

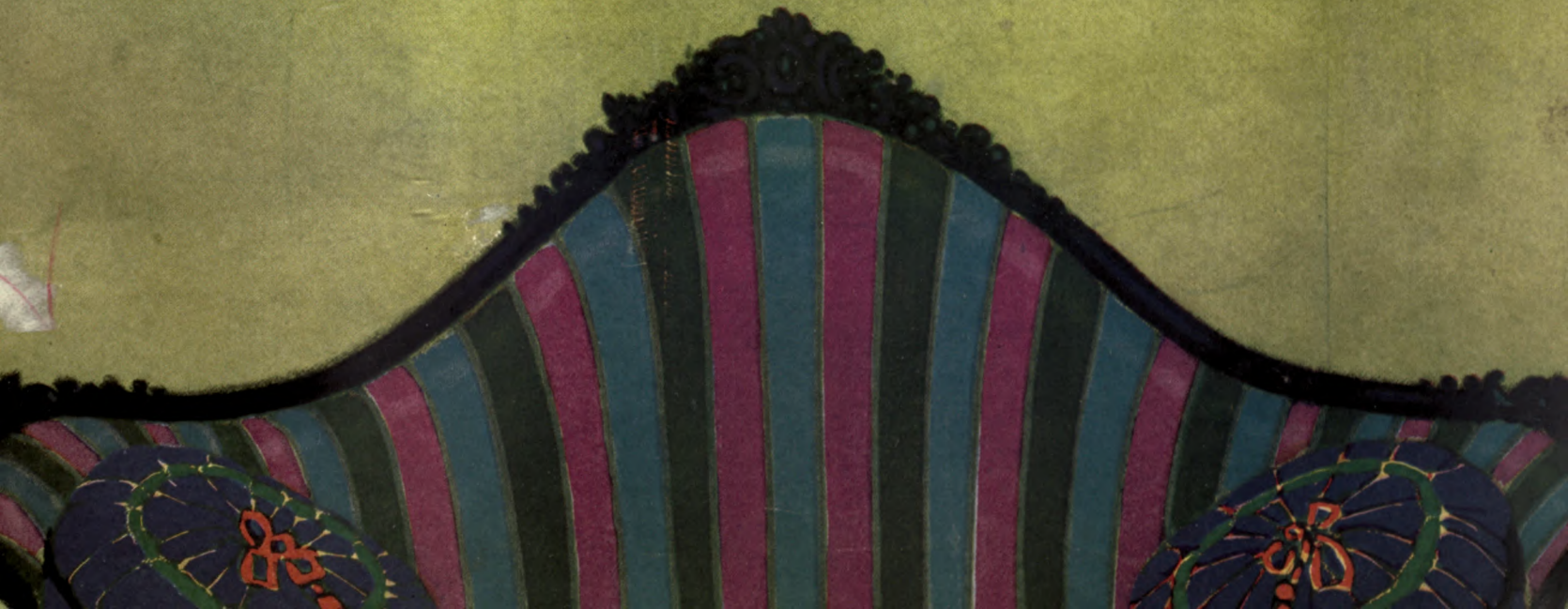
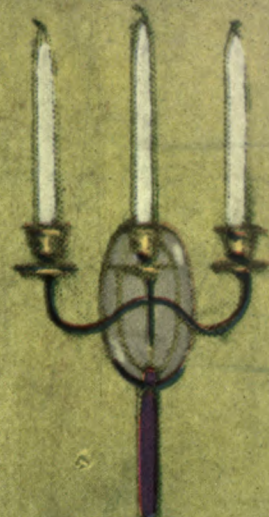
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House & Garden

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House & Garden

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

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SEEN IN THE CRYSTAL OF 1920

THERE is an axiom among publishers to the effect that no magazine can afford to stand still; it must go either forward or back. In the one direction lies success; in the other—well, a good many periodicals go out of existence every year. Few of the latter are really missed, because the very fact of their failure argues that they did not fill the public's wants. In publishing, as in other businesses, it is a case of the survival of the most fit.

If it would not be violating the vast secrecy of our Circulation and Business departments, we should like to quote a few figures which prove how fast and far HOUSE & GARDEN is traveling along the forward road. But, you see, no Sphinx was ever more noncommittal than is the financial manager of a big publishing house, so we'll have to rest content with telling you something of what we, the Editors, see as we look ahead—gaze into the office crystal of 1920, as it were.

First, we see a magazine of broader scope, of many more pages, of wider appeal to its readers. It is a magazine which clings rigidly to its established field—that of the house, in-



View of an interesting Italian stucco house that appears in the February House Building Number

side and out, and the surrounding grounds—but growing steadily in usefulness. The practical phases of making a livable home are strongly emphasized, without in any degree reducing the inspirational element or lowering the standard. New angles on the manifold problems of home-making are considered, new departments created, new solutions presented.

And as we look we see in the glass many thousand more homes where HOUSE & GARDEN is read, an unfailing inspiration for us to do our utmost in making for them the sort of magazine they want. After all, it is for his readers that the editor works; and if he fails to understand them, to be in sympathy with them, he had better close his desk and seek another job.

We have gazed into this office crystal of ours in other years, and we have found that its promises come true. You who read this we have seen there, and a hundred thousand others with ideals of what their homes should be. And today, in the depths of the glass, there is clearly imaged a bigger and better HOUSE & GARDEN—and we are going to see that you get it!

Contents for January, 1920. Volume XXXVII, No. One

COVER DESIGN BY H. GEORGE BRANDT		A HOUSE FOR A BRIDE.....	38
THINGS YOU REMEMBER A HOUSE BY.....	18	<i>Mrs. Emmott Buell, Decorator</i>	
<i>Julius Gregory, Architect</i>		THE PLACE FOR TAPESTRIES.....	40
TREMENDOUS TRIFLES.....	19	<i>Peyton Boswell</i>	
<i>Nancy Ashton</i>		THE PAINT FINISH OF WALLS.....	42
THE SEATTLE HOME OF C. D. STIMPSON, ESQ.....	22	<i>James E. Durham</i>	
<i>Kirtland Cutter, Architect</i>		FROM A CAR WINDOW.....	42
THE HOUSEWIFE AS MANAGER.....	24	<i>Margaret Widdemer</i>	
TO A CRAYON ENLARGEMENT OF MY GREAT-GREAT GRANDFATHER	24	A LITTLE PORTFOLIO OF GOOD INTERIORS.....	43
<i>George S. Chappell</i>		GLORIFIED GARRETS.....	46
MODERNIZED MISSION.....	25	<i>Ethel Davis Seal</i>	
<i>Kirtland Cutter, Architect</i>		COLOR TRANSITION BETWEEN ROOMS.....	48
BEGINNING WITH BOHEMIAN GLASS.....	26	<i>Alice F. and Bettina Jackson</i>	
<i>Gardner Teall</i>		HOW DO YOU ENTER YOUR GARDEN?.....	49
THE HIGH COST OF RUGGING.....	28	AN ORCHARD THAT IS A GARDEN TOO.....	50
<i>Agnes Foster Wright</i>		CREATING A CHEERY ROOM WITH PANELING.....	52
STONE AND THE GARDEN PATH.....	30	<i>Mary H. Northend</i>	
<i>Robert Stell</i>		WEATHER VANES.....	54
PERIOD STYLES IN PICTURE FRAMES.....	32	A CHARACTERISTIC AMERICAN DOG.....	55
<i>H. D. Eberlein and Abbot McClure</i>		<i>Margaret McElroy</i>	
FIRST TO BLOOM.....	34	MAKING A CLEAN SWEEP.....	56
<i>Marion Coffin, Landscape Architect</i>		<i>Ethel R. Peyser</i>	
HOW TO DRAPE A DRESSING TABLE.....	35	BUILDING WITH PISÉ DE TERRE.....	58
WHEN TO USE CURTAINS AND SHADES.....	36	REFRIGERATION AT HOME.....	59
<i>Costen Fitz-Gibbon</i>		<i>Grace T. Hadley</i>	
		THE GARDENER'S CALENDAR.....	60

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Gillies

THINGS YOU REMEMBER A HOUSE BY

It may be the curtains or the color of the rugs or the comfortable grouping around a hearth or the array of books along a library wall that you remember a house by. But, if you will look back on those houses that have meant much to you, you will recall them for the play of light and shade—patterned sunshine filtered through the curtain's colors across a floor, a shaft of

moon glow against a bedroom wall, a flood of morning light from a half-opened door into a hallway. An example is this view of the C. E. Chambers residence at Riverdale, N. Y., of which Julius Gregory was architect. Windows should be curtained and doorways designed with this in view. Good architecture and decoration always take the sunshine into account

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v. 37

A colorful group arrangement for the buffet consists of an alabaster dish filled with fruits, a pair of Italian pottery birds and a pair of tall amber colored Venetian glass compotes. Decorations shown on this page from Darnley, Inc.



T R E M E N D O U S T R I F L E S

The Art of Adapting the Accessory to the Room and Creating a Home-like Atmosphere with Objects that Are Beautiful in Themselves

NANCY ASHTON

TO create a lived-in, intimate and sympathetic atmosphere, to make homes rather than houses, it is essential that all the accessories for the rooms be selected and arranged with a view to comfort as well as beauty. For it is not until a room is complete in all its minor touches that it may be said really to "live." Through them, it gains personality and distinction, and by the taste displayed in their selection, one may very easily judge of the character of the owner.

That idea, of course, is a little hard on many of us, who have inherited quantities of useless trifles, which have nothing but a sentimental interest to recommend them and with which we often litter our homes. A suggestion for those unfortunates so handicapped would be to put the sentimental trifles away with lavender and old lace, where they belong.

Mellowed and Modern Objects

If we are so fortunate, however, as to possess really beautiful objects, of a mellow civilization, it is a different matter. Objects, such as those of the 18th Century in France, for example, when really great artists occupied themselves with the designing and creating of not only art objects per se, but all sorts of the necessary small appurtenances, such as lamps and screens, clocks and andirons. Then it was that men like de Gouthière or Clodion were among the many masters who gave their skill to the casting in bronze of a candelabra or lantern and who inspired and animated all of the fascinating details, which through their clever use make a perfect setting.

It was in those days that the collecting of beautiful objects was considered an obligation of the leisure class, and the man who wished to live in the appropriate sort of an atmosphere had not only to have the money to acquire these objects, but the discretion to choose them, and, above all, the patience to wait for the artists' handiwork to be completed.

One of the curses of modern civilization is that we no longer have time, patience or sufficient interest to allow our homes to grow mellow gradually. This feverish restlessness has naturally affected our artisans and discouraged our artists, and for that reason we find our shops crowded with poor, cheap objects with a purely "catch-penny attraction," which, when placed in an otherwise attractive interior become through their very tawdriness the most



Harting

On a marquetry table stand a green vase with bead flowers and a pair of parakeets

conspicuous thing in the room. Consequently, the entire standard of the decoration is lowered. How often have decorators thus suffered from the idiosyncrasies of their clients!

As a matter of actual fact, there is absolutely no necessity for ornaments at all, unless as an inspiration, because of their beauty in color or form, and bad ones are totally worthless. The acquisition of purely expensive things, inartistic bronzes, oil paintings in heavy gold frames, onyx pedestals, imitation teakwood stands, ornate, impractical vases should be discouraged. These atrocities are still frequently seen, having been sold to the gullible purchaser under the guise of "objets d'art."

When Is an Art Object?

There are a few general rules which may help to guide the unwary. To begin with, the term "art object" should be conceded to be appropriate only after an authority (an authority with a cultivated taste) has pronounced them worthy of that title. Having decided upon the soundness of one's judgment in the matter, the next consideration is the appropriateness of the selection for the room for which they are intended. They should not only be appropriate in style, to conform with the general decoration, but in proportion as to size. It is quite obvious that a huge crystal lustre, although magnificent in a formal drawing room, would be quite inappropriate in a simple chintz-hung sitting room. A vase which looks top-heavy for a small table, a lamp so small, because of its unfortunate position, that one could not possibly read by its light, a littered, crowded mantel with objects too large in proportion for its size are all pitfalls to be avoided.

As to the appropriateness in style, it is needless to mention the inadvisability of using quaint Victorian touches in a rather formal Louis XVI room, or delicate Directoire ornaments in an early Jacobean English room. It is, of course, not necessary to stick religiously to one period in the choice of accessories, but the type of small object used should be in the period which will happily combine with its surroundings. This is a subtle art, which can only be learned gradually.

Essential Accessories

As to the essential accessories, such as mirrors, screens, lamps, small tables, candlesticks, they should have to pass the same tests as the

art objects. In other words, they should be really beautiful things in themselves. Fortunately, for us, there are bits of lovely china and glass from the Orient, modern to be sure, but very lovely in color and attractive in design, which are available today. Italy is also making fascinating pottery, appropriate for lamps, flower bowls, vases, and so forth, most of it reproductions of old pieces, but all of it answering to the requirements of both use and beauty.

Importance of Position

No matter how beautiful the object, however, or how lovely its color, it will be of no avail unless it is so placed as to be of some real use. Not only must that be considered, but the question of overcrowding as well. For example, the potential possibilities of a mantel shelf or a buffet, or a console table are very



great. On all these may be developed a well-balanced, restful, interesting decoration, through the use of carefully selected, harmoniously placed objects. Their use in pairs as in many instances illustrated, creates that restful, well-balanced atmosphere which makes the coming into some rooms such a delight.

Centers of Decoration

The objects selected for these little centers of decoration should be sufficiently closely related in themselves in type, as well as to the object on which they are placed. An Italian table, with an old piece of heavy filet lace will carry with distinction a pair of tall amber colored Venetian glass urns, and a center decoration of fruits in an Italian alabaster bowl. This feeling for the right thing is not merely an appreciation of beauty, it is a gradual elimination of the inadequate. If your

Delightfully appointed is a Venetian lacquer desk with a happy arrangement of a Chinese figurine between two lotus blossoms. A sense of symmetry is gained by the careful placing of the landscape picture with a flower print at each side and small black framed mirrors. Decorations from Mrs. Emott Buel



An antique walnut Italian settee stands between a pair of mahogany and satinwood small French tables of the same epoch. On them are placed green Chinese porcelain lamps with painted lacquer shades in a petit point design. The whole arrangement being completely harmonious. Decorations from Darnley, Inc.



On a round tripod Empire table in dull mahogany with green and gold legs and a marble top, stands a Venetian glass vase of graceful flowers and a quaint old chandelier. The chair is correct in scale and character and combines happily with the other furnishings. Decorations from Chamberlin Dodds

Perfect boudoir accessories are a painted lamp with a taffeta shade finished with multi-colored ribbon, a French figurine in the Chinese manner and an old painted sweetmeat box, all disposed on a satinwood double kidney-shaped table with gilt bronze ornaments. Decorations from Chamberlin Dodds



Great simplicity and dignity characterize an arrangement of a striped satin covered settee, a small Directoire chair and a little table on which conveniently stands an Italian pottery lamp with a painted lacquer shade. The sole wall ornamentation is a simply framed painting of a classic subject. The decorations in this room at the right are from Fakes-Bisbee, Inc.



An old Italian gilt mirror forms the nucleus of a singularly happy arrangement. On a painted wooden console stand growing ivy plants trained to fasten their tendrils over the mirror. An old bronze and glass candlestick, a pair of porcelain pigeons and an old alabaster card tray complete an inviting suggestion for a hallway. Decorations from Mrs. Emott Buel

arrangement of accessories will not stand the test of either use or beauty, they may well be said to be of no importance.

If we will but stop to analyze the rooms which have had that home-like, lived-in atmosphere which is the ultimate goal for which most of us are striving in our houses, we will realize that that subtle something which may be missing in our own surroundings is due to the fact that all the small articles have been placed with discretion and a sympathetic understanding of the needs of the occupants. One will realize that that small table near the day-enport has its accompaniment of essential lamp and shade, its box for cigarettes, its ash trays, its place for books. One will appreciate that a careful arrangement on a commode of a bowl of beautiful flowers with a pair of Chinese porcelains at each side gives the eye a pleasing resting place and adds much to the quiet distinction of the room.

How often has one visited houses where the obvious fact that nobody lived in the living room made it a cold, uninviting interior. The writing table had none of the essentials arranged upon it; there were no flowers anywhere, there was no fire in the fireplace and no intimation that there would be any, no place where one could sit down and read comfortably, no pictures, no books; no anything alive. All this due to the fact that the tremendous trifles had not been considered.

Accessories That Delight

It is with great delight that one remembers some rooms. They may have pleased us for many reasons, unconsidered at the time. There was the delightfully comfortable paneled living room and library combined, with filled bookshelves up to the very ceiling, with a bay window forming a comfortable



nook in which a writing table with all its delightful appointments had been placed. There were a sufficient number of softly shaded lamps creating glowing spots in the room and inviting the reader. There was an ample table with place for books and magazines and comfortable chairs drawn close by, and there was that most inviting arrangement of all around the fireplace with its shelf, a perfect delight in color decorations. The walls had been painted a soft gray-green and one never will forget the delicious combination of Chinese yellow vases standing at each end of the mantel with a brilliant blue Chinese urn in the centre. They formed the only decoration on the mantel, with the exception of one or two very small bronzes, adding an art interest to the whole.

That one does not have to have an elaborate setting or proud objects to create this desirable atmosphere is frequently illustrated, when a clever person has been able to do it through the use of color alone and a few wisely chosen, inexpensive things. We particularly remember a little dining room with its painted Venetian blue plaster walls. At the casement windows had been hung orange sundour curtains, and in the very sunniest place of this very sunny room was a bowl of goldfish, with pots of growing ivy standing at each side. More ivy was arranged in a box with a trellis at one side of the room, between two very simple mahogany consoles, and on them were placed the necessary candlesticks in an inexpensive Italian pottery, with painted orange colored shades. Shallow dishes held fruit and on the dining table was a strip of lace with a glowing orange glass bowl filled with flowers. A black lacquered wallpaper screen with orange touches in the Chinese design stood at the serving



A delightful group in one corner of a living room. Stewart Walker, decorator

(Continued on page 74)



The house surrounds three sides of a courtyard, a white, rough plaster structure in the design of which have been embodied old mission motifs and some hints of English influences. Exposed timbers and wrought iron chimney pots are interesting elements



Two major chimney stacks are massed up in the front of the house with a garden seat at the bottom and a balcony above with an inset arch door. The flanking bays and the rows of French doors below make a dignified approach, as shown at the left



A drive swings around before the courtyard and on through a porte-cochere, giving entrance both to court and cloister



The paths of the courtyard gardens are bricked. Vines and tall flowering plants add additional color to this ensemble

The SEATTLE HOME of
C. D. STIMPSON, Esq.

KIRTLAND CUTTER

Architect

The various garden levels are marked by cement balustrades so that each level has its own personality and distinction



THE HOUSEWIFE AS MANAGER

SEVERAL years ago we heard a great deal of talk about woman's place being in the home. The slogan was used as a campaign challenge and as a sneer. It was bandied up and down the countryside until we got pretty tired of hearing it. Since the privilege of voting has been given women and since their weight is being felt in elections the cry has died down. The simple reason is that neither the employment of women in war work nor the radical challenges of the ultra-feminist has altered the fundamental fact that the home is a woman's realm. Now you can banish her to the home and make it such a place of drudgery that she loathes it; or she can abide there as a queenly figure, director of its work.

Thanks to the inventive genius of our manufacturers, the home has ceased to be a place of exile for a woman. The long hours that used to obtain in housework, the wear and tear on nerves and muscles, are being cut down by labor-saving equipment. The shortage of servants is being met with the same devices.

It can never be expected that a big house will be totally servantless. Utopia is still far away. But it can be reasonably expected that every house will get along with fewer servants. The hope of this expectation lies in two salient features of these times: (1) the simplifying of our home life; (2) the position of the housewife as manager.

ONE of the reasons for the high cost of living has been the complication of our living. The past generation has been brought up to feel that so many more things are necessary to comfort than was the previous generation. Short-cuts to comfort cost money. The grocery order sent over the telephone saves steps but adds to the bill. The dress bought ready-made is a convenience—and an extra expense. The food and drink picked up at shops have added to the cost of living—especially the drink. Nowadays Congress is encouraging the making of drinks at home, sensible women will take a basket on arm and supervise their own buying at grocery stores, and we are forgetting the silly twaddle about clothes not looking tailor-made. The way to meet the high cost of living is to simplify the manner of living. And the way to simplify the manner of living is to live more at home and to do more at home.

We've reached the ebb-tide. The flood is leaving the restaurant and cabaret and turning toward home. Make no mistake about that. We are being cleansed with the fire that we ourselves kindled. The home is coming into its own, and with it, the woman in the home.

TAKING them by and large, our grandmothers were pretty good managers. They didn't have vacuum cleaners or electric toasters or telephones or a lot of other equipment that has cut down housework today, but, if you will remember, they did have a very decided system in running and managing their households.

Our mothers' day saw the introduction of labor-saving devices. The household work then stood on the

threshold of a new era, but it didn't have courage to put a foot across. Moreover, the equipment had not reached the degree of proficiency where it could be considered practical. The machinery of household equipment complicated living.

This present generation has the perfected machinery and much more to come, but it lacks what our grandmothers had—a system. We are dealing with old problems with new equipment. It is a case of old wine in new bottles—and we have to find a way of handling it. The secret, of course, is a system, a policy.

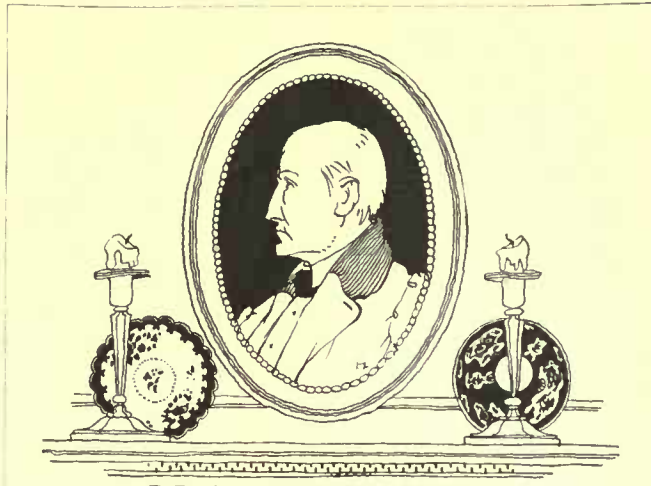
The housewife of today is to her home what her husband is to his office. She is a house manager, a Domiologist, as one of the HOUSE & GARDEN contributors calls her. To be successful in that sphere she must apply the same principles of management to her work that her husband does to his. She must consider three things: (1) household policy; (2) household equipment; (3) employed personnel.

The employed personnel not only includes the cook and the other servants of the house, but also the grocer from whom vegetables are bought, the butcher, the dealer in housewares. There is just as much reason for a housewife looking into the character of her butcher before she buys from him as she looks into her cook's reputation before she hires her. In this respect she is a purchasing agent and she should apply the same exacting principles that a purchasing agent of a factory does.

The household equipment can generally be divided into departments, just as office work is divided into departments. There is the cooking department, the laundry department and the cleaning department. These will be large and small according to the size of the family and the house. Each requires its own equipment and each should be kept separate—the cleaning instruments such as brushes, brooms, vacuum cleaner, dust cloths, etc., in their own department or closet; the things appertaining to the kitchen in the kitchen; the laundry equipment, soap, clothes lines, etc., in the laundry. Some household managers may say that this is an old story. Yes, to them. But hundreds of women complicate their household work by not using this departmental idea. So soon as they do, housework begins to straighten out.

A HOUSEHOLD policy is less easy to define. In an office a policy is the way of conducting business—both the way and the purpose. In a house much the same can be applied. In an office a policy is generally shaped in conference with the heads of departments and molded gradually as changes of economic circumstances crop up. The household policy can only be decided in conference between a man and his wife. If they are wise, they will also call in the servants from time to time to discuss these subjects of expense and management and general domestic activity.

This last is a big question, but we are coming to it. As the housewife has been raised to the place of manager, so will the servant find her place more permanent because of her share in the household management.



TO A CRAYON ENLARGEMENT OF MY GREAT-GREAT GRANDFATHER

I

*My father found you in the gloom
Of Aunt Matilda's attic-room,
Where, o'er your frame a peacock-plume
Still limply hung.
How many years we could not say
Since you were "done"; but when the gray
Patine of time was brushed away
You looked quite young.*

II

*We hung you then, you may recall
Aye! hung you in the sight of all
Above the mantel in the hall
In honored state.
Your beady eye and polished brow
We much admired, and wondered how
And what you thought of us and how,—
O, great Great-great.*

III

*How standards change and monarchs stoop!
Gone! crayon-portraits, with the hoop-
Skirt era and the Rogers group—
And Marble bust!
You're in the cellar now, old S're,
For Nick, the house-man, to admire
Who, shaking down the furnace-fire,
Shakes up your dust.*

—GEORGE S. CHAPPELL.



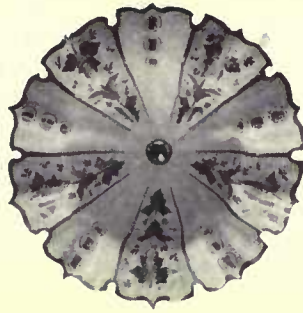


Webster & Stevens

MODERNIZED MISSION

If it is fitting to adapt English and French architectural designs to the American environment, even more fitting is it to use the native mission style that once was the glory of California and the southwest. It is suitable for a house and, in this instance, has been used successfully. The residence is near Seattle, the home of C. D. Stimp-

son, Esq. The rounded arch door, the cloister, the brick paths, the touch of exposed timber, the wide overhanging eaves, the rough plaster walls of the house built around a courtyard—these elements combine to make a pleasant, livable modernizing of an ancient native style. The architect of the house was Kirtland Cutter



The top of the milk-white and ruby dish shown opposite has a floral contour and decorations

BEGINNING WITH BOHEMIAN GLASS

Revived Interest in this Ware Affords a Good Opportunity for the New Collector—The History of the Glass

GARDNER TEALL



Ruby glass decanter with rocco decorations

ONE never quite realizes how many sorts of glass there are until coming to collect them. Before the mysteries of their history have come to be revealed to the rider of hobbies, glass will, perhaps, have been just glass to him, beautiful or unbeautiful as the case might be, and cherished or rejected accordingly. But once the collector comes within the thrall of its study, he finds that glass

of life as would in time constitute a great part of the happiness of the world? Thus was the first artificer in glass occupied, though without his own knowledge or expectation. He was facilitating and prolonging the enjoyment of light, enlarging the avenues of science, and conferring the highest and most lasting pleasures; he was enabling the student to contemplate nature and the beauty to behold herself."

Originating in Egypt, conveyed thence to Greece and Rome, flourishing in Byzantium only to languish there or to be carried into the barbaric north, later to reappear, the art of glassmaking underwent many vicissitudes in its earlier days.

Time has been extraordinarily gentle with much ancient glass. Quantities of glass objects dating from antiquity have been recovered from the sands of centuries in which they lay buried and have come to us whole, despite their fragility, whereas metal objects contemporary with them have been excavated from the same spots so corroded by rust as to have lost their original forms. Our museums—notably the Metropolitan Museum of Art, New York, and many American private collections—are rich in specimens of ancient glass.

Considering its historic interest and intrinsic beauty, it is remarkable that objects of this sort should still be offered to collectors at such reasonable prices. The study of ancient glass is interesting, even if one does not collect it. For instance, the collector of Bohemian glass, that interesting ruby-colored and claret-colored fabrique—there are, of course, also other colors to be met with in Bohemian glass—will be interested in a study of the evolution of color in glass as disclosed in ancient pieces and in the literary references contemporary with or following their manufacture.

The Egyptians had glass of blue, green, yellow and jasper-red, amethyst purple, but



These decanters in ruby, white and claret colored glass are engraved to show the crystal color of the cut surfaces



Late 18th Century ruby glass goblet engraved with hunting scene



Of early 19th Century workmanship are these tumblers and bottle of red Bohemian glass. The tumblers have the stained surfaces cut away and engraved



White and gold engraved Bohemian glass claret tumbler with scalloped rim



Bohemian milk-white and ruby glass dish with silver standard



Elaborate engraving has been used in the decoration of the claret colored Bohemian glass decanter and tumbler



A dish of cut amber glass of Bohemian manufacture

the ruby tints were apparently quite unknown to them.

The Romans were never able to obtain a transparent red. Instead, they had to fall back upon their opaque red glass, the vitrum hæmatinon of Pliny.

The glass of Venice (Murano), renowned for its crystal clearness, also was produced in an opaque jasper-red sometime during the 14th Century, as an inventory of the Duc d'Anjou, dated 1360, mentions a "pichier de verre vermeil semblable à Jaspé."

German Glass

Very little indeed do we know of the nature of German glass antedating the first half of the 16th Century. Then the Italian influence, which early came to bear on German glass, made itself distinctly felt. "This much we know," says Dillon (Glass, Methuen & Co., London), "that in the 15th Century, and per-

haps earlier, the Venetian glass was largely imported into Germany, and this not only on the backs of hawkers, for the large Venetian firms had agencies in many German cities. There were at that time depôts of the Venetian merchants at such comparatively remote places as the Silesian towns of Görlitz and Breslau, and early in the 15th Century the Italian glass was sold in the market-place of Vienna. At this time, however, we are unable to trace any influence these importations may have had

(Continued on page 74)



The most interesting and practical arrangement for a collection of glass is to place it against the sun. Shelves are built up along the window end of a breakfast porch and the collection placed on them. The play of color and light is fascinating and the contour of the pieces is easily studied and best displayed in this fashion

THE HIGH COST OF RUGGING

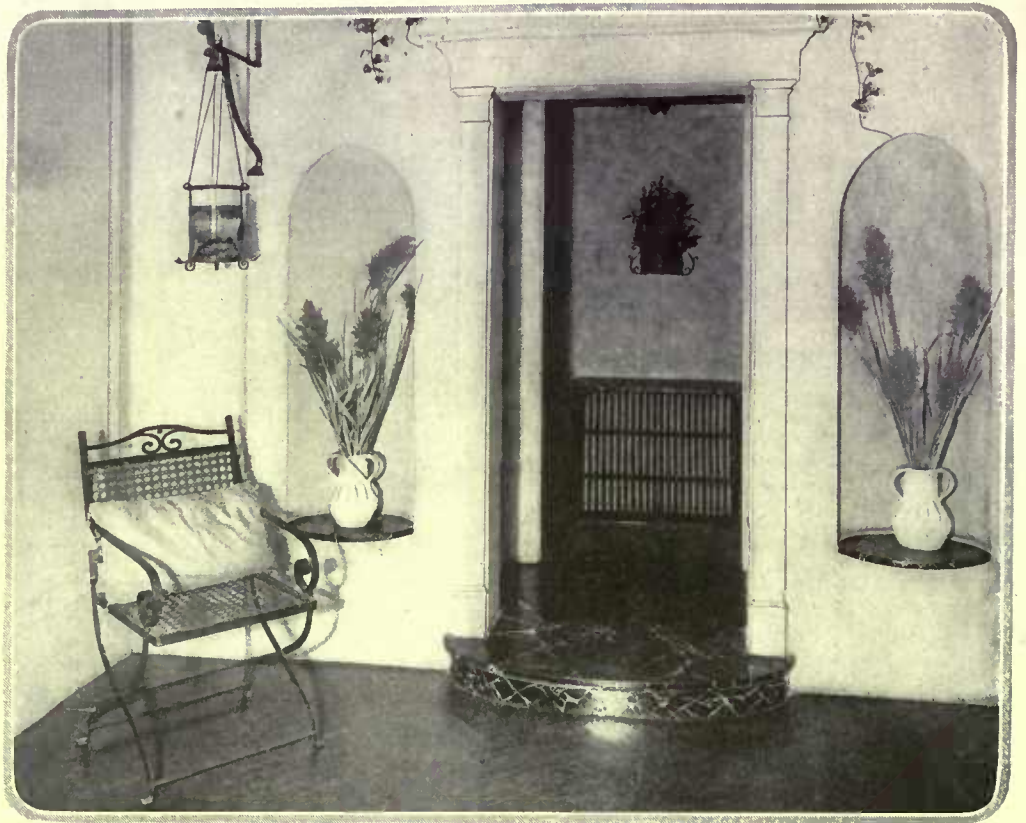
*The Floor and the Rugs
to Place on It*

AGNES FOSTER WRIGHT

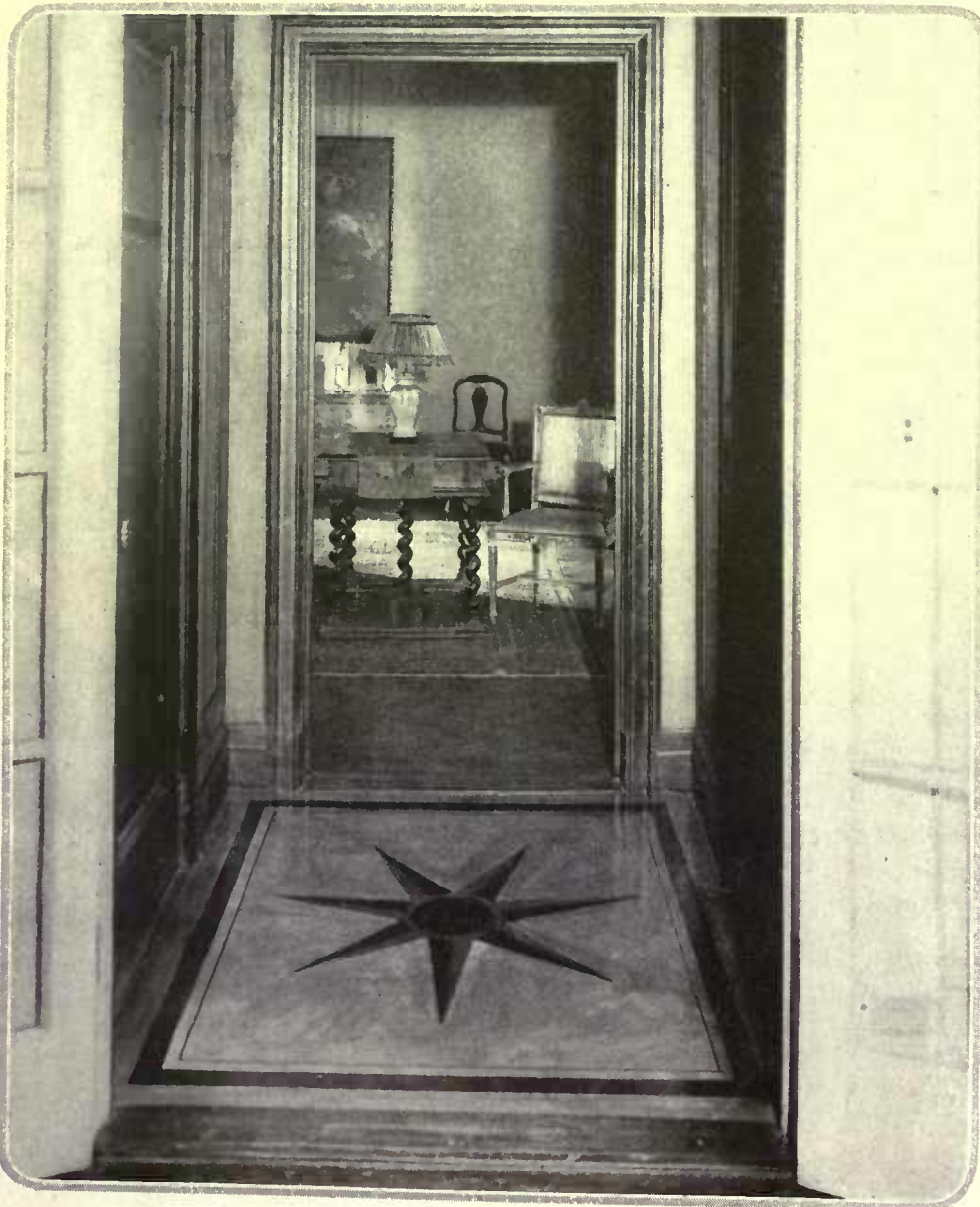
THE High Cost of Rugging should come under A or B class in the schedule of the High Cost of Living. We can—not that we want to, but we can—substitute moss and floss for down and hair in our upholstery, or domestic fading cretonnes for hand-blocked English linens, or mercerized cottons for taf-fetas and satins, and jute for damask. We have to do it every day. But what can we substitute for Chenille and Axminster?

Funny people with imaginations say, "Oh, we'll tell our neighbors we's leaving our library and living room floor uncarpeted for dancing and our bedroom floors rugless for sanitation. Do you think it will go down?" It may "go down," but I am sorry for the poor children who hop out of a warm bed and put their warm little toes onto a cold shiny floor void of carpet, with perhaps one elusive slippery rag rug as an oasis in a desert of yellow varnish.

Frankly, it is a problem to meet this High Cost of Rugging. We may give all manner of excuses but we can't avoid it.



In the hall, porch or breakfast room the floor can be marbled. It is first painted black and then the design traced in with green. Here the treatment is given a hall passage. Agnes Foster Wright, decorator



The extravagant prejudice against rugs made up from carpeting by the yard should be discouraged. If the carpet is well sewed and even and stretched and laid down by using pins and sockets, or tacks, the rug should be satisfactory, and the seams not wrinkled. Unattached to the floor, the seams are sure to contract and the rug wrinkles. Another thing is to choose a deep napped carpeting so that, when the seams are carefully brushed, the nap entirely covers the seaming.

Seamless Carpets

Seamless carpet is very expensive, although a good Chenille is the finest thing in the world for a hall, living room and dining room rug. The rugs are either made to order, with or without a border, or else they may be had in stock widths up to eighteen feet and cut any length. These, of course, have no border. I advise a figured rug for a dining room, if there are children, or if there is little service in the house, as crumbs and spots show less on a figured surface. A good, subdued Oriental makes a fine dining-room rug, using a plain wall color and a striped curtain material so that the rug is well shown off. Beautiful Chenille rugs can be woven with a pattern to order to match the wood-work trim, that is, for example, the motif of an Adam room can be used as a rug border and centre. However, these are frightfully expensive, so I advise picking up an Ori-

Linoleum makes a good surface for marbling. In this hall linoleum was laid down, a star painted on it and the background marbled. It was then varnished and antiqued. Agnes Foster Wright, decorator



When Orientals of great distinction are used, as in this foyer, they should be given the deserved display — placed at regular intervals. The hangings should be plain so that no other design clashes with the design of the rugs. Courtesy of Costikyan & Co.

The tile floor is suitable for breakfast rooms and porches. Laid in wide white band, the red or green tiles are sufficiently decorative in themselves. An oval or an oblong rush mat should be used if rugs are desirable. Julius Gregory, architect

In old houses, where the floors are uneven but the boards are wide, fill up the cracks and paint the floor a warm brown. Use a large stipple brush and then put on a coat of antique, shellac and wax. The effect will be excellent. If the floors are hopelessly bad, get a cheap oil cloth, turn it upside down, and use this as a surface which can be treated the same way. Use a dark bottle green for a floor where early English or cottage furniture is to be used, a nice deep leaf green for a hall floor. Paint the spindles white and sand paper the hand-rail smooth, give it three coats of dull black and wax, so that the finish has the appearance of ebony. The treads of the stairs could be painted black and also a 2½" band, four inches from the wall, could be painted black around the floor, before the antiquing is put on so that it will be pulled together.

There are lots of good color schemes for painted floors. On a deep orchid colored floor, antiqued, use a sea-green very deep napped rug, made of three strips of carpeting. The seams can be so well brushed as hardly to show. A dull black floor can have a similar rug of gold color, toning in with a room of blue and yellow. One can generally pick up short lengths of unusual colored carpeting at a dealer's, and by taking the end length get a good price on it.

Felting and Ingrain

English 50" felting makes an excellent rug, in fact, a complete floor covering. It comes in soft tones, and wears well. A rug 50" wide and any desired length could have a border of black or deeper toned felting attached under it, so that it would lie flat. A very striking rug is made by having the felting embroidered in the corners with heavy worsted. The felting may be cut to fringe or not.

A carpeting that, in my judgment, meets the High Cost of Rugging better than anything else is old fashioned ingrain. It is hard to find today, (Continued on page 76)



ental to use instead in the dining room. A gentleman from the Back Bay of Boston asked me only yesterday what is the price per square foot for Orientals. I wish I'd had a good answer. It was such a chance, and they are so aggravating up there. I dumbly answered, "It varies," and the point was closed. This is the sort of absurd question that is constantly asked about Orientals. They can't be figured by the square foot as they vary in texture and value from a museum piece to the glaringly colored, cheap, modern rugs bought at a third rate department store. When you shop for your dining room Oriental, go to a good reliable house, or an auction sale held by a reliable concern, and get the nearest size to what you want. You'll never get just the size. If one color offends your eye, blot it out. Stop on the way home and get a little tube of paint, dilute it well and with a stiff brush paint out, or subdue the patches of color that do not go in with your color scheme.

Floors for Orientals

Another thing that helps the Oriental is a dull floor for a background. Put a garish modern Oriental on a highly varnished yellow oak floor, and the room has absolutely no chance in the world to be nice. Remove your varnish, stain the floor a good walnut color, put on a light coat of shellac and then wax it every week and see what a fine rich floor you have to lay your rugs on, or even do without rugs.



In a bedroom the braided mat or pulled rug can be given an excellent ground by using an all-over ingrain carpet. Colors for the designs in the rugs are taken from the cretonnes. Agnes Foster Wright, decorator

STONE AND THE GARDEN PATH

Paved Walks and How to Make Them

ROBERT STELL

THE garden without walks fails in half its mission. It may be beautiful, as a field corner thick with wild asters and goldenrod is beautiful—but it is not wholly intimate and inviting. A garden should be more than merely a pretty thing to be admired from outside. You must be able to wander through it easily and without thought of stumbling or treading on tender growing things, if you are to know it at its best. It must have paths to guide you naturally and without conscious thought.

Of a variety of paths—gravel, earth, turf and others—I am not going to speak here. Each has its special place, each its particular advantages. But the path of large stones is so comparatively seldom built, and its good qualities relatively so little appreciated, that it calls for more than passing attention.

Some Paving Reasons

In the first place, there is its practical utility. Paths like those illustrated on these pages are always dry, firm and solid. There is no mud or dust to walk in, no grass to keep eternally cutting, no back-breaking raking, grading or filling to do after the initial work has been completed.

And there are other more esthetic but no less important features. There is something sanely substantial and forthright about the path of large stones. It knows where it is going, and why; it lends an air of permanency and dependability to the whole garden. The age and strength of the rock slabs contrast effectively with the fragile beauty of the flowers. To



Northend

The paved garden walk lends an air of solid permanence to the whole setting, in effective contrast to the transient nature of the flowers

make the comparison still more marked, low-growing plants like snow-in-summer, speedwell and rock pink may be planted here and there in the spaces between the stones themselves.

The actual making of such a path calls for more care than the casual beholder would suspect.

First, there is the matter of the foundation. This must be solidly made of well graded and packed earth, perhaps with an underlying layer of broken rocks for drainage if the location is low and tends to wetness. The level of the path, of course, should be raised enough to prevent surface water from collecting.

The rock slabs themselves may be of native fieldstone dressed roughly flat on the upper side, or else irregular paving stones of the sort used for ordinary street sidewalks. In either case they should be of varying sizes and shapes, except where an extremely formal effect is desired. Here uniformity of outline is called for. The limits of size vary according to the width of the path and the general scale of the surroundings, but as a general rule none of the slabs should measure less than 1' or more than 3' across the longest way.

Regularly shaped slabs arranged in a geometrical manner are sufficiently formal in effect to fit in well with a scheme such as this



The stones ought to be bedded firmly in the soil when the latter has had plenty of time to settle after the final grading and has been well tamped down. The surface of the slabs should be raised $\frac{1}{2}$ " to 1" about the top of the earth.

The Pattern of the Path

As the photographs clearly show, a considerable variety in size as well as outline of the paving rocks is necessary to permit laying them in a wholly pleasing pattern. Anything in the nature of a geometrical, regular design should be avoided except in really formal work. On the other hand, guard against the appearance of "spottiness" which inevitably follows a too great massing of either large or small rocks. When the path is completed it ought to present a uniform appearance when considered as a whole—no particular sections of it should stand out more prominently than the others because of the size or arrangement of the stones.

The path of paved stones is sanely substantial and forthright. It knows where it is going, and why. The effect of even pattern is evident here



The spaces between the stones should also be irregular in both size and shape. It is they which outline the pattern of the path, and the slabs should never be so closely fitted that these spaces lack prominence. If this point is overlooked, the finished job will be in large measure flat, stale and unprofitable.

Practical, First of All

From start to finish, keep this in mind: a path exists primarily to walk upon, and it should invite rather than discourage involuntary footsteps. To this end its surface must be level and firm. It should never inspire one with the sensation of skipping along a stream on a succession of unevenly spaced and wobbly boulders. "Watch your step" should be as unnecessary an admonition to the stroller along the slab-laid garden walk as it is needful in the maelstrom of a New York subway station at the rush hour.

The stones should be of varying sizes and shapes. Grass may be sown between them, or low flowering plants put in here and there

Northend





This Spanish carved and gilt Baroque frame consists of a combination of interrupted curves. Courtesy of Mrs. Gerrit Smith

PERIOD STYLES IN PICTURE FRAMES

Since Both the Frames and Pictures Expressed the Characteristic Motifs of the Periods They Should Be Recognized as an Element in Modern Decoration

H. D. EBERLEIN and ABBOTT McCLURE

FRAMES of pictures, no less than other items more generally recognized as furniture and no less than architecture itself, reflected unmistakably the prevailing characteristics of each phase of the great style cycle. Schools of painting, also, showed the dominant stylistic influence at work and a certain kinship may easily be discerned between canvases and the contemporary frames fashioned to enclose them.

In no one branch of decorative activity is there a greater latitude of opportunity for achieving legitimate and appropriate effects than in the matter of picture frames. And in no other field are greater mistakes or more incongruous stupidities perpetrated. Frames have their natural affinities and their proprieties both with reference to what they themselves enclose and with reference to what is outside of and altogether separate from them. It is only by recognizing the principles upon which these affinities are based that we shall either master the art of using them to enhance the effect of pictures, or discern how to employ them wisely in composition with other items of kindred or of harmoniously contrasting genius. We must recognize also the fact that frames, no matter in what period classification they belong by style, may be obviously unattached and movable, like any other piece of mobiliary equipment, or may be part of the fixed architectural setting. In discussing the frame characteristics of each decorative



Carved and gilt Renaissance frame

period it will be necessary for the sake of clearness to adhere to this twofold classification. One might add that in the present age, although some admirable examples have been executed, we have scarcely made a full enough use of the varied possibilities of architectural framing.

The subject of frames appropriate to the contents of the pictures enclosed, is too large and important to be treated as a subsidiary issue to the present discussion, and requires a separate presentation. In this connection, however, it is necessary to point out that historic usage, through the dominant fashions of each succeeding era, has created what might be called a body of "period precedent". This is a certain association between types of pictures and the manner of frames that commonly went with them. This precedent of association between subject and manner of framing applies alike to the religious or mythological themes of the Renaissance, to the heroics of the Baroque age, to the pastorals and erotics of the Rococo episode, to the Classic motifs or the architectural landscapes of the Neo-Classic, and to all other subjects chosen for portrayal in the several major epochs of decorative practice.

Renaissance. (1) The detached or movable frames of the Renaissance were quite as varied in form as were all the other architectural and decorative expressions of that wondrously exuberant age, and likewise quite as colorful. The



Late 18th Century English frame with restrained moldings



In the construction of this over-mantel we have a modern frame, showing Neo-Classic influence, incorporated in the architecture of the room. William Lawrence Bottomley, architect



This carved walnut frame is characteristic of the Baroque period



Among the Renaissance characteristics in this polychrome and gilt frame are the arabesques in gold on a blue ground, the pillars and the fully detailed entablature



An arched pediment head and other architectural features are shown in this Florentine frame of polychrome and gilt with sgraffito patterns. Courtesy of Rosenbach Galleries

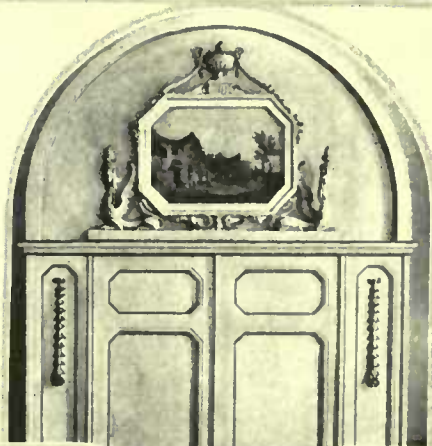
greatest diversity of types was to be found in the countries where painting most abundantly flourished—in Italy and Spain, although France and England supplied examples well deserving of attention. In any space less than a book devoted to the subject, it would be impossible to consider tully all the Renaissance frame styles, but a few of the most typical may here be mentioned. There was, to begin with, the frame of distinctly architectural inspiration, with pillars or pilasters at the sides, reproducing accurately in small, all the customary features to be found in their larger prototypes. The head of the frame might be either a straight entablature with properly detailed moldings and cornice or else, either a straight or a round-

The over-mirror decoration in the room above is set in a decorative gilded frame. H. F. Huber & Co., decorators

arched pediment enriched with appropriate carved decoration. This same type of frame often had a shaped base ornament or apron, bearing a shield, a cartouche, a shell or some kindred device along with its usual accompaniment of scrolls and foliage. Frequently these frames were carved in walnut, but more frequently still, were wrought with polychrome and gilt decoration upon a gesso ground laid over a soft wood base. The decorative motifs employed were the same as those that appeared on the carved or painted furniture of the period or in contemporary architectural ornament of various sorts.

(Left) A modern over-door in the Adam style showing Neo-Classical influence. Karl Freund was the decorator of the room

Another type of frame, somewhat less architectural in its general composition, had ornately carved (Continued on p. 68)



FIRST TO BLOOM

*The Crocus, the Earliest
Venturer Into the
Garden*

MARION COFFIN
Landscape-Architect

As the first important flowers of the early spring we love the crocuses, even when only a few spring up in the grass or along the border. But how much more wonderful are they when there are hundreds upon hundreds of them! Sometimes they come up singly or in thinly scattered groups, perhaps only six, perhaps a dozen cups together with the sturdy, dark trunks of leafless trees rising about them



In some parts of this crocus border the bulbs are planted thick, line upon line, with the cups so near together that they are no longer seen as individual flowers, but as long-drawn splashes of color. At these spots the tree trunks act as foils and the little patches of brown earth that do manage to show between the wide-spread chalice blooms serve to deepen the coloring of the crocuses themselves



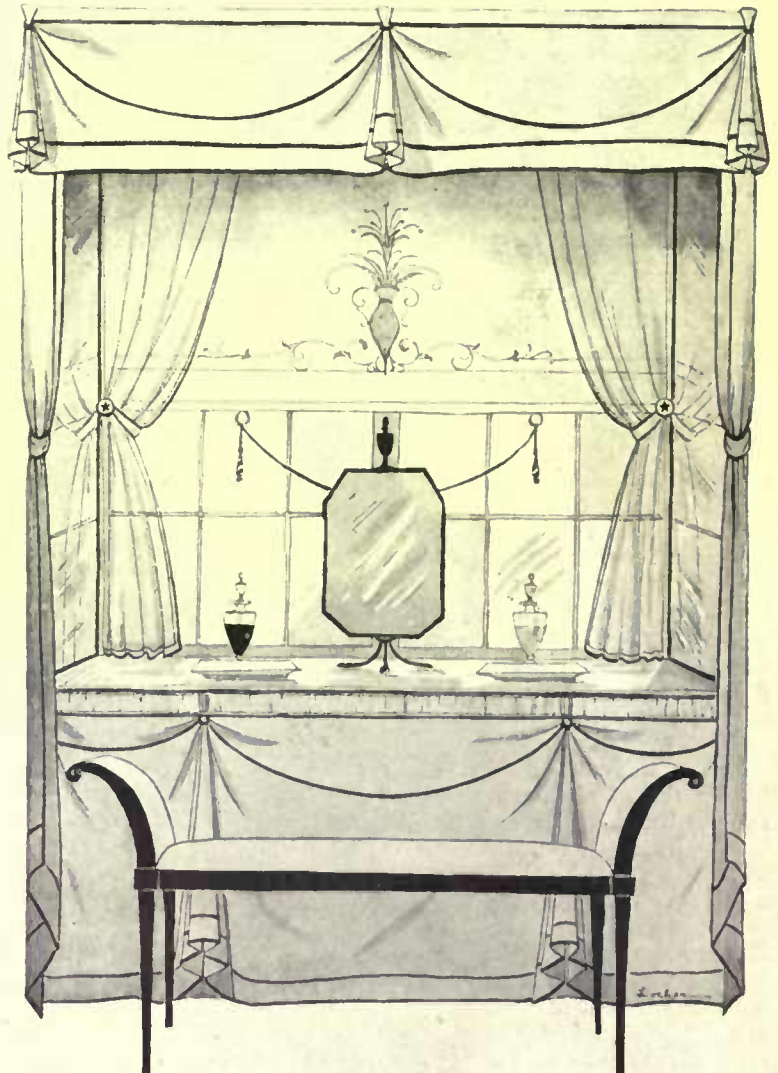
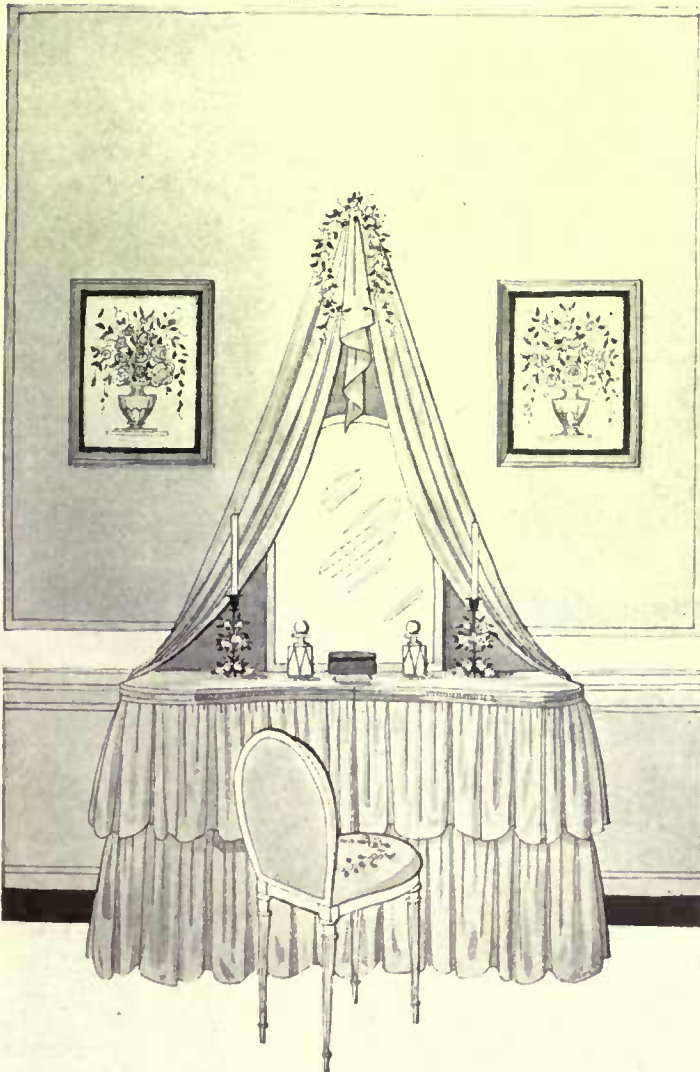
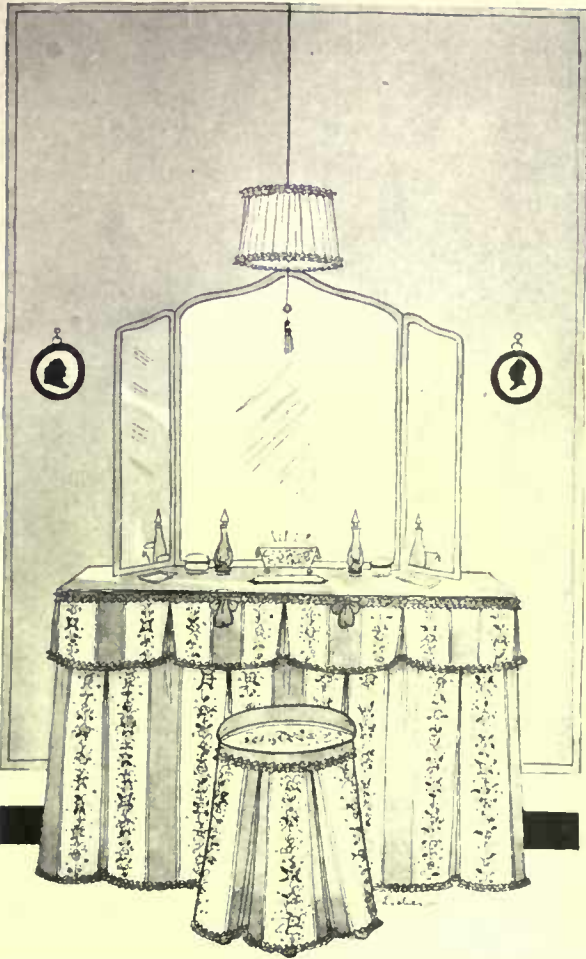
HOW to DRAPE a DRESSING TABLE

Suggestions for Variety and Beauty

Sketches by ROBERT LOCHER

Glazed or unglazed chintz may be used, hung in pleats and edged with a narrow silk ruching to conform in color with the chintz. This is made with a separate flounce at the top, attached to two commodious drawers. A glass top, a triple painted mirror and a chintz covered stool to match complete the arrangement

Dotted Swiss or net, lined with a colored sateen make an effective draping. The material is shirred into a band to fit the shape of the dressing table, with glass knobs used for the drawers. Above hangs a mirror with a flower painting inset, which together with the table exactly fits into a niche



Of a more elaborate variety is a taffeta hung dressing table with an interestingly draped top. It is exceedingly practical with its glass top shaped in a carefully proportioned curve, and underneath its deep scalloped frills, which may be swung back from the center, are two drawers of ample size

An unusual treatment for a dressing table is to place it in a dormer window, where one gets the full light of day for dressing. This exactly fits the space and may be gracefully draped with a plain colored linen or a chintz. A decorative painted window shade is used and plain net glass curtains

WHEN TO USE CURTAINS AND SHADES

Not Every Window Requires Curtains—Study Your Windows for Their Architectural Value Before Covering Them

COSTEN FITZ-GIBBON

THE window is the victim of more decorative mistakes, more mischievous mistakes, than is any other permanent feature of our houses. The causes of this seem to be that very many householders—and some decorators, too—fail to recognize the truth that there are windows and windows, and that they can't all be treated alike.

Standardization of this sort, if it be not arrested, bids fair to crush out of us all individuality, material and intellectual, and reduce us all to the uniform likeness of peas in a pod.

So long as we are permitted to continue in our present stage of civilization and architectural diversity there will be windows at which shades or curtains or both will be manifestly out of place and undesirable. There will be others where shades only or curtains only should be used and others again where both are proper.

The Purpose of Curtains and Shades

Let us keep in mind a few first principles and facts. We shall find them a great aid to clear thinking and sane doing in the matter before us. The fundamental purpose of a window is to admit light and air. It is a necessary and dignified architectural feature whose shape, interior setting or trim, and divisions ought to have at least a portion of decorative interest in their own right. It is the fundamental purpose of shades, curtains and hangings to modify excess of light at certain times and to shut out prying eyes at night when the lights are lighted; it is also a further purpose of curtains and hangings to yield a degree of relief where it may be necessary.

There are types of windows that not only do not require the relief of curtains or hangings, but are vastly better and more decoratively effective without them. Although, under some conditions, curtains or hangings may be excused with them, shades are distinctly out of place and can be affixed only by some clumsy shift that is always offensive to look at. Of this type is the window shown in one of the illustrations.

A simple and decorative curtaining for a dining room consists of plain glass curtains to filter the light and draperies with a shaped valance.
Mrs. Emmot Buel,
decorator

Hewitt



The shaped head, the mullions and transoms, and the leaded casements are sufficiently decorative and dignified to let it stand quite alone. It happens that this particular window faces the south so that it is sometimes necessary to subdue the flood of light pouring in. This is done acceptably by curtains of heavy casement cloth that can be drawn at will. Shades would be an impossibility decoratively, and mechanically an awkward abomination. And yet the writer has time and again seen such windows completely spoiled by a multiplicity of ill-considered shades and curtainings.

A mullioned window, with arched or square head and leaded casements, that has a vigorous decorative charm of its own ought not to be obstructed. Any kind of movable appendages in connection with it can only detract from its value. This is especially true when the leading is decoratively wrought or when sections of painted glass have been inserted. Those who habitually obstruct such windows with shades and curtains, or muffle them with hangings—and these people are unfortunately too numerous—commit a fatuous blunder.

Where the windows have an architectural character, as below, sheer glass curtains can be used, but the window should not be obstructed.
Wilson Eyre & McIlvaine,
architects



Round Arch and Casement Windows

Again, there is another sort of window in dealing with which may well be exemplified the blessed grace of knowing when to let well enough alone. The round-arched head window with well designed muntins often makes a delightful composition in itself, to which the addition of any of the customary window lingerie would be an intolerable impertinence and would quite spoil the whole effect. Yet possessors of these windows are frequently importuned by well-meaning friends, with decorative leanings and "intuitions," who suggest all manner of curtaining schemes, ingenious and otherwise! Is it not time that we learned to appreciate a little the qualities of austerity and restraint where windows are concerned?

Another kind of window, quite different from the foregoing, is the range of small casements. This type is generally quite able

to "stand on its own feet" in a decorative sense and when anything is added it ought to be only the simplest glass curtains or else hangings that are so set that they can be drawn all the way across upon occasion or back quite free of the window when not in use. If there be a valance above, of course, Venetian blinds may be used, but roller shades with casements are both awkward to use and ugly to behold.

The Function of Shades

It is neither desirable nor possible to dissect and tabulate each known species of window and note opposite its name the conditions under which it may have shades or curtains or both or neither. The main thing is to stimulate thought and then leave it to common sense and a perception of the fitness of things to determine the wisest action.

When we once begin to banish dominating obsessions that have little or no real base to stand on, we shall recognize, for one thing, that it is perfectly reasonable and legitimate to have shades or curtains at some windows where they may be needed and wholly to dispense with them at other windows in the same room where they are not needed. We shall also perceive that in a great many cases every physical function performed by roller shades, which as a rule do not enhance the decorative quality of a window even

when they do not mar it, can be quite satisfactorily accomplished by curtain hangings. We shall further become sensible of the fact that with windows of a certain stamp roller shades are positively incongruous and that their introduction upon every possible, and often impossible, occasion argues meagreness of decorative invention.

Appropriate Uses

The writer has no prejudice against roller shades as such, but he has a pronounced antipathy for them in the wrong place. Properly employed they may be not only utilitarian but decorative accessories of much value, a fact frequently pointed out and illustrated in these pages. Neither has he any prejudice against curtains. That would be sheer madness. But he does object to their use

where they obviously have no place and where their presence is due to the mistaken notion that no window is complete without them. To swathe some windows with an excess of fluffy flummery when their character demands an austere, or at least a restrained treatment, inspires much the same sensation as would the sight of Michael Angelo's "Moses" bedecked with earrings, necklace and a jaunty spring hat. Extreme window upholstery is oftentimes not feminine but disgustingly effeminate and superfluous.

(Continued on page 74)



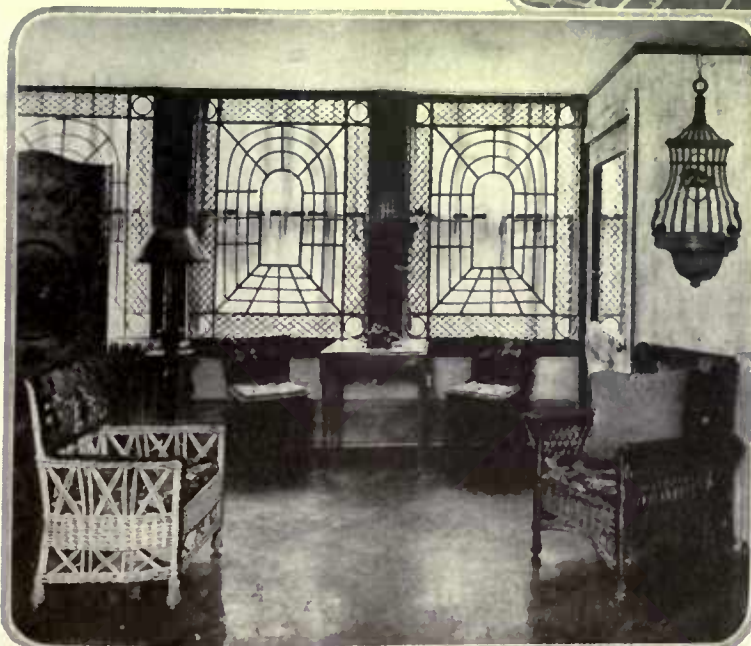
Northend

In this room the decorative character of the window itself demands only glass curtains to cut off the glare. No draperies are needed



Gilles

Where the window forms a bay, its front can be marked with draperies and glass curtains used against the casements. Julius Gregory, architect



Northend

When the view is undesirable the windows can be framed in with perspective screens made of wood or rattan and glass curtains against the windows behind them. Lee Porter, decorator



Harting

This being a boudoir, where privacy is desirable, the French windows have shades as well as glass curtains and over-draperies with ruffled edges and a shaped, ruffled valance



Mattie Edwards Hewitt

The bedroom of the residence of Mrs. Donald V. Lowe at Tenafly, N. J., has blue painted walls and delicate combination of pink-mauve painted furniture with an apple blossom chintz and blush pink silk gauze curtains

A HOUSE for A BRIDE

MRS. EMOTT BUEL, Decorator

The dining room has simple painted blue furniture with a line of yellow in the decoration, and a deep mauve carpet. The walls are cream color as well as the woodwork and flower boxes marking the entrance





The sun porch was treated with the utmost simplicity, allowing the great beauty of out of doors to form the chief decoration. The orchard which surrounds the little house gave the keynote to the decoration

An apple blossom chintz, a delicate combination of pale pink blooms on a sky blue ground, was used practically throughout the house; its delicate colors creating just the ideal sort of milieu for a bride

The simple little house is built all on one floor and for that reason it was very wisely carried out in the same color scheme throughout; varied a little in each room so that it did not become monotonous



The comfortable living room with its open fireplace, conveniently arranged desk and reading chair with lamp has its walls painted cream with blush pink and soft mauve gauze curtains, and apple blossom chintz



THE PLACE FOR TAPESTRIES

From the History of These Hangings Can Be Learned Their Proper Use in American Homes Today—The Old Makers and the Modern

PEYTON BOSWELL

THE use of tapestries as decorations in America is comparatively new. Until the present generation few of them were brought to this country. The feeling still persists that they are fit to adorn palaces and great chambers of state and have no place in the homes of people on this side of the ocean; in other words, that, so far as this country is concerned, they are nice to read about and see depicted in books and prints—fine settings for history and poetry—but something beyond all practical use.

Tapestry Chronicles

Certainly, they have filled an important place in chronicle and legend. Penelope, that most devoted housewife of Homer's world, passed her time of near-widowhood, waiting for the return of Ulysses from the Trojan wars, weaving tapestries. Not only have we Homer's word for this, but there still exists a Greek vase dating back to the fifth century before Christ which has her pictured in front of a tapestry-weaving frame, at one side of which stands her son, Telemachus, who has interrupted her labors by his own return from the quest of his father. This picture reveals the interesting fact that tapestries were made in those legendary times in substantially the same way that they are made today.

Not only did the old Romans and Greeks weave tapestries to cover their walls, but the early Scandinavians likewise produced them. Shakespeare, prone as he was to commit anachronisms—as when he put clocks and chimneys in ancient Rome—did not fall into a like fault when he had the Prince of Denmark thrust his sword through a tapestry and immolate poor old eaves-dropping Polonius on the other side of it.



In a modern hallway with Italian spirit the tapestry forms a background for furniture. J. B. Holtz-elson Co., decorators



(Left) A 17th Century Flemish verdure tapestry suitable for a modern room. Courtesy of H. Koopman & Son

ministers and cardinals, now adorn the walls of our millionaire collectors. Rooms in their mansions have been reconstructed even, in order to provide suitable hanging space, and furniture and other objects of the same period have been purchased at very high prices to provide the proper atmosphere and create an appropriate ensemble. Obviously, then, there is no lack of proof of the importance which attaches to genuine tapestries.

Old and Modern Values

All this, of course, sounds very remote to the ordinary man with the ordinary home. These magnificent specimens may as well have stayed in story books, so far as he is concerned. But these great acquisitions provide only the pinnacle of interest, and it is no more difficult to obtain a worthy example of tapestry for one's home than it is to provide a good painting or a desirable piece of statuary. The royal Gobelins and Aubusson specimens are in the world of textiles what Rembrandts and Titians are



Tapestry weaving has found a renaissance in America. The artists follow medieval designs and spirit. This example, in the Gothic style, was woven by the Herter Looms

in the world of painting; and there are other tapestries, full of beauty and charm, which are as well within the reach of the person of ordinary means as are the excellent pictures by masters who are not illustrious.

Modern Makers

And there are modern tapestries, woven by hand exactly as they were woven centuries ago, which can be had at modest prices and in unlimited numbers, because they can be done to your order. Within the last quarter century three tapestry making institutions have had their inception in the United States and each has gathered to itself considerable fame—the Herter Looms, the Edgewater Looms and the Baumgarten ateliers. Nearly every one has heard of the fine historical series done by the Herter Looms for the Hotel McAlpin in New York City, and of the beautiful set, designed by Albert Herter, for the residence of Mrs. E. H. Harriman.

The idea that tapestries are suitable only for rooms of palatial size also has passed. There are small tapestries as well as large ones, in fact there are specimens of all sizes as well as shapes. Even in small apartments there will be wall spaces which tapestries will decorate better than anything else. They form exceed-



"Village Party" by Teniers is reproduced in this 17th Century Brussels tapestry. The frame is woven into the fabric of the tapestry itself. Courtesy of Charles of London

ingly appropriate over-mantels, and make attractive backgrounds for any sort of period furniture, or reproductions of period pieces. The first illustration for this article shows how a tapestry of medium size can be used with an antique table, together with ceramics and chairs. The fifth illustration reveals the more ambitious use of a large and splendid 18th

Century French example in a French room with Louis XV furniture.

Even small fragments of antique tapestry are used with marked decorative effect, sometimes as independent bits of wall ornament, and at other times as backgrounds for plaques, bas relief sculptures, shield or other art objects. So it will be seen that tapestry opens a field of beautification for all who have homes to beautify.

The Renewed Interest

Tapestry had its triumphs in the past and is now enjoying a new era of appreciation. But it has had its tragedies, too. The 19th Century, glorious in its mechanical achievements, probably for this very reason saw the lowest ebb of art since the dawn of the Renaissance. Tapestry passed into an utter eclipse; worse than that, it became the victim of a vandalism that is one of the blots on modern civilization. Much of the most beautiful art product of the ages was either destroyed outright or put to the most vulgar uses.

Imagine a beautiful tapestry, the product of the best artists and artisans of the golden age of art, cut up into bed-spreads and floor rugs, and even, as in the case of the great Gothic ser-

(Continued on page 80)



In modern homes of great elegance tapestries form the wall decorations. In this residence an 18th Century Gobelin, "Fête de Village," after a painting by Jaurat is used with furniture of corresponding richness and historic value. Courtesy of Gimpel & Wildenstein

THE PAINT FINISH OF WALLS

*How to Select Colors—The Mechanics of Antiquing and Stippling—
The Effects of Day and Artificial Light on Paint*

JAMES E. DURHAM

IT should be borne in mind that while every room in your house may be given a different color treatment, each should blend harmoniously with the others.

Look at the landscape and you will find that the wild flowers blend together in perfect harmony because their colors are too pronounced. No matter how vivid the coloring of individual wild flowers, each is grayed down to a point where it blends perfectly with all other wild flower colorings, although it may appear to have great depth of color when seen alone.

Follow this suggestion: Gray down the colors you select for your various rooms, and absolute harmony of the whole will obtain.

Now, when I speak of graying a color, I do not mean that white or black must be added. Some people think that gray paints are made by mixing white and black. As a matter of fact, many gray paints do not contain a trace of black—the gray being produced by adding to the white one of the umber shades.

Graying is produced by adding another color; but a green may be grayed by the addition of red, and a red is grayed when green is added. Thus a duotone is produced; and a duotone is always a gray-tone.

Selecting the Colors

The most popular covering for walls is the ready-mixed flat paint, of which there are many brands on the market. It comes in all colors and gives to a wall that soft, dull, velvety richness that forms the ideal background for the furniture and furnishings. It is easily cleaned by washing with warm water and a soap free from alkali.

As in everything else, different people have different color preferences; some people are violently affected by red and purple shades. Yet it is possible to treat a wall with a color that your friend may dislike, but which in this instance will incite his instant admiration. The secret lies in the application of nature's basic principle; the gray-tone removes any real or fancied offensiveness because it introduces the element of repose.

Generally, the hall and living room are given first consideration, the predominating colors for these being the soft shades of green, blue, yellow and tan. Bedrooms should be treated in lighter and airy shades such as pink, sky-blue, green or gray. The library and dining room, being more formal and masculine, may be painted stronger and richer colors, such as darker shades of green, blue and brown. The new "toast color" is very appropriate here.

Day and Artificial Light

The exposure of the room to be painted is a vital element that must also be given due consideration if proper results are to be obtained.

For instance, a room with a southern or western exposure receives an abundance of soft, warm sunlight, and its walls should be painted with the cooler shades of blue, green or light yellow.

The room with a northern exposure receives no sun, and the "chilled" light to which it is subjected must be mellowed with a warm coloring on the walls. Therefore, you should use those colors that suggest the sunshine—rose, golden brown, tan and orange.

As the arc of soft sunlight extends from the

and the owner wants to secure the same color as that shown on a color card, it will be necessary to lighten the paint several shades in order to produce that color. This because color values reflect back from wall to wall, and if a pronounced color is used as it comes from the can, the walls will appear several shades darker than the shade on the color chip.

Lightening the color to produce the correct effect must be done by and left to the judgment of the decorator, whose past experience will be his best guide.

One word more about the artificial lighting. No matter what color your walls, don't paint the ceiling a pure white. Rather use ivory, as this shade is nearer to the artificial lighting color, and will hold your color values truer.

Better still, paint the ceiling with a mixture of one part of the wall color to eight parts of white. Then install an indirect lighting bowl with a bulb that produces a white daylight effect. The rays of light, being thrown upward to the ceiling will reflect down on the walls the tint of color in the ceiling, eliminating any possibility of distorting the color value of the room as a whole.

Antiquing

In "antiquing," it is first necessary to bring the wall up to a finish with a flat paint in the same manner as you would normally finish your wall if you were going to glaze over it. Allow it to become perfectly dry.

Then the wall should be glazed with a prepared glazing liquid, which has first been tinted to the desired shade with colors ground in oil. These may be obtained at any paint store either in a tube or by the pound.

Most walls that are antiqued today are stippled, and the amount of wall space covered at a time with the glazing liquid depends upon the figure that you wish to acquire on the wall. In other words, it is not safe to apply the glazing liquid over the whole wall before beginning to stipple or figure it.

Just a little at a time is the better way to do it, then apply another bit of the glazing liquid to the wall before proceeding again.

If an absolutely uniform figure is desired, it is best to apply the liquid quickly all over the wall, allowing a certain time for setting, and then stipple or figure with the prepared figuring material.

Upon completing the glazing of the wall, if a uniform texture of finish is not secured throughout, you may apply over the glazing liquid (after it has dried) a flat finish which, when dry, will produce a uniform finish.

Straight stippling is done with a brush 4" by 6" or 4" by 8" in size, the bristles being at

(Continued on page 64)



FROM A CAR WINDOW

*Dipping poles through the framing glass,
Little woodlands that flash and pass,*

*Trees and water, and brown leaves falling,
Children playing and woodbirds calling,*

*Scarlet roofs of a busy town,
Swift cars threading it up and down,*

*Red leaves wound on a graveyard wall,
Gleaming ponds and a waterfall;*

*Swift the train on the flying track—
I go forward; but all goes back;*

*Back the towns and the reach of blue;
All my heart and my thought go, too.*

*Back to the faces sad and kind,
Back to the house I have left behind!*

—MARGARET WIDDEMER.

South to the West, so does the arc of pure daylight extend almost to the East; which simply means that a room with a northwestern (or even a due eastern) exposure should have warm wall colorings, while that with a southwestern exposure calls for cooler colors. It is this contrast that produces the subtle charm.

One must remember that these rooms are to be illumined also by artificial light, which often changes the wall color entirely. For instance, if a room has walls of blue and is lighted at night by a yellow jet or bulb, the walls will appear green. The application of yellow light is the same as laying another color over the blue; and a mixture of yellow and blue always produces green. The sunlight, however, will not change the value of any color.

Again, if a room is darker than the average



Gillies

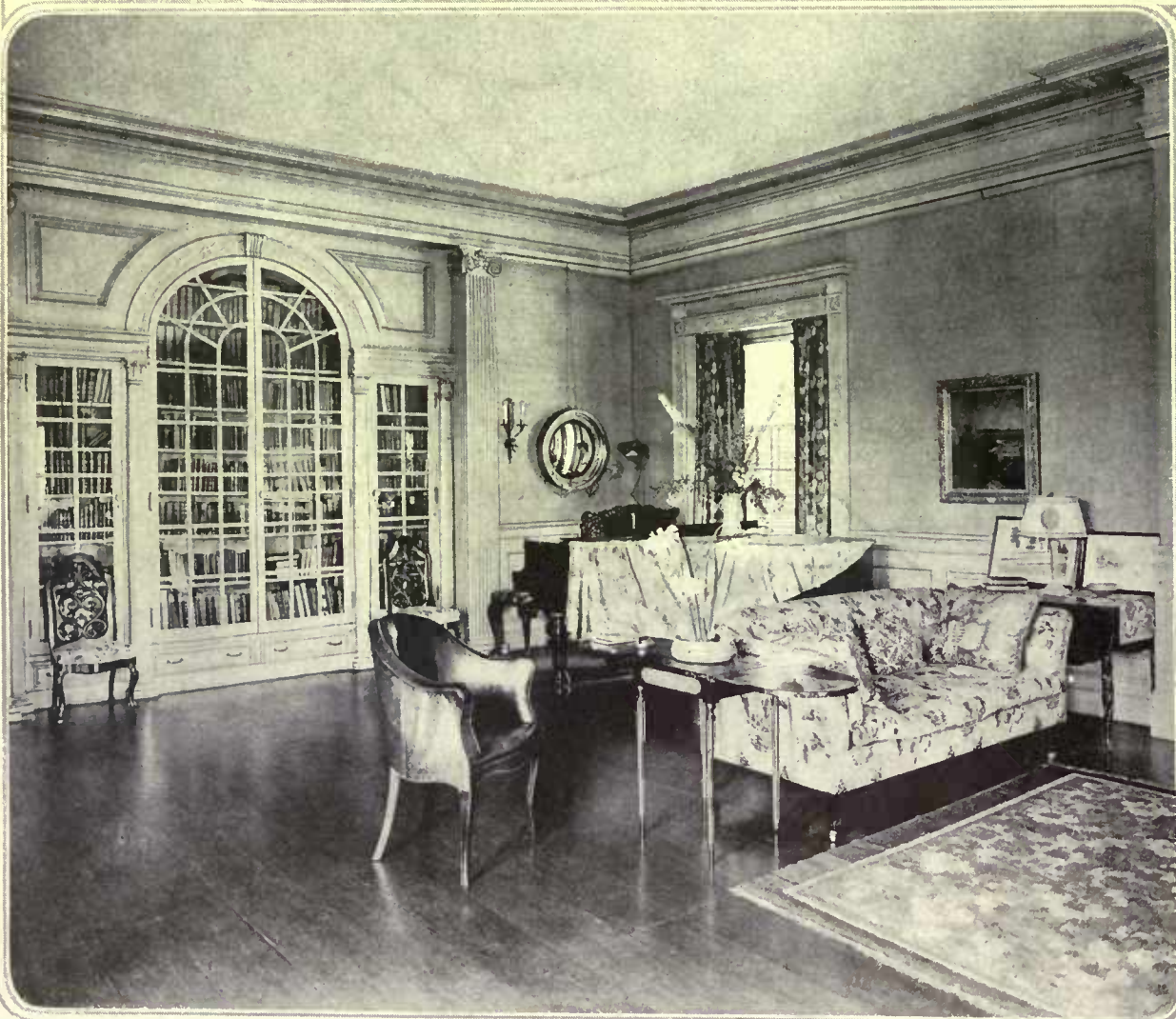
A LITTLE PORTFOLIO OF GOOD INTERIORS

In this dignified dining room, in the New York residence of Edwin S. Bayer, the wall element is paneled

weathered oak stained a light gray, the ceiling Georgian. Taylor & Levi, architects. W. & J. Sloane, decorators



The four rooms shown here are in the residence of Mrs. Edwin Holler at Mt. Kisco, N. Y. The walls of the dining room are soft gray with a decorative frieze. Sheer curtains are at the window.



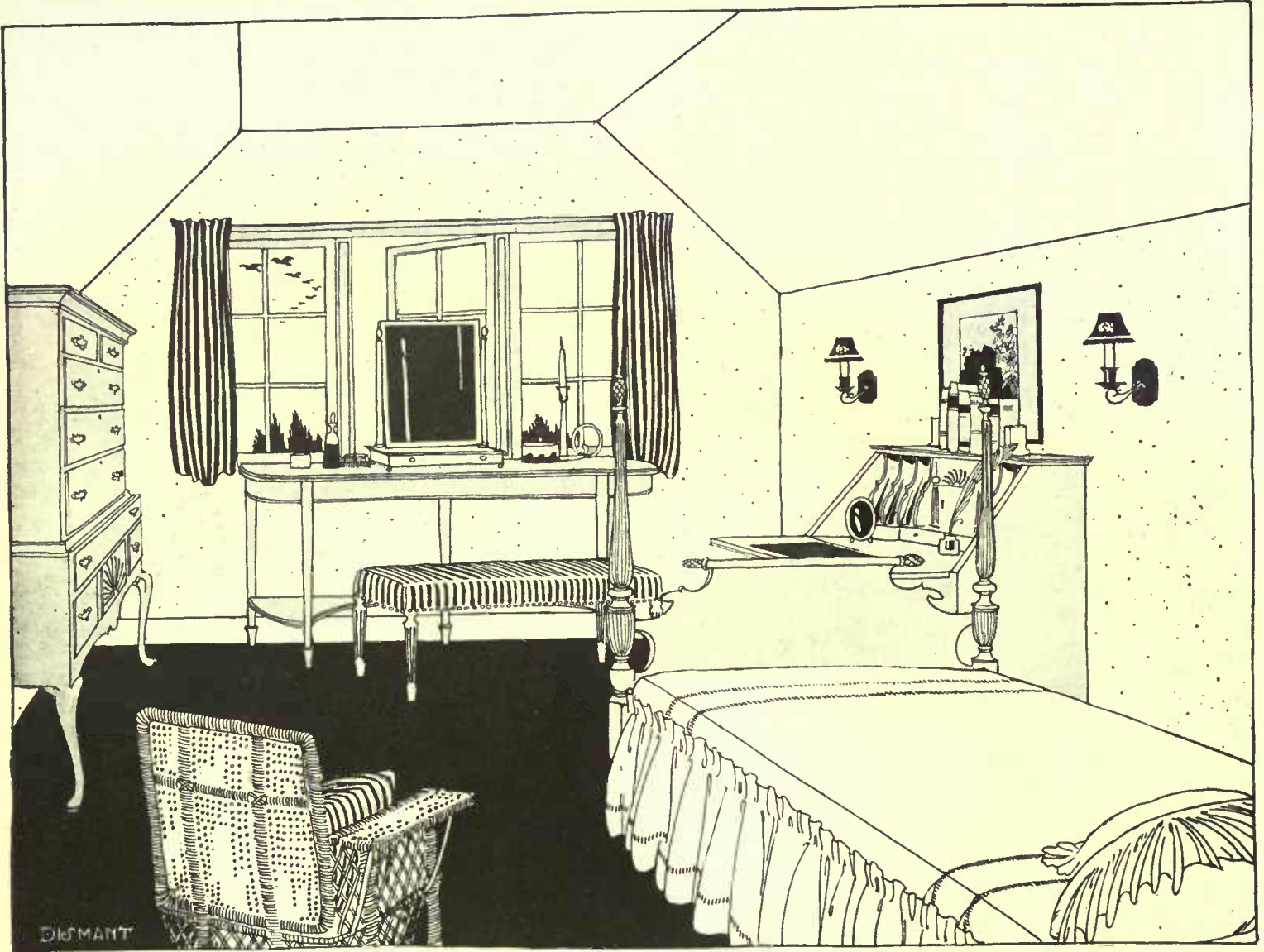
An interesting treatment of bookcases at one end of the music room, duplicating in architectural treatment the window at the other end, creates a well balanced arrangement.



Mural decorations by Barry Faulkner in a variety of brilliant colors lend their beauty to the entrance hall. Chinese elephants stand at each side of the table on the black and white marble floor



Ivory woodwork and pale yellow grass cloth form the background of the large comfortable music room, with its chintz covered furniture and its attractive arrangement of tables around the hearth



The garret bedroom can have white sanded walls, a leaf-green carpet, curtains and covers of rose, gray and white striped silk, and be furnished with a complete dressing table and bench, a four-poster with a flounced cover, a tallboy, desk and comfortable chair

G L O R I F I E D G A R R E T S

*Up At The Top of The House Can Be Furnished A Living Room, A Bedroom
or A Nursery That Will Be a Constant Delight*

ETHEL DAVIS SEAL

IN every house more than two stories high, there is always one room or two stuck up under the eaves where you can look down at the tree-tops and up at the stars, or cozily listen to the delicious patter of the rain on the roof, though it never occurs to you to do any of these things, for it is only your garret up there under the eaves.

And you fill it with old things, with packing cases and trunks, with furniture of yesterday awaiting the magic touch of the restoring man, with the children's broken toys and last season's dresses, and with huge piles of treasured House & Garden magazines you just can't bear to throw away.

You keep your treasures in your attic, also your *bêtes noires*, but you rarely look at them, for your garret is to you a consecrated dumping ground of sorts for all the things which you lazily don't know how to use, or how quite to throw away, and gathered under its friendly shelter it is both pleasant and easy to forget them.

But if you do not know the real delight of a

dormer room, you cannot know what you are missing by not using to their last inch these rooms at the top of your house. You may make them into fascinating living rooms, libraries, study rooms, work shops, studios, guest rooms, or nurseries, for as such they will more than satisfy that ever-present but sometimes unrecognized homely heart's desire to get far away from the madding crowd, alone at the top of the world. The cozy, shut-in quality of an attic dormer room, supplied with comfortable chairs, twinkling candlelights, glowing lamps and a hearth fire is only to be equaled by the vastness of the surrounding world, the burning sunsets to be fathomed from the high windows, the mystery of the twilights enveloping it so closely, the leagues of midnight sky stretching over it and away.

A Dormer Living Room

Suppose you furnish your dormer room as a special living room for the family, doing it with a care as great as that which accomplished the living room below stairs: suppose you do!

I suggest you make the walls a misty gray, either painting or water-tinting them, using a bit of sand in the mixing to obtain a friendly roughness of texture; then cover the floor with a large dark rug that will stand the test of time and eager feet—it might show brown in it, and black, together with what other colors you may wish, and so flexible are the conventions here that you may choose anything from a Wilton to a dark rag rug, or one of those stunning two-color grass rugs seen erstwhile in sun parlors and on porches. Or if you fancy small rugs and a polished floor you have at your disposal sumptuous Orientals or quaintly braided rugs in oval shape, in dun and flaming colors.

You have many choices in the way of furnishing your living room under the roof; in the more formal living rooms you may hesitate to follow a delightful whim; there is the fear that you might tire of this or that; or perhaps you pause overlong before daring materials too modest in their price to warrant their true effect; but in this room upstairs there is a cer-

tain sangfroid in the spirit of its style.

Take the matter of the curtains: these may be little informal affairs of brilliant color if you wish. It is distinctly possible at the smaller chimney windows to hang one diminutive length of India silk or rajah in buttercup yellow, sunny orange, or an intense peacock, echoing this note in the spots of color on your lampshade, in an occasional pottery bowl, and in a pillow here and there; then at the other larger windows hanging heavier curtains of a more neutral tone, such as a heavy sunfast or a dull dyed muslin ornamented with thick stitched lines of brightest color and black. You may cause to lurk behind them for use at night inner draw curtains of the strong color that you've hung at the smaller windows, glinting forth interestingly at the edges. Suppose you start a living room like this and hear what the family will say!

Books and the Fire

Of course, you must build in shelves for books. Have rows upon rows of them, for their influence in the room is great; place richly toned piles and groups of them on desk and table tops; show that they're used. Be more sparing of your pictures, for in a room with sloping walls there should be as much bare wall space as possible to create an



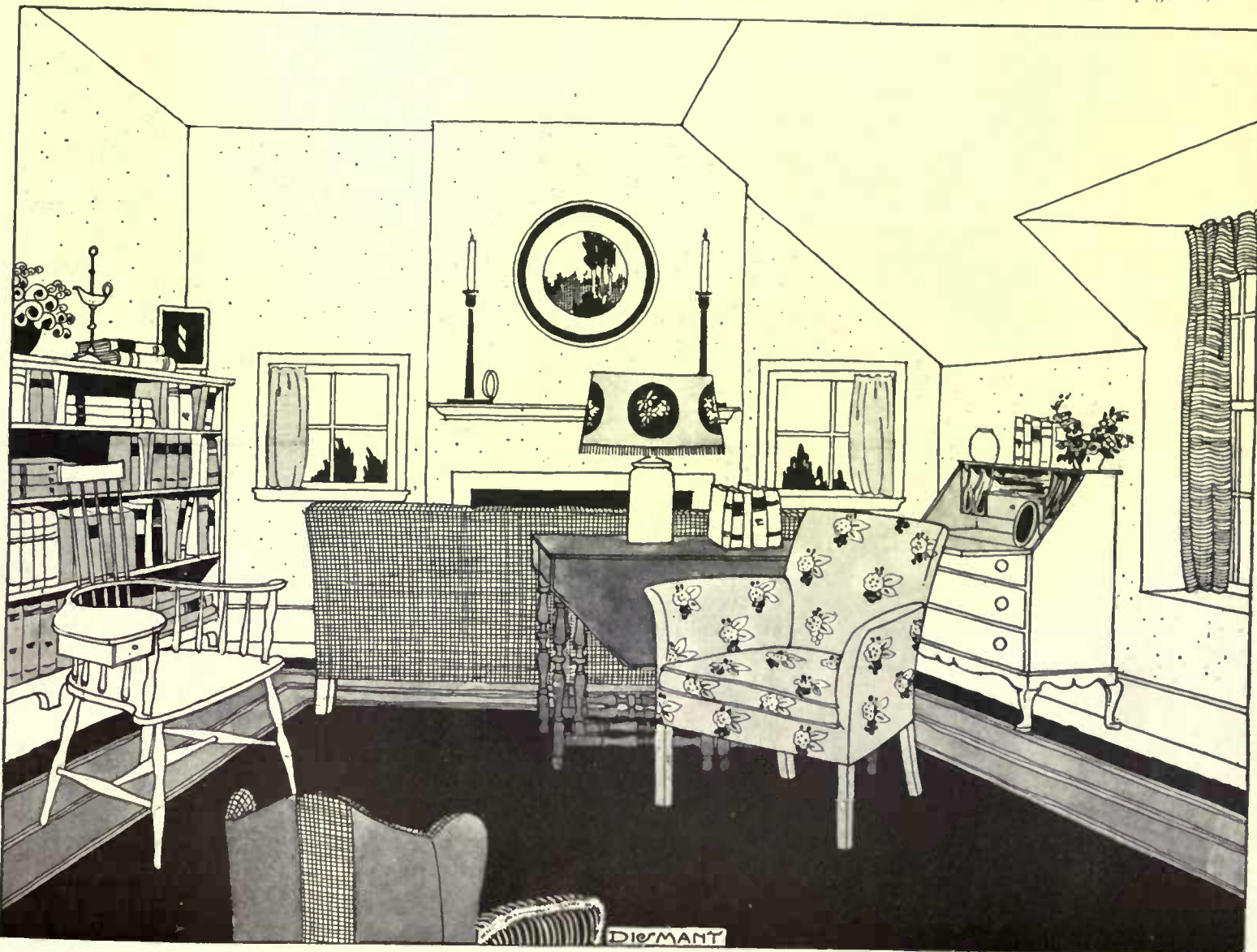
Only a little furniture is required for the garret nursery—a crib, tallboy, supper table and toy cupboards

effect of spaciousness. And if there is a possible way to build a fireplace, have your own hearth fire; this has been done many times so successfully that I do not hesitate to advise it, for it will make all the difference in the world to your room, and having it you will be the most favored of mortals.

A Furnishing Scheme

A real room such as this at the top of the house, having just such gray walls, had a blue, black and gray rug on the floor, buttercup yellow silk draw curtains at the windows, with a dull gray-blue sunfast hung over them at the dormers. The wooden furniture was mahogany and consisted for the most part of a bureau desk, a Fenimore Cooper chair and an octagonal gateleg table. The overstuffed sofa was covered in dark taupe frizette, which formed a good background for the pillows of blue, dull gold and sand gray. One overstuffed chair was covered with frizette to match the sofa, with a back of slate blue; and another was done in printed linen in blue, old yellow and black. Bright yellow candles pleasantly topped the tall brass candlesticks on the mantel; the pottery lamp had a shade of blue and black vellum with a lining of gold, which was truly effective above

(Continued on page 62)



Misty gray walls form the background for this living room up under the eaves. The rug is two-tone brown, yellow silk glass curtains and blue sunfast in the dormers. The sofa is covered in dark taupe and one upholstered chair in blue, yellow and black printed linen

COLOR TRANSITION BETWEEN ROOMS

*How the Hallway Sets the Color Note for the Rooms That Adjoin It—
Selecting and Blending the Colors*

ALICE F. AND BETTINA JACKSON

COLOR transition is one of the most frequent and important problems with which we have to deal when choosing the colors for our rooms. This problem may be solved through various mediums, such as wall covering, floor finish, woodwork, rugs, curtains and portieres. Each of these must be considered not separately but in its relation to the others, so that all will work together to produce an interior in which the gradation of tone or change of color from room to room is restful and harmonious. Abrupt changes in color schemes, especially in wall color—as from brown to gray—are disquieting and completely destroy the effect of unity which should exist between rooms.

The Double Door Problem

In almost every home there are rooms which open through double doorways into the hallway, or into other rooms, sometimes both, and such an arrangement requires much care in the choice of wall decoration, woodwork and furnishings, that there may be a pleasing transition of color from one to the other.

The hall should be the keynote of the home, as the first impression of the home is received here; and every effort should be made to give it an air of dignified hospitality, an air which welcomes the incomer and immediately puts him at ease. This atmosphere is accomplished through the decorative scheme, which must also play the double rôle of being pleasing in itself and presenting an harmonious color transition to the rooms into which the hall opens. Though a hall or room may be thoroughly satisfying when considered by itself, nothing makes it seem so detached from the rest of the house as a color scheme which has nothing in common with the schemes of adjoining rooms.

