thick, tough calyx, and the blade the single petal, folded double so tightly that only the stamens protrude a little.

Only very minute insects can get inside this flower, which is attended by two kinds of hummingbirds having long curved bills. "Whilst the bird is probing the flower," Belt explains, "the pollen of the stamens is rubbed on to the lower part of its head, and thus carried from one flower to fecundate another. The bottom of the flower is covered by a thick calyx—an effectual guard against the attempts of bees or wasps to break through and get at the honey. Hummingbirds feed on minute insects, and the honey would only be wasted if larger ones could gain access to it; but in the flower of the palosabre this contingency is simply and effectually guarded against."

It is evident that birds take an important part in the proper fertilization of plants; and also that the flowers take an important part in providing insect fare for the smaller birds. Their inter-relations offer an interesting study.

Furnishing the Room From Cretonne

(Continued from page 33)

cretonne, which, being very splashy, was used only at the windows, on a pillow, a banding of it on another pillow done in black velour, and on a runner for a tiny table.

Seven pieces of the furniture were black. A chest of drawers, a bookcase, a desk, two wall chairs, a Windsor, and a tiny tip-top table. The desk was painted a brilliant Chinese red inside, and the drawers were lined with the same color; the tip-top had a scarlet edge. There was a mahogany daybed with a throw cover of King's blue, and pillows in varying tones of rose red and black, one of them matching the curtains. An ivory wicker lounging chair with a blue seat and rose cushion; a neutrally upholstered wing chair; a mahogany gateleg table. A tea cart of red Chinese lacquer, with a brass kettle and flagon, cups of blue pottery, and a

Chinese red kochi pot. A gray bean-pot lamp with a rose red silk shade; a mahogany lamp with a shade of blue; mirrors; tall candlesticks; books of many colors; some used pewter. A satisfactory room—and all from a bit of cretonne. Truly a game for the gods.

And when perhaps more subtlety is desired we turn to the rich cretonne set forth for you really to see and called, delightfully, Golden Pheasants upon Cream. This cretonne is by no means quiet, it fairly sings with color, and I should call it one of the most beautiful that has been produced recently. On the background of a grayish cream, very nearly the actual color of putty, there are peacock green leaves, yellow green leaves, and mulberry leaves and vines. The pheasant is a gorgeous fellow of green and yellow, rose and peacock blue,

(Continued on page 62)



CRETONNE and PAINTED FURNITURE TO MATCH

Select your cretonne one that you want to live with have a set of furniture painted to match the color scheme, repeating the motifs, flowers, branches, what not, of the cretonne, on the furniture surfaces

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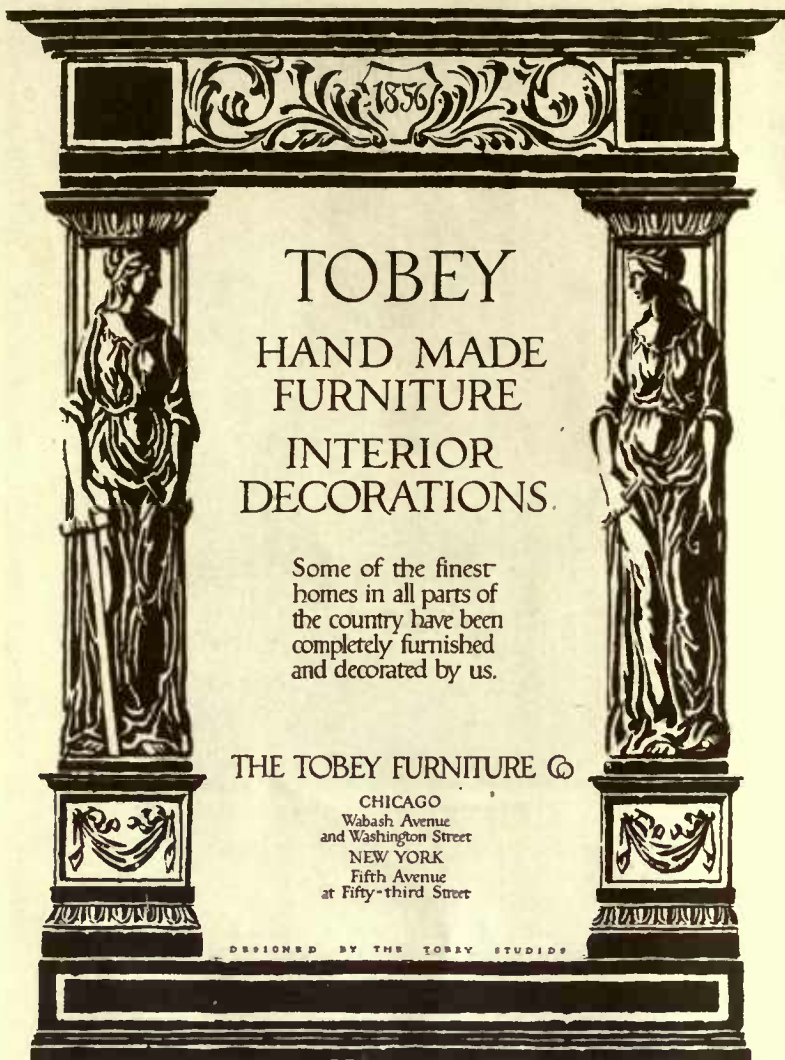
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Furnishing the Room From Cretonne

(Continued from page 60)

with tail feathers of spun gold. All this on this pheasant cretonne, together with dahlias of magenta and old pink, rose phlox, old yellow tulips, and feathery combs of purple and black and gold. Truly a feast for the senses, and quite beautiful enough to be framed and hung on the wall.

If the temptation were not quite so great to make curtains of it! Which is as it should be. Floor length curtains lined with wistaria sun-fast, the well-shaped valance bound with yellow, the same color of spun gold. Pull curtains of old yellow are used at the windows instead of window shades, and are hidden between the overdrapes and the glass curtains of ivory mull, when not in use.

The wall is satisfactorily painted in a light putty, matching the background of the hangings. The furniture is of that mysterious brown which leaves one so satisfactorily in doubt as to whether it be mahogany or walnut. And the new Italian note is sounded in the smart center table, to match which there

can be found a bookcase and a desk.

The rug is putty brown; the wing arm chair is upholstered in magenta velour, with a line of gold; two overstuffed chairs are upholstered in the cretonne with backs of dark putty-colored velour. There is a walnut desk, harmonizing with, though not matching, the table. This is shown in the photograph. The bench-thing is upholstered in the pheasant material. The sofa is covered in a putty velour, embroidered by hand in a pheasant's-eye spot design in magenta, black and gold. Notes of brilliant rose, purple and green are slipped, in the shape of luster ware, into the corner cupboard; the lampshades are of black, decorated in color; a peacock jar holds converse with vases of lavender and candlesticks of pewter on the mantel, and the pillows are of deep blackish purple and gold.

You will find that one of the joys of using a length of cretonne for the keynote of the furnishing of a room will be the achievement of a daring color scheme which you could not think of otherwise.

A Plea for the Wall Fountain

(Continued from page 50)

edges with a picturesque floral or architectural treatment. The artists and architects did not disdain to work out inconspicuous details in stone and shrubbery to complete the effect they wished to give to the observer.

In such gardens the fountain or pool played an important part, for it was realized that the value of water, with its sparkle, its color and light, is great,

and use was made of it accordingly. We in the New World are following, though sometimes afar off, these beautiful gardens of the Renaissance, with their silent, grass-grown walks, terraced pools and wonderful vistas. And because we love and admire them, in time we will equal the masterpieces which their creators with the passing years have made them.

Ivory Thrones and Elephants

(Continued from page 27)

trust I am valiant, but I can make no boast of being a horseman, at least not one quite up to Homer's implied prowess. If I were, I suppose I would be quite as content with blue ribbons, whereas my soul, my collecting soul, yearns for the crimson-dyed check-piece of History's day-dawn!