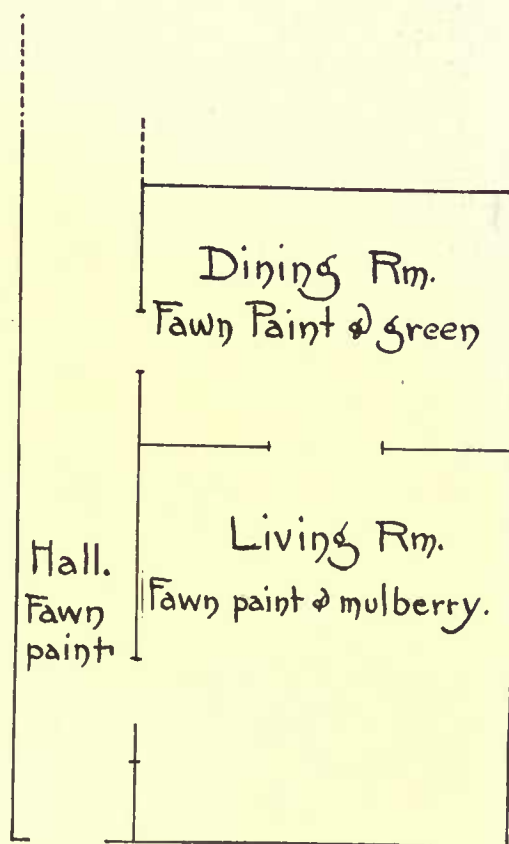
The Hallway Sets the Color

The size and lighting of the hall and rooms help determine whether the wall covering shall be formal or informal, plain or figured, light or medium in tone. As the hall is generally the meeting point of different

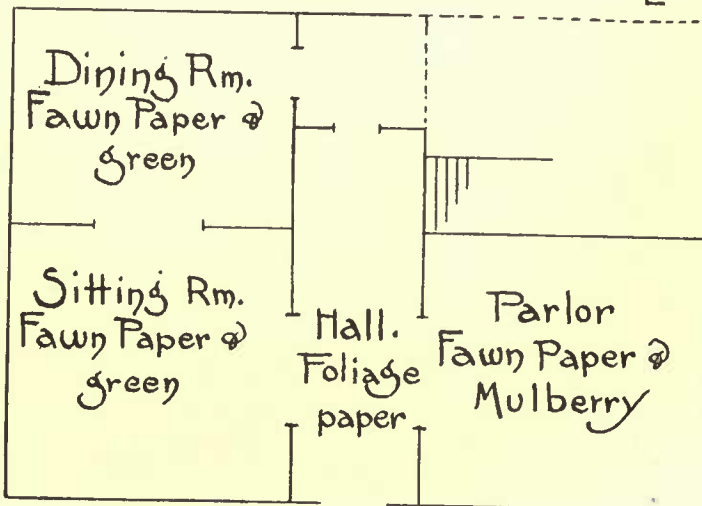
color schemes, we must either keep it neutral in background, or use a figured paper in which the colors are skillfully combined. If your problem is that of an apartment or cottage, where the hall is small and therefore informal, a satisfactory solution is flat paint or plain paper throughout, the same color or several tints of that color, light in tone, and rather neutral. The woodwork, whether natural finish or painted, should be uniform, the same rule applying, so far as possible, to the floors. This treatment gives unity and apparently increases the size; and monotony is avoided through the use of different but congenial hues in the furnishings of the several rooms.

Starting with this uniform background you can further the transition by means of rugs, hangings, and upholstery. A rug carefully chosen as to color and placed in a doorway gracefully brings together adjoining color schemes. If rooms are connected by large open doorways the portieres may repeat the color of the walls, slightly deeper in tone, or be of double-faced material showing the two colors used in the respective rooms. Only colors which harmonize should be chosen for such an arrangement, as each room should show at least a note of the color used in the other. A tapestry combining these colors could be used in both rooms, with the accessory color of each

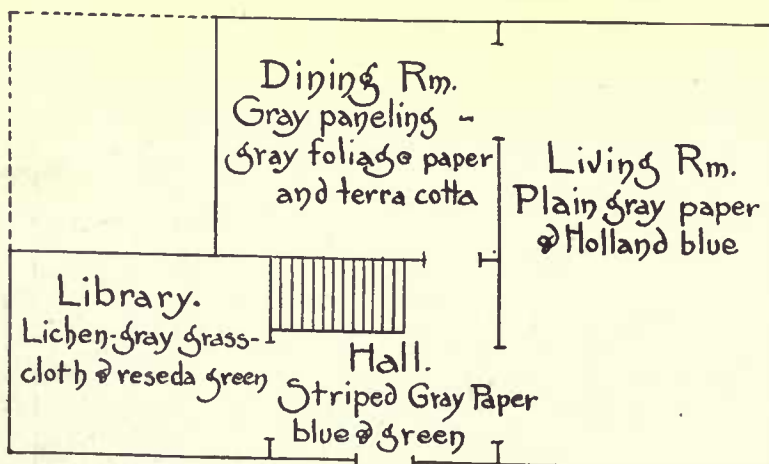
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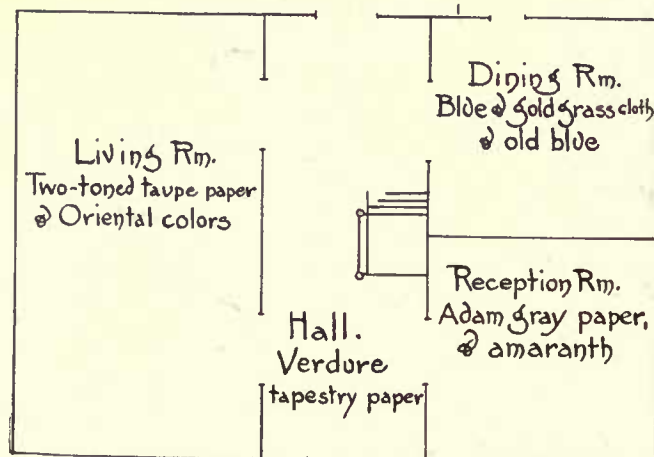
In this scheme for an apartment, the fawn paint of the hall woodwork sets the note for the two rooms leading off it and adjoining each other



The cottage scheme to the left shows a central hall which gives the basic color for the rooms leading off it, fawn again being the basis



In a medium size house a gray, blue and green hall gives the key to the gray and green library, the gray and terra cotta dining room and the living room in gray and blue



From the verdure tapestry paper in the hallway of this large house are selected distinctive colors for the reception room, dining room and living room

HOW DO YOU ENTER YOUR GARDEN?

Six Suggestions for Garden Gates



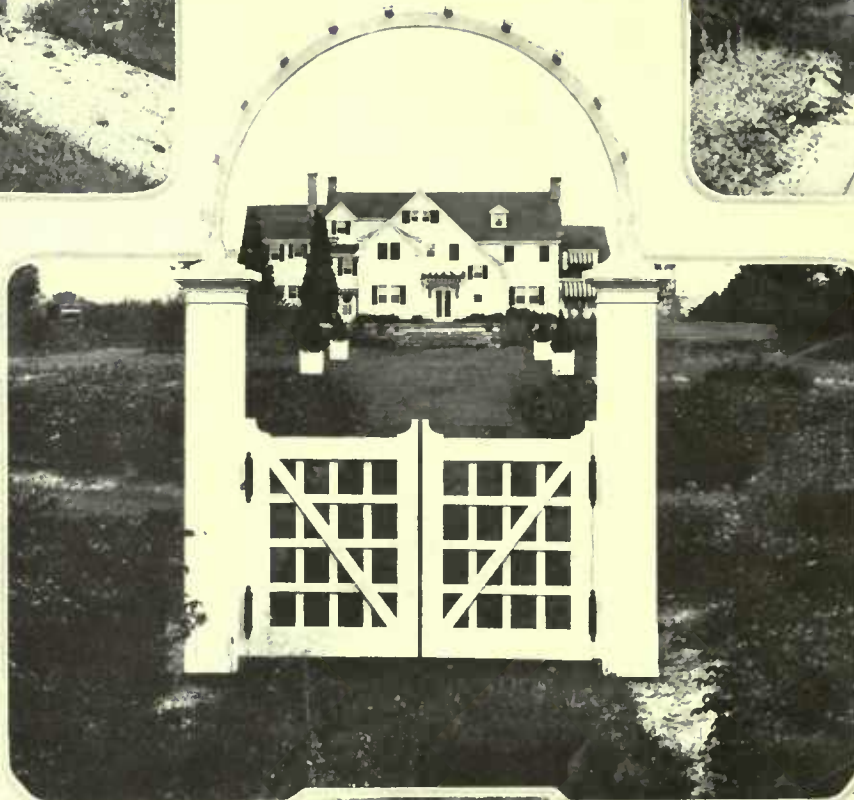
Gillies

If the garden is walled, the gate can be of solid planks bolted together, which will be in keeping with the rugged character of the brick wall. John Russell Pope, architect



Hewitt

The garden gate of wide wooden planks can be elaborated with wrought iron strap hinges in character with the architectural design of the wall and the decorations upon it



(Below) Set between stone posts is a rounded arch wooden gate with open, decorative panels on each side. The Colonial character is in keeping with the posts

Hewitt

(Left) A simple gate of distinguished design is arched with a pergola treatment set on high posts from which the gates are hung. Courtesy of the Matthew Mfg. Co.



Gillies

A wrought iron gate affords a glimpse of the garden beyond. Its design is simple

(Right) Finally one can have a frame built up in the English fashion with an arched top





A lane of gnarled apple trees leads from the house to the formal rose garden. Fantastic shadows are cast as the sunshine makes a pattern on the grassy slope



Mattie Edwards Hewitt



Surrounded by the protection of the old apple trees, a well planned rose garden produces a variety of blooms through many months of the flower year

Climbing roses of the Dorothy Perkins variety have been planted at each one of the trees, thus making a spot of color when the trees have lost their blossoms

AN ORCHARD THAT IS A GARDEN TOO

*On the Place of Egerton
L. Winthrop, Esq. at*

SYOSSET, L. I.



A border of brilliant blooms has been planted along the edge of the series of little gardens from which flowers are constantly being plucked, to decorate the house. The turf is kept clipped

Formality and graciousness are cleverly combined in the little rose garden with its close clipped box outlining the beds. A small marble statue surrounded by roses marks the centre



CREATING A CHEERY ROOM WITH PANELING

What Can be Done With Paneled Wood, With Canvas and Molding, With Molding and With Paint to Create a Background for Furniture and Living

MARY H. NORTHEND

A PANELED wall treatment is of paramount importance because it creates a seemly background against which to group furniture. Especially is this true of paneled walls finished in the lighter tones. The oak paneled wall, characteristic of the Elizabethan era, demands the furniture of that era, but a light paneled wall affords greater latitude in the selection of furniture. This lighter style of wall treatment avoids the formal, oppressive and ponderous atmosphere of architectural finish and gives us an atmosphere that is cheery and livable. Directly we think of a white paneled wall we think of a pleasant, friendly room—comfortable chairs, a dignified but hospitable hearth, wall spaces broken here and there with mirrors and picture inserts.

That paneled effect can be produced in several ways. Wood paneling is the first method. And here let me say that fortunate is the woman who has come into possession of a late 17th or early 18th Century home for, if the walls are finished in white paneling, she has acquired a treasure. It matters little if the paint has grown shabby or yellow with age, for it can be easily rubbed down and given a new surface. Of the paneled finish the over-all wood is the most expensive and great care should be taken to have the panels the exact proportion. They vary with periods. Moreover, one must take into account the size of the room and the disposition of the windows and doors. On such work it is advisable to consult a good architect or decorator.

Using Molding

The second method is to make panels with molding. Here again the measurements must be exact in order to secure restful wall spaces. The molding can be applied directly to the plastered wall or, as is usually done, canvas is stretched on the wall and the molding applied over that.

Apart from the size and shape of



When the panels are large, as in this living room, it is permissible and effective to hang a portrait in one of them

these molding panels the most important question is their paint finish. A flat tone paint over all would obviously lessen the effect of the molding. The molding should be slightly pronounced. Consequently, the custom is to paint the wall surface one tone and the molding a shade lighter. If the walls are antiqued, i. e., finished with a wiped-off coat of umber or gray and shellac, the hollow members of the molding will hold shadows that greatly enrich the general effect. There are divers other finishes—the molding may be gilded and antiqued, toning down the gold, but this finish requires a dark wall, such as blue or blue-green—a finish suitable for living rooms and salons; the walls may be oyster white and moldings faintest green for a country morning room.

Another Method

The third method is to paint the walls so that the molding is simulated to an extent. No attempt should be made to paint molding (insincerity in decoration is just as bad as insincerity in anything else) but the wall space can be divided off into panel effects with two or three tone painted strips of shades taken from the cretonne used in the room. The wall can then be glazed or stipple antiqued, i. e., a gray or umber or even green paint—according to the over-tone desired—mixed with the shellac and stippled on with a stiff brush. The purpose of this paint treatment is to break the wall space into pleasing, decorative panel effects.

To return, finally, to the wood paneled wall, what sort of decorations should be given it? In many instances the very paneling itself is sufficiently rich and a picture hanging over it would detract from its dignity. On the other hand, there are rooms that require such enrichment and a painted, glazed paper or even tapestry insert may be used. The paneled wall can be broken with sconces or wall lights.



Apple-green paneled walls with old gold satin curtains, black carpet, black and gold cushions, and a combination of satinwood and black and green lacquer furniture create this attractive boudoir



The panels in this dining room are made with molding, the flat spaces being painted a tone darker than the molding. In one of them is hung a Dutch flower picture flanked by side brackets. This balanced treatment is greatly enhanced by the grouping below it—the painted cupboard and chairs in a French design



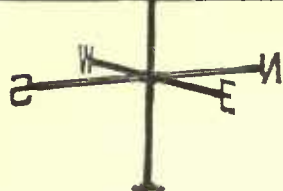
Two decorative advantages of the paneled wall are shown in the dining room below. Against the soft gray paneled wall have been set the Chippendale chairs and the Sheraton serving table, which silhouette well against it. In one of the panels has been inserted an old Venetian painting, an enrichment of the paneling



As a silhouette background for wrought iron nothing approaches the light paneled walls. The group here is on the side of a living room. The panel furnishes an excellent ground for the mirror, too



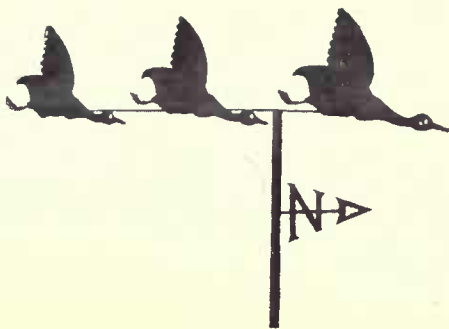
In measuring out panels, due regard should be given to the openings. This between-doors glimpse shows the panels regularly disposed with a white chair rail forming a panel at the bottom of the wall



Pan pipes to the four winds on this weather vane. The points are marked below. It is 36" long and 22" high. \$70



The kneeling Indian points his arrow to the direction of the wind. The photograph shows him in action.



"The Flying Geese," an original design made of iron, smoothed finished, will catch the wind above your house for \$32. An extra charge of \$3 if galvanized. 48" long; cut-out is 16" by 9 1/2"

WEATHER VANES

These may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.



No matter what wind the cow is constantly jumping over the moon. The vane is 36" long. \$75



This weather vane showing the huntsman in full chase is suitable for a kennel. It is 36" long and sells at \$85



The ship with dolphin below comes in two sizes—16 1/2" high by 17 1/2" long, \$38; 30" 25 1/2", \$45



Topping the tower of the garage at the Irving Brook estate, Mill Neck, L. I., is the kneeling Indian weather vane. Designed by H. T. Lindeberg, architect



Curiosity, an ever present desire to please, and an absolute trust in mankind are traits of these dogs. They are present even amid the clumsiness of puppyhood

A CHARACTERISTIC AMERICAN DOG

The Boston Terrier Proves that this Country Can Develop Dogs that Will Match In Every Way Their Imported Brothers and Sisters

MARGARET McELROY

AS a nation we have not been in the habit of giving enthusiastic encouragement to things American. We preferred the stamp of foreign approval, and imported art, music, prima donnas and food have been received with greater acclaim than is accorded the same things "made in America." There are many reasons for this. We are still very young—let it go at that.

This is not true, however, in the matter of dogs. The one typical American dog, typical because bred and developed in this country, near the city that is responsible for so many of the good things of life, is today one of the most popular dogs in America. The Boston terrier has managed to hold his own against all comers. There are fashions in dogs as well as everything else, but as fundamental things do not change so has the Boston terrier successfully weathered the craze for other breed after other breed. Now he is facing his most serious foreign rival—and that a worthy one—the Police dog.

Winning Recognition

This popularity was not easily won. For a long time the American Kennel Club, that last cry for perfection in the dog world, would have none of him. They refused to recognize a dog that was neither "bull nor terrier." It was not until 1895 that a group of men calling themselves the Boston Terrier Club succeeded in getting the dog admitted to the older club. The Boston terrier was then recognized as thoroughbred and soon became extremely popular. From then on his success was complete.

It was a dog called Barnard's Tom that started this breed on to fame and fortune. About forty years ago, a dog was brought from England of the half-bred bull and terrier type. This was a fighting dog, weighing about thirty pounds, dark brindle with a blazed face. The next step was the dog known as Well's Eph, brindle and weighing about twenty-eight pounds. From this dog came Barnard's Tom, the ancestor of all true Boston terriers. These dogs were not at first called Boston terriers, but were shown with the bull terriers and later became known as the "round head bull terriers." This is the reason they are so often mis-called Bos-

ton bulls. There is some bull, but far more terrier in their makeup.

At first any color dog was exhibited, provided the other points were up to the mark, but the majority were brindle, strongly marked with white and quite different from the present day cropped-eared, screw-tailed type.

There was a time when the demand for small dogs threatened to ruin the breed and they came perilously near getting into the toy

dog class, much to the disgust of the breeders of Boston terriers, who claimed it was a man's dog, not a lady's pet. There is still some demand for these "toy" Bostons as they are called, but every true dog lover must feel that in these very small dogs, which in the breeding means a loss of intelligence and stamina, is the real danger to the future of the Boston terrier.

He is an American dog and characteristically so, from the tip of his enquiring nose to the end of his apology for a tail. He has all the qualities that justify his origin. Although not a fighting dog, as he does not willingly seek a scrap, he is plucky and ready to hold his own. He is alert, eager, faithful, with a gay camaraderie as contagious as it is earnest, and one finds it hard to resist his appeal to "come on and play."

If anyone wants a one-man dog let him shun the Boston terrier. His amiability is his fault and greatest virtue. He is interested in all mankind and is the friendliest dog in the world.

These dogs are extremely intelligent and very easy to train. If possible, get a puppy of about three months and then the way is easy. They have formed no bad habits and are open to suggestions on behavior, the proper way of sitting up, playing dead, etc. Infinite patience is required to teach a dog tricks and there is some stubbornness in this breed, but perseverance and kindness will win out in the end. I say kindness, as much more is accomplished through it than by severer methods. Be very careful not to frighten a young dog and never, through loss of temper, punish him unjustly. A dog very quickly knows when he has done wrong and takes his punishment. He also quickly recognizes a just master and gives him blind devotion, often turning from one who merely pets him.

Care and Feeding

Boston terriers are healthy and easy to bring up if a little care and thought is given to them as puppies. Then they are extremely sensitive to cold and must be kept warm. In fact, all their lives, owing to their short, sleek coats, they have a dread of cold weather. They are not as sub-

(Continued on page 66)



A friend faithful, steadfast, and with a sense of humor

There is some bull, but more terrier in this breed



MAKING A CLEAN SWEEP

What a Vacuum Cleaner Ought to Be Like and Do

ETHEL R. PEYSER



For altitude cleaning an extra tool is required. These tools are made of aluminum steel and fibre and cost from \$7 to \$10 extra

"I HAVE seen ten vacuum cleaners at the Electrical Show and every one, according to the salesman, is the best on the market! I want one, but which one shall I buy? It's most confusing!"

This was said to me no less than ten times.

The answer is: that you must find out in the same way as you found out about your motor car before buying it. You didn't buy your car because a salesman said it was a good car and because he made you sign a slip and because he promised you, as he departed, a quick delivery.

No, indeed, you tried out the car first or last and you asked your friends, who had purchased the same make, how they liked it and you talked a lot about cost of up-keep, efficiency, wear and economy and the service possible to be had from the makers. Didn't you? Well, the same process is necessary in buying a vacuum cleaner or any other piece of machinery for the house and every Domologist knows this to be a fact.

"All Is Not Gold, Etc."

All vacuum cleaners look charming and shiny and all seem very perfect in the shop! And they all do their stunts beautifully as the skilled operator thrillingly draws designs in the flour or bi-carbonate (clean, unclinging dirt) on the patient carpet. The operator talks glibly, often failing to give the failings of his machine because he doesn't know them. So the only thing to do is to try it, in your own home, under your own special conditions, and see that it gets under your furniture, removes threads, lint, hair, dust, matches and other substances with the least possible noise (for noise wears on the operator's nerves and raises a dislike for the cleaner) and the least possible effort.

It must be light weight, easy to operate and economical and durable. There is nothing so hard to remove as "natural born dust." It becomes imbedded in the carpet and it takes force to remove it and the sort of force that will not destroy.



Dust becomes deeply imbedded in the fibre of rugs. Surface sweeping never removes this dirt. A vacuum cleaner does



The thorough cleaning of upholstery and fabrics is made possible by vacuum, the dirt being sucked up from the roots of the nap

Taking up the differences in the various machines, it is the better part of valor to know what the nature of our prey is before we start to hunt! So we will examine the animal-dust in its hunting grounds.

Dust's Hunting Grounds

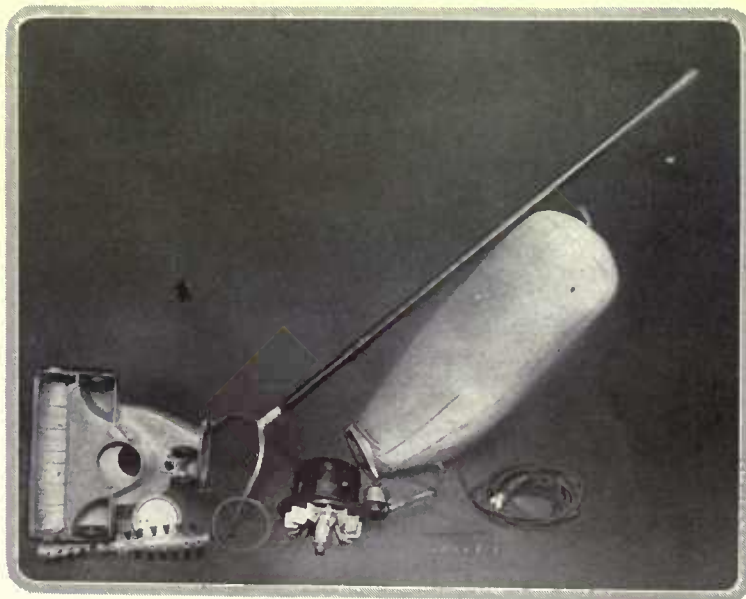
In our homes we have on the floor woolen or grass fabrics; rugs large and small, and carpets, grass rugs and mattings. The carpets or rugs may have a long nap loosely woven (Chinese) Axminster, Wilton, Velvet Chenille or the pile in loops (Brussels) or just woven threads such as ingrain without any nap or pile. Grass rugs (Crex, etc.) and matting are of this kind.

It is easily understood that, as the carpet or flooring is walked on, the dust becomes deeply imbedded and gets tangled up in the fibres, and that surface sweeping never can take out the dust and one has to send carpets each year to the cleaners to restore their color, etc.

Above the floors are, of course, the hangings, mattresses, books, pictures, moldings, ceilings and walls. As to the dust and the litter, such as matches, hair, lint, collects, 85%-90% of it gathers on the floor, and 10%-15% in the rest of the room. Therefore the cleaning is reduced on the upper regions if the floor is kept really clean.

Of all dirt, considering the surface dust not walked on that blows in on our clothing, etc., litter, threads, hair, lint, and pieces of paper, imbedded dirt, grit tracked in and entangling itself in the carpet, the worst of these, of course, is the hair and lint and grit. These are hard to remove but they must be taken out, especially the grit, which is the destructive agent in dirt. In the Oriental regions, where the street shoes are left on the doorstep, the vacuum cleaner might seem useless.

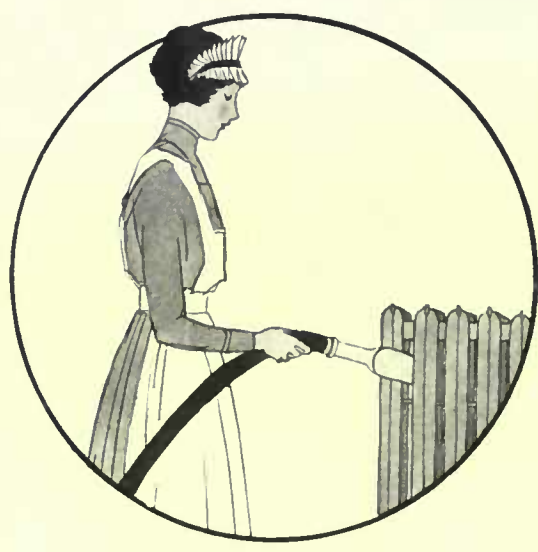
The carpet doesn't wear out so much from the top as it does by being cut from the roots by the stamping in of the cutting grit. Therefore, the vacuum cleaner has been invented to save the carpet, and not only to destroy the carpet destroying factors, but to



The vacuum cleaner is not a highly complicated piece of mechanism, but it requires care. It should be oiled once a month, and the dust removed after each operation. The mechanical simplicity is shown in this example. Courtesy of the Hoover Co.



As a medium for cleaning clothes, fur, etc., the vacuum cleaner opens up a wide field of opportunities to cut down the costs



The narrower the cracks, the more difficult to dislodge the dust. This is where the special tool is used effectively



House cleaning loses some of its terrors when a vacuum cleaner is used. It makes possible the highest standard of cleanliness

annihilate the microbe drawn into the house from the street on one's offending shoes.

We Are Three Kinds!

And so . . . to have the cleaner that really functions, every machine must be constructed so that it can be easily taken apart and adjusted, and in order to know how to know whether the machine is useful, the following resumé of the kinds of cleaners may be of service. These will be treated in functioning classes rather than in technical terminologies.

The portable cleaner (we will not discuss the installed types) are divisible into three classes:

1. Using air only as a cleaning agent
2. Using air plus a brush
3. Using air plus beating and sweeping brush

First: In this class are the tank machines having vacuum pumps as well as fans, single or multiple (many fans mounted on the motor shaft) and the small fan portables.

All these machines are on the same principle, having the motor, fans or pumps for moving the air, a dust bag to collect the dirt, and the hose in the tank machines' case and the extra tools.

In the small portable machines, which we are considering, the narrow slatted tool attached directly to the motor and fan case is the medium through which the dust of the floor is taken up and the hose, as in the tank type of cleaner, is eliminated for floor work and is only used for altitude cleaning. So the only difference in these types—the tank and the slatted portables—is that the tool for floor work is directly on the motor case, in the slatted or fan portables, and on the end of the hose in the tank types. In



This type has a horizontal motor. The brush moves as the sweeper is pushed over the surface. Courtesy of the Eureka

some machines the dust bag is before the fan, in some behind it, in some the bag is enclosed (there are hardly any on the market now) and in others it is hung on the handle. The principle, however, is the same in each case: drawing air through the tool which slides easily over the carpet, plus the velocity of the air as the instrument upon which the cleaning is dependent. Upon the rapidity and frequency of the passing of this machine over the carpet depends the thoroughness of the cleaning operation.

When the carrier wheels are on either side of the nozzle or just back of it, keeping the nozzle slightly above the carpet, the operator, if skillful, can do a good job.

Second: Using air plus a brush: The brushes used are as follows:—(1) Straight bristle brush (looks like a comb of bristles) attached inside or outside of nozzle, projecting slightly below it so that it will comb the carpet.

(2) Spirally wound bristle brush fitted inside the nozzle opening and operated by the carrier wheels, either with a belt or gears. This brush moves in the opposite direction to that in which the cleaner is pushed, and takes up the lint and hair, etc.

As to Motive Power

Motor driven brushes are driven by a belt attached to motor. It is continually in action when the motor is running except, of course, when the brush is removed for any reason. The surface is continuously swept as the air passes through the nozzle, and there is, of course, more power in the motor driven brush. But its enemies in the friction brush camp aver strongly that the brush is prone by its velocity to wear the carpet! These brushes generally have two rows of spirally wound bristle, and in this type one gets away from the old-time carpet sweeper where lint and



The way to empty the dust bag is to spread out a piece of paper, holding the bag until the dust is all deposited. Courtesy of Ohio Co.

(Continued on page 86)

BUILDING WITH PISÉ DE TERRE

The High Cost of Construction Has Caused a Revival in Tamped Earth Walls—What Tools Are Required—The Type of Soil To Use

RUFUS B. VALENTINE

PISÉ DE TERRE building is one of the oldest forms of house construction known. During the past six months the high cost of building in England has caused a revival in this use of earth walls. For precisely the same reason it will interest readers of **HOUSE & GARDEN** to know the history and practical details of using pisé de terre. With brick, stone and even shingles bringing sky-high prices and carpenters and masons drawing down capitalist salaries, this simple and ancient form of house construction deserves serious study.

Old Tamped Earth Walls

The use of tamped earth walls—for that is what pisé de terre is—is mentioned by such an ancient as Pliny in his Sixth Book of the Natural History. He calls them formacean walls, or "earth rammed hard between boards," and he says that frost, heat nor cold have any effect on these walls, which are as imperishable as the pisé watch towers Hannibal built on the hill-tops in Spain. In New Mexico and Arizona are found tamped earth walls that are said to be 4,000 years old. In the Rhone Valley, in Australia, in South Africa and in England pisé de terre has long been a recognized method for making walls. So much for the historic precedent. We quote these facts to show that not only can house walls be made of tamped earth, but that they will last.

It is necessary to remember that pisé de terre is no adobe. In making an adobe wall one uses a clay soil mixed with water and some straw. Often dung has been used for that purpose. You find adobe used in dry southern climates where entire walls are made of it, the sun baking the clay to a hard surface; and you find it used in northwestern Canada, where the Lithuanians stucco their log houses with a mixture of clay, straw, dung and water.

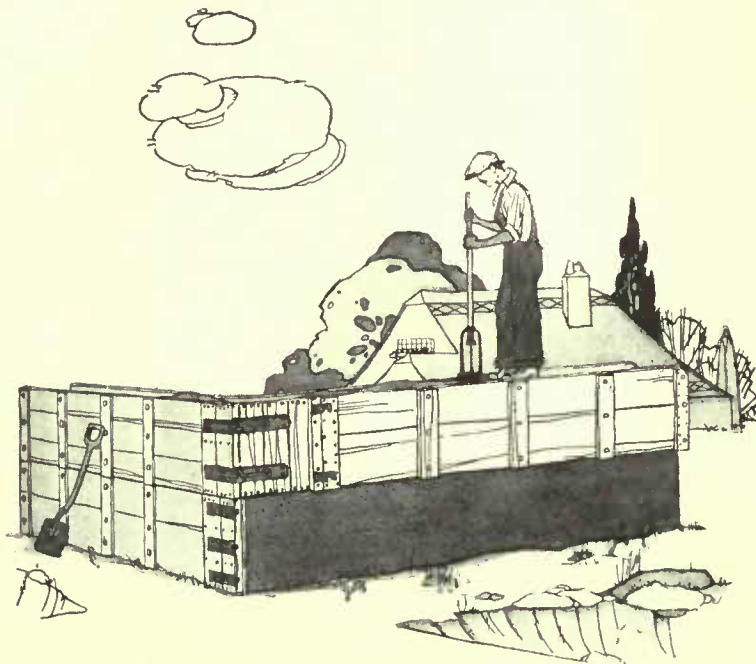
What Pisé de Terre Is

Pisé de terre, on the other hand, requires loam. A pure clay or pure sand must not be used; the one would crack and the other does not have the required cohesion. A mixture of either sand or clay with loam makes a good basis. The loam should be fairly free from stones and roots. The loam, when packed down with a tamper until it rings, consolidates into an earth stone that becomes harder with the years. Nothing is required to make the loam bind, as the tamping will do this. No water need be mixed with the loam. The only rule to remember is that you tamp the dry earth until it rings.

Having constructed the foundation of the house of stone, brick or cement, set up forms for a wall eight inches, fourteen inches or twelve inches thick. The thickness will depend on the sort of roof the walls will support. The foundations should be above the ground

and the walls built directly on them. The presence of the cellar makes no difference. The forms can be the same as those used in making a concrete wall, although they should be locked firmly in place so that the tamping does not spread them. When one section of wall has been tamped the forms can be moved to another. Thus only one set of forms is required.

No reinforcement, as in building a concrete wall, is required, and no inner air space should be left. In door and window spaces a form should be set the size to accommodate the frames and the wall tamped around and above them. To assure solid lintels there can be used a piece of reinforcement—a strip of timber or a bar of iron. Windows and doors, therefore, are not cut out after the wall is built. Where fireplaces come the brick insertions can be built up and the loam can be tamped in around the brick or terra cotta flues.



To build a wall the loam is tamped down between forms—tamped until it rings. When one section of wall is finished, move the forms to the higher section. In time the wall will take on the consistency of weathered sandstone

This wall will be without joints—a monolithic structure. Its thickness is too dense for mice or rats to penetrate or nest in.

When the top of the wall is reached the floor timbers can be set in place. The ends of the timbers can be given a coating of tar to prevent rotting, although this is not necessary since in the old examples of pisé de terre building the original timbers are in sound condition after several centuries.

Available Purposes

Pisé de terre can be used for garden walls, sheds, farm buildings and is especially adaptable to small house construction. The walls will support a two-story house, but should not be built higher. The only machinery required are the forms and a tamper—a round flat iron on a wooden handle. Unskilled labor is all that one requires.

This hand tamping, in the English experiments, required two unskilled laborers a month to complete the pisé walls for a six-room cottage. With a pneumatic tamper—worked on the principle of a pneumatic drill—the same work could be accomplished by two men in a week or ten days.

Roof and Wall Finishes

Although they are not necessary, it is advisable that the eaves have a wide overhang. This gives the wall a measure of protection from the top. However, the elements will not effect the wall whether it has a finished surface or is left as originally tamped. The walls naturally harden in the atmosphere.

The outside walls may be left unfinished or given a spray coat of tar and then whitewashed or a thin spray of concrete. The inside walls can be plastered over wire lath laid on studs, or the walls merely whitewashed—a finish preferable for a country cottage.

The roof for a pisé de terre house is no different from that of any other sort of house. Timbers set at a pitch will be easily carried by the walls, or the regular timber structure can be set up, covered with builders' paper and shingles. For a cheaper effect, where one is building a shed, corrugated iron or tar paper can be used. One of the English experimenters suggests corrugated iron laid over the roof timbers covered with turf. That treatment would give the cottage an unusual picturesqueness—a green sod roof over one's head! The corrugated iron would prevent dampness from coming down, and the walls, of course, harden and prevent the penetration of dampness through them. It is a remarkable fact—not true of the concrete house—that the pisé de terre house is ready for occupancy as soon as it is finished.

This manner of building may seem absurdly simple, but it can be done and the result is a livable, low-cost house. It remains only for American builders to experiment with it here. The varieties of our climate afford sufficient range to give dependable results, although, as we have already seen, pisé de terre has been successful in such widely divergent climates as Arizona, South Africa, France and England. In any given locality some experimenting may be necessary to determine the best sort of loam, but this is not difficult.

All one needs is a set of forms, which any carpenter or man handy with tools can make; a tamper, which a local blacksmith can beat into shape; a large mesh screen to remove big stones from the loam; and enough loam. In many cases the soil dug from the cellar excavation will suffice. Given these few implements and materials one can set to work and make his own house walls, walls which are solid in the literal sense.

REFRIGERATION AT HOME

The Principles By Which Electrical Ice-Making and Refrigerating Machines Work

GRACE T. HADLEY

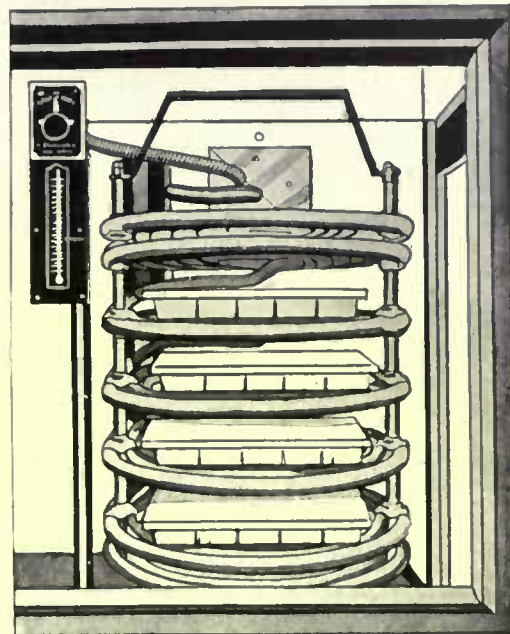
ARTIFICIAL refrigeration is not new, but until recently it has not been practical to build ice-making machines of small capacity. Now there are several machines of a size suitable to residences. These machines serve for cooling and to make ice in limited quantity. They are practically automatic in operation and while calling for a moderate investment at first they show practical economy over old methods of cooling. The small motor-driven refrigerating machine is, in fact, a modern household essential. The turn of a switch brings winter's cold!

Electricity has won another household triumph. Over the same wires that bring current to light your home, to heat your iron or your toaster, to run your range, now comes the same current to cool your ice box. It seems marvelous to frigate without ice, yet it is only

the application to the home of a principle made use of commercially for years—mechanical refrigeration.

Most of the artificial ice companies liquefy ammonia gas under pressure. The different mechanical appliances used in handling the ammonia are connected in such a way as to form a complete cycle called the ammonia cycle, around which the ammonia travels constantly. Other refrigerants which can be used are sulphur dioxide and ethyl chloride. One process for producing intense cold depends upon the expansion of compressed air in hair-like tubes. Electric power is used for compression in each case.

Laboratory methods of producing low temperature by means of the so-called frigorific mixtures by which a perceptible drop in temperature is produced by certain chemical re-



The coil system is used in practically all the home refrigerating systems. These coils are set in a compartment of the ice box, and in addition to refrigerating, they make ice cubes. Courtesy Frigidaire Corp.



In several of the systems the machinery is placed in a compartment at the bottom of the refrigerator with the coil box and ice making trays in a section above. Where the machinery is so installed it must work silently. Courtesy of the Frigidaire Corporation



Other systems call for an installation of two sections—the condensing machinery in the cellar, a pump motor and condenser coil which is connected with the brine tank in the freezing chamber of the refrigerator above. Courtesy of the Kelvinator Corporation

actions and solutions, have been known for at least three centuries. The reduction of the temperature of water by the melting of salt-peter is said to have been known in India at a very remote period. The Romans cooled wine by immersing the bottle containing it in a second vessel filled with cold water into which salt-peter was gradually thrown, while at the same time the bottle was rapidly rotated. Probably the most common example of a frigorific

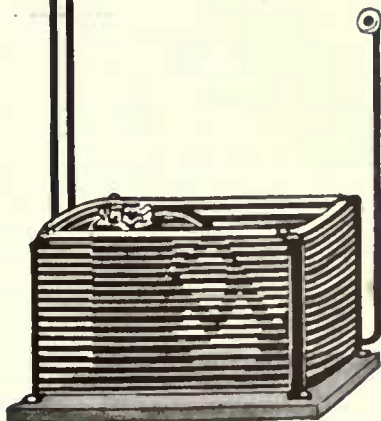
mixture is that of ice or snow and salt. The addition of a foreign substance to a liquid lowers its freezing point.

Primitive Methods

From earliest times man has recognized that perishable foods should be kept in a cool place, though he probably did not know at first that their decomposition was due to the development within the food of living organisms; had primitive man known this a solution of the problem of food preservation might have been forthcoming before our day, but all that was understood was that food tasted better and it kept fresh longer when put in a cool place. Is it any wonder then that mankind sought by every means to keep food cool and immune from molds and decomposition?

Trees were hollowed and perishable foods stored within them. Caves were dug and bottoms of streams were tried for the same purpose. In more modern times the cellar floor

(Continued on page 66)



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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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.

That night the snow fell between six and seven. A little feather-fall so light, so dry—An aimless dust out of a confused heaven. Upon an air no steeper than a sigh.
—Masefield

1. Start the year right by making an inventory of your garden supplies. Tools, fertilizers and other necessities should be listed and orders placed early where new ones are required. Be sure your list is complete.

2. Make a blue-print of your garden and lay out the crops in proper rotation. A planting plan that has been well studied out will save time and space, and certainly increase the yield of the garden the coming season.

3. The soil in the growing beds in the greenhouse should be top-dressed with a mixture of equal parts of turfy loam and sheep manure. This should be scratched into surface with rake or claw then thoroughly watered.

4. It is quite safe now to force any of the bulbous plants that have been buried long enough to have built up a substantial rooting system. Most of these bulbous plants call for low temperature and plenty of water.

5. Nitrate of soda is one of the best plant invigorators that we have. It must not be used exclusively, as it is not a balanced food, but to hasten growth and increase root action it is indispensable if used properly.

6. Have you ever thought seriously of the advantages of an orchard? Don't reason that it takes too long to grow a productive orchard. If our forefathers had felt that way about it, we should be the losers. Start one this year.

7. In case of severe freezing weather, don't fail to pile plenty of leaves on the vegetable trenches to protect them from the frost. Always keep tar-paper over the leaves, to keep out the water. If any gets in the frost will follow.

8. The soil in the house-plants pots should be top-dressed with sheep manure or some of the regular plant foods that come for the purpose. And do not forget to sponge the foliage frequently with insecticide.

9. Do not postpone the ordering of your garden seeds—make the order out now. If you have made the proper garden notes this will be an easy task. Our advice to expert as well as beginner is to buy the best quality.

10. The garden furniture should be painted while it is stored for the winter. All tools that are left out during the proper garden season should also be painted. This is much better than frequently buying new ones as replacements.

11. Why not buy some birds, those never-tiring friends of the gardener. Rustic ones are practical and ornamental, and there are other good styles. They should be put up before spring opens.

12. This is the logical time to plan a small fruit garden comprising blackberries, raspberries, dewberries, currants, gooseberries, and strawberries. It may be located at one side of the garden or entirely separated.

13. Specimen trees of all kinds can be easily transplanted if they are cut out with fair-sized balls of earth and allowed to freeze before handling. This is a very safe method of handling subjects of this class.

14. The greenhouse plants in a small be sprayed frequently with a strong force of water to keep the red spider in check. This is one of our worst greenhouse pests if neglected, yet the easiest of all to keep under control.

15. What about the per-gola you have been considering so long. You might as well order the arbor and vines at the same time, which means now. Bear in mind that goods will be scarce, and that orders are filled in turn.

16. Roses and carnations must be kept disbudded if you want high quality flowers. It is important that this be attended to when the buds are small, in order to conserve the strength of the plants and concentrate it in the blossoms.

17. All hardy, hard-wooded plants such as lilacs, wistaria, deutzia, etc., may now be brought into the warm greenhouse. Keep the wood well moistened by frequent sprays until the buds start to open along the stems.

18. The soil on top of the benches and pots in the greenhouse should be kept stirred constantly. Plants that are being forced suffer because of lack of air, the supply of which can be increased by cultivation.

19. Do not scrape bark from trees with a scraper. It is impossible to get into all the crevices, and much live bark is removed in the operation. In this way more harm than good will be the probable final result.

20. Trees that are covered with moss can be easily cleaned by scrubbing with wire brushes, or spraying with a light solution of caustic soda. Damp weather is the best time for the former method of treatment.

21. Rhubarb may be grown successfully under the benches in the greenhouse, or in the cellar of the dwelling. Lift good-sized clumps from the garden and plant them in light soil, keeping the tops dark until they develop.

22. Why not get the manure carted into the garden while the ground is still frozen. This is sometimes left until spring, and then the paths and borders are torn up unnecessarily by the wagons and horses going back and forth.

23. Pea brush, bean poles, etc., may be gathered any time now and stacked away for use at the proper time. Their butts should be properly pointed with an axe to save work later on in the season when time presses.

24. Seed sowing time will soon be here. Have you all the material ready—soil which has been screened, sand, stones or broken flower pots for drainage, moss, boxes, seed pans, labels, sticks, etc.—If not, better get them at once.

25. Destroy all caterpillar nests on the trees. An asbestos torch is a good tool for the work, although one made of burlap and soaked in kerosene so as to burn will answer every practical requirement of use.

26. All edged tools should be gone over and sharpened for the coming season. New handles should be placed in tools that require them, and the lawnmowers should be overhauled while you have ample time to do it right.

27. One of our finest salad vegetables is what we call chicory or French endive. From mature roots this plant is easily forced in any warm house cellar or under the benches in the greenhouse. It yields abundantly.

28. Why not order or build some forcing frames to help the garden along this season. You will be surprised to find how easily they can be constructed and how much better garden you will have by using them consistently.

29. Now is the time to order garden furnishings—a settee, an arched arbor, a sundial or urn. Somewhere on your grounds there is a point which can be made more attractive, more interesting by adding one of these.

30. Cut branches of any of the early flowering shrubs such as pussy-willow, fire bush, golden bell, etc., will flower if placed in jars of water in a warm room. A little water, cherry and apple can be forced.

31. Preparation should be made to re-pot all exotic plants, as they will soon begin active growth. Use plenty of drainage in the bottom of the pot and have the soil so that it will not become sodden if over-watered by mistake.

MY daughter Ekvry she come back from the civclatin' lib'y las' Sa'f'day with the all-fredest fool book tellin' how plants are mos' the same as human bein's, an' think an' feel an' reason like we do. 'Course, I don't really know nothin' about it, but it struck me that dur'n near ev'rythin' in 'o' book was bunco—the feller that wrote it went too far. On 'o' other hand, they ain't no manner 'o' doubt but what there be p'int's where we're considerable like plants—or them like us. Take, for instance, the way ev'rythin' stops growin' in the winter an' kinder takes a rest so's it can start up fresh in the spring. Ain't that jus' about the same as us humans gain' to sleep at night? Ev'rythin' that lives has got to slack up an' take things easy now an' then, else it'd die a blame sight sooner. An' a curious thing about it all is that when the plants goes to sleep—I mean them as comes up fresh from the same roots year after year—they're covered up jus' as neat as can be with a blanket o' dead leaves an' the like o' that. Ain't that a pretty near human way o' doin'?

Old Doc Lemmon.



Ferns planted along the greenhouse walk will improve its appearance



Narcissus bulbs planted in pans and forced can be brought into bloom



Keep the red spiders and aphids in check by spraying on bright days



Callas need plenty of nourishment and should be watered often with liquid manure. This is an excellent treatment for many other greenhouse plants



The bottom view of a bowl in which a bulb is growing. When the roots reach this stage the plant may be brought into the light for blooming



Keep the greenhouse working—the use of shelves will increase its capacity. Cuttings of many kinds may be taken now to supply plants for next season



Flowering plants should be removed to cooler quarters to retard them



Paint the tree trunks with white-wash as a general disinfectant



Succession planting. Background, first crop; foreground, second



A "PICTURE" RUG OF KIRMAN WEAWE DEPICTING THE BIBLICAL STORY OF ABRAHAM ABOUT TO SACRIFICE ISAAC

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Glorified Garrets

(Continued from page 47)

the base of gray. And oddly enough, even the books on the shelves were keyed harmoniously in blues, greens, and browns.

The very shape of these rooms with sloping walls suggests possibilities of quaintness less difficult to accomplish than in the rooms on the lower floors. You want to hang short, gray curtains at the casement windows of an attic bedroom, the room itself seems to cry out for Colonial things, and you simply can't wait to plan out a bedroom along these lines. It may be for a son or a daughter, or it may be a charming guest-room constantly filled with delighted guests. At any rate you furnish it with keenest pleasure, reveling in the freshness of white sanded walls, a leaf-green all-over carpet, rose, gray and white wide striped silk showing faint lines of green at the windows and as a covering for a stool and a pillow, a white flounced bedspread on the beautifully carved mahogany four-post, a delicately proportioned tallboy, a Colonial desk with rose and green fittings, rose shades on the wall sconces.

Another Decoration Scheme

Or you strike an entirely different note, though equally charming, against the white walls: that of furniture painted a soft maple yellow and decorated with an occasional diminutive basket of posies in orange, old yellow, wood brown and black. At the windows you hang short curtains startlingly patterned in brown and white; on the floor you lay a rug of black and wood brown; and then such joyous notes of pure yellow and orange as you may indulge in; yellow bowls that catch the sun, orange candles scarcely needing their lighted tips to shed brightness in dark places,

clumps of sunny things in jars and vases. A happy little room, indeed, at the top of the house!

A Nursery Under the Eaves

And what a free and sunny place for little children is the garret glorified! If you are plentifully supplied with living rooms and guest-rooms below stairs, and are yet sighing for the convenience of a nursery, plan for this room up under your eaves. With casement windows looking out over sill boxes of growing flowers, fresh dotted Swiss curtains and oyster-tinted walls, you may have such brightly painted furniture as never before delighted the hearts of children. Try supping your young hopefuls on huge bowls of bread and milk set out on a drop-leaf table done in intense king's blue, with quaint Windsor high chairs to match, and they'll clamor for more. Try child-size overstuffed chairs upholstered in old pink on which disport ducklings grave and gay, and your children will contentedly play the hours away in their room on the top of the world. Their toys may be pure colored, their blocks and their balloons, and against the pale neutral background of the walls the bright tones will be happily harmonious.

Really very little furniture is needed in a nursery. If it is also the sleeping room, the cribs or beds; then a table or so, the chairs, and a chest or small tallboy for the stowing away of tiny garments, and built-in low shelves and cupboards for toys and books. Plan plenty of these keeping places, for the room loses all its charm if it is cluttered, and the children a large factor in their training if it is not made easy for them to put away their things in the proper places.

Color Transition Between Rooms

(Continued from page 48)

room emphasized in plain, rep, velour, or other upholstery material.

It is often permissible slightly to vary the uniform wall scheme by using in the hall a small-patterned light-toned foliage paper with a predominating neutral color which is repeated on the walls of the adjacent rooms, taking the accessory colors for these rooms from other hues which appear in the foliage paper.

A Cottage Scheme

Several of these general principles are charmingly carried out in the cottage illustrated by the color plans, where the hall opens into rooms on opposite sides. A hall paper with cream ground shows foliage in tints of fawn, with touches of light sage green and pale mulberry, and the rug shows a blending of fawn and brown. The walls of both rooms are done in fawn, with woodwork and ceiling a little lighter.

In the little north parlor a small-patterned Oriental rug shows tones of deep, grayed mulberry which harmonize with the mahogany gate-legged table and Windsor chairs. A couple of wicker chairs, enameled to match the woodwork, are cushioned with chintz patterned in tones of mulberry on a cream ground, and at the windows hang simple curtains of pale fawn silk poplin edged with narrow silk fringe in fawn and mulberry. A pottery jar of graceful lines provides a contrasting note of grayish-green and forms the connecting link between the accessory color schemes of this room and the one across the hall.

The cool green found in the foliage paper is carried into the cosy sitting room which faces southwest. The small-patterned rug in sage and light browns

is a good ground for the oak furniture in simple English cottage style, the chairs of which are cushioned in plain green rep. Casement curtains of cream net have overdraperies of sage green silk which pleasingly tempers the bright sunlight. A note of mulberry, borrowed from the neighboring room, appears in the figured silk and fringe of a pretty lampshade.

In passing from room to room of this attractive little home one is pleasantly aware of a delightful color transition which has individuality, unity and variety.

While the larger house permits more freedom in the use of color schemes than the compact apartment or cottage, the principles of color transition must still be carefully followed. Here, too, the background of uniform color is often best, but variety is gained by using wall coverings of different textures—paint, paper, grasscloth, and paneling. Though different woodwork may be used in the various rooms, the changes should not be abrupt.

A Scheme in Gray

Another plan shows an interior scheme in which this diversity of texture is carried out in a sequence of restful grays. The hall paper, a hair-stripe in two tones of gray, allows a divergence toward warmer and cooler grays in the rooms on either side. A lighter gray is used for the hall woodwork and ceiling; and for color the rug and rich tapestry cushions of the Jacobean chairs show dull greens and blues on black.

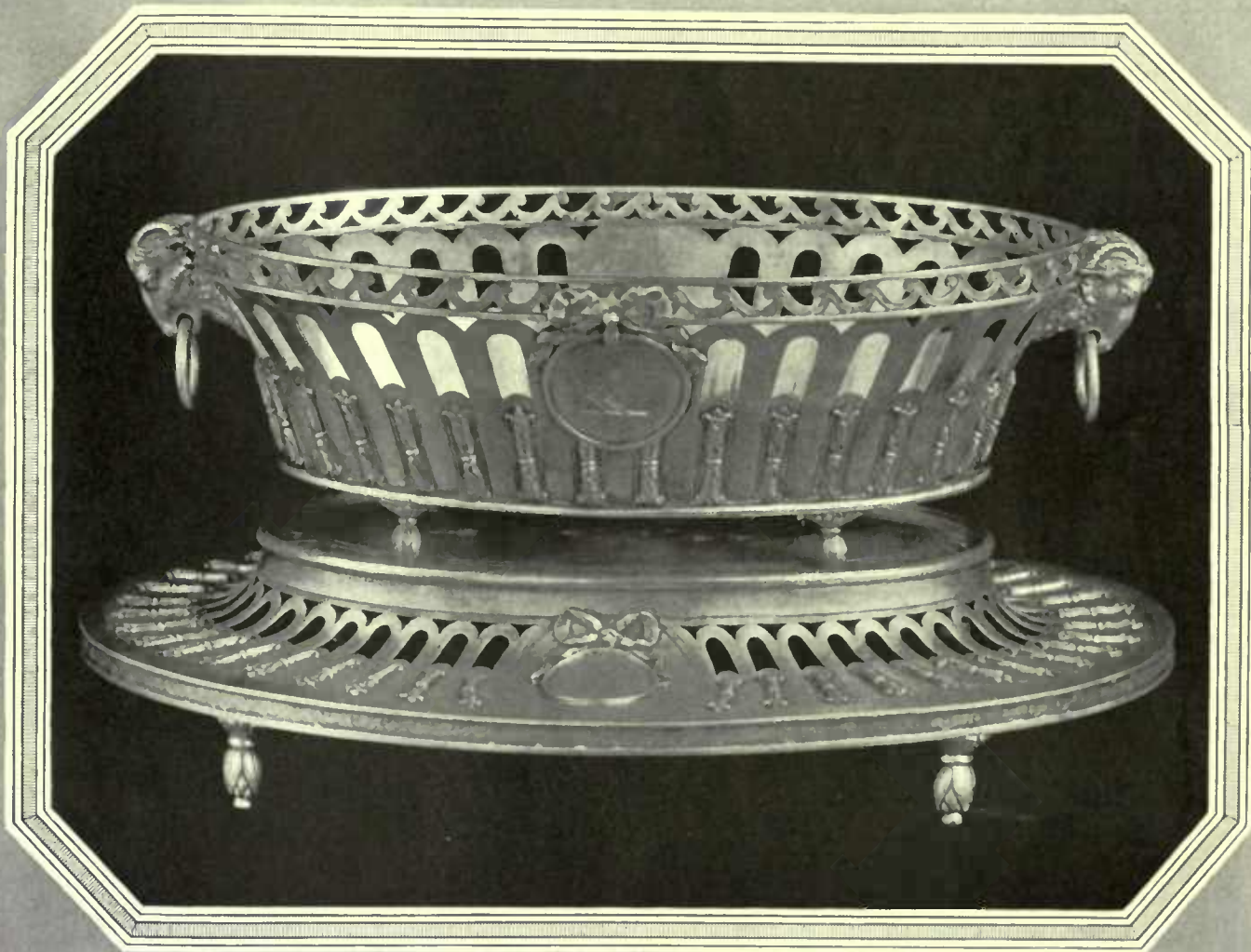
In the library a grasscloth of cool lichen gray tones in beautifully with the oak paneling stained several shades darker, and with the still darker oak

(Continued on page 64)

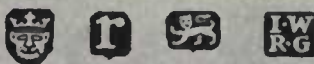


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Color Transition Between Rooms

(Continued from page 62)

furniture of modified Italian style covered with Florentine mohair of reseda green. A deeper, grayer reseda rug of soft pile nearly covers the floor, and on the table a scarf of green and dull terra cotta provides the needed complementary touch.

The plain, light warm gray paper of the living room, from which this view is taken, and the deeper gray of the large rug make a delightful ground for the accessory color, Holland blue. The plainness of this ground is relieved by figured window drapery, an English block print linen of formal character in which the predominant blue is enriched by minor notes of dull green and terra cotta. The linen is further employed as a slip cover for a fireside chair, while a two-toned striped blue fabric is used to cover three pieces of the Georgian furniture, a Sheraton sofa and two chairs.

The uniformity of background color is thus interestingly varied by the textural difference of the grasscloth and the delicate play of tone in the finely striped hall paper. An harmonious transition between the accessory colors is effected by the intermingling of both in the furnishings of the hall, and the placing of the rugs in the doorways further helps to unite hall and rooms.

The Hall as a Center

Even where a hall is spacious enough to receive a treatment similar to that of a separate room, there must still exist a definite relation between the decorative schemes of such a hall and the rooms into which it may lead. Though different wall colors may well be used, they should focus in the decorative scheme of the hall. For this reason a scenic or rich verdure tapestry paper is advisable, as offering cues for a group of well-blended schemes. The plan illustrates a hallway of this type, which on one side opens into a full-length living room and on the other into a reception and a dining room. In this interior of generous dimensions and unusually good lighting it was found best to evolve a decorative plan in deeper and warmer colors.

The handsome scenic paper used just below the stairway is designed in forest hues with here and there a suggestion of rich blue, and sufficient taupe and soft gray in the shadows and highlights to warrant the use of these lovely neutral tones on the walls of the other rooms. A taupe-and-green striped fabric covers the Empire sofa; the double-faced velour portieres are deep taupe on the hall side and faced with the accessory colors of the adjoining rooms.

In the Other Rooms

On coming into the hall one enters at the right a small, formal reception room with a paper of exquisite gray delicately embossed in Adam motif, a perfect background for hangings and upholstery fabrics in soft amaranth. A deeper note of this lovely color is brought out in a Persian rug; and furniture of Adam design completes the charming room.

The paper used in the long living room across the hall has a quiet pattern in two shades of taupe, a restful tone to live with; and this, with a carpet of deeper taupe, is a good foundation for a judicious scheme in Oriental hues, emphasis being laid on a rich wine color which blends with the mahogany woodwork and Georgian furniture.

Dull blue and taupe, with a touch of old gold, impart a quiet elegance to the dining room, where, above brown mahogany paneling is hung a dull blue grasscloth with just a glint of gold where the light strikes it. A Feraghan rug of blue and camel's hair carries along the theme, which is furthered by window hangings of heavy ribbed taupe silk and portieres of blue-and-gold cut-pile velour—the whole a responsive setting for a Hepplewhite suite of gracious and dignified line.

In any home, large or small, simple or elegant, where, consciously or unconsciously one feels the harmonious relation between hall and rooms, a study of the separate color schemes will always reveal the fact that in the working out of the whole there has been close observance of the fundamental principles of color transition.

The Paint Finish of Walls

(Continued from page 42)

least 3½" long. This brush should not be used until the paint has been allowed to stand long enough to retain the stipple mark or "corn." The length of time necessary for fresh paint to reach the stippling condition varies with the brand of paint used.

The flatter the paint, the quicker it normally dries, and paints of this character are usually ready for stippling immediately upon application. Usually the paint is brushed on by one person and stippled by another, as quick follow-up work is required.

The more oil contained in the paint, the longer it will be necessary to allow it to stand before beginning to stipple. For instance, the average oil paint can be allowed to stand thirty to fifty minutes, depending on drying conditions, before the stippler is used. If stippled sooner than this, the paint levels up and will not retain the figure.

Other Figure Treatments

Wall treatments different from straight stippling compel the preparation of other tools. These can be best and easily prepared at home as needed.

A figured stippling, or one that resembles blotches of color on the walls, is easily secured by patting the paint with a sponge.

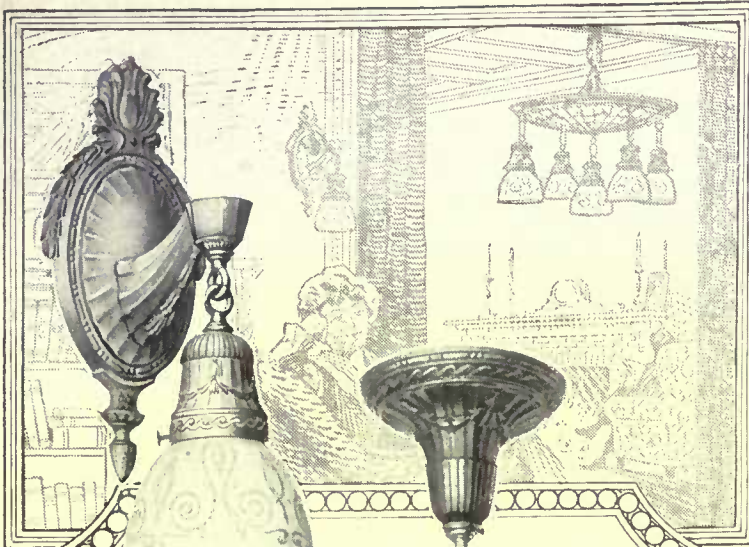
The figure that looks like a series of

criss-cross dashes is usually secured by the use of a matted cloth which has been dipped in boiled linseed oil the night before, crushed up in the hand and allowed to dry in this matted condition. Then it is used as a "pounce" for producing the figure.

More intricate patterns may be secured through experiment; for instance, having two colors on the walls and blending them together with the tool that produces the desired figure. Several years ago a blend of blue and silver was very much in vogue for dining-room walls, and it is indeed beautiful.

Mottled or clouded effects are secured by applying thick blotches of the color at various places on the wall with an ordinary paint brush, then working the color out. In this working-out process some decorators prefer to use ordinary cotton waste. Light and dark effects are secured by the thickness or thinness of the paint at different places on the wall surface.

If you desire to try out various blends and figures it is better to make your experiments on heavy white paper or light-weight cardboard. This will save messing up the wall, and at the same time will give you an idea as to the length of time necessary to allow your particular brand of wall paint to dry before stippling or figuring it.



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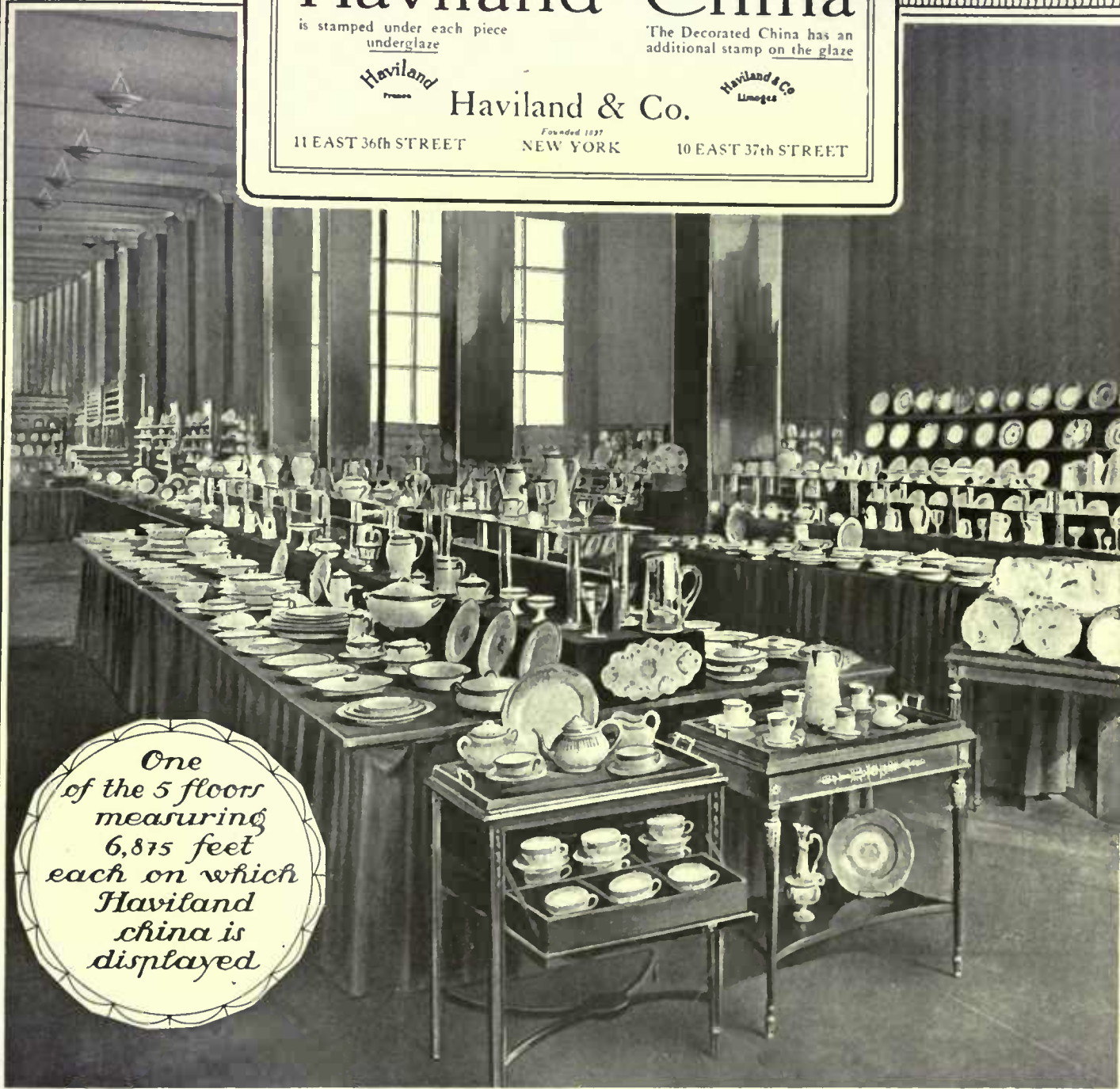
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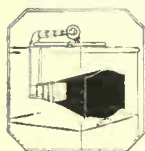
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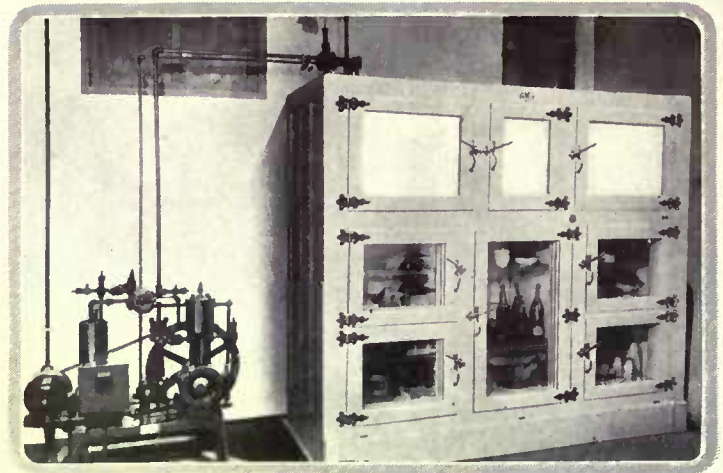
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Where the ice box is in the cellar the machinery can be installed close by. The condensing machinery is connected with the cooling coils in the freezing tank. Courtesy of the McClellan Refrigerating Machine Co.

Refrigeration at Home

(Continued from page 59)

was resorted to. All these were poor expedients and soon gave way to the ice box stocked with ice harvested from rivers, mill ponds and streams. The ice boxes were a great improvement but families often kept their ice boxes long beyond the limit of good service. Ice boxes must be well insulated and well stocked with ice in order to preserve a proper cooling of their contents.

Artificial refrigeration has been one of the greatest inventions of our day. Through its agency enormous quantities of food are transported to remote parts and kept fresh in storage for indefinite lengths of time. How to apply this principle of refrigeration to a small compact machine suitable for households has been in the minds of inventors for years. Much time and money have been spent on efforts to produce such a machine.

Refrigeration is generally defined as a process of cooling, but since cold is but the absence of heat, and dryness is absence of moisture, refrigeration may be more accurately defined as the process of extracting heat. Heat is the real entity and when once fortified within the walls of matter it is able to resist the most strenuous efforts to dislodge it and therefore it must be decoyed into leaving the substance from choice. Heat can be best coaxed out of a substance by placing near it another substance materially lower in temperature under which condition its tendency is to flow from the substance of higher temperature to that of lower temperature. A tumbler of sulphur dioxide or liquid ammonia will boil violently just standing on a table, but you may say that no heat is being applied. That is where you are wrong—the surrounding air is supplying the heat.

Certain of the small unit systems us-

ing sulphur dioxide or ethyl chloride as refrigerant follow this cycle:

(1) Some liquids boil at extremely low temperatures, as for instance sulphur dioxide at 14° and ammonia at 27° below zero. Allow the former to boil in copper coils in the brine tank by the heat of the surrounding brine and produce the desired cold for food preserving and ice making.

(2) Compress the gas thus produced to a high pressure and temperature by means of a gas compressor operated by an electric motor.

(3) Chill the heated high pressure gas by means of water coils in the condenser, converting it back into liquid form.

Many other details must be worked out by skillful engineers so that the machine will properly function. Thus when the temperature inside the box has reached the desired low degree, it is unnecessary to run the compressor longer and it must be automatically stopped and water, motor and current shut off, thereby preventing waste; conversely, when the temperature reaches the predetermined upper limit the machinery must be automatically started. In addition to this, a magic little valve must be provided which will confine the gas until it is properly converted into liquid, and will then automatically let out just enough of the latter from time to time to keep the boiler in the brine tank supplied.

These details are simple enough in theory but to make them absolutely dependable, fool-proof and quite satisfactory has been the bane of the engineer's existence for many years. These new appliances for the home must work not only in the laboratory under skilled hands but under all sorts and kinds of conditions, and with little care or attention on the part of the housewife.

A Characteristic American Dog

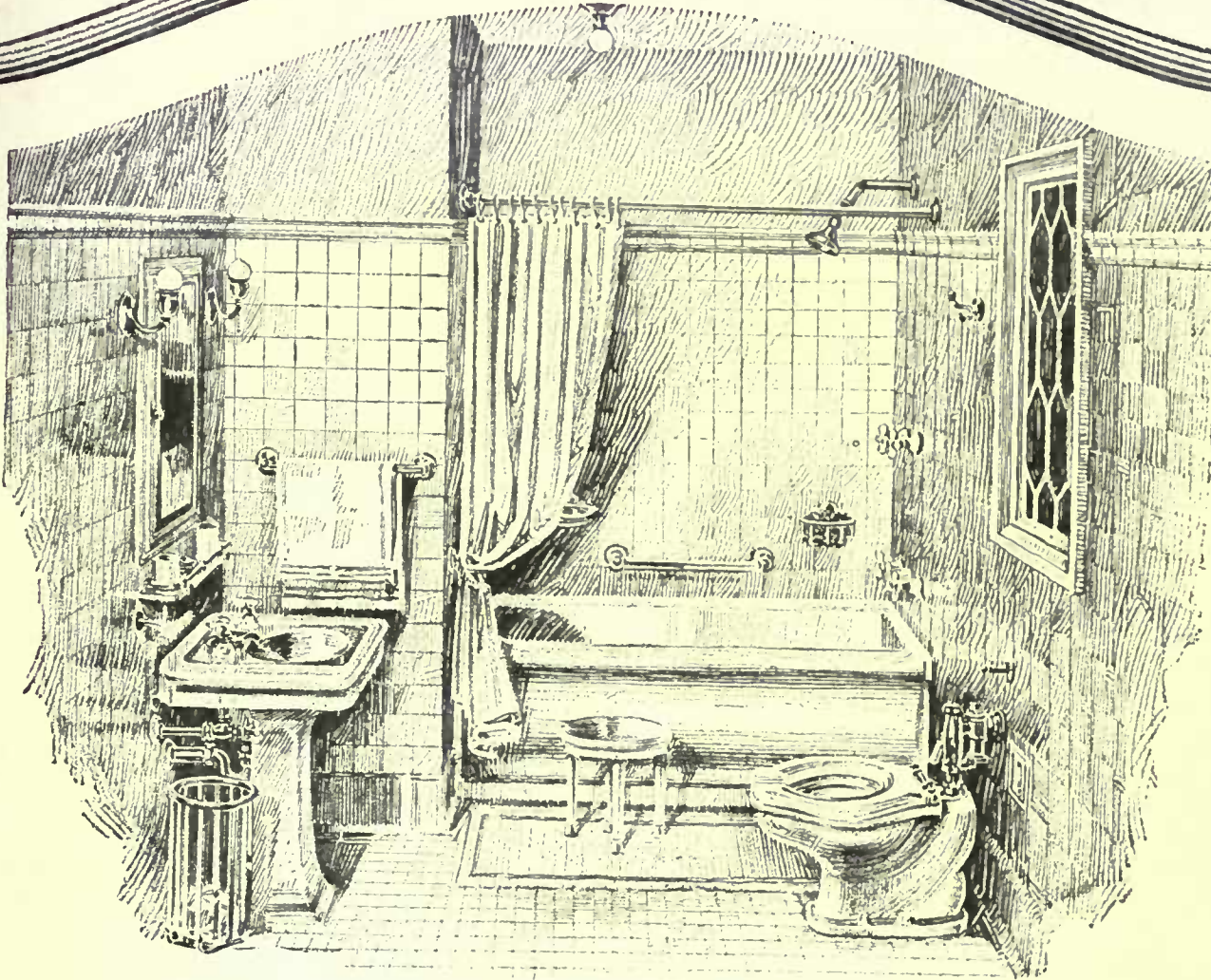
(Continued from page 55)

ject to distemper as many other breeds, but have to be fed carefully, and if a simple diet is strictly followed, the road is easy. Dog biscuits, varied by meat (beef), thoroughly boiled green vegetables and rice given twice a day is a healthy diet and will keep a dog in excellent condition.

From long experience with the Boston terrier, I have come to the conclusion that "when a feller needs a friend" this is the dog he should turn to. He will find a dog sensitive to kindness and affectionate to a degree—in fact, this is his most salient characteristic. He will find a friend faithful, steadfast and with

a sense of humor. An adaptable dog, always ready to romp or reminisce quietly before the fire, never quite asleep but with one eye on his master, ears quivering, alert to anticipate and fall in with his every mood.

Those people who like dogs "in their places" are no fit companions for the Boston terrier. Only is the man or woman worthy to have him for a friend who will honestly pay their debt to him. This debt is much more than merely the material things of life. Be sure you are worthy to pay it, for it is a debt of understanding and love, and the gift of the heart.



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This frame has Baroque architectural motifs. The characteristic pillars, however, are missing

Period Styles in Picture Frames

(Continued from page 33)

moldings with gadrooning, fluting, beading, foliated scrolls and other motifs, immediately surrounding the picture. The tops and bottoms were adorned with shaped crestings and aprons, while at the sides were sometimes pillars or pilasters or, perhaps, grotesques, such as one often sees on the carved cassoni or cabinets of the period. The shaped crestings, which were very imposing, also exhibited human figures, cherubs, masques, grotesques or cartouches supported by scrolls or foliage. The shaped base ornaments or aprons likewise displayed the same motifs, somewhat differently disposed. Not infrequently, also, fruit or flowers in bold relief formed the dominant decoration. Frames of this type were commonly carved boldly in walnut, although at times colors and gilt also were introduced.

A third favorite type of Renaissance frame had exceedingly simple moldings of low relief, with a broad flat space between the outer and inner edges. This was usually devoted to polychrome and gilt decoration, or else was painted a solid color and relieved by touches of a contrasting color on the adjacent narrow members of the moldings at each side.

Still a fourth type, wholly gilt, consisted in almost its entire width of heavy pierced leafage, whose modeled

carving and composition were graceful and balanced. Florence was especially noted for the excellence of design and workmanship in the frame of this stamp produced there.

(2) The fixed architectural frames of the Renaissance were not, of course, nearly so numerous as the movable frames. Even in Italy, the home of painting, they were not as numerous as one might have fancied, because of the common practice of wholly or partially covering the walls with frescoes. Whether in Italy, Spain, France or England, wherever the architectural frame occurred, it is well worthy of our close scrutiny. Especially is this the case with reference to the elaborate stucco or plaster frames devised to enclose mural paintings. Also of interest are the architecturally designed enclosures for paintings and reliefs at such points of focal interest as chimney-pieces and overdoor decorations. Of the former, admirable examples occur in the upper wall panels of the Gallery of Francis I, at Fontainebleau and, in slightly different vein, in some of the old Italian palaces where broad paneled molded stucco pilasters, enriched with fruit, flower and arabesque motifs, frame in large pictures as a part of the fixed decorative scheme. Of the latter, one

(Continued on page 70)

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Early 14th Century Italian Madonna in Gothic gilt frame



The Gothic frame of this painting is attached to the picture

Period Styles in Picture Frames

(Continued from page 68)

especially notable instance occurs in the Hall of Saint Louis, at Fontainebleau, where the chimney-piece frame of heavily and close molded bands of fruits and flowers encloses a relief of the royal saint on horseback. Nor must we forget the triptych-like structures sometimes attached to walls, particularly in connection with niches, in many old Italian rooms.

Baroque. (1) The Baroque style emerged gradually, of course, from the Renaissance background, but Baroque forms in frames, as in all else, soon came to wear a distinctly typical character. We are apt to forget how much of the distinctive character of any period depends upon the contour and distribution of the moldings. In studying frames, in which moldings necessarily play so conspicuous a part, this fact is strongly brought before us. The most characteristic types of movable Baroque frames echoed the bold, swelling, curving lines dominant in the architecture and furni-

ture which represent the period. There was the frame with straight outer and inner edges and the broad surface between, either flat or slightly convex, covered with small convex ripples or wavings, generally in the natural walnut or else painted black. Oftentimes there was a narrow gold fillet next to the picture. Another characteristic Baroque frame, polychrome and gilt or wholly gilt, had a broad flat surface between the outer and the inner moldings—in this respect it was much like the Renaissance type previously mentioned. On this surface were either masses of boldly modeled foliage at intervals and at the angles, or else, a circular bar with heavy twined foliage at intervals. There was also the form designed in purely architectural vein with pillars at the sides and pediment atop differing, however, from the corresponding Renaissance frame in that all the details clearly belonged to the Baroque genius. It might be either

(Continued on page 72)



Sections of Louis Seize frame moldings



Section of characteristic gilt Neo-Classic frame




Section of Neo-Classic frame with flutings



Florentine Renaissance frame with restrained moldings and broad surfaces in blue and gold. Courtesy of Rosenbach Galleries

VAN WINSUM & WEYMER



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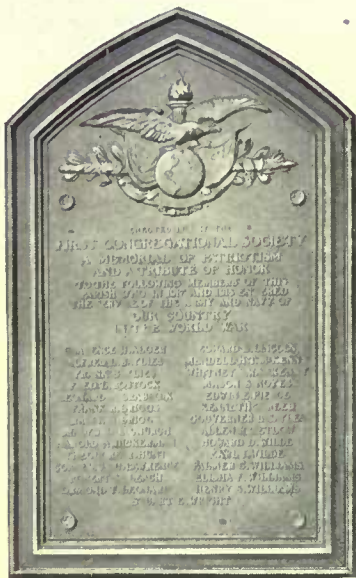


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Period Styles in Picture Frames

(Continued from page 70)

of walnut or else painted and gilt.

Still another typical Baroque frame had for its main member, a convex ovolo molding, whose high projection threw the picture somewhat forward from the wall. It might or might not have a shaped top or a semi-circular cresting. Other frames, again, displayed a bold bolection molding as the chief feature, the highest projection of the molding being sometimes nearest the picture. Such frames occurred both in the natural wood and also mere painted or painted and parcel gilt. A variant from this type was the gilt frame of bolection profile but covered with low-relief foliated carving. The practice of raising the plane of the picture and thus setting it slightly forward from the wall was a Baroque habit. Besides the types of frames enumerated, there were some frames whose contour consisted of a combination of interrupted curves.

(2) Fixed architectural Baroque frames exhibited as great variety as the contemporary movable frames and occurred in positions similar to the corresponding Renaissance types. In France and Italy especially, stucco frames for large wall spaces displayed the same bold rotund projections seen in so many of the movable frames. Bands or ropes of fruits, flowers and pulpy imbricated foliage enclosed the picture panels, as exemplified in the Salon Louis Treize at Fontainebleau; and sometimes there was also an accompaniment of heavy pediments, cartouches and scrolls. For chimney-pieces and overdoors, the cartouche with attendant heavy scrolls, figured large. There were likewise vigorous bolection moldings with shaped panel heads, as in the chimney-piece of the Hall of Hercules at Versailles.

In England, wood was used almost altogether, and the chimney-piece and overdoor frames in the manner of Grinling Gibbons and his school are too well known to need further comment. Here was the prevalence of the same rotund molding projections and the sturdy architectural details that entered into chimney-piece frame compositions and continued through the early Georgian era.

The Rococo Period

Rococo. (1) The Rococo episode gave rise to numerous movable frame forms in Italy, France and Spain, but the caprices of style were so varied that it is impossible to point out characteristic types. Furthermore, the reigning style of decoration discounted pictures, as such, and treated them mainly as mere decoration; consequently they were commonly empaneled. The characteristics most differentiating the movable Rococo frames from those of the Baroque period were the elimination of rotund molding projections along with other robust dimensions and the frequent redundancy of decorative details, usually in gilt. In England the Rococo influence was never preponderant and the only notable products in this vein were Chippendale's mirror frames.

(2) The fixed architectural frames for wall spaces, overdoors and chimney-pieces coincided with the paneling motifs in shape, and the moldings and other decorative details were wholly subordinated to the exigencies of the individual scheme, with its customary lightness and flattening of projection.

Neo-Classical. (1) In contrast to the robust convexity and the insistent roundness everywhere prevalent under the Baroque influence, the movable frames of the Neo-Classical period displayed a marked tendency towards concavity or towards flatness, towards great refinement of proportion, and towards elegant delicacy of detail. Wood in its natural colors was no longer in favor and frames were, for the most part, gilt, although some were painted with

perhaps a gilt fillet next the picture. An influence of the Rococo period remained in the generally light frames.

There were oval, round or octagonal gilt frames with a concave cyma molding, the outer arris being the highest projection; or rectangular frames with round or oval openings. Also gilt Florentine frames still retained their pierced foliage carving, but were lighter in structure than those of earlier date. Gilt frames of low-profiled moldings sometimes had shallow horizontal flutings, and at the top and upper corners, pendent bell-flower swags and drops, an urn, or knotted ribbons. There were frames with a shallow gilt cyma molding and the edge of the glass over the print painted black with a narrow gilt line; plain, or nearly plain, flat frames, and black frames with a shallow cyma mold and a narrow gilt molding next the picture; and, besides these, sundry kindred types, all distinguished, however, by restraint for it was not until the Empire style was fully launched that ponderous and insistent contours again came into evidence.

Fixed Frames

(2) The fixed architectural frames had as much or more diversity of interpretation. There were oval or circular shapes, embellished with delicate leafage or floral sprays, and confined within rectangular spaces; oval or round frames of imbricated laurel, looped up by ribbons; fluted octagons supported by griffins and surmounted by urns and pendent bell-flowers; empaneled rectangular boundaries of beaded molding; chimney-piece structures, with a ground of carved wood or compo wrought with low-relief arabesques or bell-flower pendants and other Neo-Classical "properties" to enclose a circular, oval or rectangular picture; and many similar conceits.

Unless we deduce from the foregoing survey of frame development some concrete lessons directly applicable to our own present requirements, we shall have spent our time for nothing more than mere archaeological diversion. We have, to be sure, seen that frames, both movable and fixed, kept even pace in stylistic evolution with contemporary decorative trend. But there is something more than that.

We should fully realize that in dealing with frames in relation to their environment the four cardinal factors to be taken into account are

- (1) the shape of the frame;
- (2) the profile of moldings and frame projection, which determine scale;
- (3) material and color; and
- (4) the decorative motifs.

Harmony Essential

We should see, also, that to ensure success in frame selection we must have congruity of scale and line. In other words, it is necessary to have harmony—either harmony by analogy or harmony by contrast (to borrow terms from color phraseology)—and to avoid conflict. To illustrate, if the woodwork of a room is characterized by bold, convex Baroque contours and moldings of rotund profile, and if the furniture of that room displays the swelling curves and substantial proportions of the corresponding Queen Anne style, Neo-Classical frames of low projection, light structure and minute detail will be manifestly out of place. Their presence would create conflict of both scale and line. They have practically nothing in common to create a bond. From this cue other cases will readily suggest themselves to show what improprieties to avoid, without being slaves to period purism, and also what large liberties of adaptation may legitimately and appropriately be used.

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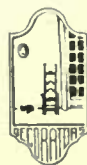
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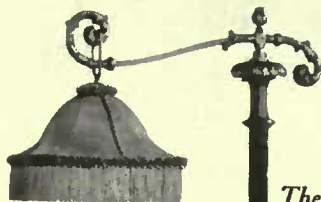
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When to Use Curtains and Shades

(Continued from page 37)

In the use of curtains and shades all things have their place, but we must discriminate and determine with sanity where that place may be. We must recognize that fact, which is too often forgotten, that there are windows that ought not to be shaded nor curtained. If we are going to adopt a working rationale to guide us in the matter of shades and curtains we should heed these considerations:

(1) Study the architectural nature of the window and see what it requires.

(2) If it really needs shading, but is physically unsuited to roller shades, make hangings or curtains perform that function.

(3) Do not let window appointments interfere with the primary purpose of the window—the admission of light and air.

(4) Do not be a slave to the blind obsession for uniformity. Deal with each window according to its own in-

dividual needs, and if several windows in a room invite or admit of different treatment from the other windows in the same room, do not hesitate to follow the lead of a direct simplicity and sanity.

(5) Light, and plenty of it, is normal; do not fear to let it in. Do not forget that it is one of our common American failings to cry out for plenty of large windows and then proceed to block them up.

(6) Beware of loading any window with a terrifying complexity of appointments unless it be so ugly that it requires all the disguise that human ingenuity can contrive. And even then, be careful what you do.

(7) Conformable to the foregoing memoranda, see what a window really needs and in supplying the needs keep an open mind, be suspicious of and question convention, and remember the value of restraint.

Beginning With Bohemian Glass

(Continued from page 27)

upon the local German glass—of this last, indeed, practically nothing is known. It would seem that it was not until the 16th Century was well advanced that any attempt was made in Germany to compete with the Venetian *cristallo*. Like the mediæval glass of France and England, the earlier German glass was doubtless a mere household ware, of all descriptions the least likely to be preserved."

Italian Influence in Germany

This Italian influence naturally exerted itself first and most strongly on the glass of Southern Germany. By 1531 Nuremberg was granting a subsidy to promote glassmaking after the Venetian methods, Augustin Hirschvogel having, perhaps, brought back from Murano the secrets of the Venetian craftsmen. Thence onward glassmaking in the northern countries developed rapidly.

It was then that the workers began to experiment with colored glass. The pure crystalline glass was desired in red hues free from flaws. The German artists finally came to employ gold and copper in its manufacture. Says Dillon "Ruby glass was a most remarkable production; though it might have been produced in ancient days, it was certainly reinvented and brought to perfection by Kunckel, 1679. . . . He never left full directions for making ruby glass, but affirmed that he could produce it without gold. It is now known that a perfect ruby color can be got with copper, but the manipulation is difficult and the result uncertain, a little more or less exposure to heat producing different tints."

Ruby has been a prized color in engraved Bohemian glass, one that, with the claret-color, we have come immediately to associate with the name. The first half of the 18th Century was the flourishing period for glass in Bohemia (and in Silesia as well). The towns of Haida and of Steinschoenau rose to great importance in glass production.

Under the patronage of Count Kinsky the manufacture of Bohemian glass increased and became an extremely valuable article of commerce, being exported to Spain, Portugal and even to the Indies. It even supplanted the glass of Venice in the Levant, although the Venetian glass held its own against German glass in the main.

From Sandrart we learn something of the art of engraving or cutting glass.

He tells us in his *Deutsche Academie* (published in 1675) that during the reign of the Emperor Rudolph II, the art of cutting glass was rediscovered and made public by Caspar Lehmann, gem-engraver and glass-cutter to the Emperor, who richly rewarded him for this in the year 1609, at Prague. Sandrart also tells us of George Schwanhart the elder, who learned glass-cutting from Lehmann, who bequeathed to him his secrets and his privileges upon his death, 1622. So skilful a glass-cutter did he become that he in turn received court favor up to his death in 1667, after which the imperial patronage was continued to Schwanhart's sons, George the younger and Henry. Henry Schwanhart was credited with the discovery of an acid "of such a nature that the hardest crystalline glass yields to it, and like metal and stone, suffers itself to be corroded and eaten into." This was about the year 1670. There soon appeared numerous skilful glass-cutters, Herman Schwinger and others, and as a consequence improvements in the Bohemian glass were demanded until it was soon recognized as the best production in Europe, so esteemed, in fact, that Giuseppe Briati of Murano spent three years in Bohemian glass-factories disguised as a porter, learning the secrets which he carried back to Venice, receiving a patent in 1736 for making glass after the Bohemian fashion. Henry Schwanhart's three sisters, Sophia, Maria and Suzanna are said to have learned glass-cutting, applying themselves to decorating the glass pieces with flowers and other ornaments and being especially skilled in the calligraphic decoration so fashionable at that period.

Glass Cutting Machinery

As to the improvements in glass-cutting machinery claimed for the Schwanharts, we cannot determine exactly what these were. In artistic and delicate work, the glass was pressed against the edge of a minute revolving copper wheel, and thus was its pattern cut into or engraved. With coarser work the glass was ground down on a larger iron wheel, was then smoothed at a stone wheel and finally polished by a revolving disc of wood, abrasives being used with each of these wheels at the various stages of the process. While the engraved glass is most clearly associated in our minds with the products

(Continued on page 76)

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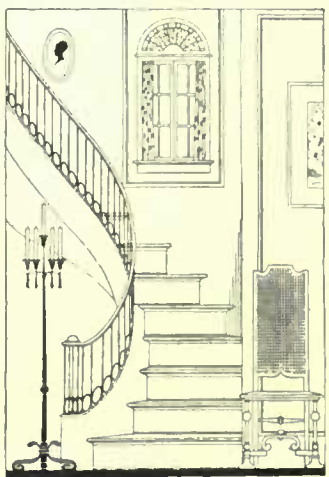
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Pass, therefore, not to-day in vain
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Beginning With Bohemian Glass

(Continued from page 74)

of Bohemia, equally fine work of the sort was produced by the glass-cutters of Nuremberg and of Regensburg.

The Decadence of Cutting

In the beginning of the 18th Century a decadence in the art of cutting glass took place. After the separation of Silesia from Bohemia, the glass-industry suffered from the regulations of the Prussian régime. Johann Kunckel (1638-1702), who, at the time of his death, which occurred in Sweden, was known as Baron Löwenstjern, already referred to as the inventor of ruby-colored glass, was led to his discoveries during his researches upon the transformation of matter. He read Agricola's mention of the "aurum quo Aingitur vitrum rubro colore" and also Antonio Neri's reference to the red tint derived from gold, published in 1612, Englished by Merret in 1662. In his own *Ars Vitrarum Experimentalis*, published in 1679, a work that is merely a German translation of Merret's edition of Neri of some seventeen years earlier, Kunckel does not disclose the secret of his ruby-colored glass. His rival Orschall, in *Sol sine Veste* (1684) gives a hint of the process in a reference to "the ruby color of the glass containing gold." Kunckel's glasses brought high prices in his lifetime. The Bohemian glass workers were not long in obtaining the ruby color secrets as we have seen, either Kunckel's or those resulting from independent researches.

The drinking-mugs, decanters, goblets, hottles, wine sets, bowls, etc., of Bohemian glass vary in color from ruby-red and wine-color to pink, green, blue, amber and white. The gem-like quality of the glass has caused it to be held in high esteem. In the early Victorian period it was exceedingly popular and again it has come into vogue. In the ordinary Bohemian glass the color is obtained by a stain brushed on and fired, although some Bohemian is colored throughout. The finest Bohemian glass

is much heavier and more deeply cut than is the case with the more ordinary and later pieces. The edges of Bohemian glass are trimmed on the cutter's wheel, a distinguishing feature by imitators whose productions lack the sharper edges of the original glass of quality. While the engraved decoration is mainly intaglio, some of it is occasionally found cut cameo, or in relief. Very lovely are the cut designs in clearest crystal-like glass, with the undecorated surfaces stained, often combined with the opaque whites. Of course, the ruby-colored Bohemian glass is the sort most sought by collectors and where its character is known it commands high prices. The pure pink Bohemian glass is also much sought for.

The modern Bohemian glass is pure in quality, light and agreeable to the touch, but it lacks the brilliancy of fine French glass and will "yellow" somewhat with time. As the edges are cut, they are more apt to chip than the edges of other European glass.

The French Supremacy

Until 1837 Bohemia held the monopoly of glass coloring. It was then that M. de Fontenoy and M. Bontemps won the French prizes offered for coloring processes, since when the colored glass of France has taken so high a place in art and commerce. In 1736 Dr. Pococke, who was then travelling in Germany, wrote of Bohemian glass as being "thick and strong, almost as good as English."

Collectors of today who turn their attention to Bohemian glass may be able to pick up some interesting pieces of it, for when it went out of fashion some years ago quantities of it found their way into hands of antiquarians who did not, perhaps, even anticipate that it would "come back" as now it has done. It is said that German manufacturers are planning to flood the market with new Bohemian glass, if the opportunity occurs.

The High Cost of Rugging

(Continued from page 29)

a few dealers have it, in all sorts of shades and, when put down, with a heavy lining, I know of nothing better in the market. It sets off small rugs admirably, wears well, does not fade, and gives to a room the cheeriness that is always lacking in an uncarpeted floor. Where one has a few small Orientals that look like nothing

at all when put on a bare floor of a large room, use an ingrain carpet as a ground, for it tends to pull the rugs together and "furnish" the room.

A country house morning room or bedroom with an ingrain in blue or green and hooked rugs placed upon it, has a sense of snugness and comfort. A par-

(Continued on page 78)



The marble floor can be approximated by painting black and white squares on the wood or, as in this library, using a rug of large black and white squares. Arthur T. Little, architect

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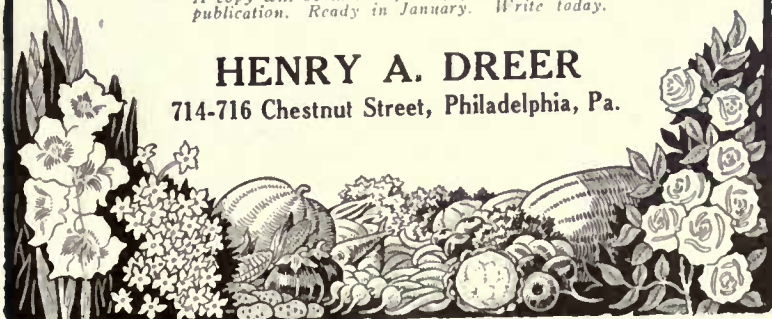
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For a little boudoir where the floor is waxed, use braided rugs, taking the color and perhaps the design from the fabric used at the windows and for upholstery. Agnes Foster Wright, decorator

The High Cost of Rugging

(Continued from page 76)

ticularly good effect is procured by using a glazed chintz for slip covers and curtains, and having the pattern copied in the hooked rugs. One before the fireplace and one before the sofa are sufficient. A rather fascinating small library could be made by using English crewel worked curtains in shades to harmonize with the book-bindings, and on the floor a warm brown ingrain with one small fur rug, in front of the grate.