You less sympathetic ones—though I doubt if your curiosity brings you to these lines!—will think that the weather may have something to do with the matter. I assure you—I have told you it is a rainy day—that it has, but only because it evokes a whole band of spirit memories of the past. One does not like to think of ivories that crumble to dust, dry up and pulverize. They get thirsty. Do you not recall how the deep well under the ivory statue of Asklepios was reputed to keep the image in fine form, how the Ephesians poured water or oil (perhaps both) through hundreds of little apertures in the ivory statue of Artemis that the wooden framework supporting the covering of ivory might not shrink and cause the plates to split? And did not the Athenians reserve in their theater a special seat for the one whose duty it was to clean with rain water the ivory statue of Zeus? This, Pausanias tells us, was kept in condition by olive oil and water. Certain it is that ivory can be rendered somewhat ductile by various oils and vinegar. Perhaps some time we shall recover a knowledge of what seems to be the lost art of softening ivory to such a state as the ancients seem to have been able to bring it. Only by some such process can it have been possible for such large surfaces of unbroken ivory as the ancients are credited with having used to have been available. It has been suggested that large sections of tusks were subjected first to a softening and then to a spiral cutting and unwinding, as it

were, and the matter has furnished serious savants with wonderful opportunities for differing with their colleagues. As for me, the matter is interesting because a halo of romance must ever cling to the "lost arts."

Because I have spoken of rainy days and ivories, do not think I would turn the world into a humidior for my own few treasures of this fickle sort! Somehow the drizzling rain outside seems a fit setting for the medieval bits, and I can even conjure up an elephant hunt, or those gloomy days when Alexander the Great pushed on into the jungles of India and seemed to encounter all the elephants on earth that might have furnished enough ivory to stock the world of his day, to build such statues as that ivory one of Athene Alea with which Augustus Caesar ran off to Rome the time he took with him the famous tusks of the Calydonian Boar, the Athene which he later set up near the Forum.

My own treasures are few, so few that I do not spread them before you verbally lest you think discouragingly of their extent. But this I must tell you: collecting ivories is a pursuit fraught with keen pleasure.

In the first place one does not need to have "ivory thrones, sceptres and couches," life-size Chryselphantine statues of Zeus, of Athene, rods of Roman Senators and the like to feel that there is comfort and delight in what he has been able to acquire in the way of objects of carved ivory. He may chance to discover an antique bit, or his acquisitions may not even reach objects of the medieval period. Fine ivories have been highly prized from immemorial times and one may as well disclose the fact that a lengthy, unhesitating purse is needed for such bits as would cause museum curators to rub their eyes, and

(Continued on page 64)



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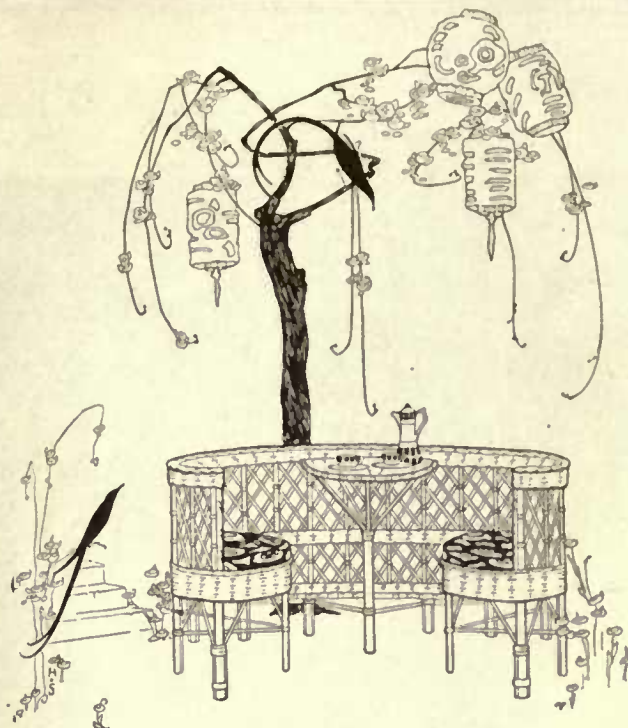
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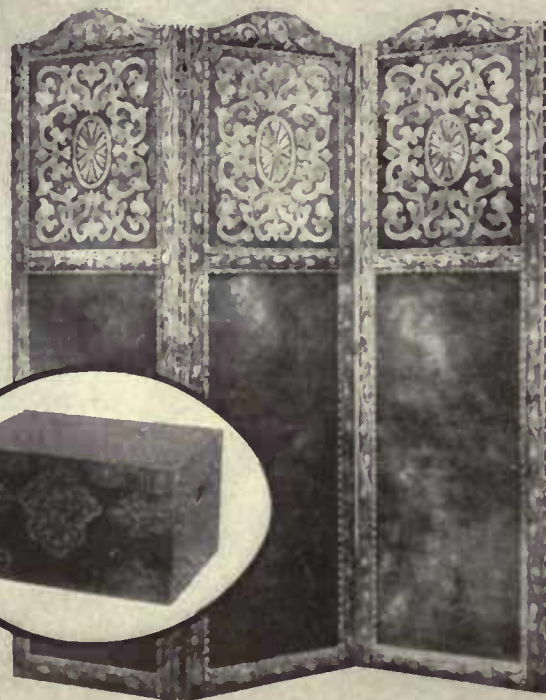
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DECORATIVE PAINTINGS

Ivory Thrones and Elephants

(Continued from page 62)

the palms of connoisseurs to itch.

But who seeks to outrun curators and connoisseurs? We simple-hearted folk may find our ecstasies in a Chinese card-case of exquisite workmanship, a Japanese statuette of beauty and grace, an old French chessman that perhaps the curator might have snatched up had he seen it first, a Roman stylus some truthful traveler—let us believe there are such!—picked up on the fields that skirt the Appian Way. Did Terence use it or did Tacitus, Procopius or Propertius; or did Suetonius keep it sharpened to his record of scandal? Who knows! After all the pleasure in things is measured by their appeal to the imagination; at least I must conjecture so, for I know an old lady who finds infinite delight in collecting bone buttons, and an old gentleman who exhibits an equal zest for current banknotes.

Elephant Tales

And so with this little group of ivories with which I am amusing myself this rainy day. Did I say amusing myself? Well might I add instructing, since they invariably lead me to take down from their shelf history after history, book after book. One day I read all about elephants. I had put it off as long as seemed decent, for, after all, did I not owe it to Mr. Elephant to study his contribution to my pleasure? I had expected to be bored. Frankly I was not. From Tentobocchus, the Cimbrian Chief whose towering height was the marvel of Roman chroniclers, down to the *Elephantidae* of modern times the story was worth following. It was diverting, too. One learns, for instance, from that fascinating volume "Ivory and the Elephant" by Dr. George Frederick Kunz, how "a queer African name, or we should perhaps rather say designation of ivory, is reported by an English officer in the Sudan. When a native comes to the barracks with ivory articles for sale, and is asked 'Is this ivory?' he first points to his teeth, then puts his hands together at the side of his face and says 'Dead elephant,' this term being in general use among these natives for ivory." This is but one of the many stories the reader will find recorded in the book I mentioned. Alfred Maskell's "Ivories" in the Connoisseur's Library series, issued in America, is another volume interesting and instructive alike, though neither so late nor so comprehensive as Dr. Kunz's "Ivory and the Elephant."

On another day I have taken down from its shelf old Theophilus's "Treatise Upon Divers Arts," a 12th Century handbook of technique, therein to read the entertaining chapter "Of Sculpturing Ivory." There he saith, "in sculpturing ivory, first form a tablet of the magnitude you may wish, and superposing chalk, portray with a lead the figures according to your pleasure, and with a pointed instrument mark the lines that they may appear; then carve the grounds as deeply as you wish with different instruments, and sculp the figures or other thing you please according to your invention and skill. But should you wish to ornament your work with a leaf of gold, lay on glue of the bladder of the fish which is called the 'huso,' and the leaf being cut into small pieces, overlay it as you please. Fashion also

round or ribbed handles from ivory, and make an opening through the middle lengthwise, then with various files proper for this work enlarge this opening that it may be inside as outside and let it be smooth everywhere and moderately thin; and portray flowerets around it very finely, or animals, birds, or dragons twisted together by the necks and tails, and transpierce the grounds with very fine instruments, then sculp as gracefully and as artistically as you may be able. Which, being done, fill the opening inside with the oak wood which you cover with thin gilt copper, so that through all the grounds the gold can be seen; and so two pieces being joined in from a particle of the same ivory, close the hole before and behind, you will fasten these on with ivory pegs, so cunningly, that no one may be able to see how the gold is laid in. After this make an opening in the small piece in front in which the blade is placed, the handle of which, being heated, can be easily inserted because the wood is within, and it will stand fast; make also a plain handle, and, according to its size, make an opening in which the blade should be placed, and join the wood carefully into it, and according as the wood is fashioned so cause the handle of the knife to be made. Then pound some clear *Thus* into the finest powder, and fill the opening of the handle with it, and envelop the blade near the handle with a wet cloth, in a threefold manner, and placing it before the furnace warm this handle until it slightly glows, and immediately fix it carefully in the handle that it may be well joined in, and it will stand firmly."

Pieces From the Past

I think I should like this object as well as the daggers of Moses' time! But it would be of Theophilus's, the time when Greece was the painter of the continent, Tuscany the enameller, Arabia the worker in metals, Italy the jeweler, France the worker in glass, Spain the chemist, industrious Germany anxious in acquiring dexterity, or knowledge in all, when all these artists had constructed and were adorning the church of St. Mark at Venice, and were elsewhere occupied in Western Europe in "writing" or painting the sacred histories in the churches in terms which were in that time synonymous so that the illiterate might read the examples set before them, a time that preceded the glories of the Renaissance to follow. Ah, good old Theophilus! How carefully you set down the arts of the past! How easy you make it all seem! But I turn to this little globe of pierced ivory, containing globe within globe, exquisitely, patiently and marvelously wrought, and I realize it is not so easy after all! Perhaps those very difficulties that beset your followers have added charm to the bits of their work that have come to bless my leisure!

At any rate, I have no guilty feeling of extravagance in the matter, for they are worth their weight in gold to me, and cost but their weight in metal less precious, since I have been so fortunate as to have picked them up in my travels and in my browsings for the collector's proverbial song—ah, who that collects begrudges its notes!



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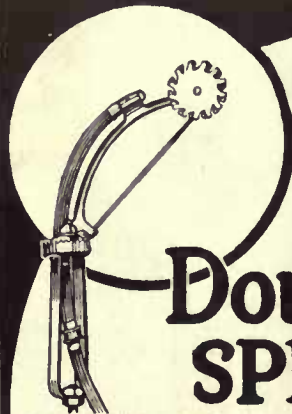


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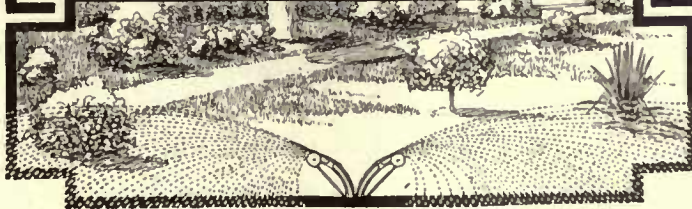
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Work Among the June Vegetables

(Continued from page 49)

The Time to Divorce the House from the Garden

There are times in summer when you don't want the dust and dirt from your garden to blow indoors and soil your books, tapestries, rugs and other belongings. There are times in winter when you don't want the heat from your house to blow outdoors into the garden and leave your rooms uninhabitable.

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They keep the home clean and enable a smaller amount of fuel to deliver more and uniform warmth to every floor. The cost of installation is more than repaid through prevention of wastage of heat.

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August 23, 1918.

String beans for table or canning should be gathered before any beans are developed in the pods. This can be easily determined by breaking open a couple of pods. Spinach and Swiss chard or beet tops which are canned green should be attended to when very young. This means more work than when the vegetable is canned old, as there is more shrinkage in the canning operation. The leaf of the old vegetable becomes coarser and does not shrink as much, but the extra work of using the young vegetable is well worth the effort.

Corn Requirements

It makes little difference whether corn be sown in drills or hills. The principal factor in determining the quality of the crop will be the condition of your ground, although this may be overcome to some extent even at this late hour by proper methods of refertilization. While corn is considered an easy crop to handle, it grows very rapidly and any check that it might suffer is certain to have its effect on the yield. The secret of corn growing, therefore, is to have the ground in such a condition that the growth is very sturdy. Corn is what we might term a dry weather crop; therefore, overwatering would be considered dangerous. That is another reason for keeping the corn plantings rather isolated. If mixed with other crops it might be necessary to water the corn when watering the others.

Ground that is poor can be improved considerably by the application of some good commercial fertilizer after the corn has developed growth. Most of these fertilizers dissolve very rapidly and are therefore available for the use of the plant a very short time after applying.

Never allow the corn to crowd. If planted in hills, not more than three plants to the hill should be allowed to



Good head lettuce is always acceptable. If you cannot use the whole crop, it will be easy to give away the surplus

destroy any weed growth that exists there. This is of little consequence at this season of the year, as it is an easy matter to destroy weeds that are growing at this time. The real purpose of cultivation is to maintain a mulch of loose earth which acts as a blanket, covering the moisture in the lower soils, and leave it there for the use of the plants. The rain penetrating into the earth after reaching a certain point is again attracted to the surface by the action of the wind, sun and other elements. This is called the upward passage of soil moisture. When the surface soil is baked and hard this moisture is quickly dissipated by the elements, but where the surface is covered with a mulch of any kind, whether it be loose earth, leaves or litter, the moisture is immediately arrested in its upward passage. Also keep in mind that this moisture is impregnated with the fertility of the soil through which it passes. Therefore, a baked, arid soil is casting into the air much of its fertility.

Most people assume that the principal purpose of working the ground is to destroy any weed growth that exists there. This is of little consequence at this season of the year, as it is an easy matter to destroy weeds that are growing at this time. The real purpose of cultivation is to maintain a mulch of loose earth which acts as a blanket, covering the moisture in the lower soils, and leave it there for the use of the plants. The rain penetrating into the earth after reaching a certain point is again attracted to the surface by the action of the wind, sun and other elements. This is called the upward passage of soil moisture. When the surface soil is baked and hard this moisture is quickly dissipated by the elements, but where the surface is covered with a mulch of any kind, whether it be loose earth, leaves or litter, the moisture is immediately arrested in its upward passage. Also keep in mind that this moisture is impregnated with the fertility of the soil through which it passes. Therefore, a baked, arid soil is casting into the air much of its fertility.

Cultivation and Plant Food

Deep cultivation is advisable. There is very little danger attached to cultivation with implements that are made for this purpose. The surface roots that might be destroyed in this operation are more than offset by the deep rooting which is encouraged by keeping the surface soil stirred. It matters very



Brush tips are a wise addition to the egg-plant and pepper plantings. Though the plants are not climbers, supports benefit them

(Continued on page 68)

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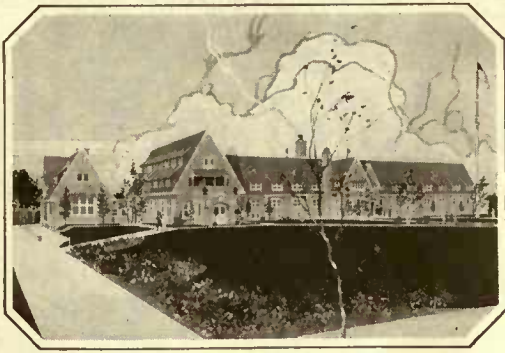
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Work Among the June Vegetables

(Continued from page 66)

little what type of implement is used for this purpose. This stirring of the soil should be attended to at least once every week and certainly immediately after every rain. Professional gardeners who realize the wonderful advantages of constant cultivation seldom fail to work their gardens for an entire summer without resorting to artificial methods of watering. This, of course, is a distinct advantage, not only because of the economical value, but where the ground is made productive by cultivation the effects are more lasting than where growth is temporarily stimulated by the application of water. Another point that might be well worth while considering is the fact that all soils contain hard lumps, or areas of small soil particles so tightly compacted as to hold their shape. These lumps contain considerable natural plant food which is not available for the plants unless broken. Deeper cultivation encourages deeper rooting, which means that the natural food elements in the lower soils are available for the plants.

Enriching the Soil

Liquid foods of all kinds are more quickly available for the use of the plants than any other fertilizer applied to the soil. The reason for this is that all forms of plant food must be soluble before being assimilated by the plant. It is, therefore, a general practice among gardeners to stimulate plant growth to quick maturity or a high degree of perfection by the frequent application of liquid manures.