Marbleized Floors

There are many unusual treatments for porch, hall, entrance ways, sun parlors and breakfast rooms, treatments that range from the bizarre to the indulgence of a little try-out of one's own. For nothing is more enchanting than to try out an idea, and be able to put it across with success.

For any of the above places, where the less conventional thing is permissible, try marbleizing wood. In a sun porch paint the floor black. Have it well filled so the surface is perfectly smooth. Then get a good painter to marbleize it. It's best done with a feather and is most amusing to watch. The best combination is black and green, toned to the blue to imitate "verde." The safest way in case the man is not expert is to borrow a good piece of marble and copy it. After the marbleizing process, the surface requires a coat of heavy varnish, which should be renewed at intervals.

Linoleum makes a good surface for marbleizing. A small foyer may be interestingly treated by using two marbleized papers in the wall panels, one laid over the other in a diamond shape. The molding should be painted and a color rubbed into the grooves and the whole surface antiqued, paper and all. The floor is of linoleum marbleized white on which is painted a seven pointed star and border of black. A soft tannish coat is rubbed all over it, then varnish, and then a coat of antiquing, like the walls. The room has been inexpensively done but has a delightful feeling to it. An amusing simple Pompeian group is done on either door panel.

The most popular entrance hall floor

seems to be of black and white marble. This is imitated by an excellent black and cream squared linoleum. The floor also can be painted to reproduce the marble effect. In a small hall no rugs are necessary, but on a large floor a black bear rug should be used to break up the hard surface.

A wood floor can be painted a ground color of tiling and banded off by wide lines in the manner of a tiled floor. This is very simple and with an oak rush mat, it gives a satisfactory floor for a sun porch at small expense. Tiles laid in cement make an expensive flooring if you want to imitate this.

Cement and Rugs

Cement floors can be given the finish of an expensive tile floor if they are marked off with large 9" squares or diamonds, and the bandings are wide lines of black. The floor should be waxed.

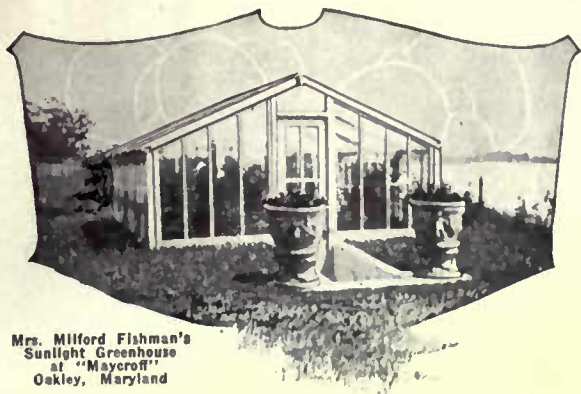
Fine rugs should not be put over a rough cement floor. The backing will soon be cut through, and the rug worn right out. Rush rugs, too, are apt to be ground out. That is one reason I advise the fine cement waxed surface. If the tiling is conspicuous, and the cement of large squares, I do not think the squared rush matting should be used. It gives too criss-cross an effect. A plain oval or a plain oblong is better. These are less expensive also.

For a porch room a dark stained floor with braided rugs in two or three self tones are excellent. Use one round mat and two oval.

Braided rugs, when not of conglomerate colors, are splendid floor coverings if one is lucky enough to have an old lady make them. Pick out a color in the curtain, make up the strips and have them dyed two tones of the same color and one background color, say gray, and two tones of mulberry, or taupe and two tones of bright rich blue. Then get the nice old lady who lives in every country town to braid them, and when the porch is finished they are ready to put down.

You will feel you will have partially solved the problem of the High Cost of Rugging.





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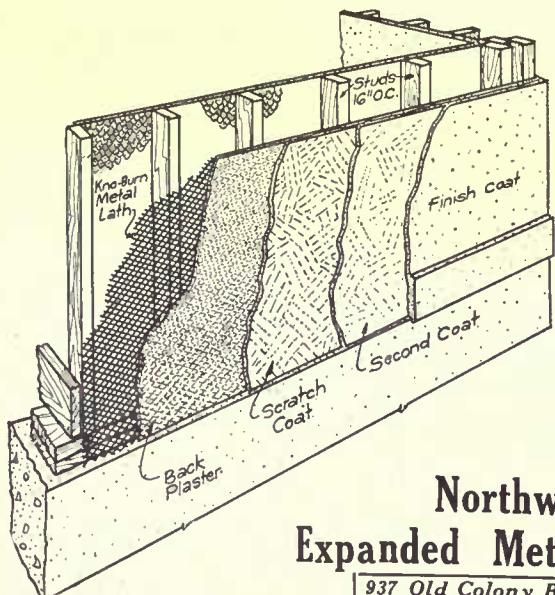
The Metal Lath put an unburnable "heart of steel" in each partition and ceiling. Every wall and ceiling became a veritable *Fire Stop*. And the additional cost was so moderate.

Metal **Kno-Burn** Lath

prevents stucco or interior plastering from falling or discoloring. It also keeps it from streaking and cracking. Ask your architect to tell you of its other advantages.

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"Fireproof Construction" tells you how to make stucco lasting—how to make a frame house fire resisting, and prevent your plaster from cracking, etc. Ask us for a complimentary copy today.

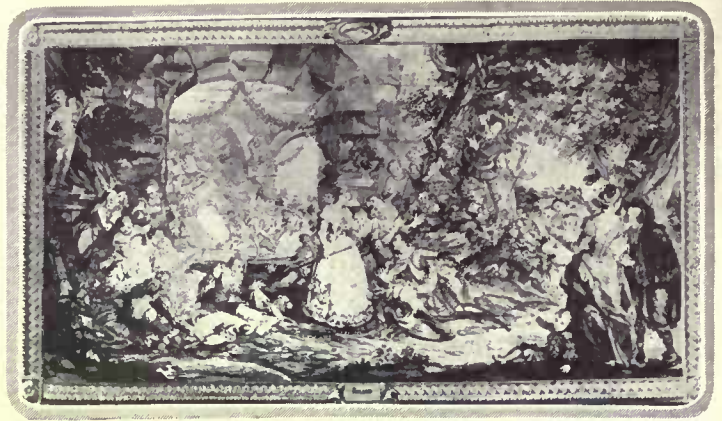


Note the "heart of steel" in this stucco-metal lath wall.

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937 Old Colony Bldg.

CHICAGO



"The Marriage of Angelica and Medor", a Royal Gobelin's tapestry after a cartoon by Charles Coypel painted in 1733. Courtesy of Duveen Brothers

The Place for Tapestries

(Continued from page 41)

ies on the Apocalypse at the cathedral of Anger, made over into blankets for horses. England suffered as well as France, an instance being the cutting up into draperies of the magnificent Gothic Hunting Tapestries at Hardwicke Hall.

It was the French Revolution that started the vandalism. In 1793, at the order of the Assembly, a great number of beautiful tapestries that sinned because they bore emblems of the nobility were burned with zealous formality at the foot of the Tree of Liberty. Others were sold by the State for a pittance and were cut up for various domestic and industrial uses. Four years later the Directory, still having on its hands a lot of tapestries from the palaces of the king and nobles, and being unable to sell them with profit, decided it would be better to burn those that were woven with gold and silver. Accordingly 190 of the most magnificent tapestries ever woven were consigned to the flames. In the ashes were found \$13,000 worth of metal!

Even as late as 1850 tapestries could be bought for one-fiftieth part of their cost now. Since no one desired tapestries, it is no matter of wonder that the making of them almost ceased. Yet despite this eclipse, the famous Gobelin's and Aubusson works in France survived, and kept their technical methods and traditions intact, and today are weaving tapestries of a quality too exquisite and refined to be great. The famous looms are in the grip of a sort of academicism that strangles inspiration.

Pre-Renaissance Designs

Simply as works of art, leaving out the element of grandeur, the finest tapestries were produced before the Renaissance, and, no matter whether woven in France, Burgundy, Italy, Spain, Germany or England, have come to be known by the general appellation of "Gothic". Texture and design counted for more than fine pictorial gradations, and this was as it should be. When tapestry weaving began to usurp the place of the painter it lost in these primitive and fundamental qualities even though it gained in grandiloquence and magnificence. It is worthy of note here that the new American looms have gone back to the middle ages for their technique and inspiration.

In medieval times tapestries were woven mainly in the seigniorial castles by the women under the personal direction of the wife of the lord. They were not woven for pastime alone, or in the quest of beauty, but as matters of necessity. The feudal castle for warmth and comfort was little better than the

out of doors. The great chambers in winter were bitter cold, and were traversed by cruel draughts. Not only were wall hangings necessary for the sake of comfort, but it was also necessary to interpose in the great spaces barriers and lanes of textiles, so arranged as to hedge in the heat obtained from the fires. And just as it devolved on the pioneer mothers of America to weave blankets and fashion padded quilts for the family's comfort, so it devolved on the women of the medieval castle to provide the textiles that were used literally to "clothe the house".

It was the age of romance. In her high tower the lady of the castle waited for the return of her lord from the service of the king, and her attendants, too, pined for the presence of their husbands and sweethearts, the knights who travelled in his train and fought at his side. Bending over the low frames they wove into their tapestries the loves, and joys, and longings and heart-breaks of medieval life. The quaintly designed pictures make the best and truest record of the inner life of those times that has survived in literature or in art.

It was a time when story telling was by word of mouth and learning was confined to the few. Imagination was spurred by the tales told by the tapestries, and the change of scene wrought by the servants who folded up one set and spread upon the hangings another was greatly relished. On one day the seignior and his guests might dine amid a hunting scene; the next it might be in view of the wars of old Judea, and maybe on the third amidst the heroic and legendary exploits of the Greeks and the Trojans. Thus the tapestries helped to keep alive the culture of the ancient world. So greatly was this pictorial element prized that one of the most cherished gifts one feudal ruler could make to another would be a set of tapestries, and they were often lent from one castle to another for the pleasure of the hemmed-in occupants.

The designs of the Gothic tapestries, when not original, were usually taken from the illuminated manuscripts of the times, particularly the "Horae", or Books of Hours, those caligraphic almanacs and works of religious devotion now so highly prized by collectors. Hence they reflected the purity of design of the primitive painters.

Raphael's Cartoons

The great change was ushered in by Raphael, master of realism and material beauty, who produced the cartoons for the famous Acts of the Apostles for Pope Leo X. In the earlier tapestries a dozen or so colors had sufficed the

(Continued on page 82)

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PERHAPS our best answer is to tell you the kind of houses it is now successfully heating.

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All of which it not only heats, but ventilates and humidifies as well—a three-in-one system.

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WHEN you picture your dream home, there's always a garden in full bloom near it. Nature is a charmer. She reigns supreme in the hearts of her children—mankind. Life is incomplete until you build a garden—though it lives only in your dreams. But the finest garden—because it's real—is the one you have cultivated to mature splendor.

Make the grounds around you furnish a graceful setting for your home. Set luxurious foliage, handsome trees and shrubbery in the places that now lack care. Enjoy a profusion of fragrant flowers and fresh gathered vegetables. Our varieties have been the choice for 66 years of thousands of home-makers whose grounds and gardens are envied.

A postcard sent today will bring you our 1920 catalog—chock-a-block with timely hints on gardening.

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They Framed Their House in Loveliness

WHEN their dream house was actually finished, they were a wee bit disappointed. Something was lacking. There was nothing to break the monotony of house and lawn.

So they wrote the Landscape Engineering Department of the Keystone Nurseries, sent a sketch of their grounds and asked for suggestions. A privet hedge started things. Hydrangeas came next, and finally shimmering blue spruce, backed by the dark green of pine trees.

Let us frame your home in loveliness. Our 1920 catalog contains a complete list of shrubs, evergreens, hardy perennials, and fruits. Write for one—we will send it by return mail.

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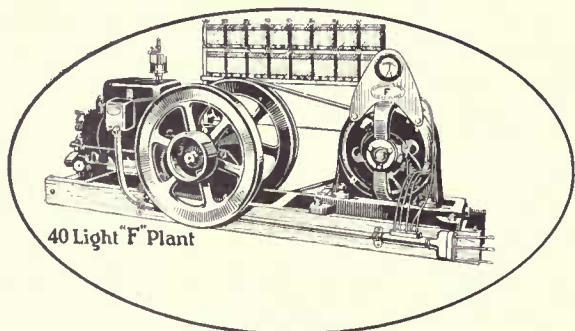


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The "F" Light Plant may also be obtained in larger sizes.

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40 Light "F" Plant

The Place for Tapestries

(Continued from page 80)

dyers of the yarns, but with the change to realism and the necessity of reproducing elaborate paintings came the employment of an amazing number of hues and tones. The great Gobelins looms in France are said officially to have used as many as 14,400 tones.

Tapestry weaving gradually left the medieval castle and came to centers in the cities. During the 14th and 15th Centuries Arras was the great center, and the name of the town actually came to be synonymous with tapestry, and "arras" became the generic name for wall hangings. Then followed Brussels, Middelburg, Delft, Mortlake in England, and Paris.

The most illustrious names in the Renaissance, which reached its zenith in the 17th and 18th Centuries under royal patronage in France, are the Gobelins, the Beauvais and the Aubusson looms. The Gobelins establishment, founded by Colbert in 1667, produced under the direction of Charles Le Brun magnificent works glorifying Louis XIV, from cartoons by Le Brun himself. The Conquests of Alexander, which were intended to flatter the Grand Monarch, were done many times. Tapestries were woven after designs by the greatest painters of the age, among them Poussin, Mignard and Coypel, the latter's work extending well into the 18th Century under Louis XV.

Under the latter monarch Beauvais came into prominence, with its delicately colored creations after the exquisite Boucher. These looms, under the direction of Oudry, soon rivalled the royal plant of the Gobelins. And as for Aubusson, tradition says the first tapestries were made there in 732 by stragglers from the Saracen army that Charles Martel defeated at Tours. They are still being made there, as well as at Beauvais and at the Gobelins plant in Paris.

Besides these three ancient centers that continued to produce, perhaps the most notable 19th Century experiment was Merton Abbey in England, where tapestries were woven, beginning with 1878, after designs by William Morris, Sir Edward Burne-Jones and Walter Crane.

Albert Herter, who has taken the lead in tapestry designing in the United States, is at his best when depicting stories from American history. "As in the bygone days of romance," says Mr. Herter, "the life and history of each nation, court or family was woven into an enduring fabric, so also we can by real art make beautiful and interesting the happenings of what seems to us a common place and sadly unpicturesque time."

Tapestries in Period Rooms

Tapestries can be used in any period room. Gothic specimens are particularly appropriate for old English interiors, with which they may be said to be indigenous, for when the old English home was being evolved from

a fortress into a mansion these tapestries, from Arras and other early continental weaving centers, were more highly prized as decorations by the English nobility than any other form of art. Henry VIII possessed hundreds of them, and the English castles of the 14th, 15th, 16th and 17th Centuries were filled with them.

Likewise, French rooms of the periods of Louis XIV, Louis XV and Louis XVI, are the natural quarters of the finely pictorial and richly colored tapestries of the Renaissance, from the Gobelins, Beauvais, Aubusson and Brussels looms. There is a vivacious quality about these works, even those that, under Louis XIV, were given scriptural subjects, that harmonizes with French furniture. Italian rooms likewise need tapestries, usually the more ornate ones.

The only sort of room in which it is difficult to make a tapestry appear at home is the Colonial room, but there are certain kinds, such as the Flemish verdure specimens, and the lighter keyed and simpler French tapestries, that can be used with good effect.

In considering tapestries as decorations it must be constantly borne in mind that their real value lies in the quality of their texture and design, and not simply in the realism of their pictorial phase. Not tapestries which most resemble paintings, but those which are the most unlike them have the highest decorative value. In this they are akin to the Oriental rug. One would not think of buying a rug because it represented something or other, but rather because of its intrinsic beauty of texture and color and design. It has been said that tapestries have greater textural interest than any other art product.

Hanging Tapestries

Now it is because of this that tapestries have to be hung loosely on walls instead of being stretched tautly on frames and displayed as paintings are. It is only by letting them hang free that their textural qualities can be enjoyed. The lights and shadows that play about the natural folds and puckers are part of the charm. Besides, nearly all tapestries have borders woven about them, which take the place of frames; and when this is the case to put a wooden bound to their beauty would be worse than carrying coals to Newcastle: it would be as bad as serving honey in molasses. Perhaps the worst humiliation that can be heaped upon a tapestry is to have its owner not only frame it but put it behind glass.

And in this connection it may be added that when tapestries were least valued, in the mechanical dullness of the first part of the 19th Century, our great grandmothers actually stretched their dresses over hoop-like frames before draping their persons with them. How happy the age that has learned to wonder how it ever could have been possible for people to admire hoop-skirts and despise tapestries!



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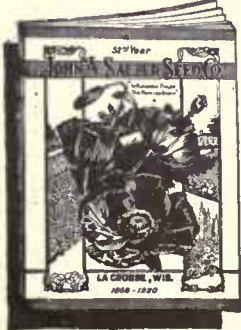
The Flanders Poppy

In Flanders Field the poppies blow
Between the crosses row on row,
That mark our place; and in the sky
The larks still bravely singing, fly
Scarce heard amid the guns below.
—Extract from Col. McCrae's well known poem.

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THE EUROPEAN CORN BORER A MENACE TO OUR CORN CROP

By D. J. CAFFREY

Scientific Assistant, Cereal and Forage Insect Investigations.

THE future of the country's corn crop is seriously threatened by the presence of the European corn borer in eastern Massachusetts. This insect has long been recognized in Europe and Asia as one of the worst pests attacking corn, millet, hops, and hemp. In France and Hungary, according to European entomologists, from one-fourth to one-half of these crops is frequently destroyed by it.

The European corn borer probably is the most injurious plant pest that has yet been introduced into this country. It is now known to be present in an area of about 320 square miles near Boston, Mass. Unless repressed and restricted it may spread throughout the country and cause serious and widespread losses to the corn crop.

The larvæ, or borers, tunnel through all parts of the corn plant and destroy or severely injure the ears and stalks. The pest also attacks celery, Swiss chard, beans, beets, spinach, oats, potatoes, tomatoes, turnips, dahlias, chrysanthemums, gladiolus, geraniums, timothy, and certain weeds and grasses.

There are two generations each year, so that multiplication and spread are rapid, especially as very few of the borers are destroyed by natural enemies. The winter is passed in the larva or borer stage within infested plants.

To suppress this pest burn or otherwise destroy during the fall, winter, or spring all cornstalks, corn stubble, crop remnants, and stalks of garden plants, weeds, or wild grasses within the infested areas likely to harbor the overwintering borers. Work of this kind is now being conducted by the Federal, State, and local authorities, and the hearty cooperation of all property owners, tenants, or other interested persons is earnestly solicited. *This work must be done very thoroughly.* The borers in a few overlooked plants may increase by the end of the season to as many as were present before the clean-up.

At the present time corn is the principal crop attacked by the European corn borer in Massachusetts. This includes sweet corn, field corn, and fodder corn. In areas where corn is not grown, or in the vicinity of badly infested corn plants, the borers commonly attack a great variety of other plants, including celery, Swiss chard, green or string beans, beets, spinach, oats, potatoes, turnips, dahlias, chrysanthemums, timothy, and several different species of weeds and wild grasses.

Character of Injury to Corn

The larvæ or borers of the European corn borer tunnel through all parts of the corn plant except the fibrous roots. They even feed within the midrib and upon the surface of the leaf blades. They cause their most serious damage, however, by their work in the stalks and ears, which they partially or totally destroy. Generally, they enter the stalk at its upper end near the base of the tassel and at first tunnel upward. This damage so weakens the tassel stalk that it breaks over before the tassel matures, resulting in loss of pollen and the lack of normal grain formation on the ears.

After destroying the tassel the borers tunnel downward through the stalk, gradually increasing the size of their tunnels as they develop. Instead of entering the stalk near the tassel many of the borers enter between the leaf sheath and stalk at a point lower down

and tunnel upward or downward, according to their individual preferences. Small holes in the stalk with sawdust-like extrusions indicate where the borer is at work. When several or many borers are present within the same stalk, as is frequently the case, the stalk becomes reduced to a mere shell, filled with fragments of the frass or castings of the borers. This injury cuts off the supply of nutriment to the developing ear and greatly weakens the stalk, which eventually breaks over.

Some of the partly grown borers leave the stalk and enter the ears through the husk and also through the stem and cob. Here they feed upon the immature grain and tunnel through all parts of the cob. During July and August many of the moths deposit their eggs directly upon the newly developed ears of late corn.

Character of Injury to Plants Other Than Corn

The stalks of celery, potatoes, tomatoes, oats, dahlias, chrysanthemums, gladiolus, and geraniums, as well as the leafstems and leaves of Swiss chard, beets, and spinach, are entered and damaged by the borers in a manner similar to that described for corn. Occasionally the borers are found tunneling within the pods, immature seeds, and vines of beans. The green seed heads of timothy and the leaf stems of turnips are sometimes fed upon externally by the borers. In addition to the actual loss caused by the work of the borers in these crops there is also the possibility that some of their products when shipped to market may contain the insect and thus serve as carriers of the pest to new localities.

Methods of Control and Eradication

A most effective method of destroying the European corn borer is to burn, in areas of known or suspected infestation, all of the previous year's cornstalks, corn stubble, crop remnants, and stalks of garden plants, weeds, and larger grasses that may contain the overwintering borers. This must be done during the late fall, winter, and early spring while the borers are within such material.

It should be clearly understood that each and every plant likely to be infested must be destroyed. This includes the stubble and upper part of the roots. Occasional plants, or parts of plants, which may seem hardly worth the trouble to clean up, are likely to harbor enough borers to give rise, by the end of the season, to as many insects as were present before the clean-up operations began.

Burning is undoubtedly the most effective and cheapest method at present known for the destruction of infested material, especially during the late fall, winter, and spring, when the vegetation is dead and dry. As previously stated, in order to be effective, all parts of the plant must be burned, including the stubble and upper parts of the root. It may be found necessary to sprinkle the plants with oil or to use other fuel in order to secure the complete combustion of the material, especially if it is damp.

In cornfields where the fodder is not used for feed the plants may be pulled up by the roots, or plowed out, and then collected in piles and burned. When the stalks are cut for fodder the stubble should be plowed out, raked up in piles, and burned.



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For the ordinary city or suburban lot or for places up to one acre, we have devised a "New Property Data Form," on which you can easily give us the information necessary to an intelligent consideration of your needs. When you write, ask for this form, and upon its return properly filled out, we will, without cost to you, submit a proposition that will make of your home and grounds a beautiful picture. If this is approved by

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THE LANDSCAPE DEPARTMENT

For properties of more than one acre, or those presenting unusual or intricate problems, we urge adoption of a professional service which we can provide at moderate cost.

HOW ABOUT A PERSONAL CALL?

During January, February and early March several of our Department heads will visit our customers in the states east of the Mississippi River, starting with the Southern States. These visits will be resumed during the summer months. If you will write us soon, and say it will be agreeable, it is likely that one of these experts can arrange, without expense to you, to call on you while in your vicinity, inspect your property and talk the matter over with you in person.

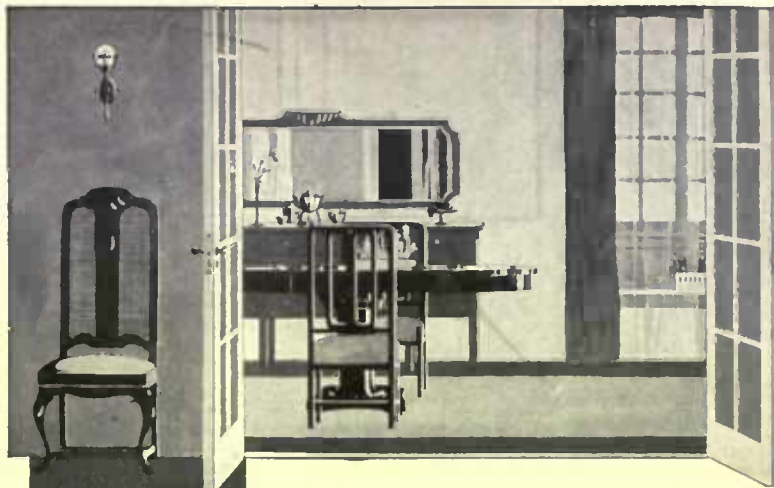
—THOUSANDS OF CHARMING HOMES—

all over the country owe their beautiful setting of Trees, Shrubs and Hardy Flowering Plants to Meehan service and Meehan stock. It may be wise, therefore, for you to learn about us before deciding what you are going to do to make YOUR home beautiful. This is planning time! Better write us at once—TO-DAY. Let us send you our Hand-Book for 1920. Planting time will come before you realize it.

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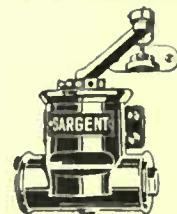


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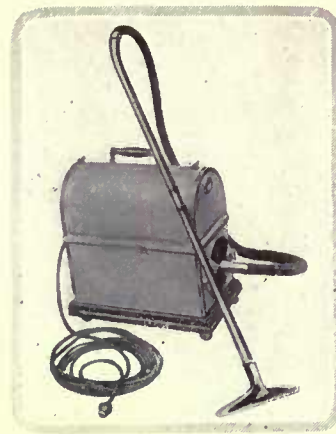
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See What It Does

Send this coupon for the 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the slimy film. See how teeth whiten as the fixed film disappears. These effects are most important—prove them.



Tank type of vacuum cleaner, with duplex pump. Courtesy Regina Co.

Making a Clean Sweep

(Continued from page 57)

threads adhere for a long time to the bristles and often return again to the carpet.

Third: Using air with beating and sweeping. These sweepers have a large brush in a large nozzle and the brushes are spirally wound in two rows with a simple belt connection to the motor. These machines are generally adjusted so that the nozzle is about 1/4" above the carpet. The bristles extend enough below the nozzle so that the bristles push away the carpet as the air draws it up. This gives the shaking motion at the same time the bristles, coming down at an angle on the carpet, beat it and passing through the nap comb and sweep it automatically. The bristles comb the nap and the air, passing through, cleans the carpet and the imbedded dirt is loosened by the shaking. The surface litter and hair is swept up and it cleans efficiently by applying all the laws of cleaning at the same time.

Of course, with the cleaner come tools for altitude cleaning, for blowing out dust from books, moldings, upholstery tuftings, etc., etc. The extra tools are absolutely necessary and it is well to remember that the price is generally given you without the extra \$7 to \$10 being added. Tools are made of aluminum steel

and fibre, which means that they are durable and will withstand much wear and tear.

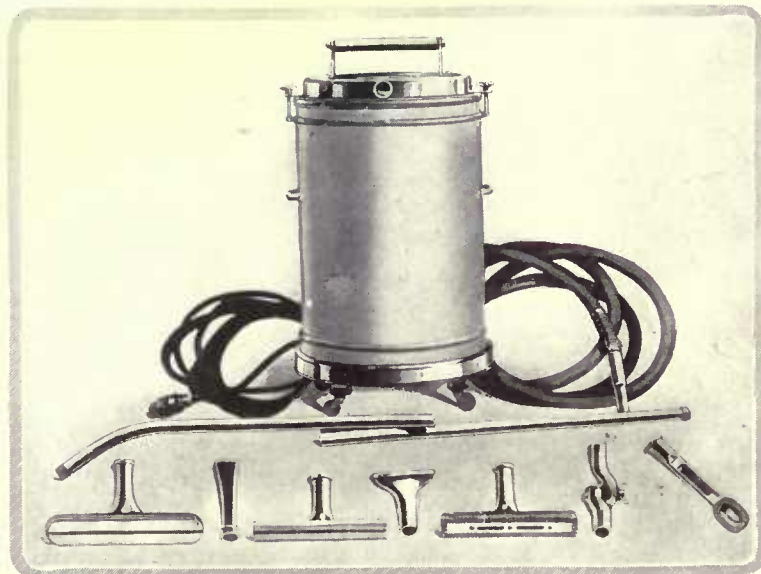
If you should own the best vacuum cleaner in the world and take no care of it, it would be as if you had none. Every bit of machinery that was ever or will ever be made needs care. Any mechanism "acts up" if neglected. It is true, that the vacuum cleaner needs very little care, probably oiling once a month and the removal of the dust after every cleaning operation. The oiling is easy to understand, but the reason for removing the dust after every operation is: that, if the dust bags clog up, the egress of the air is impeded, and therefore the action of the motor is impeded and the fan's speed is diminished, causing a decrease in velocity and air supply which is what makes the cleaner more useful than a broom.



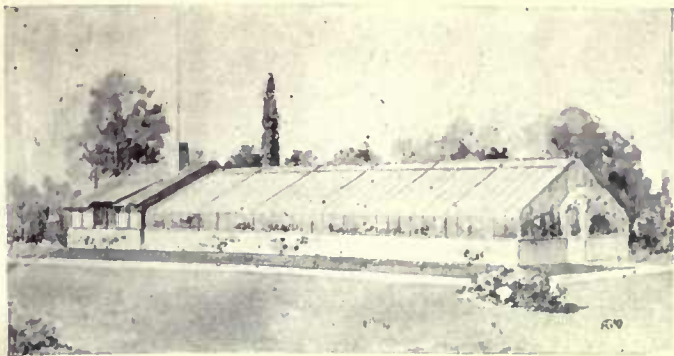
Vertical motor type

Do not be fooled by big talk and glib printed matter about high vacuum power, and long air and water columns. What is needed for a good cleaner is air displacement at a sufficiently concentrated point or surface to maintain a high air velocity. A vacuum cleaner might show in a technical test a tremendous vacuum and when used on the carpet the nozzle be so constructed as to mitigate the

(Continued on page 88)



A vacuum cleaner of the tank type. The attachments displayed before it show the various types of tools necessary for the complete use of the cleaner. Courtesy of the Duntley Pneumatic Cleaner Co.



Your table, too—

It should not be overlooked. For if the hearth is the heart of a homey home, the dinner table is assuredly the stomach, and should be provided for in a befitting manner.

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The material deposited falls down the regular house chimney flue into the incinerator built into the base of the chimney in the basement. From time to time a match is touched to it and it burns itself up. The material deposited is the only fuel required.

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Making a Clean Sweep

(Continued from page 86)

power of the suction so created and, therefore, be ineffectual as a cleaner. Therefore, the salesman can talk glibly to the uninformed about vacuums and tests and never say "but our nozzle is so large or so high or so low that the air intake is bad."

Too much vacuum often makes the machine heavy by sucking too heavily upon the carpets. Of course, raising the nozzle here will help this fault.

Motors!

Another battling point is the question of whether the motor put in horizontally into the casing or that which is put in vertically is the better. They all talk glibly on this subject, but heed it not. All that is necessary for the purchaser of a cleaner to know about the motor is that it should be made by a reputable firm, have a good speed that is spectacular and that it be not imbedded too deeply in unnecessary fixings to be oiled and cleaned.

The universal motor is best for the average purchaser as it works well on indirect or direct current, whichever is supplied to you in your neighborhood. Nearly every cleaner employs a universal motor.

Every vacuum cleaner manufacturer has some point of his own that makes him the most delightful of talkers. Here are some very useful devices which are worthy of mention, but for the most part are matters for individual choice:

- The enclosed dust bag.
- Steel motor case.
- Nickeled steel motor case.
- Aluminum motor case.
- Wheel bearings inside the nozzle.
- Wheel bearings outside the nozzle.
- Detachable nozzle.
- Air cooled motor (most motors are cooled by in and outgoing air).
- Dust bag on top of the handle shaft.

- Adjustment with nut for stair cleaning.
- Self adjustment to keep handle erect when released from holding (very convenient).
- Automatic current cut off.
- Extra roomy hooks for electric cord on the handle.
- Oil cups protected from dust (should be always).
- And general attachments made as simple as possible.
- Dust bag lined and sometimes partitioned.
- Dust bag easy to put on and take off with a collar to hold between the soles of shoes to empty without making dust escape.
- Automatic closing valve where dust bag collar comes off—to prevent dust flying back into motor casing.
- Rubber bumper to protect furniture.

Requisite Qualities

In short, the satisfactory cleaner must:

1. Sweep loose the adhering dirt such as thread, lint, dust, particle, and brush up matted nap or pile to restore color tone.
2. Loosen and shake to the surface ground-in dirt that kills rugs and carpets, so that it can be removed.
3. Have suction enough to carry away all dirt after the soft hair brush loosens it to make it possible.

This is about the whole story. And as to the expense of operation, they cost not even as much as an electric iron, and far less than the cost of extra cleaning folk today. It is an economy, a comfort and a gold lined investment in which the interest is health, money saved, and fabrics preserved. Could any one ask for more in a sweeper?

But don't expect miracles. The vacuum cleaner needs slight pushing over the floor—it can't roll by itself.

A NORTH SHORE IDYLL

MARY JANE DANIELS

THE casual wayfarer, passing along Wade Street in Ravinia, Illinois, sees only a space of uncleared woodland, overgrown with underbrush, that skirts a heavily thicketed ravine. The spirit of romance may whisper in his ear and urge him to follow the flower-carpeted path that straggles lazily to the road. It is a whimsical little trail that bends about a lusty oak, crosses a rustic bridge over a ravine where cottontails and chipmunks play hide-and-seek, and then, after turning, opens on a clearing. Here in this idyllic setting is Columbine Cottage, the sum-

mer home of Mr. Lionel Robertson, and the winter home of Mr. Herman Rosse. As soon as one crosses the threshold of Columbine Cottage he lays aside his cares with his wraps; the spirit of a bygone era greets him—an era when the course of existence ran in a traditional pattern of convention and custom. The living room breathes the atmosphere of the late eighties when Pre-Raphaelitism was in its flower. Mr. Robertson, who is an interior decorator of wide reputation, and his collaborator, Mr. Rosse, are both disciples of William

(Continued on page 90)

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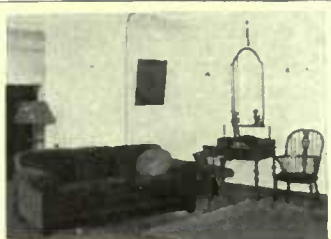


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Hand-blocked toile in red and white upholsters the daybed and armchairs. A flat apple-green tone is used on the woodwork, china cabinet, buffet and floor, the last with an 18" border of cobalt blue

A North Shore Idyll

(Continued from page 88)

Morris. Their theories are not akin to those of the modern realistic school; they believe in an art that is always decorative, always beautiful, always symbolic of nature though it does not always adhere in line to nature.

The room is a melody of Morris patterns: the side walls are covered with the daisy pattern paper—conventionalized red columbines and primroses, golden daisies, and green leaves on a white background; the ceiling is similarly treated with a block pattern in yellow and white; toile, hand-blocked in red and white, upholsters the daybed and the armchairs that flank the red brick fireplace and hearth. The fresh and aspiring influence of the Pre-Raphaelites is dominant in the flat apple-green tone that masks woodwork, chimney, china cabinet, buffet, and even the floor, which, however, has an 18" border of cobalt blue.

There are many evidences of the adventurous and roving spirit that stimu-

lated the explorers in that pulsing period of expansion which ushered in the Renaissance—that selfsame period when Pre-Raphaelitism as a philosophy of art was first being spread abroad. From the shelves of the cabinet earthen ware bowls, collected by Mr. Rosse in Java, and Chinese plates repeat the color pattern of the room, while brass trays, hammered in fantastic Chinese characters, copper Japanese kettles, and pewter jugs from Singapore gleam on the buffet and highboy.

The quaintness and charm of the room have endeared it to many of Chicago's literati who gather there on Sunday evenings to discuss art, religion, and politics over a cup of tea, just as the world of letters was wont to meet in Mid-Victorian drawing rooms and salons. The radical and the conservative, the struggling student and the master and patron, the materialist and the idealist, youth and experience, all come together on common ground.



The living room is markedly after the designs of William Morris. On the walls is a daisy pattern paper with a white ground; the ceiling is a block pattern in yellow and white

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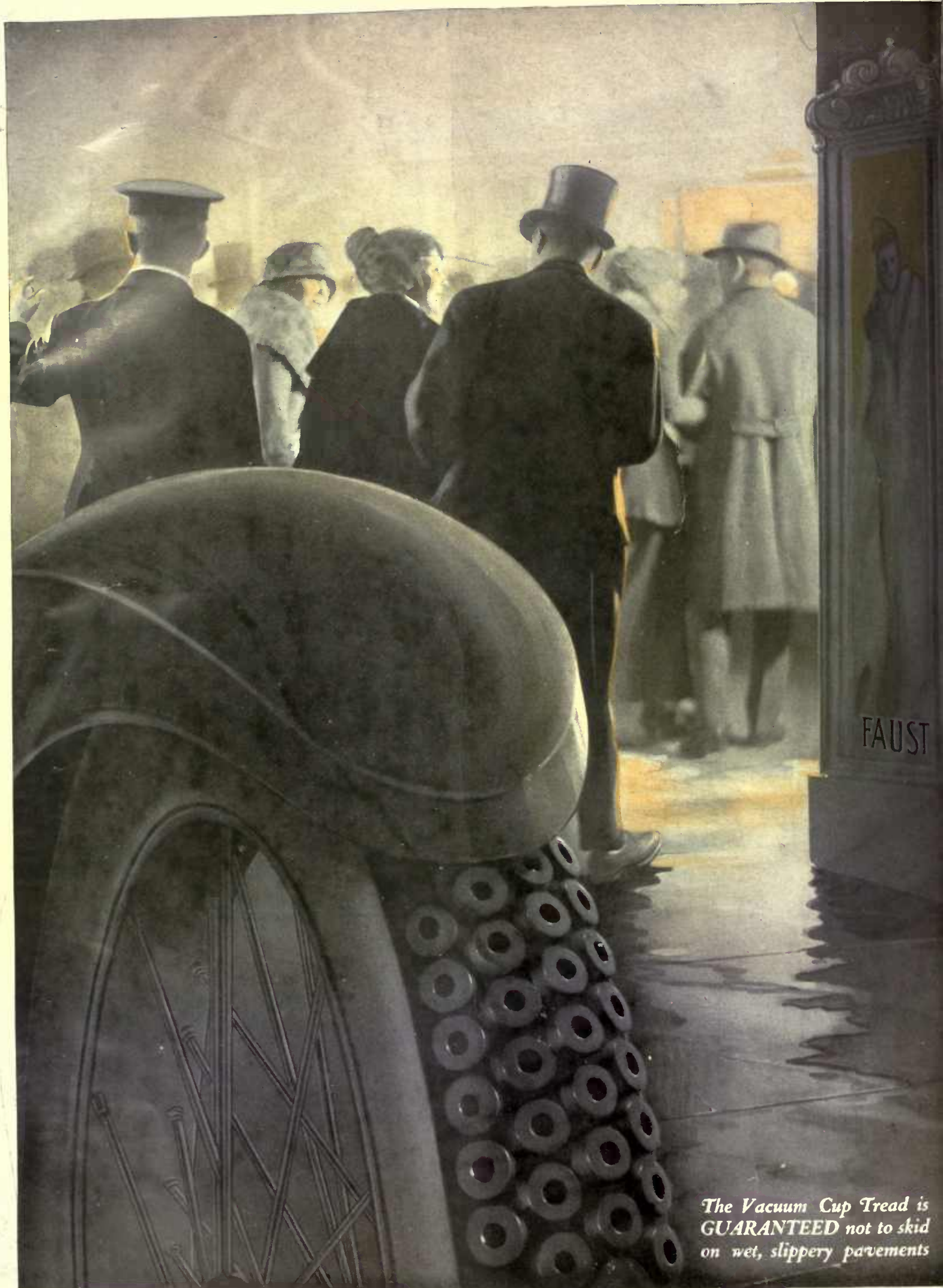
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House & Garden

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

DEALING IN FUTURES

IT is a prerogative of magazine-making—a necessity, even—to deal in futures. We have to do it. Working today and thinking months ahead come to be as natural to an editor as answering his office telephone or smoking his deliberative pipe over a doubtful piece of “copy.” From the time the office wheels begin to turn in the actual production of an issue of HOUSE & GARDEN until the completed magazine reaches you is eight full weeks. We have two issues actively growing under our hands at all times, and three more in a formative state. We have to keep them all in mind.

And it is rather fun. In the cold drabness of January, you see, we are busy selecting photographs of springtime gardens and gay warm-weather furnishings for our May issue; on sweltering August days we edit articles about winter pruning of fruit trees and the relative merits of steam, hot water and hot air for house heating purposes. We feel sometimes as though we had dual personalities; one which attends to the tasks of day by day, and the other more abstract, less material, a dweller in the realm of the future.

Now, all this may sound dreamy, unprac-



A glimpse of one of the gardens in the March issue

tical and far removed from the world of business. But isn't its underlying principle the same as the one which actuates you to turn these pages? We suggest the things which will make for more livable homes; you receive and consider them, plan to adapt them to your particular circumstances. We are both dealing in futures.

The whole spirit of a magazine such as this is one of looking forward. You read a fiction story because you want to be entertained, diverted here in the present; but you read an article on interior decorating or building or gardening because it bears upon something which you hope to possess tomorrow, or next month, or just “sometime.” Both kinds of reading are stimulating and worth while, both have their places in the scheme of things. Which of them is of the greater merit only the individual can decide.

For ourselves, we like this planning and working ahead. It is a pleasant, imaginative sort of way to do, even though it does lead us to forget sometimes that January is not June and that the midwinter of actuality is not the springtime of an editor's fancy.

Contents for February, 1920. Volume XXXVII, No. Two

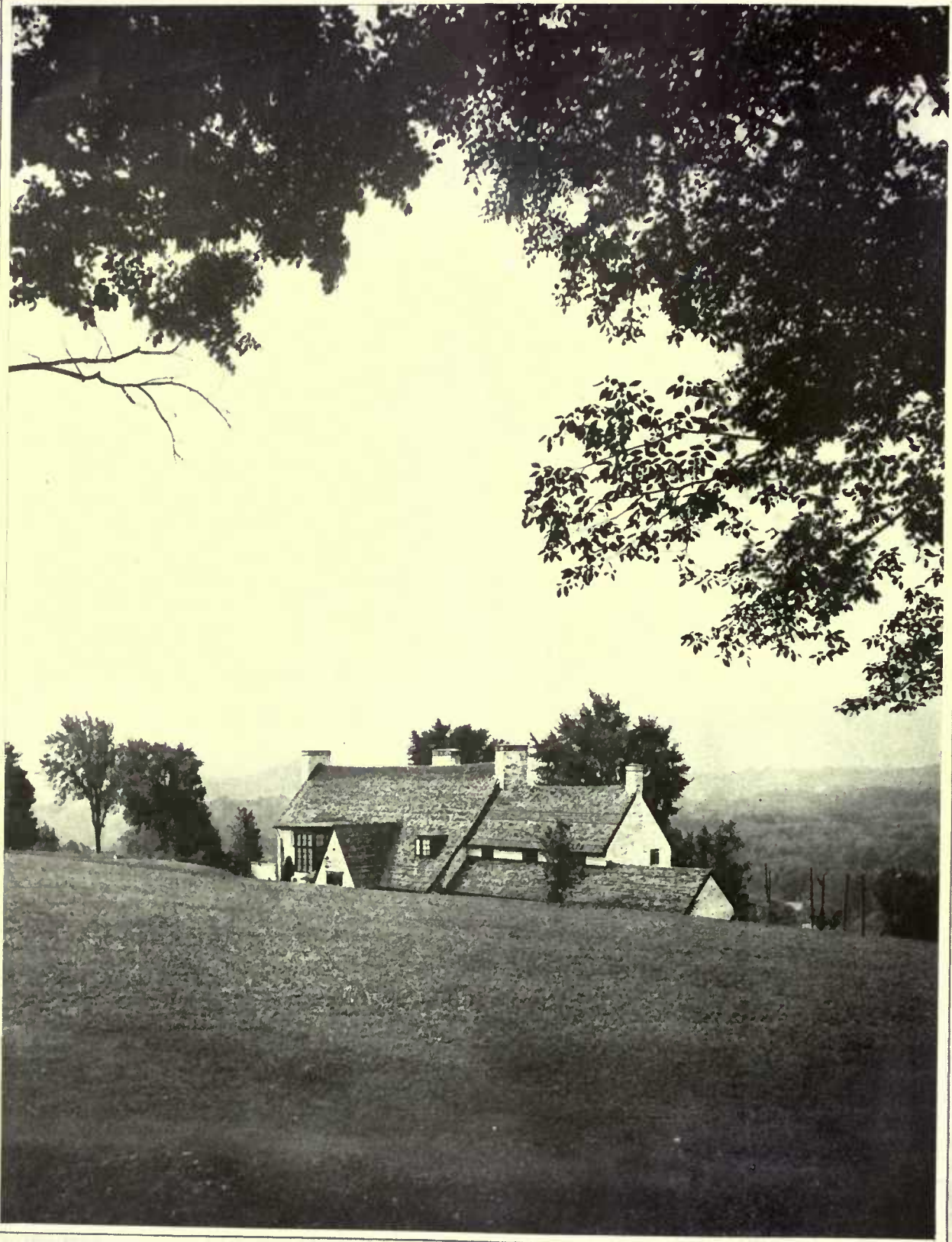
COVER DESIGN BY CHARLES LIVINGSTON BULL	
THE COUNTRY HOUSE AND ITS SITE.....	18
<i>H. T. Lindeberg, Architect</i>	
INDIVIDUALITY IN COUNTRY HOMES.....	19
<i>Matlack Price</i>	
WHAT IS A HOUSEHOLD POLICY?.....	24
<i>L. K. C. Olds</i>	
MES AMOURS	24
<i>Edna Goit Brintnall</i>	
WHEN DETAILS HAVE MERIT.....	25
<i>H. T. Lindeberg, Architect</i>	
MINIATURES OF YESTERDAY FOR COLLECTORS OF TODAY.....	26
<i>Gardner Teall</i>	
FARM BUILDINGS OF CHARLES M. SCHWAB, ESQ., LORETTO, PA.....	28
<i>Murphy & Dana, Architects</i>	
GARDEN CITIES OF THE SOUTH.....	30
<i>George W. Sutton, Jr.</i>	
FLOWERS FOR THE GARDEN GATE.....	32
<i>Marion Coffin, Landscape Architect</i>	
THE COMMUTER BUILDS A REST HOUSE.....	33
<i>G. Campbell</i>	
AN ITALIAN HOUSE FOR THE COUNTRY.....	34
<i>Randolph H. Almirot, Architect</i>	
FURNISHING WITH OLD COTTAGE PIECES.....	36
<i>Walter A. Dyer</i>	

THE DOORSTEP MAKES THE HOUSE.....	38
<i>Jack Manley Rose</i>	
GROUND COVERS FOR THE NORTH.....	40
<i>Hugh Smith</i>	
A LITTLE PORTFOLIO OF GOOD INTERIORS.....	41
REVIVING THE BELL PULL.....	44
<i>Mary H. Northend</i>	
A BOWERED GARDEN IN NEW ENGLAND.....	45
HOW TO KNOW THE MOLDINGS.....	46
<i>Matlack Price</i>	
A FORMAL GARDEN ON A CITY LOT.....	47
<i>M. L. Fuller</i>	
A NORMAN-ENGLISH FARMHOUSE.....	48
<i>Julius Gregory, Architect</i>	
HOW PANELING IS DESIGNED.....	50
<i>Randolph W. Sexton</i>	
A LOW DOG FROM THE HIGHLANDS.....	51
<i>Robert S. Lemmon</i>	
EQUIPPING THE KITCHEN.....	52
<i>Dorothy Ethel Walsh</i>	
WHEN THE POT HANGS HIGH.....	53
<i>Ethel R. Peyser</i>	
FURNISHING THE BREAKFAST PORCH.....	54
THE GARDENER'S CALENDAR.....	56

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Gillies

THE COUNTRY HOUSE AND ITS SITE

Upon the site depends much of the success of a country house. The house itself may be an achievement in design and yet fail because it is unsuited to the site. Or, the site may be quite remarkable and be spoiled when the house is placed upon it. In some instances the house must even be subordinated to the site. That was the successful solution in the placing of this country house, the residence of Mrs. Elizabeth Ledyard at

Stockbridge, Mass. It is protected from the north by a hill and overlooks the Housatonic Valley. The public road winds over this hill, but the house is so situated as to assure privacy. From the other side it commands the farther reaches of the valley. Being placed in this position, its architectural merit is enhanced by the very fact that it is subordinated to the site. The architect of the house was Harrie T. Lindeberg



INDIVIDUALITY IN COUNTRY HOMES

*Houses That Live Intimately With Their Sites and Yet Maintain Their Personality
Are Shown In These Designs by H. T. Lindeberg*

MATLACK PRICE

THERE are a number of reasons why people seem to be more familiar with the working theories of art, meaning painting, than with any kind of theories regarding architecture. But the reasons are not conspicuously reasonable.

For one thing, the artist is a more real personality to most people—they have a mental image of him, accurate or not, according to their knowledge—while of the architect they have no definite image, or, for the most part, no image at all. This is partly because there

are so many different kinds of architects. There are different kinds of artists, too, but most people visualize but one—an inspired, temperamental creature of genius, ever interesting and never understandable.

But here we should abruptly stop this imaginary dividing wall between “artist” and “architect” and demolish it for all time, awaking to the fact that there should be no distinction, that both are artists.

There is, obviously, a practical side to the architect which is nearly always lacking in

the artist, for the practice of architecture involves technical and executive abilities with which the architect must be endowed.

His identity with the artist lies rather in the vision which enters into his projected work, and in the pictorial aspect of the work when it is completed. In a slightly extended development of this thesis will be found the basis of a real appreciation of the work of H. T. Lindeberg, as illustrated by a few country houses shown in this article. These are not
(Continued on page 92)



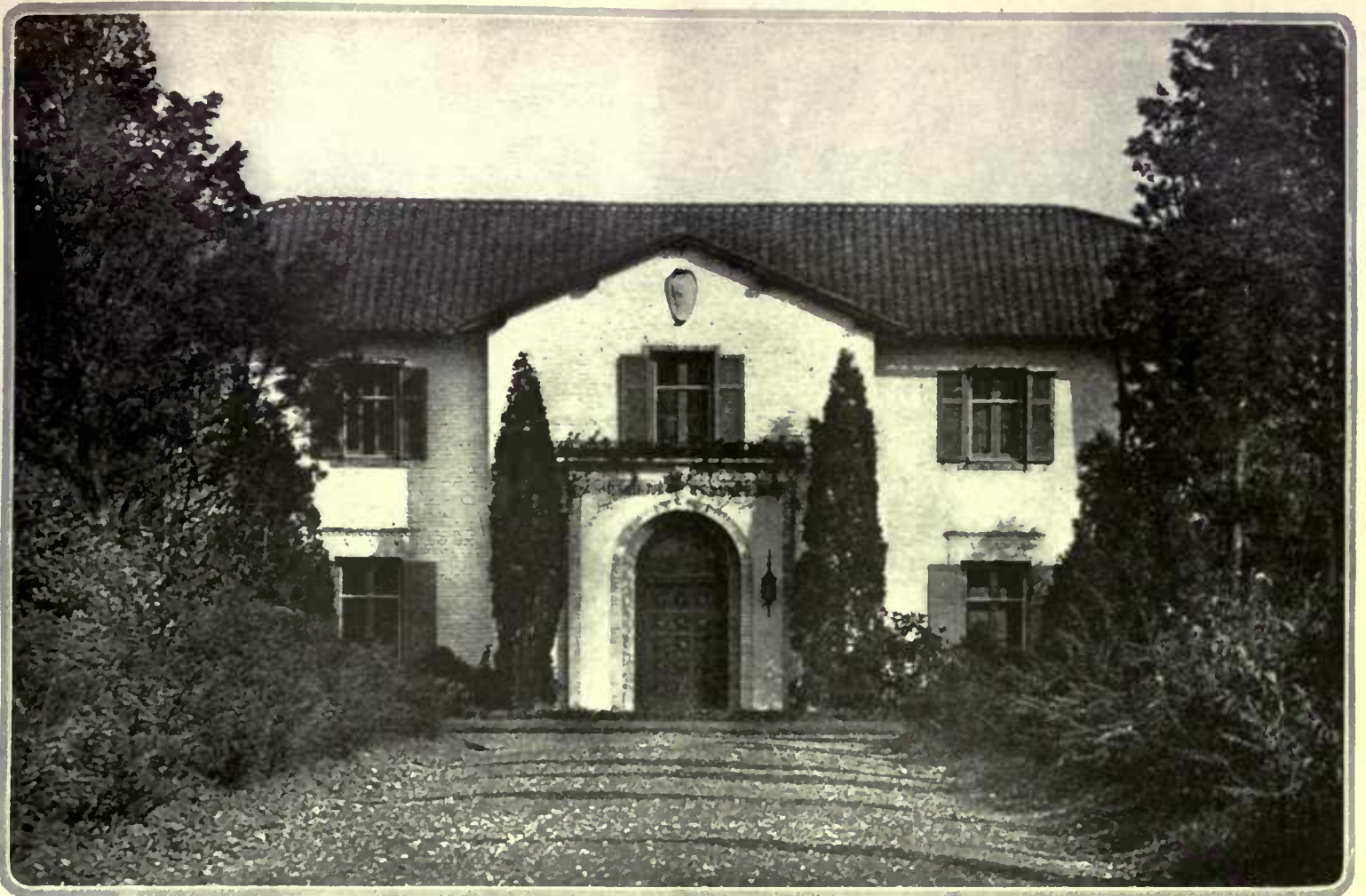
Viewed from the northeast, the residence of Mrs. Lizbeth Ledyard shows picturesque details of the architecture—the garden wall pierced by an arched gate, the octagonal stairs window, the pointed roof of the entrance ell and the roofed gallery to the garage. The whitewashed brick walls contrast pleasingly with the green fields about the house



Ordinary materials used in a fashion not ordinary but combined to harmonize in a well-visualized picture are found above, in the lodge on the place of Bertrand L. Taylor, Esq., Locust Valley, L. I. The slate roof is given interesting texture by its irregularity

Another lodge, on the estate of Irving Brokaw, Esq., at Mill Neck, L. I., shows an English cottage design developed in whitewashed brick. Long windows are used upstairs and down. The roof is laid on irregularly. The walls show exposed headers and broken brick





A remarkable combination of whitewashed brick walls and Spanish tiles is found in the residence of Nelson Doubleday, Esq., at Oyster Bay, L. I. The entrance vestibule is pronounced by an arch and border of exposed brick, flanked by tall cedars. The feeling of the house is Italian, yet it is an Italian adapted successfully to an American country environment



There should be no rear to a country house. The service wing should be so combined with the house that one can approach it from any angle. This is proven in the residence of George Bourne, Esq., at Mill Neck, L. I. Garage and kitchen are in the southeast wing, which is successfully incorporated in the lines of the house and hidden by the border plantings



The south view of the home of Charles F. Alcott, Esq., at Easthampton, L. I., is an example of a balanced design that is also picturesque. The long roof sweeps down at each end to cover dining room and porch, broken only by the chimneys and dormers

A country house should grow naturally out of the ground. It should also live intimately with the trees that surround it and the gardens that give it gradual approach. In the view below, the home of Henry C. Martin, Esq., at Glen Cove, L. I., this setting is found





Among the interesting features of the house of Henry Rawle, Esq., at Morristown, N. J., is a glassed flower room leading to an octagonal breakfast room, also glassed, that looks out over the stretch of lawn on one side and through the formal planting of cedars on the other

Because it commands the south view looking out over the garden, this façade of the home of Laurance H. Armour, Esq., at Lake Forest, Ill., shown below, has large windows in the living room, hall and dining room. The half-timber extensions have sleeping porches above



WHAT IS A HOUSEHOLD POLICY?

HAS the world war and its uprooting of the social structure brought the women of America face to face with a responsibility whose form and feature are those of pioneer days?

Must we begin to build upon fresh foundations as if in a new land, because the cost of living has made our present domestic system impossible?

These are questions that are facing American home-makers today.

If the answer is yes, then what must we do to get the proper start, to act quickly, and to save precious time?

These questions are not put to frighten anyone. The women of America are not easily frightened. But the future is filled with apprehension. The giant of high prices stalks the street, and to help rout him and his train of unrest devolves upon the women of America. They are the home-makers and the home-keepers, and the future of the home is in the balance.

The American home life of 1914 was different from that of 1884. Then we were yet a young nation. Unsophisticated in our outlook, our cities had not yet become the centers of vast and crowded populations. Flats were a novelty, the delicatessen store was yet to come. The movie theatre was unborn and the horn of the motor car had not begun to sound.

But by 1914 the American women had taken a long step, almost a leap, away from the simplicity of the 80s. The apartment house and the movie theatre, the motor car and the tango tea had assumed a place upon the day's program, and the women found themselves ready for them all.

Why? Because of reasons which include some deep economic changes; and because of a substitution of false social values for the true principles of family life.

Regarding the economic changes, among the most influential was the growth of the factory system of production, particularly of articles of clothing and of food. These became plentiful, cheap and easily obtainable, and women began to find that some of their home occupations were disappearing.

The next step was a rise in the scale of living. Simplicity gave place to luxury and pretentiousness. With this alteration in the scale of living came the multiplication of the means of enjoyment. Without their realizing it, women began to find time increasing on their hands and they naturally looked for ways in which to spend it—and they found them outside the home.

The result was a gradual breaking down of the old home circle idea that was a fundament of American life. The women of the newer generation, not knowing how to accomplish the household duties that their grandmothers took for granted and understood, in the light of their generation, could not in turn teach these things to their daughters. The business of home making and home keeping suffered.

HOME making is a business, one of the most important in our list of national occupations. But economic research has brought to light a startling fact: of all the branches of industry on which existence depends, the most essential—the home—is operated today under the most disorganized system and on the most unbusiness-like principles. Women are competing in every line of business except that which has been, since civilization began, their own peculiar birthright—the making and

managing of the home. We have forgotten that the home was of importance. It has taken a world catastrophe to bring this to our attention, and to turn our faces to the fact that the home is a business and, like a business, it must be run on principles.

What kind of a business is the home?

At first it was a place of safety. Then it became a factory. Today the home, as it has been described, is a social unit doing business with scores of outside sources which supply it with the means of existence and happiness.

It must have for its chief operating purposes two very practical departments. One of these is the Purchasing, and the other the Employment Department. Of the two the former is becoming more and more important. With the two are entangled some curious traditions handed down from the earlier stages of its evolution. One of them, as it has been pointed out more than once, is the belief that the running of a home business is a good deal a matter of instinct. Almost any woman, some people seem to think, can be depended upon to take hold of a home and manage it by instinct alone. She needs only a little "preliminary routine practice" and the thing is done. And side by side with this quaint notion goes the lack of a clear and definite ideal of what the home is meant to be and what it should seek to accomplish.

In the language of business, what is the policy of the home to be?

THE policy of any successful business is based upon the highest ideals of which its directors are capable. So it should be with the home. Its standards of excellence must underpin its whole structure. Summed up, at its minimum the home must produce proper care for the physical, mental and spiritual welfare of each member of the household, so that the best type of citizenship can be developed. Upon these considerations depends the expenditure of the home capital.

The second step in the development of the home's policy is the handling of the capital, the income, resources. Upon this depends the success of the two departments mentioned above; and the capital itself must be proportioned to the size of the family income.

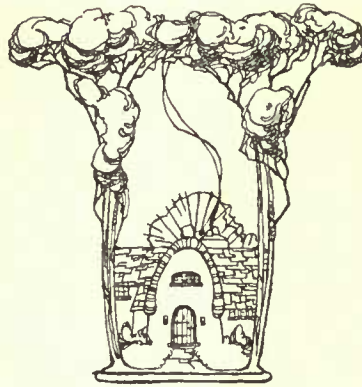
Here we come to the point of especial emphasis, for it is the rock on which the home-ship can strike and founder—or it can be made the rock upon which a lasting structure can be reared. That is the complete understanding between the home manager and the provider or providers of income. A man and wife should have definite, systematic conferences at stated intervals, based on the question of ideals, what the home must mean, what best standards of living can be afforded with the resources of money, time and energy that can be depended on, and how its affairs can be best conducted. A definite, concrete outline of procedure embracing every phase of operation of the home must be made.

Then the question of the paid service required—the hiring and wages of employees, their stated duties, should be outlined and presented to them like a commercial contract.

In doing this work of framing a household policy the woman should demand the co-operation of her husband, should expect from him valuable advice learned in his business experience.

LET us take, for example, two intelligent young people going into partnership in a home business. Their

(Continued on page 74)



MES AMOURS

*You ask me, of the things I love—Why ask?
There are so many things I love!
It is—well, almost hard to tell,
I love so many things!*

*A paneled door—a bit of lacquer with a crimson scarf;
A polished floor—a deep blue bowl with purple heather
from the moor:
The solemn clock, so stately and so tall,—the spindled-
wind of staircase, in the hall.
A print, all blues, and blacks, and misty grays—
And here and there, a subtle touch of maize;
A low-swung couch, long silken cushions on the floor—
Soft-shaded lamps, and books—aye, by the score!
All these and many more,—I love.*

*The silvered service, with its fragile cups—
The reminiscent chatter of the one who sups.
The spinnet, in the corner, which though mute, still sings
Of by-gone days and by-gone things.
Old things I love.*

*I love the quiet crunch of pebbled walks—
The shrill note of the peacock, as he proudly stalks.
The sameness of today, and other days—
The rose,—the blues,—the purples,—fading into grays;
The twilight haze.*

These are my loves!

EDNA GOIT BRINTNALL.



WHEN DETAILS HAVE MERIT

In themselves architectural details may be very interesting, but their real merit is proven when they are so combined by the architect as to make the completed house harmonious. On this façade, the south front of the residence of Henry Rawle, Esq., Morristown, N. J., we find, skillfully combined, irregular chimney pots above the brick-capped rough plastered chimney, a roof of shingles laid on to give texture, wide overhanging eaves that shadow the upper casements, brick sills, rough plaster walls, slightly rounded bays marked with hand-adzed timber, a vertical sundial over the entrance and the bricks broken irregularly through the plaster around the door frame. The house sits close to the ground in the proper fashion of an English cottage. The architect was H. T. Lindeberg.

MINIATURES of YESTERDAY for COLLECTORS of TODAY

*What to Look for When One Starts a Collection
of Miniatures—Some of the Artists
—The Books to Read*

GARDNER TEALL



Miniature of Martha Washington Greene. By Edward G. Marlbone



Another of Marlbone's miniatures—one of an old lady

DO you remember the old story of Apelles, the ancient Greek artist?

Apelles went one fine afternoon to call on Protogenes, an artist of Rhodes, and finding him out, picked up a blank panel of wood which he found in his studio and drew in colored line what was probably his own profile before leaving. Protogenes returned and seeing the panel, drew a still finer profile within it and left it on his easel so that Apelles, if again he called (undoubtedly he and Protogenes were intimate), would see it. This Apelles did and he added within Protogenes' drawing a third one in still another call. When Protogenes came in and beheld Apelles' line he declared himself out-skilled, since Apelles' drawing was so minute that there was no room within it for a third drawing.

I doubt if we have record of an earlier miniature than that! We are told that this tablet was treasured by Cæsar in his villa on the Palatine Hill, perishing in the fire that eventually destroyed it.

In the old days before the possibilities of photography were dreamed of, portraits in miniature held an unassailable place in the affections of those to whom the likeness of friend or loved one was treasured in this form. In those days before the family album had been added to implements of torture, the miniature reached a state of unsurpassed artistic development.

A Perpetuated Art

Happily miniature painting never became a lost art and some noteworthy works are produced by our contemporary miniaturists, many of whom have achieved fame in this field. However, the charm of the old miniature exercises a fascination to which the collector easily succumbs. While there is a decided advantage in knowing the subject of a miniature, the identity of a portrait does not affect its direct esthetic value in the least. We admit, of course, that a portrait by Rembrandt or by Valesquez of a known person has added to it the historical interest derived from that knowledge; at the same time the portrait of a person unknown from the hand of either master would be none the less fine for all the mystery that surrounded the identity of the subject of the likeness.



James Sayville, by Sarah Goodridge



Capt. A. S. Fray, by Washington Allston



A miniature portrait by Copley



Early miniature from a Ms. by Girolamo dai Libri



The portrait of Clara Eugenia, daughter of Philip II, by Gonzales, in the Prado Gallery, shows a miniature worn as locket

And so it is that portrait miniatures are interesting to collectors even when one does not know whom they represent. Were it otherwise, how many exquisite masterpieces of the miniaturist's art would still be relegated to the attic, would still be begging purchasers when discovered in the shops of antiquaries!

When one comes to consider how very popular miniature painting was through a long period, a popularity well revived in our day, indeed, it will not seem so strange that thousands of portrait miniatures of excellence should have survived and have come down to our own time to tempt the friendly collector who discovers in them the beauty and reminiscent suggestion that clings to a fine portrait miniature from a skillful hand.

The Greek Method

The miniature portrait painters of antiquity undoubtedly employed the encaustic method. The ancient Greek type of this genre were probably produced in the manner described by Cyril Davenport as follows: "A wooden panel, cedar, boxwood or pearwood, was primed with distemper, probably white or cream, and well rubbed smooth. On this the design was traced, then colors in powder were mixed with melted wax and quickly applied in a diagrammatic way within the lines drawn out on the panel. The color was laid on either with a strong brush or some sort of wooden style like those used now for modeling in wax. When this inlaying of the wax was finished a warm iron was held over the whole thing to give it an even surface. Small pieces of wax could be added as necessary. The effect of such semi-transparent wax over the white groundwork must have been brilliant, and nearly resembling the transparent vitreous enamel used at a much later period. Such wax paintings, flat and brilliant, must have been very decorative, and it is most unfortunate that none of them now exists in a perfect condition." Later encaustic panels have, indeed, come down to us, notably the encaustic portrait panels in the Metropolitan Museum of Art, New York. However, these are larger than were the true miniatures of antiquity.

Pliny tells us in one of his paragraphs that "Laia Cyzicena of Rome painted portraits of



Edward G. Marlbone executed the miniature of a young girl shown above



Commodore Truxton, a miniature by Archibald Robertson, 1802



Miniature portrait of a child, by Lucia Fairchild Fuller



John Woods Poinier, a miniature by Benjamin Trott



Lady Sophia Boyle, a miniature portrait painted by Richard Cosway

ladies with a little brush and a cestrum of ivory." How modern that sounds, and yet this was centuries and centuries ago, ages before the time of Lavina Teerlinck (painter to Henry VIII), Angelica Kauffman, Maria Hadfield Cosway, Mrs. Anne Mee (née Foldson), Lady Diana Beauclerk, Frances Reynolds, Miss Palmer (Sir Joshua's niece), Mary Benwell, Charlotte Jones and dozens of the other "lady miniaturists" who became famous.

In the 1st and in the 2nd Century there existed with the Romans a sort of miniature painting in which the portrait heads (sometimes whole figures) were produced by scratching the design through the surface of gilded glass, placing behind it and fusing to it as a background a thinner plate of glass, an art revived in the 16th Century by Glomis, a French artist, examples of whose work are numbered among the gems of the J. Pierpont Morgan collection.

Medieval Miniatures

Coming to medieval times, the art of the miniaturist, as exemplified in the illuminated manuscripts of the Middle Ages, reached an unsurpassed perfection. "The Leightons and Millais of the time," says Davenport, "painted little water-color pictures on vellum, which have lasted and will last, instead of big oil pictures on canvas. . . . The only objection to vellum as a material for painting upon is that the body-color or gonache, which is the most suitable medium, is liable to chip

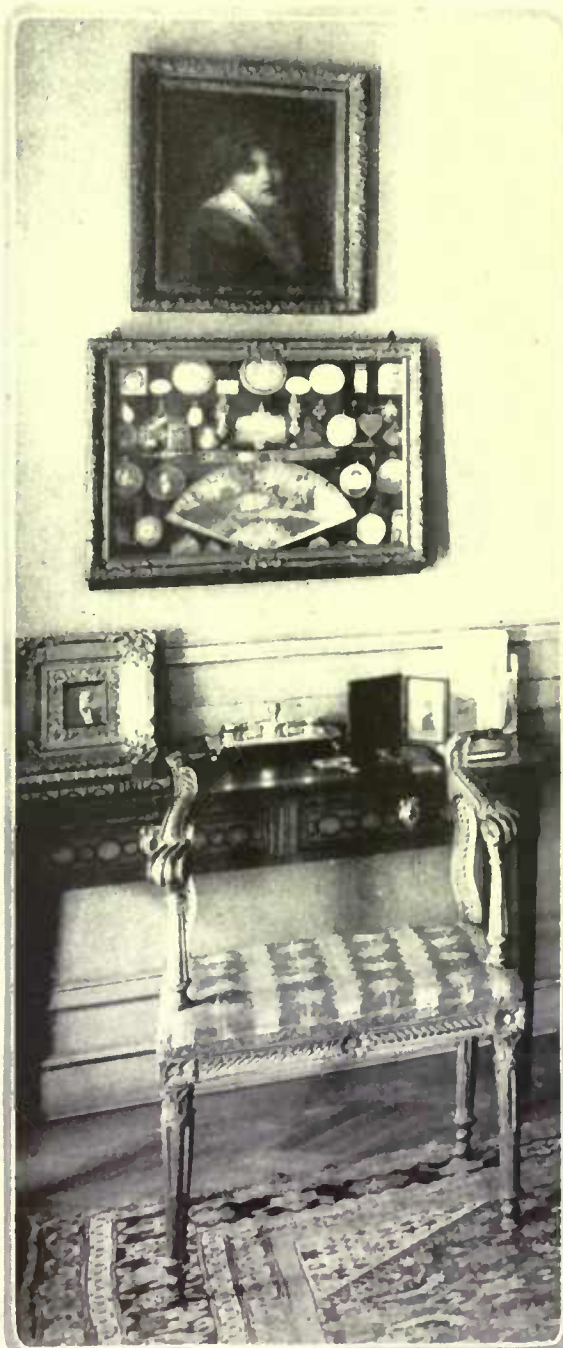
off if it is thickly applied." The miniatures of Hans Holbein the Younger (1497-1543) of Nicholas Hilliard (1537-1619) reflect the influence of the medieval miniaturists both as to the flat treatment with little or no shadow and the strong decorative arrangement.

The Tudor Period

The first period of English portrait miniatures, that of the 16th Century, may be called the Tudor period. This was distinctly dominated by Hans Holbein the Younger. Of this artist Carel Van Mander, a Dutch critic writing in 1764, said "Before entering the service of the King, Holbein had done no work in miniature, but among the royal pensioners he found a painter, called Lucas, who was skilled in this small art, and he quickly made friends with him. Lucas showed Holbein how he worked, with the result that the new-comer quickly surpassed his master, being a better designer, composer and colorist."

One cannot overestimate the influence of Holbein thereafter. Holbein painted miniatures of Henry VIII, Catherine Howard, Catherine of Aragon, Anne of Cleves, Jane Seymour, the young Prince Edward and others. In 1904 a Holbein miniature brought £2750 at the Hawkins sale. Other noted miniaturists of this Tudor Period were Lavina Teerlinck, Sir Antonio More (1512-1577?), Nicholas Hilliard, who was also a goldsmith and

(Continued on page 96)



Hewitt
A collection of miniatures may be kept in a frame, as Miss Elsie de Wolfe keeps hers, giving quite a decorative effect to the wall



Augusta Temple Prince, a miniature by Jeane Baptiste Isaby, painted in 1828



Derich Born, by Hans Holbein the younger, in the Priakotheek at Munich



The buildings are on two levels of ground, on the shoulder of a gently sloping hill. They are grouped around a large yard with low fences and gates at each end. Architecturally, the buildings are a combination of French and English, and reminiscent of the picturesque old-world farms one finds in Normandy



There is a touch of half-timber in the upper story of the tower. A decorative detail, this tower serves for dove cote and belfry; here hangs the bell that calls the hands to work. The buttressed walls are an interesting feature of this view

Looking up the hill from this point one sees a corner of the farmer's cottage and a section of the machinery storage building. Note how deep-set are the door and window frames. The slate of the roof is repeated on the fence and post tops





Beginning at the right you see the sheep fold and beyond that the piggery and the barns, with the hay ricks in the fields beyond. On this side of the gate is the gardener's cottage and on the other side the barns and wagon houses. The walks are warm, cream colored stucco. Roofs are gray, red and purple slate

FARM BUILDINGS *of*
CHARLES M. SCHWAB, Esq.

LORETTO, PA.

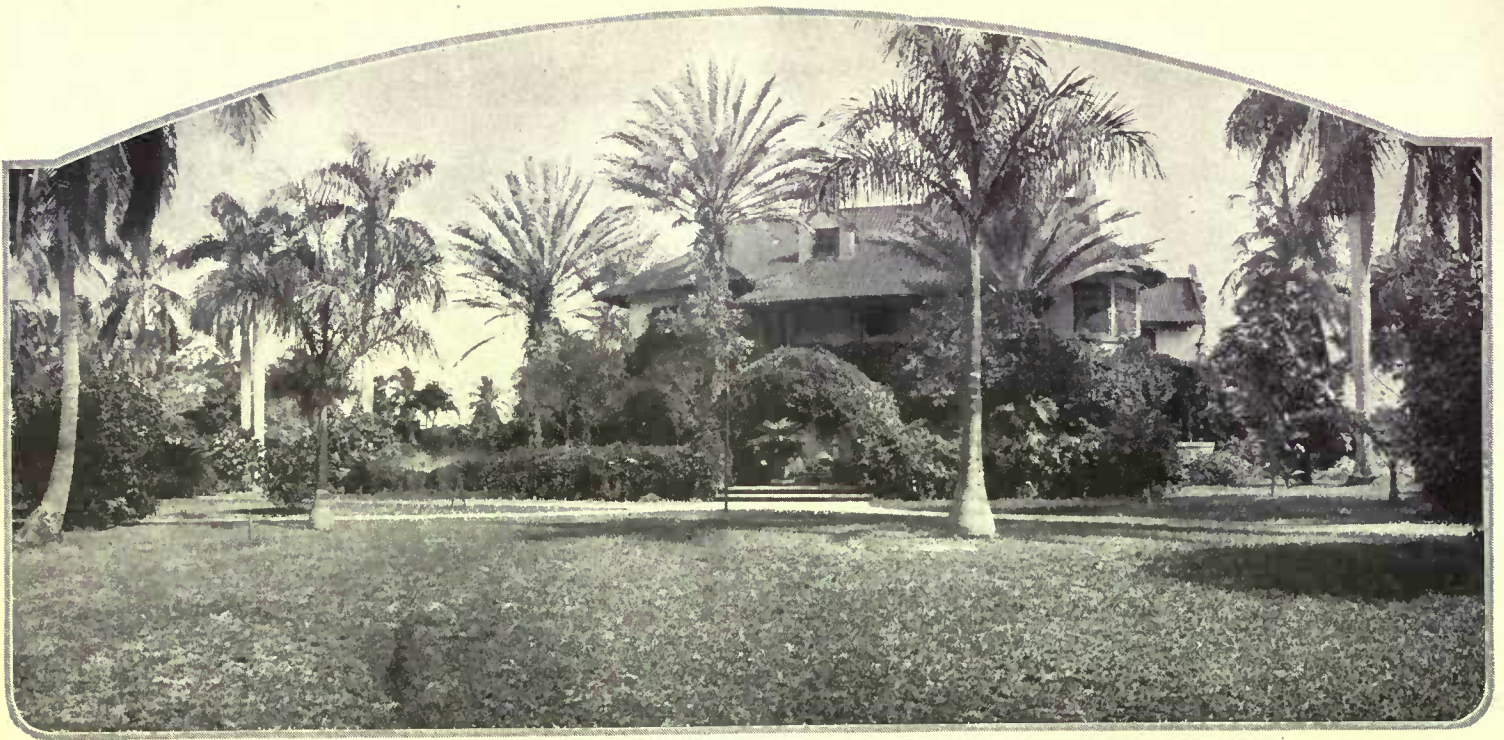
MURPHY & DANA, *Architects*
C. W. LEAVITT, *Landscape Engineer*



The gardener's cottage is a simple stucco house with steep roofs extended down to cover the porch and kitchen wings. An interesting feature is the way the stucco comes to the edge of the slate on the gable roofs without any woodwork



The water comes down to a basin inside the spring house, runs over the stone floor through a little channel and out into a brook. Here and there stone crops out through the stucco wall. The roof, as on



Great masses of bougainvillea surround the home of Mrs. James K. Clark at Palm Beach. This is one of the most striking of Florida's many beautiful flowers which do not succeed in the North. Coconut and date palms are in the foreground of the picture, with royal palms in the background at left and right

GARDEN CITIES OF THE SOUTH

*The Flowers, Trees and Shrubs of Palm Beach and Other Famous Places—A
Surprising Mingling of Northern and Southern Plants*

GEORGE W. SUTTON, JR.

AS school children we were informed in our study of history that a gentleman named Ponce de Leon made a voyage of discovery to the southeastern tip of our country in quest of a legendary Fountain of Youth. We were taught, further, that he failed to find it. Later developments, however, seem to indicate that the impressions thus gained are not quite in accordance with the facts. The truth appears to be that Señor de Leon really found the nepenthe for which he had traveled so many miles, but failed to recognize it. Doubtless he was seeking an actual fountain, of jeweled marble, surrounded by alluring young century-old nymphs, whereas the elixir of perennial adolescence which was the object of his visit consisted only of the balmy, restful, health-giving air around him—the wonderful Florida climate with its almost unbelievable wealth of vegetation.

It has been said

and pretty conclusively proved that almost anything will grow in a Florida garden. The climate seems to breathe instantaneous life into every kind of vegetation. Therefore, it

has been feasible to introduce many of the flowers, vines and bushes indigenous to more northerly climates. Phlox fares particularly well in Florida, seeming to adopt a more vivid coloring and greater size than in the North. Great fields of this colorful flower are not an uncommon sight in some of the Southern towns, while coreopsis, hibiscus and oxalis flourish to a surprising extent.

Among the native plants the *Bignonia venusta* or flame vine is perhaps the most spectacular. This vine, with its rapid growth and its masses of brilliant orange flowers, is adaptable to some wonderful landscape results. Among the other flora found particularly in this winter playground are the ever-present bougainvilleas, as well as the poinsettia, magnolia, palmetto, yucca, the andromeda, with its white and pink flowers, the aster-like yellow and red gaillardia, oleander, salvia, the *Vinca roseum* or



Of all parts of the United States, the South seems especially to call for water in the landscape scheme. It is utilized well here on the property of F. A. Hardy, Esq., at Augusta, Georgia



(Above) Tall pines draped with Spanish moss and pillared with the brilliant flame vine surround the home of Charles Tiedtke, Esq., at Orlando



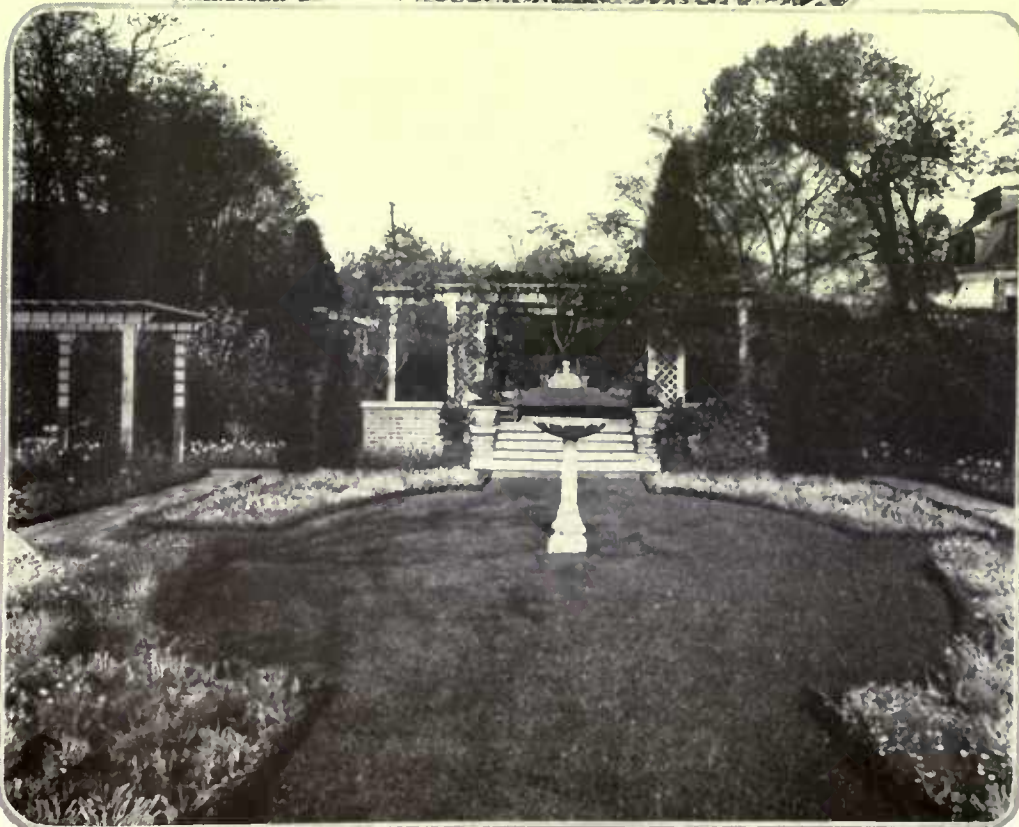
(Left) Truly tropical in setting are some of the smaller gardens in Florida. This one suggests some of the backyard possibilities of the South

Madagascar periwinkle, the blue flowering plumbago, the allamanda, with its yellow and violet flowers, the datura (*brugmanchias*), the acalypha (*mosaica*), the buddleia, the white and purple bauhinias, phyllanthus, jasmine (*gelsemium*) and poinciana.

The cocos palm and the sago palm are everywhere and lend a tropic enchantment to the landscape. Many clusters of bamboo are used in corners.

Old-Time Flowers

Perhaps we might better visualize the many attractions of Florida if we take an imaginary trip through some of its most prominent towns and look at the gardens on the way. We find that the finest gardens often have a singularly old-fashioned air, in spite of the exotic note introduced by tropic vegetation. This is because the favorite flowers, other than those of native origin, seem to be such simple old-time blossoms as pansies, phlox, morning glories and roses. We often find great gardens devoted entirely to variegated beds of pansies, while morning glories are employed as an almost complete



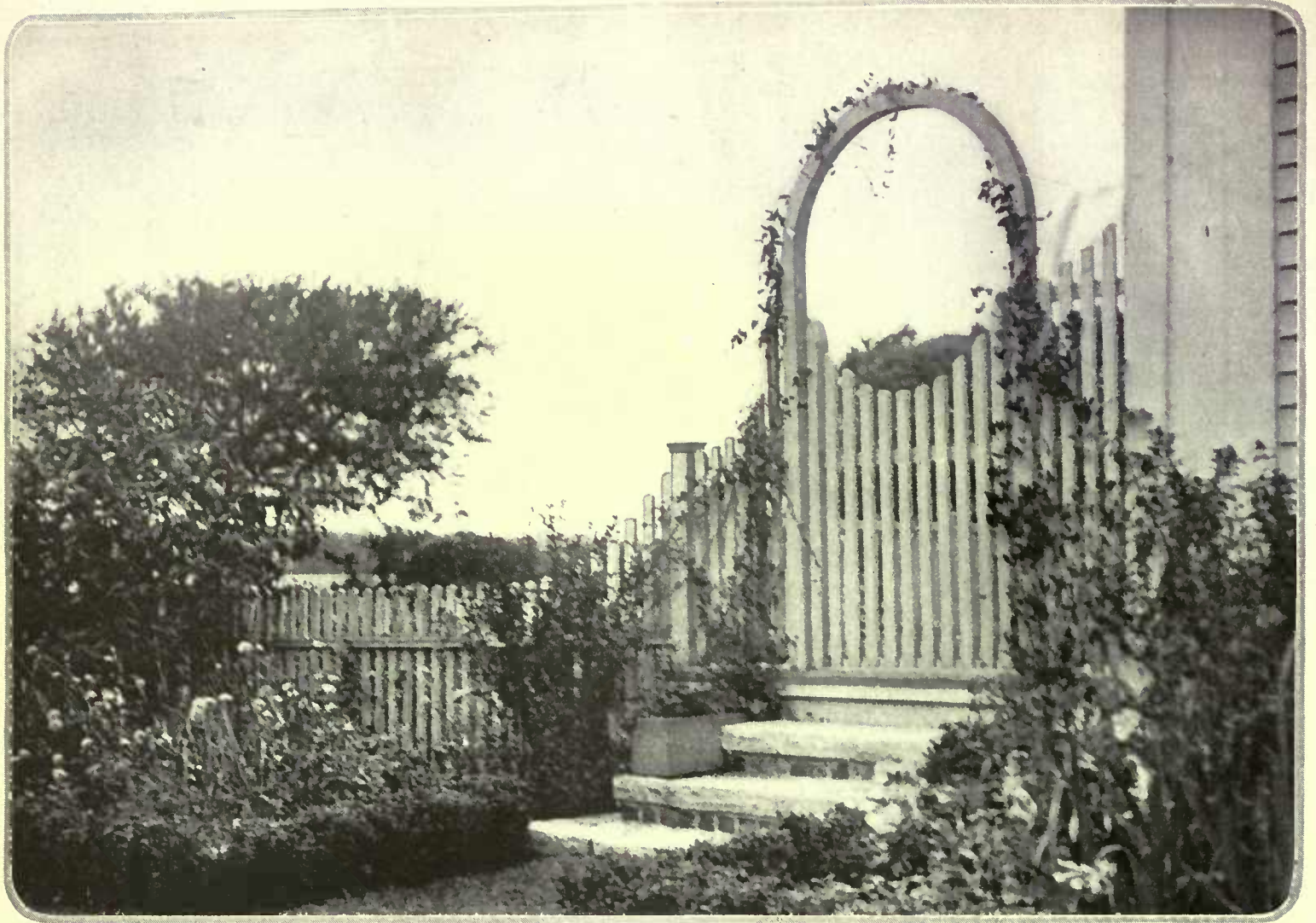
Pink and white azaleas and white and blue hydrangeas are frequently used as shrubs for mass effect.

The Florida climate is about the same everywhere, except that the East Coast is rather lower than the West Coast or the interior. We have already said that almost anything will grow in the Florida climate, but this is not true of the Florida soil. The

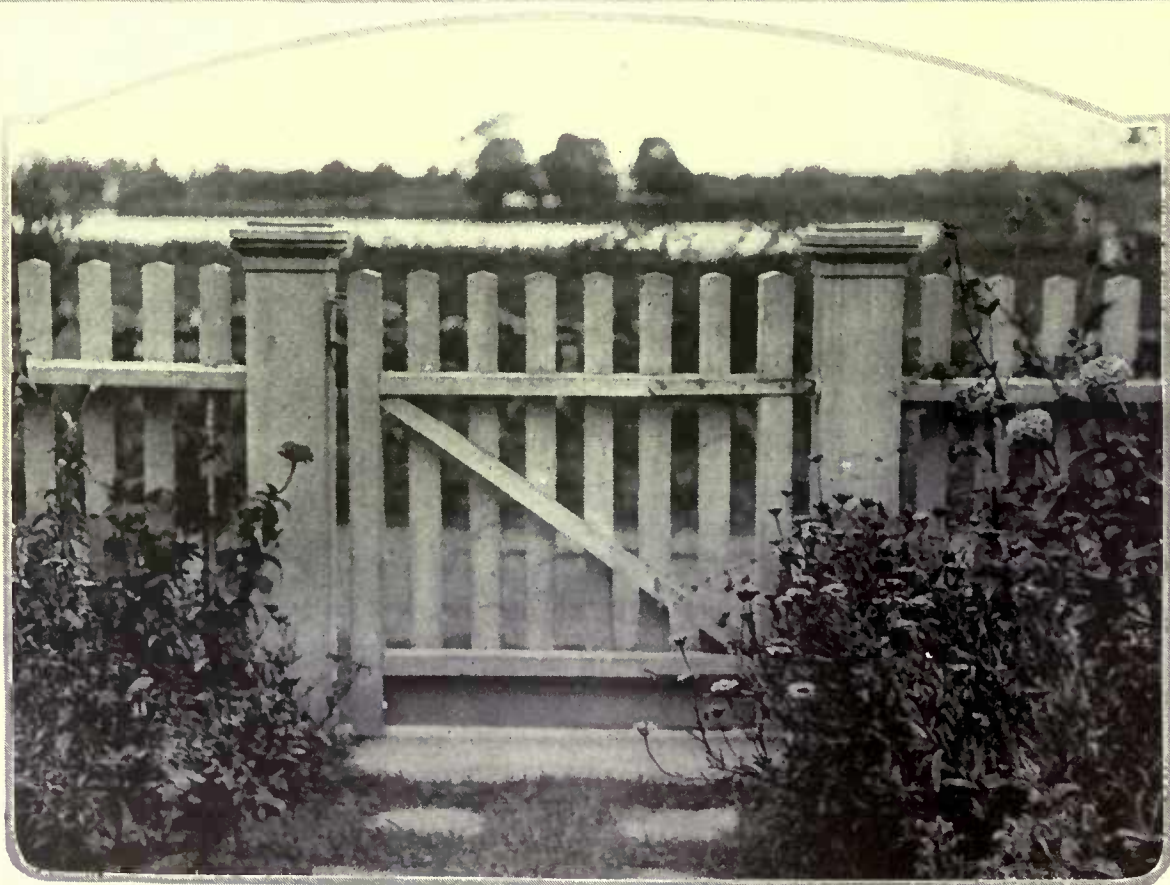
entire peninsula seems to be made up of a huge bed of sand over a coral foundation; therefore the cultivation of a real garden is something of a problem and a great deal of an expense. Practically nothing will grow in the average Florida soil except the native trees and shrubs, live oaks, palmettos and so forth, and very thin grass. Therefore loam must be imported to enrich the sand. Although this calls for a considerable outlay of money the results are always worth it.

The Trees

Those who plant a garden consider themselves very lucky if they have a grove of live oaks to begin with, festooned with long Spanish moss, for a background or



If one is fortunate enough to have an old house or a new house in the old style, she can use an arched garden gate, such as this on the place of Mr. and Mrs. Vivian Spencer at Avondale, R. I. And she can plant along the fence a box or box-barberry edged border filled with heliotrope, lavender phlox and pink scabiosa mingled with lilies and purple gladioli



On this same place the doorway garden is planted with a freedom reminiscent of English cottage gardens. There are annuals growing in tangled masses — yellow and orange calendulas, flame-colored snapdragons, richly tinted zinnias and bronze dahlias — all intermingled, with here and there an enlivening touch of violet blue *Salvia farinacea*

FLOWERS for the GARDEN GATE—TWO PLANTING SUGGESTIONS for SIMPLE PLACES

MARION COFFIN, Landscape Architect

THE COMMUTER BUILDS A REST HOUSE

*He Flees to a High Tower
and Makes it Habitable*

G. CAMPBELL

IT is not all sunshine in the life of the commuter. True, he knows the delight of shaking off the dust of the city as he boards the suburban train and the comfort of resting in his motor as it scurries along the quiet country roads. And fortunate indeed is he if, upon arriving home, there is still saved for him a comfortable spot on the veranda where he may leisurely smoke the after-dinner pipe, while he watches the starlit sky or gazes out across rich meadow and farmlands that stretch silvery in the moonlight.

But it is strange what a host of forgotten friends loom up in the country home when it is completed! Dinner guests, parties for bridge with dancing afterwards, make him yearn for the quiet corner and an evening to himself.

Over yonder comes a motor, eating up the dusty road, bearing guests to overcrowd the already burdened house. Down from the sky drops the aeroplane with more guests. It seems that unexpected guests invariably arrive when we are servantless and the larder has run low.

Let no commuter refute this. Alas I, too, have been one myself—forced to relinquish my summer home on account of too many uninvited guests. Not a day but I am questioned to solve this problem, and I suggest building a rest house in some quiet spot, remote from the chatter and gossip—a place where rest and quiet can be enjoyed.



On his place at Magnolia, Mass., William H. Coolidge has taken a water tower and capped it with a little apartment pleasantly furnished in old Belgian pieces and Chinese accessories. From the living room he commands a view of the surrounding country

The tower stands on the crest of a hill in the woods, a large square field stone structure about 20' high, housing the water tank below. The top is finished in half-timber with large windows and wide overhanging eaves

One of the most successful solutions of this problem has been worked out on the William H. Coolidge estate at Magnolia, Mass. Following Biblical advice, he has run into a high tower and is safe. The solution was made possible because the place has many acres and it possesses a water tower. Passing through the entrance you cross the road to re-enter a rocky gravel driveway which winds picturesquely past farm lands and pasture until you find yourself at the entrance of an extensive stretch of woodland.

Here, treading the grassy tree-shaded path, you come to the crest of the hill where has been built a picturesque water tower. Bolted to the rock, it stands in a small clearing in the heart of the forest trees. It is a large square structure, constructed of field stones that have been gathered on the grounds. These are laid in black mortar for a distance about 15' to 20'. As a topping a half-timber room has been designed, finished with a fireproof roofing.

This gives to it a picturesque effect, as you come upon it suddenly in an opening of the wood. The site has been carefully chosen. It towers high above the tree tops, commanding a magnificent view of the rolling country.

The main tower is oblong in design, about 14' by 16'. One enters the entrance door
(Continued on page 94)



In the living room is a large field stone fireplace with Chinese straw raincoats on either side. The ceiling is beamed and the walls paneled in oak. There is a kitchenette off this room to one side and a little entrance vestibule on the other



Looking down the terrace you see the brick pavement, the solid doors to the arched French windows and the heavy decorative brackets of the gallery. Potted plants range down the terrace edge



The porch is incorporated in the structure itself and carried out on each side. The roofs of these end sections are natural cedar lattice which, in time, will be covered with vines

As the house is built on a sloping grade, the garage is under the kitchen. The window arrangement on this facade is irregular but interesting. The balcony of the stairs landing can be seen and the window of the breakfast room with its window box

*An ITALIAN HOUSE for the
COUNTRY—The HOME
of ALFRED J. STERN*

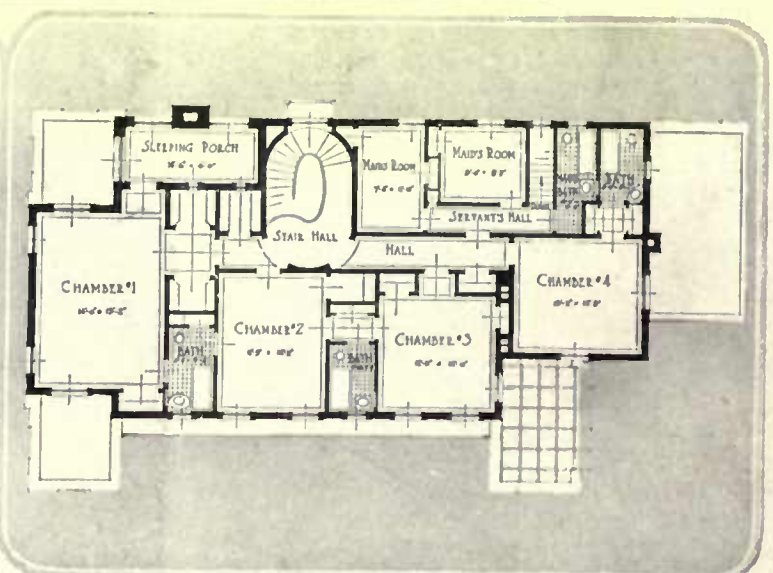
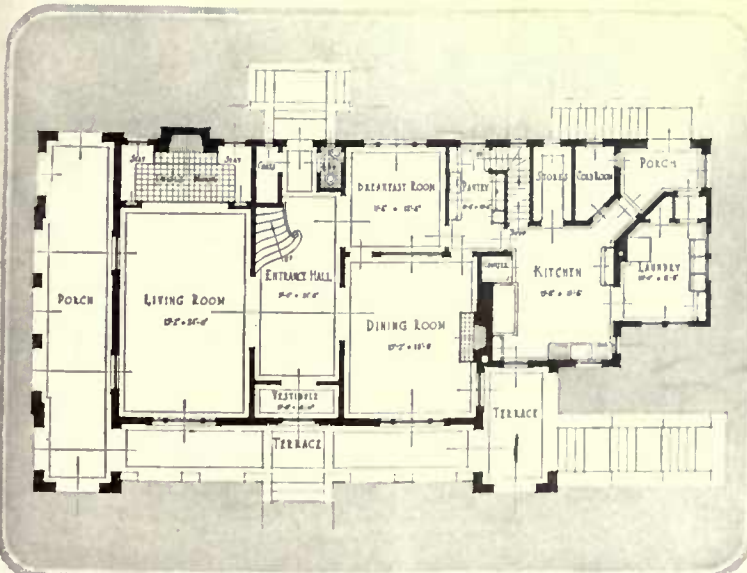
SCARSDALE, N. Y.