Various fertilizers may be applied to the ground in this manner. More care must be taken in using the stronger feedings, such as nitrate of soda, sulphate of ammonia, etc. It is a good practice to have placed at convenient points several barrels of water in which may be placed sacks containing any kind of good manure, left for several days, then thinned down to the color of weak tea before applying. After several applications the strength can be gradually increased. With commercial fertilizers, a pint or two to a barrel of water will be found sufficient.

It is a bad practice to feed plants entirely on one diet, and it is well to balance the diet somewhat by occasional changes. Crops that remain in the ground all summer, such as Swiss chard, spinach, parsley, New Zealand spinach, onions, etc., will be immensely improved by regular applications of liquid food, or fertilizers may be applied directly to the soil at the base of the plant and worked into the soil with the cultivator. Thorough watering will help dissolve the fertilizer. It is a very good practice to water the plant after applying, which cleanses the foliage of any material that might be deposited

there and may possibly cause damage. Peas, spinach, radishes and other crops which will be maturing in rapid succession should be followed by other crops of equal food value. If your ground is in a productive state it is wasteful to allow it to lie idle. If it is not in a productive state it should be made so by the restoration of the soil. This is best accomplished by the sowing of cover crops with a view to turning them under. Shell beans are a very easy crop to grow and immune from the dangers of hot, dry weather. They should be started at this time. The small white, or navy, bean, our most popular shell bean, is grown in almost every garden, but there are many others equally good. The white marrow, which is somewhat larger, is also a good bean, or even the large white kidney bean; both are of high food value and easy to cultivate.

If you wish to grow some onion sets for your own use, a piece of your idle ground may be used. Kale is a very useful winter crop and can be kept the entire winter by covering with salt hay or other loose material. It can be sown in drills and thinned out. Mangels, carrots, etc., can be sown now. Mangels are good when used for cattle or chickens, and this is a good way to employ the ground. Where other crops have been sown, a large quantity of good manure should be thoroughly incorporated with the soil before planting the second crop.

Spinach, Root Crops and Peas

Spinach should be ready for canning now. You will find that spinach which is maturing this month is superior to any in your garden. By lifting the plants and cutting off the roots before placing in the basket, they will entail less work when canning, as less washing is required. Beets and carrots from early sowings should also be ready now for canning, as it is advisable to use these vegetables when small. It is an easy matter to judge from the size of your plantings about the quantity you will require for your table before the next sowing will be ready.

Peas are considered to be best in June, and it is therefore advisable to can all you can spare while they are of high quality. The constant picking also relieves the vines of their load. Rhubarb can be put up at this time, either by the cold water method or by cooking. Swiss chard canned now will be better than that maturing later, both in color and texture, because of the growing conditions at this time of year. In fact, it will be found advisable to preserve all the vegetables that can be spared at this time, as they will be higher in quality and in food value than any other season.

American Sculpture for American Gardens

(Continued from page 28)

Carthage and Egypt, its sculpture was of the kind called "archaic"—splendid in its spirituality, it is true, but not attaining the beauty which is recognized as Grecian art.

In those early days the Greek sculptor found his chief employment in embellishing the temples of the gods and in marking the graves of the dead with funeral "steles," as well as the adornment of certain household implements of every-day use. It was a conventional art, and in spite of modern cults that seek its glorification, was stilted and confined. Greece's sculptors had not yet come to their splendid freedom.

Then the genius of the Greek for arms and for trade asserted itself. Foreign nations were conquered, Greek

navies ruled the seas and Greek merchant ships transported the wealth of the world. Her traders became rich, their riches brought culture, their culture built magnificent suburban homes, and those suburban homes with their wonderful gardens gave Greece her golden age of sculpture.

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(Continued on page 70)

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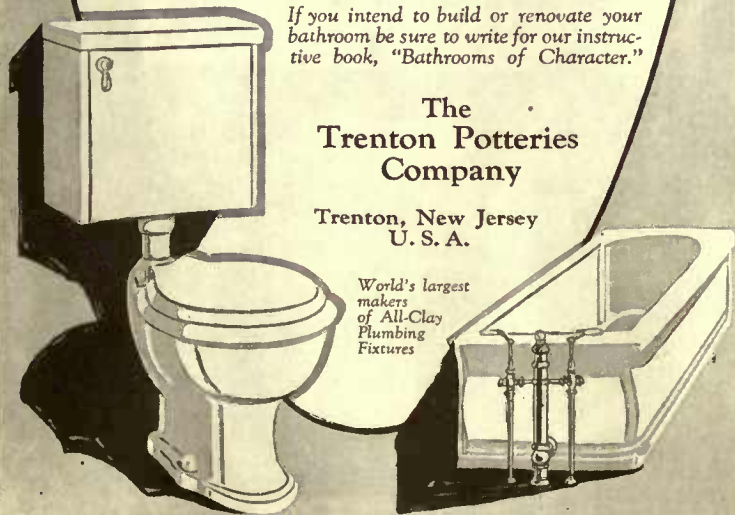
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American Sculpture for American Gardens

(Continued from page 68)

him; he was not starved for appreciation; he became a demigod of art. Inheriting as he did the ideals of his race, its genius and its inspiration, with the glory of achievement burning in his heart, he had freedom—freedom to express all the beauty that was in his soul.

Those wonderful statues of goddesses, of nymphs, of boxers, of discus throwers, of warriors, all were made either for Greek gardens or for the porticos and balls leading into those gardens. The remains of this art which are our heritage have been excavated on the sites of those ancient, suburban homes of Greece—for instance, the Venus di Milo, which was found on the site of a suburban home on the island of Milos—or else come from Italy, whence they were transported when Rome obtained the ascendancy of wealth and when Roman aristocrats adorned their own gardens with the art not only of their own country but of fallen Greece.

An Italian garden! The very expression brings to mind the statuary that graced the Italian renaissance, and this renaissance was contemporary with the times when the Italian states were rich, when, midway between the Orient and the Occident, they were the traders of the world.

The “parcs” of France, those stately grounds surrounding the mansions of the French nobles who were the retainers of Louis XIV and Louis XV, call to mind the bronze groups of those 17th and 18th Century Frenchmen who created the most glorious school of French sculpture that the Gauls have ever produced.

Is a golden era of American sculpture about to dawn, under precisely the same influences that brought greatness to the sculpture of Greece, Rome, Italy and France? The answer can well be affirmative; in fact, that the first streaks of that dawn already have appeared—a light that is full of promise.

Sculpture lagged behind painting in America. Early American sculpture need hardly be mentioned. It was smooth, precise, sweet, uninspired, wholly Victorian—a mere imitation of the insipidities of 19th Century Italian sculpture—eclectic and conventional and even below the point of mediocrity.

The New American Sculpture

The new sculpture had its birth ten or twelve years ago, when America's wealthy families began their movement toward magnificent and beautiful suburban homes. With the planning of these country homes, which came to be the year-around residences of many of their owners, there grew a demand for native sculpture which immediately began to develop the best that was in American talent. This development increased rapidly in its velocity, and reached such a point in 1913 and early in 1914 that American sculptors were flooded with orders.

A new spirit developed, also. There came freedom and appreciation, and fine works were eagerly sought. The American patrons of art already had grown to appreciate the best in painting. Their standard in sculpture was so high and their ideas so liberal that the native artist found full play for his imagination. His public demanded the highest artistic achievement of which he was capable. He was inspired by his opportunity, and today America with pride can say that its contemporary sculpture, as well as its contemporary painting, is leading the world.

The world conflict temporarily checked the output of sculpture by abating the demand, but it did not quench the sculptor's spirit, because he felt that the future was his, and he has emerged from the eclipse with his ideals strengthened. Opportunity is here again, not simply the old opportunity, but

a boundless new one. When the war began there were eight thousand American millionaires, who were prospective patrons of sculpture. Now, according to official estimates, there are thirty thousand Americans whose wealth gives them that classification. With the old foundation of culture for them to build upon, and with the splendid country seats of Mrs. Harriman, Mr. Rockefeller, Mr. Deering, Mr. Schwab, Mrs. H. P. Whitney, Mr. Pratt and others to emulate, it can easily be seen that American sculpture will henceforth develop so as to give our native artists full exercise of their talents.

American garden statuary is characterized by a freedom and a spirit that is of the nation itself. It is not like any other sculpture in the world. It is America and it fits in with American desires. No other sculpture is appropriate for these American gardens but American sculpture. This fact was demonstrated in the first efforts at garden adornment in this country a few years ago. On this aspect of the situation the ideas of Mr. W. Frank Purdy, head of the Gorham Sculpture Gallery, who has done more to place the work of American sculptors with American art patrons than any other man, are particularly interesting.

American Work for America

“When Americans first began to build suburban homes,” says Mr. Purdy, “they tried the experiment of bringing antique statuary from Europe. The result had to be incongruous, and it was. Old world interiors, old world paintings and statuary for the interior of the home can be used with success. Within the walls of a house an illusion can be obtained that is perfect and charming. But in a garden this is impossible. America is all around one, and its aspect, its atmosphere cannot be changed. Old world statuary is out of place, just as much so as a battlemented castle would be. Experiments with it have been disappointing. Owners of homes in some instances have spent millions on it, only to find their mistake and replace the antique statuary with modern American works.”

Mr. Purdy's view may be illustrated by drawing a parallel with another branch of art. A garden is a landscape. Now, an artist in painting a landscape is sure to rearrange it, so as to obtain a more pleasing effect, or an effect that better represents the mood in which he views the landscape. To use a technical term, he will probably employ “high lights”; that is, insert objects or figures that interrupt or guide the eye as it passes over his canvas. For instance, the little peasant figures with red kerchiefs or blue aprons that Corot dropped into his landscapes; or the groups of farmhouses or distant villages that Inness used to place in his Montclair subjects. Well, the landscape architect does the same thing. He rearranges his scene, and here and there he puts “high lights” in the shape of statuary, fountains, or sun dials. If he puts in something inappropriate to the atmosphere it would be as if Corot placed an Arabian horseman in one of his quiet glimpses of the Seine valley, or Inness inserted a Moorish castle in the marshes of the Hackensack river.

There there is the speculative instinct which always can be pardoned in a collector, for it is only human to take pride in one's judgment when a chosen work of art is seen to appreciate in value year after year. This happens in sculpture just as it does in painting. A meritorious work by a sculptor whose reputation is growing is very certain to double and treble and quadruple in value. An instance of this was the purchase in 1913 of a certain piece by

(Continued on page 72)

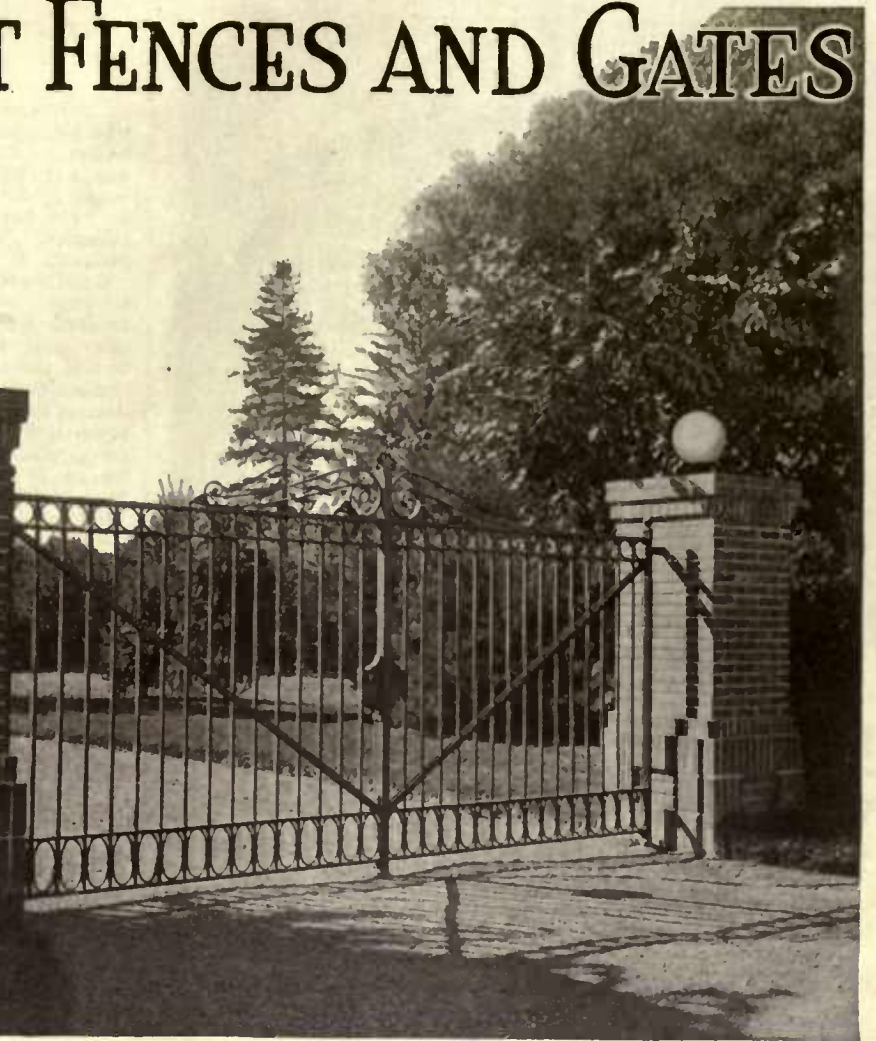
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American Sculpture for American Gardens

(Continued from page 70)

an American sculptor by a collector who subsequently allowed it to be exhibited at the National Academy. It won a medal there and was afterward sought by the Metropolitan Museum of Art for that institution's permanent collection. The collector declined to part with it.

Great versatility is possible in garden statuary. In one spot the landscape architect will place a fountain. In another sunny space, where flowers grow, he will put a sun dial, to measure the summer hours. Elsewhere, where stateliness is required, an ambitious figure or group is required. At the edge of the grove, where feathered denizens sing in the joy of a protected home, there will be a bird bath. In a hidden nook, a wood nymph or a fawn will suggest a classical legend.

American sculptors have arisen to all these opportunities, with fancy and with spirit. If there is one distinguish-

ing characteristic in American sculpture it is that of intense vitality. Scarcely less notable is the expression of the wholesome joy of living. It would seem as if the sculptors were inspired by the spirit of the young nation, glorying in its youth, its ideals, its golden dreams. American sculpture has been unusually free from exotic influence. It represents America at its best, with its true national ideals.

It would hardly be fair to single out for mention the work of individuals, when thirty or forty men and women are doing such splendid work. They are an earnest group and they appreciate to the fullest the opportunity and the privilege that is theirs. Already they lead the world, and if, as many of us believe, America is about to enter into its golden age of art, some of them can be depended upon to chisel their names in the Hall of Immortals, where all who come after may read.

From Candles to Incandescence

(Continued from page 37)

completely fills all the ideals of quality just mentioned.

There is no light so restful and agreeable in quality to the eye as candle light and no light is kindlier to the appearance of a room. The radiance is mild and diffused, shadows are not cut sharp nor exaggerated, and the colors in furniture and decorations are not outraged. The volume of light can easily be regulated by the number of candles.

Using Candles

Candles as a means of lighting are perfectly practicable. The only possible objections that can be urged against them with any show of validity are cost and bother. Neither obstacle is very serious; the former can be ingeniously circumvented, if necessary, the small amount of the latter is not worth considering if one values the agreeable effect of their rooms. Wax candles, of course, are desirable, but stearic acid candles and other substitutes for wax are thoroughly satisfactory for general use and will not swale nor drip unduly unless exposed to a strong draft.

It is well to have a good broad glass bobèche for each candle. Any chance drippings can then be easily removed without dirt or trouble. As a rule, the use of shades on candles should be avoided. Shades are apt to be fussy and overdone. Besides that—and this is really the important thing—a candle is, in itself, an object of grace and beauty, but its chaste and dignified simplicity of line is marred and hidden when its shaft is surmounted with a top-heavy, frilly contrivance resembling an abbreviated ballet skirt. Upon the making of such shades entirely too much valuable energy is wasted. The flame of the candle, too, is an essential part of its beauty; when it is hidden we lose a decorative asset that contributes a desirable note of brilliancy. The gleam is not disagreeable to the eye if the candle is of the proper height and properly placed. For the dinner table use tall candles, tall enough to keep the flame above the level of the eye. For the library, living-room, or drawing-room, sconces will be at a sufficient height, and portable candles may be so disposed on mantels, the tops of bookshelves, tables or cabinets, that the flames are comfortably above eye level.