RANDOLPH H. ALMIROTY, *Architect*



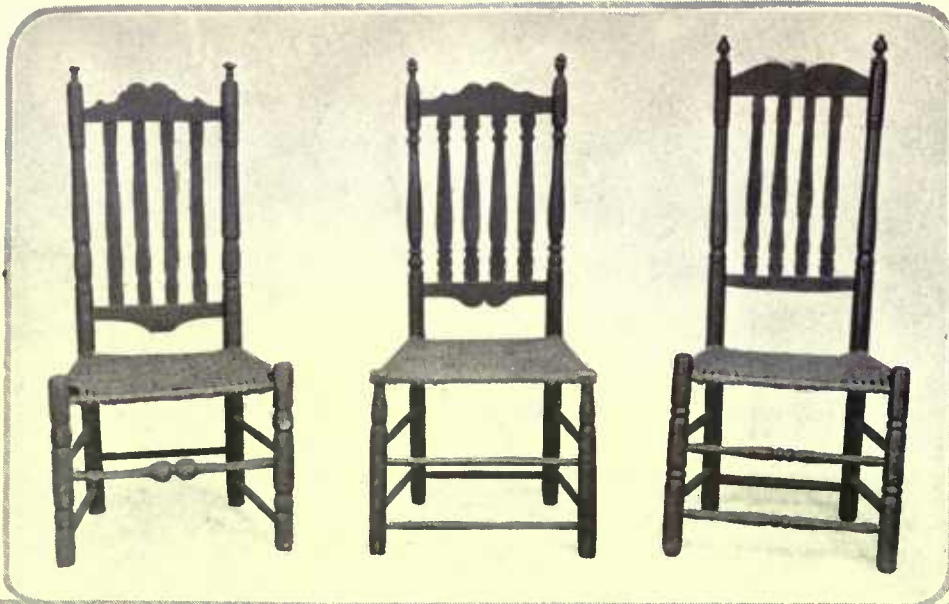
The walls are light, pinkish gray stucco and the roof is of variegated slate. On this side long windows open on a brick paved terrace from which steps give approach to the garden. At each end is a covered porch with arched openings. A gallery with a wrought iron railing runs along the level of the second floor

Tebbs



A simple arrangement is found on the first floor—house-depth hall with living room on one side and dining and breakfast room on the other.

On the second floor are four master bedrooms, two of them opening on the gallery. Four baths are provided. Servants' chambers and



The three chairs above were known as banister-backs and were made in 1725-1750, in England and America

(Left) A modern adaptation of the loop-back Windsor armchair. Courtesy of Joseph P. McHugh & Son



A number of influences are seen in this early Queen Anne cottage chair—the back is Dutch and the foot Spanish. The seat is rush. Courtesy of Metropolitan Museum

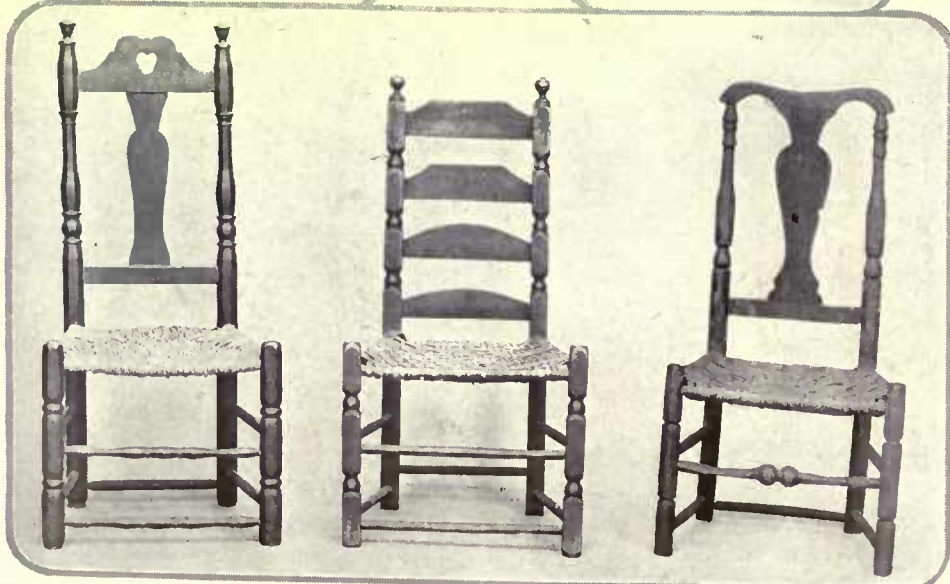


Light, simple turned chairs were much in vogue at one time. The best example of the type is the famous Governor Carver armchair now in the Metropolitan



In the early years of the 19th Century "fancy" chairs were made. This example shows Sheraton influence. They were generally painted and stenciled and had rush seats

An excellent example of the fan-back Windsor, made 1775-1800. It is of hickory, maple and pine, for the early craftsmen always used our native woods in their work



Of this group of cottage chairs, two have early Queen Anne vase-shaped splats and the middle one the slat-back. Courtesy of the Metropolitan Museum of Art

FURNISHING WITH OLD COTTAGE PIECES

The Story of The Windsor Chair—How to Know the Types—Modern Reproduction—The Prices to Pay for Old Examples

WALTER A. DYER

TIME was when the collecting of old furniture was a fad indulged in by a favored and eccentric few. Now everybody's doing it. The result is that the garrets have been ransacked from Portland to Cleveland and throughout the South, and the dealers have combed the field over again and again. Old furniture is becoming unbelievably scarce and the prices have risen accordingly. Worth-while things cost just about twice what they did ten years ago or even less. Consequently the person with limited resources but a discriminating taste is hard put to it for a solution of the problem. But one need not wholly despair quite yet. There are still some things that the wealthy collectors have scorned or have overlooked that are not lacking in charm and usefulness, though even with these things the values have been rising in sympathy. But they are still not beyond the dreams of the average seekers.

Of this humbler class of antique furniture, I know of nothing more interesting than the cottage chairs of the 18th Century. I use this term to include a variety of non-drawing-room, non-mahogany chairs, chairs of painted wood with wooden or rush seats—slat-backs, banister-backs, and Windsors. They are by no means lacking in grace and I have discovered in them a quaintness and a homely charm that is lacking in some of their more elegant relatives. That many others have discovered this also is indicated by the rapidly increasing demand for them.

The Windsors

First as to the Windsors. Here we have a group with enough variations to satisfy the most ardent collector's taste for analysis and classification. Not to go so much into detail as to confuse a beginner, however, it is sufficient to state a few outstanding facts. The Windsor was a comfortable, graceful, useful chair made entire-



Of these Windsor armchairs, one is hoop-back and two loop-back. The woods are hickory, pine, maple, ash and poplar



The banister-back is not so common a type of armchair. Collection of the Misses Thompson, Hempstead, N. Y.

ly of wood and in a variety of forms in this country between 1750 and 1820, roughly speaking. It had its origin in England, and English Windsors were brought to this country as early as 1830. But it was in this country that the form reached its highest development at the hands of American chair makers.

American Chairs

American Windsors were first made in Philadelphia about 1845. Their popularity extended rapidly, and it was not long before they were being manufactured in New York, Boston, Baltimore, Salem, New Haven, and elsewhere. They became the vogue

in homes of high and low degree and for years the Windsor was the favorite chair in the villages and country districts where mahogany was scarce or was confined to the parlors. The fashion began to decline after 1800.

Windsors were never made of the more elegant cabinet woods, and it is a mistake to have them so treated in restoration. They were usually made of two or three kinds of wood in the same piece—the hoop of the back of hickory; spindles and arms ash or hickory;

legs oak, hickory, or maple; seats pine, white-wood, beech, etc.

They were almost invariably painted. Green seems to have been the popular color at first—usually dark green or apple green—but black has always been by far the most common color. Some were undoubtedly painted to suit the tastes of the purchaser—usually red or yellow. It is doubtful if they were ever painted white.

Though American Windsor chairs vary widely in form, from the loop-back side chair to the comb-back rocker, their type characteristics are unmistakable. The most noticeable feature is the back of slender, round, upright spokes or spindles, varying in number but in general presenting the effect of a graceful outline filled with parallel lines. The



The "fancy" chair of the early 19th Century lends itself to reproduction, as it can be painted and decorated to suit the color scheme of a room. This design is executed in white enamel for a bedroom. Courtesy of McHugh

(Continued on page 66)

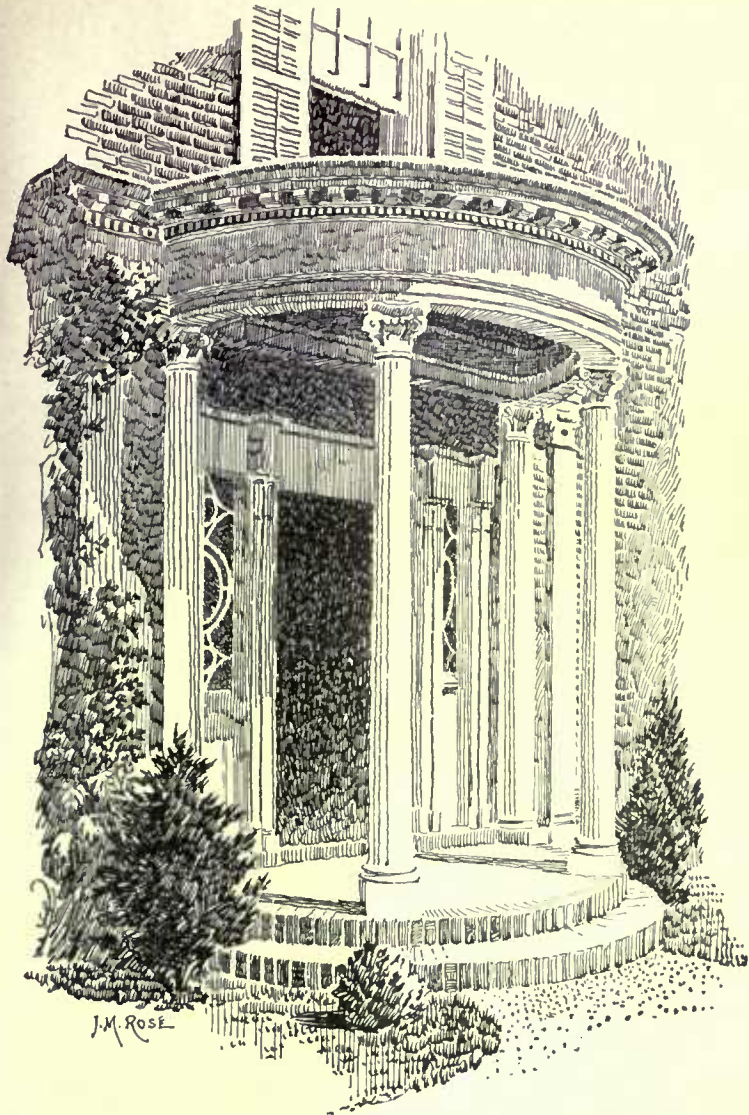


A doorstep is a mark of hospitality, a stage in the approach to the house. Consequently it should be wide and generous and, if space and design permit, afford a bench for guests to sit upon and where the owner can linger on pleasant days. If the house is

Colonial, as in this design by Hewitt & Bottomley, the entrance may be graced with a hood. It is nice to feel, too, that one reaches the door of the house by the gradual approach of easy steps. These points are all significant in hospitality as well as in architecture

THE DOORSTEP MAKES THE HOUSE

Sketches by JACK MANLEY ROSÉ



Certain types of houses require a dignified classic design, but it can be arranged, as in this entrance by William Adams, so that the doorstep is alluring. Slender columns repeat the classic pilasters of the door beyond, and the brick pavement is wide enough for the sun to splash across



An excellent idea for a doorstep is found in this brick terrace, large enough to accommodate chairs and raised sufficiently above ground to be dry when the grass is wet. The vestibule is also bricked and the door set behind columns, making a simple and hospitable entrance.
Roth & Study, architects

The doorstep is an index to the character of the house. It sets the architectural motif, and it also foreshadows the formal or informal friendliness of the people who dwell the other side of the threshold. And that is the spirit of the Colonial design below by Ralph Adams Cram



When a kitchen doorstep is as quaint and unusual as this one in the house below, it might be mistaken for the main entrance. Obviously the house is an English cottage design, because its architect was Harrie T. Lindeberg. Consequently the overhanging eaves, the paved floor and the interesting old door are in keeping



GROUND COVERS FOR THE NORTH

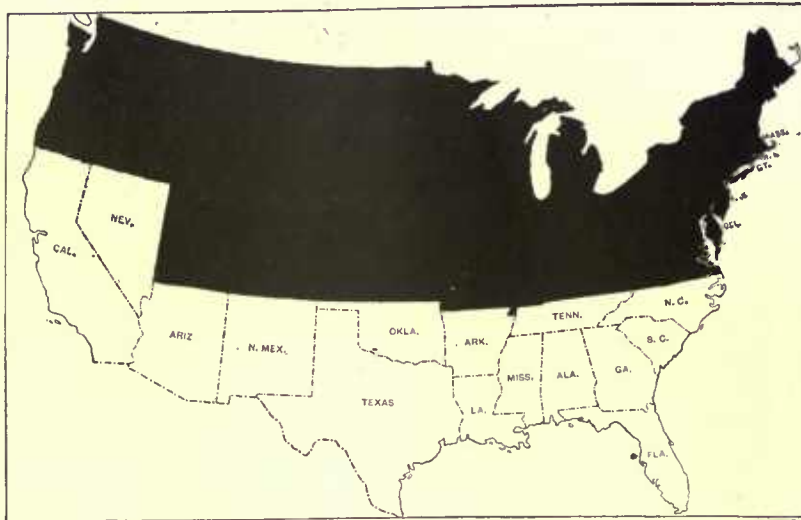
Have You Ever Considered a Grassless Lawn?—Here Is a Method of Treating that Patch Where You've Never Been Able to Get a Good Sod

HUGH SMITH

A GRASSLESS lawn seems at first thought to be an anomaly, for we have come to think of the word lawn as synonymous with turf. Few people have appreciated the possibilities of using plants as ground covers to replace sod. Their use, however, opens many pleasing opportunities for the about-the-yard man who is desirous of bettering the garden-like effects of his home lot.

Ground covers have many uses, but we shall consider them here only as a replacement for grass. The plants make a good substitute on slopes too steep to grow sod satisfactorily, and in shady locations where difficulty is met in raising grass. They conserve labor because frequent clipping is not necessary to keep them in order. This phase appeals to the busy man of today who mows his own lawn. Their more natural and informal appearance endears them to many plant lovers, especially those who like to escape at times from the more stereotyped methods and materials of planting. Most of them, too, are flowering plants and lend a gay touch of color to the home setting.

In making the study to find those plants best adapted to this use in the North, I have taken the North to mean those states where Kentucky blue-grass is the predominant variety of grass used in lawns. This gives us a reasonably uniform area of plant growth which is graphically shown by the black portion of the map.



The black area on the map represents the states in which the plants listed below can be expected to prove satisfactory as ground covers

The plants, together with notes on the conditions best adapted for them, are given in the chart. In Group A they are listed in the order of their widespread use as indicated by the recommendations of the agricultural experiment stations and the citations in extensive collateral writings. Group B comprises those plants not given a consensus of citations but which are worthy of trial. It is thought best in this second group to indicate the special location where each plant has proved its merit for ground-cover use. These lists give the home-maker a wide range of choice in whatever locality he may reside.

Once established, the ground-cover lawn

maintains itself well, increasing in compactness each year. Where sumach is used it is advisable to cut over the patch each autumn with a scythe. This encourages low and heavy growth.

The remainder of the plants need very little care, with the exception of *Hedera helix*, English ivy, which in the more northerly states is apt to winter kill unless protected with a covering during the severe weather. It is worthy of note, in connection with English ivy, that it may sometimes be used very effectively as a combination with grass, instead of an out-and-out substitute for it. The darker shade of its leaves, and their different contour, are pleasing when they appear

among the grass blades about a lily pool, sundial or other garden ornament feature. In most cases the plants need some pruning to prevent their overrunning the grass and dominating the situation.

The greater freedom in the architecture of all homes, combined with the utilization of a vastly varied terrain in each municipality, gives an equal freedom in the use of plant materials to meet these new conditions. Ground covers offer charming possibilities for adapting the setting to the home of today. Their use increases greatly each year, and we may look forward to seeing them firmly established as a solid principle in landscape work.

Scientific Name	Common Name	Average Conditions	Shade	Sandy Conditions	Color	Additional Information
GROUP A.						
<i>Lonicera japonica</i> var. <i>halliana</i>	Hall's honeysuckle	x			Yellow and white flowers	Vine
<i>Vinca minor</i>	Periwinkle, Ground myrtle	x	x	x	Blue flowers	Vine
<i>Rosa wichuraiana</i>	Memorial rose	x			White flowers	Vine
<i>Ampelopsis quinquefolia</i>	Virginia creeper, Woodbine	x			Dull green foliage	Vine
<i>Celastrus scandens</i>	Bittersweet	x			Scarlet berries	Vine
<i>Eoonymus radicans</i>	Creeping evonymus	x				Vine
<i>Forsythia suspensa</i>	Weeping golden bell	x			Yellow flowers	Shrub
<i>Hedera helix</i>	English ivy	x	x			Vine
<i>Lycium chinensis</i>	Matrimony vine	x			Red berries	Vine
<i>Rosa setigera</i>	Prairie rose	x			Deep rose to white flowers	Shrub
<i>Lycium vulgare</i>	Matrimony vine	x				Vine
<i>Rhus aromatica</i>	Fragrant sumach	x				Shrub
<i>Symphoricarpos vulgaris</i>	Coral berry	x			Small red berries	Shrub
<i>Berberis Thunbergii</i>	Japanese barberry	x			Red berries	Shrub
<i>Clematis paniculata</i>	Virgin's bower	x			Small white flowers	Vine
<i>Fragaria chiloensis</i>	Wild strawberry	x				Herbaceous plant
<i>Lonicera japonica</i>	Japanese honeysuckle	x				Vine
<i>Nepeta glechoma</i>	Gill-over-the-ground, Ground ivy	x			Light blue flowers	Herbaceous plant
<i>Pachysandra terminalis</i>	Japanese spurge	x	x	x		Herbaceous plant
<i>Tecoma radicans</i>	Trumpet vine	x				Vine
GROUP B.						
Shrubs						
<i>Amelanchier botryapium</i>	Dwarf juneberry	x				Illinois, Pennsylvania
<i>Amorpha fruticosa</i>	False indigo	x			Dark purple flowers	Kansas, Pennsylvania
<i>Jasminum nudiflorum</i>	Yellow jasmine	x			Yellow flowers	Maryland
<i>Juniperus sabina</i>	Dwarf cedar	x				Montana, Nebraska, N. Dakota. Evergreen
<i>Ligustrum vulgare</i>	Privet or prim	x			Leaves smooth. Black berries	Pennsylvania. Evergreen
Vines						
<i>Bignonia radicans</i>	Trumpet vine	x				Nebraska
<i>Clematis virginiana</i>	Virgin's bower	x			White flowers	Maryland
<i>Eoonymus radicans</i> variegata	Japanese evergreen ivy	x				Maryland. Evergreen
<i>Rosa</i>	Baby rambler roses	x			White to carmine flowers	Washington
<i>Vitis</i>	Grapes	x				Massachusetts, New Hampshire
<i>Echinocystis lobata</i>	Wild cucumber vine	x		x		Colorado
Herbaceous Plants						
<i>Lysimachia nummularia</i>	Yellow myrtle	x	x			Massachusetts
<i>Melilotus alba</i>	Sweet clover	x		x	White flowers	Kansas
<i>Phlox subulata</i>	Moss pink	x		x	Pink and white flowers	Kansas, Massachusetts
<i>Sedums</i>	Stoneworts	x		x	White to purplish. Yellow	Illinois, Minnesota
<i>Ajuga reptans</i>	Bugle plant	x	x		Blue flowers	



Mattie Edwards Hewitt

A LITTLE PORTFOLIO *of* GOOD INTERIORS

For a hallway that requires a spot of brilliant color or in a living room where a colorful and simple group is desired, this ensemble could be used. The commode is dark rich green with Italian decorations and moldings of antique gold. On each side stand walnut chairs with black broadcloth pads corded in peacock blue and embroidered in rich,

dark colors. Further enrichment is given the group by the flower painting which hangs above the commode. A little Chinese lady in salmon pink and black, and vases with black and green French futurist flowers comprise the accessories. The wall is Italian pink. Agnes Foster Wright was the decorator of the hallway

An interesting color scheme has been created in the bedrooms of the New York residence of Mrs. Donald Tuttle. The bed is warm ivory with jade green lines and the spread is green. Crisp taffeta jade curtains are piped with lemon yellow. Lampshades are yellow and bases blue. The chaise longue is in mauve stripe. Dressing table and stool are upholstered in jade green and the canopy lined with yellow. Agnes Foster Wright, decorator



Harting



In the same residence the living room color scheme is built up harmoniously with black, jacqueminot and heliotrope. The black in the sofa covering picks up the black of the rug. The other colors of this linen are reproduced in the jacqueminot velvet curtains, the jacqueminot and heliotrope cushions and the bridge lamp shade. These two colors are found in the small armchair and repeated in the upholstered chair. Agnes Foster Wright, decorator



Almost the first step in the decoration of a bedroom is the selection of the fabric for hangings. Or, if one possesses ancestral pieces, she must select a fabric that will harmonize with those antiques. In this Boston residence of Mrs. Ronald T. Lyman the furniture is old mahogany, the finest piece being the four poster bed. The hanging used harmoniously with these is a linen with rose, yellow and blue pattern

Ellison



The entrance hallway in the Lyman residence is characteristically Colonial with its curving stairs and the repetition of that curve in the ceiling and the lights about the door. The furniture is in period and disposed to the best advantage of dignity. The mahogany of the furniture, it will be noted, repeats the mahogany of the stairs rail, following the Colonial custom. Spindles, walls and woodwork are painted white

REVIVING THE BELL PULL

*After a Long Banishment the Bell Pull Is Being Brought Out Again
As a Decorative Feature—The Materials to Use*

MARY H. NORTHEND



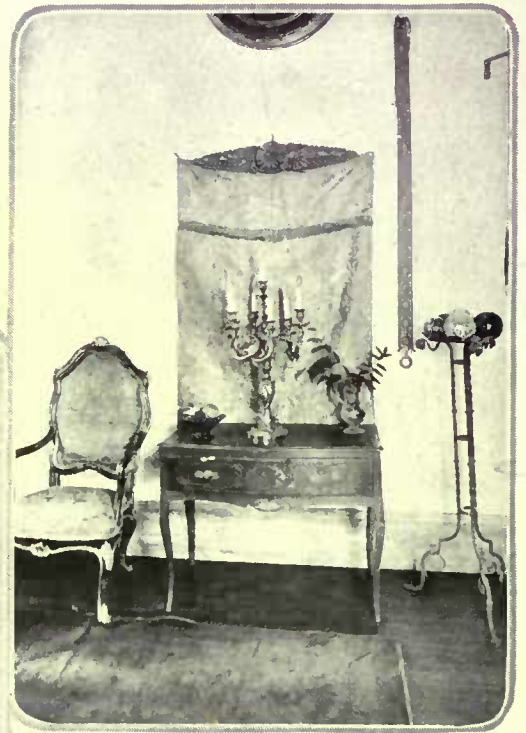
In this ensemble of Chippendale commode and early Victorian candelabra the bell pull is velvet with a decorative brass end and ring pendant. Lee Porter, decorator

hand-made, with pendants to match the trimming. Needlework, in fact, is one of the most interesting types of decoration that can be used for this purpose, for ever since Queen Elizabeth's day wonderful bits have been produced.

In one house I know, a clever imitation of ancient needlework hangs by the side of an old colored print of Washington. The grouping includes



Here is a beadwork bell pull as decorative strip that enriches the simple grouping



Strips of old embroidery make good bell pulls. This, for instance, is worked in reds and yellows to harmonize with the colors of the room. Earle Campbell, decorator

WHILE modern furniture necessarily influences many of our ideas in decoration, we are forever seeking new ornaments that will conform also to the style of our rooms. This may be the reason why the old-time bell pull has become so popular. For it is experiencing a healthy revival and taking its place with the pictures and fabrics on our walls, adding its distinctive and pleasing note.

Years ago, before the introduction of electricity, the bell pull was a necessity. It may be made equally practical at the present time by connecting it with electric bells. There is, too, such an infinite variety of materials from which to choose that bell pulls can be made to conform to almost any style or period desired.

Needlework Pulls

The old-time needlework is particularly charming when placed on the wall. Lined with bright silk and edged with colored cord, ornamented perhaps at the bottom by a round ring or tassel, it makes a delightful accessory. A large twisted cord, combining the color scheme of the furnishings, is also fascinating and should be furnished with a very large tassel made of masses of different colored cords, bound together. Pulls are also often finished in Louis Seize style, flat in shape,

baster urn made into a lamp. The furni- a mahogany table on which stands an alature, while differing in type, seems to harmonize with this ensemble and both the Charles II chair and the gay-toned chintz covering add a pleasing note to the color scheme. The bell pull of red and white with a soft blue border is finished with a tassel.

Bead Work and Guimpe

Some of the most charming bell pulls today are done in old-fashioned bead work and are very lovely indeed, but very rare. These are about 4" wide and are worked in gay colored flower patterns and finished with a big brass ring at the end. Wonderful old brocades are also appropriate, as they come in so many different designs and have such rich backgrounds that there is no difficulty in finding something that will harmonize with the other furnishings of the room.

Guimpe, the aristocrat of flat trimmings, has decorative character and with attractive linings can be used advantageously for pulls. The design may be either compact or loose and open, for it is the trimming and twisting of the guimpe that makes it so effective and so suitable for bell-pull purposes. There are also fantastic themes and decorative motifs in vel-



This dining room group of Jacobean chest, Italian candlesticks, old Italian chairs and the soft painting is enhanced by a cord bell pull of brown and blue silk. Lee Porter, decorator

(Continued on page 58)



Northend

Roses are in evidence everywhere, clambering over white painted arches and clustering in the beds which enclose the fountain pool. Low box edging is well used to separate the turf from the beds proper

Direct connection between the garden and the house is established by an arched walk symmetrically flagged. It illustrates the cardinal principle on which such a walk should be based — attractive directness



A BOWERED GARDEN *in*
 NEW ENGLAND *at the* HOME
 of GEORGE HAWLEY, Esq.

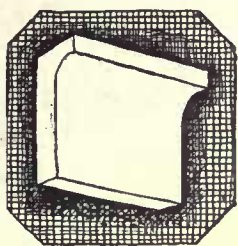
NORTH SCITUATE BEACH, MASS.

The pool and bench are of concrete, classical in their simplicity. On opposite sides of the fountain small clumps of iris raise their swordlike leaves and tall flower stalks above the flat rim of the pool

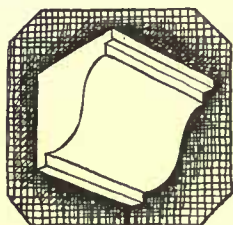


HOW to KNOW the MOLDINGS

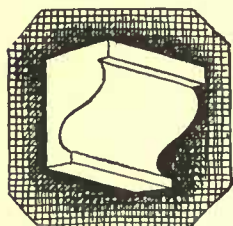
Sketched and Described by MATLACK PRICE



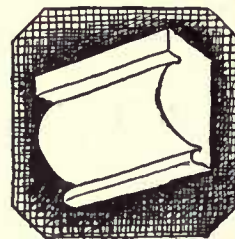
Cavetto



Cyma Recta



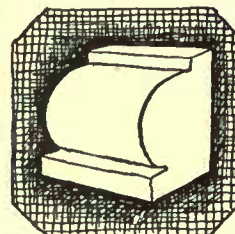
Cyma Reversa



Ovolo

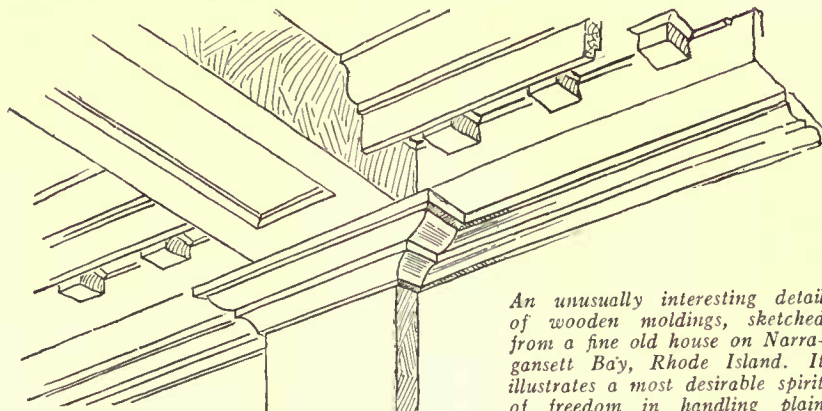


Scotia



Taurus

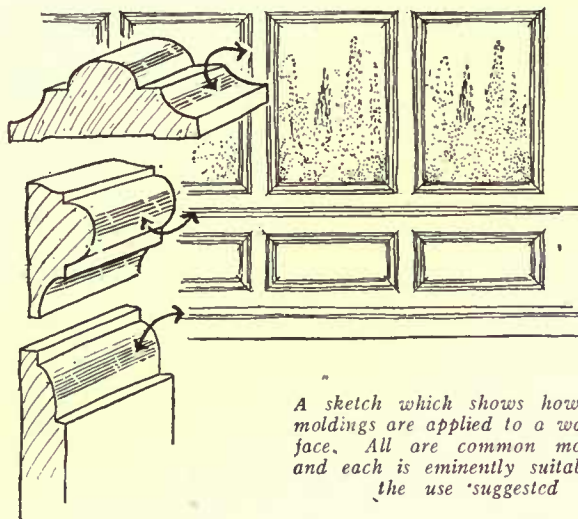
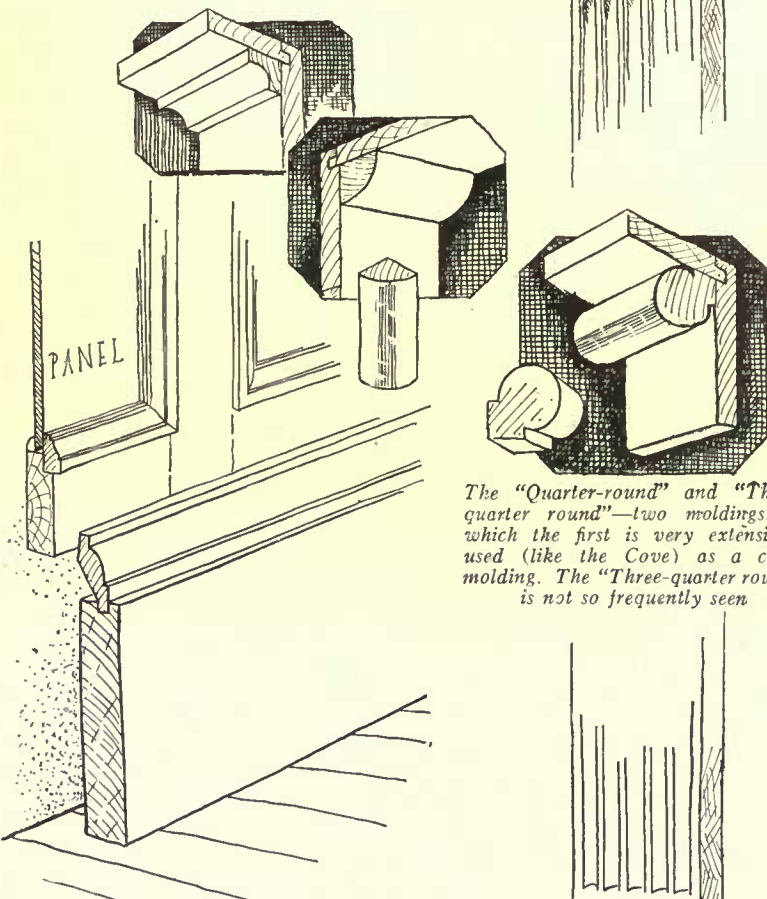
Practically all moldings commonly used today are based on classic Greek forms, of which six of the most frequently used are shown in the sketches to the left and right. The Cavetto is a crowning molding, though sometimes used as a supporting molding; the Cyma Recta is essentially a crowning molding and the Cyma Reversa is usually found effecting a liaison between two other moldings. The Ovolo is most often a liaison molding, also, while the Scotia and Taurus are both base moldings. Modifications in scale and proportion appear in all moldings in accord with their material, which may be stone, plaster, wood or metal.



An unusually interesting detail of wooden moldings, sketched from a fine old house on Narragansett Bay, Rhode Island. It illustrates a most desirable spirit of freedom in handling plain wooden moldings.

The three Greek moldings above, modified in one way or another to fit material or conditions, are constantly used today. (Below) The Cove molding—very commonly used to cover corner cracks. Used also as a liaison in many compositions which are made up of several larger moldings.

The three Greek moldings above, added to the three shown to the left, form the basis of virtually all combinations of moldings. Scale and proportion, however, are essentials of the successfully designed molding, and the designer must feel instinctively the modification which would best suit a given material.



The "Quarter-round" and "Three-quarter round"—two moldings, of which the first is very extensively used (like the Cove) as a cover molding. The "Three-quarter round" is not so frequently seen.

A sketch which shows how three moldings are applied to a wall surface. All are common moldings, and each is eminently suitable for the use suggested.



of stone



of wood

How a piece of paneling is built up—the moldings being shown "sawed off" in order to make clearer the manner in which moldings are used.

Of course it makes a great deal of difference what material a molding is to be run in. The sketch above shows the effects of the same molding executed in stone and in wood.



At the time this photograph was taken the planting was only one year old. The bird bath in the center had not then been installed, but the general effect of the planting is well shown and lends an air of spaciousness to the grounds

A FORMAL GARDEN on a CITY LOT

The Charm of the Formal Garden Transforms and Beautifies the Flat and Treeless City Lot

M. L. FULLER

THE formal garden is Nature's tapestry. It need not be large to be beautiful. In fact, the formal garden lends to small grounds an air of spaciousness. It often casts a manor house glamor over what would otherwise be only a patch of sky and plot of earth with a house set stark between.

Think of the bare nakedness of any house on the average flat, treeless city lot with street and crowded houses on either side. No privacy, no protection from the summer heat, nothing to rest the eye or soul. Remembering this, sense the charm of this formal garden. The lot is about 50' by 70', yet it seems a spacious outdoor living room, so placed as to give dignity and character to the dwelling while affording the family a retiring place of quiet beauty and sheltered seclusion.

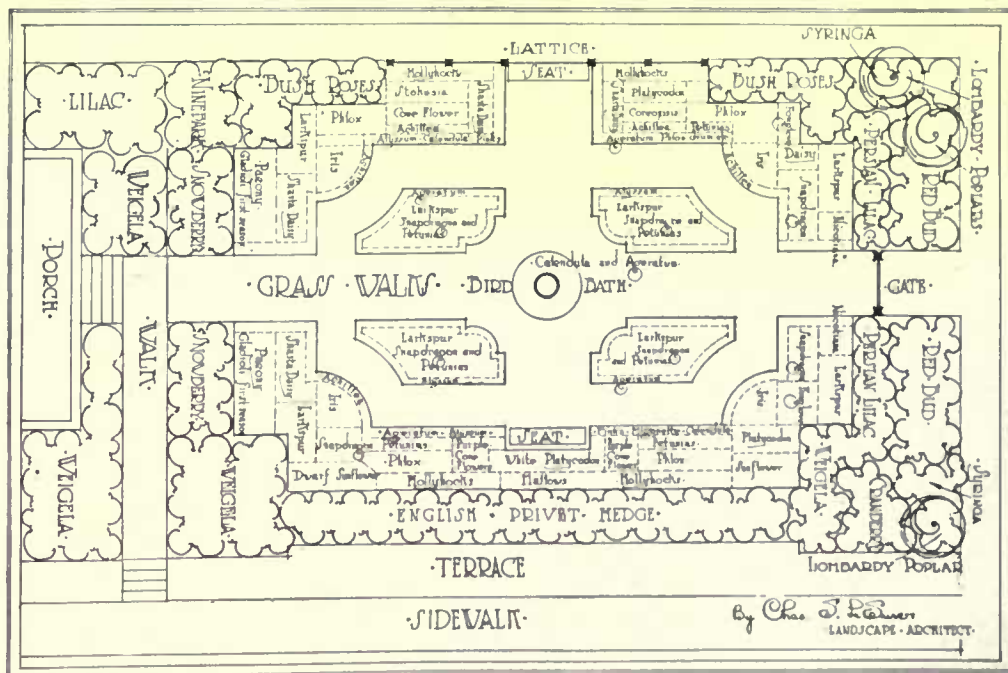
reveals harmony of form and color, close attention to details and proportion, executed with the unity of thought necessary to good taste. Briefly, the high points in the plan are:

Selection and arrangement of shrubs and trellis to give privacy to grounds while permitting the passerby pleasing glimpses of water, shrubs and trees.

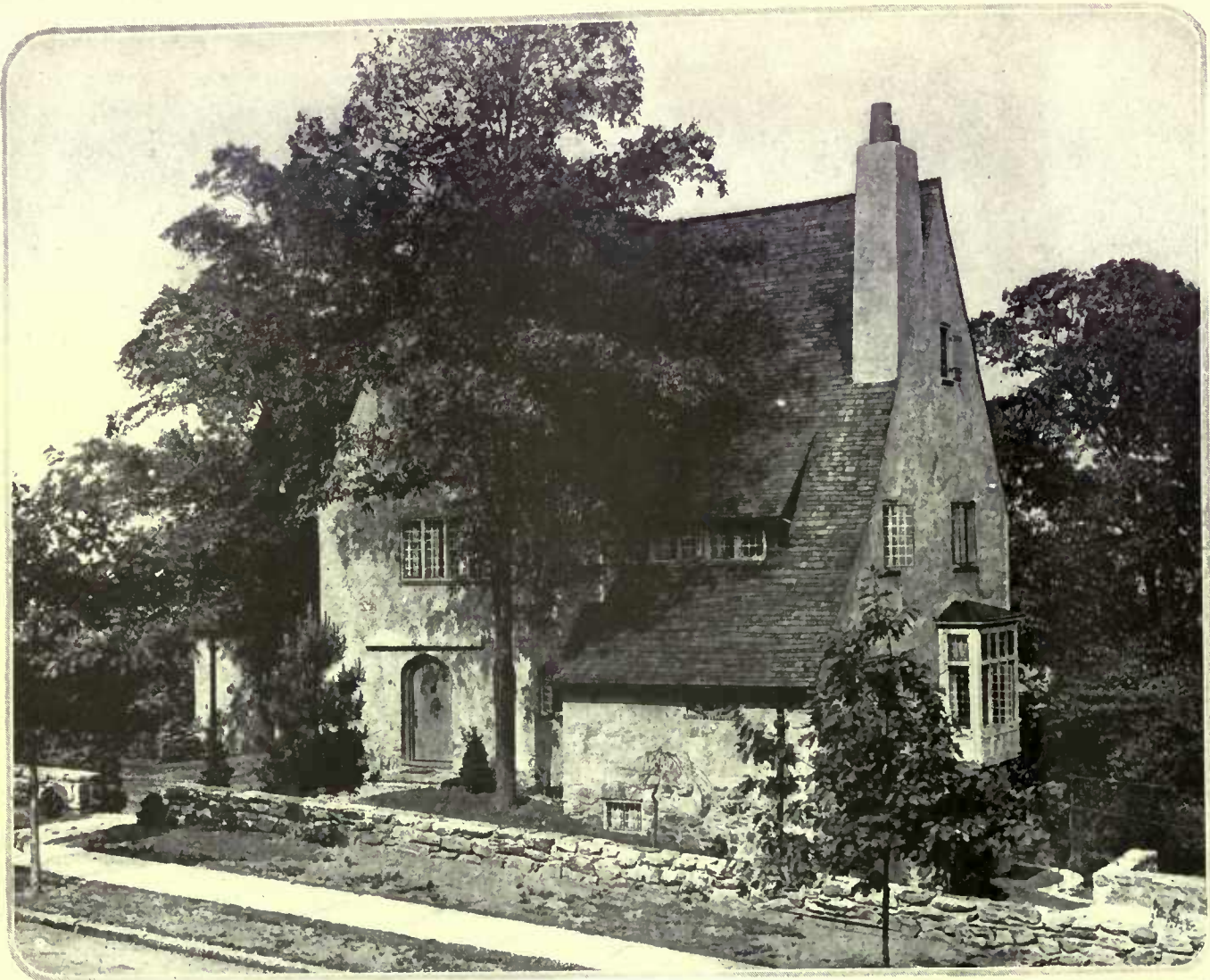
Foundation planting that ties the house and grounds together, making it a beautiful picture framed in shrubs.

In selecting flowers and shrubs the following points were considered: first, color combinations; second, contrast in height and color; third, a succession of blossoms from April to autumn frosts; fourth, pleasing vistas.

From the house one looks past lovely flower beds and a bird bath to the latticed gate. Entering the gate, one sees the house in its delightful setting. From the trellised seats on either side three fine views are possible. And yet it is all on a city lot, landscaped by Charles S. LaSurer.



The lot is only 50' by 70', yet its formal arrangement gives a certain dignity to the dwelling without sacrificing the charm of privacy and seclusion



Gillies

The architecture is a cross between English and Norman farmhouse. It is executed in warm gray stucco laid on rough, with occasional sills of red brick and irregular foundations of stone bleeding off into the stucco without any line. The roof is shingles with five different tones of green and red. The whole effect of the house is one of soft tones and easy contours



In one of the wings half-timber construction is revealed through the stucco. The beams are rough and pegged together. Windows throughout the house are leaded casements. The acute angle of the roof, a Norman feature, gives the house an appearance of great height. Wide eaves with a slight kick-up afford interesting details for adaptation to less pretentious English designs



A recessed door with a pronounced shelf above it and a flagged pavement below makes an unusual but simple entrance

A NORMAN-ENGLISH FARMHOUSE for CHARLES E. CHAMBERS, Esq.

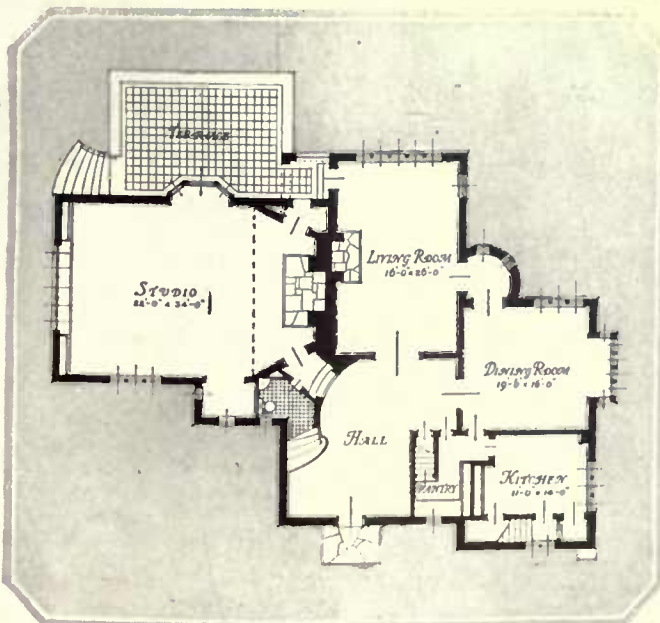
RIVERDALE, N. Y.

JULIUS GREGORY, Architect

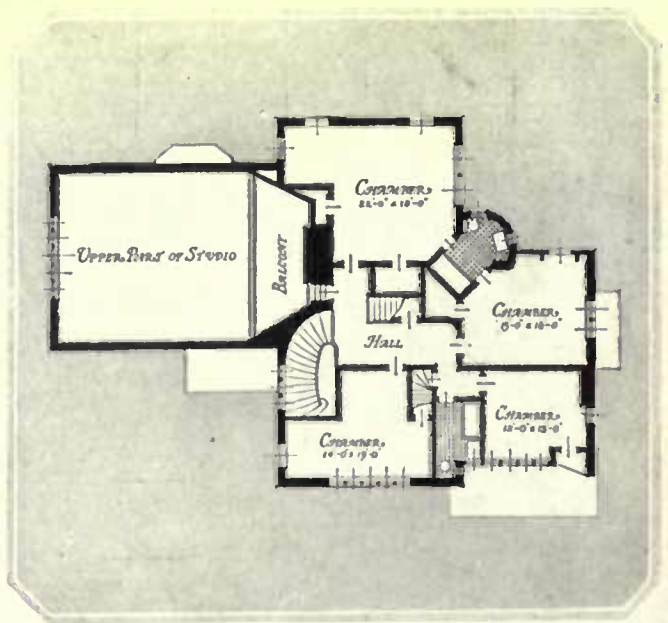


This house is an answer to the question of what type of house one should build. The house should suit the setting. Viewed from this point, the stone foundations are a continuation of the stone on the hillside; the stucco has the rough surface of stubble fields; the occasional exposed timbers repeat the exposed limbs of trees

Of the many interesting windows, the bays are the most pronounced. They are of rough timber pegged together and have leaded casements. This combination of rough stone, rough stucco and rough beams maintains a scale that is necessary to such types of architecture. More delicacy would prove unsuitable



The studio wing is separate from the living quarters. The studios are provided since both Mr. and Mrs. Chambers are illustrators



The studio disposition of the chambers adds to their interest. Stairs and closets have found unusual but practical corners

HOW PANELING IS DESIGNED

Proportion, Repetition and Subordination Are the Three Rules to Follow In Planning the Panels On a Wall

RANDOLPH W. SEXTON

THE fundamental rules of architecture should be given as much consideration in interior decorating as in architecture; for interior decorating is "the architectural treatment within a building",—while architecture is "the art of designing buildings".

It is just as necessary, for example, that the width of a pilaster or the diameter of a column be in correct proportion to the height of the pilaster or column whether it is in a room or on the exterior of a building. This seems to be an obvious conclusion but it is often overlooked. Often one says that a cornice should be one-sixteenth the height of the room, or a wainscot one-quarter the height of the room. However, these arbitrary standards do not work out to best artistic advantage. In the case of two walls of a room being very long and two being very short, as in a long narrow room,—a cornice that might seem to be in good proportion on the two long walls, would not be suitable at all on the two short walls. Consequently a cornice must be designed which will be proper on both.

Architecture and interior decorating both have the underlying principles of art—namely, line, dark and light, color. These elements

are just as important in the composition of a building or the walls of a room as in the creating and painting of a masterpiece.

The principles of design are:

- (1) proportion,
- (2) repetition,
- (3) subordination.

I am attempting to show how these principles should be applied to interior decoration

in the originating of a design for wall paneling.

We will take a room as a model, decorate the walls step by step, and see the reason for each step. We first consider the principle of proportion in relation to line in the design of the walls. This design can best be determined by laying out the four walls and plan of the room to a scale (Fig. 1) and here applying the principles of design. This will be the familiar mechanical drawing, made with T square, triangle, showing shadows cast at 45 degrees over the left shoulder. The cornice—a cap molding of the room,—which softens the sharp angle made by the walls and ceiling meeting—must be in good proportion to each wall. Similarly the height of the baseboard, which serves to merge the wall surface into the floor. In order

to plan the wall space for panels, we run a chair rail, or dado molding, all around the room. This seems appropriate to a room of the proportion of our model. Were the ceiling lower no chair rail would be required. If it were higher, the placing of the chair rail further from the floor would be better. In Fig. 2 door and window trim, or architrave, is

(Continued on page 68)

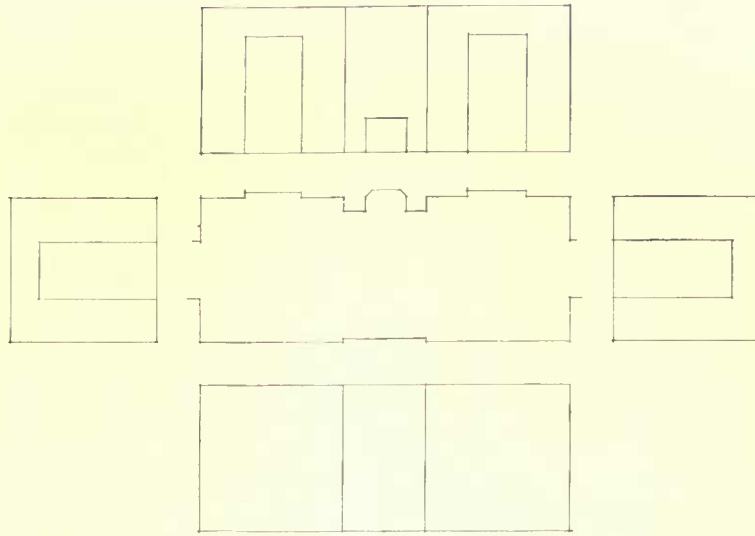


Fig. 1. The first step in planning the panels is to draw out the four walls of the room to scale and mark the existing doors, windows, fireplace and any projections

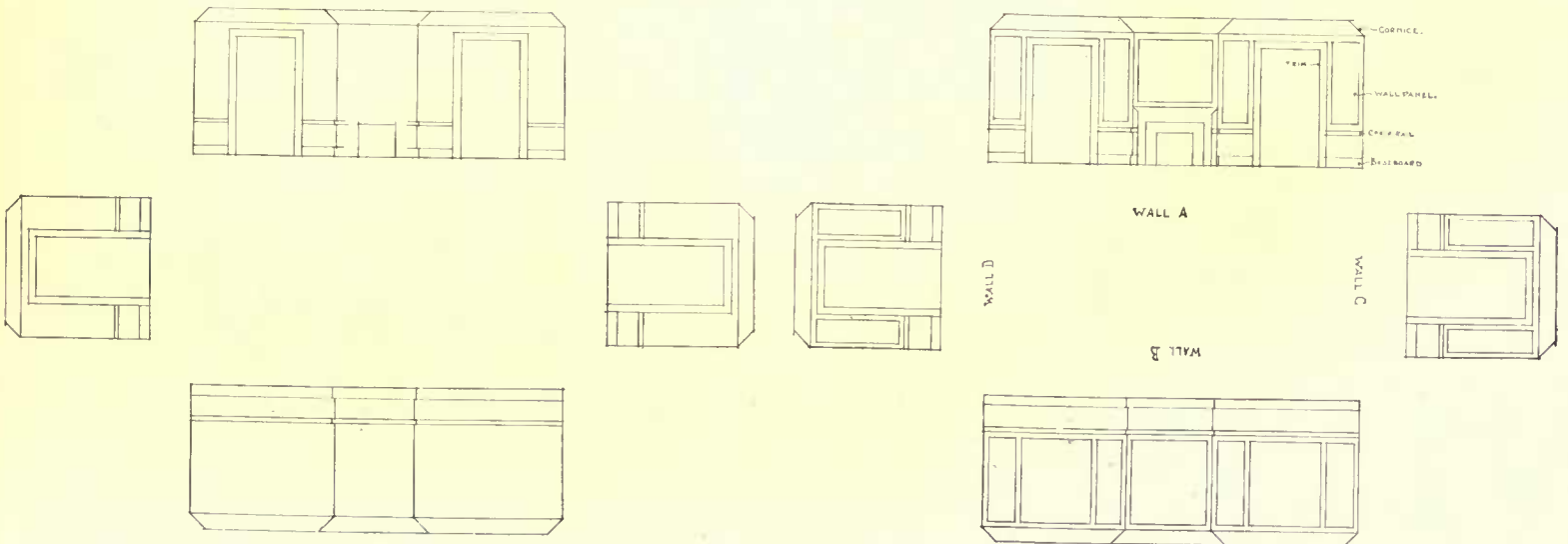


Fig. 2. Next draw in the window and door trim, the baseboard, chair rail and the cornice. The depth of the last three will depend on the height of the ceiling from the floor



Fig. 3. The third step finds the panels drawn in according to the wall spaces and repeating the panel arrangement of the opposite wall. The overmantel panel and fireplace should dominate

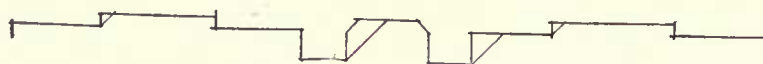


Fig. 4. The projection of the molding will determine the depth of shadow cast. This is an important feature, as it gives the wall light and shade and further pronounces the fireplace

A LOW DOG FROM THE HIGHLANDS

The Same Being the Scottish Terrier, a Big Dog Compressed into Little Space, a Living Proof of the Fact that the Best Goods Come in Small Packages

ROBERT S. LEMMON



A typical pose. Photographs on this page by Levick, and courtesy of Walecott Kennels

TO ask a Scottish terrier "fan" to write an article on these little dogs is nearly as dangerous as encouraging a California booster to dilate on the past, present and future qualities of the Golden State—he may never stop. However, if you'll be patient, I'll try to write fairly rationally and at not too great length.

greater heart. If he were a man, he would write the same sort of poetry that Robert Burns did.

Without going deeply into the history of the Scottish terrier, it may not be amiss to say that his is an old and firmly established breed of the Highlands. He was and still is a famous vermin destroyer; hence his powerful low-set body, wiry coat, strong legs and feet and "punishing" jaw—grand assets in underground battles with fox, badger or lesser prey. "Die-hard" is one of his nicknames, and he deserves it well. But do not think that he is a quarrelsome fellow, with either other dogs or people. On the contrary, he is extremely self-contained and aloof. He is too much of a gentleman to seek trouble, but trouble had better be mighty sure of itself before it seeks him, for he is astoundingly well able to take care of himself and his. For generations before the era of dog shows the Scottie was born and bred,

lived and died, in close companionship with his master. He was as intimate a member of the family in the little Highland cottage as the baby itself. This long association with people instilled in him a vivid imagination, unwavering patriotism, courage reckless of the cost, and a quiet seriousness and fixity of purpose. Noisy yapping and desecration are not listed among his native traits.



A good puppy. The Scottish terrier is quizzically wise, with a streak of Highland shrewdness

The Scottie is a living proof that the best goods often come in small packages. From end to end and top to bottom he is of solid, substantial worth. Robust health, strength far beyond his stature, hardiness, courage unbounded, wit, common sense, affection, loyalty—but I'd better stop cataloging his good qualities or you won't believe in any of them. He is by nature a one-person dog, and to that one he quietly and steadfastly gives all that is best in him. Others will be tolerated, even made friends with, for the Scottie is a gentleman first, last and all the time; but he is not a dog every Tom, Dick and Harry can walk away with—he's too discriminating for that. Time and again you will see a Scottie trot into a roomful of people in search of his own special idol, consider them all with quizzical gravity, and trot out again with his characteristic manner of knowing just what he is doing, and why. There is an odd strain of canniness in him, a true inheritance from the land of his development, which keeps you ever wondering just how much undisplayed knowledge is his. He is a dog with a great brain and an even

A certain expert has said that the Scottish terrier possesses two manners: outdoors he is a rollicking schoolboy on a holiday, but indoors he is a sedate and dignified gentleman of the old school. Nothing more true was ever written of him. He has the true terrier love of activity—rat-hunting, romping or long tramps with his master or mistress—but he also has an almost uncanny wisdom in realizing when these things would be out of place. This fits him ideally for a wide variety of living conditions and surroundings, whether in city or country. He is small enough for the apartment and big enough for the mansion.

You need never have any fear as to the children's safety when the family Scottie is around. He really is an extremely capable guardian as well as playmate, and he is reliability personified. Another thing—he can and will stand a lot of mauling without resentment. Of course, I know your children are far too well brought up ever to dream of pulling his tail or using him for a

(Continued on page 64)



A splendid specimen is shown above. Note especially the head formation and tail carriage

(Below) He is a loyal, brainy, courageous gentleman first, last and all the time



The Scottie is powerfully built and gives the impression of considerable size greatly condensed

No, he's not pretty, but his heart is big and his faithfulness knows no bounds



EQUIPPING THE KITCHEN

The Question of the Proper Tools for Culinary Work in Three Different Sizes and Types of Homes May Be Settled by These Tables of Prices

DOROTHY ETHEL WALSH

WHEN Mr. Man-of-the-House goes into business for himself great things happen. There is much mention of the word "equipment", and the hackneyed term "to promote efficiency" is often used. In other words—Father is fitting up his office.

Has he a guilty feeling of extravagance? Certainly not!

Does he completely justify these numerous expenditures? Of course, he does. And why not?

It has been proven that good equipment does promote efficiency—trite as the saying is. And Father's business must be made to pay, you know, therefore this time-and-labor-saving equipment is looked upon as an investment. Very simple.

But what about Mrs. Man-of-the-House? How about her equipment? How about making her business pay? Foolish, you say. Not a bit of it! Her business is making an attractive home. A home to which Father returns in the evening, tired after the cares of a business day. It behooves her then to put this business of hers on a paying basis, so that Father will have no real excuse for feeling a superior creature.

No, of course, I don't mean for Mother to take in boarders! I mean that if when keeping house, by having the proper working equipment you conserve as much energy as is possible, if you oil the machinery so that it runs without hitches, you are making that housekeeping pay.

Let us take an average case. We will say that there is a family of four, and that one general housemaid is employed. This Mrs. Man-of-the-House has a managerial brain. She has seen that Mr. M. O. T. H. studies his office force, and where it is possible to save their time by the use of labor-saving devices that they may better concentrate on more important work, he does so. Therefore she studies her working force and realizes that with the best equipment the best work can be accomplished. Consequently, in the home equipment should be looked upon as an investment.

The Modern Housewife

What kind of a Mrs. Man-of-the-House is this, you ask? One who wishes to shirk her household duties the better to be able to gad? Bless you, no! She is just a modern housewife tremendously interested in her home, but one that keeps up with the march of progress and realizes that the housewife of today is as much of an executive as her husband is in the business world. And because she does realize this fact she is the more interested in her home.

Ah! the Twentieth Century housekeeper has no time to indulge in any Alice-sit-by-the-fire

mannerisms. No longer does she consider it more imperative to sit at home to watch the pot boil than it is to hear the lecture which will teach her to be a more helpful citizen. The pot will boil. Never fear! But it will be because the pot is of the best style, the kitchen range tempered to just the correct heat, and the day's house plan definitely laid out by an executive—"Mrs. Man-of-the-House".

In the evening then when Father comes home he is greeted by an intelligent, wide-awake companion, and the table talk does not revolve around the trials attendant on the popovers not popping and that "the flour is not what it was six months ago". Shades of past ages!

Business Methods at Home

So you housewives of today, hear ye! Hear ye! Get joy out of housekeeping! (After all it is a most delightful sphere for woman.) But do it as an executive. Order the mechanism to work, don't be forever dabbling in things yourself. Employ a good maid, tell her just what you want to have done, follow it up, see that it is done, but if it isn't, don't try to remedy the situation by doing it yourself. Picture Father trying to type his own business letters! As a growing business considers an adequate office force a necessity, you in your home be sure your working force is sufficient. Don't try to do with one pudding pan if three are really necessary, and look upon the extra skillet not as an extravagance but as a time saving purchase. Mr. Man-of-the-House wouldn't think of doubling up on his filing cabinets.

Following are three lists got together as sug-

gestions for the housewife who is interested in running her establishment in a truly executive manner. The first list is for a rather pretentious home. The second suited to a smaller family, and the third for those beginners in household arts—the brides who, lacking experience, must depend so utterly on "good tools".

These figures are based on the latest available Chicago prices.

For a Pretentious Home

Kitchen stool	\$4.00
Kitchen chairs (2)	8.50
Kitchen table	14.00
Kitchen cabinet	62.50
Refrigerator	90.00
Fireless Cooker	31.50
1-qt. lipped sauce pan .....	.85
2-qt. lipped sauce pan	1.15
3-qt. lipped sauce pan	1.65
6-qt. covered kettle	3.10
10-qt. preserving kettle	3.35
Cover .....	.85
8-qt. covered sauce pan	3.85
5-qt. tea kettle	5.80
1-qt. double boiler	2.55
3-qt. double boiler	3.95
9-cup percolator	6.50
7" fry pan	1.10
10" fry pan	2.20
Heavy skillet	3.10
Griddle	4.20
Waffle iron	5.50
Pudding pans—1½ qt. ....	.90
Pudding pans—3 qt.	1.35
Bread pans (3)	2.85
Sq. cake pans (2)	2.00
Rd. cake pans (3)	2.10
Tubed cake pans	1.55
Biscuit pan	1.15
Muffin pan	1.50
Melon mould	1.10
Pie pans (3)	1.50
Drip pan	2.60
Double roaster	7.20
Collander	2.55
Strainer .....	.65
Strainer	1.15
Measuring cup .....	.50
Funnel .....	.60
Ladle .....	.75
Skimmer .....	.35
Cake turner .....	.30
Spoon—10" .....	.60
Spoon—12" .....	.75
Spoon—14" .....	.75
1-qt. measure	1.75
Flour sifter .....	.30
Flour dredge .....	.35
Salt & pepper shaker set .....	.30
Biscuit cutter .....	.15
Doughnut cutter .....	.25
Domestic Science cutlery set..	7.00
Meat saw	1.15
Cleaver	1.25
Family scale	3.75
Apple corer .....	.30
Set skewers .....	.35
Ice shaver .....	.45
Ice pick .....	.35
Can opener .....	.25
Table spoons (6)	1.50
Forks (6)	1.50
Knives (6)	2.10
Teaspoons (6) .....	.72
Knife sharpener .....	.75
Iron pot-roast kettle	3.75
Lemon reamer .....	.15
Glass butter dish .....	.15
Scallop knife	1.25
Grape fruit knife .....	.85
Chopping knife .....	.35
Corkscrew .....	.65
Potato ball cutter .....	.25

(Continued on page 72)



WHEN THE POT HANGS HIGH

*A Plea for the Convenient Arrangement of Everyday Kitchen Utensils
Hooks versus Closets and Daylight against Dark*

ETHEL R. PEYSER

MY text is "one kitchen tool hung up is worth two in a low cupboard"—taken from The Kitchen Libel—Chapter 1, Verse 1.

This may not look like a technical article or like one with a lot of mechanical information—and it really isn't—it intends to get behind technicalities and be a radical (don't fear the word!) overhauling of women's opinion on the disestablishment of old forms of kitchen usage by very slight changes in kitchen arrangement.

For years kitchens have been built with closets for kitchen pots built in "below the belt"—with pernicky little doors with cranky little locks. For years these closets gave the kitchen denizen or housekeeper herself all the rhythmic exercise necessary to the development of backache and nerves and sense of touch. Into these closets one had to feel for the pan one wanted and then often had the musical treat of hearing them crash down behind something, and the tired housewife must needs kneel in prayerful posture to extract the necessary pot or pan.

The Argument for Hanging

I have written the above in the past tense—but it is really existent today in the majority of homes. "Why," I asked a splendid housekeeper, "don't you seal up those dark receptacles and hang up your utensils?"

"Gracious," said she, "if I hang them up they'd get all dusty and it wouldn't be sanitary. Ridiculous," quoth she!

"But, my dear friend, do you think those dark closets are dust-proof and do you think darkness is a germ killer?"

The truth is these closets, away from light, are almost ominous!

"But," continued my friend, "if I decided to hang my things up, where could I do it in this tiny kitchen? It's all right in modern kitchens, but here it is impossible!"

Here she touched a universal note—in fact, two notes—the old fashioned kitchen, and no room. Two notes upon which the housekeeper plays monotonous choruses to excuse modern advances.

"My dear friend," snapped I—"once upon a time I ran an experiment station in a tenement kitchen—the kitchen was four feet wide by ten feet long—in it were tubs, stove, glass closets under which were the pot and pan receptacles. I was too busy to stoop every time I needed anything so I had the carpenter nail on the wall over the tubs and over the sink a piece of wood three inches wide (this will go in even the tiniest kitchen) into which I screwed hooks, and there I hung every tool I used. Later I had a shelf nailed above it and made my work a smooth performance. I felt like a carpenter working at my bench with all my tool 'en plein air." And I went on to say, as I had a good opportunity, there is no reason why our kitchens can't be made like a tool chest. No man would tolerate breaking his very

strong back to get a pan or his nerve to pull out a drawer, which so often sticks, for a can opener! Not he.

Could you imagine a carpenter, a butcher, or any one else, who worked at anything requiring sharp tools, or fine quality tools, jumbling them all up together in a drawer that moved in and out, provoking an earthquake rhythm among the tools, or a little closet in which everything is banged to pieces and has to be groped for?

Good Tools, Good Treatment

No!—No one could. Because no tools will last under such treatment and good tools are worth keeping—and the very best are reduced to nothingness if not kept well. It's a case, pure and simple, of noblesse oblige.

There is a good housekeeping reason, too, to have things hung up, and this is because when things are in plain sight they become a constant curse to the cook or to the beholder if they are not scrupulously clean. In the kitchen of "suspended animation" the house-

keeper is pretty sure to have clean and spotless pots and pans, to have knives whose edges are not nicked, and to have egg beaters and mayonnaise mixers that are not so out of kilter that one gets nervous prostration in coming in contact with a scrambled egg or Russian dressing. These are facts to grapple with.

To prove it, just visit a man-manned restaurant or hotel kitchen some time—and there you will see the brightest, cleanest looking copper, aluminum, nickel, etc., etc., pots and pans hung up on racks near operating centers—ready to be used. If this were anti-hygiene the Board of Health would intervene. Anyhow, water is at hand in a kitchen and dust is easily swabbed out!

Of course, in the new kitchen racks are built, and the housewife has no choice, so she accepts the pleasanter condition without cavil.

In this connection I can't forbear to mention the apartment garbage can which owns a hygienic lid which sits a foot above the floor and for every useless egg shell to be thrown away the worker must needs bend double to remove the lid, empty her plate, put on the lid and raise herself up. Time and energy lost. This could easily be on a little stool under a common kitchen table in which a round hole could be cut, or alongside the garbage creating table and the stuff slid into it, if it can be bought with a sliding lid. There is also a pail whose lid is lifted by a pedal worked by the foot.

Hanging Within Reach

To be sure, this does not mean to hang up the kitchen table or the stove, but it does mean to keep things, that are used hundreds of times every day, within the radius of one's hands without superfluous stooping and bending. It means, too, that cleaning utensils, such as brooms and dusters and rags, if hung in separate racks in or outside a closet, will live longer in good condition than if hurled into a corner of a closet where they get smashed and have their one hundred per cent. utility diminished.

Where a culinary tool decreases in efficiency, the human element effort is necessarily increased, and unnecessary fatigue ensues—then: sloppy preparation of food and then, dyspepsia.

Now, don't you see the inevitable result of slipshod kitchen arrangement?

If, for any reason, one likes closets for pots and pans, have glass doors on them and have them no lower than thirty-two inches from the floor. This way one doesn't have to stoop, the light penetrates, and an arrangement like this has only the opening and shutting of the door in its disfavor and the fitting in of the utensils each time and their possible denting. Even the finest utensils will dent with improper provocation. Open shelves are very convenient, too, if you do not care to hang things up.

If one has a niche for each tool, the work becomes almost play.

SONG for the INCOMING of a SHIP

*Have you ever seen a shining ship
Riding the broad-backed wave
While the sailors pulled the ropes and sang
The chanter's lusty stave?*

*Have you ever gazed from a headland's reach
Far out, into the Blue,
To glimpse, at first, a flashing mote
That to a tall ship grew,*

*A full-sailed ship on the great, broad sea
Hull-down, and bearing home
All the Romance from Homer's days
To Now, across the foam?*

*For, purple-white in rippling dusks,
Or edged with sunset's fire,—
Behold, each ship is a phantom ship
That bears the World's Desire! . . .*

*O, Merchant, Merchant seeking wares
That tip full-laden beams,
The living God has made your fleets
His argosies for dreams,*

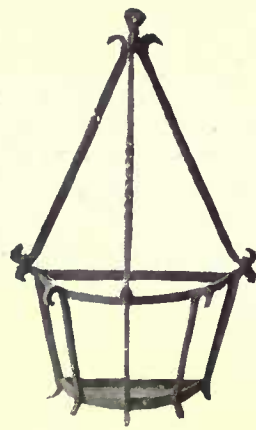
*Far-riding argosies that go
With bearded men and strong
To the world's ends for merchandise
And come back—bearing Song!*

*Legends and songs of Happy Isles
And faery realms a-far
Beyond the windless gates of dawn
And the white morning star!*

—HARRY KEMP.



An interesting black iron stand of slender lines, with a receptacle for holding growing ivy plants. It is 4' high and is priced at \$40



An iron wall socket makes a decorative treatment for the walls of the breakfast room, when filled with growing plants. It comes for \$20



A wrought iron stand in leaf design holds a glass bowl for goldfish. It measures 42" high, and the glass bowl is 13" in diameter. \$35



At the right is an oblong flower stand with an unusual wrought-iron base, finished in old iron and polychrome, and most appropriate for use in the breakfast room or porch. \$55 will purchase it

The breakfast porch of Mrs. Horace Connor, at Rye, N. Y., has green tile floor, yellow sunfast curtains with peacock blue worsted fringe, and painted Colonial furniture. Agnes Foster Wright, decorator





(Above) The furniture is in tree design, yellow striped green and mulberry. Hangings white linen, mulberry and green design; casement curtains white, colored fringe. Wrought iron lamp. Mrs. A. V. R. Barnewall, decorator



(Left) A decorative floor wall fountain has a place for ferns and a good space for the flowing water in which goldfish may be placed. It measures 30" high and 43" wide, with a projection of 28". The price of it as shown is \$75



This painted rush seated chair of unusual design may be had in any color desired. It is priced at \$35

The refectory table below, painted any color, seats six, \$65. Bowl, \$12; oranges, \$1.25; grapes, \$2.25; 22" by 54" runner, \$45



The folding oval tuckaway table at the left stands 24" high and the top measures 30" by 20". It may be had in dull mahogany for \$15



A useful small table for books and magazines, with poplar design and good carving, any color, \$50

FURNISHING the BREAKFAST PORCH

The House & Garden Shopping Service, 19 West 44th Street, will be glad to purchase these articles for you, or send you the names of the shops where they can be obtained.





Tar paper bands around the fruit trees protect their bark from rabbits



Indoor bulbs growing in soil need water to keep them at their best



Narcissus bulbs are among the best and easiest for indoor forcing



The hotbed is one of the best aids to earlier and better crops. If possible, it should be built in a protected, sunny place where it will be sheltered from the wind



The soil for starting seeds should be well sifted and free from all lumps. Otherwise, the tiny sprouting roots cannot develop properly



Watch all the greenhouse plants for green fly, red spider and other pests. Timely spraying and dusting with powder will do much to control them

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>1. All plants that have been in the same pots for any considerable time, such as palms and other decorative things, should be re-potted before their active growing season starts. Top dressing is the alternative to this.</p> <p>8. Have 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 place until planting time.</p> <p>15. Start sowings now in the greenhouse of the hardy vegetables, such as cabbage, cauliflower, lettuce, celery, tomatoes, etc. Use flats or seed pans for greater convenience, and provide plenty of drainage.</p> <p>22. Stock 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.</p> <p>29. 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.</p>	<p>2. Better get out the sashes for the hotbed and cold-frame, and see that they are in good condition. Broken glass may need replacing, and the wood should be painted to protect it from the weather.</p> <p>9. Bay trees, hydrangeas, oranges and other plants 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. If not, repair now.</p> <p>16. It is much easier to overhaul your lawn mower now in the garage than it will be next summer on the lawn. At least the gear boxes must be cleaned out and repacked with vaseline, and the other bearings oiled.</p> <p>23. 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.</p>	<p>3. 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.</p> <p>10. Have your trees looked over carefully to determine their true condition. It takes a lifetime to grow good trees but they are subject to injuries of many kinds. A little tree surgery at the right time will save them.</p> <p>17. If you cannot afford a greenhouse there are numerous styles of plant protectors that are helpful to gardening. They should be ordered now. Tool designs keep on being improved as well as other things, so look them over.</p>	<p>4. Summer flowering bulbs such as canna, gladiolus, 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.</p> <p>11. Deciduous trees and shrubs also require pruning to keep them in good health. Early flowering subjects such as the lilac or spruce are best pruned after they have finished flowering along in the spring. This saves blossoms.</p> <p>18. Have you studied 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.</p> <p>25. 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 soft and weak stemmed.</p>	<p>5. 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 that you are losing just that much pleasure.</p> <p>12. If you like golf you should have a practice green constructed on your grounds—some screened corner where you can practice when you want to. Sow it with fescue and creeping bent grass in equal quantities.</p> <p>19. 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.</p> <p>26. Sprays of all the early flowering shrubs can be cut and placed in water in the house where the flowers will quickly develop. Pussy willow, golden bell, Japan quince, etc., can be forced in this way.</p>	<p>6. 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 to the woods.</p> <p>13. Pea brush, bean poles and tomato stakes are necessities of a productive garden. A few hours spent with an axe in the woods will furnish you with these needed accessories. Gather them before they leaf out.</p> <p>20. 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.</p> <p>27. Garden arbors as they are now made are very attractive 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.</p>	<p>7. 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 justified and repaid.</p> <p>14. Start to prepare your hotbed now. At least 12 inches of good hot manure will be necessary for making this firm and cover it with about 4 inches of good garden soil that has been well screened.</p> <p>21. Have you ever given a thought to the comforts of our greatest garden friends the birds? Why not get a few houses where the birds can nest? A bath for the birds will give even more pleasure to you than to them.</p> <p>28. 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.</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.

The red rose whispers of passion,
And the white rose breathes of love;
O, the red rose is a falcon,
And the white rose is a dove.
—John Boyle O'Reilly

YOUNG ED HOPPER he come home fer Christmas this year (ye know, he got him a job down to New York right after his discharge from the A. E. F. come through) an' fer two-three days he held a reg'lar ree-ception in Jake's groc'ry store at The Corners. 'Course, he had a lot to tell 'bout how folks live in the city an' what they do an' say but there warn't nothin' he told that took me more o'back than his claim that hardly any o' the houses he seen had any real fireplaces into 'em—nothin' but little measly ones with fake iron logs that burns gas comin' outter holes bored through 'em. Now, how do ye suppose that can be? Ain't they got no cordwood in the city, or don't the fellers what builds the houses know how to make an honest fireplace? Anyhow, them city people is missin' a lot o' human comfort an' cheer, like, I don't reckon I could get along 'thout' my hick'ry an' hard maple logs a-glouwin' in the settin' room fireplace these long evenin's. It's most ev'rythin', an' open fire is—warmin' an' light an' easy talk an' frien'ship. I wonder if them city folks know how much they're missin'?



Winter is the time for pruning, except of the spring flowering shrubs



Do not forget to prune the roses before active growth is resumed



Flats for starting the early garden seeds should have good drainage



PLAIN and FIGURED CARPETS

THE Floor Covering is the foundation and therefore one of the most important factors of the decorative scheme.

If the furniture, hangings and decorative objects are varied and interesting, they are set off to best advantage by a Plain Color Carpet, which also provides the necessary element of rest. If the appointments are simple in character, a Figured Carpet often supplies the decorative feature.

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Floor Coverings	Furniture Makers
FIFTH AVENUE & FORTY-SEVENTH STREET, NEW YORK	San Francisco, Cal.
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Reviving the Bell Pull

(Continued from page 44)

vets, brocades, damasks and tapestries that will prove equally striking and valuable, if they are made to harmonize with the setting of the room. While these pulls are generally about 4" wide, there is no set rule to follow; often where a large figure has to be worked out, it is necessary to make them considerably broader. They should be finished with a cord, or simply the original material turned in and lined.

Both metal ends and those of decorated wood are effective, but should be fastened to a twisted silk cord. Many ends are of solid brass, but occasionally we find one in bronze and, very rarely, one of wrought iron is discovered. These differ from the brass handles, which are generally oval in shape and handsomely decorated, in that they are long, similar to a tassel.

A Cord and Tassel Pull

It is always essential that they harmonize with the type of furniture used, as for instance, the corner of a living room. Here the table is an old gilt console of the Louis Seize period. On either side are charming old Venetian lacquer chairs, the only bit of New England being the old rag mat, with its many colors. The ornaments on the table are also in keeping, for the old wooden vases with their artificial flowers have been made into candlesticks. The bust of Marie Antoinette suggests the Petit Trianon. The bell pull here (a cord and tassel) is of the same tones as the gaily colored mirror done in blue and yellow, and is a most appropriate bit of decoration.

The wood of which the furniture is made, also the upholstery in a room, has much to do in determining the kind of fabric to be used as a bell pull. For instance, a rare satinwood chair covered with a dark fabric is to stand near the position for the bell pull. We therefore choose bright, harmonious colors for the pull, in order to create a sufficient contrast.

For a Balcony Group

While it is possible to introduce the bell pull in practically every room in the house, it is particularly adaptable and convenient for a hall, especially where the stairs wind up to a landing and a balcony effect has been evolved. Here a grouping can be made to set off the ornamentation of the carved balusters, through the use of a Louis Seize chair and table. As a background, a wonder-

ful old piece of blue damask is used and given a curtain effect by placing an ebony pole with gilt ends just under the balcony, on which this choice colorful piece is hung. The old apothecary jars of cream white porcelain, with fruit decoration, are in perfect keeping. Standing on either side of the Venetian mirror are two transfer prints on glass, which are supported by gilt Italian cupids. Here the Louis Seize bell pull is a choice pattern of old needlework and connects with a wire inside the balcony. It is finished with an oval ring.

In a Dining Room

Often the following suggestion for grouping can be carried out in a dining room: An old Jacobean chest on which stand two Italian altar candlesticks and a gaily colored dish for fruit; on either side, old Italian chairs finished in soft leather, which harmonize most effectively with the color scheme; a soft painting behind the table on the wall, and the bell pull, which completes the group. This bell pull differs from many of the others, as it is a cord formed from two different colored silks, brown and blue, and is finished at the end with a decorated ornamentation of old carved wood, gilded.

Another interesting combination is worked out through the introduction of a Chippendale commode in green and gold, topped with unique early Victorian candelabra, designed with five branches rather than three. Here the bell pull, instead of reaching to the ceiling, is connected with a wire in the wall and is made of an unusual piece of frieze velvet. The handle is a charmingly decorated ornamental brass end with a ring pendant.

During the Empire period, a different kind of material for bell pulls was used. I have one such in mind. It is attractively worked out with a yellow and green background, on which are gilt Venetian figures. It hangs at one side of the old Louis Quinze Venetian commode. The armchair of the same period has a green and yellow covering. For decoration a Louis Quinze candelabra has been placed on the commode. On one side is placed an old Spanish glass vase and on the other a colored glass dish for fruit. Balancing the chair is an iron stand, holding different colored glass witch balls.

Many of these suggestions can be im-

(Continued on page 60)



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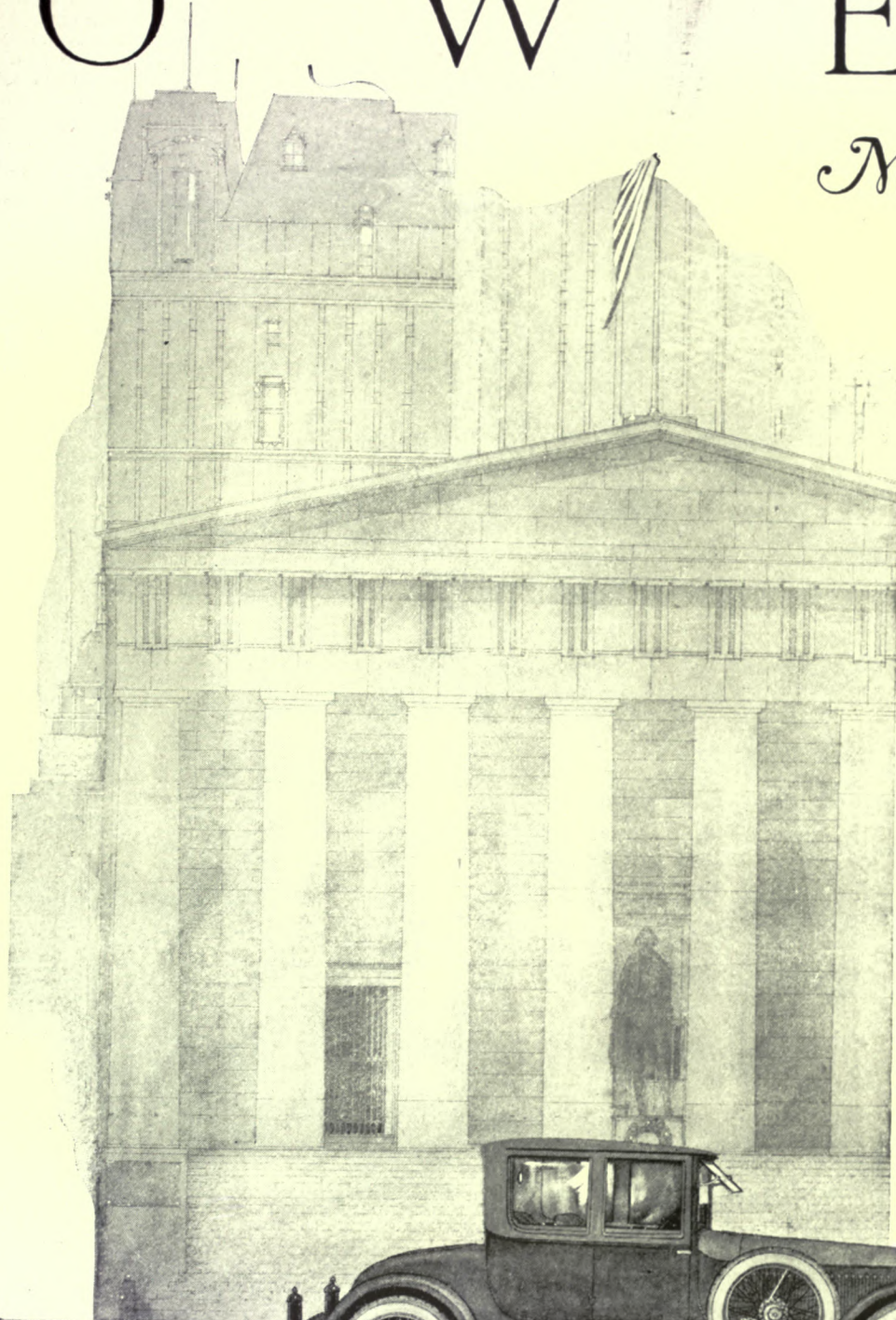
If you will drop us a line we will give you name of the nearest accredited Miller dealer.



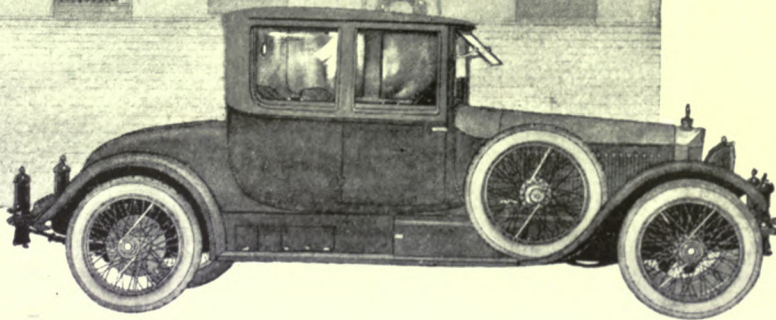
A long bell pull will add a note of color and a distinctive straight line to a balcony grouping. Lee Porter, decorator

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Offered in six distinctive models

OWEN MAGNETIC MOTOR CAR CORPORATION, BROADWAY AT 57TH STREET, NEW YORK

Reviving the Bell Pull

(Continued from page 58)



proved upon by the modern decorator, who is constantly turning back to the different periods for new ideas. It may be found that in a large room, the bell pull used alone, that is, independent of a group, is not particularly effective, as it may appear insignificant if the space to be decorated is too large. For the small room, however, it certainly adds a subtle charm of individuality and dignity which is desirable.

This great interest at present in the bell pull as a feature of decoration is really nothing more than a revival of the Louis Quinze period style, but there

is now such a wide scope of subjects opened up before us that it is possible for every one to be individual in treatment. Japanese motifs are among the latest innovations, while even the Chinese have been called upon for inspiration. For the library, there is nothing more appropriate than heraldic devices, while doubtless the late war will influence the selection of armorial and military subjects. With the unlimited number of types from which to choose, it will not be difficult to produce many interesting bell pulls for the further decoration of our homes.

Garden Cities of the South

(Continued from page 31)

not seen much in pleasure gardens, unless perhaps a row of them along one wall or hedge. They blossom in February and perfume a whole garden, and when the fruit is ripe they are extremely decorative. But those who plant oranges for ornament generally choose the bitter Seville oranges, because they are inedible and therefore extend no invitation to thieving small boys. Long-leaf pine is a very popular tree in Florida, but, because the gardens are planned chiefly for the pleasure of their owners in winter, they are not laid out to afford much shade, therefore trees are sparingly used, open lawns, shrubs and varied flower beds being the main features adopted.

St. Augustine, the oldest city in the United States, on account of its great age, presents a picturesque combination of ancient and modern practice in gardening. The centuries-old buildings are well set off by groups of various palms and century plants interspersed with more modern imported roses and other Northern flowers.

Ormond and Its Gardens

Ormond, lying on both sides of the Halifax River, and with its famous Ormond beach, is most attractive, with its dense tropical growth of sweet gums, wild olives, giant cedars, cabbage and scrub palmettos, magnolias, yuccas or Spanish bayonet, water oak and live oak covered with the mysterious-looking gray trailing Spanish moss and great blotches of mistletoe, sweet bay and flowering bay, holly, andromeda and many other varieties of Southern vegetation. These things are in the "hammock" at the western borders of the town. The fields roundabout are aglow in spring with a profusion of phlox, coreopsis, gaillardia and other flowers from the northern gardens, all growing wild, without cultivation or attention. Nearby are forests of immense long-leaf pine and the weird cypress swamps.

Many beautiful places of wealthy Northerners are located at Ormond. Its climate is uniformly warm enough to allow the cultivation of many beautiful palms, trees and flowers, which are not native to its soil. Among these the date palm is the leader, especially the *Phoenix Canariensis* or flowering date. The Washingtonia palm, which has been imported into Southern California and has done so much to beautify the cities of Pasadena and Los Angeles, grows in Ormond without fear of frost. Many of the coco palms, especially of the *Australis* type, are noticed at Ormond, and no garden seems complete without the sago palm (*Cycas revoluta*). Bamboos, oleander, cherry laurel, cinnamon, camphor and many other

shrubs and plants of the northern greenhouse are here used as hedge fences and windbreaks.

On the Ormond estates of Mr. John D. Rockefeller, Mr. A. B. Lawrence of Springfield, Mass., General Ames of Lowell, Mass., and many others, the planting of tropical shrubs that will weather most winters but are touched by the frost now and then, is being attempted with great success. Most noticeable among these are the plumbago, with its great masses of sky blue flowers; allamandas, grown either as a bush or vine, covered during sunny warm weeks with large yellow blossoms four or five inches across; daturas (*brugmanchia*) which during January carry hundreds of flowers suggestive of the Bermuda lily; buddleia, which grow fifteen or more feet high and are a mass of white flowers all during March, and the baubins, of which the *purpurea* is the best, covered in February and March with white and purple flowers three inches across and resembling in color and shape a costly orchid.

One cannot write of the flowers of Ormond without mentioning its vines. First, above all others in the hearts of most of the Ormond gardeners, is the beautiful native yellow jasmine, which grows freely in the surrounding woods during February and March. Next comes the well-known and well-loved Cherokee rose, which blossoms for but a short time and is very beautiful while it lasts. Probably the most brilliant touch in the Ormond scenery is the flame vine, which is a trumpet creeper climbing the trees to a height of seventy feet or more and producing countless tubular flowers of a bright orange red throughout the winter. Unfortunately, it is quite tender, but comes up again from the roots after every frost with renewed vigor.

Palm Beach and Miami

Palm Beach has probably had more money spent for cultivation than any other Southern resort. Its long avenues of Australian pines lead to magnificent estates, which are veritable tropic gardens of Eden. Every kind of flower which grows in other parts of Florida flourishes in Palm Beach. It is perhaps most noted for its wonderful poinciana trees, imported from the West Indies. Northern millionaires have found Palm Beach to their liking and have created in this east coast town estates which rival the magnificence of the old Sultans of Zanzibar.

Twenty years ago Miami was only an Indian trading post. Today it is a city of nearly thirty thousand people and one of the most beautiful cities of the new South. It is making a determined

(Continued on page 62)

The Master Touch

of the virtuoso, searching out rare harmonies in a score of music, has its counterpart in the pure voice of The Cheney.

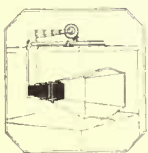
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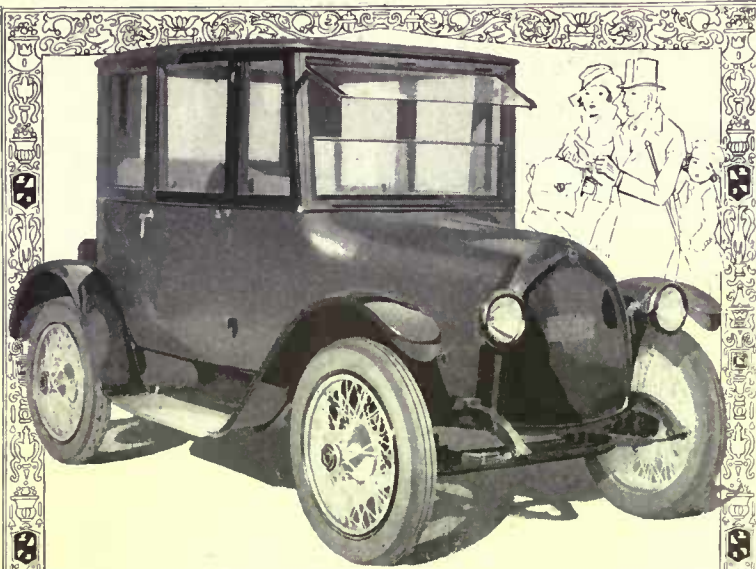
Hampton Shops

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Garden Cities of the South

(Continued from page 60)



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The discriminating public looks naturally to the Detroit Electric for the latest ideas in enclosed car design and construction.

This year's model is a worthy successor to the long line of cars which have maintained Detroit Electric dominance. A perfect harmony of line—graceful, distinctive, yet dignified; an exceptional riding comfort, attained by the use of specially designed three-quarter elliptic springs, long, wide and flat; an artistic selection in upholstery and interior fittings which combines beauty, luxury and comfort.

Already those who have seen this new model are acclaiming it the finest car of any type yet produced for city and suburban use. You, too, will be delighted with it.

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On Exhibition at the Shows

At the automobile shows in New York, Chicago and elsewhere this new Detroit Electric will be shown. At the same time, it will be exhibited in the showrooms of leading distributors the country over. See it and enjoy a thorough test of its riding qualities.

The Electric was the pioneer enclosed car—and it is still the best

DETROIT ELECTRIC CAR COMPANY
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effort to outdo Palm Beach in attractions and attractiveness, and toward this effort its flowers and gardens are contributing royally. It has a vast variety of sub-tropical flora.

While the possibilities for unusual landscape effects and gardening are excellent throughout Florida, this is particularly true at Miami. Great numbers of shrubs, vines and trees, which are seen in the North only in greenhouses, grow here out in the open and reach the height of their beauty during January, February and March. Mr. Lee LaTrobe Bateman, the landscape architect and engineer of many of Miami's beautiful estates, has given particular attention to the subject of what can and what cannot be profitably grown in Florida gardens, with especial reference to the gardens of Miami. He has found that such flowers as salvias, petunias, nasturtiums, tea and hybrid roses, Easter lilies, daffodils and narcissus can be used during the winter months, but in Florida's tropical climate they require excessive care and attention, whereas, with foliage plants, better and more lasting effects can be obtained with much less labor. Of foliage plants the chief exponents in Miami are the acahyphas. These are fast growing and can be used either as single specimens or in border planting, or as a hedge, since they stand severe pruning and trimming. Three species are used.

Next in importance come the crotons or codiaums, beautiful plants with many forms of handsome and odd foliage of the most brilliant coloring, ranging from almost pure white to light and deep yellow, orange, pink, red and crimson, in the most charming combinations. The leaves take on all kinds of forms, some ovate with short stalks, others narrow and spatulate and still others very narrow and corkscrewed. A very attractive hedge is made of *Phyllanthus nivosus* or snow bush, with its pretty white, green, pink and red mottled leaves.

Shrubs and Trees

Of flowering shrubs, the oleander and hibiscus in many varieties are planted as specimen plants, clumps, hedges and windbreaks. Several varieties of baubinia, cassias, *Cordia sebestena* or geiger tree, artabotrys, ylang ylang, *Hamelia patens*, jacobinias, ixoras in several varieties, *Murraya exotica* or orange jasmine, *Lawsonia inermis*, and a host of others furnish cut flowers at all seasons of the year.

A very ornamental plant at Miami is the *Ravenala madagascariensis* or travelers' tree. It grows well here, exceeding twenty feet in height, blooming every year and making seed frequently. It is a splendid subject when properly placed. The vines available to Miami gardens are almost too numerous to mention. The three favorites seem to be the bougainvillea, in the *sandreiana*, *glabra* and *latrictis* varieties. There are many beautiful native orchids which can be gathered in the nearby hammocks and woods, as well as an immense variety of Cuban orchid, all of which flourish exceedingly well around Miami.

Last, but certainly not least, are the palms, always a matter of extreme interest to Northern visitors. The coconut palm (*Cocos nucifera*) is the most prominent feature of the landscape, with its beautiful trees, some of them fully fifty feet high and bearing hundreds of nuts every year. Next in importance come the date palms in three varieties, the fishtail palm and numerous others including, of course, the native sabal palmetto. The stately royal palm lends dignity to the Miami landscape, while the sago palm and many varieties of

the fan palm add to the tropical atmosphere.