Next in line comes oil. The light is agreeable to the eye and satisfactory in its action upon decorations and furnishings. The degree of light and its regulation depend entirely upon the kinds of lamps used and the shades employed. It is a sufficient and convenient illuminant and practicable if the lamps are intel-

lently tended and their wicks trimmed.

For purely practical reasons, small lamps are generally undesirable and better results are gained by using medium-sized or large lamps. A wide choice in lamps and shades is possible, but this is entirely within the householder's or decorator's province and to be decided by the needs of the individual case.

Gas, unless well shaded, is trying to the eye, the light is sharp and harsh, and colors suffer under the rays. When burned through chemically prepared filaments or other intensifying devices, the greenish or intense white quality of the light is unpleasant, disastrous to color, and produces a ghastly effect. The cardinal recommendations of gas are convenience and cheapness.

Electricity is convenient, clean and brilliant. Unless fully shaded it is even harder on the eyes than gas and casts sharp, exaggerated shadows. Its rays are more disturbing to color values than those of gas, except when bulbs or shades, colored to neutralize or temper the light, are used. Such are, however, contrived with great ingenuity and produce agreeable results. Gas mechanically or chemically intensified, and electricity with high voltage bulbs, may be appropriate in public places and commercial establishments; in domestic interiors they have no proper place.

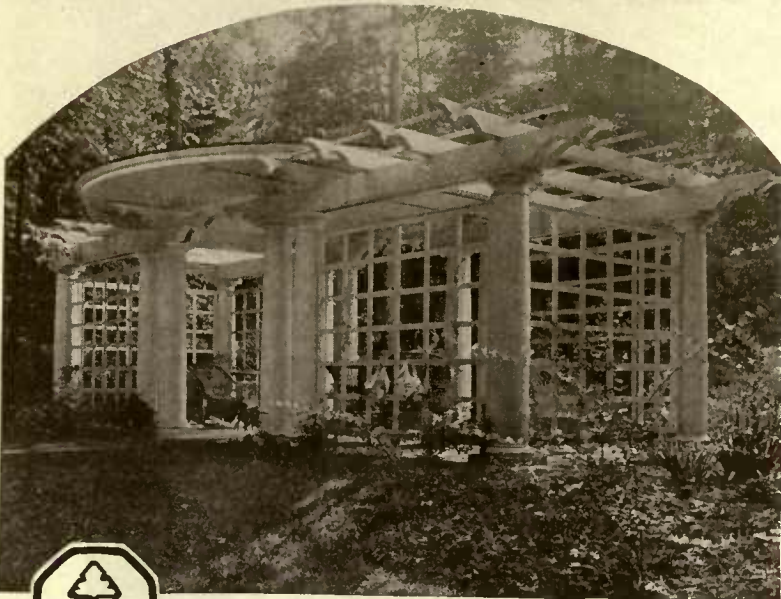
Lighting Fixtures

Now we come to the constructive and suggestive part of our discussion. Architectural or fixed lighting appliances may be divided into those (1) that depend from the ceiling and (2) those that are fixed to the walls. The dependent group includes chandeliers, hanging lamps, hanging lanterns, and drops. The affixed group includes sconces, girandoles, wall lamps, wall lanterns and sundry sorts of brackets. Portable appliances belong in a class by themselves and will not here be considered; the householder or decorator can best adjust them to the individual case.

Impressive and large chandeliers, for candles, gas or electricity, are appropriate in large, stately, formal rooms with high ceilings or in lofty halls, hanging, perhaps, in the open space of the stair well. In small or informal rooms they have no place at all.

Smaller chandeliers with only a few lights, known as "hanging branches" until the early part of the 18th Century, allow greater latitude of use. As designers for gas and electric appliances for chandeliers have generally conformed to candle traditions, the principles apply equally to the use of all sorts.

(Continued on page 74)



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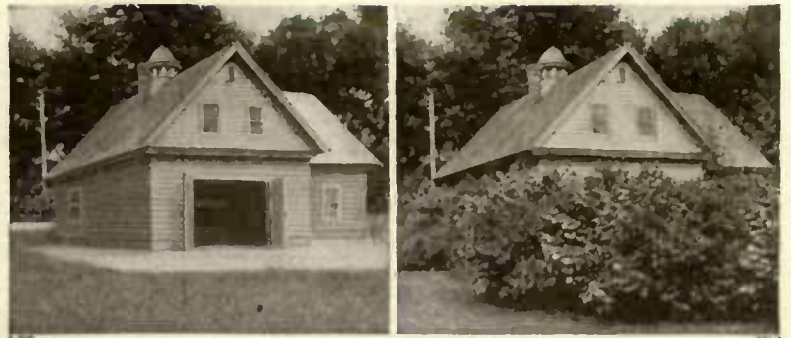
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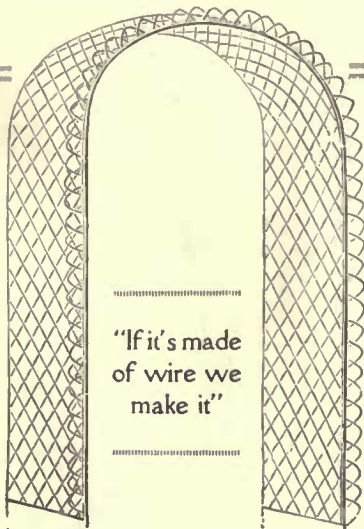
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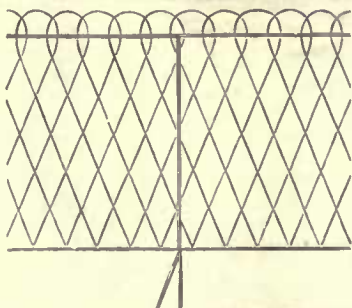
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CHESTER J. HUNT

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Little Falls, New Jersey

From Candles to Incandescence

(Continued from page 72)

When chandeliers are used, have also enough side lights at a lower level; otherwise the center of illumination is too high. Only in exceptional cases, even when candles are burned, can a chandelier be successfully used as the sole source of illumination.

Hanging lamps and lanterns for halls, entries, stair wells and rooms, especially large rooms, permit a freer use than chandeliers. Drops, usually and preferably for electric lights properly shaded, with the bulbs concealed from beneath, are to be recommended for use above dressing stands. "Domes" of every kind, eschew.

Sconces, wall lanterns and all other fixed lighting appliances, every one of which ought to have a very real decorative as well as utilitarian function, should be placed (1) where they will be useful; (2) not too high so that most of the light goes to the ceiling; (3) and,

if possible, in a balanced or symmetrical manner.

Electric bulbs should be screened from view by shades or by devices for diffusing the light. The following may be noted as a few of the acceptable possibilities in electric fixtures:—chandeliers in which the bulbs are wholly concealed by crystals; globular crystal chandeliers with the bulbs inside; the old Empire mantel lamps with pendent prisms, the bulbs inside a ground glass shade; adaptations of the same form to wall fixtures; for both hanging and wall use, any of the lantern forms, Florentine, Renaissance or old English, with a full length cylindrical bulb inside ground glass facets; the bulb concealed by a thick glass "sun-burst" of divergent rays, or any design making use of principle; the bulb concealed by a Japanese semi-circular rice-paper wall lantern, and various Oriental adaptations.

The Fifty Best Climbing Roses

(Continued from page 20)

have had to give preference to others that are possibly not quite as good, but they flower either much earlier or later when there is a dearth of bloom. As an example, Philadelphia rambler might be cited. For color and growth it should certainly be included in the best fifty, but flowering as it does when most climbers are in their glory, its value depreciates. To take its place I have installed Gruss an Freudorf, a wichuraiana introduced by Praskac in 1913. This variety has the same wonderful glowing crimson, rather deeper than the former; the foliage is a little better and in addition it flowers right at the end of the season when its beauty is doubly appreciated.

Other names that will be expectantly but vainly sought in this list are purely synonyms, or are not distinctive enough to bear another name. The most conspicuously in mind as I write are:

Lady Gay, synonymous with Dorothy Perkins; Lady Godiva, synonymous with Dorothy Dennison; Farquhar, resembling Dorothy Perkins; Newport Fairy, resembling American Pillar.

Varieties typified by Garisenda (a personal favorite of mine) have been omitted from the fifty selected because of their moderate to weak growth. This variety when used as a small climber only is beautiful indeed with its satiny malmalson pink flowers. It lacks freeness in flowering, however, and so as a general garden climber cannot be recommended. Possibly—even probably—there are some other varieties which I have not had the opportunity of testing that should be included in this collection.