Palms in great variety are the chief motif of the many beautiful estates at Orlando. Ferns of the sword family are used extensively in flower boxes, and small potted sago palms are generously employed. One estate in particular, that of Mr. Harry Beeman, has a most remarkable rose garden on the border of Lake of the Woods. The Paul Neyron roses from this estate are famous throughout Florida. Orlando, horticulturally, is most noted for its wonderful displays of flame vine, which cover many of the tallest trees and even the fronts of some of the houses, with its masses of brilliant color. Another big feature at Orlando is the bougainvillea, which grows in bush form and can also be trained as a vine. The flowers of this plant form banks of rich purple in many parts of the town. Tall and stately pine trees are in evidence everywhere.

In the center of Florida, at Mountain Lake, there is a social colony of considerable interest, the members of which are expending great efforts to make it a model of horticultural perfection. Bougainvillea, hibiscus, allamanda, poinsettia and other flowers and a great variety of palms are extensively used on the many estates of wealthy Northerners. This place is halfway between the east and west coasts and has the highest elevation in the State, about 240'. It is in the heart of Polk County, the leading county in the State in the growth of citrus fruit.

Gardens at Belleair

One of the Florida resorts which is going to be a close rival of the east coast cities within a short time is Belleair, on the west coast, overlooking the Gulf of Mexico, twenty-five miles west of Tampa. Here the vegetation, both natural and cultivated, is exceptionally attractive. Ferns, palms and bamboo grow in great profusion, as well as all the other blooms, trees and vines for which Florida is noted. Right next door is Clearwater, called "the golden sunset city." This little town claims to be one of the garden spots of the South. Oleanders, hibiscus, poinsettias, bignonia, bougainvilleas and other tropical flowers grow here in great profusion, attaining in some instances the size of a medium-sized apple tree in the North. Shrubs, such as lantana, all of the jasmines and trailing vines of all kinds seem particularly suited to the climate around Clearwater, as do palms of all varieties.

There are a number of other very attractive towns along the west coast of Florida, and in nearly all of them flowers, trees and vines have been encouraged to form a most attractive landscape, as at St. Petersburg, Bradenton and Sarasota.

This story of the land of flowers and winter palaces would not be complete without mention of Fort Myers, on the banks of the Caloosahatchee River, leading from Lake Okeechobee. This little town is the winter gathering place of a number of notable people who are spending many millions of dollars to create there estates of great beauty surrounded by gardens, trees, shrubs and vines of every description. Mr. Thomas A. Edison has spent a great deal of money in collecting a most remarkable array of tropical palms, and Mr. Henry Ford, the automobile king, whose home is near that of the great inventor, has done likewise. Mr. John M. Dean of Providence, R. I., is spending vast sums of money in the horticultural development of his estate at Fort Myers, while Mr. Med Kellum, Dr. Franklin

(Continued on page 64)



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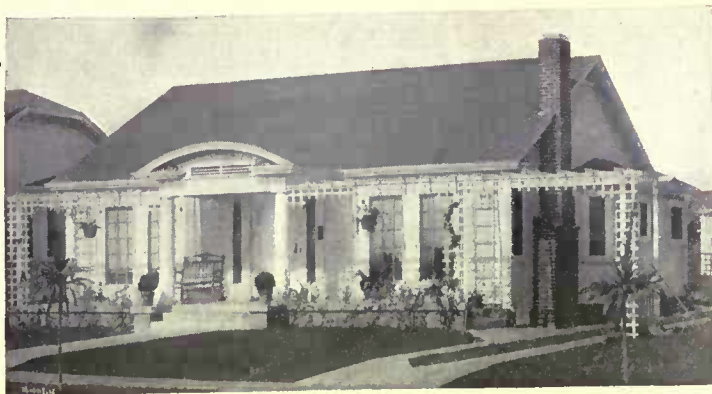
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It is to such modern bungalows that the two books noted above are devoted. Their author (formerly of the firm of Yoho & Merritt, Architects) has been practicing architecture for eighteen years. His skill and artistry have furnished plans for homes in every State of the Union, and in several foreign countries as well. The solid worth of his designs is infallibly proved by the ever-growing demand for them by discriminating prospective bungalow owners.

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Garden Cities of the South

(Continued from page 62)

Myles of Elkhart, Ind., and Mr. W. L. Velie, of automobile fame, are giving a great deal of time, thought and money in transforming their Fort Myers winter homes into places of such flowered grandeur that any potentate would envy them.

The people of wealth and discernment mentioned in this article, and many others not mentioned, believe that they have found what Ponce de

Leon came all the way to America to discover. There are those who claim great things for California; others have a preference for many other parts of the world. But in the opinion of those who know her Florida can hold her place in the sun against all contenders, and she does it not with her bathing, her fishing, her tennis, her golf, her warm balmy air, but through her wonderful, brilliant, sweet smelling flowers.

A Low Dog from the Highlands

(Continued from page 51)

cushion; I just thought I'd mention the fact, that's all.

The general appearance as well as many suggestions of his traits are shown well in the photographic studies accompanying this brief sketch. If, in addition to what you see here, you remember that the Scottie's coat ranges from dark steel-gray to black, and that his eyes invariably should be dark, you'll know pretty well what to look for when you start out tomorrow to join the circle of enthusiastic Scottie owners.

Leading Dog Shows this Winter

For the information of those of our

readers who are interested in exhibitions of this sort, we print below the dates and places of the more important shows scheduled for late January and February. The dates of other shows will be given from time to time in these columns, as they occur.

Jan. 26—The Peke Club of America. Hotel Plaza, New York.

Jan. 28—American Pom Club. New York.

Feb. 10—Airedale Terrier Club of America. New York.

Feb. 11-14—Westminster Kennel Club. New York.

Feb. 23-25—Eastern Dog Club. Boston.

PROPAGATING YOUR OWN ROSES

THE propagation of roses for one's own use is an essential part of the work of the home rose gardener if he would reduce expenses and add a new interest to rose growing.

The plants are propagated from seed, by hardwood cuttings, softwood cuttings, layers, budding, and grafting. The rose species used as shrubs, such as the Rugosa, Carolina, Prairie, and Wichuraiana, are propagated by root sprouts and the others named by hardwood cuttings. The Wichuraiana is naturally a trailing plant which takes root near any eye. By cutting rooted stems into pieces so that each one has some roots and an eye, each one will make a plant.

Some rose species, like *Rosa hugonis*, are difficult to grow from cuttings and are therefore grown by layering; that is, by covering shoots with earth until they are well rooted before cutting them from the plant. The rooted stems of the Wichuraiana might be considered to be natural layers.

Climbing roses are mostly propagated by hardwood cuttings. Cut-flower roses are grown from hardwood cuttings, greenwood or softwood cuttings, and by budding or grafting.

Hardwood cuttings are taken from the dormant wood of winter, while softwood, or greenwood, cuttings are taken when the plants are in active growth. To make a hardwood cutting, good, strong, well-ripened shoots of the past summer's growth should be selected. These are better if cut between the time the leaves fall and freezing weather. If left until after cold weather there is danger of injury from freezing. They should be cut into pieces of 5 or 6 inches, with the upper cut just above a bud, and should be tied in bundles with raffia or with string that does not rot easily if exposed to dampness. After labeling plainly they should be buried in moist sand, tops down, and placed in a cool cellar or buried in the open ground below danger of frost. They should be planted in the open ground in the spring about or a little before corn-

planting time, so that one or two eyes or not over one inch of the cutting is above the ground, leaving 4 or 5 inches in the ground. Care must be taken not to injure the calluses that have formed while the cuttings were buried. Sometimes better results are obtained by planting in partial shade.

Frequently cuttings made in winter or early spring do nearly as well as those made in the fall, but in the North there is always danger of the wood being injured during the winter. Softwood, or greenwood, cuttings are made soon after blooming from wood of the current year's growth. These may be taken from the stems that have grown roses or those that have not. There are claims that it makes a difference which sort of shoot is used, but good, strong shoots are the most important consideration. These should be cut to three eyes. All the leaves should be removed except the top one, and all the leaflets should be removed from this except parts of two. These cuttings may or may not be made with a "heel," which in this sense is a piece of older wood at the bottom of the cutting. The cuttings should be planted at once in light, loamy soil or in sand in a bed where the atmosphere may be inclosed. A coldframe or spent hotbed is a suitable place if the glass is shaded or a cheesecloth frame is used instead of the sash. For a few cuttings many people have success by inverting over them a fruit jar or a glass dish. The cuttings however, need to be shielded from the direct rays of the sun when under glass to prevent burning. The object of the inclosed atmosphere is to prevent undue evaporation from the leaves before roots have formed sufficiently to support the plant. When roots have freely formed, the plants should be transplanted to good soil, watered well, and shaded for a few days from the midday sun. Subsequent watering should be moderate until they are established.

Budding and grafting are not necessary in order to get satisfactory results in growing roses either about the farm home or on the city lot.

The China known since 1840 as
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 underglaze

The Decorated China has an
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The body and glaze of earthenware, and of English china, are fired separately at different temperatures and their glaze being composed of lead, borax and sand, is fusible at a much lower temperature than feldspar, and is therefore much less resistant and durable.

Even when chipped, Haviland china can never absorb dishwater or grease or any other substance the body being entirely vitrified.

Haviland china is heavier than English China - although not thicker - for the same reason that quartz is heavier than limestone, weight being always in proportion to the density of vitrification.

Furnishing With Old Cottage Pieces

(Continued from page 37)



TO convey the best which has been conceived and executed by the famous old masters of furniture design, to reproduce the feeling which they express, without copying the details, is as creative an art function as painting a picture. It requires a high order of artistic talent and a quality of workmanship and material as fine as that employed by the old masters themselves.

This has been the achievement of Berkey & Gay designers. They have created an American style in furniture to express the modern spirit and fit modern needs while retaining the artistic merit of work which is centuries old. Write us for name of nearest dealer.

An interesting brochure concerning Berkey & Gay furniture, with illustrations, sent upon request.



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chair backs are tilted backward, are straight from top to seat, and curved laterally to fit the back. The arms of the armchairs also slant outward.

The spindles are tapering or slightly bulging on the best examples; straight, cylindrical, and less slender on the poorer ones. Often they show the bamboo form. The outer splines of the arms and of the backs of the fan-back chairs were turned more or less elaborately on a lathe; the hickory spindles were usually not turned, but cut out with a spokeshave and rounded with a file, so that they present a hand-made appearance and a pleasing lack of absolute uniformity.

The seats were made of a single piece of plank, varying somewhat in outline, and hollowed out more or less in the fashion known as saddle-seat.

All this shaping, curving, and outward slanting made for both grace and comfort. The placing of the legs was a matter of strength as well as design. They were set into the seats at some little distance in from the corners and were sharply raked or slanted outward, the feet in the best examples extending beyond the line of the seat. The legs were lathe turned, usually in vase forms. The tendency in some of the later work to reduce all the turning to a conventionalized bamboo pattern indicates a lazy habit in the maker and a lower value in the chair.

The underbracing consists almost invariably of three bulb-turned pieces, two connecting the front and back legs, and the third joining these two at the middle. The construction was almost always strong and durable, and many old Windsors are as solid as they ever were.

Varying Forms

Forms varied according to the geographical location of their designers, there being Philadelphia, New York, and Connecticut types, but this is a matter for the study of the advanced collector. They may be arranged in seven general classes: (1) the New England or loop-back side chair; (2) the New England or loop-back armchair; (3) the hoop-back armchair; (4) the fan-back; (5) the comb-back; (6) the low-back; (7) the miscellaneous variations.

The first type is the simple side chair, with shaped seat and with the outline of the back in the form of a loop. The second is the armchair of this species, with the loop carried forward in an unbroken curve to form the arms. The hoop-back is the commonest of the armchairs. The back is cut in two horizontally by a semi-circular piece which, extending forward, forms the arms. From this a hoop-shaped piece, usually round, extends upward, forming the top of the back. The spindles pass through holes in the middle piece, joining the hoop to the seat.

The fan-backs have a horizontal curved or bow-shaped piece at the top, from which the spindles slant slightly inward toward the seat, the outer ones being heavier and turned. The top piece extends slightly beyond these and ends in curved ears. Arms are occasionally found on fan-back chairs, with a dividing piece as in the hoop-backs.

The comb-back Windsor is simply one of the other forms with a head-rest added in the form of a miniature fan-



A modern adaptation of the English Windsor chair. Courtesy of S. Carpen & Bros.

back, or like an old-fashioned back-comb. The least graceful form of Windsor, but one of the oldest, is the low-back. In this a single, heavy, semi-circular piece forms the arms and the top of the back on the same level, much as in the roundabout chair. Short spindles fill the back and sides and the seat and legs are like those of the other Windsors. All other forms are merely local departures from these, and include the later settees and rocking-chairs.

English Windsors

Just a word in passing regarding the English Windsors, which are sometimes seen here. The most common form has the rounded back and spindles, but with a pierced splat in the center of the back—a feature never adopted by the American makers. The whole effect of the English chair is heavier and less graceful than the American. There is no reason why we should cultivate it.

The other day a dealer tried to sell me a bamboo-turned loop-back side chair of good form for \$9, and remarked that the back had nine spindles, a rare feature. When I got home I found that my own loop-backs had also nine spindles, and that this was, in fact, the common number for this form. I had never noticed it before. I mention this as an illustration of the interesting things to be discovered about Windsors when once you have begun to collect. I know a man who can talk for hours about the various forms of turning, the carved ends of some of the arms, and the various forms of ears on the fan-backs, but he is an advanced collector.

Next we pass on to a consideration of slat-backs and banister-backs and their kin. These chairs had their origin in Holland and England, but they were made in quantities in the American Colonies. While the American joiners, like their fellow-craftsmen abroad, employed oak and walnut and later mahogany in their finest work, they were also willing to make use of such native woods as came easily to hand—ash, elm, maple, pine, and cedar—frequently painting the softer woods.

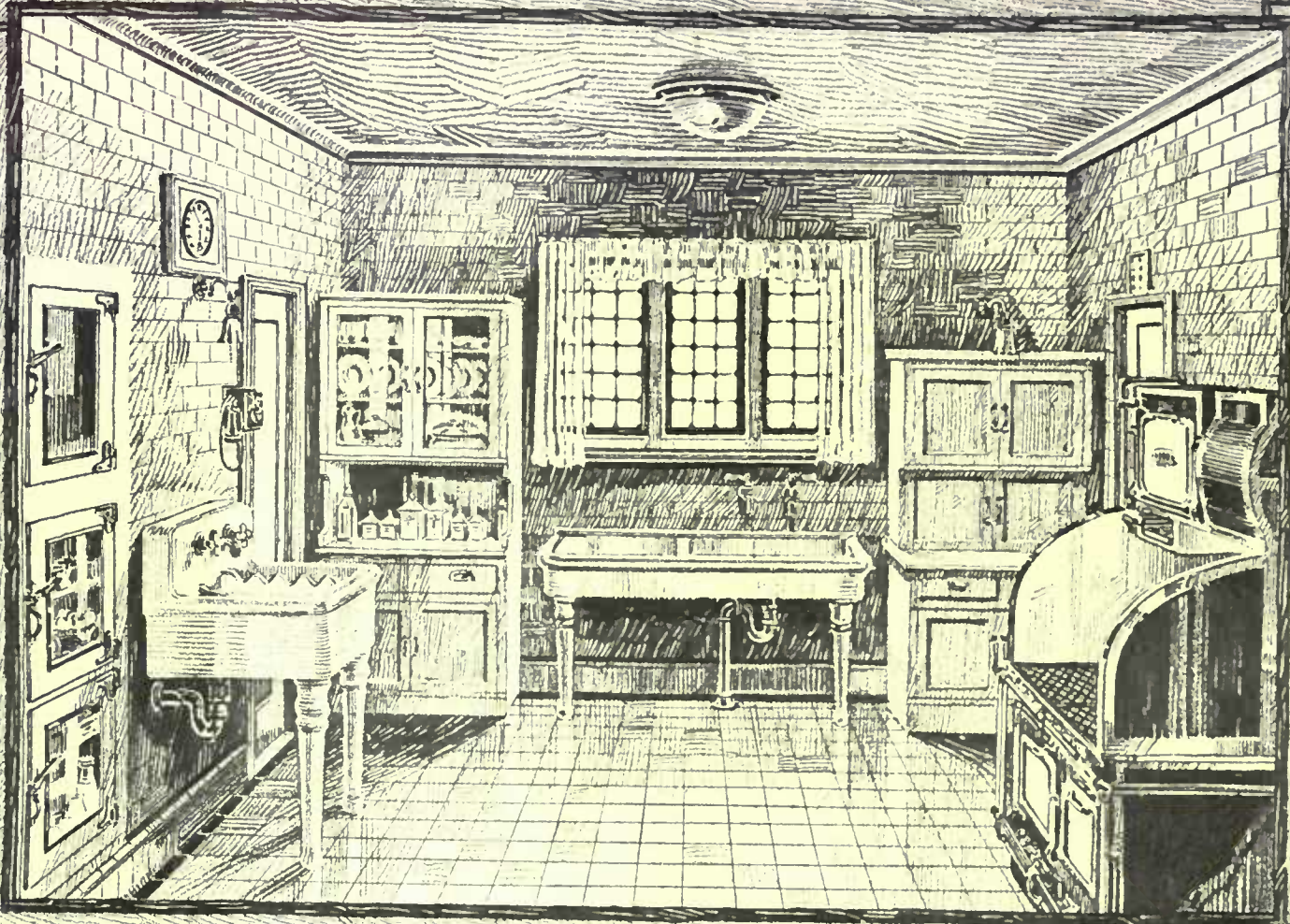
In those days there were various forms of light, simple, turned chairs in vogue, including the famous Governor Carver armchair. But the commonest and most interesting were the slat-backs and banister-backs which came into vogue after 1700.

Slat and Banister-Backs

The slat-backs, which were older than the banister-backs or the Windsors, had turned stiles, legs, and underbraces, and high, straight backs with from two to six horizontal slats slightly curved to fit the back. They were made of native hard woods, such as maple, hickory, ash, beech, etc., with two or three kinds often used in the same chair. Most of the slat-backs I have seen were of maple. They were well built and, if not always comfortable like the Windsors, were strong and useful. They were not without a certain quaint grace of line and proportion.

Both rush and mat seats were used on these chairs, the latter being made of the inner bark of the basswood or linden tree and sometimes of the elm. They were made with and without arms. The first rocking-chairs made in

(Continued on page 68)



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Furnishing With Old Cottage Pieces

(Continued from page 66)

America were slat-back and appeared between 1725 and 1750.

Slat-backs present an interesting study in development for those who wish to delve so deeply into the subject, the form of the slats in a measure indicating the period of manufacture.

The first banister-backs appeared in both England and America about 1700. They had rush or mat seats and, like the slat-backs, straight turned legs and underbraces. The backs consisted of a horizontal top piece, usually curved in some form, and from three to five—usually four—upright balusters or spindles between heavier turned stiles. In the true banister-backs the balusters were turned and almost always split, the flat side being usually toward the front.

In this country the banister-backs, like the slat-backs, were made of two or three kinds of hard or soft wood in the same chair and were usually painted, black being the commonest color. They were made with and without arms.

After 1735 or thereabouts the turned and split balusters became less common and gave place to plain or grooved upright, flat on both sides. This form was common up to 1750 and persisted to some extent till about 1775, being gradually superseded by the more comfortable Windsors.

The "Fancy" Chair

Finally, there may be mentioned in this connection a chair of later period which, though not precisely a cottage chair, may find a similar use in modern homes. They were made in the early years of the 19th Century and were then known as "fancy" chairs. They were derived from the Sheraton style, were usually rush-bottomed or cane-seated, were painted, often black, and were decorated with painting or stenciling, usually in yellow or gilt. They must not be confused with the various "drawing-room" chairs of the period.

Fancy chairs became very popular in some parts of the country, particularly around New York, from about 1800 to 1820. The backs were light and open, usually containing horizontal spindles and frequently gilded ball ornaments. The top rail of the back was generally stenciled in a pattern of fruit, foliage, etc. The seats were square or, more commonly, gracefully shaped, with the front corners rounded. The legs were

turned in ornamental patterns, with a slight outward concave curve. The arms of the armchairs were of turned rods or spindles. Settees were made in the same style, the backs resembling chair backs in triplicate, with end arms.

Now the point of all this is that for people who simply cannot afford Hephlewhite and Chippendale chairs, there is still something to be had that is old, quaint, and picturesque, and often more appropriate than the more costly mahogany. Half a dozen black-painted Windsors of similar type are charming in a dining-room, and there is something to be said in favor of a mixed group of cottage chairs. They do not cost one-tenth as much as genuine mahogany antiques, and yet they satisfy.

As to Prices

Of course, in these days of widespread antique chasing, one cannot expect to get even cottage chairs for nothing. Time was when the best Windsors could be bought for \$5 or so, and a good slat-back in its original state might be picked up for a dollar or two. Those days are no more, but you can still get a chair a century or two old for the price of a modern one of good design. Windsors in the shops now bring all the way from \$5 for the less attractive side chairs to \$25 for the finer fan-backs, or even \$50 for the rarest comb-backs. For \$10 apiece anyone should be able to purchase acceptable Windsors for home furnishing. Many of the slat-backs, being very old, bring high collectors' prices, but I have seen plenty of the later, simpler ones of good design offered for \$5 or so. Banister-backs are less common, and good banister-back armchairs are worth \$10 or \$15 or more. The fancy chairs are rarer and bring \$10 or \$15, though of a later period.

Personally, I do not care for the reproductions of chairs of this type, but for those who prefer the newer things, there are graceful adaptations of these styles to be had in mahogany or painted woods. These adaptations as a rule depart radically from the original styles, using mahogany for Windsors and even rush seats where only wood was originally used. But even in these something of the charm of the old style remains. It is possible, too, to get reproductions of the rarer English Windsor if you are not satisfied with the more graceful American product.

How Paneling Is Designed

(Continued from page 50)

placed around each door or window, in good proportion to the size of the opening.

The wall space between the cornice and the chair rail we shall now treat with panels, the arrangement of which cannot be limited to any one scheme. Very often we find it hard to decide which is the best design, as we can work out several equally interesting arrangements. This arrangement depends on the height of the ceiling and the desired effect to be obtained. For instance, if the room has a high ceiling a certain arrangement of wall panels will tend to lower the ceiling, whereas another equally interesting arrangement of wall panels will tend to elevate the ceiling.

This takes us to the next step in design—the principle of repetition in relation to line. This principle suggests a word used very often amongst the decorative trade, the word balance, and is applied directly in arranging wall panels. On our model we now show one small panel on each side of the doors (Wall A), where we are limited by the wall

space and no alternative scheme is left for us. (Fig. 3.) Here we have applied the principle of repetition unconsciously.

On Wall B we place four panels of equal size to balance those on Wall A. The two door spaces on Wall A must be balanced on Wall B by two panels of equal size. By applying panels—one to each space—to Walls C and D, our panel arrangement is about complete. I have purposely taken a room as a model in which we have but one scheme of paneling possible, but at the same time to illustrate properly the execution and reasons.

We have not yet touched the decoration of the mantel breast, for that takes us to our next step—the principle of subordination in relation to line. The mantel breast is always more or less a feature of a room, principally as it is generally treated as an ornamental mantel, with a decorative painting or mirror above. In this case we will simply suggest a plain mantel, in proportion

(Continued on page 70)



The simplicity of Colonial lines distinguishes this home. It has the same floor-plans as the other houses on this page.



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The proper place for fixtures is in the stiles or spaces between the moldings. Both these views show the right position applied to two paneled rooms of different character—a living room and a boudoir

How Paneling Is Designed

(Continued from page 68)

to the room. We want to make the breast to show one large panel above the shelf. (Fig. 3.) After this has been decided, the principle of subordination comes up directly to prove that our scheme so far is all right. By featuring our mantel breast it is readily seen that no other panels in the room must be larger than it, lest they take away from the importance of the breast. To be sure, we must balance this with one on the opposite wall (Wall B) of the same size in width, even larger in area; but this wall is flat and does not project into the room as does the mantel breast, so that the panel above the mantel appears larger and more important, and is emphasized by the ornamental mantel below, which, being the only break in the wall decoration, establishes itself and the panel above as the feature, making all other panels and moldings subordinate to it.

Shadows and High-Lights

This completes our study of design by line. We now proceed to the principle of dark and light—first in its relation to proportion. This naturally concerns the details, such as the projections of the moldings. Starting with the cornice, we plan the projection on the ceiling to graduate the ceiling surface into the wall, and detail the molding to cast shadows giving the cornice the importance it deserves. (Fig. 4.) On our wall panels we plan the projection of the moldings so that they shall stand out. Our chair rail now seems lost and flat, so we detail that to project, casting its shadow below. The baseboard, as the cornice, must project, for it merges the wall surface into the floor and therefore we must not emphasize it.

Our next principle—repetition in relation to dark and light—here simply means repeating the shadows formed in proportion to the light surfaces on the opposite walls.

Subordination in relation to dark and light centers again on the mantel breast, our feature, as in relation to line. In order to give the mantel its important place in the design of the room, we project the shelf so that a deep shadow is cast below, and the heavy shadow cast by the fireplace opening tends to emphasize the important part of the mantel. Also the shadow to the right of the mantel breast cast by the projection from the wall, brings out more prominently the whole breast and its design.

This brings us to the final stage of color in design. Suffice to say, the same ideas of arrangement and selection of colors in proportion to wall spaces, repeating a note of color taken from one part of the room into another part, and featuring a certain factor and making other color treatments, subordinate in harmonious tones—this will illustrate the principles of proportion, repetition and subordination in relation to color. The color proposition is a subject on which we all have our own individual views and cannot be decided by any set rules.

In order to prove the practicability of the preceding paragraphs, it would now be interesting to lay out the walls of our model room in a different scheme by increasing or diminishing the height of the chair rail, showing three panels over the mantel, or any other way, and then applying the principles of design, as explained, to the results obtained.

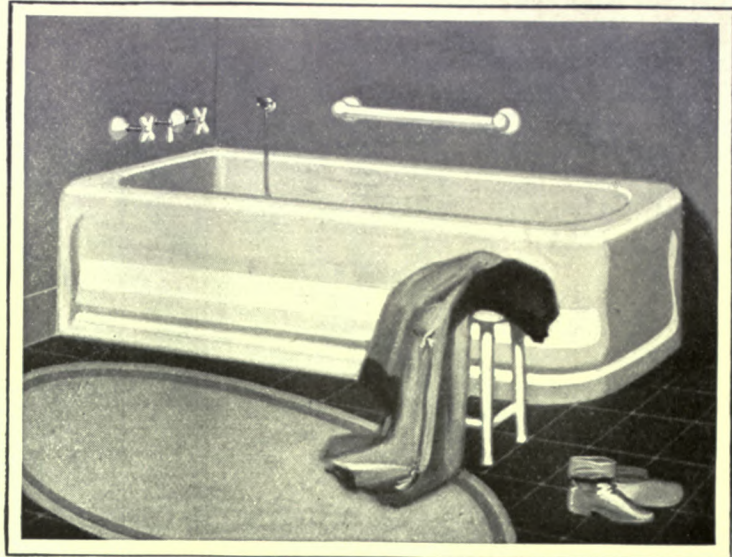
Should the subject of placing wall lights come up for discussion, it may be interesting to take up that question in relation to our model room. The first point is to decide how many fixtures are required properly to light a room of this size—in this case we believe four or possibly six. In paneled rooms it is best to hang wall brackets in stiles or in the center of narrow panels. A wall bracket looks lost in a large panel just as a small picture placed on a large wall space looks out of all proportion.

Lights and the Mantel

Should we decide on placing two lights over our mantel, it would be best to repeat them on the opposite wall to "balance". But it is a question whether these four lights being so close together in the center of the room would give sufficient light to the ends of the walls. So we would suggest placing a bracket in the stile on either side of the door openings of the end walls, and one in each stile outside the large panel over the mantel, making six brackets in all.

Very often, if the mantel breast is wide enough to allow it, we place a narrow panel, say 8" or 9" wide, on either side of the large center panel above the mantel, and locate a wall bracket in center of these small panels. This effect tends to make the mantel breast—our feature—more prominent and is very pleasing.





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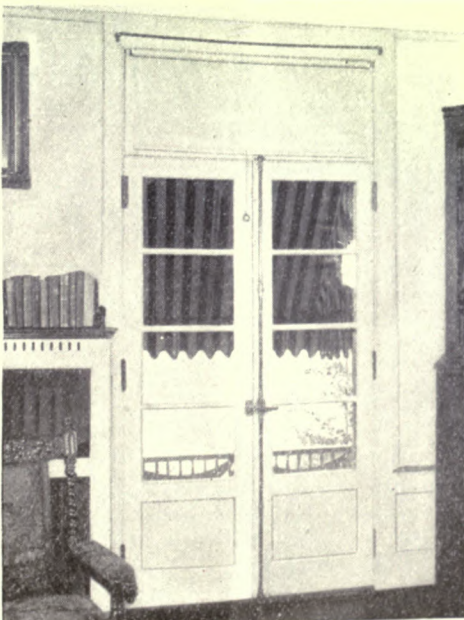
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The accompanying picture gives but a faint hint of the five-fold glories of the Evergreen Bittersweet. In the first place, it is evergreen, and therefore has an obvious advantage over deciduous vines in being beautiful 365 days of the year, instead of two weeks or seven months.

Secondly, it is very accommodating as to soils, climate, exposures; is easy to grow; and will trail over the ground or climb to the noble height of 30 feet.

Thirdly, it has an immense advantage over ivy, in being much hardier, growing 20 feet high in New England, where ivy can be grown only as a ground-cover.

Fourthly, its superb red fruits, which closely resemble those of our common wild bittersweet, seem divinely appointed to redeem our American winters from their bleak, ugly and cheerless moods.

And, fifthly, it promises to develop a strong American character, becoming universal and dear to the American heart. If I had a million dollars to spare I should like to plant an Evergreen Bittersweet against every stone, brick and concrete wall in America. The effect would be elec-

trical, for it would add 100 per cent. to the beauty of America. And it would only be anticipating by a hundred years what will surely happen, for it is hardly possible that the world holds any plant with greater power to transform a house into a home. As in England, every home and every church is enriched, dignified and ennobled by ivy, so every American home will come to be connected so closely with the Evergreen Bittersweet that it will be impossible to think of one without the other.—Wilhelm Miller, in *THE GARDEN MAGAZINE*, November, 1912.

We have known for several years of the great merit of the vine, *Euonymus radicans vegetus*, so enthusiastically described by Professor Miller, and have been steadily getting up a large stock of it, and now have several thousand plants. It is a sport from *Euonymus radicans*, but absolutely distinct from that vine.

Planted in rows and kept sheared, this vine makes a splendid evergreen hedge. It is also a splendid ground cover for either sun or shade.

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Roses for Lawn and Border

(Continued from page 74)

places. Both these varieties are relatively tall, reaching a height of from 6 to 8 feet. The *Rosa lucida*, a wild type native from Pennsylvania north, is, on the other hand, desirable for a low ground cover 2 to 3 feet high. It grows well at the seaside and under other adverse conditions. The Prairie rose has a wider range than any of the other roses named above, being native from Canada to Florida and west to Wisconsin, Nebraska and Texas. It is a single variety and thrives under adverse conditions. Among the other roses useful for landscape planting are the Arkansas rose, Sweet Brier, *Rosa eglantheria* or *Rosa lutea*, Dwarf Polyantha, Cabbage rose, and the Damask rose.

Soils and Fertilizers

The roses classed in the lawn and border group are adapted to a wide range of soil conditions and may be counted on to succeed in any but extremely heavy or very sandy soils. Many of them will do well even on such soil types. The principle essentials are thorough drainage and a plentiful supply of organic matter, with a reasonably constant water supply during the growing season. In general, a soil capable of growing good garden or field crops is suitable for roses. The deeper the soil and the better the preparation at the beginning, the more satisfactory will be the results.

The best fertilizer for roses is rotted cow manure, though any other well-rotted manure or good compost will serve the purpose. Fresh manure, especially horse manure, should be avoided, though if no other manure is available it may be used with extreme care. It must not come in direct contact with the roots when planting nor should any quantity of it be used immediately beneath the plant to cut off direct connection with the subsoil and the water supply. Of the commercial fertilizers, ground bone is excellent as additional food. It will not, however, answer as a substitute for an abundant supply of compost. Cottonseed meal, where it is cheap enough, may be used as a substitute for bone. Wood ashes are sometimes a helpful addition or, when they are not available, lime and muriate of potash may be used and should be applied separately. Rose growers having only sandy soils should make more frequent applications of manure than those dealing with the heavier soils, since the organic matter burns out more rapidly in a soil rich in sand.

The chief consideration in the planting plan for roses for landscape effects is that the plants should be so spaced that when they reach maturity they will come together without overcrowding. The habits of growth of the particular varieties chosen will be the determining factor. The spacing should in general range from 2 to 6 feet. Early spring planting is best in the extreme northern part of the United States and on the western plains where there are strong drying winds in winter. In other regions fall planting is advantageous but not sufficiently so to warrant postponing planting from spring until autumn. When possible, however, it is well enough to push planting in the fall rather than to wait until spring. Spring planting should be done as soon as the ground is dry enough to work, or when it springs apart after being squeezed in the hand. Fall planting is best done as soon as the leaves have fallen from trees and bushes.

General Planting Methods for Roses

Planting methods for border and lawn roses apply also to practically all other roses. Stock should be planted as soon as possible after it arrives. When it is impossible to plant immediately,

the plants should be placed in a trench and the roots covered. If the plant roots are dry when received, soaking them in water an hour or more before this heeling-in is done is desirable. If the stems are shriveled, plumpness may be restored and growth insured by burying the whole plant for a few days. If the plants are frozen when received they should be placed where they will thaw gradually and should not be unpacked until there is no question that the frost is out.

More plants are killed by undue exposure of roots at planting time than from any other cause. No matter how short the distance to the permanent planting location, plants should be taken there with the roots thoroughly covered. The roots may be placed in a bucket of water while removing to the planting ground and until planting, or they may be puddled in a mixture of thin clay and then kept covered with wet burlap or other protection. Care should be taken that the clay does not become dry before planting. It is important to set the plants a little deeper than they were before. If planted too deep, however, the bark of the buried stems would be injured and growth would be checked until new roots form nearer the surface.

In planting dormant bushes it is desirable to trim the ends of broken roots and any that are too long just before they are put into the hole, so that there will be smooth, fresh surfaces which can callus and heal over. It is usual to have this fresh-cut surface on the under side of the root. The hole in which the bush is to be planted should be several inches larger across than the roots will extend and ample in depth, with a little loose earth on the bottom. The roots should be separated well in all directions, with the soil well worked in among them, separating them into layers, each of which should be spread out like the fingers of the hand. When the hole is partially full, the plant should be shaken up and down so as to make sure it is in close contact with the soil under the crown where the roots branch. When the roots are well covered the soil should be firmed. This is best done by tramping. If the soil is in proper condition tramping cannot injure the plants. This will leave a depression about them, but all the roots will be covered.

When all are planted, each one may be watered, although this usually is not necessary, especially if the roots have been puddled before planting. If water is applied, permit it to soak in about the roots and then fill the hole with dry earth. Do not tramp after watering. With the soil wet it would be injurious to compact it more. If not watered, the depression should be filled with loose earth, the same as though it had been watered. After planting no watering should be done unless very dry weather follows, and even then care must be exercised not to overdo it till after growth starts. In watering, it is desirable to draw away some earth from about the bush, apply the water, and after it has soaked in draw dry earth about the plant again.

Pruning Border and Lawn Roses

The purposes for which roses are planted largely will determine the pruning methods to be employed. At the time of planting border and lawn roses, one-half to two-thirds of the wood should be removed. At later prunings weak branches should be taken off, and long canes that would be liable to whip around and loosen the plant should be cut back. As far as practicable, pruning other than this should be accomplished by cutting out whole branches rather than by cutting off the ends.



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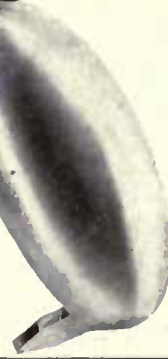
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FROM TWO GARDENERS' NOTEBOOKS

Notes on the Hardy Primroses—Controlling the
Mealy Bug on Indoor Plants

P. MEGASEOEFOLIA.—This is one of the most recent introductions, and was brought about seven years ago by W. Sprenger of Naples from the mountains of Laristan in Asia Minor. Fortunately, it is not in the least difficult to grow. It is more a primrose for the Alpine or cold house than for the open garden, the reason being its winter-flowering habit. It is readily recognized by the round, leathery leaves and soft lilac or rose-purple flowers. The way to increase it is by dividing the root directly the flowers are over, and the pieces may be either potted in a mixture of sandy loam and leaf mold and kept in a cold frame, or planted in the rock garden. It is advisable to grow it in a frame facing north during the summer months.

P. minima.—As the name indicates, this is one of the smaller in size of the hardy primroses. It makes a little tuft, but the flowers are large, and sometimes appear singly and sometimes in pairs, the color being violet-rose. This is one of the primroses for the bog garden, or moist soil in moderate shade. With this may be associated the charming *P. nivalis*, which also delights in moisture.

P. Parryi.—Another moisture-loving primula from the Rocky Mountains of Colorado, the flowers rich crimson in color and produced in large umbels. It is one of the most beautiful of the family, and must have a moist, spongy, well-drained soil. Seeds germinate very freely, and young plants may be grown in small pots plunged in a shady frame. The soil to use is peat and loam mixed with leaf-mould.

P. rosea.—This is one of the gems of the family, and should be in every bog garden for the sake of its bright rose-colored flowers, which vary in shade according to the variety. It came from the Western Himalayas in 1879, and, fortunately, offers no cultural difficulties whatever, spreading freely when in a moist peaty soil not freely exposed to the sun. This species thrives in the shady bank, as do the majority of the other species. Moisture without stagnation and a soil in which peat forms a large proportion constitute ideal conditions. When increase by division of the root is desired this should be accomplished after the flowering is over. This is the time most advisable in the case of all the primroses, whether species or otherwise. We have more than once advocated a little alpine house in the garden, and one of the first plants chosen to be grown in a pan should be *P. rosea* and its variety *grandiflora*. During the summer it may be placed in a north frame, and at the time of potting, the soil to use is peat and loam in about equal parts, with the usual crocks in the bottom of the pots to act as drainage.

P. viscosa.—Few of the primulas are better known than this vigorous plant which is found on the Alps and Pyrenees, and the flowers vary greatly in color from deep purple to white. It is a kind for the rock garden, where it succeeds well in gritty soil and between bits of sandstone.

W. R. GILBERT.

THE mealy bug is one of the most common pests of indoor plants. Its destructive work extends from the window garden to the greenhouse and even to the citrus orchard. This insect

is easily recognized. Its body is covered with a white waxy mass which gives to it the common name of mealy bug. When the waxy mass is brushed or washed off, the body is seen to be a brownish color. The adult insect is barely one-eighth of an inch in length and its width is scarcely one-half as great.

It reproduces very rapidly and reaches maturity in a few weeks so that an efficient method of control is necessary to rid the infected plant of this pest or even to hold it in check. There are three methods of control which have been widely used; namely, fumigation, spraying and the spread of its natural enemies. In the window garden these methods are all impracticable as they are also to a greater or less extent in the greenhouse. Many plants which are attacked by the mealy bug are more sensitive to most fumigants than is the insect itself. For example, the mealy bug is only very slightly affected by a concentration of hydrogen-cyanide gas which kills the coleus plant. A practice which has become fairly common among greenhouse men and is also being used to a considerable extent even in the citrus orchard, is the use of water under pressure, sprayed from a suitable nozzle to dislodge forcibly the insect from the plant. The female mealy bug does not fly and so if dislodged from the plant and particularly if washed away some distance, it is not likely to find its way back. In the greenhouse it has been found a good practice to lay the potted plant on its side on the floor or on a low bench near a drain so that the insects may be washed off and into the drain. Plants in the window garden may be carried out of doors and the insects washed off and left behind.

The mealy bug sticks to the plant very tightly and so it is quite difficult to dislodge it by a spray of water. It has been found, and this is the important contribution of this article, that the insect is much more easily dislodged by very cold water than by water at the temperature that is usually supplied to the greenhouse. It also appears that the eggs of the insect, which are exceedingly difficult to dislodge by a spray of water, are more effectively removed by very cold water. A single, careful washing with very cold water has entirely freed the window garden of the pest. With water at a higher temperature several washings are usually necessary even when all adults are apparently removed.

The Cold Water Supply

This cold water idea may be conveniently taken advantage of in the winter time for greenhouse control by placing a barrel outside the greenhouse at a convenient height to give the required pressure, filling it with water and after it has become almost ice-cold it may be siphoned out through a garden hose and the infected plants carefully sprayed. If the spraying is thoroughly done with very cold water from a suitable nozzle the insect is quickly dislodged and washed away. A single thorough washing will hold the insect in check for several weeks and a persistent effort over a period of a few weeks will entirely remove the pest from the greenhouse. Unfortunately, not all greenhouse troubles are as easily overcome.

T. O. SMITH.



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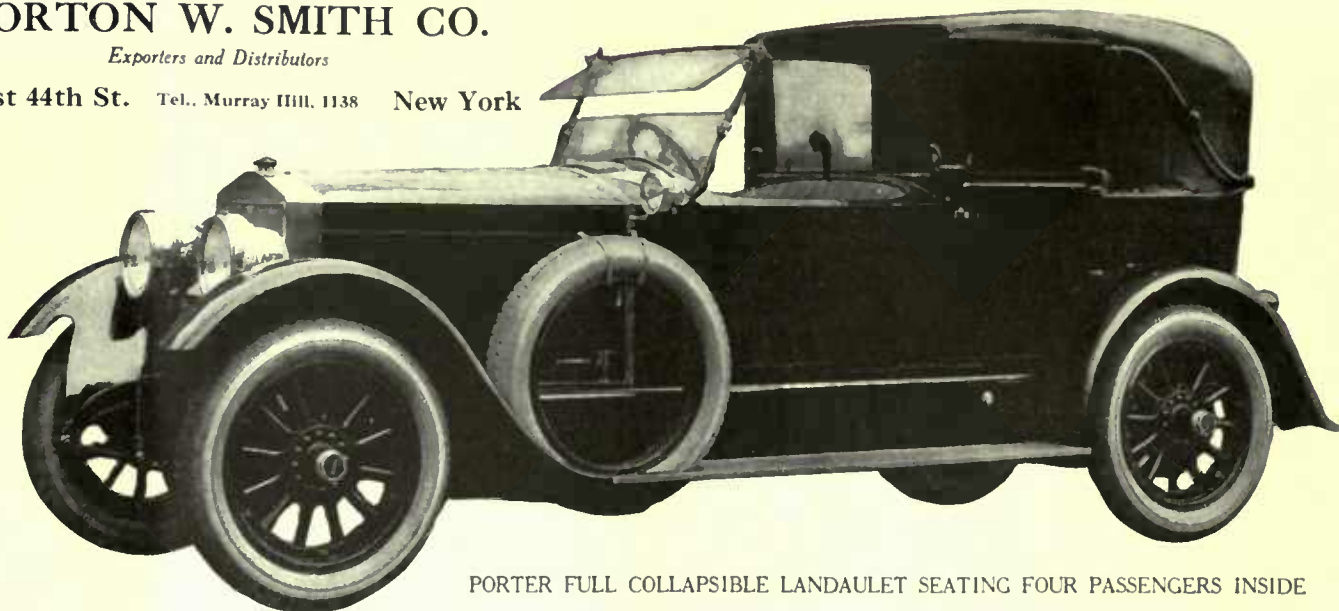
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QUESTIONS WHICH HAVE BEEN ANSWERED

By personal letter through our Information Service. We always stand ready to help you with your own house and garden problems. In writing to us, please give full details and enclose postage for reply.

Inquiry. Under separate cover, I am mailing you interior plans of a branch office which my husband is establishing. I am writing to know if I am entitled to your service department for suggestions in the matter of finishing interior as well as furnishing same.

As the shop will be one of two stores located on the ground floor of our newest and most beautiful bank and office building and, in as much as artistic shops in our city have as yet not made their appearance, I am most anxious to set a new standard along this line. I am assuming the responsibility of deciding on the decoration and furnishing of this new shop, because artistic interiors appeal to me very strongly.

The plans which are being mailed to you, I have had drawn by an architect according to my suggestions, merely to show the requirements in the way of furnishings. Having in mind a formal interior, I worked along Italian or early English lines, with walls finished in rough plaster to simulate stone and scored off in alternating squares. Each of the pillars is to be surmounted with a bracket for wall fans. The essential pieces of furniture will be:—table for purpose of receiving work; bench or one or two chairs; clerk's writing desk to be placed against the wall and to be a standing-desk, design of said desk to correspond with design of other furniture. These are the only essential pieces required.

I would greatly appreciate suggestions or criticism of this plan and also would like to know about the hangings, color, etc.

Answer. I have your interesting letter and the plans of your new office. I think it will be most attractive and unusual. Your idea is extremely good and when finished, the interior will be both pleasing and effective.

The rough plaster walls are good and the lighting fixtures should be of black wrought iron. A tall iron torchère of the same material would be attractive and in keeping. I would suggest that the brackets for the fans be also of wrought iron.

I would also suggest that you have hangings of brocade in a rich deep red and gold coloring. Let the rug be sand color to tone in with the walls, and the curtains at the windows could be a silk gauze of the same shade.

I am enclosing a list of firms where the furniture and hangings can be purchased, and if at any other time we can be of assistance to you, please do not hesitate to let us know.

Inquiry. Please furnish me with plans, proper dimensions and any other data you may have at hand for the building of a garden swimming pool.

Answer. We do not have any plans of swimming pools, but I will gladly give you what information we have on the subject.

The pool should conform to a certain extent with the architecture of the house. If the buildings are of the Italian type of architecture it is well to place the pool on or below a terrace or within a formal garden. The size varies with conditions. It should be as large as the space permits and should be not less than 50' long by 20' wide with a depth varying from 3' at one end to 10' or 12' at the other.

The simplest method of building is to line the excavation with brick upon which may be applied waterproof cement. Concrete can also be used and it is stronger. A great deal of specially prepared tiling is used. This is imbedded in waterproof cement placed

against a lining of brick with several layers of canvas or burlap between the brick and cement. With this is built a narrow gutter, extending around the pool to carry off water which is constantly being forced into the pool, to enable it to be emptied and cleaned out. The pool may be enclosed within a hedge or may be more elaborate with marble balustrade and steps. Pots of gay colored flowers and perhaps a bright colored awning over the whole add a decorative touch. I have asked the following firms to send you their illustrated matter on tiles.

Inquiry. I will be very grateful if you will help me plan a little house of five rooms. I like soft but rather gay colors, blues, rose, buff and such. Something cheerful, simple and different. I do not want a house such as every-one else has.

I have some old walnut and cherry furniture of which I am very proud and I want to give it the proper setting. I have a cherry chest of drawers, a low chest or box of cherry, a walnut bed with posts, a walnut drop leaf table and a small walnut table which has two drawers and is about the size of a sewing table.

I want furnishings that are distinctive but as inexpensive as possible. I think I will need a bookcase, davenport and desk. Please suggest new color schemes. I am so tired of the usual thing. Also I would like to have information about pictures. Please tell what to get, how many, and where to get them.

Answer. Your letter asking for help in furnishing your house has come to me and I am glad to give you the following suggestions:

If your living room gets plenty of sun, why not paint the walls a soft green and use hangings of cretonne in which the coloring is mulberry, buff and green. Upholster the davenport in this, and one or two chairs in plain green linen. Let the rugs be of deep mulberry color and the lamps pale green with cream parchment or silk shades. For sash curtains, I would suggest a silk gauze in a cream shade.

In the dining room I would have all the furniture a pale gray. This could be ornamented with baskets of brightly colored flowers. With this use hangings in which the coloring is blue, rose and gray. A glazed chintz would be charming and the rug could be plain dull blue.

Let each bedroom carry out one color scheme. The materials for hangings can be cretonne, linen, gingham, taffeta, or calico. One room might be all gray and pink with pink linen hangings and a pink and white and gray cretonne on the bed and on one or two chairs. Paint the furniture gray and have a gray rug. Another room would be effective in yellow and a certain shade of dull blue. The walls should be a pale yellow and the furniture and woodwork painted a deep ivory. Dull blue and yellow cretonne for hangings and blue linen used for cushions and on a chair or two would be effective and charming. Still another room could have a flowered wall paper in which mauve is the predominant color. Taffeta curtains in this delicate shade over dotted swiss sash curtains and the dotted swiss also used on the bed over mauve sateen would make an unusual bedroom and a lovely one. A touch of another color could be brought in by using a pale green pottery jar as a lamp and with this a mauve silk shade lined with rose.

(Continued on page 82)



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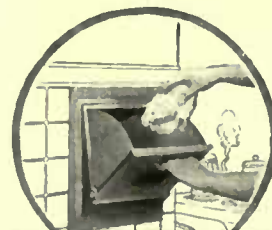
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Questions Which Have Been Answered

(Continued from page 80)

I would suggest that you use only a few pictures, some good prints. I am enclosing a list of shops where these can be purchased.

Inquiry. I am planning to redecorate two bedrooms in my apartment and I should be most grateful if you would send me suggestions at once. I am anxious to obtain advice as to paper and hangings.

The rooms are both on an east court and are of medium size; one of them is furnished in American walnut, the other in a natural colored wicker. If you can give me any suggestions I should appreciate it greatly. Thanking you for your courtesy.

Answer. I have your letter and shall be glad to give you suggestions for your bedrooms.

The one furnished in wicker should have hangings and cushions of bright cretonne. This could be black with robin's egg blue and mauve and green coloring in it and the walls a pale robin's egg blue. I should cover the bed in this cretonne also, and have the rug plain gray. Mauve lamps with pale green shades would be attractive and the sash curtains should be plain cream net.

For the other room why not use old rose taffeta hangings and glazed chintz with lovely old rose and blue coloring in it for bed spreads and one or two chairs. A rose rug and lamp shades would carry out this idea and the walls should be deep cream as also the net window curtains.

Inquiry. I have seen your suggestion about asking advice in the current issue of *House & Garden*, and I now ask you to help me.

Enclosed you will find a rough sketch of our garden. It is 150' by 150'. The plan gives only the part in the rear. The front is lawn and trees.

The water garden was built this spring, and with the helpful suggestions of *House & Garden*, together with many pictures, it is a success. The shrubbery around it, excepting the bamboo, has not been planted. What do you think of this selection? Japanese maples, azaleas, bamboo and a weeping Japanese cherry planted near the rock under which is the inlet of water? Would a willow tree grow too tall and cut the view of the border?

I also wish to ask about the perennial border. In planting, do you mix all variety of plants, or plant in groups, making a mass effect. I have flowers blooming abundantly from April until November, excepting the month of August. Although I try to fill in with annuals, they never grow luxuriant. Could you tell me August blooming plants? Is it considered out of keeping to have climbing roses, such as rambles, American pillar, growing at the back of border and trained on lattice fence?

Thank you many times for helping a garden lover.

Answer. I have been giving my interested attention to your letter describing the arrangement of your garden, and I am glad to offer a few suggestions.

It seems to me that the present arrangement is an excellent one, and I would suggest no radical changes in it. Your selection of shrubbery to go around the water garden is a good one, provided you use the Japanese cherry in preference to the willow tree. The willow, I am afraid, would in a few years grow so large that it would seriously interfere with the view of the flower border. You might also introduce in this planting one or two shrubs of one of the cultivated pussy-willows. There are several excellent varieties of

these with fragrant and extremely ornamental catkins. They may be kept pruned to practically any size that you wish.

In planting a mixed perennial border, I should by all means group the plants rather than arrange them as individuals. These groups should in general occupy only a ground space of three to six square feet. Here is a list of perennials, which can usually be relied upon to give you bloom during the month of August.

Achillea, hollyhock and aconitum (usually), *Anthemis*, *Aster plarimicoides*, *astilbe*, *boltonia*, *callirhoe*, *Campanula*, *carpatia*, *Campanula rotundifolia*, *Centaurea*, *Coreopsis*, *Funkia*, *Helenium autumnale*, *helianthus*, *hemicrocallis*, *Hibiscus*, *Lilium auratum*, *Lilium speciosum*, *Lilium tigrinum*, *Lobelia*, *monbretia*, *Myosotis palustris*, *Phlox paniculata*, *physostegia*, *platycodon* and *pyrethrum*.

It will be quite all right to use climbing roses trained along lattice fences at the back of the border.

Inquiry. We have just purchased an old place in very poor condition. There is no lawn, just weeds and absolutely no flowers at all. It was at one time laid out according to the plan which you will find enclosed.

The so-called rose or formal garden is a flat space about 40' by 80' with steps leading to it and from it onto a grass slope and from that to the tennis court and on down to the beach. These steps and walks are not in the center, but to one side. Will you please advise me what and where to plant to make the most of our ground at the least expense. I am rather partial to larkspur, hollyhocks and clove-scented pinks; also a pergola with climbing roses and honeysuckle.

Trusting that you will be able to understand something from all this and will be able to help me, and thanking you in advance, I am—

Answer. I have been much interested in the sketch of the grounds which you are remodeling, and I see no reason why the general arrangement which exists now cannot be retained. I should by all means plant a good, high screening hedge on either side of the entrance walk and along the terrace between the house and the street, as I have indicated in red on your sketch. A California privet will do well for this, particularly if it is allowed to grow to a height of about ten or twelve feet. With such an arrangement the service part of the grounds layout will be entirely concealed.

I am not quite sure how great a slope exists in the grounds between the house and the lake shore, but if it is not too steep, you might put in a lily pool where I have indicated it between the rose garden and the tennis court. I should also designate the two sets of rock steps by some sort of an entrance way, probably a rose arch.

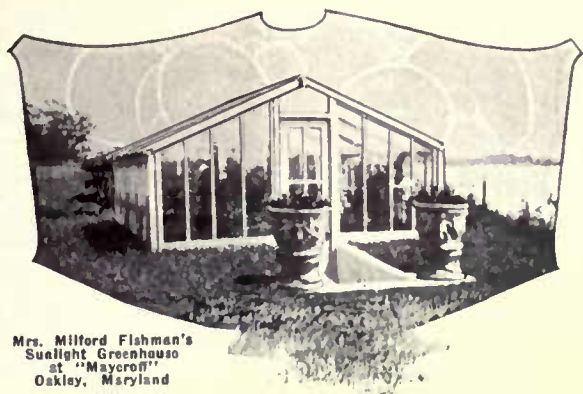
The terrace next to the tennis court can be treated in various ways, depending somewhat upon its height. If it is only two or three feet high, I should keep it simply in turf, but if it is much more than that it may be planted with masses of hardy perennials, such as *Sweet William* and *Phlox subulata*. It would also be a good idea to use flowering shrubs at the points marked "X". At each of these places I should put in half or dozen or so bushes.

As you already have a formal garden, I think I should restrict the further flower planting to perennial borders on either side of the pathway leading to the boathouse, and also the entrance path between the front terrace and the house.

(Continued on page 84)

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Name

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Questions Which Have Been Answered

(Continued from page 82)

Any of the good standard perennials can be used here. If you are particularly fond of iris, I would suggest them for the boathouse path.

Inquiry. You so kindly offer to help your readers with suggestions pertaining to the interior or exterior of the home, that I am enclosing a rough sketch of my house and lawn with dimensions of lot. Will you please make suggestions for planting of the beds across the front and side. I want it as attractive as possible, with shrubs, evergreens and blossoming plants, at a minimum cost.

Would you also make a suggestion for a driveway to the garage. There isn't enough room on the west. Do you think it would look better on the extreme east edge of lot or about half-way? Would a porte cochère add to the effectiveness of the plan if a driveway were built close by the porch?

Answer. I have your letter asking about the planting of the beds in front and at the side of your house, but it is not entirely clear to me just what part of the grounds you have reference to. No beds are marked on the sketch which you sent, so I assume that you wish suggestions for the space along the front foundation of the house and on the east side between the wall and the pathway. In this event I am appending a list of flowering shrubs, which can well be used. Those marked "shade" should, of course, go on the north of the house.

- Berberis thunbergii* (shade)
 - Deutzia gracilis* (shade)
 - Forsythia intermedia* (shade)
 - Viburnum tomentosum* (shade)
 - Evonymus alata* (shade)
 - Kerria japonica*
 - Spiraea Van Houttei*
 - Syringa vulgaris*
 - Cotoneaster acutifolia*
- and the following three evergreens:
- Juniperus virginiana*
 - Juniperus sabina*
 - Thuja orientalis*

For ornamental and shade trees *Magnolia soulangeana* and Norway maple would be good.

Along the west property line I should make a perennial border about two feet wide and including such flowers as hardy phlox, larkspur, monkshood, columbine, sweet alyssum, grass pinks, Canterbury bells and *Lilium tigrinum*.

As edgings for the entrance walk and its continuation around the side of the house, you can put in Japanese and German iris.

The entrance to the garage, I think, should be along the east property line, with a right-angled turn to bring it up to the garage along the south line. In a place the size of yours you should do everything possible to avoid breaking up the grounds into small units, and this arrangement will accomplish it.

I would advise you not to have a porte cochère. This is an architectural feature primarily adapted to large houses.

MORE ELECTRICAL CONVENIENCES

NOWHERE has the march of progress been more rapid than in the field of electrical development. Wonders have become matters of course and manufacturers are now devoting their energies to making these wonders as convenient as possible.

Most of us are familiar with the various electrical appliances such as the electric iron, chafing dish, percolator, etc. We are all using them. But we do not by any means get the fullest amount of benefit from them. There are appliances on the market today, conveniences that do more than merely contribute to our comfort. They save time and money.

One of these that is sponsored by a reliable electrical concern is a twin outlet, or receptacle, as it is called. This device is generally installed in the baseboard. It is covered with a brass plate and presents a neat appearance. One is enabled, by means of this, to use a vacuum cleaner and an electric fan at the same time, thus operating two electrical conveniences from the same outlet. This can be used with plugs that are furnished with most appliances. This receptacle can be easily substituted where a single outlet type has been installed. Its body is of the same size and it will fit into the opening.

There is also another device which permits the use of four electrical conveniences at the same time. This can be installed, for instance, under the top of the dining-room table. Thus can be used simultaneously a table lamp, toaster, chafing dish and percolator. Or it can be used in other rooms with any devices up to four. It takes its current from any receptacle.

There is also a twin outlet plug, in case there are no sockets in the baseboard. This permits the use of two electrical conveniences at once from one light socket. Simply remove the light bulb and screw in the plug. This makes it possible to connect a portable lamp and chafing dish, or any other two devices, from one ordinary light socket.

Another device that tends to convenience is a switch that is installed in the cord a few inches or more away from the appliance. This places the control

at your finger tips. It saves unnecessary consumption of current and the inconvenience of reaching to turn off the current or disconnecting either the cap from receptacle or the plug at the appliance. It is finished in nickel and is easy to install.

We talk much about the high cost of living but in many cases we help make it high. This is the wilful waste of electricity that goes on in many homes. To overcome this, a device has been invented that stops the waste of electric current. It is a combined switch and buzzer that reminds you by a gentle, insistent buzzing that the cellar or attic light is burning. As soon as the light is turned on, the buzzing starts and continues until the current is turned off. This can be used with alternating current only and pays for itself in a short time by preventing the unnecessary burning of light.

We have come to associate the electric fan with torrid weather and sleeping cars. Here we have been grateful for its cooling breezes. Now a well-known electrical firm comes forward and points out the many advantages to be derived from a fan in the middle of winter. First of all, the proper ventilation of a room can be secured by its use. An occupied room quickly becomes filled with devitalized air which often contains dangerous germs. By means of a fan, air circulation is established; the foul air is driven out and a new supply of oxygen comes in. At the same time the layer of warmth always to be found close to the ceiling is redistributed and the greatest source of ill health in winter—cold floors with warm air above—is overcome by an even circulation of air. In the same manner, heat can be distributed evenly by placing a fan in front of a radiator, allowing new masses of air to receive warmth in quick rotation. An additional quantity of heat is obtained without the consumption of an appreciably greater amount of fuel. Another use for an electric fan is to keep frost from forming on windows. By keeping the air in motion, the moisture is prevented from clinging to the glass long enough to freeze.

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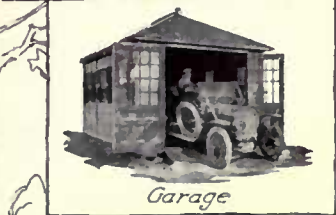
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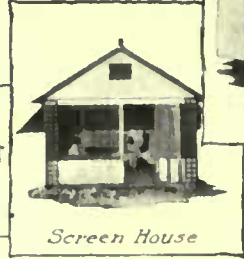
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HOSPITALITY FOR BIRDS

ERNEST INGERSOLL

AN almost forgotten pastoral by a New England poet of the last generation, Wilson Flagg, paints in tender tones a picture of the rustic home of "a gentle matron named Content":

"Placed on a gentle slope her cottage stood,
Sequestered sweetly from the winds and flood,
And o'er its roof an old ancestral tree
In summer spread its leafy canopy.
Down on its slender boughs—aerial guest—
The golden hangbird wove its pensile nest.
There sang the birds their earliest morning lays
And charmed anew the daylight's parting rays."

The picture of an old-fashioned garden like that is not complete without its birds. Robins nervously foraging on the lawn, one eye and ear scanning the turf for sight or sound of a white grub gnawing at the grass-roots, the other watchful for cat or hawk; cat-birds creeping furtively about the rockery; red thrashers courting with ridiculous coquetry where paths intersect; goldfinches haunting the lettuce-bed or clinging like acrobats to swaying flower-stalks; orioles and tanagers that glow like jewels as they search the apple-blossoms; bluejay and kingbird perched in princely dignity on fence-post or arbor; emerald-and-ruby hummingbirds probing the depths of the golden trumpets that half-screen the porch—all these and more naturally belong to the scene memory paints on the tablet of our recollection as we think of youthful days in grandmother's garden.

Somehow this picture seems not to belong to the present. The chiming of June bird-music does not seem to mingle so intimately with our joy in the grouping and color and fragrance of the modern floral display; and ever in the background is the specter of malignant things gnawing at root and leaf and blossom. Doubtless these devils entered into the older Edens, but they did not then appear to be, and perhaps were not so evil as now.

Scarcity of Birds

Our modern gardens have regular parterres, formal paths and borders, and clean and orderly ways, instead of the picturesque informality of the old

times; and one would suppose that present methods would insure greater safety from insect ravages—but somehow they don't! To my mind this is explained by the comparative scarcity of birds, and this in turn is owing to the fact that scientific horticulture produces conditions far less attractive to the feathered insect-hunters than did the careless gardening of our granddames.

Now it often happens that while man is suppressing nature for the sake of his "improvements," nature is resisting in precisely equal degree, for every time a farmer cuts the timber off an acre of land, he lets in sunlight that stimulates weeds to grow for his vexation; and every time he plants an acre of grain, or "could make two ears of corn or two blades of grass to grow upon a spot of ground where only one grew before," as Dean Swift wrote, he kindly produces so much additional food for native insects; and when to these he has added introduced foreigners, nature has often got the better of the fight.

But let us stick to one small phase of this mighty and ceaseless conflict—the relation between birds and household gardening.

An Army of Insects

The gardener buries seeds and sets out plants and nourishes fruit-bearing shrubs and trees. This is simply preparing a feast for insects. Innumerable beetle-grubs, cutworms, borers, aphids, ants, and various flies and caterpillars, attack roots and tubers. The plant stems are preyed upon by sapsucking bugs, ants, plant-lice, beetles, grasshoppers, and other destroyers. The leaves are eaten by a great variety of bugs as well as by hosts of different caterpillars that defoliate bushes and trees, while grasshoppers and locusts devour grasses and grains, and beetles, bugs, and caterpillars together bring cultivated vegetables and fruit to naught.

Against this multimischievous and tireless army the gardener is almost powerless. His tools and poisons help him some; toads, mice, and tiger-beetles dispose of a fraction of his enemies; and parasitic ichneumons work as hard in his garden as elsewhere to increase their own race at the cost of other insects. Matters would be worse were it not for the activity of these agencies in his favor, but the horticulturist has been

(Continued on page 88)



An important means of attracting birds is a provision for drinking water and bathing. The bird bath is a legitimate art object in garden decoration

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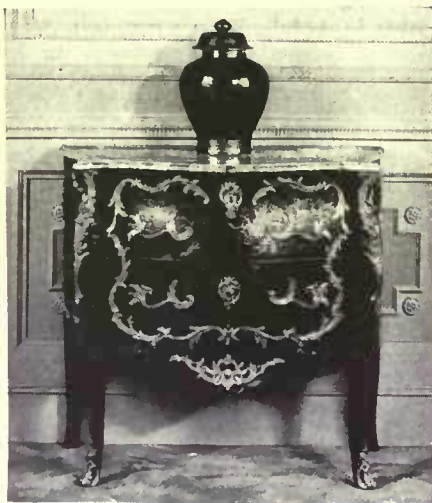
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Hospitality for Birds

(Continued from page 86)

slow to perceive that his best resource is in the help given by birds.

Many of the birds seen in summer about the house or in the orchard subsist wholly on insects the year through; the sparrows and finches are seed-eaters—mainly weed-seeds; a few species take buds and berries in season; but in their nesting-time all kinds consume insects voraciously. This last fact is the important one, because it is precisely in that season (May and June) when birds are rearing their young that the gardener is rearing his vegetables and flowers, and then it is he most needs, as well as most benefits by, the aid of the birds.

Robins as Skilled Laborers

What does this help amount to? Let us examine the work of the robin for its answer to the question. One thinks of this bird as spending its whole time pulling earthworms on the lawn, but that is really a small and comparatively unimportant part of its industry. The robin would far rather find one of those fat white grubs of the Maybug that feeds on grass-roots, and, if let alone, will soon ruin a lawn; and it searches for these grubs so diligently that it is not too much to say that every successful lawn is preserved in its velvety beauty mainly by the skilled labor of robins. These same white grubs are the worst devastators of strawberries, cutting off the plants just below the surface of the ground. The early arrival of this thrush in spring is especially advantageous to us in this particular, for until the sprouting of foliage calls them forth to feed no caterpillars may be found, and robins must go to the ground, or beneath it, to get food for the young clamoring in thousands of nests before mid-April. He is the earliest bird to begin work in the morning, and finds the cutworms before they have crawled into their holes in the soil for the day; and at this season these pests furnish a fifth, at least, of the robin's fare. Gardeners know that where cutworms are numerous nothing can be raised successfully.

Every bird requires an inordinate amount of food, as measured by the need of mankind. Their expenditure of energy is almost incessant, their temperature and pulse far higher than in mammals, and the rapidity with which food is assimilated and waste discharged is astounding. Hence they must eat frequently and plentifully. An adult bird in summer consumes daily on the average food to the amount of at least a quarter of its weight.

Many statistics gathered by patient watchers prove how serviceable this voracity may be to the gardener. Professor Beal found in the stomach of a yellow-billed cuckoo 250 tent-caterpillars; one nighthawk had eaten just before its death 60 grasshoppers; Dr. Warren took 28 cutworms from the stomach of a redwinged blackbird; and so on.

Welcome the Birds

It is evident that the more birds you can have about your place the better. Welcome them. Protect them. Persuade your neighbors to do the same, and to cooperate with you in tearing down the nests and breaking up the roosts of those mischievous interlopers, the English sparrows, which disturb and drive away our native songsters. Organize a neighborhood bird-club, chiefly to teach the children the economic importance as well as the aesthetic value of bird-life. Drive away or kill crows, bluejays and small hawks, looking after them especially in the early morning, as long as the nesting-season lasts. Most of all, shoot every stray cat—and curb your own! House-cats ruin more bird-homes in a garden than any other ma-

rauder, and no one can trust his own pet, which ought therefore to be confined during the few weeks when birds have young in their nests. Here again the cooperation of neighbors is necessary to overcome the pest. Lastly, exert yourself to enforce the laws against shooting song-birds, egg-collecting and similar misdemeanors.

Protection

To increase the number of birds around any house having about it some open space, with trees, is mainly a matter of giving them protection. If possible, surround the area you would like to make a bird-sanctuary with a vermin-proof fence of woven wire, the foot sunk 18 inches into the ground, and the top, six feet above the surface, guarded by an overhang of the netting, or of barbed wire.

If a cat-proof fence is impracticable, put guards of sheet-metal around all nesting trees and the poles supporting the bird-houses; these should be six feet above the ground, and may be plain girdles or made to stand out like petticoats. Most of our familiar birds make their nests in trees or bushes. Shrubbery and trees for nesting-sites are therefore essential to making a place attractive to helpful birds; and bushes should be allowed to form thickets, and should be pruned back severely when young so as to produce many crotches. Old trees suitable for boring by woodpeckers, and affording comfortable crannies to chickadees and similar-hole-dwellers, are scarce away from the real woods; and if your garden has a dead stub in it regard it as a treasure. Most of the hole-nesting birds, however, will utilize artificial cavities, such as can be made from hollowed logs, or ordinary bird-houses.

Bird-Houses

Styles of bird-houses are as varied as taste and money dictate, and several makers of these tiny cabins produce exceedingly picturesque and correspondingly expensive patterns. But any one may make his own bird-houses, and enjoy doing it; and the rougher they are, and the older and more weather-beaten the material, the more likely they are to be chosen by wren or bluebird—probably because they look more natural than a slickly painted "cottage." In "Farmers' Bulletin 609," which may be had of the Department of Agriculture for the asking, are given designs of various kinds, plans for building them, and suitable sizes of entrance—an important item. Don't put out too many bird-houses, nor too close together; and those mounted on a pole or fence-post are more likely to be tenanted than those hidden away in some pretty tree-top.

An important means of attracting birds about the house is a provision for drinking water and bathing. Very simple shallow pans of zinc on the lawn, or a little concrete basin there, will answer the purpose; but the bird-bath offers an opportunity for the application of art to a most worthy and legitimate objective in garden decoration. In a great many hillside situations a highly picturesque effect of rockwork holding a small, shallow vat of water, may be contrived with inconsiderable expenditure. In winter, when everything is frozen hard, a cup of water, put out hot to retard freezing, may be a boon to the little creatures that flock to the window-shelf to enjoy your daily bounty of seeds, crumbs, and suet.

The usual objection against encouraging birds to resort to our gardens is that some of them make sad forays on fruit; but this is principally because no wild supply is available. "The pres-

(Continued on page 90)

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Hospitality for Birds

(Continued from page 88)

ence of wild fruit in a locality," we are assured by an expert, "always serves to protect domestic varieties, especially when the wild trees or shrubs are of the same kinds as the cultivated ones and ripen earlier; among those most useful for the purpose are mulberry, wild blackberries and strawberries, Juneberry, wild cherry and elderberry." The planting of these and

other shrubs and trees may well engage the attention of everyone who is preparing a home-estate; and for five cents he may obtain from the Superintendent of Documents in Washington a pamphlet (Separate No. 642) that contains a long list of plants suitable to attract birds and protect fruit. Let him at the same time ask for Farmers' Bulletins 844 and 912.

A Row of House & Garden Books

THE TREE BOOK. By Inez N. McFee. Frederick A. Stokes Co.

The Tree Book by Inez N. McFee is much more than merely a collection of technical facts. These it contains in plenty and in addition is a fund of information concerning the life and work of trees that makes this book not only a necessary addition to our library but an extremely interesting one as well.

The history and individual traits of all the important American species as well as foreign trees that have become acclimated here, are told in a manner that immediately claims our interest and holds it. In connection with this is some fascinating tree lore. The charm and mystery of great trees are as potent today as when the dryads only knew their secret. And they have kept it well.

The authoress has approached her subject with something more than sound knowledge of its myriad phases. Something more is there. Something infinitely precious, a human quality, born of love and understanding and an ability to pluck out the heart of the mystery of mighty, age-old giants of the forest.

tained in "A Word From Uncle Sam," Uncle Sam in this instance being the United States Government Bulletin. To quote, "In every household, no matter how economical the housewife, there is a certain amount of table scraps and kitchen waste which has feeding value, but which, if not fed, finds its way into the garbage pail.

"Poultry is the only class of domestic animals which is suitable for converting this waste material, right where it is produced in the city, into wholesome and nutritious food in the form of eggs and poultry.

"Each hen in her pullet year should produce ten dozen eggs. The average size of the back-yard flock should be at least ten hens. Thus each flock would produce 100 dozen of eggs.

"By keeping a back-yard poultry flock the family would not only help in reducing the cost of living, but would have eggs of a quality and freshness which are often difficult to obtain.

"Remember that eggs produced by the back-yard flock cost very little, as the fowls are fed largely upon waste materials."

Thus says Uncle Sam, but it is not all such a simple matter, as some of us know from bitter experience.

If anyone is interested in the broad subject of poultry raising, he would do well to get this book, for it contains all kinds of valuable information. All the different breeds are discussed in detail; their characteristics and fitness for certain localities are considered and also the various methods of housing. In addition there are chapters on the care and raising of poultry, breeding for eggs, hatching with incubators, and a chapter on poultry diseases.

Poultry raising is no longer the hit or miss undertaking it used to be. It has now grown to be a science. So if one is contemplating an excursion into this field, future trouble may be prevented by a little study of Mr. Cobb's book.

THE MAKING OF A FLOWER GARDEN. By Ida D. Bennett. Frederick A. Stokes Co.

There is something fundamentally wrong with the man or woman who does not honestly love a garden. There are plenty who say they do, for Nature worship has long been a fad with the few, and like most fads is founded on some great truth. The dilettante to whom an orchid means nothing more than a fitting complement to a pretty girl and a daisy as something utterly beyond the pale, has no place here. It is to the vast majority of people whose lives are made up of real things, to whom a garden is as much a part of their daily existence as breakfast, that this book will truly appeal. People who see in a rose something more than its exquisite perfection, and to whom a garden in full bloom can summon an emotion not quite like anything else in the world—"thoughts that do often lie too deep for tears"—this kind of person is not content to be merely an admiring onlooker. He must help to create one of the things that lie nearest the heart, must be of the garden and contribute his share in the work that means ultimate

(Continued on page 92)

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FARM MANAGEMENT. By Jacob Hiram Arnold. The Macmillan Co.

Primarily the object of this book is to rouse the interest of the reader in the study of farm management. This subject received scant attention for a long time, and it is only in recent years that people have begun to realize the importance of giving more thought to so necessary an object.

Mr. Jacob Hiram Arnold is eminently fitted to write such a book, being agriculturist in the office of Farm Management in the United States Department of Agriculture. He seeks to interest, rather than overwhelm the reader with specific technical facts.

There is much information on the different types of farms, ranging from the small areas of cultivated land in mountainous regions; areas only large enough to produce food for the family and a few animals, to the vast plains region of the West, which, owing to its fertile land and low rainfall, has succeeded in developing such commercially successful farms on a large scale.

For the prospective farm purchaser is a chapter on "Advantages Gained by Situation." Here the relative value of farm lands from Kentucky to Maine, from Vermont to Idaho, is pointed out as regards climatic condition, soil, etc. And in a following chapter is told how the farmer may circumvent Nature and secure those same advantages by means of control, to manage his affairs in such a way that these advantages can be his in whatever location he chooses.

The problem of crops and livestock, together with the business methods that lead to the highest efficiency are taken up in a clear, comprehensive manner. The book throughout is written with admirable simplicity and will be invaluable to the farmer who has been, is, or will be a success.

THE HEN AT WORK. By Ernest Cobb. G. P. Putnam's Sons.

An interesting introduction to this most useful book of Mr. Cobb's is con-

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A Row of House & Garden Books

(Continued from page 90)

perfection. Unless he is willing and anxious to do this, he is not a garden lover in the fullest sense. But while many are eager to undertake this work, few have the necessary knowledge to carry it through to success, and it is for these that this book has been written.

It seems to me that every phase of the subject of making a flower garden has been taken up in this book in a manner not only interesting but thoroughly clear. There are diagrams of garden plans, chapters that go into detail in the matters of various locations for planting, hotbeds, cold-frames, soil and fertilizers, that will be of tremendous help to the experienced as well as the uninitiated.

And every type of flower garden is here, from the rock garden with its attractive irregularity, through the water garden, which is one of the most fascinating forms of this work, to the final charm of the old-fashioned garden.

These are only a few of the things mentioned in this most complete book. There is information on bulbs, vines, roses, shrubs and trees and the many enemies of plant life. Finally there are suggestions for color schemes in a flower

garden—surely an alluring subject and one that will have its unfailing appeal to all classes of workers in this field.

BATIKS AND HOW TO MAKE THEM. By Pieter Mijer. Dodd, Mead & Co.

There is no one better fitted to write the history of batiks than Pieter Mijer. It was he who first brought the knowledge of this process to America, some twelve years ago. Combined with a genuine love of his subject, is sound, technical knowledge of its various phases. In this volume, just published, he takes us back to the beginnings of the industry in Java. With a directness and simplicity of language, he enables us to understand the intricacies of batik making, and to realize the charm of this little known art. The book is profusely illustrated and the last half is devoted to a detailed account of how to make batiks. It will be of inestimable value to the hundreds of workers in this craft, who up to the present time have had no authoritative book to turn to for instruction. It is a clear analysis of batik making—an art unusual and beautiful and now so much in vogue in America.

Individuality in Country Homes

(Continued from page 19)

among the larger country houses Mr. Lindeberg has designed, but illustrate no less admirably certain qualities of his work which the writer wishes to bring out—those qualities which make it really exceptional in the field of American country house architecture today.

A study of the plans of these houses would involve many points essentially practical, and reveal the architect's abilities in this direction, but since discussion of plans in words is relatively profitless, it must suffice to say in this connection that Mr. Lindeberg has never yielded to the obvious temptation of sacrificing the logical arrangement of the plan to no matter how attractive a rendering of the exterior.

Which brings us at once to the substance of our immediate discussion—the essentially artistic aspect of these country houses, using the word "artistic" advisedly, and not in its usually careless and banal philistine application.

The Art in Architecture

Of what, exactly, does this art consist? Broadly, it consists of two things: the complete "picture" made by the house and its environment, and the details of design and material of which the complete picture is constructed.

The whole effect of one of Mr. Lindeberg's houses could be achieved only through vision and visualizing. He must see very clearly in his mind's eye the house as he wishes it to be, though this alone would not assure its creation. Combined with an unusually artistic vision, he has no less a degree of architectural ingenuity and resourcefulness in the matter of materials and details.

It is very uncommon in this country to see building materials so ingeniously or so expressively used as in these country houses. The materials, for the most part, have long been at hand, but strangely little utilization has been made of their wide range of colors and textures. For a great many years lack of imagination, with resultant conventionality, has been the rule in building materials in this country—the rule, in fact, until the coming of textured bricks of unusual colors and dimensions, followed by a variety of interesting roof tiles, and heavy, rugged, irregular roof slates.

These materials Mr. Lindeberg uses with a spontaneous freedom and great flexibility—but he goes further, and imparts highly interesting qualities to the woodwork and ironwork called for in his details.

Honest Use of Materials

A study of the houses illustrating this article will suggest at once that exterior woodwork need not be thought of, necessarily, in terms of mill-finished lumber, that a vigorous quality of craftsmanship, and the mark of the tools which wrought it will add immeasurably to its character. Perhaps we have progressed to a stage where we do not need to have everything smooth and planed and polished—and devoid of character. Perhaps Mr. Lindeberg's houses, and a few others, are teaching us something of the everlasting beauty and satisfaction inherent in honest materials honestly used, and the truth that textures and colors are fundamentally and permanently satisfying if they are used with keen and sympathetic understanding of their wide range of possibilities.

Wood and brick and stone and iron have long been common property—but, so, too, have the colors to be found on an artist's palette and the words compiled in the dictionary. The artist, however, has been distinguished not by the things he uses, but by the manner in which he uses them, which is one reason, at least, why wood and brick and stone and iron seem to be different materials, when they are built into a house by H. T. Lindeberg. Nor is this any simple matter (natural as the finished result may look), this ability to select and treat building materials in a way to bring out their richest possibilities.

The intimate significance of materials in Mr. Lindeberg's work brings up an architectural point of virtually no real significance, but one which has of recent years had far too great a tendency to limit the general understanding and comprehension of architecture—the point of "style."

It must be admitted that "style," meaning a modern adaptation of the manner of any one of several historic periods or countries, has been a steady-

(Continued on page 94)

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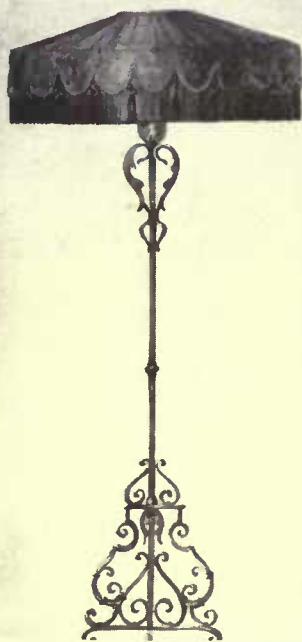
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Individuality in Country Homes

(Continued from page 92)

ing, and, for the most part, a beneficial guidance in our architecture.

The attendant misfortune, inevitable, I suppose, has been that the entire popular understanding of architecture has become so limited by "style" that any building not obviously "English," "Italian," "Colonial," or what not else, has been eyed askance.

The card-index minds of many stylists do not admit the supposition that the works of some architects may be so architecturally sound and vigorous, in and of themselves, that they can exist serenely for all time entirely without the necessity of an historic or racial label. The stylist forgets that at the times when most of his favorite "types" of building were being built the architects were not at all aware that they were creating "period" architecture and furniture. They were designing in accordance with their sincerest and best convictions on the subject—and if a few things are being designed in the same way today, regardless of "style," we do well to look at them carefully.

The elusive relationship of "style" to the work shown here is one of its most interesting peculiarities. There is often a good deal of suggestion of the modern English type of country house (which is more a manner than a style), sometimes a glimpse of the Italian, but for the most part a use of these only as a sound basis for an essentially personal rendering.

His Georgian houses are more deferential to precedent, but even these abound in quaint architectural surprises which probably shock the narrower stylists as much as they delight the more liberal appreciators of true architecture.

A word or two should be said here about conservatism and radicalism in architecture. Far be it from me to wish to appear to advocate disregard for precedent. I am, indeed, accused by certain advanced friends of being a "reactionary," which I gather is a current sociological term for "ultra-conservative", and not meant to be complimentary. My contention has always been: "If you cannot improve upon precedent, or create something equally good, by all means adhere faithfully and feverently to precedent."

But this is a terrific "if"—especially in architecture. "Original" architecture,

wilfully and deliberately "original" architecture, has never been anything like successful. It has always seemed forced and self-conscious, as, indeed, it is actually likely to be. Unusual and refreshing as Mr. Lindeberg's country houses are, there is always about them a spirit of sincerity and a freedom from affectation which makes each one its own best argument for whatever departures from precedent may mark it.

Beyond these aspects, there are certain others which would tend to baffle a strictly architectural analysis of these country houses, because they are considerations not commonly classed as architectural. Un-architectural, but very potent, they contribute strongly to the whole effect, if, indeed, they might not be said to dominate the whole effect. Humanity, for instance. These houses have a vivid human quality, a friendly domesticity which makes for personality, and for the simple warmth that is lacking in the more mannered and pretentious type of country house. Their quaint chimneys bespeak open fireplaces within, and their doors are doors of welcome.

Then there is an indefinable spirit, due, perhaps, to their spontaneity, that can only be called "cheerfulness," and which is by no means easy to pin down in so many words. The secret underlying this may be that he enjoys the designing and building of them, and that this enjoyment finds expression.

They do not look as though they had been dully labored over, or evolved from any formula, even a very good formula. They have a great deal of the spirited feeling that would result if it were possible to build a house from the first sketch of it, inspired, spontaneous, untrammelled by the necessary exigencies of scale drawings. They succeed, in fact, in coming out from beneath the T-square and triangle without any of the hard angularity and unhappy restraint which so often destroy the charm of the first drawing for a house.

They are a direct projection, these houses, of the architect's vision, of his unusual creative ability, and of his architectural personality in terms of modern American dwellings. Consequently, unimaginative, measured appraisal of their charm and sincerity would conspicuously fail to appreciate them intelligently.

The Commuter Builds a Rest House

(Continued from page 33)

at one side, climbing the winding stairs, which have been introduced into one side until they reach the rest room which has been so uniquely designed by the present owner. There is little suggestion of the practical use of the building as one enters this room, which is about 20' square with windows designed to frame outside pictures on three sides of the square. Wonderful views are seen, particularly through the telescope which has been so placed that it brings the view quite close.

The color scheme is brown and yellow, with a touch of pink. The walls are covered with Chinese matting above which is an unusual frieze; at first glance you think it a series of Japanese prints each one different in design, but in reality, it is a series of stencils from which the prints are made. The hangings are plain brown.

The central figure at one side is a large field stone fireplace decorated on either side by quaint Chinese raincoats which lend a touch of coloring. The same Chinese idea has been further carried out through the use of a bamboo screen. Over this are gracefully hung

long clusters of wistaria. The ceiling is beamed, while the paneling is oak. Touches of yellow have been introduced that give to the room a warmth of color. The same tone is shown in bookends, yellow candles and candlesticks. The furniture is Belgian, an old carved chest being used as a window seat.

Here during the winter months, week-end parties are held. There are accommodations for five guests. Off one side of the fireplace is a kitchenette, with sink, table, shelves filled with china, and all the accessories necessary for a party. A built-in cupboard at one side provides a place for food.

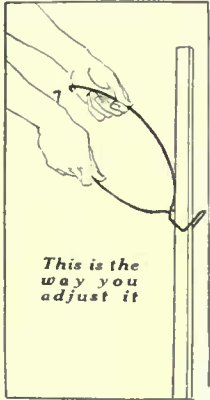
On the opposite side of the fireplace is the entrance door. There has been developed at the end of the small entry a large closet built into the chimney breast where all sorts of odds and ends can be tucked away.

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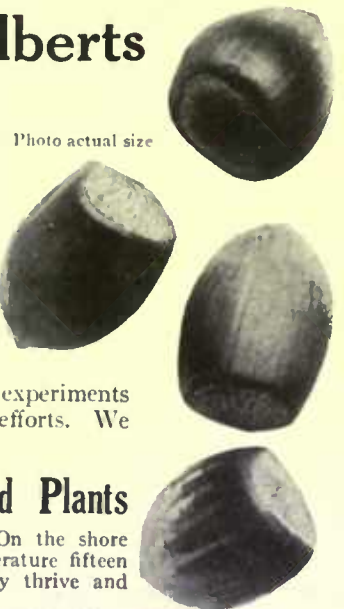
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Baby with Rattle, a miniature by Edward G. Marlbone

Miniatures of Yesterday for Collectors of Today

(Continued from page 27)

jeweler and who painted nearly all the personages of his time, being referred to in his license given by James I as "our principal drawer of small portraits," and Isaac Oliver, whom some connoisseurs rank above Hilliard, and whose full-length miniature portraits are the earliest in this style to be painted by an English artist. Oliver may well be placed in the first rank of the world's miniaturists. Peter Oliver (1594-1648), Isaac's son, also ranked high as a miniaturist.

The 17th Century Painters

Of the 17th Century miniaturists, those included in what may be termed the Stuart Period, Anthony Van Dyck probably painted some portraits-in-little. At any rate, his influence in the development of portraiture, as departing from the Holbein style, was very

great as is shown by the work of Sir Balthasar Gerbier (1592-1667), John Hoskins (1590?-1664), Samuel Cooper (1609-1672), Thomas Hatman (1637-1688), Nathaniel Dixon (1640-1690?), Lawrence Crosse (1660?-1724), Bernard Lens (1682-1740), to name some of the high lights.

As Davenport points out, the dominant influence in the 18th Century English miniature work was supplied by Sir Joshua Reynolds. Among the noted English artists of this and of the early 19th Century we may mention Richard Cosway, R. A. (1740-1821), the first English miniaturist to paint in transparent color only; Maria Hadfield Cosway, his wife, and other women artists who have already been mentioned; Ozias Humphrey, R. A. (1742-1810), Richard Crosse (1742-

(Continued on page 98)

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Miss Lydia Allen, a portrait by Edward G. Marlbone

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Moons' helped me. First, by sending their catalogue. It suggested just the right species based on the rough plan I made. And such fine, healthy specimens of evergreens; not expensive, either, especially when you consider their size and growth.

But, my secret. I was made a flattering offer. I find the house isn't worth any more, but the grounds are. So, really, my pleasure has been making me money. Moons' have helped me. If I were you, I'd write Moons' for Catalogue No. R2. They have a Hardy Tree or Plant for every place and purpose.

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This time a sconce for the wall
Twenty-five dollars the pair



The Goldfish, a miniature by Laura
Coombs Hills

Miniatures of Yesterday for Collectors of Today

(Continued from page 96)

1810), Samuel Shelly (1750-1808), George Engleheart (1752-1839), Richard Collins (1755-1831), Sir Henry Haeburn, R. A. (1756-1823), James Scouler (1761-1782), Andrew Plimer (1767-1837), John Stuart (1741-1811), Henry Eldridge, A. R. A. (1769-1821), John Comerford (1773-1835), Andrew Robertson (1777-1845), Alfred Chalon, R. A. (1780-1860), Sir W. J. Newton, (1785-1869), Sir William Ross, R. A. (1794-1860), William Egley (1798-1870), Robert Thorburn, A. R. A. (1818-1885), and Henry Charles Heath (1829-1898). Then we have Charles Turrell, who worked for some time in New York, and many other contemporary miniaturists of excellence.

The Books to Read

Cyril Davenport's *Miniatures* (A. C. McClurg & Co.), J. J. Foster's *Miniature Painters* (London, 1903), D. Heath's *Miniatures* (London, 1905), G. C. Williamson's *Portrait Miniatures* (London, 1897) and *Chats on Miniatures* (Frederick A. Stokes & Co.), contain much detailed information of interest on the work and characteristics of these miniature painters.

Turning to the continental miniaturists, the miniature in France began with

the work of the Clouets in the 16th Century, François Clouet (1500-1572), having produced exceedingly beautiful work. Other miniaturists—and these painted likewise in enamel—were Petitot, Bordier, Chéron, Massé, the Arlauds of Geneva, François Boucher (1703-1770), Jacques Charlier (1725-1775?), Jean Fragonard, Rosalba Carriera (1675-1757)—Italian born,—Louis van Blarenbergh (1734-1812), Louis Suardi (1746-1815), Jean Baptiste Isabey (1767-1855), the greatest of French miniature painters, Pierre Adolphe Hall (1739-1794), a Swede, Horace Vernet (1789-1863), L. Mansion (1800-1865?), and finally, Jean Louis Meissonier (1814-1891).

The mere mention of the names of the miniature-painters of merit would compel a catalogue far greater in length than that of Homer's ships. This simply indicates that thousands of miniatures of quality were produced and it suggests that thousands of these true works of art must be extant. Even though the collector may not come upon a Clouet, a Holbein, a Hilliard, an Isaac Oliver, an Isabey—he may!—there are still to be found exquisite miniatures that will delight the collector and reward his search.

The ORNAMENTAL VALUE of CLEMATIS

FOR purposes of artistic decoration there is no class of vegetation more essential than the climbing plants, and of these there are so many different varieties that something may be had which is suitable for almost any situation.

Among the most useful of decorative climbers are the many species and varieties of clematis. One of the best and most universally known varieties is the *Clematis Jackmanni*. By many authorities it is considered the most beautiful hardy climbing plant in cultivation. The blossoms are from four to six inches in diameter, of an intense violet-purple color, and remarkable for their rich, velvety appearance. They are produced in great profusion until the arrival of cold weather.

The plant is a hybrid between a cultivated species from China, which bears lavender-colored flowers from six to ten inches across, and the Vine Bower clematis from Europe, with purple or blue flowers from two to three inches in diameter.

There are several other varieties of large flowering clematis, with flowers of various colors—such as pure white, creamy white, sky blue, purple, crimson or red.

All of these vines are excellent for trellises or piazza pillars, and to cover rocks, mounds, stumps, stone walls, etc. They may be cultivated as low trailers

by fastening the branches to the ground. The large, showy flowers are often produced so abundantly that they almost completely hide the foliage during the blooming season.

A little time spent in planting some of these vines about the home premises will be well repaid by their beautiful flowers, neat foliage and graceful habits. A well constructed garden arch, covered with some form of large-flowering clematis, is always attractive.

Another variety well adapted for numerous purposes is the *Clematis paniculata*. This vine was brought from Japan, and has now become popular in this country. It is a rapid, luxuriant grower, and entirely hardy.

The numerous white, star-like flowers have a delicious fragrance, and are arranged in large compound clusters, in which the branching is apparently irregular. This form of flower cluster, known as a panicle, being a most striking characteristic of the plant, has given it its specific name, *paniculata*.

The flowers are borne in rich profusion from August to October, and are followed by ornamental clusters of feathery seeds.

The *Clematis paniculata* is exceedingly useful for decorating verandas, walls, fences, posts, trees, bushes, summer-houses, etc. It grows rapidly and can be easily raised from seed.

—Dr. B. E. Crawford.

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Rose Begonia and carmine-lake, with velvety blotch of carmine-purple. Coloring warm and deep. Flowers of immense size, with remarkable texture, broad and well opened, on long, sturdy spikes. Of most distinguished appearance, a knight and a warrior among the flowers. Price, \$10 each.

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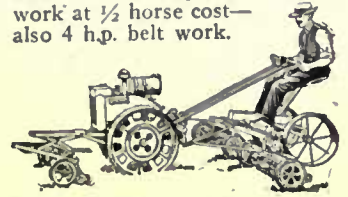
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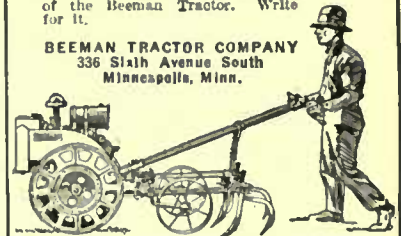
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SPACE and ARRANGEMENT in FURNISHING

EUGENE CLUTE

THAT the secret of success in making rooms attractive and livable lies as much in the way the furniture is arranged as in anything else is recognized by most homemakers and, as a result, the furniture in many homes is changed about from time to time in the hope that a satisfactory arrangement may be hit upon.

The frequency of these changes is not due usually to mere restlessness on the part of the homemaker, as some would have us believe, but to the fact that she is working out her problem more or less in the dark.

Underlying Principles

It is true that books almost without number have been written upon interior decoration and upon furniture, but there is little if anything about the arrangement of furniture in most of them. Many photographs of well arranged rooms have been published. Many sketches showing suggested arrangements for corners, nooks and for entire rooms have been printed. But in order that the woman who is endeavoring to arrange her rooms in the best possible manner may make practical use of the suggestions afforded by this mass of photographs and sketches, or that she may originate a scheme of arrangement without a long course of experiment, it is necessary for her to have a grasp of the big, simple principles that underlie good arrangement. Though these principles are the same that govern design in all its branches from architecture down, their application to furniture arrangement requires special study. The principles involved can best be made clear in this connection by the discussion of typical rooms.

The floor space and the furniture are the elements to be worked with—the problem is to place the furniture in this space to the best advantage, keeping always in mind the desirability of comfort and convenience as well as the good appearance of the room.

Often the furniture is ill-suited to the space both in size and quantity. In such cases the unfortunate effect must be minimized so far as possible, but for the sake of fixing an aim it is well to consider what is right, then make the best of the circumstances.

The Large Room

If a room is large—and the living room often is large nowadays even in houses that are of moderate size—the floor space needs to be broken up, in order that the room may not have a barren, unfriendly appearance. This is too often attempted by placing a large heavy table at or near the center of the floor. A large table is chosen, probably, because it is impressive and because it is thought to be in scale with the room. In the first place a table of this kind, often a long refectory table, is not usually suited to the use of the room. It is not needed to hold a lamp or two and a bowl of flowers; these can be supported very well by small tables. In the second place, its effect on the scale of the room is more often unfortunate than otherwise, for its size and massiveness force the scale of the room, something that does not need to be done in a room of good size. If this idea is carried out by the almost exclusive use of massive furniture pieces, the effect is likely to be oppressive, while the open floor spaces will look barren. A big room does need big masses, but it is much better if these masses are not single pieces but groups of furniture. Each of these groups may well consist of a large or rather large piece or two with smaller

articles of furniture related by use and arranged to compose well. The smaller pieces should not, however, be smaller in scale, that is weak or diminutive in appearance in comparison with the larger pieces, but should be just as robust and sturdy in effect despite their smaller size. This does not mean, of course, that a small stand placed next to a heavy sofa need be of heavy construction, for one feels immediately that the comparatively slender construction of the small stand affords sufficient support for the light load such a piece of furniture is intended to carry. The contrast between a heavy and light piece of furniture and between a solid mass, for instance an upholstered sofa, and the open slenderness of a smaller piece of furniture, such as a stand, is enlivening. But the scale must be maintained.

When small pieces of furniture are grouped with a larger piece the former should be so placed that they seem attached to the large piece, very much as the wings and porches of a house compose with the dominating main mass of the building.

Fireplace Groupings

A group of furniture is likely to be formed in front of the fireplace in a large room, where it has the best of reason for being—usefulness. Sometimes two settees or large chairs face one another on opposite sides of the fireplace. The mantel then becomes the main feature and the settees are secondary and are tied to it by their placing. Often there are small tables conveniently placed near by to hold reading lamps and sometimes there is a stool that may be used as a leg-rest or drawn up as a seat close beside one of the big chairs. These minor pieces all take their places in the group as subordinate to the larger pieces.

Farther down the room a second center of interest is often formed by chairs grouped about a table that holds books, magazines and a reading lamp. The piano naturally becomes the focus of its own group of smaller furniture pieces. Over by a window that commands a pleasant view easy chairs may be grouped. Some times a big sofa is well placed facing a row of mullioned windows, or with its back against the wall under massed windows, a sofa may become a pleasant place to read, for the light comes over one's shoulder.

The groups of furniture formed in this way should not only be well composed individually but should be related to each other in a composition that takes in the whole arrangement of the room. This is most successfully accomplished by making one of the groups dominate the scheme. Very often the group in front of the fireplace is the principal one, and the others are subordinate.

The groups should be so spaced that it seems easy to pass between them, at the same time they should not seem too much detached. This group idea is one of great flexibility in its application, and it can be worked out differently in each room. It provides a logical system by which original furniture arrangements may be made to meet the conditions.

In Small Rooms

Though the principles of grouping furniture already discussed hold good for small rooms as well as for large rooms, their application is different. If a room is small—and in apartments as well as in many houses small rooms are the rule—the floor space needs to

(Continued on page 102)



Beauty ~ Utility ~ TEPECO all-clay plumbing

NO matter how white, and clean, and sanitary, a kitchen sink looks when first installed, you will soon lose all pride in its appearance unless it is made of Solid Porcelain. No other material will withstand kitchen sink treatment and retain its smooth, white, fresh, pride-inspiring appearance.

Consider, too, the factor of sanitation. Where dirt can lodge and decay there is bound to result an element of danger, for often dishes are prepared for the table in the base of the sink—vegetables are washed in it.

All-Clay "Tepeco" Plumbing

is clay—through and through—covered with a glaze (or enamel) and fired or baked to a degree of hardness comparable to glass.

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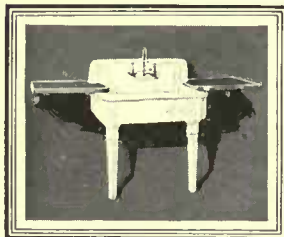
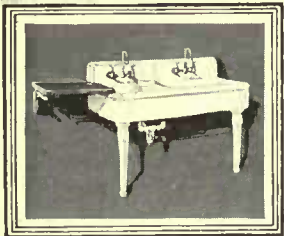
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Space and Arrangement in Furnishing

(Continued from page 100)

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be used to the best advantage as a means of getting about, for clear floor space is at a premium. In a small room the groups of furniture must be formed against the unbroken walls and between the windows and doors. A book case, for instance, may occupy a place against the middle of a wall where it can be flanked by chairs. Between windows there is perhaps a bit of solid wall some few feet across. A large picture, a piece of tapestry or other hanging may well be placed there, tying the windows together and forming the principal point of interest on that side of the room. A table or a large chair placed against this bit of wall will link itself with this treatment of the space and the whole side of the room will acquire dignity and repose through this establishment of orderly relations.

Around the Fire

If there is a fireplace an easy chair may be placed facing it at the front or at one side. Another chair can be brought from its place against the wall on occasion. There is usually no space for a permanent group of furniture in front of the fireplace in a small room. Though there may be no floor space to spare in a small room, it is seldom well to leave the center of the floor empty, it tends to make the room seem like a box with furniture solemnly backed up against the walls. A table of moderate size in the center of the room does not interfere with the circulation of people about the room, if a clear passage of sufficient width is left on all four sides of it.

It is a mistake to put unusually small furniture in a small room with the idea of making the room look larger, for small furniture tends to make a room seem like a dolls' house. It is best to use furniture of moderate size and, perhaps, a few pieces that are rather larger than the average may be used. A small room naturally cannot be made to seem spacious, but it can be given dignity and an air of comfort if it is furnished with good, easy, substantial-looking pieces and not over-crowded.

The Key to the Problem

The group idea, if developed both with a view to convenience and to the creation of a good composition, is the key to the problem of arrangement. This fact is appreciated by the modern producers of plays. The stage with its great floor space must often be made to represent a well-furnished interior. Its expanse must be broken up by the furniture. It presents the same problem as a large room, but in an exaggerated form. Grouping the furniture is the means usually adopted and the effectiveness of this method is shown in a striking manner by the success with which an air of comfort is given to these big barren spaces. Then, too, the furniture groups serve another and no less important purpose both on the stage and in the home—they provide the setting for the action in both instances.

It is not possible to live comfortably in a room arranged in conformity to an arbitrary scheme laid out with an eye only for symmetry and balance. The use of the room must be taken into consideration, and it is much better to

start with the practical requirements in mind working out an arrangement that will meet these requirements and at the same time produce a pleasing effect.

When people live in rooms they move the furniture about to suit their convenience. In this way many a room that was arranged in a cut-and-dried fashion becomes livable. Through use the human element enters, giving it life and character.

There should be a definite relation between the placing of the furniture and the permanent features on the walls of the room such as the fireplace, windows and wall panels. If the furniture groups are not centered on the axis of the room placed in the center of the panels against which they are seen or otherwise adjusted to the divisions of the room, the sense of unity which should be felt between the furniture and the architectural features of the room will be lacking.

The Value of Balance

In forming groups of furniture it is well to remember the following facts: Similar pieces of furniture may be placed at either side of an architectural feature of the room, forming in a sense appendages to it; for instance, chairs or settees on either side of a fireplace. Small pieces of furniture may be brought into the same relation with a large piece of furniture, as small stands flanking a sofa. Small pieces of furniture such as stands may be tied together by being placed against a large piece such as a sofa.

Two pieces of furniture of equal importance when placed side by side do not form a good group because each asserts its individuality. Furniture placed against or close to a wall becomes, to a degree, part of the wall scheme and the wall back of such furniture pieces tends to bind them together. This idea is exemplified in the treatment of bedrooms, where a canopy or drapery is attached to the wall at the head of the bed to bring this piece of furniture in the closest possible relation to the wall. The reason for the use of this canopy or drapery is found in the fact that the large low bulk of a bed projects away from the wall into the room and the need of something to tie it to the wall is felt with special force. It is this desire to unite the bed with the wall treatment that leads frequently to the placing of the beds with one side against the wall, with a drapery on the wall above.

Bedrooms

In the arrangement of a bedroom the bed usually dominates the scheme. Small stands and chairs at either side fall naturally into their subordinate relation; a settee, a large chair, a bench or a writing table placed at the foot of the bed becomes an appendage to the bed.

In the dining room there is seldom opportunity to depart from the general scheme of a table in the center with chairs around it and other furniture against the walls, but the grouping of the furniture along the walls should be worked out to secure a proper relation with the wall treatment.





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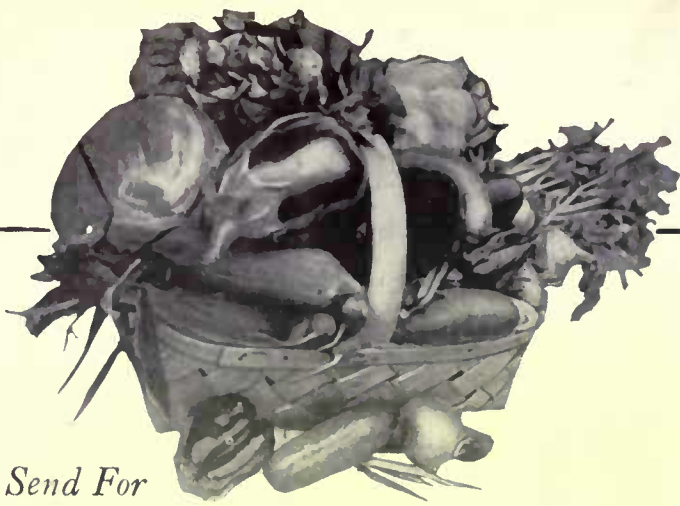
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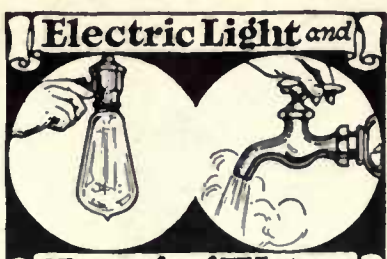
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The "flat" for starting seeds indoors should have oyster-shells or broken crocks in the bottom to prevent the earth from clogging the drainage holes

FOR THE GARDEN BEGINNER

THE primary needs for successful vegetable gardening on a small scale are the same as those for gardening on a large scale. On limited plots, however, greater emphasis must be placed on intensive culture and carefully arranged rotations so that every available foot of space may be made to produce the maximum yield.

The essentials of all gardening are soil of suitable texture containing available plant food, water to dissolve the plant food so that the plant rootlets may make use of it, seeds or plants which will produce the desired crops, sunshine and warmth to bring about germination and plant development, and cultivation. Much also depends upon the gardener and the care he bestows on his enterprise.

Other factors—location and exposure—can not always receive much consideration in gardening small plots since there is ordinarily little room for choice. Such spaces are located usually in yards, or the choice of location is restricted in other ways by the necessity that the spaces be accessible to dwellings. When a possibility for the exercise of choice does exist, however, several considerations should be kept in mind by the gardener. It should be recognized that frost is less likely to injure vegetables planted on high ground than those planted in low places or valleys into which the heavier cold air commonly settles; that crops will mature more rapidly on land that has a sunny, southern exposure than on other plots; that the garden should be fairly level, but well drained; and that a warm, sandy loam will produce an earlier crop than a heavier soil that retains more water and less heat.

The soil is the storehouse of plant food and should, therefore, have a relatively open texture so that the rootlets of vegetables may extend themselves readily in their search for sustenance. A high proportion of humus or rotted vegetable material is desirable in the soil, since it produces an open texture, adds nitrogen, insures the presence of beneficial bacteria, aids in unlocking plant food from mineral particles, and increases the moisture-retaining properties of the soil.

About 50 per cent of ordinary earth is not soil at all, but consists of air and water. Water makes the soluble plant food that is present in the soil freely available, while the air in the soil makes possible bacterial development and facilitates chemical action, which makes additional plant food available.

Importance of a Good Seed Bed

The cultivation of crops is important because the stirring and loosening of the soil directly conserves moisture to

some extent, kills weeds, which draw moisture and plant food at the expense of the crops, and incorporates air into the soil.

Too much emphasis can not be laid on the preparation of a good seed bed. A seed bed of fine tilth—made such by deep plowing, careful harrowing, and fining of the soil—is the foundation of good gardening. It is essential for the proper germination of seeds and growth of young plants. The soil must be friable and free from clods. A clod locks up plant food and prevents its utilization by the plant. Good soil and fine tilth furnish best conditions for root development. Upon the fine, hairy, fibrous, feeding roots, which are possible only in well-tilled soil, the plant depends for its stockiness and growth.

The careful gardener will regard his whole garden as a seed bed and will cultivate and fertilize it accordingly.

Fertilizers, the plant foods for the garden, should be carefully selected. Nitrogen, which stimulates leaf growth, is best supplied by turning under rich, well-rotted, or composted manure or rotting vegetable matter. Sheep manure and poultry droppings will hurry plants along more rapidly than most chemical fertilizers. These substances, as well as bone meal, also a valuable fertilizer, usually may be obtained from seed stores.

Planning the Small Garden

With a little forethought a comparatively small tract of land may be made to supply the average family with fresh vegetables throughout the growing season. Most owners of small gardens are content to raise a single crop on each plot of land at their disposal. It is quite possible, however, to grow two or three crops of some vegetables in one season, and if these are properly selected the home-grown produce should be both better and cheaper than any that can be purchased on the market.

Just what vegetables are to be grown depends, of course, upon the individual tastes of the family. In general the aim of the home gardener should be to raise vegetables in which freshness is an important quality. Peas, string beans, Lima beans, asparagus, and sweet corn, for example, lose much if they are not cooked almost immediately after they are picked. On the other hand, as good potatoes usually can be bought as can be grown. Moreover, potatoes occupy a large area in proportion to their yield and consume in a back yard or small garden valuable space which, in most cases, could be put to much more profitable use. This may be true also, in some cases, of corn, cucumbers, squashes, and melons.

(Continued on page 106)

Building a Home?



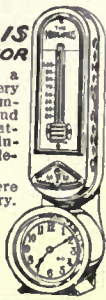
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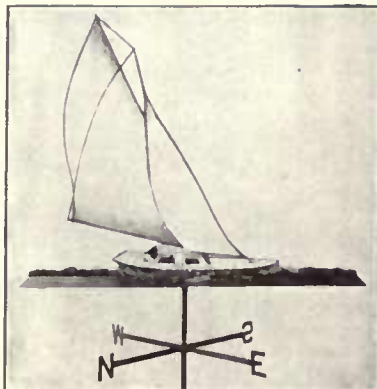
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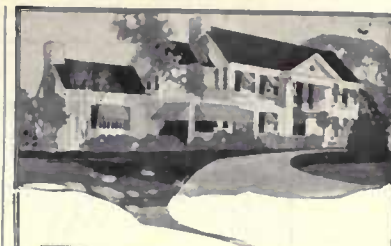
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For the Garden Beginner

(Continued from page 104)

It will pay the home gardener to grow certain specialties of which he may be fond, and which may be troublesome or expensive to purchase. Okra is an example of this class, and little beds of parsley, chives, or other herbs take up very little room and provide the housewife with additions for her table, which are most welcome if they can be picked at the right moment without trouble.

In making a diagram of the garden it is well to use a tough paper, such as heavy wrapping paper, which will stand repeated handling and use out of doors. A fairly large scale should be adopted, so that full notes can be kept in the spaces representing rows. If the garden is fairly large or abnormally long, the diagram may be made in separate sections for the sake of convenience.

The Garden Diagram

If the small garden plot, however, is to be made to bring the maximum returns in economy and pleasure to the owner, every available foot of it must be made to work continuously. This can be accomplished only by careful planning, and it is recommended, therefore, that a complete lay-out for the garden be drawn up in advance on paper. This plan, of course, will be of use chiefly as an example, and in most cases a different arrangement will be necessary to meet the conditions surrounding individual garden spaces. On the plan the gardener may indicate the approximate date when each of his projected crops is to be planted. No more space should be allotted to each than is needed to furnish a sufficient quantity of the vegetable for family consumption or for other known needs. In many cases, also, space should be left between the rows for the interplanting of later crops and for easy cultivation. Plants which make a high growth and cause heavy shade should not be located where they will interfere with sun-loving small plants. It is well also to separate perennials, such as rhubarb and asparagus, which are not cultivated, from plants which must be tilled.

Importance of Sunlight

In making the garden plan the gardener should recognize that no amount of fertilizer, watering, and cultivation will make up for the absence of sunlight in a garden. Careful consideration should be given to how many hours a day any part of the yard is in shadow from buildings, fences, or trees. If a successful garden is to be maintained, the greater portion of the plot must have at least five hours of sunlight a day. As a rule foliage crops, such as lettuce, spinach, and kale, do fairly well in partial shade, but even these need sunshine two or three hours a day. Plants which must ripen fruits, such as tomatoes and eggplant, should have the sunniest locations.

Choosing Crops

Vegetable seed should be ordered in advance of the time for planting in the open, so that they will be on hand for planting in flats or frames and also for use outdoors as soon as the weather and the condition of the soil make planting possible. Before ordering seed it is a good idea to look over the garden plot, decide on the best location for each vegetable, and determine how much seed will be required for the space available for each variety. The garden plan may then be drawn.

The Diagram as a Record

If a garden is planned in this way and the scheme carried out, the plan should be kept for use the following year, with notes of the success or failure of the different items in it. For example, if too much or too little of any vegetable was grown, this fact should be recorded. It is not desirable, however, to follow too closely the same plan in succeeding years. The same kind of vegetables should not be grown twice, if this can be avoided, in the same part of the garden. The danger of attack by diseases and insects is heightened when vegetables of the same kind follow each other repeatedly in a given space, such as a row or bed. If a radically different kind of plant is grown in a space, on the other hand, disease spores and insects, though present in the soil, probably will not attack the second crop.

Seed for a Family of Four

The following are the approximate quantities of seed that should be purchased for a garden which is to supply vegetables for successive plantings throughout the season for a family of four:

Beans, snap	1	pint
Beans, pole Lima.....	1/2	pint
Beans, bush Lima.....	1/2	pint
Cabbage, early	1/2	ounce
Carrot	1	ounce
Celery	1	ounce
Cucumber	1/2	ounce
Kale, or Swiss chard.....	1/2	ounce
Parsnips	1/2	ounce
Salsify	1	ounce
Squash, summer.....	1/2	ounce
Squash, Hubbard type.....	1/2	ounce
Cauliflower	1	packet
Eggplant	1	packet
Parsley	1	packet

(Continued on page 108)



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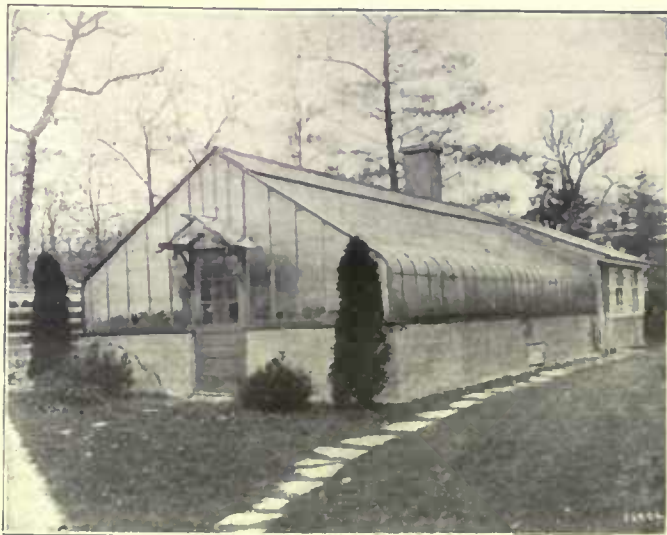
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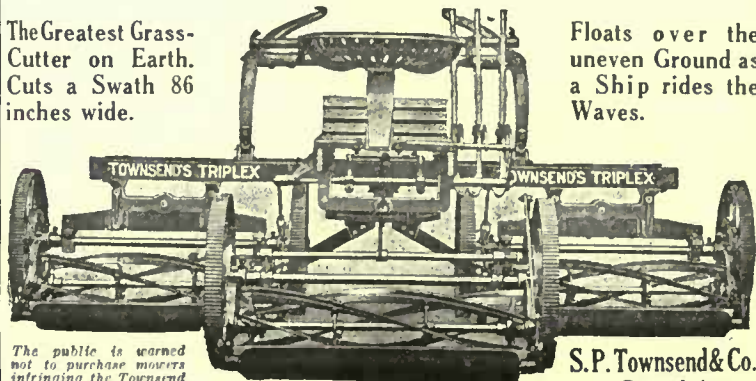


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For the Garden Beginner

(Continued from page 106)

For most of the vegetables listed the plantings may consist of the entire quantities mentioned. Relatively small quantities of cauliflower, eggplant, and parsley will be sufficient for most families, however.

The following vegetables undoubtedly will be planted in larger amounts than those just mentioned, and the amounts of seed given will be a guide for ordinary requirements. Some families may need more of the various vegetables and others less:

- Beet 2 ounces
- Cabbage, late ½ ounce
- Corn, sweet 1 pint
- Lettuce ½ ounce
- Muskmelon 1 ounce
- Onion sets 2 quarts
- Peas, garden 2 to 4 quarts
- Radish 1 ounce
- Spinach ¼ pound in spring and ½ pound in fall

- Tomatoes, late ¼ ounce
- Turnips 1 ounce

The entire supply of seeds of string bean, bush Lima bean, sweet corn, lettuce, peas, and radish should not

be planted at one time, but successive plantings two to three weeks apart should be made so that a fresh supply of the vegetables may be had throughout the season.

Of early Irish potatoes 1 peck to ½ bushel will be required, and of late potatoes ½ bushel to 1 bushel, or more, depending upon the amount of ground available for this purpose. If abundant space is available, it may be well to grow enough Irish potatoes to last throughout the winter.

If the family wishes to raise vegetables to supply current needs and also to supply a surplus for canning, the amounts indicated above should be increased considerably.

Aids to Earliness

The hotbed, the "flat" or seed box, and the cold frame are the gardener's greatest aids in raising early crops. The hotbed and the flat enable him to plant seed and produce seedlings long before most of the seeds may be planted out of doors and before those which have been planted in the plot have begun to germinate. The cold frame

(Continued on page 110)



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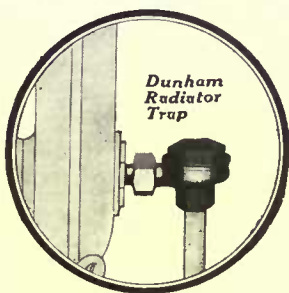
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For the Garden Beginner

(Continued from page 108)

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enables him to get the seedlings produced in the hotbed gradually accustomed to outdoor conditions and to raise these into strong, sturdy planting stock by the time the garden is ready for them. Resetting from a hotbed into a cold frame, or from one flat into another, or into pots, gives most plants a better root system and makes them stockier and more valuable for transplanting into the open ground. Besides being used in hardening plants that have been started in the hotbed, the cold frame is utilized in mild climates instead of a hotbed for starting plants before seeds can be planted safely in the open. In the extreme South the cold frame is much more extensively used than the hotbed, but each has its place in garden economy.

Still another method of giving plants an early start is used extensively for beans, cucumbers, melons, sweet corn, and other warmth-loving plants. This consists in planting enough seeds for a "hill" in berry boxes filled with soil. The boxes are kept in the house or in greenhouses until the garden soil becomes warm, by which time the plants should have reached a considerable degree of development. The bottoms of the boxes are then cut away and the remaining frame is sunk with the plants in their permanent location.

Starting Early Vegetables in the House

The flat or seed box which is kept in the house is perhaps the most practical device for use by the home gardener for starting early vegetables. By its use earlier crops of tomatoes, cabbage, cauliflower, Brussels sprouts, peppers, eggplant, and lettuce can be had with little outlay for equipment. Early potatoes sometimes are forced in the same way. Seeds so planted germinate and are ready for transplanting by the time it is safe to sow the same kind of seed in the open ground. When danger of frost is over and the soil is dry enough to work, therefore, the early garden may be started with seedlings well above the surface. Transplanting, if properly done, instead of injuring seems to help such plants to develop a strong root system.

How to Make and Use a Seed Box

Any sort of wooden box filled with good soil answers the purpose, but the following specific suggestions for a box of convenient size may be useful. Construct a box 3 to 4 inches deep, 12 to 14 inches wide, and 20 to 24 inches long. A layer of about 1 inch of gravel or cinders should be placed in the bottom of the box. It should then be filled nearly full with rich garden soil or soil enriched with decayed leaves or manure. The rich soil beneath the family woodpile or around decaying logs is splendid for this purpose. The soil should be pressed down firmly with a small piece of board and rows made one-fourth to one-half inch deep and 2 inches apart crosswise of the box. The seed should be distributed 8 or 10 to the inch in the rows and be covered. The soil should be watered and the box set in a warm place in the light. The best location is just inside a sunny window. Water enough must be given from time to time to cause the seeds to germinate and grow thriftily, but not enough to leak through the box. If a piece of glass is used to cover the box, it will hold the moisture in the soil and hasten the germination.

When the plants are from an inch to an inch and a half high they should be thinned to 1 or 2 inches apart in the row, so as to give them space enough to make a strong stocky growth. If it is desired to keep the plants which are thinned out, they may be set 2 inches apart each way in boxes similar

to the seed box. When the weather becomes mild the box of plants should be set out of doors part of the time so that the plants will "harden off" in preparation for transplanting to the garden later. A good watering should be given just before the plants are taken out of the box for transplanting, so that a large ball of earth will stick to the roots of each one.

The Hotbed and Cold Frame

Locate the hotbed in some sheltered but not shaded spot which has a southern exposure. The most convenient size is a box-like structure 6 feet wide and any multiple of 3 feet long, so that standard 3 by 6 foot hotbed sash may be used. The frame should be 12 inches high in the back and 8 inches in the front. This slope is for the purpose of securing a better angle for the sun's rays and should be faced south.

The hotbed not only must collect any heat it can from the sun, but also must generate heat of its own from fermentation in fresh manure. Fresh horse manure, free from stable litter, is best for generating heat.

If the hotbed is to be an annual affair, make an excavation 18 inches to 2 feet deep, about 2 feet greater in length and width than the frame carrying the sash. Line the excavation with plank or with a brick or concrete wall. A drain to carry off surplus water is essential. This may consist of either tile or pipe extending to a low portion of the garden or a trench partially filled with coarse stones covered with a layer of sod, then filled level with soil.

After a sufficient amount of fresh horse manure has been accumulated fill the hotbed pit, and while it is being filled tramp the manure as firmly and as evenly as possible. When the ground level is reached, place the frame in position and bank the sides and ends with manure. Place about 3 inches of good garden loam on top of the manure inside the frame and cover it with the sash. After the heat has reached its maximum and has subsided to between 80° and 90° F. it will be safe to plant the seeds. Select the plumpest, freshest seeds obtainable. Use standard varieties, and get them from reliable seed houses. Keep the bed partially dark until the seeds germinate.

After germination, however, the plants will need all the light possible, exclusive of the direct rays of the sun, to keep them growing rapidly. This is a crisis in plant life, and ventilating and watering with great care are of prime importance. Too close planting and too much heat and water cause the plants to become spindling. Water the plants on clear days, in the morning, and ventilate immediately to dry the foliage and to prevent mildew.

The cold frame so useful in hardening plants started in the hotbed and for starting plants in mild climates, is constructed in much the same way as the hotbed, except that no manure is used, and the frame may be covered either with glass sash or with canvas. A cold frame may be built on the surface of the ground, but a more permanent structure suitable for holding plants over winter will require a pit 18 to 24 inches deep. The cold frame should be filled with a good potting soil. The plants should have more ventilation in the cold frame, but should not receive so much water. It is best to keep the soil rather dry.

In transplanting, remember that plants usually thrive better if transplanted into ground that has been freshly cultivated. Transplanting to the open field is best done in cool, cloudy weather and in the afternoon. This prevents the sun's rays from causing the plant to lose too much moisture through evaporation.



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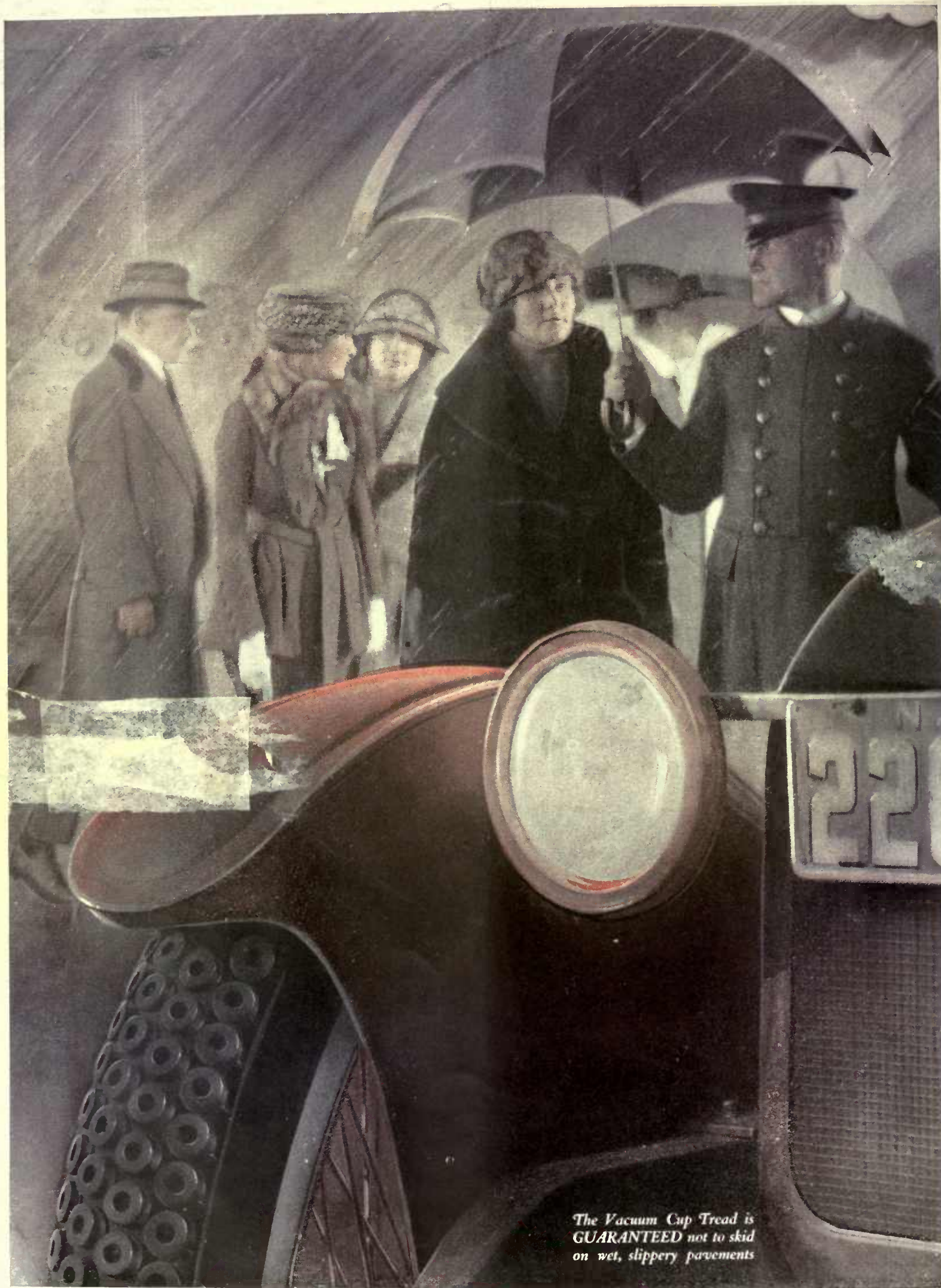


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House & Garden



SPRING GARDENING GUIDE



The Vacuum Cup Tread is
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House & Garden

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

INTERIOR DECORATIONS IN APRIL

A HEALTHY sign of the times is the increasing interest in decoration. This indicates two conditions. More people are desirous of having better homes, and more people than ever before have the means whereby these better homes may be made. Latent good taste is being crystalized in the real presence and use of good furnishings.

Now good taste does not necessarily mean that one has one's home in strict period style or that she clutter her home with all the smart novelties the market offers. The purely period home would be un-American and unlivable. And novelties in style this year would be out of style next year. No, good taste demands harmony of color and line. It requires livableness. It seeks to create interiors that typify the people who shall live in them.

Because of this wide and divergent appeal, no set decoration rules can ever be given to cover all possible problems. We can only suggest and advise. We can show good work by good decorators, and tell why it is good. The rôle of the reader is to study these interiors and see how her problems can be solved by the methods



A corner cupboard from the April issue showing the favorite Colonial shell pattern

used. Nor do we hope that readers will copy the interiors shown in HOUSE & GARDEN. That would be depriving your rooms of the individuality that they deserve. Moreover, as they stand, the rooms may be too expensive or too elaborate, or too simple and inexpensive. The idea is the thing—the thought-out work of the professional decorator who has spent hours and hours in creating those rooms. Take those ideas, adapt them to your own rooms. Therein lies the valuable service of the magazine.

The next issue is devoted to interior decorations, to as many phases of it as can be put into the editorial space that it must share, at this season of the year, with gardening and house building. Not all questions are touched. Not all questions could be touched in so limited a space. The editorial scheme of HOUSE & GARDEN is to give the reader, during the course of a year's twelve issues, a fairly comprehensive view of the four great subjects that go to the making and maintenance of a home—house building and architecture, the designing and planting of gardens, decorating and furnishing, the equipping and managing of kitchens and laundries.

Contents for March, 1920. Volume XXXVII, No. Three

COVER DESIGN BY HARRY RICHARDSON		A DOZEN GOOD ANNUALS.....	36
THE SHRINE IN THE GARDEN.....	18	<i>G. T. Huntington</i>	
<i>Olmsted Brothers, Landscape Architects</i>		A LIVABLE HOUSE IN ROCHESTER, N. Y.....	37
HOW TO GROW GRAPES.....	19	<i>Clement R. Newkirk, Architect</i>	
<i>M. G. Kaines</i>		A WALLED GARDEN SET IN THE WOODS.....	38
A SIMPLE DESIGN IN STUCCO.....	22	<i>Olmsted Brothers, Landscape Architects</i>	
<i>W. Lawrence Bottomley, Architect</i>		FOR A FLOWER ROOM.....	40
COMPUTING A HOUSEHOLD BUDGET.....	24	A LITTLE PORTFOLIO OF GOOD INTERIORS.....	41
<i>L. K. C. Olds</i>		ROCK GARDENING IN THE NORTHWEST.....	44
SPRING.....	24	<i>T. H. and Drew Sherrard</i>	
<i>Witter Bynner</i>		MY BACKYARD GARDEN.....	45
THE EASTWARD-LOOKING BREAKFAST ROOM.....	25	<i>W. P. Franklin</i>	
<i>Julius Gregory, Architect</i>		SPRAYING EQUIPMENT FOR THE WAR ON INSECT PESTS.....	46
THE JEWELED KNICK-KNACKS OF A BRILLIANT PERIOD.....	26	HOUSE & GARDEN'S GARDENING GUIDE.....	47
<i>Gardner Teall</i>		FIFTEEN FACTS FOR THE GARDENER.....	50
COMMODIOUS CLOSETS.....	28	<i>R. S. Elle</i>	
<i>Agnes Foster Wright</i>		THE ELECTRICAL DINING ROOM.....	51
THE PROPER PORTRAITS FOR ROOMS.....	30	<i>Grace T. Hadley</i>	
<i>Peyton Boswell</i>		THE PLUMBING IN YOUR KITCHEN.....	52
THE PRINCIPLES OF THE FLOWER BORDER.....	31	<i>Ethel R. Peyser</i>	
<i>Robert Stell</i>		TWO MORE GOOD TERRIERS.....	54
USING CIPHERS AND MONOGRAMS IN DECORATION.....	32	<i>Robert S. Lemmon</i>	
<i>Costen Fitz-Gibbon</i>		A GARDEN UTILITY HOUSE.....	55
MAKING THE LIVING ROOM LIVABLE.....	33	<i>M. G. Kaines</i>	
A GARDEN NEAR WATER.....	34	THE GARDENER'S CALENDAR.....	56
<i>Marian C. Coffin, Landscape Architect</i>			

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Northend

THE SHRINE IN THE GARDEN

Every garden should have a shrine—some shaded, secluded spot where one can lay aside care and open the senses to the delicate beauty of flowers, the perfume of blossoms, the soft soothing of gentle winds and the music of birds and trickling water. It may be merely a bench underneath a tree or as here, in the garden of Henry G. Lapham, Esq., at Brookline, Mass., a walled-in platform built above the garden level and roofed with vines and pergola beams. Olmstead Brothers were the landscape architects



H O W T O G R O W G R A P E S

*The Methods of Planting, Pruning and General Care Which Lead to Success
in the Culture of this Most Productive of Fruits*

M. G. KAINS

IF you are looking for a fruit that you can grow to greater perfection, in greater abundance, with greater satisfaction, in less space and with less trouble than any other, let the grape be your first choice. It is not generally realized that you can plant vines this spring and in only sixteen or eighteen months begin to get fruit just as he did by the methods herein set forth.

In the fall of 1916 I knew of a suburban home near New York City. As is customary, the builders had already scattered their rubbish all over the place and the real estate people had buried it with earth taken from the cellar excavation. It was a sorry looking yard. Nothing was growing on it but the most determined weeds. Yet in this hopeless earth, not worthy of the dignified name of soil, is where the owner wanted and now has a fruit garden in which grapes are predominant.

Planting the Vines

To offset the handicaps we dug holes as large in diameter and as deep as a nail keg where each vine, tree and shrub was to be placed, and as each plant was set we filled these holes with a mixture of good earth enriched with bone meal, rotted leaves and wood ashes, and threw in liberal quantities of bones that dogs had obligingly left on the premises. In each case the roots were tramped in with my full weight as hard as I could stamp on each heel alternately. Though some of the vines were set in the fall and others the following spring, one lot did as well as the other. No pruning was done to the fall set plants at setting time; only in the spring, when all were pruned. In every case at that time (spring) the tops of the vines were cut back so that only two or three

plump buds remained. Thus, all the food gathered by the roots was concentrated in one to three shoots. Every vine grew well.

When the base of the strongest shoot had become more or less woody the other shoots were shortened so the food would again be concentrated to make the strongest shoot still

stronger. The only reason for leaving more than one shoot was to guard against loss by accident. Beyond tying the shoots as they grew to stakes about 8' long and keeping the ground hoed more or less—mainly less—during the summer, my friend gave no further attention to the vines during the season of 1917.

The Second Pruning

Before the first of March, 1918, I pruned his vines, the main shoot (or trunk, as it was to become) being shortened according to its strength. In cases where it was sturdy perhaps a third or a half would be cut off; but where weak only two or three buds would be left. In the former cases the vines were judged to be strong enough to bear more or less fruit; in the latter, the idea was to get a strong shoot to make a good trunk even though another season was required to develop it. As a result of this method of treatment and the summer handling discussed in the next paragraph, eight of the sixteen vines bore fruit, in most cases only half a dozen to a dozen clusters, but in two instances forty clusters each. Good record for vines set only sixteen months!

As the new shoots grew in the spring of 1918 those that bore clusters of blossoms were shortened so that only two or three leaves were left beyond the outermost cluster on each shoot. At the same time the shoots that bore no blossom clusters were also shortened, in many cases to only one leaf. This shortening was always done while the shoots were so soft that they could literally be pinched off with the thumb and finger. Thus the maximum of strength and food were directed to the developing flower or fruit cluster and the stem upon which these were borne.

Soon after this



Grapes are perhaps the most productive for the space occupied of all cultivated fruit plants



Overhead training of the vines makes it easier to get about among them and permits good air circulation. At the right of the picture can be seen paper bags covering individual clusters as a protection to result in better quality fruit

shortening, new shoots began to develop from the lower angles of the leaf stems. For a time these were shortened so as to leave only one joint of stem and one leaf, but later in the season as they became more and more numerous they were allowed to grow at will. This pinching of laterals as it is called is not an essential feature of summer pruning, though it is thought to improve both the size and the quality of the fruit.

Making the Trellis

In the spring of 1918 as soon as frost was out of the ground, 9' locust posts for a permanent trellis were set about 20' apart, not close to but away from the vines, and deep enough in the soil to be below the frost line—about 36". As the vines were not expected to grow very large that season only one Number 1 wire was stretched between posts. It passed through small holes bored through the middle of each post about 6" below the top. One end of the wire was fastened securely to an end post; the other, after passing through the hole, was merely wound around a square piece of wood so it could be tightened in the summer and loosened in the winter. The former is important to take up the slack when it expands during warm weather, the latter to prevent the posts being pulled out of plumb by the contraction of the wire in cold weather. Patent trellis wire stretchers may be bought, but the device mentioned was found to be satisfactory and it had the further merit of costing nothing.

Dangers of Tight Tying

A stout cord long enough to reach the ground was tied to the wire above each vine for the growing shoots to climb on. Here a serious mistake occurred: my friend tied the lower end of each cord to the vine instead of fastening it to a peg in the ground. The result was that before the damage was discovered two of the vines were strangled because the loop of cord did not "give" with the growth in girth of the vine. One of these vines developed no shoots above the constriction in 1919; the other grew but suddenly failed above the girdle in midsummer when it was carrying 126 clusters of half developed grapes. If these two vines had matured their fruit twelve of the sixteen originally planted would have borne in 1919. As it was, the ten that did bear yielded from ten to thirty pounds of grapes each, a total of over 150 pounds. The four others that failed to bear that year were checked by



The grape arbor is an inheritance from our ancestors. The above system of growing is the prettiest although the least productive method. When proper pruning is done the yield will be satisfactory enough for home plantings



Bagging grapes is one of the ways of improving the quality of the yield. The bags protect the fruit from the attacks of insects

having been planted in far poorer soil than the others and having made a stunted growth in consequence.

Pruning and Training

Shortly before the first of March, 1919, pruning was done. All puny shoots were cut off entirely and the sturdy lower ones shortened to one or two buds at most. Two of the uppermost long shoots on each vine were extended along and tied to the wire already in place. In some cases these "canes" or "arms" as they are variously called, were shortened to half a dozen joints, each joint with a stout bud; in others only one or two joints were left, depending upon the character of growth—few for weak growths, more for strong ones.

After the canes had been tied securely to the wire a cross piece of 2" x 4" scantling 24" long was spiked on top of each post so as to form a T. About 1" from each end of the cross pieces a small notch was cut with a saw and a Number 11 wire stretched from end to end of the trellis through them, thus making three wires, the two outer ones being 6" or 8" higher than the first or lowest one. These

wires were fastened tight at one end, loose at the other, like the first wire which was put up.

The method of training I have been describing is often called the canopy system, because the vines hang down from the outer and upper wires. More generally, however, it is called the Munson system after its originator, the late T. V. Munson of Texas, celebrated as an originator of grape varieties. It is specially adapted to amateur uses because it permits the growing of currants, gooseberries and other bush fruits beneath and alternately with the grape vines. To some extent it is also used in commercial growing.

Trellises

More popular trellises have two or three wires, one above another, the lowest being usually about 24" from the ground, the top one 4½' or 5' and the middle one, when there is one, half or two-thirds of the way between. Grapes are also readily trained to stakes over summer-houses and arbors and even allowed to sprawl and wander over brush piles and up in trees. Generally the trellises give the greatest satisfaction, though by judicious management fairly good results are often secured upon arbors and summer-houses.

Success in growing fine grapes, as in

the case already described, depends largely upon proper pruning, but this is so easy to understand and apply that anyone can be successful. The way in which the vines are trained, whether on a trellis, an arbor, the side of a house or on no support except perhaps a stone fence, is a very minor consideration.

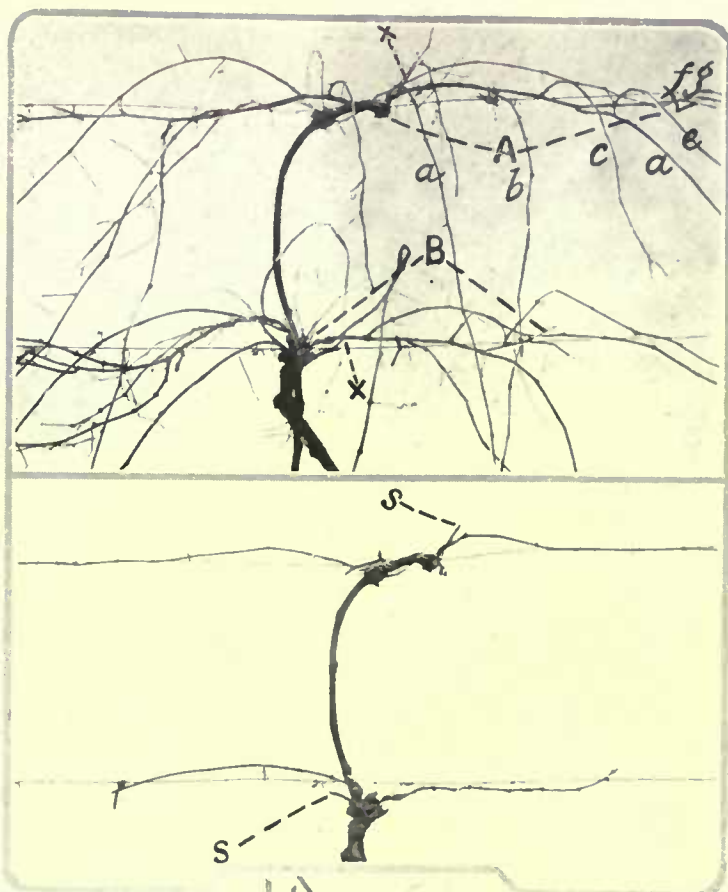
Two Principles

The "proper pruning" referred to is based on two simple principles. First: The principal and most important pruning should always be done while the vines are fully dormant. It may be soon after the leaves fall in autumn or not until early March. I have had as good results from November as from early March pruning. By pruning during this period the cuts have a chance to dry out and thus prevent "bleeding". Where the pruning is done too late—the latter part of March and in early April—bleeding or loss of sap is sure to follow, to the greater or less detriment of the vine. Nothing will stop bleeding. It may be prevented, which is far better, by pruning before the middle of March.

Second: "Proper pruning" depends on the way in which the grape bears its fruit. Let us examine a few vines. Take one just received from the nursery. We cut it back to the one or two stoutest buds fairly low down because it is too young to bear fruit and because it needs all the food it can get to develop new shoots. If it were not cut back, many, perhaps most of the buds would start to grow but none of them would make a good growth and the vine would probably die because of weakness.

A Specific Example

Now look at a vine cut back the previous spring as suggested and which during the succeeding summer developed one strong cane, shed its leaves in the fall and is ready to start growth this spring. It consists of joints of varying length with buds at each joint. Some of the buds near the lower end are perhaps puny, but the others plump even to the tip of the cane, unless this has been killed by the winter, a matter easily seen by the shriveled condition and different color. When spring starts growth the uppermost living buds will likely develop



(Two upper views) A vine trained according to the Kniffin system, before and after pruning. Note how severely the vine is cut

(Left) How and where grapes bear their fruit. The tendrils show the position the clusters will occupy opposite the leaves



shoots which will lengthen the vine but almost invariably produce no grapes. Also their development will prevent the growth of the buds nearer the base of the shoots. These lower buds are the ones that usually bear most fruit. Why, then, let the upper ones grow and produce nothing but stems, leaves and disappointment? Why not cut the canes back at least a half, better two-thirds, and still better to only a very few buds, perhaps only two or three? This will direct all the food to the buds that normally would produce. There is no use allowing this food to be distributed to a lot of unproductive shoots.

The Tendrils

The next point is just as simple. When these selected desirable buds develop they normally produce a leaf opposite a tendril at each joint. Often at the first one or two joints the tendril may be missing. Then comes a "tendril" which has been modified into a cluster of blossoms! Perhaps it may be part tendril and part blossoms. The next two or three joints, sometimes more, may also be blossom clusters, but beyond these only tendrils are developed, their function being to help hold the vines securely to supports. We are not interested in these tendrils because we supply better though artificial supports. Neither are we interested in the growth of the shoot beyond what is necessary for the perfect development of the fruit. Therefore we pinch the vine two or three joints above the outermost cluster, this number having been proved conducive to the best development of fruit and foliage. It makes no difference how we support the vine if we prune intelligently.

Over-Pruning

As to any anticipated danger of over-pruning, let the practise of commercial grape growers reassure anyone who is timorous. These men rarely leave more than thirty, usually only fifteen to twenty buds to a whole vine when they do their winter pruning. Why? Because they count on an average of three clusters of grapes from each bud on well established Concord or similar strong growing vines. As each cluster of this variety when mature should average a quarter of a pound, each vine should



Quite apart from its value as a producer of fruit, the grape vine may serve as an important feature in the arrangement of the grounds. It may not produce to the maximum when used, as here, to form a screen; but it will bear sufficiently if well cared for. Grape vines live almost indefinitely and are entirely hardy

(Cont. on page 90)



While the house cannot claim any especial period, it is reminiscent of a minor French château simplified to an American country setting. The walls are deep cream stucco on hollow tile with a roof of irregular blue slates. The garage is connected with the house

A SIMPLE DESIGN
IN STUCCO—THE
HOME OF E. E.
BARTLETT, Esq.

AMAGANSETT, L. I.

W. LAWRENCE BOTTOMLEY
Architect

The grounds are kept as simple as possible, with lawns broken here and there with colorful plantings. An interesting gate gives entrance to a lower level

Along the front of the house is a stone flagged terrace bordered with low boxwood. This runs to the end of the main structure. Beyond are the service wing and the garage. Vines and potted plants will enrich the façade



A large living room fills one end of the house. Its walls are ivory color. Chairs and sofa are covered in green and white striped fabric. Some of the chairs are old Chinese Chippendale in wicker with pink silk upholstery. Thus the whole color scheme becomes light in tone



The stairs are a quaint design with turned spindles. The floor is black and white marble. Through the door is seen the back porch with its heavy flagstone floor



At one end of the living room is a black marble mantel with crystal side lights and an old portrait above. One of the mirrors is a secret door to the garden. The windows have no draperies because the view is so beautiful

COMPUTING A HOUSEHOLD BUDGET

IF the business of home managing was to be legally investigated, the average housekeeper, when cross-questioned on the witness stand, could give without preparation a fairly accurate, itemized accounting of the cost of running her establishment. If pinned down to it, she could also doubtless show an excellent knowledge of the difference between economy and waste, necessities and luxuries. Our American women are mentally keen. Yet it is an astounding fact that the most important of our national industries—the business of home-making—has the reputation of being operated under a disorganized system and run upon unbusiness-like principles.

Now the business of managing a home may be quite different from the business of managing a factory, but the principles that guide both to success are identical. You can wreck the home business as easily as you can a commercial business—and you can make it as successful.

One of the first and most important procedures in managing a business is to make a budget. Indeed, this is the foundation stone of its management. Once understood, a budget is as easily worked as a sewing machine, and is much more interesting. You have it always before you as a guide, counselor and friend. You can talk it over with your husband and your family. You can interest them in its revelations—things you cannot do with a sewing machine!

ABUDGET is simplicity itself. The definition of the word makes this clear. A famous industrial engineer called a budget "a beforehand estimate of just how much you will spend for each classification of necessities, conveniences and luxuries during any month or year."

No special knowledge of bookkeeping or accounting is required to make or keep a budget. The first thing you must do is to be convinced of the necessity for using it. The second thing you must convince yourself of is that you cannot do without it—that you will not do without it. Most of us have attempted, at one time or another, to keep some sort of expense account, and, after a brave start, gave it up. We offered to our consciences a variety of excuses for stopping what we knew was a good thing to do, but we did not realize that the real reason was because we did not have a practical system to work upon. Now suddenly the high cost of living challenges us to solve its problems.

To-day when the budget stands at the basis of all correct household management, more and more women are starting anew their business of home-making, and starting it on a budget system.

To present an ideal budget which can be used for every family is obviously impossible, because the apportionments must vary according to the size of the income and the demands upon it. We can however start by describing a method which a woman of our acquaintance has evolved from her own experience, has tested and found successful. This woman's family is a fair average of American family groups. It

consists of herself, her husband, one son and a small daughter. The son is now attending high school and her daughter goes to a public kindergarten in the city where they live, which is near New York. The figures are based on a family income of \$5,000. From this woman's experiences and figures the reader can easily apply the system in adjusting her own problem.

The first thing this home manager did was to decide that the budget was a fundamental necessity. Consequently, she reduced her home requirements to four basic needs:—

1. Bare necessities—house, food, clothing.
2. Operating expenses for the home and family.
3. Provisions against fear and worry.
4. Cultural advancement.

These four groups, this woman figured, covered the total requirements of her family, all the things she wanted them to get out of life to the utmost of the income's possibility. Then she set about apportioning the percentages of the \$5,000 income to each one of these needs. At first she had to set an arbitrary amount for each item. Later her figures for the months and the years, as they accumulated, gave her a sounder basis for more accurate estimates. They are as follows:—

1. (a) House including cost of investment of home owned, and maintenance (taxes, repair, improvement, etc).....	17%	\$850
(b) Food including all kitchen expense (materials, supplies, etc)	25%	\$1,250
(c) Clothing including care and repair for all of the family..	18%	\$900
2. (a) Furnishings and equipment, its up-keep including heat, light, laundry and labor.....	10%	\$500
(b) Allowances for car fare and the personal running expenses for each member of family.....	6%	\$300
(c) Medical and dental care.....	2%	\$100
3. (a) Provisions against fear and worry including Health and Life Insurance.....	7%	\$350
(b) Savings which include emergency expenses of sickness, special demands on the income for extra funds in any of the budget items.....	7%	\$350
4. (a) Recreation including books, amusements, entertainments, holidays, vacations.....	5%	\$250
(b) The decorations of life, special education, benevolences, and the little luxuries.....	3%	\$150

THE important and useful thing about these figures and percentages is that they represent facts for the future of the family. They tell the story of the family management year by year and form traditions of the home business. Upon them are based the expending and accounting. They are the mirror before which each item of expense is held up to be reflected against the light of past performances and experience, and the comparison tells the story simply and clearly.

Several methods exist for the handling of the family expense accounts in their necessary relation to the budget. This we have not the space to go into at this time, except to show by one example how the budget

(Continued on page 78)

SPRING

(From the French of Charles Vildrac)

*A woman comes up the road
And pushes tenderly before her
A squeaking old baby-carriage.*

*The ingenuous fields about,
The new April fields,
Laugh at the adolescent sun.*

*For everything today is young and gentle.
The woman is very young today
And gentler even than the trees.
Her heart overflows like the light heart
Of a convalescent.*

*And the eyes of a young girl
Have this morning come back to her,
And everything she sees on her walk
Is her delight.*

*She sees before her feet
The tiniest things on the road,
The gravel washed with the rains of March,
Where her footsteps make a fresh noise that she
loves.*

*The twigs of trees, the wisps
Which make the road appear to her*

*Like a barren landscape seen in miniature
From very high,
The two parallel ditches she digs
Where she trundles her carriage,
And the little green fringe-like blossoms
Which the wind snuffles down from the trees,
And here and there like an oasis
The baby grass.*

*She sees everything
Her quick feet touch,
Renewing
An old secret.*

*And she sees, far before her, the road
And its poplars trembling with shoots,
And the gala look of the orchards
And the heavenly smile of the hedges.*

*And the langorous sky
And the high faint branches under it.*

*She mounts, mounts, to the heart of the blue—
With the uplifted larks
She is dazzled and faints with them and falls.*

And she sees her little child

*Lying on his back and marveling
At the sun that shines through his fingers.*

*And now and then she stops the rickety carriage
To bend over her baby
And to look at him and kiss him twenty times.*

*A woman comes up the road,
A poor woman who has had plenty to weep for,
But today she has the eyes of those arisen from
the dead
Who have never wept.*

*A poor woman who has lost
All the other children she has had
But who has her child before her, living.*

*As she comes through the villages
With their gray shine of light and of lilacs,
She laughs to the old walls and she sings
A tune as fresh as a Sunday.*

*A woman comes up the road;
A woman and her new-born baby
To meet summer . . .*

WITTER BYNNER.



Gilles

THE EASTWARD-LOOKING BREAKFAST ROOM

Of all the rooms in the house the one that demands simple furnishings is the breakfast room. It requires few pieces of furniture, and those of a solid, seemly character. Its colors should be soft and interesting but unobtrusive. It should if possible, be an eastward-looking room to catch the morning sun. Such requisites are found in

this breakfast room in the residence of C. E. Chambers, Esq., Riverdale, N. Y. A gate leg table, Welsh dresser and Lancashire chairs comprise the furniture. The floor is of tile, heather brown with purple streaks. Walls are bluish gray and warm yellow rough plaster waxed to give an ivory overcast. Julius Gregory was the architect



An excellent example of French 18th Century goldsmith's work is found in this carnet-de-bal

The JEWELED KNICK-KNACKS of a BRILLIANT PERIOD

From the Régime of the Louis Come These Bijouteries de Fantaisie That Ladies Once Considered Essential and Collectors Now Consider Desirable

GARDNER TEALL

Photographs by Courtesy of Metropolitan Museum of Art



An English Regency design card-case

THE era of Jacobinism and equality in France found the years of 1793 and 1794 dealing a blow," Douglas Ferrolld remarked, "to the elegancies of dress. Wigs disappeared, powder had gone, buckles gave place to shoestrings and pantaloons encased the legs."

The blow was to descend, too, upon the bijouterie de fantaisie of the brilliant periods that preceded the Revolution—boxes, snuff-boxes, carnets-de-bal, jewel caskets, étuis, note-books, vinaigrettes, ring boxes and all those other exquisite productions of the jeweler's art to tempt my lady's fancy.

Never before, nor since, the production of these delicately beautiful and wonderfully wrought objets d'art has the jeweler's skill exhibited itself in such intricate perfection. Where in all the world will one find anything rivaling in workmanship such works as the marvelous carnets-de-bal, those jeweled program cases which the ladies of the régime of the Louis considered inseparable ornaments of the person on nearly all formal occasions?

The Notable Collections

Several notable collections of these French program cases, together with other forms of enameled and jeweled cases and boxes, are to be found in the great museums of the world. The Morgan Collection in the Metropolitan Museum of Art, New York, is especially rich in carnets-de-bal as also is the collection in the Musée du Louvre and the Jones Collection in the Victoria and Albert Museum, South

Kensington, London. The Rothschild Collection is one of the most important of the private ones and M. Paul Muntz is authority for saying that there were over eight hundred pieces of this sort in the private collection of the late Prince de Conti.

But it must not be thought that these graceful reminders of a graceful period exist only housed in museums or in great private collections. There are a number of smaller private collectors who coax the hobby of collecting these boxes to browse within the fields of their own endeavors, and there is always a chance that one may find a representative example of the 18th Century French jeweler's work in some antique shop specializing in jewelry.

For many years the "hunt" could scarcely be made out of Europe, but in these post-bellum days many things are brought to America by our antiquaries for disposal here, and that gives the collector who loves to browse some hope of finding bits of bijouterie de fantaisie that have escaped the eagle-eyes of his fellow hobbyists.

From this interesting class of objects, as someone aptly observed, "an odor exhales of patchouli. One seems to see the silk coats and powdered wigs of the frivolous beaux who

could die with a jest on their lips; who were taught to bear success and misfortune with equal equanimity; to whom every woman was fair game, and who used these pretty boxes to suggest tender themes of conversation."

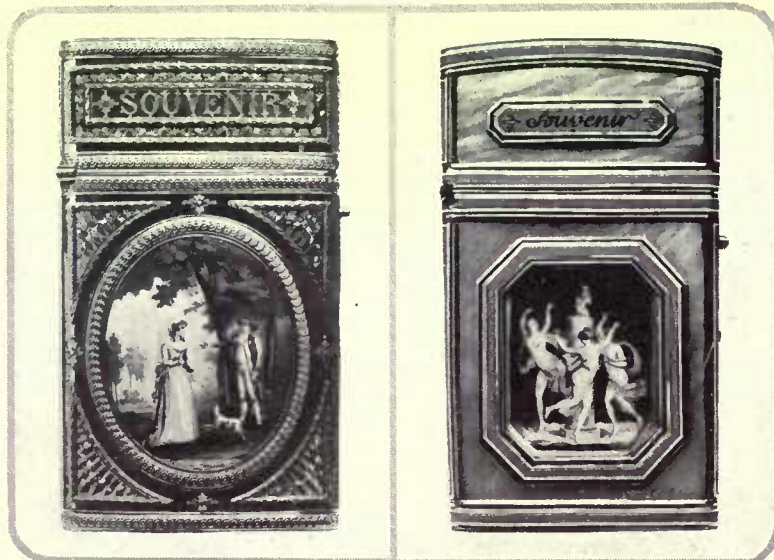
Their Workmanship

The bijouterie de fantaisie in its various forms nearly always embodied some painted decoration, either on an enamel or on an ivory ground. One finds them inset with wonderful portrait miniatures, little scenes with shepherds and shepherdesses, recreation scenes such as inspired Watteau and Fragonard, gods and goddesses, while others were enriched with floral subjects or historical scenes.

Examining fine specimens of this work one finds hinges and lids perfect in fit, any repoussé sharp and without bungling, the enamel flawless and the color brilliant. Indeed, the French work of the late 18th Century was unequalled. The Revolution, however, destroyed its prestige and drove the master-craftsmen who had produced it to other countries to seek a living. The Empire restored bijouterie de fantaisie to favor, but never again was the earlier workmanship to be rivaled.



English 18th Century gold carnet-de-bal



Beautiful workmanship is found in this French 18th Century gold and lacquer carnet-de-bal

A French carnet-de-bal, of the period 1774-1792, executed in gold and lacquer

The Makers

The early examples of boxes and cases of this sort, those of the Louis XIV period, were ample both in dimensions and in style, more resembling bonbonnières than the boxes of the later Louis periods. With the development of the art we find the most noted goldsmiths of France devoting their skill to these works—Jean



Lacquer medallions enriched this French gold 18th Century carnet-de-bal

Ducrollay (1734), Jean-Charles Ducrollay (1737), Pierre-Joseph Antoine (1739), Jean Moynat (1745), Charles-Barnabe Sage-ret (1752), Jean George (1752), Pierre-Jean Bellangé (1752), Pierre-Jean Lenfant (1772) and, over a decade later, Barbe (1784). We have record of Madame de Pompadour

boxes, and Degault was one of the artists who so successfully imitated, in miniature, bas-reliefs on ivory. The subjects done all in tones of gray (grisailles) were one of Larue's specialties. Numerous examples exist of miniature copies of pastorals by Watteau and by Lancret, while some boxes reproduce in miniature copies of paintings by Teniers and of other Flemish painters. The field for subject selection appears to have been endless.

In the earlier boxes and cases, diamonds, when inset, had separate settings. In later examples the work of inseting showed no separate settings. Ribbon-bows of diamonds were very much in vogue as ornament forms up to 1755.

Directoire and Empire Styles

During the period of the Directoire (1795-1799) the taste for the antique was accentuated. This gave rise to the Empire style. It was now that the bijouterie de fantaisie degenerated in workmanship as well as in design. Indifferent cameos, moss agates, low-grade gold or Pinchbeck were introduced in the making. As cameos were the Empress Josephine's particular delight, a perfect wave of cameo-wearing spread through France and those countries which looked to Paris as arbiter of the fash-

ions. The bijouterie de fantaisie did not escape this cameo mania but lent itself to the vogue of the day. The jeweler of the Directoire appears to have lost the skill so marked in the disciples of Jean Bourguet (1712-1723), writer of a Livre de Taille d'Epargne which was long the guide for jewelers and apprentices.

Historic ornament has left its definite impress on the styles of bijouterie de fantaisie. The discovery in 1713 of Herculaneum resulted in the classicism of the Louis XVI period, and the discovery of Pompeii had also its effect upon French ornament. The early 18th Century boxes were especially marked by floral pattern and design while the later ones were more formal in conception.

The Rage for Blue Glass

One of the interesting sidelights which illuminate this subject is M. Fontenoy's description of the rage for blue glass and for dark blue (cobalt) enamel that led so many objects such as carnets-de-bal to this color scheme. He tells us that people were not content with using blue enamel on everything; but made jewels in blue glass. Brooches and châtelaines with seals and keys set round with little diamonds, and intertwined initials, hearts, crowns and flowers in the center. Turtle doves and woolly white lambs, the natural inhabitants of the blue landscape, were not lacking to complete the emblems of a sentimental philosophy. And sentimental it was, indeed, as the bijouterie de fantaisie of the time discloses.



Delicate chasing is found on these little trifles of 18th Century France

having either bought or having had mended at Devaux's a carnet-de-bal.

These program cases were used not only in the ballroom to contain the memoranda of dance partners written on the ivory sheets the carnet-de-bal enclosed, but they were carried to the opera and on other occasions as well, being quite as often used as general memoranda cases, although special memoranda cases were also devised for the purpose, which note-books were quite as delicate and quite as elaborate and rich as the program cases, being, like them, of true goldsmith's work, chased, employing gold of various colors, enameled, and enriched with paste or with precious gems, pearls being the favorite gem for the purpose.

Concerning the Insets

A curious fact concerning the miniatures inset in this work is that one is apt to come across a tortoise-shell box of the simplest sort containing a truly remarkable miniature of the greatest beauty and to find an exquisite example of the goldsmith's art inset with a very disappointing, mediocre portrait miniature. Petitot painted medallions of many enameled



The owner's monogram is often worked into the design of the carnet-de-bal

A gold frame holds pastoral plaques in this 18th Century French design



Gold and porcelain comprise this French design of the epoch 1768-1774



The Chinese influence is seen in this gold and lacquer case of 1774-1792



Onyx, gold and lacquer are used in this French 18th Century design



One English 18th Century carnet-de-bal is a little gold book with a flower design

COMMODIOUS CLOSETS

Four Designs and Many Suggestions for Built-In Closets—How to Arrange the Shelves and Compartments Using Glazed Chintz Covers

AGNES FOSTER WRIGHT

IT may be because I was born in New England, but I have a passion for "regulating." I am never happier than when arranging and rearranging closets. Doubtless the custom is not restricted to New England women. Perhaps women everywhere consider regulating closets a housewifely indoor sport.

But—if you have no closets! Or if the closets are pigmy small! What then? There is only one solution: build closets in. On these two pages I am suggesting some designs.

Simple Construction

These, of course, must be adapted to the available space and to the amount of things one has to put away. Two of them are designed to be built by a local carpenter. There are no tricks to them, and after a simple explanation the carpenter should be able to grasp the design. It would be well, however, to stay at home while the work was being done and keep an eye on it. Even ten-dollars-a-day carpenters are not infallible. Before the job is finally handed over to you, see that the workmanship is right—that sliding doors actually do slide on the brass gutters and rollers, that the let-down fronts do let down and that the inside cabinet work is acceptable.

Woods and Finishes

Of the woods to use I would suggest white wood or white pine, or, if one does not mind the expense, birch. The clothes compartments may also be lined with cedar. Inside the wood can be given a coat of filler and then shellac. The outside can be stained or painted to suit the color scheme of the room. Personally, I prefer paint with some little colored decorations on drawer fronts and doors. The color for these can be taken from the curtain fabric used in the room.

The first is a glazed chintz closet for linen. It can be built in the hall or against a sloping ceiling where there is a cut-in by a dormer. A base of 6" raises the first shelf from the floor

and keeps it from floor dust. This first shelf holds comfortables and quilts, the second blankets. Each of these is given a dust-proof, glazed chintz case made to tie in the middle with tapes and extra flaps edged with box pleating to snap with elastics. Each case should be large enough for a pair of blankets. The illustration on this page shows the doors of the closet going down full length, but, if one should desire it, these two blanket shelves could be made separately, with drop fronts and the doors started above the sliding shelf. This would mean that the blanket compartment, which one does not use so often as the linen shelves, would be closed against dust most of

the time. However, I prefer the design as given, with full-length doors.

Above the blanket compartments is a sorting shelf made to pull out 6". This can be covered with the glazed chintz.

The Upper Shelves

The shelf immediately above this should be used for dish cloths, iron holders, cheese-cloth and cotton and the linen mending basket. On the next shelf would be kept table, luncheon and tray cloths and large and small napkins. In the design these shelves are 18" deep, 40" wide and 9" apart, giving plenty space for the cloths. The next shelf up holds the large and small bath towels, face towels, hand towels and guest towels. Double and single sheets, plain pillow cases and guest pillow cases occupy the next shelf. On the top shelf are kept extra pillows, stores, muslin curtains not in use, and various other articles.

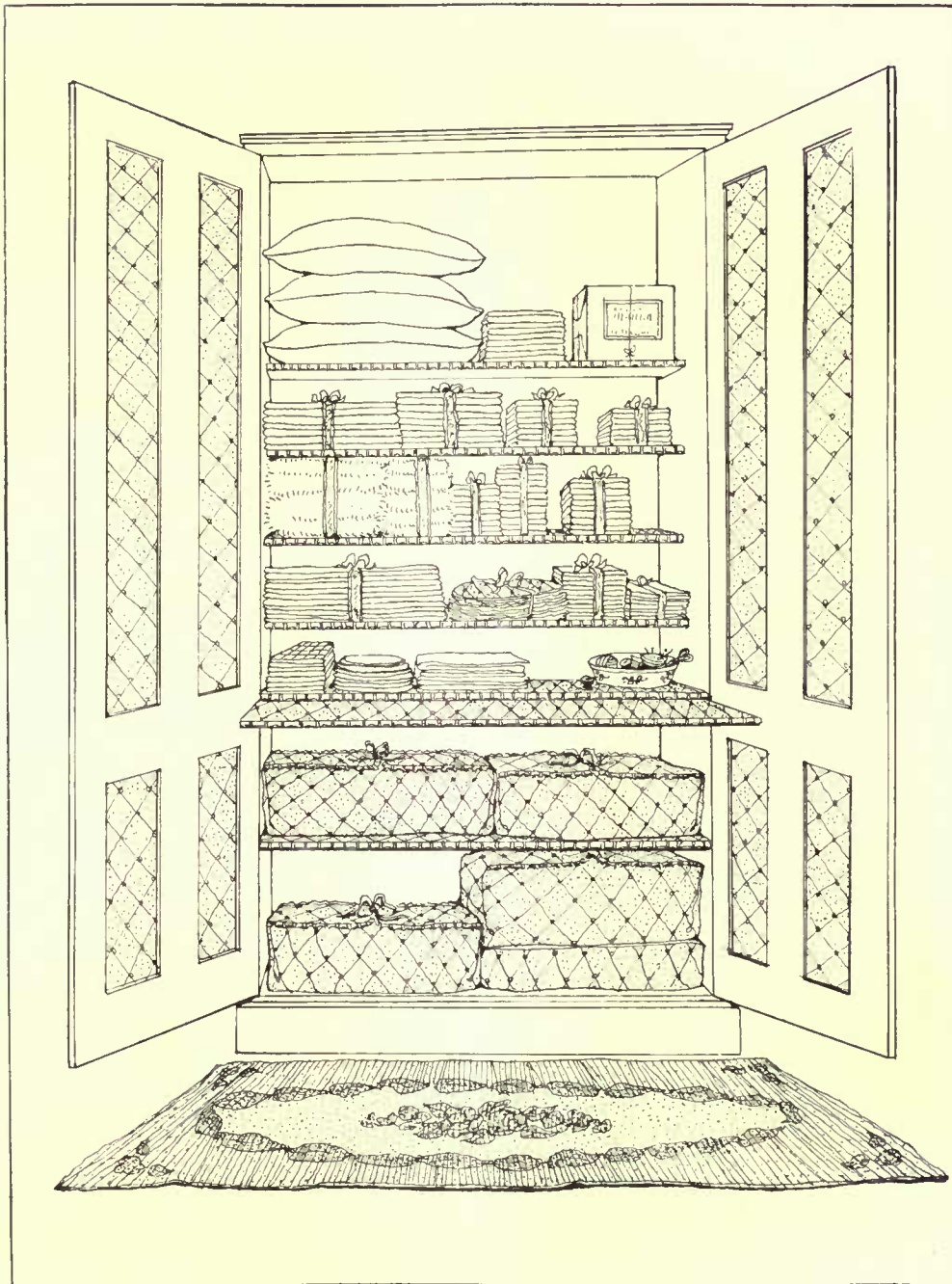
These shelves can be covered with glazed chintz of a small ribbon pattern, tacked down over the front edge. The edge is then covered with a 1" box pleating tacked on. The glazed chintz can be laid on the shelves just as one does heavy paper, without seaming. It will not fray. The panels of the doors are covered inside with this same glazed chintz, giving them an attractive appearance.

Another Design

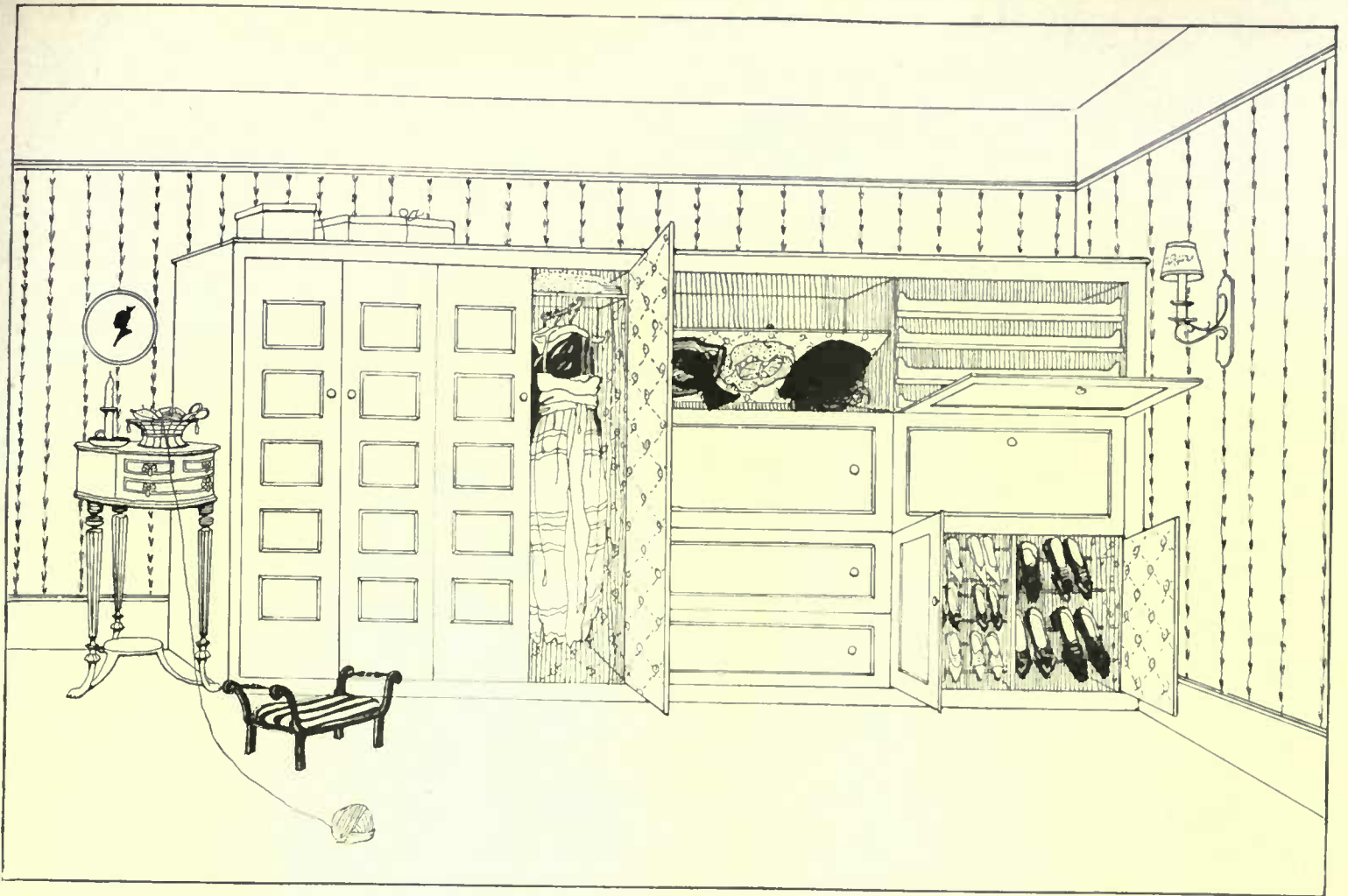
The second closet is designed for a large bedroom or dressing room, or a hallway close to the bedroom. It has three sections and, if one wishes, these three can be built separately and placed in different parts of the room or hall. Together it is 7' high and 15' long.

The first section consists of two 3' 3" closets, one for the man's clothes, the other for the wife's. A narrow top shelf can hold sweaters. Below that are attached a rod or rods on which the coat hangers can be suspended. The inside

(Continued on page 78)



The lower shelves of this linen closet are for quilts, spreads and blankets, each in a little cover of glazed chintz held in place by tapes. A sorting shelf slides out above the blankets. Table linen, towels, pillows, etc., are above this. A complete description will be found in the text. Designed by Agnes Foster Wright, decorator



This closet, which may be built in one piece or in three sections, provides two closets for clothes, comprising one section. The second division has two drawers and a hat box with a lid—the last having a false drawer front—which lifts up. The third section has rods for shoes, male and female. Above that two drop-front compartments open to disclose movable trays for shirts, blouses, etc. Designed by Agnes Foster Wright



A labor and clothes-saving device is found in this sliding rod which brings the whole wardrobe out into the light of the room with the least energy. It can be attached to any closet. Courtesy of Kanpe & Vogt Mfg. Co.



The built-in corner cupboard can be made from an inexpensive stock wardrobe set at an angle to the wall and built up behind. Shoe rods go in the compartment beneath and the clothes above. Designed by Agnes Foster Wright

THE PROPER PORTRAITS FOR ROOMS

*Suggestions for Using Modern
Portraits in Decoration*

PEYTON BOSWELL

THE man was seated in a wide, deep, softly cushioned chair. It was one of the most comfortable chairs he had ever become acquainted with. He was smoking a long Havana. It was one of the most delightful cigars he had ever smoked in his life. The walls of the room were hung with soft velvet, which caught the light from unseen electric bulbs and, instead of reflecting it, diffused it softly all over the room. The carpet was of the same gentle texture. The whole surroundings were mellow and soothing, both to the eyes and the nerves. It was a room in which a person might concentrate his attention, say, on a beautiful picture and enjoy it.

And the picture was there, on a great easel, in one corner—just the right distance from the man with the cigar and placed at just the right angle so he could take in all of its beauty. It was desirable, beyond all doubt. The quality of its beauty would appeal to any person. It was a hundred and some odd years old, dating back to the days of the great English portraitists. The subject was a woman, a proud woman of the English aristocracy. The man in the chair surveyed the picture with manifest admiration.



A portrait should be placed high, above the furniture line, so that it can be seen and appreciated. So placed, it will enrich the room, as in this example of a portrait by Cecil Clark used in a living room.

The decorative possibilities of a family group portrait are infinite, when treated in this al fresco modern style of Olinsky's "Mr. and Mrs. E. R. Hooker and Children". It would give color and personality to a room when used as an over-mantel. Courtesy of the Macbeth Gallery

Unobtrusively, at one side, stood the art dealer, waiting for the other to speak. A prince of salesmen, a born psychologist, was this dealer. He had sold millions of dollars' worth of pictures, but he had never asked a client to buy one. He knew how to be agreeable, he had a vast knowledge of pictures which he knew how to impart to those who valued such knowledge, he was a connoisseur among connoisseurs, and collectors had grown to appreciate him as a companion and mentor rather than as a man who had something to sell them at a profit. He knew how to show a picture to the best advantage and he knew how to talk about it. But the customer always took the lead when it came to buying it.

The man in the chair, who was many times a millionaire, surveyed the Old English portrait musingly, through the bluish haze of his cigar. Then he reached over and deposited some ashes in the tray conveniently at his elbow.

"It's a splendid picture—great!" he said. "I like it very much—it is a privilege to see it—but I don't want it. Some day I may form a collection—you know—just as a collection, and build a regular gallery for them. If that time ever comes, I will want such examples as this. But just now I am looking for pictures to adorn my home and—I don't know just how to express it, but I am a bit prejudiced against

(Continued on page 72)

"Miss Mary Prendergast" by Louis Betts is an example of a tonalist's work that would enrich an English type room and be in harmony with white paneled walls and seemly furniture that characterize 18th Century decoration. Courtesy of the Macbeth Gallery



THE PRINCIPLES OF THE FLOWER BORDER

*The Theory and Practice of One of the Most Popular Forms of Plant Arrangement—
Lists of Perennials Adapted to this Kind of Planting*

ROBERT STELL

PLANTING a flower border is a good deal like sewing a strip of a different colored material around the bottom of a skirt: it forms a definite ending to a designated area, and affords a certain pleasing contrast of hues. And just as the principle is adapted to many diverse dressmaking situations, so can its application to gardening be varied.

One can scarcely conceive of grounds so small, unless they be quite ungardenable, as to be devoid of border possibilities. The city backyard, where space is at a premium, can have a narrow border around perhaps all four of its sides, giving a maximum of effective display at a minimum of area utilized. The small suburban place offers many opportunities—along the walks, boundary lines, around the house foundation, screening the vegetable garden, etc. As for larger grounds—well, there are hardly any limitations to what you can do with them.

Quite apart from the advantages of border planting as suggested above, this form of arrangement enables one to use large quantities of contrasting flowers without their colors clashing. If you were to plant a bed 20' square with three dozen different kinds of flowers you would be likely to evolve something about as harmonious as the "good luck" floral pieces which are presented to certain types of firms

upon the occasion of their first opening their doors upon a suspicious buying world. But if you change the proportions of that same bed, making it 4' wide and 100' long, you can use the same flowers and, by keeping the clashing colors well separated, produce a planting that is really delightful to look upon.

It is customary to use perennials for the greater part of most flower borders, for the simple reason that it is no slight task to arrange them all satisfactorily, and when this has once been accomplished there is a certain joy in knowing that the plants will come up by themselves year after year. As a matter of fact, few of them will continue to do this indefinitely; the majority form such large root masses that they need to be lifted and divided every two or three years.

Two Big Principles

Two general principles should always be kept in mind when arranging a border planting.

First, the plants of each species should be grouped together, not scattered indiscriminately and singly or in pairs. Thus they will form a stronger pattern when the border is viewed as a whole, and the less conspicuous among them will not be lost amid the crowding mass of taller flowers. Clumps of from four to a dozen or more will be about right, depending upon

the species and the particular effect desired.

The second principle to remember is that, when viewed from what may be termed the front, or direction from which the border is chiefly seen, the planting should grade upward toward the back. In other words, the lowest growing plants must be in front, somewhat larger ones behind them, and the tallest of all at the rear of the beds where they will serve as a background for the rest and still have a chance to display their own beauty. At the end of this article I will append a list of perennials and biennials arranged in three groups according to their height and period of bloom, which will serve as a basis on which the border can be built up in accordance with this principle of gradation. The colors of the flowers will also be given, although the subject of combining them for certain effects is too large a one to be attempted within the limits of the present sketch.

Succession of bloom is a vital point to be considered, as the border must never be without flowers at any time in the blossoming season. This matter of succession is best taken care of by so arranging the plants that when one sort has "gone by" another is ready to take its place. The accomplishment of this end is readily obtained by planting later blooming

(Continued on page 80)



Levick

The border, generally speaking, should be used as a sort of trimming for the edge of a designated area. Here a clipped hedge serves as a strong background for the flower display



Flower border planting calls for groups of each sort of plant rather than scattered specimens. However, particularly distinctive kinds such as Darwin tulips can be used singly, as here

USING CIPHERS *and* MONOGRAMS *in* DECORATION

*If We Have Them on Linen and Cigarette Cases Why Not on Furniture?
Such a Use Has Historic Precedent*

COSTEN FITZ-GIBBON



The cipher of William Caxton, the old printer

NOT long after the Restoration, Celia Fiennes writing in her diary, described the floor of a cedar room in a certain great house she had visited, as "inlaid with ciphers and the coronet" of the owner.

The use of ciphers, monograms and personal emblems in decoration is a resource of just as much importance as the employment of heraldry in the same capacity. As a matter of fact, the use of such personal marks or badges to denote possession or intimate association, a practice as old as civilization, really supplied the essence and the very foundation upon which the later developed and highly organized science of heraldry was built.

Decorative Marks

These personal marks or badges are capable in their own way of imparting no less decorative interest than heraldic blazonings and they may be treated with almost endless variety. Furthermore, they may in a manner convey an even greater degree of intimate individuality, for whereas armorial bearings, as commonly employed, may properly be used by several persons or by a whole family, a cipher, monogram or personal emblem, as a rule, can apply to but one person.

Then, too, while heraldry is a fixed science,

subject to definite laws and restrictions, so that the individual has no choice at all in the matter of the arms he is entitled to bear, there is absolute liberty of selection with reference to ciphers, monograms and emblems and the only limitations are the letters to be used, in the case of monograms, and the ingenuity of the designer, so far as all three forms of individual marks are concerned.

Until well into the 19th Century the use of ciphers, personal emblems and monograms formed a not inconsiderable item of our decorative heritage. It was not until the brummagem Victorian era of ready-made, mechanical materialism that they were practically all

thrown into the discard, along with most other things of real decorative character and value, saving monograms to a limited extent, which were retained as appropriate and strictly utilitarian embellishments for household linen, wearing apparel, table silver, or small articles of personal use such as pocket-knives or cuff links; a few distinctive emblems, like Mercury's caduceus to be used for military insignia and kindred purposes; and, in everyday commercial life the tobacconist's Indian and the striped barber's pole, which latter would probably have been banished as not "genteel" had its origin been more generally known, for the age that cast nearly everything that was worthwhile out of doors or hid it in the attic was not kindly disposed toward symbolism.

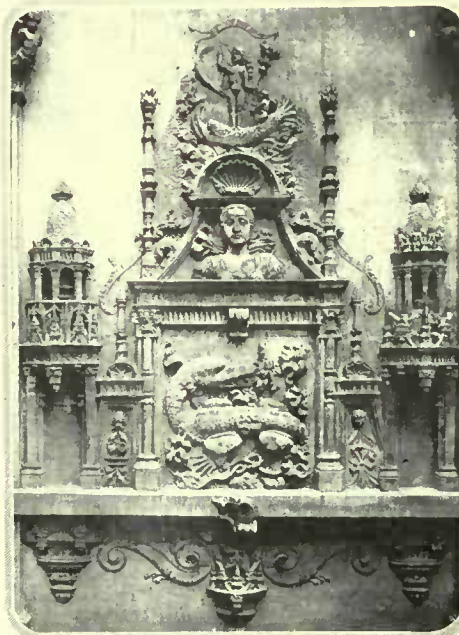
Symbolism in Decoration

But symbolism is at the very root of decorative design and the propensity toward symbolism is deeply implanted in human nature. The world-old habit of putting a distinguishing mark upon one's personal possessions developed in a logical way with distinctly decorative intent as civilization progressed and quite aside from the heraldic connection alluded to, it manifested a purely commercial tendency which resulted in the devising of what were to all intents and purposes trade marks.

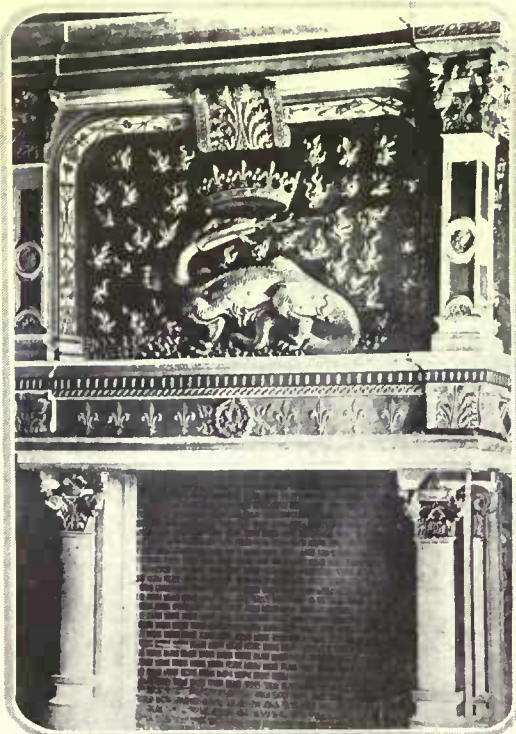
During the Renaissance period and subsequent (Cont. on page 68)



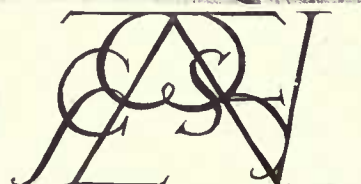
(Right) The printer's device used by Plantin



Carved overdoor and architectural rendering of Francis I's salamander emblem



Crowned salamander emblem used as over-mantel decoration in Chateau Bois



Cipher and portrait of the printer, Plantin, which appears on his work



Crowned porcupine, emblem of Louis XII, flanked by his and Anne's initials

MAKING THE LIVING ROOM LIVABLE

By a Proper Arrangement of Furniture and the Judicious Use of Color and Design in Other Decorations It Becomes a Friendly Place for the Family and Its Guests

THE living room is a friendly part of the house. Usually on the first floor, in close proximity to the hall or reception room, it is a place where hospitality is first extended and the family gathers together. Consequently, its decoration and furnishing should serve this double purpose—slightly formal to meet the guest, and sufficiently informal to suit the comforts of the family.

These definitions have to be understood if one wishes the rooms of her house to have the distinction of individuality. For, as each room in the house serves a different purpose, so should each be furnished with that in mind.

The living room is usually a repetition inside the house of the exterior architecture. As the saying goes, "the architecture comes through the walls." The living room of a Colonial type of house had best be furnished in Colonial spirit, a Georgian house can have a living room in the style of this later period. One expects English oak in the living room of a house that has an English half-timber exterior. The same is true of Italian and French. The architecture sets the keynote for the living room. Coming from the outside into this room, one finds the harmony pleasant and livable.

But for all its touches of formality, the living room should be livable. That is a first requisite. And livableness is not so much a matter of the furniture used as the manner in which it is used. Livableness depends on grouping furniture properly so that it is comfortable and convenient. It can be further assisted by the judicious use of such accessories as lamps, pictures, book, etc.

IN the average living room the fireplace is the first center of attraction. Furniture should be grouped about it naturally—the way men naturally sit around an open fire, and have sat for generations. A couch may be placed directly in front of the hearth with a table behind it holding lamps that give plenty of light for reading, books, magazines, and smoking things. Couch-end tables or stools will complete the group. Or one may have couches either side the hearth with couch-end tables to hold the lamps, or a floor lamp. Small stools or tables will be convenient adjuncts. Or again, the group may consist of two big upholstered chairs, or a chair on one side and a couch on the other. The main things required for the fire-

place group are a comfortable chair to sit in, a comfortable couch to lie down on, good light to read by, small tables handy with things for the men to smoke and books for them to read. The formality or informality of this center will depend entirely upon the way the furniture is placed. Its occupants will soon find if it is livable. If not, change it about until it is.

This advice applies to the placing of furniture in any room of the house. Move it around until you find the most pleasing, comfortable and useful positions. The occasional changes will give the room a new air, especially if the changes are made with the seasons.

It is best to keep the middle floor space of the living room open. The old center table, with its reading lamp by which no one could read, has happily been relegated to the mistakes of the past. By keeping this space free of furniture the room is given an added sense of size and one can move around in it more freely. Moreover, by placing the furniture against the wall it is given a silhouette background which will greatly enrich it.

THERE may be two other centers of interest in the living room—a group by one of the windows that gives a pleasant outlook onto the garden, and an informal corner where one may write. The window group will have its upholstered chair or chairs or long bench or, if a row of casements set in a bay, its upholstered window seat. The writing corner will have its desk and chair.

Still another group may be used in the living room, and this will be its formal token: a console set against the wall with mirror above and small chairs on either side. A piece of statuary, lamps, bibelots or any decorative

objet d'art can be placed on this to give a touch of color and interest.

These are the fundamental groups in the living room, whether it be large or small.

CURTAINS, rugs and lamps constitute the remainder of the decorations. Each has a definite purpose and, when used with that purpose in mind, most effectively contributes to the harmony of the room.

Curtains serve several ends: glass curtains filter the light so that an even glow is cast over the room; over-curtains and their attendant valances frame the picture beyond the window and give enlivening color to the room; at night, when drawn, curtains afford privacy. Color schemes for curtains are so varied that suggestion would be of little value in an article restricted to definitions. The one rule to remember is that no window should be swathed in curtains. Simplicity is a safe guide. There are some windows—such as leaded casements—that require no over-curtains at all, a filmy glass curtain sufficing.

The choice of pattern in curtain fabrics will depend upon the size of the room (one does not put a large pattern fabric in a small room and vice versa), and upon the design in the rug and the general character of the other furnishings. If the rug has a pronounced design the curtains should be of plain fabric or one in which the design is not pronounced. Should the rug be plain, the design in the room can be carried by the curtains. Further, choice of plain or patterned curtains will depend upon the fabric used for upholstery.

Since the rug or carpet forms the foundation of the room, it should be flat. Too pronounced a pattern makes it appear to spring up. It is best to have the pattern in a room on the level of the eye.

Of the other accessories—lamp bowls and shades, vases, *objets d'art*—they serve to introduce spots of color in the room, strong or intriguing colors, as one may wish, to enrich a corner or enliven a grouping.

Lights should be placed where they best serve the requirements of the occupants. A living room flooded with light is inartistic, hard on the eyes and unfair to the furnishings. In most living rooms the center chandelier can be dispensed with altogether. Sufficient light will be afforded by side brackets and lamps placed where needed and burning oil or electricity.



Formality and informality are pleasantly mingled in this living room in the home of Mr. William E. Clow at Lake Forest, Ill. Rough beams break through the plaster over casement bay and door. Walls are rough cast. The fireplace is marble and brick. Howard Shaw, architect



Fortunate is the gardener who can include water in the planting picture, even though it be but a glimpse, as here, through an opening among trees



A GARDEN NEAR
WATER *on the* PLACE of
J. KENNEDY TOD, Esq.
SOUND BEACH, CONN.

MARIAN C. COFFIN,
Landscape Architect

Madonna lilies and Japanese irises are grouped side by side in the beds around the turf circle. Boxwood is used throughout to outline the beds



The center beds are filled with blue and white flowers through the season, while the outer ones are arranged for succession. Here the colors range through salmon, bronze and buff to yellow, orange and scarlet, with others following

At one place in the garden enclosure is a little wall fountain bowered in the climbing roses and nepeta which cover the bricks. The basin proper is of light gray artificial stone simply decorated and supported by a bracket of brick

Where the stepping stones lead into the garden between simple brick pillars the tall spires of foxgloves rise in pleasing contrast to the climbing roses and the broad foliage of the mallows growing behind them



A DOZEN GOOD ANNUALS

Certain Flowers Whose Colors and Characteristics Qualify Them as a Basis for Starting an Annual Garden

G. T. HUNTINGTON.

THERE was once a landscape architect, a recognized authority in the profession, who wrote an article in which she set down a list of twelve annual flowers and said they were the best out of all this great class of plants.

Now, this was a rash thing to do, as events proved. It seemed to the editor of the magazine which published this article as if all the experienced gardeners in the world immediately wrote in and told him how particularly poor a selection these twelve innocent, harmless flowers represented. Not only that, but each of them presented a list of the really best dozen kinds—and no two lists coincided.

There you have it. There are no twelve—or fifteen, or twenty—"best" annuals. Local conditions, individual preferences, a thousand and one varying circumstances, must be taken into consideration. If we are going to set any definite limit to our list, let us call our selection merely "good," and let it go at that. This is what I have decided to do, anyhow, and I have tried, too, to face the problem in a broad and non-partisan manner.