From advices received from some authorities among whom I must name the late Admiral Aaron Ward, I have made notes to observe specially Alida Lovett, a double flesh similar in shape to Dr. Van Fleet but of deeper pink; Mermaid, single yellow; Roby, single red; as well as other varieties not quite so promising.

Uses of Climbing Roses

When the many varied uses of the climbing rose are borne in mind it is all the more remarkable that they apparently have not found favor to a larger extent. A good illustration of their economic value can be seen in the suburbs of Philadelphia, where in places the railroad banks are clothed with rambling roses. Not only are they desirable from an esthetic standpoint, but they hold up the bank with their fibrous roots, preventing washouts and generally keeping the banks in good condition with just the initial cost.

There are several varieties especially adapted for this purpose, first among

which I would place Elisa Robichon. This variety has been used with extraordinary effect at the home of Dr. Robert Huey in Philadelphia, where a whole bank is densely clothed with its lustrous foliage. Again, large boulders, heaps of stones, old tree stumps and such objects offer an ideal setting for the display of the climbing rose. These features when clothed with garlands of flowers are transformed to beauty spots of the garden. For such purposes, the wichuraiana hybrids have been found unusually good.

Rose arbors, pergolas and arches are common enough not to need comment, but divisional fences which generally are obnoxious would, if used as a support for roses, become a mutual tie between neighbors, as well as effecting their primary object.

The trellis also has been wisely used for training the rose over the porch, but how seldom is a wall of roses seen, such as are so wondrously beautiful in England. True, it may not be possible for us with our almost tropical summers to gain such perfection, but a surprisingly creditable result can be obtained with care and forethought. A high wall facing south should be chosen and extra care taken in the preparation of the soil. On such a wall even the less hardy kinds such as Aviateur Bleriot can be made to flourish. The shoots may be affixed to the wall, either with cloth strips the ends of which are nailed, or tied to a trellis work erected close to the wall for that purpose.

Another method of growing the multiflora hybrids has been recently drawn to my attention—that of training, or rather allowing them to grow as large shrubs. This is done by simply affording them a strong stake, preferably iron, for support. It must be noted that it is the multiflora class that are used for this purpose, as they have sturdy, vigorous shoots and develop into more bushy specimens than the more graceful wichuraianas.

A practice that is followed with great success in the balmy climate of England is training wichuraiana varieties into various shapes—topiary work. Various shapes of ships, animals, birds, etc., are modelled in wire and the long shoots tied on to these. When in full bloom a very unusual display which strikes you rather by its oddity than its beauty is the result. This, however, I am afraid would entail too much labor in order to keep them through our winters, although in the south it could undoubtedly be performed.

Such varieties as Zephirin Drouhin, (Continued on page 76)



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The Fifty Best Climbing Roses

(Continued from page 74)

Lemon Pillar, Blush Rambler, Auguste Roussel, etc., are particularly effective when used as pillar roses. By this I mean virtually what the name implies—a pillar of roses. By training the shoots around a central support such varieties can be kept within bounds, producing a more or less formal outline.

The best method of pruning the general run of climbers is to cut away entirely the shoots that have just finished flowering, leaving the strong young canes that are produced each year from the root. These shoots then develop rapidly during the remainder of the summer and flower profusely the following year. Therefore only one-year old wood should be allowed to remain, pruning out the remainder immediately after it has borne flowers. This method should be followed for show climbers, but if an arbor or pillar is to be covered permanently, only the wood three years old or more need be cut back to a strong side shoot. This also should be shortened to produce the flowering wood for the following season.

One of the most important requisites of good planting is deep digging. Each plant should have a hole prepared for it at least 3' square by 2' deep. Good draining is essential. Fill the bottom with a 6" layer of old sods inverted or rough clods of earth. Next comes a layer of well rotted manure of the same thickness, which in turn must be covered with the best soil you can obtain. Gently firm this by treading and then plant your rose in fairly heavy, rich clay-loam, and plant firmly. The depth to plant can be ascertained by the earth mark on the stem. It is generally advisable to plant a little deeper than this indicates the plant has been before. Watering—nay, soaking—should be attended to at once and also periodically throughout the summer, as well as the ordinary watering that is in the curriculum of every gardener. For thorough protection against Jack Frost I have found it best to cut the whole plant away from its support, lay it on the ground and cover entirely with about 6"

of soil over which a mulch of leaves, held in place by wire netting or branches, will be all that is necessary.

All of the roses named in the accompanying list are growing under exactly similar conditions—an open, sunny situation with no neighboring shelter. The natural soil is of a sandy loam texture, enriched by an annual dressing of cow manure; and when the flower buds are forming a weekly application of liquid cow manure.

The average date of the first open bloom was computed from four successive seasons of observation. In the case of new varieties the actual date is indicated.

These dates can be assumed as correct only in the vicinity of New York City, and I find that fifty miles difference in latitude cause, roughly speaking, six or seven days' variation. Thus the approximate time of flowering can be deduced for almost anywhere in the Eastern States.

Editor's Note:—Twenty years ago a few rose lovers founded the American Rose Society, holding before them the ideal "To increase the general interest in the cultivation and improve the standard of excellence of the rose for all people." A score of years have passed, and the Society has fulfilled its purpose well. Today it stands among the leading horticultural organizations of this country, with a large membership, annual exhibits, and a marked value to its members through the publication of the American Rose Annual, a thoroughly readable and helpful volume, as well as in numerous other ways. To its membership rolls are welcome all who believe in the universality of the rose, whether amateur or professional, whether growing one rose or one thousand. It is with pleasure that we take this opportunity of urging the rose lovers among our readers to join the Society, for their own benefit as well as that of their favorite flower. Information regarding dues, privileges, etc., will be furnished upon application to Mr. E. A. White, Sec'y American Rose Society, Ithaca, New York.

Kitchenette Claims in the League of Rations

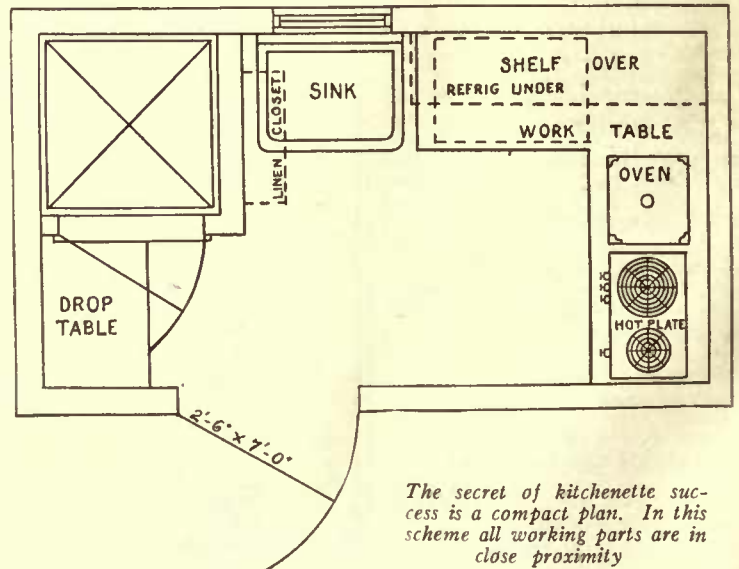
(Continued from page 53)

outside to the best possible advantage. For the most part these kitchenettes are run by gas, but are for that reason cheaper in the cities like New York, where there is no cooking rate for electricity.

But the new appliances for the electric kitchenette are like toys, they are so fascinatingly contrived. One is crazy

to have ice cream or whipped cream with which to employ the electric kitchen power unit which can perform all these miracles, and one is led into gustatorial and epicurean extravagances by cooking, boiling, baking and grilling at the same time on the new stoves. A whole dinner can be cooked on the

(Continued on page 78)



The secret of kitchenette success is a compact plan. In this scheme all working parts are in close proximity

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"The Battle of the Nations" is richly illustrated with photographs. It has just been published by The Century Co., 353 Fourth Ave., New York City, and is sold at all bookstores for \$2.00.

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"I shall adopt the spirit of what you say, in something I am writing as to the lesson of Russia for us. There isn't anybody in this country I am so anxious to see and to hear at length exactly along the lines you speak of as you."—THEODORE ROOSEVELT
in a letter to Raymond Robins in September, 1918



RAYMOND ROBINS

BOLSHEVISM is a fact. It overspread Russia like a torrent and is sweeping Eastern Europe. The days of ignoring it; of just calling it hard names are past. Now we must face it, recognize it, understand it.