The flowers which follow are chosen with the assumption that they are to be grown under average normal conditions. Briefly, these consist of moderately rich, well-drained soil; plenty of sunlight and fresh air circulation; and freedom from the encroaching roots of trees and shrubs. Granted these, here is a basic list on which you can start an annual garden.

Cosmos. The photograph in the center of this page gives a better idea of this splendid flower than I could in many paragraphs of text. Its colors are red, pink and white—great saucer-shaped blossoms borne 4 ft. to 6 ft. high above a mass of feathery foliage. For mass



The annual poppies are splendid flowers where vividness and profusion of color are desired

effects far into the autumn, after most of the other flowers have succumbed to the chill nights, it is unexcelled.

Asters. Not the bushy, perennial kinds with the purple and gold flowers, but the Giant Comet, King, Royal and Imperial sorts. They reach a height of 1 ft. to 3 ft., and furnish abundant bloom in a wide variety of colors during late summer and autumn. These asters are good not only for garden effects, but also for cutting.

Alyssum. Free-flowering and quick-growing, a splendid bedding and edging plant which begins to bloom early in the spring and continues throughout the season. The flowers are white, profuse and low growing; together with the foliage, they form a thick mat a few inches thick.

Snapdragons. Good for border planting and as cut flowers. Long blooming season and exquisite flowers in practically every color except blue. They grow from 1 ft. to 3 ft. high and if given winter protection will bloom a second season.

Candytuft. One can hardly imagine an annual garden without this charming hardy flower. For edgings and bedding effects it is especially good, and it is well adapted to cutting. The blossoms are white, pink or red, borne 1 ft. to 2 ft. high in large heads or spikes.

Forget-Me-Not. No, one is not likely to—forget it, I mean. Of all garden flowers, this comes as close as any to being a tradition. There is no need of describing it here—it's too well known.

Annual Larkspur. Not to be confused with the perennial sort. It comes in all colors except yellow, and is good for garden masses as well as cutting. Grows 2 ft. to 3 ft. high
(Continued on page 92)



Cosmos is the fall flower par excellence, if we overlook the chrysanthemums. Its large, saucer-shaped flowers have considerable range of color, and the whole plant is delightfully delicate in appearance

Petunias may be old-fashioned, but their popularity is unfailling. It is based largely on their brilliancy and the ease with which they can be grown

Salpiglossis, or Velvet Flowerer, comes in practically all colors and grows from 1 ft. to 2 ft. high. It is admirable for both garden effects and cutting





The home of W. W. Nichols, Esq., at Rochester, N. Y., is a typical American suburb type of architecture showing influences of English cottage design. It is executed in stucco, with half-timber in the hall and living rooms



The first floor plan shows a livable disposition of rooms. The entrance is on the side. Although open, the plan provides interesting details, such as the living room fireplace corner, a tiled porch and the compact service quarters

Viewed from the garden the house shows picturesque overhanging eaves, a solid chimney stack, window boxes in the porch roof of the master bedroom, and the porch, which is a continuation of the half-timber bay of the living room

Upstairs there are two master bedrooms and two smaller chambers, a bath and a toilet, and a sewing room. The stairs are kept to one corner and do not encroach on the hall space. Each room has its commodious closet



A LIVABLE HOUSE in ROCHESTER, N. Y.

CLEMENT R. NEWKIRK
Architect

WILLIAM PITKIN, Jr.,
Landscape Architect





Northend

The foliage of trees forms a background to the brick wall, which encloses the formal garden with its pool mirroring the branches and sky, its stretches of turf and flagged walks. It is an ornate creation in a rugged setting—each the richer by the contrast

A WALLED GARDEN SET IN THE WOODS

On the Place of Henry G. Lapham, Esq., at Brookline, Mass., Has Been Made a Formal Garden of Great Distinction

THIS garden was designed to serve as an adjunct to the house. The problem was a difficult one for the reason that the main grounds were purposely left in a natural state, the only artificial element being the garden proper.

This is surrounded by a brick wall at the rear of which is a natural park where fine trees and shrubs with effective ground cover are planted to good advantage and where many wild flowers are encouraged to grow and blossom. The background of trees brings out to advantage the brick wall with its topping of cement and proves an effectual wind-break.

Leaving the house proper, one treads a stretch of soft green turf, which is the central feature of the upper garden. This follows the gradual slope of the land and is surrounded by by-paths that lead down to broad steps. Boxes filled with yellow pansies, vincas and purple pansies stand at regular intervals.

The planting is especially interesting. It is mainly evergreen and includes spruces, hem-

locks, junipers, dwarf evergreens, cactus and Japanese pines, together with broad leaf evergreens such as rhododendrons and leucothoes, with good ground covers planted beneath. There are pansies, blue, yellow and white, and violets, mingling with some of the native lilies.

The Garden Proper

This prepares us for the garden proper, which is laid out like a great painting on the landscape. Passing down the step we enter a wide flag walk with the grass growing between the stones. Along the terrace wall, dividing the two sections of flowers, are lilies, double hollyhocks, iris, lupins, asters, single sunflowers and monkshood, as well as evergreens, deciduous trees and Japanese maples, most of which are planted for winter effect.

An oval pool has been placed in the center of the design. To break its severity, there have been introduced baskets of fruit. Vases and stone lions are introduced on the rim. Low benches stand conveniently nearby, and beyond

is the exedra of the curving garden wall.

At the left and right of the pool are rectangular flower beds with small borders of Japanese barberry, and at the extreme right in the upper corner, is an attractive little tea-house, or gazebo. Another summer-house is found on the right of the garden wall.

The beds at the left of the water garden are planted for a succession of bloom, and although this is essentially an early summer plot, yet there are blossoms until frost. Pansies, violets, iris, peonies, marigolds and snapdragons, together with baby's-breath and monkshood, have been planted here. Against the wall are fine specimens of buddleia. As an edging plant pachysandra has been used, and sedum chosen to outline the lower wall.

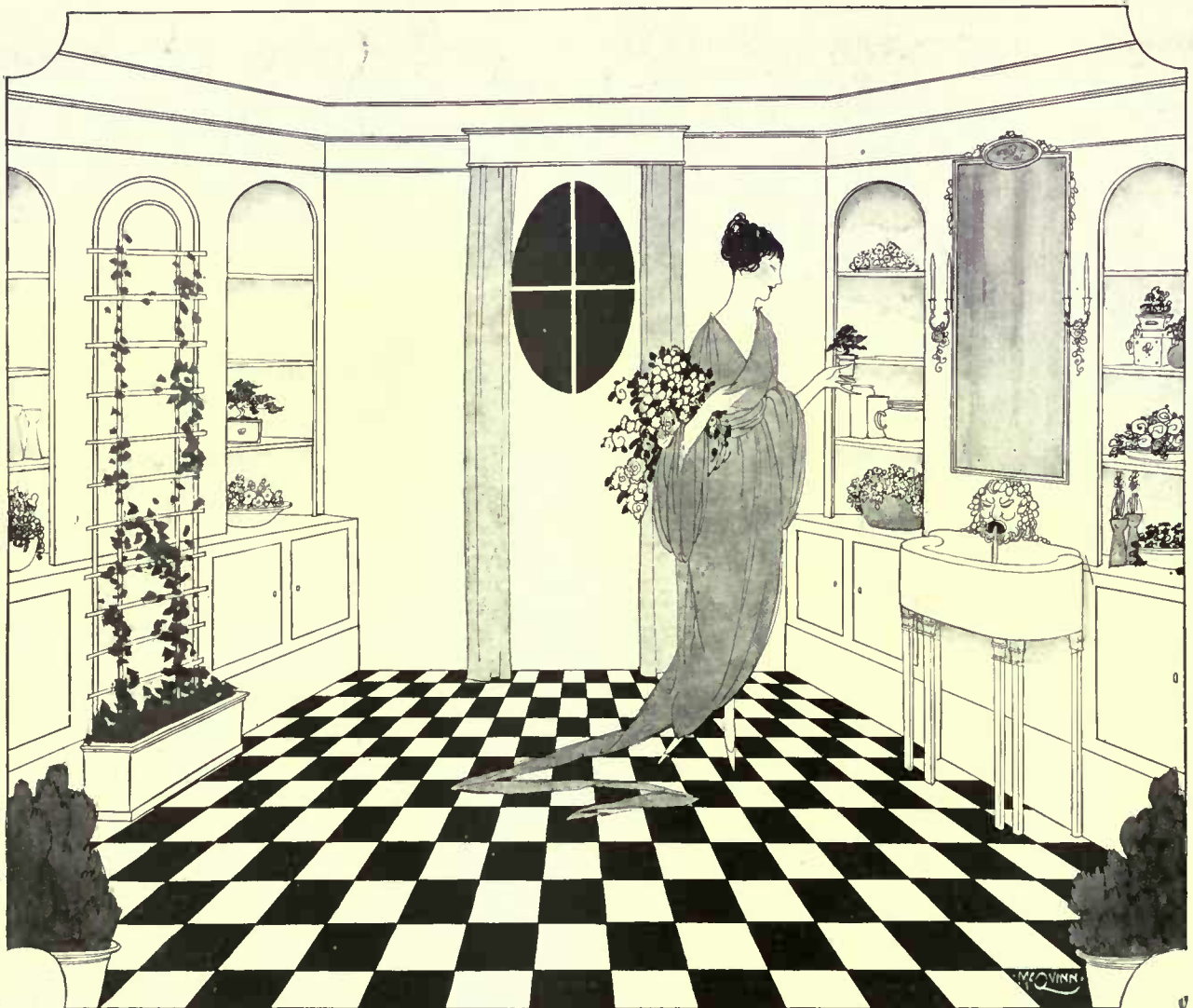
Near the gate that leads out to the surrounding ground hollyhocks have been planted for color accents, while vincas, pansies and baby's-breath grow in and around the barberry hedge. Near the house and outside the wall are massed plantings of hardy shrubs.



From the house the garden stretches out in its broad areas of turf and border planting with well-kept walks and statuary set at regular intervals to act as accents



Along one of the side walks is a little roofed rest house hid away in a profusion of flowers. Another garden house on this place is shown in the frontispiece on page 18



A green wicker garden basket fully equipped comes at \$15

The room has a black and white tile or linoleum floor, with shelves for vases and a plant window at this end



(Left) An attractive ivory pottery vase, 10" tall, comes at \$4. Navy blue glass tub, also in amethyst, 8" tall, \$6



In either navy blue or amethyst glass comes this vase, 9", \$6

FOR A FLOWER ROOM

Practical kneeling pad and cover, which will hold tools, is in striped canvas with denim lining. \$4.00



A basket for carrying cut flowers is made of green wicker. It is 22" long and just deep enough to hold the flowers comfortably. The price is \$7.75



The watering can is painted in any desired color. \$2.63. Rubber spray, \$1.63. Articles may be purchased through the HOUSE & GARDEN Shopping Service



Ellison

A LITTLE PORTFOLIO OF GOOD INTERIORS

Nothing is more satisfactory to live with than old books and old friends, no kind of house more satisfactory to live in than an old house. For, if the house was livable in the beginning, it can be made to conform with the requirements of modern life. The Portfolio this month shows five views of an old Boston house, built in 1818 by the famous architect Bullfinch

and now the home of Ronald T. Lyman, Esq. Every detail admits of the closest scrutiny. The curve of the staircase, a continuous graceful line for three flights, is a delight to the eye. The carving of the balustrade, and the variety of designs in the moldings and ornaments, are of great interest. A crimson carpet covers the stairway and halls. The walls are soft gray



The mantel in the dining room is one of the most lovely in the house. It is in three-colored marbles, black, brown and white, and is late Adam in design. The old blue Nankin china, which echoes the blues in the rug, was brought from China with many other things in the house in the latter part of the 18th Century, in the romantic days of the East India trade. The furniture is of equally distinctive heritage and inherent interest.

The "Bay of Naples" landscape paper covers the walls of one of the smaller and characteristically Bostonian rooms. All good Bostonians boast at least one ancestor engaged in the adventurous enterprise of the East India trade, which included Italy as well, and their houses are filled with interesting bits brought from the Old World. Crimson hangings and carpets combine well with the soft gray tones which appear in the paper.



The "blue parlor" has its walls covered with a faded blue damask and is filled with an interesting collection of old French and English furniture of the 18th Century. Experts have considered the tapestry covered settee to be an original Adam, although its likeness to Louis XVI is so pronounced as to remind us that the French and English freely borrowed one another's cabinet-makers during this period of furniture evolution



The drawing room has plain painted gray walls with Chinese yellow hangings lined with mauve. These hangings are quite old. From them the color scheme of the room was evolved. Most of the furniture has been in the family for generations and the coverings are either in yellow or mauve with a bit of blue-green here and there. Preserved in excellent condition, they give this room a comfortable distinction

ROCK GARDENING *in the* NORTHWEST

The Alpine Gardens of Portland, Oregon, where Climate and Surroundings Are Admirably Adapted to the Success of these Miniature Mountain Plantings

T. H. and DREW SHERRARD

OUT here in Portland, Oregon, we have a city of roses. The flowers are everywhere, for it is an unusual Portlander who is so dead to civic pride as not to plant his hedge of Caroline Testout or curtain his porch with fragrant climbers. But it is probably not so well known that Portland is ideally suited to the culture of all types of hardy garden flowers, and notably of rock and alpine plants.

This latter class of gardening is comparatively new here, and the number of its devotees far less than that of the rose-growing multitudes, but its popularity is increasing. There are several good reasons for this.

In the first place, there are a charm and a beauty about alpines that are quite their own and give them a unique appeal for the garden lover. Then the climate of Portland, abundantly moist and lacking the scorching summer of the Eastern and Middle-Western States, is favorable to their growth. As far as the gardener is concerned, the climate approximates that of the south of England, so that the fascinating array of English garden books can be used as a guide for the amateur with little or no variation.

Natural Situations

Also, rock and wall gardens fill a definite need in Portland. A large percentage of its homes are built on hillsides or in sections where street grading has left the building sites at some height above the street level. In many cases a steep turf bank finishes the lawn; in others retaining walls are found necessary, and, of course, quite a number of people, having an attractive dry wall, or rock-studded bank, will commit the horticultural crime of draping it with those stringy abominations, *Vinca minor* and *Evonymus radicans*.

It would be an excellent thing if every owner of such a lot might read Mr. A. Clutton-Brock's excellent chapter on the treatment of steep banks in his "Studies in Gardening." It may be assumed that many of them have, or have successfully thought out the problems themselves, for numerous examples of tasteful treatment of such banks may be found. In many of these, neatness and a certain



Covering the bank at the left of this alpine garden is a close-clinging mat of *Thymus lanuginosus*

amount of beauty have been achieved by a thick clipped ground cover of English ivy, planted either on the bare slope or among retaining stones. Sometimes a wall of brick, stone or cement is used, which may or may not be covered with ivy or *Ampelopsis Veitchii*, but which is almost inevitably surmounted by that handsome but overworked shrub, *Cotoneaster horizontalis*.

But by far the prettiest effects on these banks are obtained by a combination of rocks with rock plants and low shrubs. Such walls are found here and there all over Portland and ought to be more numerous than they are, for in addition to the bright picture they present in the gray days of early spring, the rock-plants clothe and beautify the stone with their compact tufts and close-clinging blankets of foliage during the rest of the year.

Building the Wall

The building of such a wall is a task for the rock gardener rather than the stone-mason, for the plants do better if planted during the work of construction. Where this is impossible, ample spaces between rocks should be provided for their later accommodation, and all spaces well filled with good soil. An excellent material for this rockwork is at hand in the dark brown basalt of which the heights about Portland and along the Willamette River are largely made up.

The favorites for these wall plantings seem to be white rockcress (*Arabis albidia*), basket-of-gold (*Alyssum saxatile compactum*), and the purple rockcress (*Aubrietia deltooides*). Perennial candytuft (*Iberis sempervirens*) is another most satisfactory plant, and no wall garden ought to be considered complete without rock pinks, with their abundant masses of spicy bloom in May and June, and dear little gray-green tufts in winter.

The sea-pink or thrift (*Armeria maritima*) is a neat little plant much in favor for edging walks and borders, as well as for wall planting. Snow-in-summer (*Cerastium tomentosum*) is seen in every rockery, its silvery gray foliage combining well with

(Continued on page 58)



(Above) Even the vegetable garden offers opportunity for attractive ornamental rockwork



(Above) A western rock garden on a ridge, planted and developed along artistic natural lines



(Right) At the foot of a rockery one often sees the velvety leaves and large blossoms of primroses

(Below) Dorothy Perkins roses every 15 feet, with ivy and ferns between, cover this shady wall



MY BACKYARD GARDEN

The Results Which Have Been Attained on a Fifty-foot Lot Where Small Space Failed to Discourage Abundant Planting

W. P. FRANKLIN

"HAVING fun?" says a neighbor jokingly over the fence, when I am on my hands and knees weeding in the hot sun, or performing the rather strenuous operation of trenching a strip for some of my particular flower pets.

"Yes," is the reply, "'Having fun' is right!" I doubt very much if the neighbor believes this, but nevertheless it is the truth. I am really having fun, and not working as she supposed.

To many, no doubt, these little duties are the worst of tasks, but to me gardening is play, enjoyable and lovable all the way through, and many pleasant hours are passed with the hoe, fork and wheelbarrow. The watering pot, although heavy when filled, is easily carried, and whenever there are thirsty plants it willingly goes forth. After a rain the hoe presents itself and using it becomes interesting. One feels on time and accomplishing much as it cuts through the mellow soil. What is work, anyway? Is it not often merely the point of view one takes?

How restful, refreshing and satisfying is a garden, and how wonderful are its occupants, performing miracles before our very eyes! One must be stone indeed who is not enchanted by its spell. A flower is something more than just a flower; there is something great and noble about it, something we feel but find it difficult to express.

Supplying the simple needs of a garden becomes a rare privilege which carries its own reward.

The Flower Space

My lot is 50' by 175', and more than half of it is occupied by the house and garage. Flowers of the following kinds and numbers claim the remainder: 275 iris, 150 rose bushes, 25 ramblers, 150 delphiniums, 200 phlox, 50 chrysanthemums, 25 pyrethrums,

Through one of the rose arches you look down the main path, bordered with mixed perennials, to the rear garden



The bird bath is set on an old cherry stump, some 4' high, around which cluster the large blooms of white Japanese Iris



Cobaea climbs over the workroom doorway and on the trellis while ramblers and honeysuckles are being developed

The garden is entirely fenced in and trellised, assuring privacy. Grape vines cover most of one side, and rambler roses the other. More than half of the property, which is 50' by 175', is occupied by house and garage

In May the iris path is all but blocked by the wonderful blooms and graceful, sword-like foliage of the plants

500 gladioli, 30 dahlias, and small quantities of trolilius, hardy asters, linum, lupines, oriental poppies, lilies, etc.

The garden is entirely fenced and trellised, even to a gate which closes the driveway, affording protection from neighboring dogs, confining my own Scottish terrier when necessary, and above all giving a large measure of privacy. Grape vines cover the best of one side, rambler roses the other. Lombardy poplars and shrubs occupy the rear and with the house, shrubs, vines and gate closing in the front, make the seclusion complete.

Seclusion and Birds

Someone has said that seclusion and flowers make the ideal garden, and to my mind one is as essential as the other, especially in built-up sections. I should include birds also, although the lives of mine are much endangered and many sacrificed by a neighbor's cat, whose favorite rendezvous is the foot of the bird-bath, where he awaits their coming to drink and springs upon them unawares. I am trying to devise some means of protecting them. Many seem aware of the danger and will forego being refreshed rather than take any chances with Tom, flying to within a foot of the bath, hovering over it a few seconds and then flying away. The bath is elevated 4' on the stump

of a large cherry tree to which evonymus clings effectively. Around this natural pedestal are white Japanese iris, their foliage being particularly adapted to this situation.

Of course there is a sundial, with its suggestion of love and romance, reminding one of the olden days as it silently marks the sunny hours. It is situated just beyond a rose covered arch, where the main path divides, forming a triangle
(Continued on page 62)



**SPRAYING
EQUIPMENT**
*for the WAR
on INSECT
P E S T S*



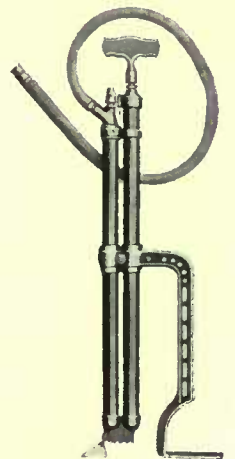
In communities where fruit trees are plentiful it is often feasible for a number of owners to unite in purchasing a large power sprayer whose original cost, maintenance and services can be shared by all. Courtesy of Bateman Mfg. Co.



(Right) A knapsack sprayer in use. Its weight is supported by a broad shoulder strap, leaving the hands free to operate the nozzle. Only occasional pumping is needed to maintain the air pressure



A pump sprayer to be attached to a barrel containing the insecticide. A simple agitating device keeps the liquid well mixed. Courtesy D. B. Smith & Co.



(Above) The compressed air knapsack sprayer, which is pumped up by means of the central handle, is the best type of small apparatus. Several good makes are on the market



The pump sprayer above is designed to be used with a pail of liquid. The two tubes go inside the pail and an outside foot-piece holds them in place while operating. Courtesy D. B. Smith & Co.

A man-power device used for orchard work where considerable spraying is to be done. It can be mounted on an ordinary farm wagon. Courtesy Bateman Mfg. Co.

HOUSE & GARDEN'S GARDENING GUIDE FOR 1920

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 hush	5'-7'	White	July-Aug.	
Deutzia	Deutzia	4'-6'	White, pink	June	
Exochorda 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	
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		
Aralia spinosa	Angelic tree	10'-15'	White	Aug.	
Baccharis	Groundselt 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	Woodbine	Red, yellow and white; very fragrant	Old favorite; one of the most popular for porches and trailing covers. Sunny position; good variegated foliage.
Wintaria	Wintaria	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"-21"	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 diabad 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

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
For Beds and Masses				
Asters (A) Begonias (TP) Cosmos (A) Celosia (A) Chlorophytum (P) Hibiscus (A) Nasturtium (A) Petunias (A) Phlox Drummondii (A) Salvia (A) Verbena (A)	18"-30" 12"-18" 18"-24" 18"-24" 10"-24" 12"-24" 6" 12"-24" 12"-36" 12"-36" 6"-9"	Various White, pink, red White, pink, red Red, yellow Blue and white Pale gold to orange Various White to claret mixed Scarlet, brilliant Various	July-Sept. May-Sept. June to frost June-Sept. May-Sept. July to frost July to frost May to frost July to frost August to frost July to frost	Protect from aster beetle by hand picking and Paris green. Very free and continuous flowering habit; compact growth; good for edging. (P) Very free and continuous flowering habit; compact growth; good for edging. (P) Colors rather crude, but brilliant; good effect at distance. Flowers freely until frost; give good soil; fragrant. (P) Easily grown, free flowering; select color with care, avoiding mixtures. Especially good for new or poor soil; for best flowers soil must be not too rich. For immediate show get old plants, but for a long season new plants just beginning to bloom. (P) Use named varieties, or keep in seed-bed until first blossom opens before transplanting. (S B) Unsurpassed, brilliant and harmonizing colors; many fine named varieties. (S B) Unparalleled 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)
For Edges and Borders				
Ageratum (A) Alyssum, Sweet (A) Bellis perennis (HHP) Marigold (Dwf. Srt.) (A) Myosotis (B) Zinnia (Dwf. Srt.) (A)	12" 6"-12" 6"-8" 6"-12" 6"-12" 12"-15"	Blue, white White, lilac White, pink, red Orange and yellow Blue, white Crimson, yellow and white	June to frost May to frost April-July June to frost April-July June to frost	Compact, upright growth; will not spread out over walk. (P or S) Trailing or spreading; very graceful in habit. (P or S) Neat, compact, cheery; wonderful number of little daisy-like flowers. (P) New sorts in named varieties very effective for narrow borders. (P or S B) Best blue edging plants, especially dainty. (P) Neat, upright, formal effect; dwarf varieties; selected colors.
For Shady Places				
Antirrhinum (P) Aquilegia (P) Cantabury Bells (B) Delphinium (HP) Digitalis (B) Myosotis (B) Pansy (A) Poppy (P) Schizanthus (A) Torenia (A)	24" 12"-36" 18"-30" 3"-4" 12"-36" 6"-12" 6" 12"-18" 24" 8"-15"	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	July-Sept. June-July June-August July-Sept. June April-July May to frost May-Sept. July-August July-Sept.	Select dwarf, medium or tall varieties as wanted; stake tall sorts loosely. Graceful, open habit of growth; fine in combination with other things. Winter over plants or started early in heat; avoid crowding. (P) Germinate in garden for bloom; started in heat will bloom first season. (P) Easily grown old favorites; wintered over plants or started early in heat. (P) See above; good for moist situations; some fine new varieties. (P) Succeeds in partial shade, but blooms more freely in sunshine. Long season of bloom; one of the most satisfactory of all; start early. (S) Exceptionally gay, free flowering dwarf sorts for borders. (S) Trailing, especially fine for porch hanging baskets, etc.
For Cutting				
Arcticis (A) Asters (A) Chrysanthemum (A) Chrysanthemum (A) Dianthus (A) Gypsophila (A) Poppy (P) Salpiglossis (A) Scabiosa (P) Sunflower (A) Shasta Daisies	12"-15" 18"-30" 12"-18" 12"-36" 2"-8" 10"-18" 12"-18" 12"-24" 12"-24" 15"-30" 3"-7" 15"-18"	Rich, various Various Yellow (orange-brown) White, pink, red White to rose White White, yellow, orange Crimson, rose, purple, white White, black-purple, blue, rose Yellow White	June to frost July-Sept. June-Sept. August-October August to frost August to frost June-Sept. May-Sept. June-Sept. July to frost August-Sept. August to frost	Easily grown, give sunny situations; start in heat or outdoors. (P or S) Protect from beetles; dishud for finest flowers. (S or P) Give plenty of sun; keep dead flowers cut off. (S) Very showy; pinch back to get bushy plants. (P or S B) See above; start in heat for early cutting. (P or S) Exceptionally easy growth; brilliant, rich colors; avoid crowding. (S) Cut opening buds; keep old flowers cleaned off; avoid crowded plants. (S) For stronger flowering plants start early; use selected colors. (P or S) Old favorite but one of the most satisfactory; try improved named varieties; avoid crowding; cut flowers. Great variety; continuous supply; sunny positions; keep cut. One of the longest keeping, especially good; wintered over plants, or start early; seeds.
For Fragrance (Cutting)				
Centaura (Sweet Sultan) (A) Hibiscus (A) Magnolias (A) Mignone (A) Stocks (TP) Sweet Peas (A) Wallflower (B)	24"-30" 12"-24" 15" 12"-18" 24" 12"-24" 2"-6" 12"-30"	Rose, lavender Purple, white Blue, white White, yellow, pink, red Pale gold to orange Lavender, pink, yellow, scarlet White, rose, pink, crimson, mauve Brown (yellow)	June-Sept. May-Sept. May-Sept. July to frost July to frost June-Sept. June-Sept. July-Sept.	Make second sowing; favorite old "Sweet Sultan." See above; select most fragrant plants for stock. (P) Bloom early from seed; give good stand; selected colors. (S B) Sow every month or so for succession; cool, moist soil. (S or S B) Free blooming, one of the purest whites. (S or S B) Give rich soil; start indoors or in seed bed and transplant twice to select double flowers only. (P or S B) Plant deep, avoid overcrowding; water abundantly; keep old flowers picked. (P and S) Winter over or start early in heat to get flowers first season. (P)
For Climbing				
Canarybird Vine (A) Cardinal Climber (A) Dolichos (Hyacinth Bean) (TA) Moonflower (TA) Morning-glory (TA) Nasturtium (A)	10' 30' 10' 15'-30' 15' 6'-10'	Canary yellow Scarlet Purple, white White, blue Mixed Crimson, maroon, orange, white, rose	June to frost July to frost Mid-July to frost August to frost June to frost June to frost	Fringed, bright yellow flowers, very unique; rapid grower. (P or S) New rapid grower; unparalleled for brilliant display; soak seeds early. Easily grown; very free flowering; good for covering fences, rubbish heaps, etc., as well as climbing. (P or S) Unique and fragrant; some new varieties; start early for best results. (P or S) Old favorite but greatly improved; for covering fences, rubbish heaps, etc., as well as climbing. See above. Use self-colors for most striking effects.

NOTES: "A" annual; "B" biennial; "TP" perennial; "HP," "HHP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
Annuals: flower, mature, seed and die in a single season.
Biennials: 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.
"Half-hardy": 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 dryest soil available; cover first planting 1" deep.
Bean, bush, Wax	Rust Proof Golden Wax	April 20	2-3: to Aug. 15	18" x 4"	Plant with eye down, when there is prospect of several days' dry weather.
Bean, bush, Lima	Burpee Improved	May 1	3-4: to July 15	24" x 6"	Place poles before planting in rich hills; thin to best plants.
Bean, pole	Golden Cluster	April 25	4: to Aug. 15	4' x 3'	Eye down in slightly raised hills; thin to best two plants.
Bean, pole, Lima	Early Leviathan	May 1	June 15	4' x 4'	First planting shallow, about 1/2" deep and extra thick.
Beets, main and winter	Early Model	April 1	3-4: to Aug. 15	12" x 3"	In dry weather soak seeds; firm well; for winter use sow about three months before harvesting.
Brussels Sprouts	Detroit Dark Red	May 1	3-4: to Aug. 15	12" x 3"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Cabbage, Ex. Early	Dalkeith P	June 15	35	24" x 18"	Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots in soil.
Cabbage, summer	Copenhagen M'k't	April 1	30	24" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Cabbage, late	Danish Ball Head	May 1	30	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	July 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Carrots, main and winter	Danvers	April 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Cauliflower, spring and fall	Early Snowball	July 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Celery, Early	Golden Self-Blanching	May 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Celery, late	Winter Queen	June 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Corn, main crop	Golden Bantam	May 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Corn, for slicing, etc.	Country Gentleman	May 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Cucumber, for pickling	Ever-bearing	June 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Egg-plant	Black Beauty	June 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Fenipe	Giant Funged	June 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Kohlrabi	White Vienna	April 10	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Leek	American Flag	April 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Lettuce, loose leaf for spring and fall	Grand Rapids	April 10	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Lettuce, "Butter Head," for spring and fall	Big Boston	April 10	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Lettuce, "Crisp Head," for summer	Brittle Ice	May 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Melons, musk	Netted Gem	May 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Melons, musk, bush	Henderson's Bush	May 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Melons, water	Halbert Honey	May 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Okra	White Velvet	May 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Onions, "sets"	Yellow Danvers	April 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Onions, globe	Gigantic Gibraltar	April 10	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Onion, large Spanish	Emerald Curled	April 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Parsley	Alaska	April 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Peas, smooth	Gradus (Little Marvel Dwarf)	April 10	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Peas, wrinkled, main crop	Alderman (British Wonder Dwarf)	April 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Peppers, large fruited	Ruby King	May 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Peppers, small fruited	Coral Gem	May 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Parsons	Improved Hollow Crown	April 10	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Potatoes	Irish Cobbler	April 10	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Tomato	Quaker Pie	May 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Tomato, Early	Chatteris	May 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Tomato, summer	White Chinese	June 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Tomato, winter	Golden Necklace	May 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Salsify	Sandwich Island	April 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Squash	Victoria	May 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Squash, summer	Golden Summer Cookeck	May 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Squash, winter	Hubbard	May 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Sweet chard	Lucullus	April 10	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Swiss chard	Bonnie Best (Chalk's Jewel)	May 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Tomato, main crop	Stone	May 15	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Turnip, summer	Amber Globe	April 10	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.
Turnip, winter	White Globe	June 1	30	30" x 18"	Set out well hardened off plants as soon as ground can be worked; pull ends of stalks when "button" are formed.

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.

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 more plentiful and nothing should be wasted.

INSECTS AND DISEASES

Plant pests of all kinds are alien enemies—indirect but none the less potent foes of the world's food. Invidious, persistent, destructive, they must be fought with every possible weapon. They ask no quarter; see that none is given. In the April issue of House & Garden our plan of campaign will be mapped out.

FIFTEEN FACTS FOR THE GARDENER

*Brief Pointers on the Road to Success in the Flower and Vegetable Gardens,
the Home Orchard, and About the Grounds*

R. S. ELLE

THOROUGH spraying of fruit trees is essential to the production of first-quality crops. It is not enough for the spray to reach part of the surface exposed; it must come into direct contact with all the blossoms, foliage or whatever parts of the tree are to be treated. In the majority of cases, especially where trees are of good size, this necessitates applying the liquid from different directions. Choose a rather windless day for the work, as less of the spray will be blown aside and wasted. Where the spraying is for San José or other form of scale, it is often a good plan to climb up into the tree to reach its interior the more effectively. In doing this be careful not to break the bark.

GOLDFISH in the water-lily pool or outdoor aquatic garden will do much to keep the water clean and free from the mosquito larvæ which in their absence will be sure to infest it during warm weather. Quite apart from this practical consideration, the fish are often desirable because of the pleasing effect of their bright colors as they swim about. It is a simple matter to care for the more hardy and less expensive kinds. Occasional feeding only is necessary for them in a fair-sized outdoor pool. When cold weather approaches and the pool is emptied for the winter the goldfish may be placed in an aquarium indoors, or sold or given away. Four or five fish, depending upon their size, will be enough to keep a ten-foot pool in condition.

KILLING poison ivy is a problem the gardener must often face. It can be accomplished only by removing the roots—merely cutting away the vine above ground will not permanently destroy it. Heavy leather gloves should be worn while at the work; and they had better be thrown away afterward, because the noxious element in the vines will adhere to them and retain its virulency for weeks. After the uprooting is finished a little kerosene sprinkled over the ground where they were will discourage any small rootlets which may be left. However, this will render the soil unfit for other planting and should be resorted to only when necessary.

WEEDS in the lawn and along walks, driveways, etc., must, like poison ivy, be killed root, stock and branch, if you do not want them to reappear. A regular weed-killing tool can be bought which will cut them off below the surface of the ground, or a few drops of gasoline or kerosene on the crown of the plant will effectually discourage it. Many of the tall-growing strong weeds can be pulled up by hand.

ARTIFICIAL watering in both the flower and vegetable gardens is almost invariably necessary at some time during the season. When the need for it arises, do a thorough job. Mere sprinkling of the ground does almost more harm than good—it encourages the formation of roots so near the surface that they will be quickly killed by succeeding dry weather. The moisture must reach the deep feeding roots where, in addition to being taken

up promptly by them and distributed through the plant's system along with the soil nourishment the surplus will be less subject to evaporation. After each watering the surface soil should be raked or lightly cultivated to prevent its baking and to conserve the moisture deeper down.

SLIPS or cuttings from the privet bushes can be successfully taken at almost any time during the season of active growth. The terminal twelve inches or so of the branches are the best for this purpose. They should be thrust into damp sand in a sheltered, shady place outdoors, and kept watered until they form good roots. Then they may be planted where they are to grow, soaking them with water as they are set in the ground. It is a wise plan to shade them from the hot sun for a few days after planting. In this manner a large stock of privet can be developed in a few years from only two or three original bushes.

TO tie up plants properly to supporting stakes or other devices there is no better material than raffia, which can be bought from any concern dealing in garden supplies. It lasts longer than string, is far stronger for its weight, is easily knotted and looks well even after long exposure to the weather. It can usually be purchased in either the light buff natural color, or stained green, brown or other neutral and inconspicuous tone. When tying remember always to allow for the subsequent growth of the plant. If the tie is made too tight there is danger of the plant being choked as its stem increases in size.

THE compost heap is an invaluable garden asset. Into it should go almost everything discarded from the planted area—*passé* flower stalks, grass clippings, bits of sod, soil from the emptied pots and seed flats, vegetable tops—anything that will rot and unite to form a rich soil full of humus, except seed-bearing weeds. The heap should be forked over occasionally to assist in the decomposition of its contents. Such a pile is inoffensive odorously or otherwise, and it yields wonderfully rich and useful soil.

SUFFICIENT fertilizer in the soil is essential to the success of any garden; you cannot grow good flowers, vegetables, fruit or even grass on impoverished ground. Nitrogen, phosphoric acid and potash are the three necessary chemicals which are most likely to be lacking. A complete, balanced fertilizer contains all of these, preferably, for general use, in the proportions of 4 per cent nitrogen, 8 per cent available phosphoric acid, and 10 per cent potash. In buying fertilizer, go to a reliable firm with an established reputation to maintain.

CUTTING the grass of the lawn may not be exactly recreation, but it's essential to the good appearance and upkeep of the sod. During the growing season, especially in damp weather, it should be done at least once a week or more often if conditions warrant it. If the grass is allowed to grow too high it will mat

under the machine and be difficult to cut. Furthermore, the clippings will be so long that they will need raking or sweeping up to prevent their choking the roots and blades under them. Short clippings, say from one-half inch to one inch long, such as result from frequent cutting, will do none of these things. If, for any reason, the grass is allowed to grow long, go over it twice with the mower—the first time with the cutting bar and blades set high, and the second time with normal adjustment. This regulation is a simple matter.

WHEN new stock arrives from the nursery it is a good plan to substitute copper wire for the iron wire with which the identification labels are attached. The copper will last indefinitely instead of rusting through in a few months. Lost labels are the usual result of trusting to the cheap wire which the majority of nurseries use for this purpose. Parenthetically, leave plenty of room for growth when refastening the label to the tree, else the wire will eventually cut into the bark and cause trouble.

VERY small seeds can be sown easily if they are mixed with a little dry sand or finely pulverized earth. This makes it possible to distribute them much more evenly than if you attempt to plant them by themselves.

BARE or thinly grassed patches in the established lawn should have fine, well-rotted manure or compost forked into them and then be sown thickly with good seed. Where these patches are only a few feet in extent the back of a spade can be used to firm them down after remaking. Thorough watering is advisable after the fresh seed has been put on.

CUTTING flowers for the house calls for more care than many people realize. In the first place the blooms should be literally cut with a pair of heavy scissors—not broken off by hand, leaving ragged, bruised ends on both the blossom stem and the parent stalk. As soon as the cut is made the stem should be placed in cold water to prevent the entrance of air into its exposed pores. Cutting should be done early in the morning, while the plants are still fresh after the night's coolness. Observation of these suggestions will result in the flowers lasting longer in the vases. Badly wilted flowers can often be revived by placing them in hot water.

MANY transplanted vegetables are lost by leaving them exposed to the direct rays of the hot sun during the first few days after they are set in their permanent places. The shock of moving them from the seed bed to the garden row is severe, and they should be cared for sensibly until they have had time to re-establish themselves. Abundant water is one requirement, and shade from the sun another. The latter can be supplied by newspapers or cheesecloth canopies over the sorts which are planted close together in rows, and berry baskets of suitable size for those which are in hills or otherwise separated.

THE ELECTRICAL DINING ROOM

By Using a Service Table Equipped for Electrical Appliances the Overhead Wires are Eliminated and Labor Reduced to a Minimum

GRACE T. HADLEY

A SURPRISING situation often reveals itself when the new home is all built and the family begin to live in it. All of the bigger problems of exterior architecture and floor plans appear daily less vital. The small conveniences, apparently so insignificant when planned, become the true means to family comfort. The incidentals in building actually become the requisites to comfortable living. This is especially true as revealed in the presence or absence of electrical outlets.

Have you really considered the comfort and air of distinction that proper table appliances bring to the dining room? Consider the chafing dish—not the old alcohol type, but the modern electric chafing dish, recently graduated from college functions and promoted to a position of trust on the dining room table; the percolator; and the round, radiant grill for the perfect concoction of oeufs brouillés aux champignons, a delight for the midday breakfast! The eggs scrambled delicately are laid upon crisp toast and offer a couch for a layer of mushrooms. A silver dish completes the frame for this picture of epicurean delight.

Installing Outlets

The usefulness of electrical table appliances may be increased by the installation of outlets on the table itself connected by cord with a floor receptacle, thus doing away with inconvenience resulting from connections with overhead fixtures. Where two harmonious rugs are placed upon the floor instead of the traditional one large rug, the open space between the two rugs will permit the passage of the protected cord from the table outlet to the floor receptacle.

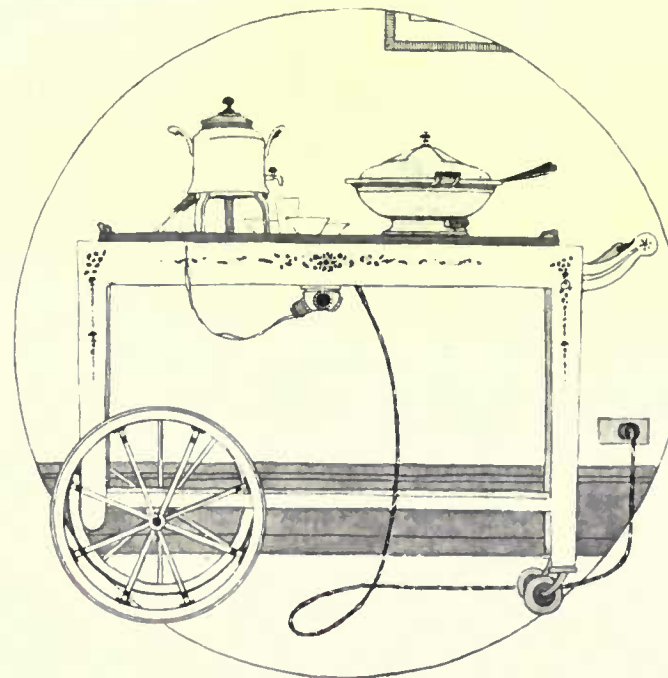
Those having the one large rug with no visible aperture through which to run a cord will find special uses for a wired portable serving table having a two-way or three-way cluster plug screwed on to the table top in some convenient place. Usually this serving table is operated from and connected with a special cord running to a nearby baseboard receptacle. If, however, three appliances are to be operated at the main table in preparing a breakfast or luncheon, a No. 12 wire should be installed in the floor receptacle to take care of the load, i. e., round grill using 600 watts, percolator 500 watts, and the toaster 600 watts, making a total of 1,700 watts.

Electricity may be considered to flow as a current along a conductor very much as water flows through a pipe. The current of electricity is measured in amperes which state the quantity passing through the conductor in one second. The pressure



Instead of the unsightly wire dangling from a fixture, the central floor plug should be used in the dining room. The wire can be run through or between the rugs and attached to a box let into the apron of the dining table. It is a simple matter then to plug in the toaster or other electrical table devices

which causes the current to flow is measured in volts. The term watt is merely a unit of power, and denotes the power used when one volt causes one ampere of current to flow. The watts consumed when any given current flows under any pressure can always be found by multiplying the current in amperes by the pressure in volts. Thus, watts = amperes ×



A great step-saver for the maidless household or the maidless night is the electrically equipped serving table. On the bottom of the top shelf is a two or three-way cluster plug, attached connecting with the base plug, and which serves the percolator, chafing dish or whatever equipment is necessary

volts. These are but simple things but the electric householder should understand them.

On maid's night out, the Thursday night or Sunday evening meal may be cooked right at the table. With the aid of proper appliances, cookery may now be considered from the standpoint of development of appliances rather than by any increase in the subtleties of the art. Modern appliances for the table promote the joy of extracting, to the best advantage, the flavors and goodness that lie dormant in good food.

The hostess may preside and do the tasting with her own silver spoon. Seasoning can be added at the right moment and the food served hot from shining pan or graceful utensil. Such a meal cooked at the table in the presence of the family and guests adds certain cosiness and is conducive to good fellowship.

Where there is no help available the self-serving dining room becomes a necessity. With a couple of good table appliances properly connected, "table butler" at the left, a hostess may be practically independent and still entertain a limited number of guests. With careful planning and proper preparation beforehand, they

will be smoothness, ease and comfort in the service. However, it avails but little to know what should be done if definite directions are not given as to how it may be done.

Preparing for the Maidless Meal

The dining room table is set earlier in the evening. The softly shaded lights, the luster of the silverware, the glimmer of polished glasses, the graceful lines of the electrical appliances add to the festive atmosphere of the room.

When the guests have gathered about the table, the first course may be celery soup previously heated and poured while boiling hot into thermos pitchers, now ready to serve in small bowls. These bowls are then collected on a silver tray that is passed and returned to the table butler, on the lowest shelf of which is an electric plate warmer whence come forth the plates for the next course. This may be crab meat, which is already cooking merrily in the electric chafing dish in front of the hostess.

At her right is a small serving table containing round radiant grill and percolator. The grill is connected and mushrooms are broiling beneath rays of fiery heat divested of its former soot and smoke. Toast is made on top of the grill. How the household gods must love the appetizing odors that ascend as an offering when the champignons stoved in the lower pan are extracted and delicately deposited on the crisp hot toast, then passed

(Continued on page 90)

THE PLUMBING IN YOUR KITCHEN

On these Simple Rules the Kitchen System is Based—The Variety and Uses of Sinks and Tubs—Placing Refrigerators—How to Handle Plumbers

ETHEL R. PEYSER

ONCE upon a time there was a business man who, upon buying his first house, bought simultaneously a plumber's kit. He was sure he could save a lot of money by attending to simple matters himself. One day a simple faucet sprung a simple leak. He confidently used a complicated tool and the result was a vast sea of trouble. Plumbers! Expense! It is not necessary to draw the moral.

The plumbing in the house is akin to the alimentary canal in the human body, and is as complicated a system as is the alimentary canal. The system of plumbing in the house is a series of pipes which carries water to the house, and eliminates it as it carries with it various forms of waste, connecting the house with the main sources of water, gas and with the sewage system. The best plumbing is that which effects these things with the least deterioration and with the least mixture of sewer gas and foreign matter.

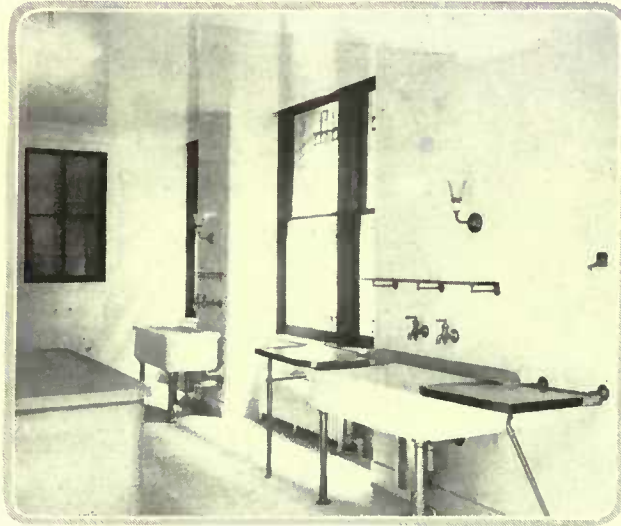
Every community has its own plumbing laws and regulations. This is true unless one builds in very rural sections where there is no sewage system. However, this article will deal only with conditions in which a sewage system prevails.

Plumbing Laws

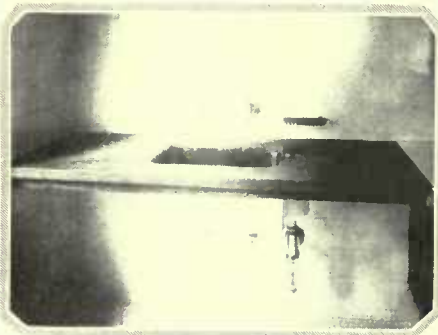
As will be seen by the following excerpts from the plumbing laws of New York City, the ordinary housewife need not worry about transgressing the law, as everything, from the material used to the size of it and the laying of it, is controlled. And the plumber is supposed to know these rules before he is licensed.

All materials must be of the best quality, free from defects, and all work must be executed in a thorough, workmanlike manner.

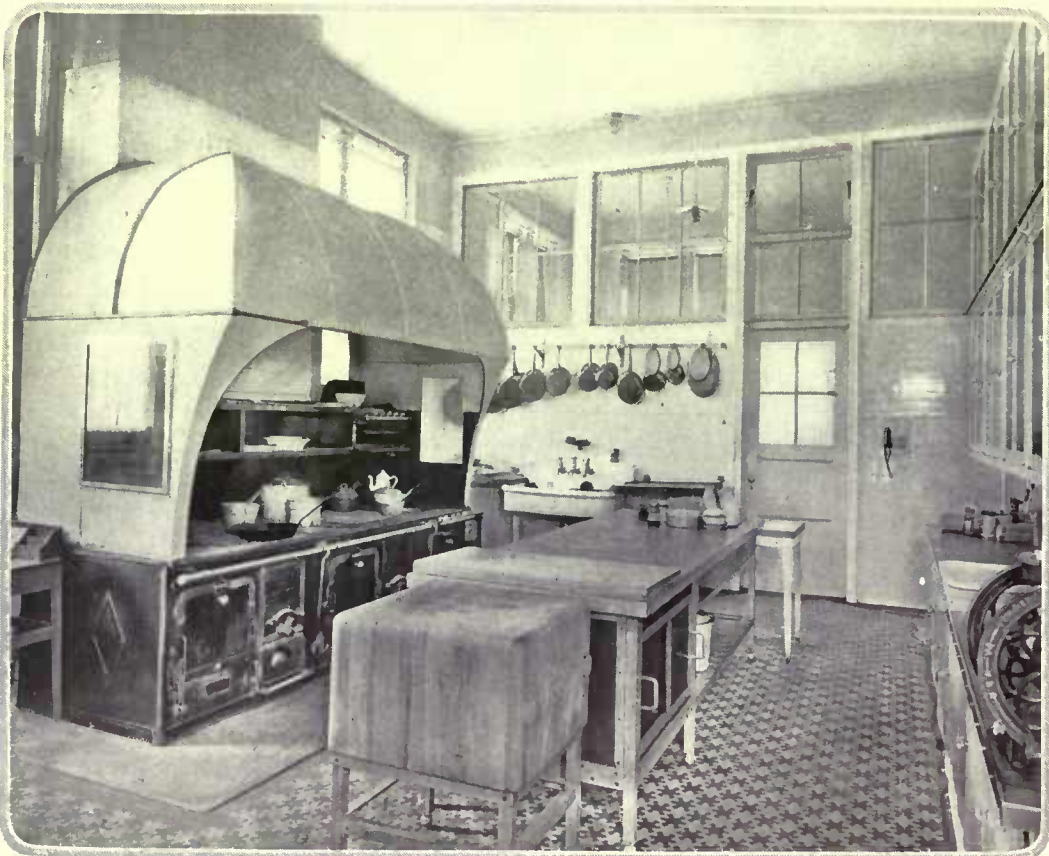
All cast-iron pipes and fittings must be uncoated, sound, cylindrical and smooth, free from cracks, sand holes and other defects, and of uniform thickness, and of the grade known in commerce as "extra heavy".



(Above) This vegetable sink is roll rim English porcelain, with trays each side. From the New York home of the late Henry C. Frick



Another sink in the Frick house is metal encased in wood to prevent smashing of dishes. Drain board is ash. Courtesy of Meyer & Sniffen



In the Long Island home of the late F. W. Woolworth the kitchen fixtures include porcelain sink and wood drain boards, metal work table and French hooded range, the whole conveniently arranged. C. P. H. Gilbert was the architect of this kitchen. Courtesy of Bramhall-Deane Co.

The size, weight and maker's name must be cast on each length of pipe.

All joints must be made with picked oakum and molten lead and be made gas-tight. Twelve ounces of fine, soft pig lead must be used at each joint for each inch in the diameter of the pipe.

All wrought iron and steel pipes must be equal in quality to "standard" and must be properly tested by the manufacturer. All pipe must be lap-welded. No plain black or uncoated pipe will be permitted.

Each building must be separately and independently connected with a public or private sewer, or cesspool, except where a building is located on the rear of the same lot with another building, when its plumbing and drainage system may be connected to the house-drain of the front building behind the house trap and fresh air inlet which shall be used for both buildings if sewer connected; or may be connected to an existing cesspool of front house and be provided with a separate house trap and fresh air inlet.

Further Provisions

Where there is no sewer in the street or avenue, and it is possible to construct a private sewer to connect in an adjacent street or avenue, a private sewer must be constructed. It must be laid outside the curb, under the roadway of the street.

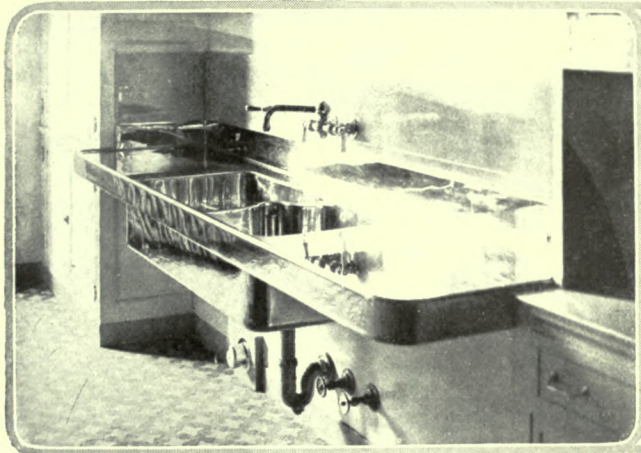
All pipes and traps should, where possible, be exposed to view. They should always be readily accessible for inspection and repairing.

In every building where there is a leader connected to the drain, if there are any plumbing fixtures, there must be at least one 4" pipe extending above the roof for ventilation.

The contents of settling chamber or dust receptacle for vacuumcleaners may be discharged into a plumbing and drainage system.

Leaders must be trapped with cast-iron running traps so placed as to prevent freezing.

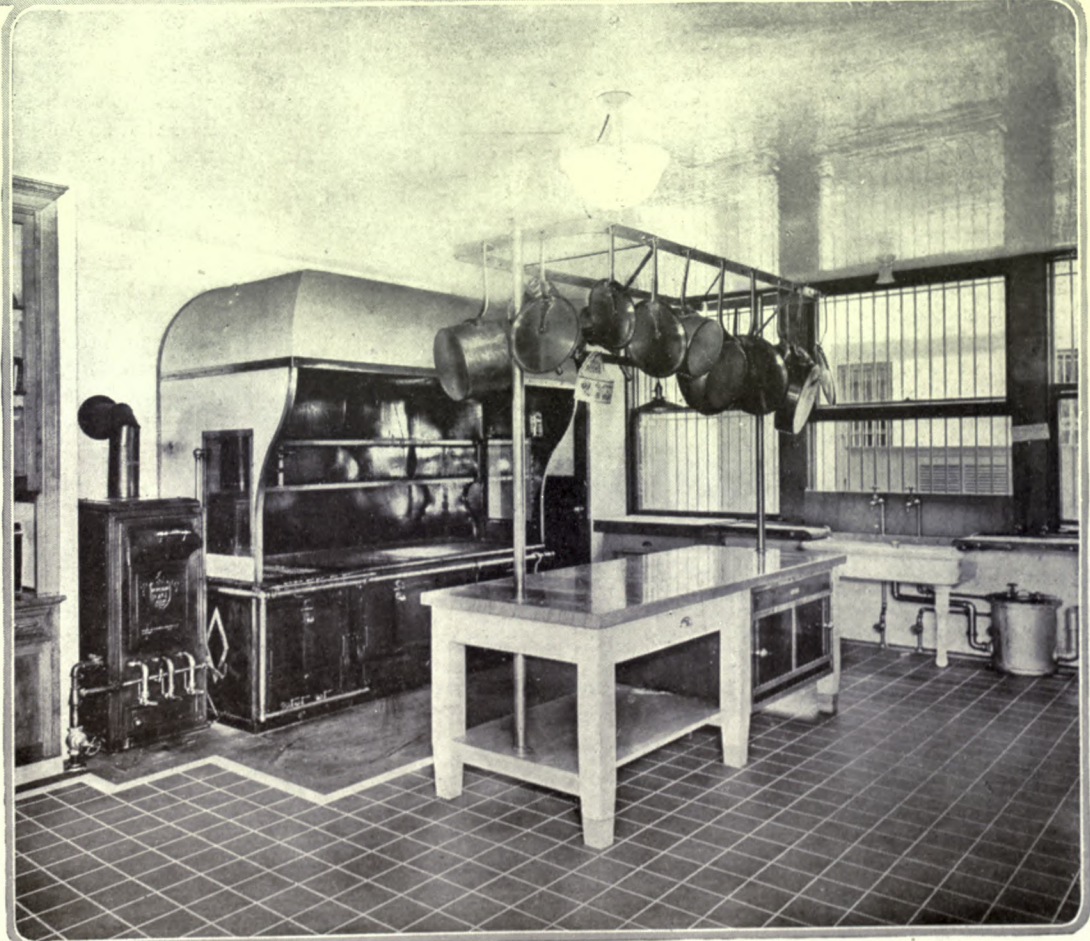
Rain-water lead-
(Cont. on page 82)



High sinks, glass standards, metal draining boards, porcelain top tables, a vegetable sink and a refrigerating room are kitchen features in the New York home of Judge E. H. Gary. Courtesy of Duparquet Huot & Moneuse



This pantry sink in the Frick home shows the rounded corners, metal nickel-plated drain board, the raised back and the double compartment sink now being used in the most modern type of pantry equipping. Courtesy of Meyer & Sniffen



In the New York home of Adolph Lewi-son, the kitchen is equipped with modern visible plumbing, wooden drain boards, French range, incinerator, marble top work table with a pot rack above. Courtesy of Bramhall Deane Co.

Sinks should be grouped according to their uses and placed in a good light. Open plumbing, compression faucets and roll rim sinks of English porcelain are found in the Frick group, which is shown above. Courtesy of Meyer & Sniffen

TWO MORE GOOD TERRIERS

The Sealyham and the West Highland White, Small Dogs of Large Merit Which Will Make Themselves at Home in Either Town or Country

ROBERT S. LEMMON

IN this series of articles on real HOUSE & GARDEN dogs I have already sketched five of the true terrier tribe—the Airedale, wire Fox, Scottish, smooth Fox, and Irish. Here are two more which are in every way deserving of your consideration and interest—the Sealyham and the West Highland White.

Precisely as sporting conditions in the highlands of Scotland produced the rugged, powerful, superlatively game Scottie, so was the Sealyham developed among the generally similar mountains of Wales. His original purpose was the same—to go to earth after badgers, foxes and the lesser vermin which preyed upon his master's game and poultry.

He is a self-contained, independent little fellow, this Sealyham. In appearance he somewhat suggests a short-legged wire fox terrier, but his nature is distinctly different. His disposition is more like a Scottie's than a fox's, although he lacks the highland dog's uncanny shrewdness and odd ways. He is a splendid dog, small enough to fit in anywhere, powerful and plucky to take care of himself under difficult conditions.

The direct ancestry of the Sealyham, so far as we know it, runs back some seventy-five or more years. About that time Captain Edwards of Sealyham (an estate on the Sealy River) decided that the terriers in his kennels were not hundred-per cent badger diggers, so he began experiments to improve them. Just what other breeds he brought in for this purpose we are not certain, but probably the Dandie Dinmont, the bull terrier and the old Welsh cur-dog were

The Sealyham somewhat resembles a sawed-down wire-haired fox terrier. He is more stockily built, however, and more self-contained in disposition



He is a rough looking little rascal, but a gentleman at heart. His direct ancestry, so far as we know it, runs back for three-quarters of a century

The Sealyham was developed among the mountains of Wales to protect his master's game and poultry from foxes, badgers and other lesser vermin



The West Highland White terrier is a wholly worthy citizen. He possesses many of the characteristics of the Scottish terrier, which he closely resembles in all respects except color. These four are puppies perhaps six months old

Levick



perfectly good and long ancestry of his own, of which his admirers are proud.

West Highlanders as a pure strain were well known in Argylshire seventy years ago. Perhaps those kept at Potalloch were the most famous, as we are told that they were first shown under the name of Potalloch terriers. They have many of the regular Scottie's characteristics and belong in the same general class of desirability as do he and the Sealyham.

All of these small, heavy-coated terriers are so hardy that they are quite free from many of the ills to which other breeds are heir. They are perfectly able to sleep in an unheated stable or kennel and to withstand exposure to severe weather without being bundled up in hand-knit sweaters and goggles. All in all, they are superlatively satisfactory in both city and country. And they will not eat you out of house and home.

An excellent Sealyham is shown at the left—compact, strong and full of true sporting terrier readiness to tackle anything that comes along



among them. At all events, the result was a true sporting terrier, a game little rascal that today it is a pleasure and a source of endless satisfaction to own. The photographs on this page are characteristic of him; but only actual acquaintance can show how wholly desirable he is.

There appears to be a vast amount of confusion in the public's mind about West Highland terriers. Many think that they are merely a white variety of the better known Scottie. I must confess that there is justification for this, for the two dogs are of very similar appearance except in the matter of color. They really are separate breeds, however, and each has a

A GARDEN UTILITY HOUSE

Where There Is Room to Work and Keep All the Implements, Supplies and Various Garden Appurtenances as They Should Be Kept

M. G. KAINS

NO matter how small the garden, the tools to be used should be stored in a dry, airy, easily accessible and conveniently located place. One of my New Jersey clients made just enough excavation under the high end of his veranda to allow him to stand erect. As four feet of lattice-work extends from the floor to the ground and as the door opens directly upon the middle of his lot, this is a convenient place for him and it saves him the cost of a building. Several other clients and friends use parts of their barns or garages. Until last spring I used the house cellar because no other place was available on the property I then leased. Result: my tools all rusted!

A cellar is the worst place usually available. It is always damp in the summertime, if not also at other seasons, and tools kept there are sure to deteriorate rapidly. Moreover, it is almost invariably inaccessible and generally it is poorly lighted. It should be the last place to be chosen for operations necessary to do under cover or in which to store implements, keep seeds, fertilizers, etc.

So Atlasta Fruit Farm, my present place, is to have a garden utility house for working with plants under cover and for storing tools, seeds, etc., because neither the barn nor the shed is suited to these purposes. As others interested in gardening may be in need of such a house, the following ideas may be worthy of their consideration.

The Location

The garden utility house should be placed as conveniently as possible, so as to save steps to the garden, orchard, etc. It should preferably be upon rising ground so as to be well drained. If a cellar can be placed beneath it, so much the better, because this will serve for a basement for a heater or for storing roots such as carrots and potatoes, though this is less desirable than the heater idea. If with cellar, the floor should be of matched Georgia pine or similar long-wearing wood; if without cellar, then concrete with hard, smooth surface is the material. In the latter case it will be well to have the floor slope to one point, not in the center but near one side, where a drain with large traps is located so the floor may be flooded and washed when necessary. When a concrete floor is to be made, the sills should be bolted to it, bolts being set in the soft concrete; when a wooden floor, locust or cedar posts set below frost line are advisable.

If possible to have the high side facing south, I would choose the style of building shown in the drawings, because having this largest side in that direction and the smallest side toward the cold-

est quarter of the compass (north), it is more easily warmed and lighted by the sun than any other form. Then, too, the roof is easier to build than is the even span style. Its perhaps most conspicuous disadvantages are that unless it is made higher than is really necessary, it has little storage space beneath but near the roof, especially on the low side, and it is not so sightly.

The door may be at either end—east or west—or on the south, one of the former preferred, because this position allows a larger glass surface on the south. As it will often be necessary to use a wheelbarrow or a hand barrow to carry earth, etc., in and out, the door should be fully 3' wide. The height should be not less than 6'. A window should be placed at each end near the back; none on the back or north wall itself, partly because this space is best for hanging tools and partly for keeping the wall freer from cracks. On the south wall should be the principal windows, especially to light the bench placed there, but also the whole of the interior. In the drawing these are about 3' x 2' with 2' spaces

between. This allows for three windows.

The roof may be made of cedar or asbestos shingles or one of the patent roofings, preferably the former because of their appearance, and because they may be used to cover the outside walls. If wood shingles are used, they may be made more durable by being treated with creosote or other wood preservative. For a house up to 20' x 20' the sills may be of 4" x 4" material, the plates and studding 2" x 4" scantling. Hemlock, spruce or pine are all good for these parts, though cypress is better for the sills where the wood must come in contact with damp ground either inside or out. It is very slow to decay.

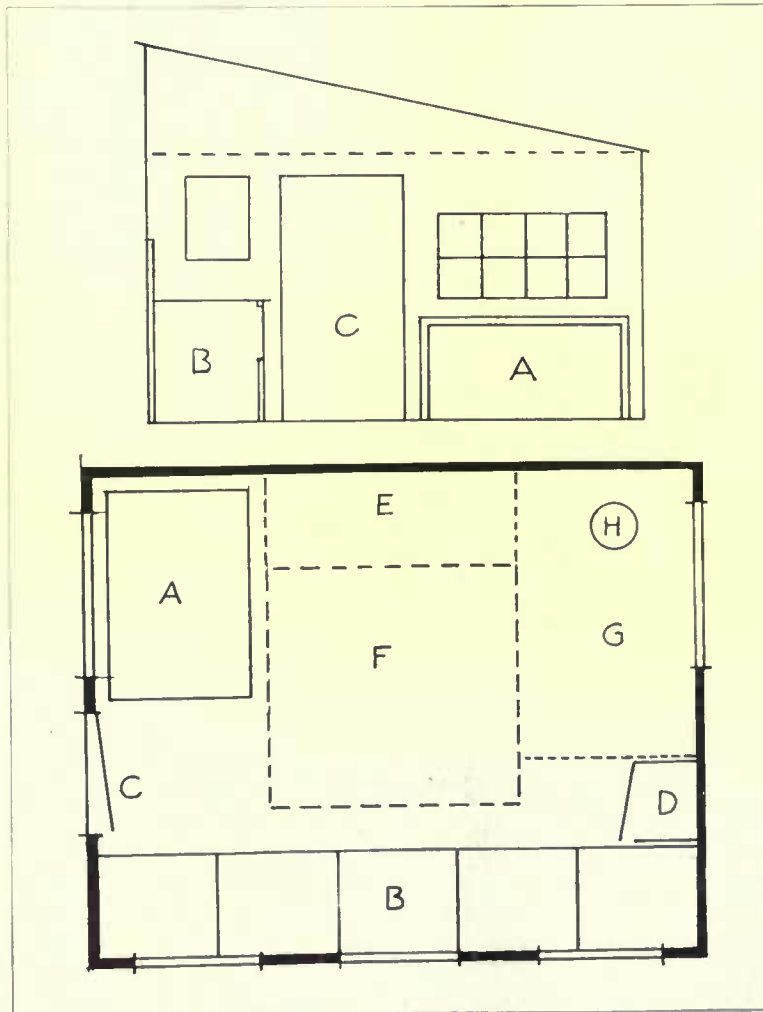
The Bench

The work-bench, which should extend across the full southern front, should be not wider than 3' because few people can conveniently reach farther back than that. It should be high enough to prevent stooping. The back should be boarded up 15" or 18" so a large pile of soil may be placed upon it and mixed without having it either fall behind or spill off the front. Both back and surface should be of smooth, matched 1" lumber, preferably Georgia pine because of its hardness and freedom from splinters. For the ordinary sized garden the potting part of the bench need not be longer than 6' or 8'; the balance should be utilized for carpentry and other indoor work and should have a vise to hold tools while being sharpened, if for no other purpose. To allow for this the part where the vise is to be attached (unless an ordinary carpenter's vise or a patent one is used) should be 2" thick and extend out far enough to attach a portable vise.

Beneath the bench should be bins for soil, manure, flower pots, leaf mold, sand, etc. These should be backed and sided to prevent spilling in these directions. Their fronts should have no cleats at the floor, so the shovel may be used without obstruction in getting out soil. Preferably the floor boards (if wood and not concrete is used) should run from back to front, not across the bins, to facilitate handling and avoid splintering. The fronts of the bins are removable from slots placed at the uprights.

A Movable Table

To supplement the bench a movable table on small, stout wheels, not casters, will be found a great convenience, because it can be placed handy to receive flats filled with plants during the potting season as well as for other purposes. If made with a watertight top with a shelf beneath, many light articles may be kept here. Above the
(Continued on page 80)



The ground plan and side elevation (from the inside). (A) Movable table. (B) Bench across entire front of house, divided underneath into bins for soil, etc. (C) Door 3' wide. (D) Closet 24" x 15" x 5' or 6'. (E) Space over which wheel-hoe and other large tools hang, with fertilizer sacks on floor. (F) Open space for working. (G) 7' x 4' space for articles which cannot be hung up. (H) Removable stove

March

THE GARDENER'S CALENDAR

Third Month



You will need brush for the garden peas, which may be cut now



Transplanting of early vegetables started under glass needs a trowel



Intelligent and timely surgery will save many a damaged or diseased tree

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>Soon, ah, soon the April weather With the sunshine at the door, And the mellow melting rain-wind Sweeping from the south, once more. —Bliss Carman</p>	<p>1. All the necessary pruning next fall 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.</p>	<p>2. 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 well into the autumn.</p>	<p>3. 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 49 for detailed information on this work.</p>	<p>4. Asparagus is one vegetable that starts growth very early, so dig the winter mulch under now, hill up the rows on the old plantings, and apply salt liberally to the bed. New plantings should be started now from good roots.</p>	<p>5. Changes of all kinds where the moving of plants, sod, hedges, etc., is involved must be carried into execution at once. This also applies to garden walks which, if altered in early spring, settle by summer, becoming permanent.</p>	<p>6. All new plantings of hardy stock must be set out. The earlier 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.</p>
<p>7. Where absolutely necessary, bay trees, hydrangeas and other ornamental plants should be re-potted. Others can be re-fertilized by digging out some of the old soil with a trowel and filling in with a rich, fresh mixture.</p>	<p>8. All the exotic plants, such as kentias, dracaenas, cocos, aracas, 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.</p>	<p>9. Better arrangements now to use your greenhouse for some useful purpose this summer. Potted fruits, chrysanthemums, melons, English foreign cucumbers, etc., are some of the many possible products.</p>	<p>10. Have you everything in readiness for the opening of the big garden drive next month? Seeds, garden line, plant labels, measuring stick, pea brush, bean poles and tomato supports are a few essentials.</p>	<p>11. Cuttings of all the various types of bedding plants should be started in sand in the greenhouse early this month. Coleus, geraniums, lantanas, heliotropes, azarastum, etc., are some which come under this heading.</p>	<p>12. Cannas, 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.</p>	<p>13. Sowing of all the more common types of annual flowers should be attended to now. Asters, zinnias, catenulas, balsams, salvia, marisold, scabiosa, pansies, stocks, etc., are some of the many varieties that may be planted.</p>
<p>14. 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.</p>	<p>15. Specimen trees of all types that are not growing satisfactorily should be investigated by cutting a trench entirely around the tree about four feet from the trunk and filling it in with good rich earth with well tamped down.</p>	<p>16. 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 coming summer.</p>	<p>17. 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.</p>	<p>18. 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.</p>	<p>19. This is the time to think of flowers for next winter in the greenhouse. Primula of the Chinese or Obconica type, cyclamen and antirrhinum are three of the best sorts. They should be started now under glass.</p>	<p>20. The covering on the strawberries should be removed and buried 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.</p>
<p>21. The top protection on the rose bushes can now be removed; dig the winter mulch under. Allberal application of bone meal to the soil will produce worthwhile results during the flowering season this year.</p>	<p>22. 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.</p>	<p>23. 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.</p>	<p>24. 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 summer months.</p>	<p>25. 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.</p>	<p>26. 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.</p>	<p>27. 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.</p>
<p>28. 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.</p>	<p>29. 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 important operation.</p>	<p>30. 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.</p>	<p>31. 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.</p>	<p>25. 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.</p>	<p>26. 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.</p>	<p>27. 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.</p>



Honest spading has much to do with the success of the garden



It is a good plan to examine the young plants often for green fly



Heavy twine from top to top of the bean poles makes more space for vines

If people ever think about it at all, I reckon most of 'em figgers that butterflies 're kinder delicate little critters that can't live 'cept in warm weather; if ye up on' tell 'em some kinds live all winter they'd say ye was crazy. It's a fact, though—any country boy as does chores 'round the woodpile in the winter'll tell ye that. So don't jump when I say I seen a butterfly jus' t'other day, flitterin' along on the sunny side of a stone wall at the edge o' my timber lot. I reckon he'd been holded up ever since las' fall under the loose bark o' some o' log, or maybe between a couple o' boulders in the wall. Pretty little cuss—kinder dif'rent shades o' chocolate brown an' buff, with a little red onto him, well as I could tell. It was right warm in the sunny spots out o' the wind, on' the little feller seemed to enjoy it, 'lightin' an' spreading' his wings out flat like he wanted to catch all the sun he could. I'll bet it felt good—it did to me, anyway—after layin' up in the dark an' cold for three-four months. Y'd think he'd o' froze solid before Chris'mas time, 'less he's full o' this here stuff the antymobile fellers tells me they puts in their radiators in the winter.

—Old Doc Lemmon.



Lime is one of the best remedies for many unproductive soils. It should be spread broadcast and then worked in by plow and harrow or wheel-hoe




When manure is to be added to the garden it should first be distributed in evenly spaced piles and then spread with a fork



After danger of frost is past the winter mulch should be taken off the perennial beds. In removing it avoid disturbing bulbs or roots

Here is no Shortage of
DOMESTIC RUGS

T is not the Sloane policy to indulge in superlatives, but at a time like this, when the shortage of nearly all merchandise is universal, there is especial significance in the fact that the Sloane selections of rugs are the largest in the world.

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First Door West of Fifth Avenue, 4th Floor



On the flanking walls grow cerastium, Veronica prostrata, rock-roses, ferns and heuchera, with roses, shrubs and perennials above

Rock Gardening in the Northwest

(Continued from page 44)

dark, weathered stones. Violas do not seem to be as popular as they deserve, for they add variety and color to the rockery and extend its season of bloom well into summer. Besides the types, such as *Viola lutea* and *Viola cornuta*, there are an endless number of hybrids of lovely colors and varying habit of growth.

One Portland place is attractively outlined by a low rocky bank, topped by a hedge of pale pink hawthorn, a thing of exquisite beauty in May. The stones, which are old and weathered, are nearly covered with greenery. This wall contains most of the plants just mentioned, with patches of silver-gray sedum (*Sedum spathulifolium*), and the pleasing addition of little groups of the smaller bulbs, crocuses, snowdrops, etc. Here and there a wild strawberry sends its runners among the stones and holds up a red fruit to passing children.

The use of terraces gives a good opportunity for wall gardening. A suburban garden, containing a row of terraces given over to vegetables, dwarf fruit trees and annual and perennial flowers, has beautifully planted walls. Aubrietias, in shades from pale lavender to the deepest purple, make vivid splashes against the stone. Alyssum, both the common sort and a less known variety, lemon colored (*Alyssum saxatile citrinum*), alternates with patches of the startlingly pure white of candytuft and both the single and double arabis. Stretches of the walls are blanketed with close-clinging thymes (*Thymus chamædris* and *lanuginosus*), and the rocky slopes are cushioned with mossy saxifrages, small sedums and the magenta and white varieties of *Erinus alpinus*.

But wall planting is not all of rock gardening, as many charming bits of rockwork in Portland prove. One may find all kinds, from the small rockery occupying a few square yards on a city lot to the elaborately built-up garden of the connoisseur containing tons of rock and hundreds of choice plants.

In such a garden as this are grown the more delicate alpines, gentians, en-crustured saxifrages, the rarer primulas and campanulas, as well as the better known species. By skillful arrangement of rocks and soil, the exposure and situation that each plant requires are furnished it, so that alpines from Swiss peaks grow quite happily beside the native moss and sedums.

Miniature Gardens

But quite as lovely effects are obtained in miniature on a small bank of well arranged stones and good soil. Such a one is found in a small hillside garden on Portland Heights, where London pride, heuchera, cranesbill, mossy saxifrages and all the regular favorites make a bright patchwork sloping down to the lawn and perennial garden.

Another Portland Heights house, looking out over a very high, steep slope, is approached by a winding path, deeply cut into the bank in places. The retaining walls bordering this path are hung with the most luxuriant drapery of bright flowers, while above them perennials and low shrubs carry the eye on up to the background of dark firs. At the back of the house, a shady rock wall and the fir-shaded slope above it are used as a setting for numbers of charming native plants.

On seeing such a garden as this, one is led to wonder why everybody has not one like it. But the reasons are natural enough. It is all a comparatively new fashion in gardening to us, and possibly the majority of people are unaware that there exists a class of plants peculiarly adapted to growing among rocks. Those who do know it and have seen rock gardens may have gained the impression that it is a difficult game, an expensive hobby. It need not be either difficult or expensive, provided one is interested enough to give time, individual study and labor to it himself.

(Continued on page 60)



Jones

A well flowered rock wall planted with candytuft, alyssum, aubrietia and arabis

O W E N



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Rock Gardening in the Northwest

(Continued from page 58)

For the care of a rock garden must be a labor of love. It cannot be entrusted to an ordinary gardener who mows the lawn so many days a month at so many cents an hour. Such a man has no knowledge or appreciation of alpine; his ideas of gardening are apt to run to bedding plants set in concentric rings and parallel lines. You must weed your own rockery, or expect to find *Arenaria montana* lifted out, along with sheep-sorrel and dandelion. To the real enthusiast this is pleasure, not work. A genuine Portland rock gardener may be found at 9:30 or 10 p. m. stalking slugs with a flashlight and a pail of lime, and enjoying it.

Where the rockery is a part of a small garden, and consequently always in evidence, it is customary to lengthen its period of beauty by planting small, summer-blooming annuals to give color when the true alpine have passed their season of bloom. One of the best of these is that very dwarf alyssum known as *Alyssum minimum*, which never gets higher than three inches and goes on spreading and blooming all summer until a single plant will make a snowy circle a foot across.

One Riverdale garden makes effective use in summer of a deep blue lobelia. There are fine little poppies (*P. alpinum* and *P. nudicaule*), which, though called perennial, are best planted in succession as annuals. The fall-sown plants flower in early summer, the spring-sown in July and August. The old-fashioned portulaca, in its new-fashioned shades, preferably the single-flowered sort, is charming to fill in with in summer. Things like verbenas, petunias, etc., are used, but they are rather too large, except for bolder planting. Where the effect is to be viewed from a distance, or where the stones are large and the arrangement bold, larger plants are good. Valerian, foxgloves, wallflowers and California poppies are fine in such a place, as are the Wichuraiana and pink rambler roses.

Wherever small plants are used the effect is better when they are planted in groups. This gives enough of each color to hold the eye, and is better than the spattered effect of badly mixed plants. Good examples of this are the prostrate speedwell, *Veronica prostrata*, and the rock roses or helianthemums. The former is so small that its fine blue does not show up except in large groups. The latter plants furnish the best pinks to be had in rock plants, not purplish, but clear, soft, pastel shades. Planted so that a crevice or miniature valley is filled with them, they make an exquisite piece of color, while the same plants scattered among other things will not be half so charming. The yellow shades in rock roses are equally good.

The selection and arrangement of shrubs is important, as the right shrubs, well planted, give character and an appearance of age to the garden. Heathers, especially the very dwarf sorts, are always good. *Daphne cneorum*, the garland flower, is a fine prostrate shrub covered in spring with deliciously fragrant pink flowers. Rock sprays, or cotoneasters, are used a great deal. Their red berries in winter are very attractive, but not more so than those of the kimmickinnick, or bearberry, a native creeping shrub that deserves wider appreciation. Prostrate junipers find a limited use, though they are very desirable. There is a fine native sort in the Cascade Mountains, which can be transplanted successfully. The State flower, Oregon grape (*Berberis aquifolium*), is a beautiful shrub, though rather large for the rock garden proper. There is a lower sort (*Berberis repens*), also found wild everywhere, which is better.

People who are so fortunate as to have running water, naturally combine rock and water gardening, a delightful variation. A stream is not necessary, however, for a small artificial lily pool with rock borders serves very well to vary the scheme. Especially if in shade, the numerous species of wild ferns are ideal for such situations.

Securing the Plants

The beginner in rock gardening is met with the problem of where to find the right plants. Raising them from seed, though a slower process than buying plants, is much less expensive and quite satisfactory, unless one is going in for named varieties. On the other hand, given a few good plants, any one with experience in taking slips can soon supply quite an area. American seedsmen do not seem to pay a great deal of attention to rock plants, but a study of catalogues for some years back reveals an increase of interest in the subject. In Portland there are one or more firms having a good assortment of plants, but not of seeds. The favorite Portland way of stocking a rockery seems to be to get slips and divisions from a rock gardening friend; and a very good way it is, blessing both the garden that gives and the garden that receives.

A Portland garden can be a thing of beauty without ever calling upon English seedsmen or Swiss alpinists. In the State of Oregon are a remarkable number of native plants suitable for rockwork which can be successfully cultivated. And for models in the arrangement and planting of stones, one has only to drive up the wonderful Columbia River Highway to find cliffs, crevices and banks flowering in the most beautiful natural profusion.

Waxing Hardwood Floors

WAX for polishing hardwood floors may be purchased, or it may be prepared in the following manner:

To a pound of clean beeswax allow three pints of turpentine; cut the wax into small pieces, place it in a pan set in another pan of hot water and allow it to melt. Then pour it into the turpentine, stirring vigorously until the two are thoroughly blended. Place some of the wax on a clean flannel cloth and rub it on the floor, treating one board at a time and rubbing lengthwise.

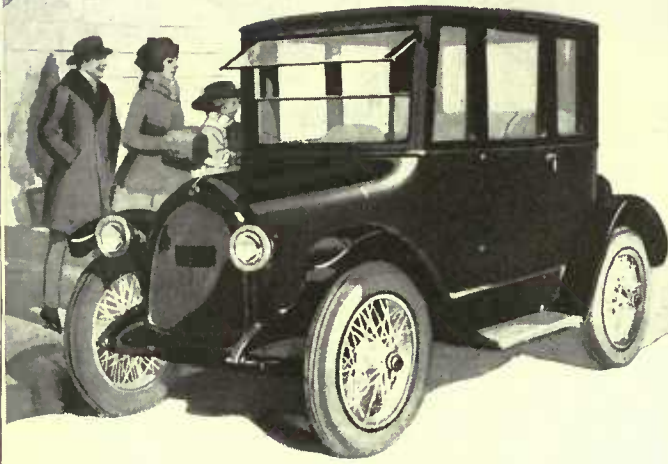
Proceed thus until the whole floor has been waxed, and then cover a heavy brush with flannel, and with it rub the floor until it is perfectly smooth; or else polish with a heavily weighted brush made for the purpose. A waxed

floor requires about the same care as a varnished one, but it has the advantage that it may be all the more quickly freshened. Varnish must have time to dry, but with waxing the work is finished when the floor assumes the proper polish. It usually happens that some parts of the floor are subjected to much more wear than others; so whenever possible small rugs should be placed at these points.

When the polish has worn off in spots, it is necessary only to warm the wax, apply a little with the flannel to the bare places and then polish in the usual way. If these small spots are carefully attended to, the floor will not be likely to require a complete polishing often than once or twice a year.

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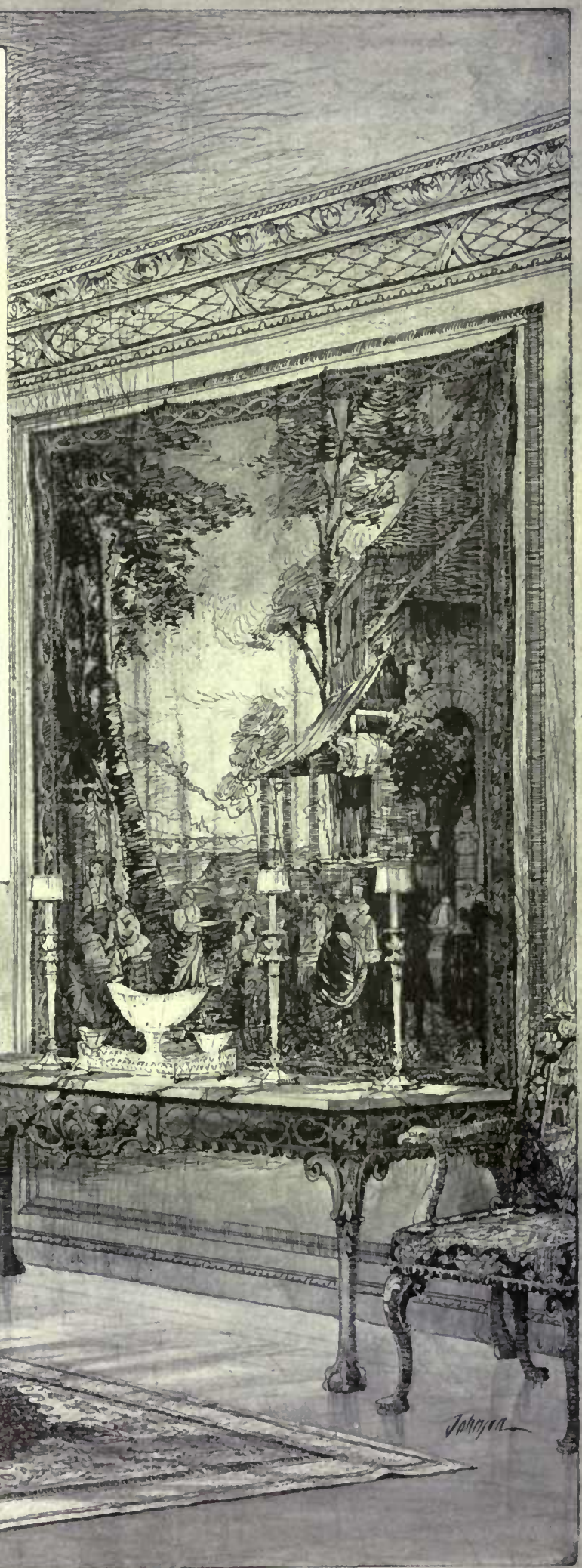
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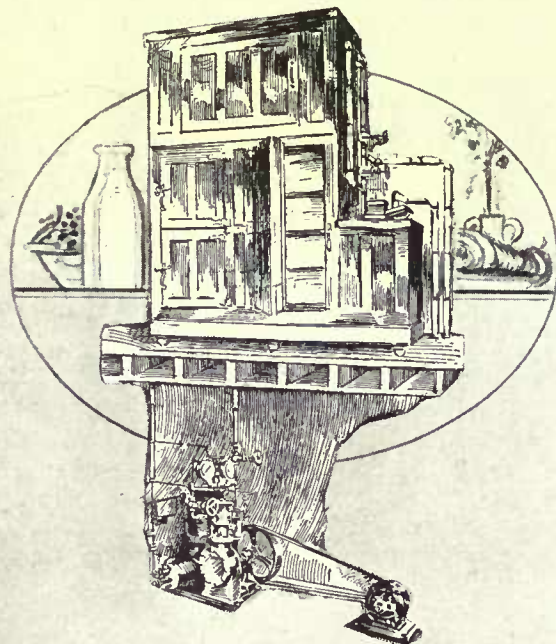
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A corner of blue and white — delphinium hybrids and phlox
Miss Lingard

My Backyard Garden

(Continued from page 45)

and making a most appropriate place for the sentimental time-keeper.

Always Room for More

It is surprising how many plants one can have in a comparatively small area. It seems that there is always room for a few more here or there, especially of the favorites. I have often bought fifty or a hundred plants at a nursery, not knowing at the time where I would plant them, but upon bringing them home have always found room. Some plants are entirely too energetic and overbearing to be admitted in polite society and should in fairness even to themselves be excluded from the small garden.

My garden being limited and having no extra ground to draw upon, except a small space used for laundry purposes, the vegetable section long since relinquished its hold to the glory of perennial flowers. The ground is so utilized that there is not even room for the occasional fire in which to dispose of prunings, old blooms, etc., and these have to be placed in barrels and removed. How can one reserve space for this purpose when there are always plants through Nature's increase justly claiming it, and even bidding against each other for its occupancy?

The iris rows have unexpectedly been doubled in length, the new ground having been previously prepared and planted to gladioli which were up about 18" when I was so impressed with the beauty of the iris that I must needs have more. To make room, I very carefully moved two rows of gladioli, about 300 bulbs, which did not in the least resent being disturbed. The soil was removed to the rose bed and loam purchased to take its place.

Bearded iris have a reputation for extreme hardiness and will sometimes grow if only dropped to the ground. This proved to be the case with some odds-and-ends left over after making divisions and which were carelessly thrown behind the garage, where later on I found them growing and making sturdy plants, even though the place was shady. If there is one time rather to be chosen than another for planting it is surely directly after blooming, or even when the blooms are fading. At this time new rhizomes are forming and beginning to throw out their main roots, which are very small or just making their appearance. Irises do not seem to rest after blooming as is generally supposed, but appear exceptionally busy growing new rhizomes and roots in preparation for more bloom the following year.

These roots, although brittle, are not easily injured by handling or being left out of the ground several days, and when planted will immediately start to anchor themselves in their new quarters. This time seems very opportune, as it gives one the full bloom of the old plants and establishes the divisions for blooming the following year, with an added advantage of allowing one plenty of time to plant them. Several plants that I desired to retain, either to give away or until I found room for them in the garden, kept in perfect condition for over two weeks lying on the cement floor of the garage.

Iris Varieties

One is quite bewildered when choosing favorites among the irises. The fancy vacillates from one to another—
(Continued on page 64)



Hybrid tea roses border both sides of the garage driveway, with ramblers growing over the trellis along the property line



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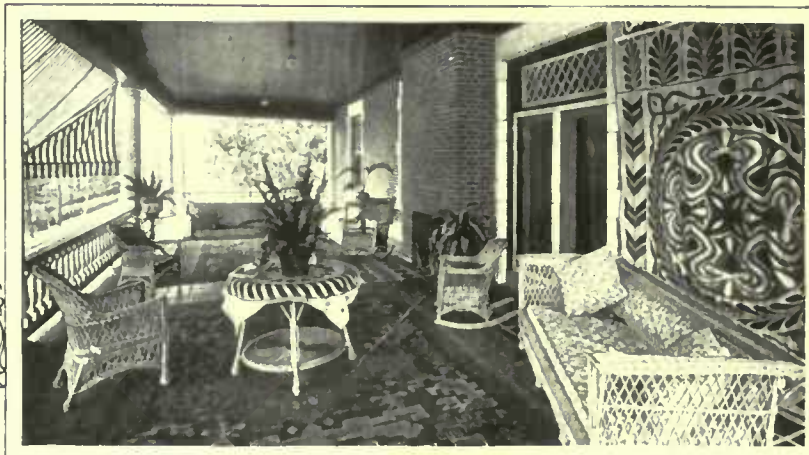
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My Backyard Garden

(Continued from page 62)



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there are so many candidates, so many appeals and so much to be considered that one no sooner decides than other sorts crowd in. One of my choice is Isoline, with a color which very closely approaches pink. Every time I see this plant in bloom I long for a mass of them in combination with a good white or blue variety. Prosper Laquier is very fine, as are Crusader and Anna Farr. Quaker Lady is light and cheerful, a gay combination of lavender and gold which seems to glow with brightness. Rhein Nixe, a tall bicolor, is especially attractive for garden display. Pauline is also a fine dark variety. Lo-hengrin is excellent, a large, bold flower of pleasing qualities; and where cost must be considered the popular *Pallida dalmatica*, planted in mass with Mrs. H. Darwin in the foreground, is thoroughly charming. Edouard Michel was disappointing, as its description gave me keen anticipations. The plant I received under this name is very like Pauline. Iris King I like, and the old favorite *flavescens*. We need yellows not only for their own beauty but for combination and contrast with others.

Dorothea, of the intermediate section, has a warm spot in my affection as well as in the garden. It is a horizontal bloom of white, blue and gold and comes into flower just ahead of the well-known Florentine. A. E. Kunderd, originator of the ruffled gladiolus, stated some time ago that he believed if the general public could see the newer irises as well as the standard kinds in bloom, their variety and beauty would take the country by storm, and there would not be stock enough in existence to supply the demand.

There is also another favorite whose name label was lost before I became acquainted with the bloom. It is a deep, velvety crimson of medium size having a beautiful bud and opening with very reflex petals, bending far down over the calyx and flaring out at the edge so that it gives the appearance from the side of two blooms placed back to back. These petals are adorned with luscious deep shadings that baffle description. The upper part of the blossom is globular in form, and when opened brings to view a mass of bright golden stamens which still further enhance its beauty by their wonderful combination. This rose is of singular beauty, brilliant under artificial light, and no doubt one of few that is really attractive when the bloom is full or even waning. It is also very fragrant. I intend sending a bud to a specialist for identification, as I must have more.

Roses

A very satisfactory treatment for a garage driveway, especially if it is of the ribbon variety with grass down the center, is obtained by having a long rose bed on each side. In this location the driveway serves also as paths, the roses showing to advantage with the open space between the beds. Thus they are conveniently cared for and should they be desired for picking, the blooms are easily gathered. As the car is back and forth almost every day, each new bloom catches the eye, though in some less prominent position it might pass unnoticed. The beds are 3' wide, accommodating two rows each of hybrid teas. The one near the boundary has ramblers on a trellis at the back, an extra foot being allowed for this purpose.

Very rich soil seems to be the greatest factor in successful rose growing. In it the plants grow strong and sturdy and are able to ward off many diseases which otherwise might trouble them. Mine are sprayed but twice in the spring, and during the winter are protected with straw held in place with wire netting. With this simple care and rather severe pruning and disbudding, they thrive and bloom abundantly, striving to express perfection until stopped by winter's cold. Summer pruning is also necessary to the maintenance of long, strong stems, and can be conveniently done when removing the old blooms. Each plant requires a moment's study, and the faded flowers should be so removed that only strong buds, generally found quite far down on the stems, are left. This practice keeps the plant in control and with disbudding gives one the maximum of high quality flowers.

Lady Alice Stanley is a very generous, willing and beautiful sort, an ideal garden rose in every way. It is good through the entire season. Killarney Queen is another beauty whose massive buds are wonderful. Mrs. Aaron Ward is most dainty and pleasing. Betty is a good yellow—I say

yellow, because it appears so in the garden, although close up it is a combination of varying shades of copper, gold and rose. The bloom is large and conspicuous. General MacArthur, an old favorite and a bright, lively crimson, is particularly good in the spring. My personal choice is Madame Jules Bouche, introduced in 1911. This is the most delicate, charming rose I know. It is of medium size and dainty, graceful formation. George C. Thomas, Jr. claims this to be "by all means the best white to blush rose." The color varies a little in different soils and locations, but with me it is cream white with a center of the most exquisite virgin rose. Its description is far beyond me; I can simply admire it. Two dozen of these occupy a separate, sheltered, rather secluded spot in the garden, for their beauty is too rare to be thrust upon one unprepared.

Delphiniums

Can anyone stand before these wonderful spires of blue without becoming an enthusiast? At first the true blue singles were preferred, the doubles seeming too prim and overdressed; but now it is the reverse, the singles appearing rather plain although very lovely, and the doubles, especially the very light lavenders with dark, almost black flecked centers, the deep indigos with reddish margins and white centers, and of course, light and dark blue solids with light or striped centers, being preferred.

It seems more satisfactory, if you do not raise your own plants, to purchase seedlings instead of clumps, which are sometimes affected with a crown disease and also occasionally bring their own enemies with them, concealed among the roots, into the garden. These young plants if planted early in the season and kept growing at high speed will produce surprisingly large spikes of bloom the first year, and make splendid plants the second, when many of the clumps may have left for parts unknown.

There is also a slug that delights in scooping out the crowns of perfectly healthy plants during the dormant season to such an extent that the plants are killed. Coal ashes, not sifted on the surface of the ground over the crowns, but worked down thoroughly between and around the stalks in early fall, so that the dormant buds at their base are covered, will very often prevent the attacks of this destructive creature.