The American who knows Bolshevism, who dealt with Bolsheviks daily, who has rubbed shoulders with the thing that is sending the world into spasms of terror, has consented to tell the story of Bolshevik Russia to the American people through the pages of the Metropolitan Magazine.

Raymond Robins went to Russia for the Red Cross in the early days of Kerensky. His appointment was the result of Colonel Roosevelt's earnest plea. Roosevelt knew his man. Robins' job was to feed starving women and children. When Kerensky fell and Lenin and Trotzky rode into power it was still Robins' job to feed those who hungered. It was no time for quibbling or for politics. It was time for bread.

Robins went to Lenin and Trotzky. He demanded a free field and no interference. Would they trust him? They did and Robins became the unofficial American representative to the Bolshevik group. Robins will tell the whole story—for the first time, the real facts. Grown-up Americans should not fear facts. It will be supplemented with reproductions of sensational documents, the existence of which has never been suspected and which light up every step of this remarkable story. It is a dramatic, thrilling narrative of adventure among the shifting and turbulent scenes of an uprising of one hundred and eighty millions of people.

Through the story stalks the voluble Trotzky and the shrewd, capable Lenin, planning behind his slits of eyes a world in revolt. These two men Robins saw on an average of three times a week for more than five months. He learned their philosophy from their own lips.

Raymond Robins' story of Bolshevik Russia, as told to William Hard, begins in the June Metropolitan and will run for six issues.

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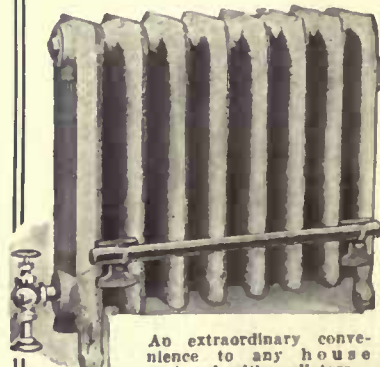
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Kitchenette Claims in the League of Rations

(Continued from page 76)

dining table with these new ranges, even if one has no kitchenette!

The terror of dishwashing has evaporated! The electric dishwasher has been born and now our Ladies Eggleston and Reardon can, without loss of epithelial beauty, dash into their kitchenette for their matinal refreshment—sans sacrifice, sans anything but appetite and culinary ardor.

In the model Edison kitchenette, in the photograph, the utensils are hung up to avoid unnecessary spinal calisthenics. The sink is near the stove and is high enough to save the back from contortionate bends. All surfaces in the kitchenette should be an inch or so higher than that which the palm of the hand can reach without bending the back. The floors should be cement or hard wood with or without linoleum, either cork inlay, tile or brick; the ceiling of a light color paint or tile or brick; the walls the same and all joinings rounded to avoid the cracks at the base of wall joining the floor, or where the wall and ceiling join.

The best kitchenettes are tiled or bricked with generous water vent so that a light hose played on them flushes and cleans them in no time.

One of the best arrangements is to have the kitchenette apparatus follow this succession: (See Plan I) drop table, closet, sink, worktable, refrigerator beneath, shelves above, utensils hung underneath, stove, on either side of the sink drain boards of hardwood tilted toward sink or copper or composition slightly tilted; and a garbage chute on right side of worktable near the sink.

However excellent or concentrated the arrangement, there can be no success, however, with any machinery unless one knows how to use it advantageously; so the engineer in the electric kitchenette ought to know a few things about the mysterious current over which she presides; how to use it economically, how to use it to its full capacity minus disaster and how to have the same mental attitude toward her kitchenette equipment as the workman has to his tools. In the Edison kitchenette is a little sign with the following legend:

"Turn off the current when the range is not in use.

1. Start the oven on high, then turn it to medium or low.
2. Turn oven off completely and finish baking and roasting on retained heat.
3. When contents of pot are boiling fast, turn the plate to medium or low for long cooking.

Turn off current when nearly done. Complete the cooking by retained heat in the plate."

In a little booklet is found this advice: Fires caused by the use of electric stoves are mostly caused by carelessness.

- I. Detach the plug as well as turn off current at the socket.
- II. When you are not using any device continuously shut off current.
- III. Grasp the plug at the spring not by the cord.
- IV. Blow-outs are caused by too many devices all attached to one cluster plug. Reduce the number.

The utensils for these electric kitchenettes are without end; some of them are: Tables, ranges—afore mentioned; oven and grill combinations; griddles; toaster; percolators of all kinds; large and small ranges; ice cream freezers; combination meat grinders, ice cream, whipped cream and dough mixing units; electric ice makers; automatic time ovens, with clock attached so that you can put something in to cook and at a designated time the current turns itself off; immersion heaters, coffee mills; samovars; egg boilers; buffer, etc. for sharpening and polishing silver and knives; and countless other things.

But the latest of all is the electric kitchen cabinet or "Movie" of small price and great compactness; gas or electrically ranged and arranged, containing in its simple confines, pots, pans, ice box, folding table, flour bins, stove, shelves for dishes and all the comforts of home. Just the thing for one night stands or bachelor's retreats!

And jot this down—that if you have a good refrigerator, electric or plain, you can have all the onions inside of it that you want without affecting other foods, and if you have an electric ozonator you can cook onions in the smallest kitchenettes without damage!—so they say!

Real Half-Timber Work

(Continued from page 54)

single dead color, killing entirely all the natural grain and texture of the wood itself. This method is defended as being practical, but there is only one step further forward in the effort to be practical which would be to paint the boards on the stucco itself and then we avoid all joints or tendency to rot or warp! As camouflage it is the best of examples, but as architecture it is abomination itself. If for practical reasons of cost or possible durability the true method cannot be used, we had better choose another style that does not pretend to be what it is not.

But if we want to build a true and honest timbered house, then, the construction must be apparent, the corners must show that they are of one solid piece and not two thin pieces nailed together. We must be able to see enough of the construction to recognize its inseparable importance to the building construction and to know that truth and strength stand back of what we see. We must see that the brackets that extend from the walls are supported by heavy diagonals tenoned in to give a solid support on which to rest the sill, and that the horizontals are heavy and continuous with full strength to hold the weight of the verticals. The braces must show their function in the design and the

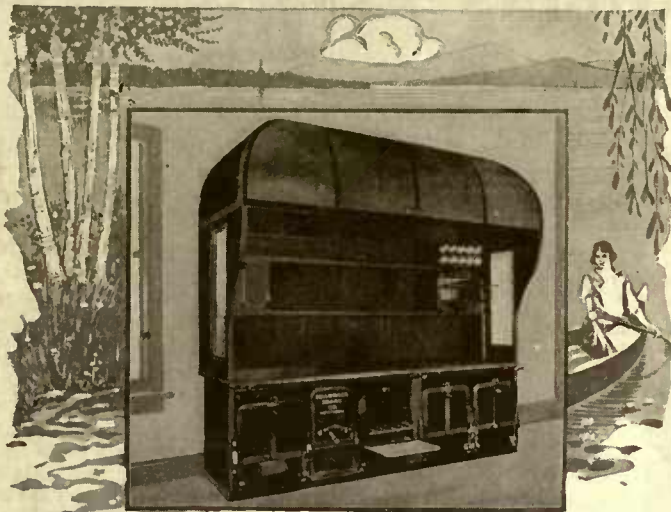
pins left projecting to demonstrate that the mortice and tennon have been used in putting the work together. The timbers must be left with the axe marks on them and if checks come, so much the better.

The principles of true half-timber construction may be summed up as follows:

- No. 1. The timbers must be solid and of sufficient strength to carry the loads.
- No. 2. They must "build"; in other words, it must be apparent how each piece functions and how it fits into and forms an integral part of the building.
- No. 3. The means by which it performs this function should be apparent by showing the heads of the pins and by giving due allowance for the projections of various members where such projections will add to the strength of the building.

Half-timbering lends itself to much elaborate detail. Members may be molded as carved and a certain amount of ornament enlivens the design. Too much, however, pall and tends to destroy simplicity and dignity of design.

In conclusion let me say that the simpler type of timber work can be built at a surprisingly reasonable price allowing an individual expression in each building.



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