Water and Care

Delphiniums seem to enjoy plenty of water, and a deep, rich, light, airy soil kept sweet by the addition of lime and well cultivated. Some young pot-grown plants, selected hybrids, set out on March 10th and given when in bud

(Continued on page 66)



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My Backyard Garden

(Continued from page 64)



YPRES

The British Tommies called it "Wipers"—this little West Flanders town with its fine Cloth Hall where in the days before the War the linen and lace trade flourished. Ypres was bombarded time and again by artillery both of the Germans and Allies and during the war its streets were deserted of all save rumbling motor-lorries or ambulances scurrying away from the explosion of the great shells. But when you go to Ypres today you'll find a city reborn.

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three thorough soakings with liquid fertilizer at weekly intervals, produced spikes almost 7' high in June. Around the young plants were placed metal bands $3\frac{1}{2}$ " in diameter and 2" high, cut from sheets of tin and pushed a little way into the soil to prevent the attack of cutworms and facilitate watering. If made from galvanized iron they would not rust and could be used from year to year. These bands proved of such help that I intend using them around all young plants if for no other reason than to keep the roots moist in dry weather. They also serve to keep down weeds by preventing the water from spreading over the surface of the ground. One hoeing after each rain suffices and the plants are kept comfortably moist by filling the band once a day. When watering larger plants it is best to scoop out an inch or two of soil around them and a little away from the stems, filling this as many times as is necessary to wet thoroughly all of the roots. After the water has drained away, return the dry soil.

The general practice is to cut to the ground the old stalks after they have bloomed, but if there are no young shoots at this time, as is often the case, it seems inadvisable to do so. It will be well to remove the faded blooms first with a fair amount of stem, and when new growth starts, to remove the old stalks gradually, cutting them out one at a time here and there. This also admits air and sunlight to the young shoots, which are sometimes smothered

if the old stalks remain too long uncut; or the old stalks after blooming can be bent over and laid to one side of the crown, being removed altogether when new growth is sufficiently high.

Plenty of air seems to be an absolute necessity for the well-being of these plants. They cannot stand poor circulation or being closed in. I have never received a shipment of delphiniums, even though they were packed very carefully in baskets filled with excelsior, but that the foliage was almost entirely rotted upon arrival.

One florist who grows several long rows of the Belladonna variety for cut flowers I visit every spring and fall, ostensibly to purchase dabbias, but in reality to see his immaculate garden where a weed is almost a curiosity among the rows of thrifty plants. It is his practice in the spring to lay down the shoots of every other row just before the buds appear in order that his plants shall not all come into bloom at the same time. This causes new sprouts coming into bloom after the other rows are through, thus making a continued succession.

Some parts of my garden are not entirely satisfactory. If they were, there would be no fun. The greatest feature of a garden is that it is never really finished. No matter how beautiful it may be, there is always room for improvement. One is ever rearranging, adding and discarding, ever trying with keen interest to materialize mental pictures.

Equipping the Laundry

LAST month in talking about the various departments of the household—the Culinary, Laundry and Cleaning—I specialized on the kitchen and gave tables of articles and prices for three different kinds of kitchens. This month it will be the laundry.

She is a fortunate woman who possesses a laundry, because no chaos can be more unspeakable than the kitchen of a Monday morning with the dinner on the stove crowding a wash boiler, the room half-filled with steam and everything at sixes and sevens. But if one hasn't a separate laundry and if the set tubs are in the kitchen and the wash must be done there, at least make it a point to keep the rest of the laundry things in a closet by themselves. Have a laundry closet. Keep your soap and boiler and wringer and other equipment there. Make it the final depository for the soiled linen. When the work is done, see that the equipment is put back in good shape for the next week's wash. If repairs are needed, have them made promptly so that no delay may be met when the tools are next required for use.

Two of these lists include electrical washing machines. There are many types and many prices. I merely include one type so that the electrical washing machine idea can be registered in your mind. If you haven't a machine of this kind, write to the advertisers in the magazine for literature, talk it over with the man of the house, and pester him or find some anniversary that requires a substantial gift—and put in a plea for an electrical washing machine. If you can induce him to include an electrical wringer, your work will be even lighter, and if you can get an electrical ironing machine for the large flat wash, your Tuesdays will be full of bliss.

The first list of equipment is intended for a large household and, consequently, it runs up into an appreciable sum: Ironing machine (electric).....\$165.00
Washington machine 118.00
Wash board95
Wash boiler 5.00
Clothes basket 2.25

Hampers	\$5.50
Clothes pins .....	.35
Set irons	2.75
Electric irons	7.50
Ironing board on stand.....	3.00
Ironing board pad.....	1.65
Clothes line (100').....	2.50
Clothes line reel.....	.25
Clothes props .....	.25
Boiler stick .....	.25
Clothes horse	1.85
Wringer	7.25
Galvanized pail .....	.90
Curtain stretcher	3.75
Starch pan	2.25
Starch spoon .....	.35

\$331.55

My second list is for a small family—say four or five—where at least one servant is employed:

Washington machine	\$118.00
Wash board .....	.95
Wash boiler	5.00
Clothes basket	2.25
Hampers	5.50
Clothes pins .....	.35
Set irons	2.75
Ironing board on stand.....	3.00
Ironing board pad.....	1.65
Clothes line (100').....	2.50
Clothes line reel.....	.25
Boiler stick .....	.25
Clothes horse	1.85
Wringer	7.25
Galvanized pail .....	.90
Curtain stretcher	3.75
Starch pan	2.25
Starch spoon .....	.35

\$158.80

The third list is intended for the beginning housewife or one who has to live in a small apartment. It totals only \$17.30:

Junior wash board.....	\$0.40
Ironing board	2.65
Ironing board pad.....	1.50
Electric iron	7.50
Hamper	4.75
35' clothes line and reel.....	.50

\$17.30

DOROTHY ETHEL WALSH.

An Auxiliary Heating System For Early Spring and Fall It Cuts Down Coal Costs

IT is used in connection with existing warm air, steam or hot water systems.

It takes their place for the fall and spring heating. It has proved so efficient that it is nothing unusual for an owner to tell us he "doesn't run his other more than two or three months." The Monroe Tubular Pipeless Heater does the heating the other months.



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Does it more acceptably because of its flexibility and ease in handling.

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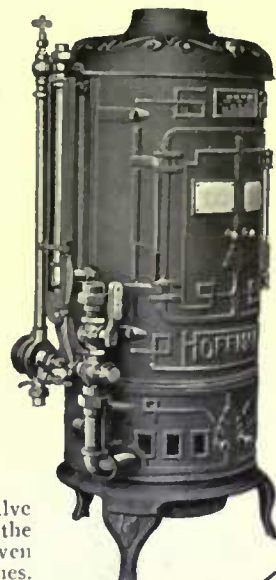
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141 Halscy Street

Using Ciphers and Monograms in Decoration

(Continued from page 32)

centuries many beautifully designed printers' marks or ciphers were contrived which often displayed the highest excellence of graphic art. In a far less elaborate and sometimes in an amusing form there were the distinctive water-marks of the paper makers, the punch marks of silversmiths, and the badges of other craftsmen as well. Not a few of these lesser manifestations possessed genuine decorative charm.

But it is as a present factor, altogether practicable and highly valuable, in decoration that we are here concerned with the use of personal emblems, ciphers and monograms.

Louis XII's Ciphers

A modern method of application we may best derive by taking a brief survey of some of the most effective ways in which they were employed in the past. Louis XII of France adopted as his personal device the porcupine. That of his wife, Anne of Brittany, was a hound. The illustration shows one of the chimney-pieces in the Château de Blois where the crowned porcupine becomes a most striking motif of decoration. Flanking it on one side is a crowned "L" for Louis and, on the other, a crowned "A" for Anne.

Another chimney-piece in the same château bears two great wreathed medallions in one of which is the crowned porcupine while in the other is the crowned hound. Decoratively speaking, such emblems are both trenchant and appropriate. There can be no mistaking for whom they stand. At the same time, a decoration that obviously means something and carries with it some story, the intent of which the beholder cannot misunderstand, is generally far more interesting and forceful than a decoration that is merely decorative and bears with it no special significance.

Francis I—that Francis of the Field of the Cloth of Gold—chose as his personal emblem the

salamander, and all that portion of the Château de Blois where he exercised his lavish proclivities is fairly writhing with salamanders and bristling with crowned "F's" introduced in every conceivable place from the chimneys and parapets outside to the balustrades and over-mantels within. Again, the personal badges of Louis XIV—the rayed sun and the crowned L—lent themselves admirably to decorative purposes and were freely used by the designers of the period. Marie Antoinette's crowned monogram was a graceful, if not an especially original or forceful, decorative motif that was frequently used with an agreeable effect.

One need scarcely be reminded of the admirable decorative results obtained by using the roses of England, the thistle of Scotland or the lilies of France. Likewise the British Lion, the American Eagle, the Gallic Cock and the Florentine Lilies have by themselves so often supplied appropriate decorative motifs that their mere mention is enough to bring up a series of pictures before the mind's eye.

In a slightly different field, St. Lawrence's gridiron, the symbols of the four Evangelists, and the proper attributes of the several saints, by which they may always be identified, have furnished a store of decorative motifs that has tremendously enriched the art of the world from the first century of the Christian era to our own day.

Using Ciphers

To sum up the matter in brief, a cipher, personal emblem or monogram is a sort of decorative shorthand—it conveys at least one whole idea, and

oftentimes a whole story, by one symbol. The use of such badges or marks opens up a wide opportunity for terse, pithy expression which may frequently, and very appropriately, be combined with a bit of playfulness or humor.

(Continued on p. 70)

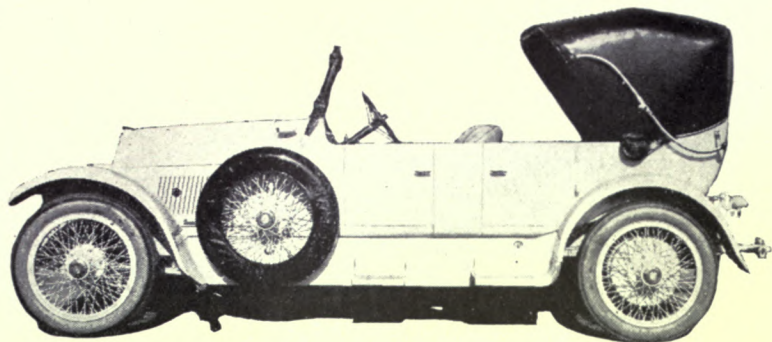


Early Renaissance paper water-marks

Two Renaissance printers' marks



On her bed's head Marie Antoinette had carved her personal monogram, one that would be adaptable to modern decoration



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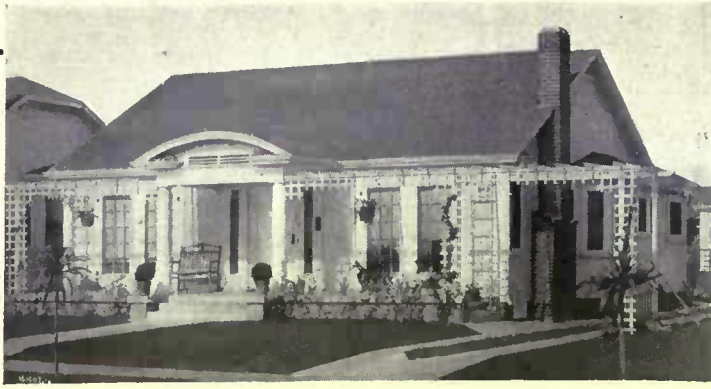


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HAPPILY, the bungalow has risen from the status of a home whose chief assets were its low cost and easy upkeep, and passed into the realm of genuine architectural merit. Not only does its exterior follow accepted precedent, but the house throughout is better planned, better built, and better to live in.

It is to such modern bungalows that the two books noted above are devoted. Their author (formerly of the firm of Yoho & Merritt, Architects) has been practicing architecture for eighteen years. His skill and artistry have furnished plans for homes in every State of the Union, and in several foreign countries as well. The solid worth of his designs is infallibly proved by the ever-growing demand for them by discriminating prospective bungalow owners.

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EDWARD L. MERRITT ARCHITECT

Formerly of Yoho & Merritt 503 Empire Bldg. SEATTLE WASH.



Using Ciphers and Monograms in Decoration

(Continued from page 68)

In making choice of or in contriving such an individual mark or badge it is well to seize upon some attribute, some characteristic preference or some historical item that will lend itself to conventionalized treatment in decorative form. The simpler the design the better, as a rule, although many fairly complex motifs will lend themselves to organized design. Nevertheless, it is well to be aware of the complexity that militates against coherence.

Such devices, if properly chosen, will be susceptible of execution in almost any material and may well be used

architecturally in floors, upon walls, on chimney-pieces and overdoors, in windows, on corbels, on ceilings, for weathervanes and other exterior metal work, and in sundry other places that will readily suggest themselves to the interested reader.

In addition to this fixed employment, one may use them, perhaps in slightly modified form, on silver, on furniture, on linen and in a score of ways besides which the individual case will dictate. Using them this way in a country house gives a sense of unity to the furnishings, decorations and equipment.

SEEN IN THE SHOPS

Among the many charming little accessories which mean so much in the home, the following have been selected by the HOUSE & GARDEN SHOPPERS as being attractive from both a decorative standpoint and price. In ordering, kindly mention number. Purchases may be made through the HOUSE & GARDEN SHOPPING SERVICE, 19 W. 44th St., New York City.

(1) A tin scrapbasket, oval in shape and about 12" high, is hand decorated with Chinese motifs in bright colors on an old ivory background. It may also be had with dull old-fashioned flowers on the same lovely ivory background. The price is \$12.

(2) There were also seen some charming and unusual little boxes, hand-painted in brilliant French colors. While made in this country they have that illusive touch which usually characterizes French things. They are made of wood and come in a range of sizes from those suitable as stamp boxes ranging through to cigarette size and even larger. Prices from \$4.50 to \$22.50.

(3) In one shop was a particularly charming wooden serving tray, oblong in shape, hand-painted in a lovely soft turquoise blue with the antique finish and ornamented with fine gold tracery. The bottom is covered with glass. It measures 23" by 15". Handles are on either end. It may be had in any desired color. Price \$18.

(4) A collection of exquisite fragile little Venetian glass vases, no two alike in shape or design, comes in white and range from \$5 to \$25.

(5) A pair of dull gilt composition candlesticks, antique finish with a mere suggestion of dull old blue most illusively introduced, would be suitable for the living room mantel. They stand 14" high. The price is \$15 per pair.

(6) A serviceable bread tray, oval in shape in lovely old pewter, simple in design, 12" long, dull finish, may be had for \$7.50.

(7) A pewter muffineer is gracefully shaped. It stands 12" tall and may be had for \$7.50.

(8) A novel table decoration for floating flowers consists of a shallow glass bowl which rests on a tripod of wrought iron. The design is exceedingly simple and the edge of the bowl is irregularly cut in imitation of the old Italian pieces. The bowl comes in white and in amethyst Venetian glass. \$25.

(9) Especially designed are wrought iron candlesticks, 3" high, holding short squat fat candlesticks. These candlesticks are especially effective with the bowl mentioned above and are \$7 each. Candles to fit it, in the usual colors, may be had for 60 cents, while especially designed candles in crackled antique ivory effect are 90 cents each.

(10) An Italian pottery jardiniere, gaily decorated in a variety of colors and gracefully shaped is 7" in diameter and 7½" tall. Price \$5.

(11) A pair of pewter candlesticks, hexagonal and otherwise exceedingly simple in design; about 12" tall, may be had for \$20 a pair.

(12) Particularly amusing, especially in view of the fact that birds are being used in table decorations, are charming little pheasant pepper shakers of chased silver. \$14 each.

(13) Chased silver salt dishes in swan design with glass lining may be effec-

tively used with the pepper shakers. \$12 each.

(14) A Sheffield silver tea caddy may be had for \$8.

(15) A small round serving tray comes in Sheffield silver with open grape pattern, 12" in diameter, \$15.

(16) At present there is a great vogue for lacquered pasteboard boxes, either hand-painted or covered with novelty papers. They come for every conceivable purpose and in every size and shape, from the tiny stamp boxes to the most exaggerated hat boxes. Among the most unusual of those I saw was a tall cylindrical sunshade box made of heavy durable cardboard and covered with unusually rich paper in black and dull gold, lacquered. This also comes in a black background decorated with lovely French baskets and a charmingly colored band top and bottom. This may also be equipped with a hanger so that it will accommodate long fur stoles and scarfs if desired. It is beautifully lined with a harmonizing paper. 36" tall and 11" in diameter. \$10. If shipped out of New York, \$1.50 extra for crating.

(17) Charming wooden toy boxes for children have a hinge lid covered with gay paper in red, blue or pink, and decorated with amusing cut-outs with a heavy coat of lacquer. 26" by 13" by 9" high. Price \$15.

(18) Convenient overnight hat boxes in heavy cardboard beautifully decorated in black paper with charming prints or clusters of flowers and baskets are effectively lined and equipped with ribbons to hold the hats in place, with a metal handle on one end to carry it by. These also may be had in all black, and come either round, 15" in diameter and 6" deep, price \$5, or square 13" by 6" deep, with a hinged lid, price \$7.50.

(19) Delightful cigarette boxes imported from France are shaped like little old-fashioned trunks with rounded lid. They are painted in delightful colors and inset with old French prints. These are lined with the old-fashioned marbled paper like that used in old books. 4½" by 2¼". Price \$4.50 each. In Nattier blue, old rose and yellow.

(20) Gaily painted trays, useful in so many ways, are also hand-painted with the same little French prints inserted and lacquered. 10" by 7¼". Price \$5.50. They come in Nattier blue, old rose and yellow.

(21) For the dining table is a lovely oval mirror tray, 16½" long, with a fence-like rim perforated and delightfully engraved with bow and ribbon design. It is of silver plated bronze. \$35.

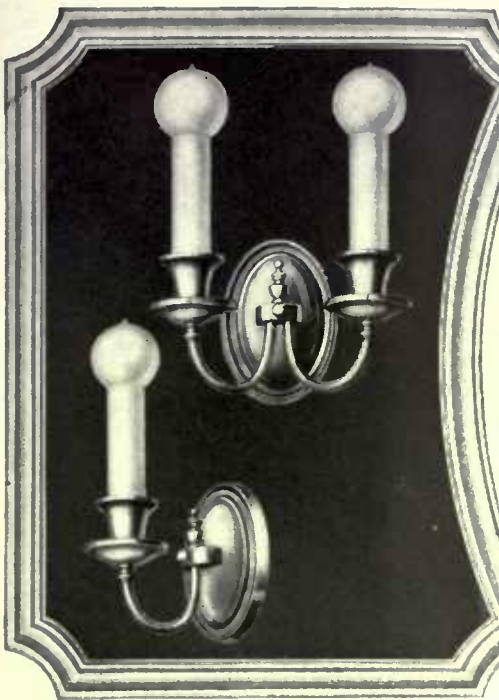
(22) A hand tooled desk blotter ornamented in gilt is 15¾" by 11¼" at \$16.50 and 20" by 14¼" at \$18.50.

(23) A tooled leather pen tray in design similar to the desk blotter is lined with glass and may be had for \$15.

(24) Is a calendar also in the hand tooled leather at \$10.

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The refinement and restraint of these Colonial designs makes them suitable for any environment.

ARTISTIC lighting fixtures will enhance the appearance of any home.

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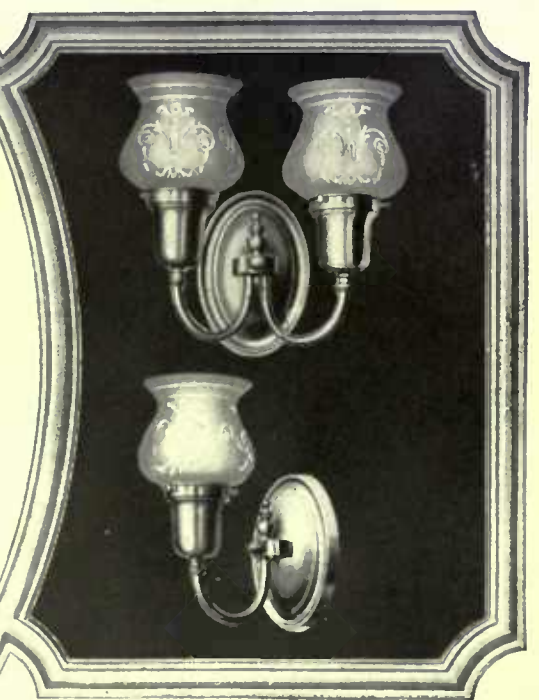
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TRAVELERS who value luxury, comfort and quiet distinction place their certain dependence upon the Hartmann Wardrobe Trunk. The Hartmann Trade-Mark denotes quality.
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MODERN closets of less than half the space of the old fashioned closets will provide hanging capacity for even more garments. Every cubic foot of space is made for service.

Convenience and order hitherto unheard of are realized. A shelf above for hats, packages, etc., and a drawer for shoes—there is a place for everything.

Garments on specially designed Knapé & Vogt hangers are suspended on a beautifully nicked, roller bearing carrier. A slight pull brings the whole wardrobe out into the room for selection and airing. Better than the old fashioned lighted closet at less than one third the cost of wiring.

This system of garment care modernizes closets in old or new homes, apartment houses, hotels, clubs, lodges, etc. Installation in old closets is easily effected by attaching over top of door casing and to rear wall. A screw driver is the only tool required. Carriers are made in all sizes from 12 to 60 inches in length. The cost ranges from \$2.50 to \$5.00 for lengths that fit closets in most homes.

On sale at hardware and department stores. If not immediately obtainable at yours, write us giving closet dimensions and we will see that you are supplied.

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"The Chinese Statuette", by Richard Miller, who paints in gay colors suitable for a Colonial room

The Proper Portraits for Rooms

(Continued from page 30)

this picture. Fact is, I wouldn't feel just right having the faces of other people's ancestors on the walls of my home. Do you know what I mean?"

The multi-millionaire glanced appealingly at the art dealer, and was answered by a nod and a look of comprehension. He warmed up to his theme. Even captains of industry grow confidential when they are not urged.

"I was born on a farm out in Ohio," he said. "My father worked early and late, and so did my mother. What schooling I had was paid for by the sweat of their brows. They were just common folks, of good old American stock, as fine as there is, and I am proud of it. I have made a lot of money by taking advantage of the opportunity which every American has. I am proud of that fact, too. But the money I have made has not turned my head, and it hasn't turned the head of my wife, either. We are not posers, my wife and I, and I am afraid that we wouldn't feel exactly comfortable if we put the portrait of this high-toned young woman on our walls. It's a beautiful picture, a splendid picture, but it doesn't exactly suit my idea of the fitness of things."

Again he looked appealingly at the art dealer.

"The mission of art," said the latter, "is to bring happiness to people. What is most enjoyable for one man, is not relished by another. If this were not

true, then everybody would desire the same sort of picture. Old portraits bring a certain atmosphere to period rooms, and some people like them very much. But the same atmosphere can be obtained by means of figure subjects and landscapes. I shall be delighted to show you some of them. And as for portraits, you have a lovely family, and some of our American artists are producing decorative portraits that are most attractive."

Then American Portraits

A day or so later this wealthy industrialist, who was turning his mind so unmistakably toward connoisseurship, was a visitor in another gallery, where everything was not staged quite so carefully but where there was a free and easy air that led to good fellowship.

"Yes-sir-ee," said the art dealer, "our American artists can paint portraits. The best portraits that are being painted anywhere in the world. Men, women and children. Portraits that are suitable for decorations and portraits that are just portraits. Yes-sir-ee!"

The dealer was a man of enthusiasm. He may not have been up to the fine points of stalking a picture lover and "putting over" a sale, but his faith in American art supplied any such deficiency. He knew more about American pictures than six so-called "experts"

(Continued on page 74)



"The Palmleaf Fan", by Thomas W. Dewing, typical of modern American portraiture. Macbeth Gallery

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Underground System for Formal Gardens.

assure lawns of richness and gardens productive of vegetables and flowers. You can have rain *when* you want it, *where* you want it, and *how* you want it.

Economy, simplicity and efficiency come with Cornell Overhead and Underground Irrigation Systems, with patented, adjustable Rain Cloud Nozzles. Installed any time—for any area. No injury to lawn or garden.

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All Hart & Vick seeds are tested under the personal supervision of Mr. Vick.

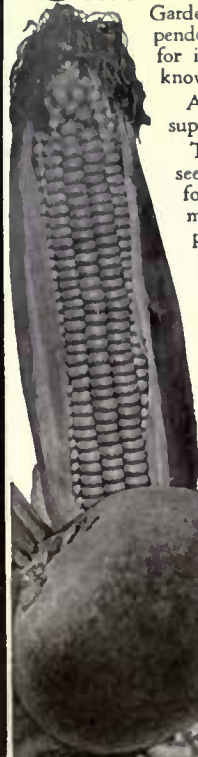
There are no inferior varieties in our stock. All our seeds are easy to plant and varieties are thoroughly tested for quality, hardiness and yield. Among our list are many new varieties of vegetables—a new cucumber, pepper and a crisp-as-ice lettuce, for instance.

WRITE for our illustrated Catalogue of Seeds for the Home Garden.

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The Little Chap Next Door

SEVEN years of boyish exuberance bounded up on his new neighbor's porch. Gravely his eyes swept the long expanse of uninterrupted lawn.

"Nothin' but grass," he said: "Why don't you have a garden like we've got, with trees an' bushes an' everything?"

The owner laughed. But the more he looked at his lawn, the more its bareness impressed him. Seven years had taught forty. That night, he wrote the Landscape Architectural Department of the Keystone Nurseries for advice.

Japanese Barberry, Ampelopsis, Trees, and evergreens—including a blue spruce or two—transformed his grounds into a miniature Garden of Eden. Perhaps we can help you, too. We will gladly offer helpful suggestions. Write for our new 1920 catalog. We will send it by return mail.

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key produce the richest,
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Conveniently packed in boxes of
10, 50 and 100 for Club, Home and
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PALL MALL
FAMOUS CIGARETTES

A shilling three pence in London
Thirty cents here



*Childe Hassam's work is so colorful
that few other pictures would be re-
quired in the room. Mûch Galleries*

The Proper Portraits for Rooms

(Continued from page 72)

put together and his firm probably had done more for the cause of American art than any other agency in existence. "Of course, you want first to have in mind what you are going to do with the portrait. First of all, a portrait is a picture, and by the same token, it can be a beautiful decoration and can fall into whatever decorative scheme you wish. There are a great many good portrait painters in this country, but no two of them paint exactly alike, and where the work of one would be suitable the work of another would not harmonize.

For English and Colonial Rooms

"Let us suppose, first, that you want something of a decorative character for an Old English type of room. For this you will want the work of a tonalist—a man whose art is more or less founded on that of the old masters. Louis Betts, Irving Wiles, and, among the younger men, Eugene Speicher, would probably be especially successful with portraits of women. Of men, I can think of no one better than Mr. Betts, August Franzen, or Joseph De Camp, of Boston.

"Perhaps Miss Cecilia Beaux would also come into this group for both men and women, although I should be inclined to think the character of her work would better fit in the lighter type of architecture, such as our Colonial type homes furnish. In addition to Miss Beaux in this group, which is distinguished for lighter keyed effects, would be Frank Benson, of Boston, Jean McLane and Richard Miller as painters of women, and Gari Melchers and again

Louis Betts as good painters of men.

The Vigorous School

"There is another group characterized by exceedingly vigorous work which resembles in its strength the canvases of Hals and some of the old masters, and this school is composed of George Luks, Robert Henri, George Bellows and their followers, of whom there are several. The portraits of these men are appropriate almost anywhere, but on account of their strength and individuality one has to be careful not to place them where they will 'kill' another picture of quieter key but equal merit. They are the broadest in technique of all our American painters, particularly Luks and Henri. Bellows' landscapes and genre work are very broad, but he is inclined to be a bit more finished when he comes to portraits, and his touch is exceedingly sympathetic and full of understanding.

"Lydia Emmett's portraits of children are usually extremely successful and are very charming in their pose and decorative quality. In this field again Mr. Betts has done splendid work, as has also Maurice Fromkes, whose palette knife method of laying on his pigment and the light, crisp tone of his pictures make them particularly well adapted to the Colonial room. Ivan Olinsky is one of the younger artists whose portraits, both of men and children, have been very satisfactory.

After the Old English

"To generalize once more, the work
(Continued on page 76)



"Primrose", by Charles W. Hawthorne, is an example of American work suitable for decoration

DREER'S GARDEN



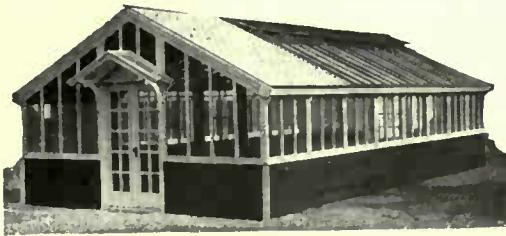
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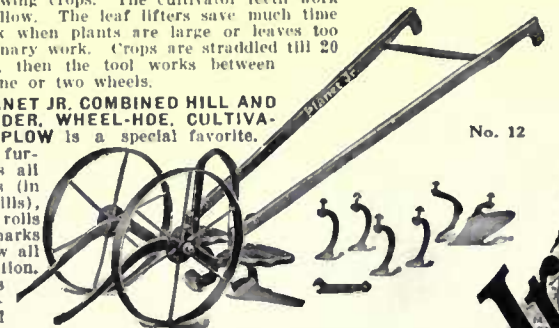
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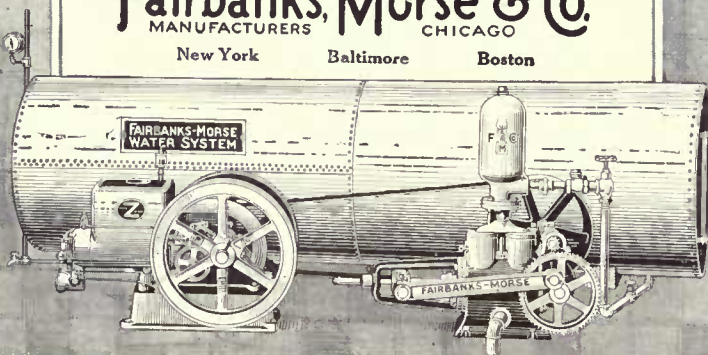
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The Proper Portraits for Rooms

(Continued from page 74)

of Betts, Wiles, Jean McLane, Melchers, Miss Beaux, Miss Emmett and those who classify with them is broadly decorative, somewhat after the old English manner, painted with full brush strokes but not at the sacrifice of sympathetic likenesses. However, there is a touch of modernism in their work, as expressed by breadth and color. Those who are not inclined to be in sympathy with the modern school will probably prefer the portraits of De Camp, Franzen, Speicher, Benson and Olinsky, who are inclined toward the more finished technique and very faithful in the representation of their sitters so far as exact and life-like appearance is concerned. Those who like broad characterization—pictures with 'punch' in them—will, of course, be inclined to favor the Luks-Henri-Bellows school.

"Now, if you don't mind, I'll just show you what I mean."

And then the dealer brought out picture after picture to illustrate the different sorts of portraits American artists are capable of painting.

When he said, in the very beginning, to his prospective client, that the best portraits in the world are being painted in America, he was speaking as a patriot, of course, but he was also voicing the judgment of many others.

The old methods of portraiture are done in this country. A century ago there was an era of splendid decorative painting, which was a reflex of the glorious art of London, when Reynolds, Raeburn, Romney, Gainsborough and Lawrence were at the zenith of their careers. The portraits left by Gilbert Stuart, Benjamin West and Thomas Sully are examples of this style. Then followed several generations when portraiture was in a long twilight—a period of dusky brown backgrounds with features like photographs looking out from their depths, more or less faithfully painted, but uninspired and hopeless as decorations. Thousands of them survive, but they have no art value whatever. They are merely family documents. They drew their inspiration from Teutonic sources—from Munich and Dusseldorf—and they resemble in the faithfulness of their physical representation the work of the old German master Holbein and of his more modern prototype, Lenbach.

Hudson River Portraits

The portraiture of these long years was closely akin to the landscape work of the so-called Hudson River School, which owed its inspiration likewise to Munich and Dusseldorf. As the landscapists sought, figuratively, to paint every leaf on a tree, the portraitists apparently endeavored to represent every eyelash. The result was pictures but not art, for art must impart esthetic pleasure. The Hudson River School landscapes that once brought thousands of dollars in the artists' studios now sell at auction for a hundred or so. The portraits are even less desired, except as family relics.

But when the awakening came in landscape painting, when Inness, Wyant, Martin and Homer began to turn out their masterpieces, discontent came to portraiture, and the younger artists sought greater breadth of handling and brighter colors. Once the spell of the old tradition was broken, they turned for inspiration to various sources, some to the old English school, some to France, some to the old Dutch masters, some to Spain and some to modern Impressionism. All of these influences are seen in the American portraits that

are being produced at the present time, and so various are the methods and styles that it is possible for any person, whatever his tastes, to be pleased.

Contemporary American portraiture has two main characteristics—its extreme vigor and its zest for characterization. Both of these may be regarded as indigenous to the soil, for they are in accord with American life and the American spirit.

Sargent's Influence

Probably the most outstanding figure in American portraiture is John Singer Sargent. He has passed the most of his career in England, it is true; and the word was passed out three or four years ago that he had retired as a portrait painter in favor of his landscape work, but he came to America after the outbreak of the war and has since executed some notable commissions. Art lovers will remember the two inimitable portraits of John D. Rockefeller, which were exhibited at the Knoedler Galleries, as well as his portrait of President Wilson. Mr. Sargent is an apostle of the broad, strong brush stroke and of accentuated characterization, which he has superimposed on a foundation gained from Reynolds and his 18th Century English contemporaries, who treated figures in a grand, decorative style. This tendency he has passed on to his followers of the newer generation.

There are two other figures in American portraiture who have not been mentioned yet, but who are unique. One is George DeForest Brush, whose portraits reflect the manner of the Italian primitives, with exact and minute draughtsmanship, very decorative in their bright if somewhat hard colors. The other is F. Luis Mora, whose manner is that of the Spaniards, particularly that of Goya, with contrasting and striking colors, romantically used.

Placing Portraits

In placing portraits in the home it should be remembered that light keyed works can best be placed in Colonial rooms, although this rule is not a hard and fast one; and that the deeper colored, tonal pictures belong with more fitness in old world interiors, being particularly appropriate to Old English surroundings, and to a less degree in French and Italian rooms. Portraits painted in bright and crisp colors, as well as the impressionistic light keyed works, harmonize very well with the gray walls of 18th Century French interiors.

It should be remembered, too, that portraits, like people, should not have crowded quarters. A big portrait in a small room seems out of place, and four portraits on a wall that should hold only one or two mar the effect. A good place for a portrait is above a piece of furniture, where it fits unobtrusively into the decorative scheme. Also, they make very appropriate overmantels. Large works, where possible, should be placed so that they will have the advantage of a vista, and then they become not only a decoration for a room, but for a whole house as well.

The pleasure derived from landscapes, or even from figure subjects, has an element of the abstract in it, but portraits should rightfully be more intimate and personal in their appeal. When they are just right, and when they exactly fit in with the decorative scheme, they are the most "livable" sort of pictures that can be placed in the home.



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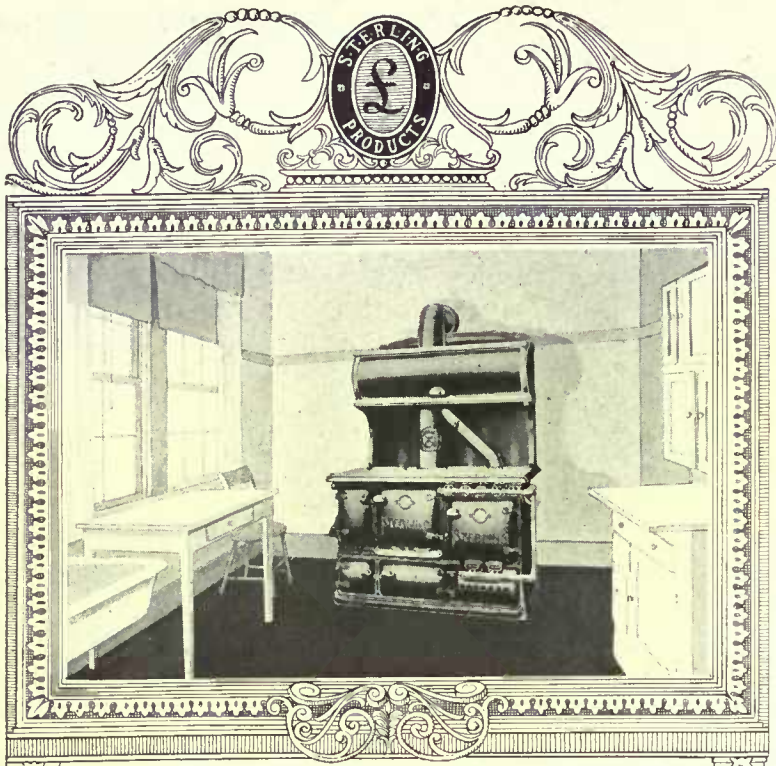
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Built-in closets on each side of the bathroom door provide space for shoes in one and clothes in another. The doors have full-length mirrors

Commodious Closets

(Continued from page 28)

walls may be finished with the ribbon pattern glazed chintz suggested above. If one wishes she can install sliding rods for the coat hanger, such as those illustrated.

The middle section has two drawers and a hat box. The drawers can be used for the wife's underwear, in the second shelf, and the man's in the bottom. He will have to stoop over to get his underwear out of the drawer—but that will do him good. The deep drawer above these is only a false front for a deep hat box. The cover of the hat box has four cushions or wire frames on which to pin hats, as many hats are freshened by hanging upside down. Others can be laid on the bottom. Since this section is 4' 6" wide, quite a number of hats can be accommodated. The top lifts up and there is clearance for this allowed in the open space above. If one wishes, a mirror can be attached to the back wall of this open space.

The third section, which is 4' wide, has two shoe cupboards at the bottom. Rods on grooves run across from wall to wall on which the shoes can be placed. Being on grooves, the first shelf-ful of shoes can be pushed back to accommodate a second. Above this are two compartments with let-down fronts, the doors being held in place as shelves by little chains attached to the side. Inside each compartment are roomy trays, the top for the man's shirts,

the lower for the wife's blouses, etc.

If one wishes, the inside finish can be of old-fashioned paper shellacked, instead of the glazed chintz. The outside door moldings should be painted to match the bedroom colors.

This closet could be set up in the attic for storage purposes. Instead of hats, one could use that compartment for blankets, having the walls lined with cedar.

For a guest room where one does not wish to go to much expense for built-in closets, I have a scheme that has proven practical and satisfactory—build in corner cupboards of ordinary, stock pattern cheap wardrobes. Saw off the backs to fit the corner—say 8" from the front. Place these back against the corner and fill in the intervening space, which any carpenter can do. A curved rod is attached to the top of the cupboard, and the clothes hangers suspended from this. What were the lower drawers can be made to open with doors and two wooden or nickel bath towel rods arranged for shoes.

There you have two smart corner cupboards without much work. Take colors and a pattern from the hangings or wall paper in the room and decorate the doors. Or the doors can be left plain but the moldings brought out in color. Such cupboards are especially adaptable to old country houses where closets are too small or too few.

Computing a Household Budget

(Continued from page 24)

guides, counsels and saves. The home manager whose figures we have quoted found, after the second year, that the family clothing cost almost two-thirds more for the winter than for the summer. She therefore laid aside a certain amount during the summer months to provide sufficiently for the winter clothes. It was a matter of interest and importance to each member of the family and the family council which followed this discovery was but one of the many which the budget-keeping made possible.

After all this one feature of budget-making places it high in the ranks of family usefulness. To have under one's control the fundamental facts of the family finances is to possess a human document of intense personal interest to each member of the family circle. Family councils, once all too rare, are a natural consequence, and the individual interests become knit into a commonwealth of love and service which was once the finest characteristic of American family life.

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It is the only window that can be opened from top to bottom and screened at the same time.

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Both upper and lower windows may be cleaned from a standing position on the floor, inside the room.

Interesting literature on windows for you or your architect will be sent upon request

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The Principles of the Flower Border

(Continued from page 31)

things near or actually among earlier ones. Remember that the flowering date of a plant hinges upon the rapidity of its natural development rather than on the time of its setting into the ground; some things take longer to reach maturity than do others.

It should not be assumed from anything that I have said that the outline, the ground plan, of the border flower bed need be regular and laid in straight lines. On the contrary, a certain amount of variation, a departure from geometrical form into curving, easy lines is often advisable except in the case of strictly formal work. Particularly is this true of the front outline of the bed. Certain parts of it may bulge forward, in a manner of speaking, so that the effect of the whole is flowing and ribbon-like rather than stiffly Puritanical.

Perennial Plants for the Border

The following list is not intended to be exhaustive. As a matter of fact, there are few perennial flowers that cannot be used somewhere in some sort of a border. Purposely, too, I have omitted spring flowering bulbs such as crocus, tulips, hyacinths, etc., because these frequently deserve a space devoted to their kind alone.

LOW GROWING, FOR THE FRONT

Adonis—Yellow, 1', April-May.
Alyssum saxatile—Yellow, 6"-10", April-May.
Arabis albida—White, 6"-8", April-May.
Armeria maritima—Pink, 2"-1', June.
Aster alpinus—Bluish, 3"-10", May-June.
Aster ptarmicoides—White, 1'-2' July-Aug.
Bellis perennis—White tipped pink, 3"-6", April-June.
Callirhoe—Purplish, 9"-12", July-Oct.
Campanula carpatia—Purplish-blue, 6"-12", June-Oct.
Dianthus barbatus—Various colors, 10"-18", May-June.
Iberis sempervirens—White, 6"-12", April-May.
Iris pumila—Various colors, 4"-9", April-May.
Myosotis palustris—Light blue, 6"-10", May-Sept.
Spiraea astilboides—White, 1'-2', June.

MEDIUM HEIGHT, FOR THE MIDDLE

Achillea "The Pearl"—White, 1'-2' May-Oct.
Anemone japonica—White or pale rose, 2'-3', Sept.-Oct.

Anemone sylvestris—White, 1'-1½', April-June.
Anthemis tinctoria—Yellow, 2'-3', June-Sept.
Anthericum lilastrum, var. *major*—White, 2'-3', May-June.
Aquilegia—Various colors, 1½'-3', May-Aug.
Aster grandiflorus—Violet with yellow centers, 2'-3', Sept.-Oct.
Campanula medium—Blue, pink, white, 1'-4', June-July.
Campanula persicifolia—Purplish-blue, 2'-3', June-July.
Hardy garden chrysanthemums—Various colors, 2'-3', Sept.-Nov.
Coreopsis—Yellow, 1'-2', June-Oct.
Delphinium—Various blues, 2'-4', June-July, Sept.-Oct.
Dicentra spectabilis—Rose-red, 1'-2', April-June.
Gaillardia grandiflora—Yellow to red, 2'-3', June-Oct.
Helium Iloopesi—Orange and yellow, 1'-3', May-June.
Iris germanica—Various colors, 2'-3', May-June.
Iris laevigata—White to purple, 2'-3', June-July.
Lilium tigrinum—Orange-red, spotted purple, 2'-5', July-Aug.
Lupinus polyphyllus—Blue, 2'-5', May-June.
Montbretia—Orange-scarlet, 3'-4', July-Sept.
Papaver orientale—Orange-scarlet, 2'-3', June-July.
Phlox paniculata—Various colors, 2'-4', June-Sept.

TALL, FOR THE BACK

Achillea eupatorium—Yellow, 4'-5', July.
Aconitum—White to purple, 3'-5', Aug.-Sept.
Althea (Hollyhock)—Various colors, 5'-7', July-Aug.
Anchusa Italica, var. *Dropmore*—Blue, 3'-6', May-July.
Anchusa Italica, var. *Opal*—Light blue, 3'-6', May-July.
Aster novæ-angliæ—Violet with yellow centers, 3'-6', Sept.-Oct.
Boltonia—Rosy-lavender, yellow centers, 3'-6', July-Sept.
Helium autumnale—Terra-cotta, 2'-6', July-Aug.
Helianthus mollis—Golden, 2'-5', July-Sept.
Hibiscus (mallow)—White to crimson, 4'-6', Aug.-Oct.
Lilium auratum—Cream, marked purple and gold, 2'-4', July-Aug.
Lilium Henryi—Salmon-orange, spotted brown, 4'-8', Aug.-Sept.
Peonies—Various colors, 3'-6', May-June.

A Garden Utility House

(Continued from page 55)

bench at each end may be placed a cupboard for holding small articles that do not need to be used frequently—

pruning and budding knives, shears, scissors, tags, etc. Between windows above the bench should be placed tools used frequently, at the bench itself. At the end opposite the door may be the seed, insecticide and fungicide cabinet for small amounts of each, the former above, the latter below. For larger quantities of seeds kept in bags, a chest is desirable. All seed receptacles should be made mouse- and rat-proof either by being made of metal or being covered with galvanized hardware cloth, one-half or one-quarter inch mesh. Fertilizers in sacks may occupy the floor beneath the wheel tools. An area should also be reserved in the corner remote from the door for such implements as wheelbarrow, spraying barrel, etc. Here may be located the sink or tub for washing plants, pots, etc. Here also the stove from which a pipe should run

to the middle of the south side where a tile chimney is placed.

By such an arrangement a considerable space will be left in the middle of the floor in a house say 12' x 15' or larger. This will be found very convenient for mixing and sifting soil, placing plants in large pots, and for overhauling apparatus. The area beneath the roof will provide space for storage of many light articles when not in use. In order to save time putting these up and taking them down, means should be devised to expedite placing. Such will generally be suggested to the handy man by the articles themselves. For hanging tools, such as rakes, hoes, spades, etc., iron racks and hooks of various styles and sizes are for sale at hardware and seed stores. They are well worth their small cost. Usually they are fastened to the building plate or the studding, though some are built upon racks which may be revolved.

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The Plumbing in Your Kitchen

(Continued from page 52)



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ers must not be used as soil, waste or vent pipes, nor shall any such pipe be used as a leader.

To have an intelligent understanding of what the plumber has to know, it might be well to know what certain terms are which are used in the plumbing rules.

Definitions

The term "private sewer" is applied to main sewers that are not constructed by and under the supervision of the Department of Public Works.

The term "house sewer" is applied to that part of the main drain or sewer extending from a point two feet outside of the outer front wall of the building, vault or area to its connection with public sewer, private sewer or cesspool.

The term "house drain" is applied to that part of the main horizontal drain and its branches inside the walls of the building, vault or area and extending to and connecting with the house sewer.

The term "soil line" is applied to any vertical line of pipe having outlets above the floor of first story for water closet connections.

The term "waste line" is applied to any vertical line of pipe having outlets above the first floor for fixtures other than water closet.

The term "vent pipe" is applied to any special pipe provided to ventilate the system of piping and to prevent trap siphonage and back pressure.

The Trap—Typhoid Preventer

Most important from the hygiene point of view is the trap, which is a curved pipe permitting the last of a flow of water to remain in the pipe to prevent a back flow of sewage gas (a typhoid breeder) into the house. In the accompanying illustration you will see various forms of traps illustrated. These different forms are used under different circumstances which, of course, are entirely the plumber's business.

In hotels and large institutions, and in some large homes, a grease trap is built in the sink which is so constructed as to separate the grease from the water, which obviates clogging of the pipes and which amasses the grease which is sold to soap makers for soap.

Fresh Air Inlets and Main Traps

Fresh air inlets and main traps are also for the prevention of odors and gases coming directly from the sewer. The entrance of these gases often takes place, even though the plumbing is excellent, by the settling of floors and foundation, rendering the soil pipes defective.

In the accompanying diagram, one can see three ways in which the main pipe is connected through the house to the roof, where it is in one case capped by a ventilator, or ventilated by perforations, in other portions of the system.

Here, too, you can see the main trap, the clean-outs, and the main pipes. The question of soil pipes, etc., is sufficiently covered by the plumbing regulations so as not to need any explanations here.

Now look at the illustration showing three systems with main trap and ventilating system. Each sink, of course, has its own trap, but this shows the main trap from main supply.

The following are a few excerpts from the law:

Sewers, Drains and Traps

must be of extra heavy cast-iron. When found in a leaky or defective condition, shall not be repaired or replaced except with heavy cast-iron pipe.

The house drain and its branches must be of extra heavy cast iron when underground, and of extra heavy cast-iron or galvanized wrought iron or steel when above ground.

The house-drain must properly connect with the house sewer at a point two feet outside of the outer front vault or area wall of the building. An arched or other proper opening must be provided for the drain in the wall to prevent damage by settlement.

No steam-exhaust, boiler blow-off or drip-pipe shall be connected with the house-drain. Such pipes must first discharge into a proper condensing tank, and from this a proper outlet to the house sewer outside of the building must be provided. In low pressure steam systems the condensing tank may be omitted, but the waste connections must be otherwise as above required.

Soil and Waste Lines

All main, soil, waste or vent pipes must be of iron, steel or brass.

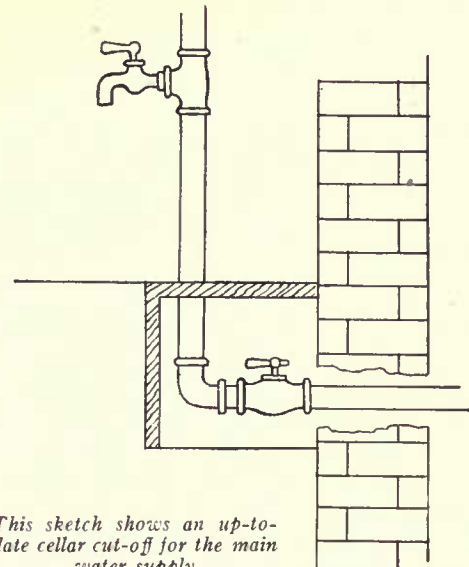
Soil and waste pipes must have proper Y or TY branches for all fixture connections.

The diameters of soil and waste pipes must not be less than those given in the following table:

Main soil stacks.....	4"
Main waste stacks.....	2"
Branch wastes for slop sinks.....	3"
Branch waste for kitchen sinks...	2"

Vent Pipes

All vent pipe lines and main branches must be of iron, steel or brass. They must be increased in diameter and extended above the roof as required for
(Continued on page 84)



This sketch shows an up-to-date cellar cut-off for the main water supply

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The Plumbing in Your Kitchen

(Continued from page 82)

waste-pipes. They may be connected with the adjoining soil or waste line well above the highest fixture, but this will not be permitted when there are fixtures on more than six floors.

Branch vent pipes shall be kept above the top of all connecting fixtures, so as to prevent the use of vent pipes as soil pipes or waste-pipes. Branch vent pipes should be connected not less than six inches nor more than two feet from crown of trap or side of lead bend.

No form of trap will be permitted to be used unless it has been approved by the Superintendent of Buildings or the Board of Standards and Appeals.

No anti-siphon trap or deep-seal siphon-jet fixture shall be approved until it has successfully passed such test as may be prescribed by the Board of Standards and Appeals.

A set of not more than three wash trays may connect with a single trap, or into the trap of an adjoining sink, provided both sink and tub waste outlets are on the same side of the waste line, and the sink is nearest the line.

When so connected, the waste-pipe from the wash-trays must be branched in below the water-seal.

The sizes for traps must not be less than those given in the following table:
Traps for slop sinks... 3" in diameter
Traps for kitchen sinks... 2" in diameter
Traps for wash-trays... 2" in diameter

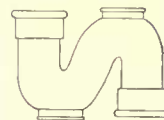
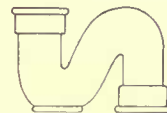
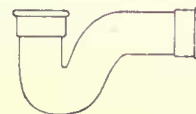
Now, of course, all the foregoing relates to the whole house as well as to the kitchen. But, as the kitchen sanitary conditions depend upon the same regimen, the foregoing is a basis for kitchen usage.

The kitchen is mainly concerned with the water supply and water waste, which is the result of cooking, washing, cleaning, and storage (refrigerator).

Sinks and Connections

The entry of water to the kitchen is effective through faucets, for the most part, in some sort of a sink. What then should these sinks be, and what should be the nature of their connections? For the most part, the building law will take care of connections, but the housekeeper should see to it that the traps are below the sinks and are in plain sight, and that the materials used for her own good, should not only be within the law, but a little above it. Another thing she must remember, in ordering sinks, is that they should be smooth, in one piece if possible, having a seamless interior, non-absorbent, non-rusting, and with a certain amount of elasticity, so that when hit by sharp and heavy utensils, neither the utensil nor the sink is cracked or injured by the impact.

The materials to be used in the making of sinks are tin, wood, soap-stone, galvanized iron, slate, copper, enamel, enamel over iron, a porcelain-like ma-



Starting from the top are shown an S trap, half S trap, S trap, vent and cleaning hole, running trap and S trap with cleaning hole and cover.

terial over metal, and solid porcelain. Stone and slate are poor because they are too absorbent. Wood is bad for the same reason. Tin rusts, copper is difficult to keep clean and is used but rarely for anything but pantry sinks, enamel over iron is excellent, porcelain over iron is better, solid porcelain is regal but has the disadvantage of having so little resiliency that dishes are apt to break when coming too effectively in contact with it. This is often obviated in the pantry by enclosing the pantry sink in a wooden casing. The surface of good porcelain over metal will not scratch.

Second Grades

Solid porcelain sinks are all made from the same material, yet the action of fire affects some differently from others. For instance, a workman may fail to work out of the wet mould a bit of air in the clay, and when this piece is fired in the kiln the air condenses and bursts out and the result is a slight streak; or a bit of copper may get into the clay causing a green stain on the piece. When such things occur, it does not alter the value of

the sink, but the high grade manufacturer marks these "second grade." This is well for the housekeeper to know as it really does not affect the lasting qualities and probably the initial cost is lower. The shallower a sink is the easier, of course, it is to take care of.

The general run of sinks has the metal base with a porcelain-like covering, as they are elastic and are kind to falling china. However, one cannot go wrong in buying any of the enameled, or porcelain over iron, or the solid porcelain, bought from the well-equipped, long established manufactories. There is one firm which makes a superb solid porcelain sink in thirteen varieties, including two vitreous (porcelain over metal) slop skins. When one thinks of one firm making so many varieties, and a few other firms making almost as many, it soon becomes necessary for the domiologists to know what to tell a plumber to install, before the masculine mind installs something for which she will have little use. Of course, it depends first on what the sink is to be used for. In large kitchens, the pot sink, vegetable sink, and slop sink are used, sometimes two of some of these varieties. In the medium kitchen, the pot sink and one of the others. In the small kitchen, just the ordinary pot sink is used.

Do not buy an all-roll sink; that is, a sink with a curved rim and no back, unless your kitchen has a tiled wall. Why? Because your wall will be splashed to the destruction point.

Very commodious sinks measure 5' 2" over-all, back 9" high, wall to front, 26 1/2". This size sink is often in two divisions, one for washing, and one for rinsing, and has integral drain boards

(Continued on page 86)



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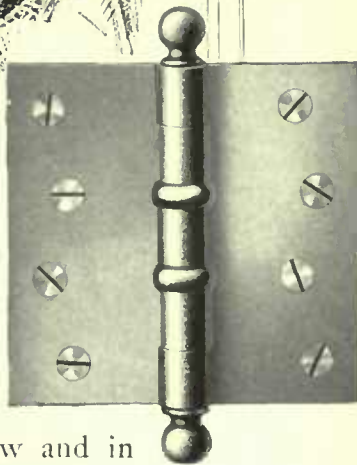
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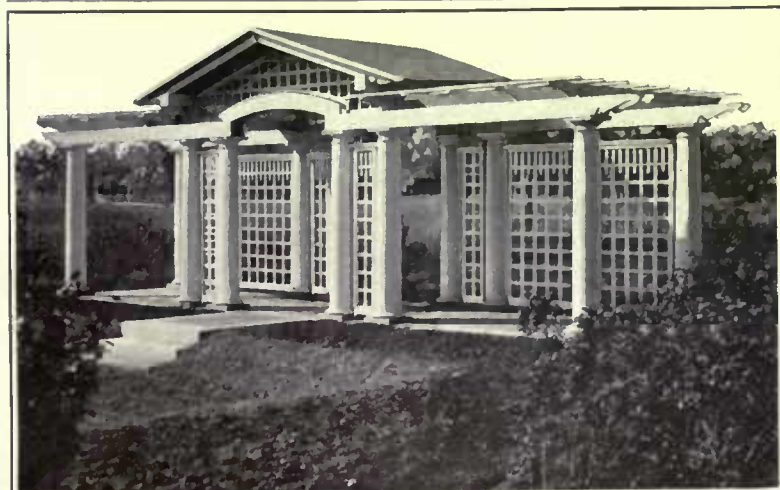
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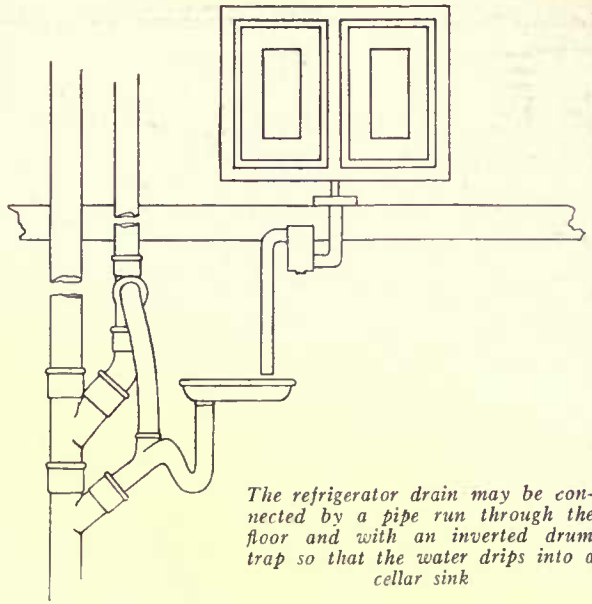
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The refrigerator drain may be connected by a pipe run through the floor and with an inverted drum trap so that the water drips into a cellar sink

The Plumbing in Your Kitchen

(Continued from page 84)

(of self material as part of the sink). If the integral drain board is not of wood or metal, it can be rendered kinder to china by a rubber mat. Some sinks have a 5' 2" back, some just have a porcelain back behind the faucets.

A small sink a little over 3' can be had with or without integral drain boards on either side, and a vent at the right end, so as not to interfere with the dishes.

Speaking of drain boards, it is very often expedient to have them hinged to the wall, or so attached to the sink that they can be let down and out of the way.

Patented Materials

Sinks of patented materials, with trade names, which are often metals with a porcelain-like covering, also come in many sizes and in many designs, and are, as inferred above, quite as valuable in usefulness and beauty as solid porcelain, with one exception, of course, that under some remote circumstance a chipping off of the material may occur. But the makers of solid porcelain sinks make a metal-coated slop sink where an extra heavy thudding, by pails and cleaning instruments, is apt to occur. This precaution speaks for itself. The solid porcelain certainly gives you a feeling that you have the best, yet some of the greatest houses in the country use the other types of sinks.

Although we have touched upon the subject of drain boards, there are a few more words to say about them.

The sink with a double drain board is, of course, the most convenient, but this is not always possible. They are made of metal, such as copper and zinc, and also of wood, either oak or ash, preferably ground ash, hard enough to prevent absorption. Sometimes they

are of metal over wood. The porcelain drain board is easiest of all to clean, requiring only a moist cloth passed over the porcelain or metal under porcelain, while the others need scouring and scraping. The grooves in any of these boards must not be so deep as to require digging to remove lost particles. Most pantry sinks have the wooden drain boards and the wooden enclosed solid porcelain sinks, just to save breakage. "Boards", of course, should always be slightly tilted toward the sink.

It is wiser to have sinks 36" high, or have them on adjustable standards.

If 36" happens to be too high, a long wooden step can be provided. It is better to step up than to form a crack in one's back.

However, any plumber will alter the standards, no matter what sink you buy. Sinks are purchasable with from one to four standards, depending upon what space in the kitchen is to harbor said sink.

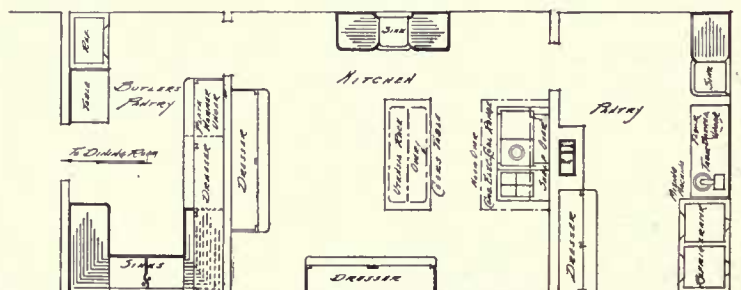
The standards of sinks are made of glass, brass, nickel plate, or porcelain, or a porcelain coating over metal. Some of these standards are supplied with adjustable bracelets, making it possible to raise and lower the sink to desired levels. The nickel standard is very desirable, as is the brass, but they require cleaning and polishing. The glass and porcelain families need just to be rubbed down with a moist cloth.

Slop sinks are made to set lower than other sinks in order to obviate lifting up heavy pails of water, etc.

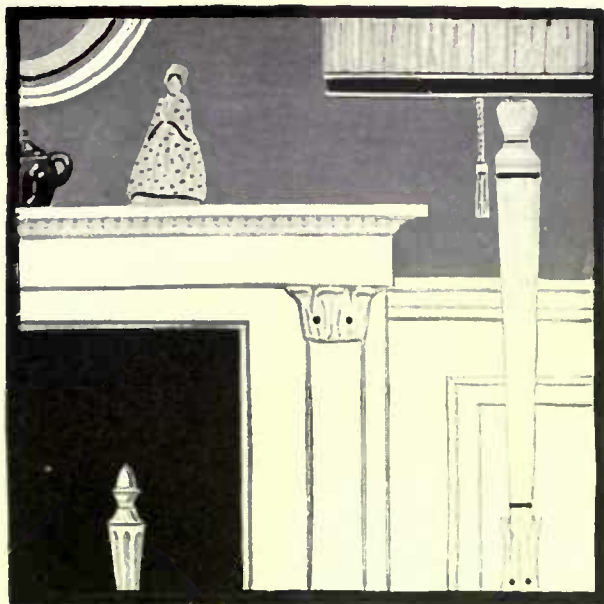
Outlets

The question of outlets in the sink is simple. The outlet should not be perforated so minutely as to prevent rapid exit of the water, and yet the holes

(Continued on page 88)



Arrange your kitchen equipment so that it saves steps and labor. This is half the battle. The sketch shows a disposition of equipment for pantry, kitchen and butler's pantry designed to meet all modern requirements. Courtesy of Bramhall Deane Co.



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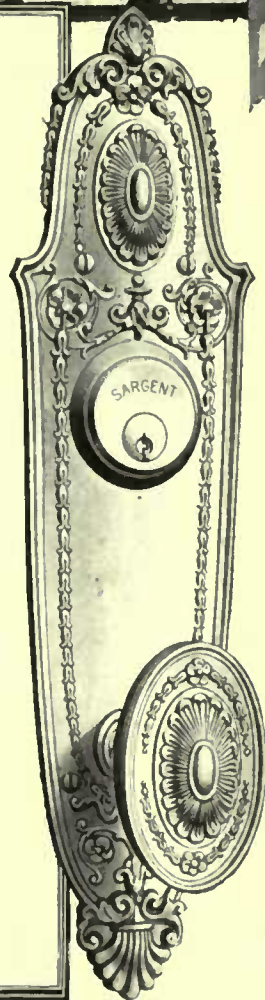
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The Plumbing in Your Kitchen

(Continued from page 86)

must not be large enough to permit the foreign matter to clog the pipes of the plumbing system. Very often it is wise to have a wire net over the outlet. Some sinks are equipped with stoppers and with cylindrical outlets familiar in our wash basins and bath tubs. In these sinks the water is kept in until it is time to release it, obviating the necessity of wash basins. Sunken outlets are a nuisance to keep clean.

Faucets

Faucets are usually of metal, and high priced ones are of enamel. Some sinks have two sets of faucets, two in each set. Some have a higher faucet, a goose neck pattern, for filling carafes. The metal faucets are generally brass and nickel plated. Brass corrodes and is hard to keep clean. The nickel are very satisfactory but cost more. The enamel are quite ideal because the polishing is absolutely obviated. In this case it is a toss-up to the purchaser what it is best to save—time or money. Then there is the pressure faucet—the one which has to be held in order to get water out of it. These are quite hateful and ought never to be used unless the water price is almost prohibitive. Sometimes a foot pressure faucet is used in order that the worker may have his hands free for work.

If your water pressure is extraordinarily high, try to get faucets on your sink with air chambers to take care of this extra pressure. And try, above all things, to buy faucets that emit a flow of water which does not splash the worker.

Unless you are a skilled mechanic, don't try even to put a new washer in your faucet to stop a leak. Because, unless you are skilled, you may forget to shut the stop-cock which cuts off the sink from the main water supply, which may be under the sink or in the cellar.

And to prevent a woeful catastrophe, don't forget, if you leave your house unheated during the winter, to turn off the water in the cellar.

Filters

The question of filters, which are attached to faucets, is full of danger, as there are only a few good ones on the market, and those that are good can be rendered, through careless handling, much more of a menace than the ordinary water supplied to you. The porcelain-like candle type is the best. The water sifts and filters through this porcelain candle. If this is sent away to be thoroughly baked, at regular intervals, according to the manufacturer's description, it is useful; but, when this is not done, the filter becomes a breeding place for germs. Therefore, all things being unequal, boiled water is the safest insurance against germs.

As for the refrigerator's rôle, in the plumbing of the kitchen—this is, of course, very important and very simple. It is necessary to keep noxious gases from the stored food. If possible, have a connection through the floor with the trap and pan in the cellar, as can be seen in the diagram. If this is impos-

sible, have a trap and pan under the refrigerator which can be often emptied. It is, of course, convenient to have the ice box filled from the outside of the house rather than have the ice dragged through the kitchen.

These are some excerpts from the plumbing code:

Safe and Refrigerator Waste-Pipes

Safe and refrigerator waste-pipes must be of galvanized iron, and be not less than $1\frac{1}{4}$ " in diameter nor larger than $1\frac{1}{2}$ " in diameter with pipe branches at least 1" in diameter with strainers over each inlet.

Safe and refrigerator waste-pipes shall not be trapped. They must discharge over a properly water-supplied, trapped sink, with trap vented unless an approved anti-siphon trap is installed in the manner specified in Rule 91, such sink to be publicly placed, and not more than 4' above the floor. In no case shall any refrigerator or safe waste-pipe discharge over a sink be located in a room used for living purposes.

The branches on vertical lines must be made by Y or TY fittings and carried up to the safe with as much pitch as possible.

Where there is an offset on a refrigerator waste-pipe in the cellar, there must be cleanouts to control the horizontal part of the pipe.

In all lodgings and tenement houses the safe and refrigerator waste-pipes must extend above the roof.

Homilies

When I started to write this article I thought I would give specific plumbing rules, but the buying of fixtures is really all that is necessary for the housewife to know, as all first class plumbers know the rules of the code. So the best plan to adopt is to use the best plumber. Even if he be expensive, he will save you money in the end. And remember, always use one in your vicinity for, if you do not, you will be very unpopular, as you will know when some dire emergency emerges!

If your pipes freeze in the winter, warm cloths until the plumber comes the best remedy.

If you build in a remote district, have your water tested by an expert on the spot, so that he can examine not only the water, but the source of its supply, and help you in settling where to build your well or pump, and where the cistern should go, etc., etc.

After a new installation of plumbing is made, there is applied always a test like the peppermint smoke test, etc., to see if there are any leaks in the pipes. This is also accounted for in the plumbing code.

Although not quite technically a plumbing fixture, there is a ventilating, self-cooled motor propellor fan, which is being put in kitchens, to keep the kitchen cool in summer, and to remove traces of excessive heat, steam smoke, and objectionable odors.

Note: The writer is indebted to Ray Balderston's Housewifery (Lippincott) for sketches of traps.

Dodson Wren House, 4 compartments, 28 in. high, 18 in. in diameter. Price \$5.00.

Dodson Bluebird House, 4 compartments 21 in. high, 18 in. in diameter. Price \$5.00.

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Height 32 in. Basin 34 in. in diam.

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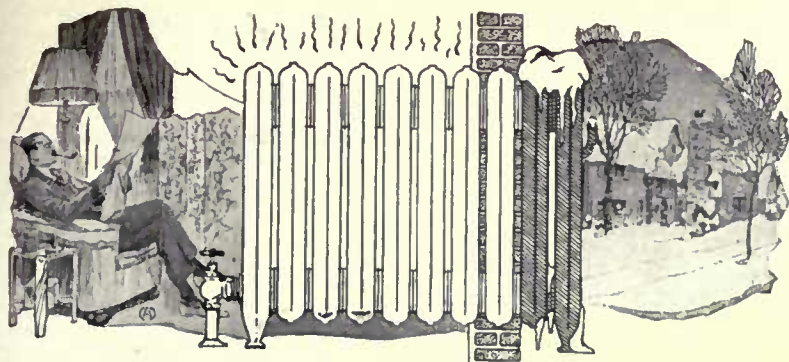
Dodson Sparrow Trap guaranteed to rid your community of these quarrelsome pests. Price \$7.00.

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Now So They May Weather.**

WHILE they are scientifically built to overcome the little peculiar features to which the birds object, an appearance of newness sometimes intimidates the little feathered fellows, and they abhor fresh paint. Erected now they will weather, blending into the foliage, and inviting immediate habitation. The first step toward beautifying your grounds is the erection of Dodson Bird Houses—as important as planting trees and shrubs. The trees and shrubs will thrive when protected by our native songbirds. They are invaluable for destroying insectivorous pests—and their beauty and song lend a finishing touch to Nature's brush. Mr. Dodson will personally supervise the proper location of bird homes, if transportation is assured.





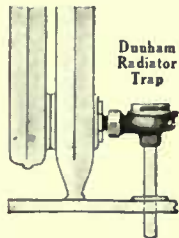
Are your radiators 20% lazy?

coils that won't heat up
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AIR and water keep steam from making a radiator 100% hot. Get these noisy trouble-makers out and the steam will do its work quickly, silently, economically. Then, and only then, will you get full service from your radiators and full value in heating comfort from your coal.

The best architects and builders recommend the use of the Dunham Radiator Trap which silently returns the air and water to the cellar or boiler room through a separate small pipe. Steam cannot pass through the Dunham Trap. It is held tightly within the radiator, there to give up all its heat.

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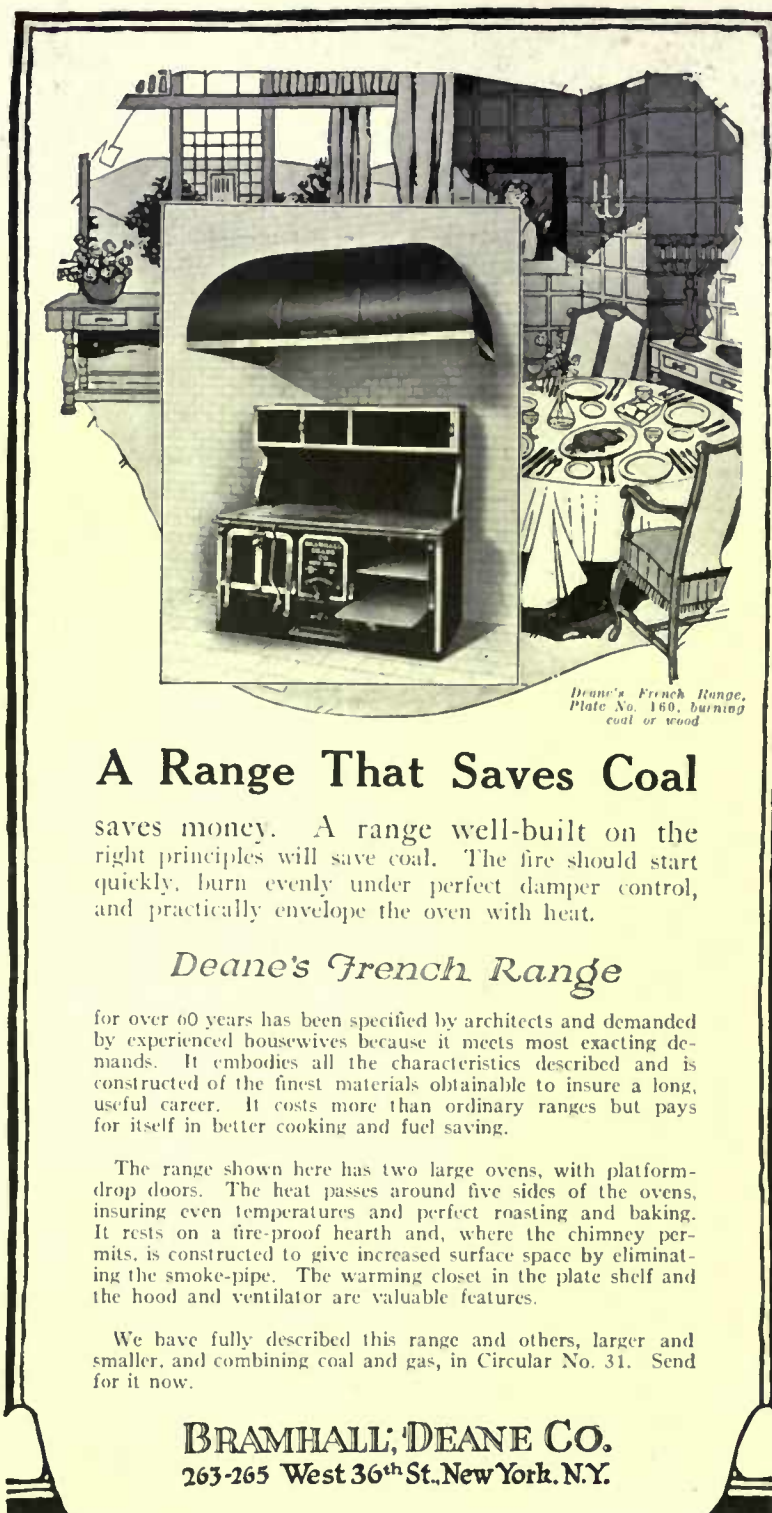
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Deane's French Range, Plate No. 160, burning coal or wood

A Range That Saves Coal

saves money. A range well-built on the right principles will save coal. The fire should start quickly, burn evenly under perfect damper control, and practically envelope the oven with heat.

Deane's French Range

for over 60 years has been specified by architects and demanded by experienced housewives because it meets most exacting demands. It embodies all the characteristics described and is constructed of the finest materials obtainable to insure a long, useful career. It costs more than ordinary ranges but pays for itself in better cooking and fuel saving.

The range shown here has two large ovens, with platform-drop doors. The heat passes around five sides of the ovens, insuring even temperatures and perfect roasting and baking. It rests on a fire-proof hearth and, where the chimney permits, is constructed to give increased surface space by eliminating the smoke-pipe. The warming closet in the plate shelf and the hood and ventilator are valuable features.

We have fully described this range and others, larger and smaller, and combining coal and gas, in Circular No. 31. Send for it now.

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50% cheaper than Paint
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This is only a part of what you gain by using

Cabot's Shingle Stains

They are made of Creosote; and thoroughly preserve the wood. Your own men can put them on, or you can do it yourself, if you are back where there are no painters. They give soft, transparent coloring effects that harmonize perfectly with nature. They are used on all exterior woodwork, shingles, siding, clapboards or boarding. The original Creosote, genuine wood-preserving Stains.

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Walls finished with Cabot's Old Virginia White, Roof finished with Cabot's Creosote Stain. P. W. O'Connor, Architect, N. Y.



How large lawns are kept in fine condition

Cutting large plots of grass with hand mowers is a tedious, expensive job. Labor is scarce and its cost is high. As a consequence, many large fine lawns have deteriorated badly during the past two years.

Not so, however, with those who have an Ideal Power Lawn Mower to do the work. For one man with an Ideal can easily cut as much grass per day as five hard working men with hand mowers. And he will do the work better.

Advantages of the Ideal

The Ideal is a power mower and roller in one and the sod is rolled every time the grass is cut. This keeps it smooth, firm and free from bumps. The Ideal is scientifically designed to keep lawns in fine condition. The weight is just right for steady year around work.

The Mower has a thirty-inch cut and one man can easily mow four or five acres of grass per day at an operating expense of about fifty cents for fuel and oil.

Cuts Close to Walks, Trees and Shrubbery

Machine turns easily and will cut close up to walks, trees, flower beds and shrubbery.

When running over walks, driveways, pavements, etc., the

operator simply lifts the cutting mower from the ground by means of a conveniently placed lever. This feature is also important in the early spring when it is desired to use the machine for rolling only. Simply lift up the cutting mower, add more weight if required and you have the most convenient power roller imaginable.

The success of the Ideal is due to its sturdy and powerful, yet simple, construction. No clutches or complicated parts to wear and get out of order. The motor is built in our own shop and designed especially for the work.

Owners of large estates, public parks, golf clubs, country clubs, cemeteries, etc., are all using the Ideal Tractor Lawn Mower with great success.

Special Cutting Mower for Putting Greens

For work on golf courses we furnish, at slight additional cost, a special set of cutting blades for use on the putting greens. In less than five minutes the regular 30" blade can be substituted for cutting the fairway. When desired, we also furnish, as an extra, a riding trailer which fastens to the frame and permits the operator to ride and at the same time have the same easy control as when walking.

You can secure the Ideal through your dealer direct or from our factory. Write today for catalogue and further details.

The Electrical Dining Room

(Continued from page 51)

the warm plates! The grill is disconnected and the percolator put on duty with water in the pot and fragrant coffee in the upper container, so that it may be ready to serve the small cups that surround it.

After this the table butler contributes from an upper shelf plates of delicious chiffonade salad with cheese, ripe olives and crackers. Then come the coffee, little cakes of pounded almonds and bonbons, and a feeling of such supreme satisfaction, that almost the assembled company is ready to chant those special hymns of praise similar to the ones chanted long, long ago from the Rigveda at the rites of the three-fire ceremonies, when the gods wanted sacrifices of food and drink accompanied by hymns in which they took esthetic pleasure.

The Arts of Fire and Electricity

The arts of fire and electricity are intimate and interlacing. Today electricity is doing all that fire ever did without the concomitants of flame, smoke and soot. Fire today yields motive power with many times the economy it did in years gone by. During the past century there has been a great advancement in the methods of applying heat to food. Each improve-

ment has resulted in less of the heat energy wasted and in more being absorbed by the food. Each step from the open fire up to the modern electric oven has been marked by the use of more expensive fuel, greater heat efficiency and better control of the heat.

All the technique of cookery has been developed with heat that can be seen, but now cookery is being revolutionized by modern appliances. The unpleasant, difficult conditions of the past are supplanted by comfort, cleanliness and convenience. Now there is heat available so clean that it can be utilized in the most elaborate dining room. Cookery has come out like Cinderella from the dust and ashes of the hearth and offers clean heat in combination with quality appliances. Generations have kept house without them, because they were compelled to do so, but they are the heritage of the hostess of today.

As refinement of living increases, electric cookery solves the problem of easy control of the heat, economy of time and labor, and cleanliness. Electrical energy is far ahead of all other forms of energy when it comes to adaptability. New ways of applying it are invented every day, but perhaps nowhere is it more adaptable and useful than in the dining room—electrical!

How to Grow Grapes

(Continued from page 21)

yield from fifteen to thirty pounds of grapes. Thus do commercial growers calculate in the winter the weight of fruit they should gather the following fall, and it is wonderful how regularly they strike it right.

Duration and Renewing of Vines

When vines are handled in the way described they should continue productive for twenty to thirty years or more, depending also partly upon the kind of soil they are growing in and the feeding they receive. To be sure, the main trunk or the arms may become so full of branch stumps or so gnarly that the shoots may produce fruit less abundantly or of inferior size or quality. In such cases, however, the remedy is almost invariably presented by the vine itself: a new and sturdy shoot develops near the ground. If this is allowed to grow for two seasons and is handled as already described, just as if it were a new vine, it can be made to replace the old trunk and the entire top of the vine—all those parts above the point where this new cane develops. The old part may be sawed off during February or early March and destroyed. Two new striking results of such drastic treatment will be the vigorous growth the new parts will make and the greatly improved size and quality of the fruit they will bear. The reasons for this are that the food taken up by the roots is distributed in a smaller number of channels and the channels themselves are of better capacity than the old ones.

Soil and Method of Feeding

I have emphasized the poorness of the soil in the case referred to above so as to encourage would-be planters and to indicate that if such good results can be secured from "cellar earth" there is every reason to expect at least as good ones when the available soil is of better character. In general it may be said that any soil which will grow fairly thrifty weeds will grow grapes. Of course, a soil that is wet should be drained and one that is lacking in humus should have vegetable matter added to it in the form of stable manure, leaves, rotted sod or similar material. Care should be exercised, however, not to overdo the manures, because if fresh

and if too liberally applied they may produce rampant growth and little or no fruit while their effects last. A shovelful or two to each established vine (the third and later years after planting) should not be too much unless the soil is already rich.

It is always safe to be liberal in applying vegetable matter, bones, bone meal, unleached wood ashes, and any other materials which contain little or no nitrogenous matter. The vegetable matter acts as a sponge to hold moisture, the bones to supply phosphorus and the ashes to add potash, each of which is essential to the best development of both vine and fruit. These materials may be applied at any time that the ground is not frozen. They will not be lost by the drainage, but will be retained in and by the soil.

Supplying Nitrogen

Nitrogen may sometimes be needed. Fortunately a deficiency may be readily recognized. Vines that need it will have smaller, more yellowish leaves and shorter joints than those that have enough. The most readily available form in which to apply nitrogenous fertilizers is in nitrate of soda. A handful scattered widely beneath an established vine not later than May or June will usually be ample. Tankage, dried blood, poultry manure and sulphate of ammonia are also useful, but where the last is employed it is well to apply lime a little later to counteract its acid action in the soil.

Vines that are getting too much nitrogen will have excessively large and unusually dark green leaves for their variety. Their joints will also be longer and thicker, the quantity of fruit less, the quality inferior and the whole vine will appear to be living a decidedly fast life. Fortunately the remedy is as simple as in the former case: sow beneath and near the vine various crops that require a large amount of nitrogen for their development—rye, buckwheat, cabbage, spinach, lettuce—and avoid using nitrogenous fertilizers either for these crops or for the grapes. Wood ashes and ground bone may be applied with safety, with impunity. They never do harm, unless it be to the wallet.

(Continued on page 92)

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A LARGE part of the investment you have made in your home is chargeable to the account of Beauty, for it is an expression of your taste and ideals, for you and the whole world to see. Next to your family, it is the great factor in your life.


THIS Beauty, in which you have invested, can attain its highest values only if provided an adequate setting. Part of your most essential investment is unproductive and a loss if the surroundings of your home do not support and bring out the Beauty you have built into it.

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 OUR 800 acre nurseries are replete with a wealth of charming varieties, all as perfect as science and human endeavor permit.

As there is no better time than now, to consider their planting, our service department presents the following suggestions:

Shrubs Bearing Ornamental Fruits
Barberry, Silver Thorn, Strawberry Tree, Bush Honeysuckle, Snowberry, Snowball, Etc.

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Purple Barberry, Weigela, Golden Privet, Purple-Leaf Plum, Golden Elder, Golden Spirea, Etc.

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Barberry, Dogwood, Common Privet, Wax Myrtle, Japanese Rose, Tamarisk, Etc.

Ask our service department for its cheerfully given assistance in making the proper selections. Catalog also sent gratis.

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How does your Garden Grow?



If it is planted with Storrs and Harrison strains, it will be "all in a row"—without gaps and misses, the telltale of weakling seeds.

For 66 years we have been supplying seeds, plants, trees and shrubbery of strong vitality. In our 1200 acres of trial and propagating lands we test thoroughly. We can and do assure you they grow sturdily, because we have proven the character of each variety in the soil.

Spend a pleasant evening with our 1920 catalog. A postcard will bring it to you.

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IMAGINE that home in the photo *without evergreens!* Wouldn't its exterior be so much bricks and stone and mortar?

The charm evergreens give doesn't fade when Old Jack Frost thrusts forth his withering hand.

Therein lies the permanent ornamental value of well chosen evergreens.

But—be sure to choose well. We are ready to give you choice specimens from the largest stock of evergreens in the world—millions of the most desirable varieties. And—at a modest price—quality considered.



HILL'S EVERGREENS

—the proud product of a family that has made better evergreens its one business for over 60 years. Any Landscape Architect, Nurseryman or Florist you consult will affirm this. Send in your name and address for a Complimentary Copy of our 1920 Evergreen Book.

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Evergreen Specialists for over 60 Years
301 Cedar St., DUNDEE, ILLINOIS



How to Grow Grapes

(Continued from page 90)

Burpee's Sweet Peas



The first Spencer Sweet Pea in existence was brought to America by Burpee. Since then we have introduced over two hundred distinct new varieties, each an improvement on the past. The Burpee Sweet Peas are grown in California on our Floradale Farm, and The House of Burpee is recognized the world over as American Headquarters for Sweet Peas.

To make it easy for you to have some of the finest Sweet Peas in your garden we have prepared the Superb Collection listed below.

Six Superb Sweet Peas for 25 cts.

King White—glistening pure white flowers, most exquisitely finished in every detail

George Herbert—truly giant-flowered bright rosy-carmine

Elfrida Pearson—a lovely shade of pink with a delicate tinge of salmon

Mrs. Townsend—white with a clear and delicate edge of light blue

Royal Purple—rich rosy purple blooms of largest size and beautifully waved

Burpee Blend—the finest and most gorgeous mixture of Spencer Sweet Peas ever offered

This Superb Collection is a revelation of daintiness and beauty. It contains one packet each of the Superb Spencer Sweet Peas listed above, together with the Burpee leaflet on "How to Grow Sweet Peas." If purchased separately the Superb Collection would cost 60cts. It will be mailed to your door complete for 25cts.

If you are fond of Sweet Peas or interested in gardening of any kind write for a copy of

BURPEE'S ANNUAL The Leading American SEED CATALOG

Burpee's Annual is a complete guide to the vegetable and flower garden. It will be mailed to you free. Write for a copy today.

W. ATLEE BURPEE CO.

Seed Growers

Philadelphia

No one who really wants to grow grapes need fear the insects and diseases that attack the vines or the fruits. In the amateur vineyard the grower is generally less inclined to halt at the little work and cost of a fight than to the commercial vinyardist who has to look after acres of grapes would mean not only excessive work but prohibitive cost. Then, too, the amateur will be all the more elated when his efforts are crowned with success.

The season of 1919, being very wet in the vicinity of New York City, was especially favorable to the spread of fungous diseases of plants. Grapes in this area suffered severely where they were not sprayed properly. Where they were properly sprayed—at right times and with correct materials—the vines both held their foliage and ripened their fruit. Most of the diseases—anthracnose, black rot and downy mildew—can be prevented by the following method:

Disease Prevention

(A) Gather up and burn all prunings and peelings of old bark as soon as pruning has been done. (B) Tie vines to the trellis, arbor or other support and spray everything—vines, posts and other wooden parts and the ground beneath—with sulphate of iron (copperas) at the rate of two pounds to the gallon of water. Do this while the vines are dormant, preferably before the middle of March. (C) Make the following spraying before rain showers with Bordeaux mixture (4 pounds each of copper sulphate and lime to 50 gallons of water): 1, when the third or fourth leaf has unfolded; 2, as soon as the blossoms have fallen; 3, when the berries are nearly as thick as a lead pencil; 4, about two weeks later. Should the season be very wet, spray once or twice oftener and have sprayings come closer together than in a dry season. These sprayings should all have been done before July 20 in the latitude of New York City. After that date a clear fungicide (preferably ammoniacal copper carbonate solution) should be used to prevent unnecessary soiling of the fruit.

Combatting Insect Pests

While spraying with the above materials will largely if not wholly prevent damage from fungous enemies, it will be of no value against insects. These must be fought by different methods. Insects that hide themselves in rolled up leaves or beneath webs, can be combatted only by hand picking, unless poison is sprayed on the leaves before they have a chance to hide in these ways. Arsenate of lead is the best poison for all insects, that chew the leaves. It is, however, of no use what-

ever against insects that suck the juices of the plant. These must be killed by a "contact" insecticide such as tobacco extract, kerosene emulsion or whale-oil soap. Fortunately each of these materials may be added to the Bordeaux mixture without impairing the efficiency of either; so instead of making an application of each separately, the three may be mixed and all applied at one and the same time. The time to do most effective work in spraying during the growing season is when the first insect is seen, and for plant diseases before any sign of the disease is noticed. Preventive, rather than remedial, should be the watchword.

Varieties to Cover Long Season

While 1500 or 2000 varieties of grapes have originated in America mostly in the past fifty years and more are being added each year, our present list of kinds meritorious enough to be worthy the attention of amateurs is probably less than one hundred. Of these some of the leading "table" varieties are given here in the approximate sequence of ripening. Those which are best keepers are printed in italics.

Winchell (Green Mountain), Jessica, Moyer, Moore Early, Lady, Brighton, Diamond, Lindley, Massasoit, Worden, Barry, Brilliant, Campbell Early, Delaware, Herbert, Martha, Niagara, Victoria, Wilder, Vergennes, Ulster Prolific, Salem, Poughkeepsie Red, Merrimac, Empire, Agawam, Diana, Prentiss, Jefferson, Iona, Goethe, Duchess, Catawba, Lady Washington, Triumph.

This may look like a formidable list to the man who thought until now that there are only three kinds of grapes—black, red and white! It is a good list because it covers a long season (August to February or March), because it gives a very wide range of delicate flavors, and because they will thus appeal to a large number of individual tastes. Should a grower have all these and learn to distinguish each by its own distinct flavor he will doubtless wonder why he has limited his plantings to so few kinds, and will want to add European varieties.

Among the European kinds recommended for various parts of the country are the following for New York and vicinity: Buckland Sweetwater, Joannonc (or Lignan), Gradiska, Malaga, Chasselas de Fontainebleu (White Sweetwater), Dattier de Beyrouth (Rosaki), Feher Szagos, Sultanina Rosea and Golden Champion. These and many more are successfully grown in California. The late T. V. Munson recommends the following European varieties for the area from Texas to South Carolina: Muscat of Alexandria, Rose of Peru, Thompson's Seedless, Malaga (Continued on page 94)

A Dozen Good Annuals

(Continued from page 36)

and closely resembles the hardy larkspur in appearance. It is a splendid flower in all respects.

Petunias. Brilliancy and wealth of blossoms, as well as marked success even under unfavorable conditions, characterize petunias. They come in all colors except yellow, grow from 1 ft. to 1½ ft. high, and are good for color masses and bedding effects.

Salpiglossis. Also called Velvet Flower and Painted Tongue. All colors, 1 ft. to 2 ft. high, desirable especially for garden effects and cutting for the house.

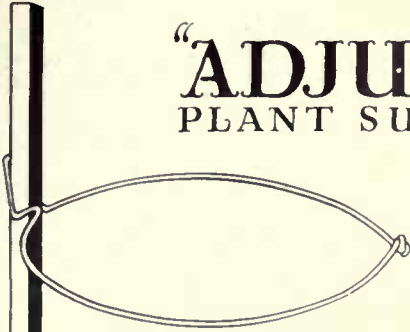
Phlox. An old favorite, better today than ever. All colors except blue, can be used as a cut flower as well as for

color masses in the garden. Grows about 1 ft. high.

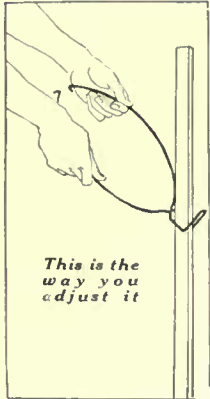
Eschscholtzia or **California Poppy.** These flowers, like forget-me-nots, scarcely need description. They are so showy and free-flowering that they are particularly adapted to color masses in the house as well as outdoors. 1 ft. to 2 ft. high, in all colors except blue.

Sweet Peas. The sweet pea of today is a far superior flower to that of a dozen or more years ago. All the old colors are in it, and many new ones. The Spencer type is the best. To yield the maximum returns, sweet peas should be grown in a very richly manured trench, as their roots demand a great deal of nourishment.

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When you write,
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AN absolutely indispensable appliance for the up-to-date garden either vegetable or flower. A sturdy, hard-wood stake $\frac{7}{8}$ of an inch square, 3, 4 or 5 feet long, with a strong wire support instantly adjustable to the required height, with no tool except the hands. Stake and wire painted green making them inconspicuous.

The "Adjusto" saves space because it keeps your plants in the air and sun, and from the ground. Enables you to grow premium-grade blooms, so increases growth and fruitfulness. "Adjusto" supported tomatoes ripen to perfection. "Adjusto" supports bring out the full beauty of Dahlias, Chrysanthemums and all the slender, tall-growing varieties. They will help you to cultivate close to the plant and either for your own enjoyment or exhibition.

Buy "Adjusto" at a garden supply store or write direct to us.

FORREST SEED COMPANY, Cortland, N. Y.

Honest Seeds, Honest Prices, Honest Packets



Here's How to Have the Best Garden In Your Neighborhood

Profit by the example of some of the most successful market gardeners in the country and plant Forrest's Fertile Seeds.

No matter how small or how large the garden you are planning for the coming season, vigorous, fertile seed is your first essential to success. Be sure to send for our catalogue. From it you can order one of the special collections we have made up for small gardens. For the more pretentious home or market garden, you can choose from a catalogue in which only the more desirable varieties are listed. Unproved novelties have no place in our catalogue.

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If you want a *real* garden this year,—one that will be a source of pride and profit,—send for our catalogue, and from it, order Forrest's Fertile Seeds.

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Place Orders Now for the New Rochester Peach Trees

The most wonderful, most delicious peach obtainable—yellow and red free-stone—stone very small. For eating and canning it cannot be surpassed.



The new Rochester Peach has an exquisite, delicate, distinctive flavor. Its flesh is of the richest yellow, highly flavored and luscious through and through.

The new Rochester Peach is a strong, upright grower, with a well-developed top. It comes into ripening the middle of August and bears the first year. Stands shipment as well as an Elberta. Hardier even than Elberta or Crawford. Has stood 16 degrees below zero and produced a full crop!

Nursery stock will be harder to obtain later in the season and higher in price. The best varieties may be impossible to get at all. Order this wonderful new Rochester Peach now while the supply lasts.

WRITE for circular, illustrated in color, describing this remarkable Peach. Bearing-age fruit trees, Blueberries, Ever-bearing Raspberries, and other nursery stock.

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Now is the time—while you are thinking "garden"—to make your selection. Write for our catalog. A postal will bring it.

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We grow our own Aster Seed and many other annuals, and can show as good as any grower on this foot-stool.



SOW SALZER'S SEEDS



The lengthened shadow of JOHN A. SALZER

Philosophers say that every great institution is the lengthened shadow of a man!

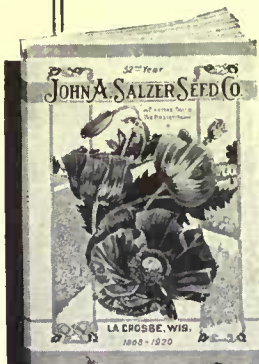
John A. Salzer, rugged and foursquare in reliability, directed this business for nearly half a century. He built soundly. The confidence of thousands of farmers is the richest inheritance of his descendants. It has greater value than all the large structures and acreage. As we prize this faith, we guard it with vigilance. Seeds must be of proven vitality and purebred strains to bear the Salzer endorsement.

In 1868 John A. Salzer personally sold his seeds, with a two-story shack as headquarters. Now there is a staff of more than 500 people; the great warehouses, elevators, offices, etc., total over seven

acres of floor space. Every modern appliance of value to the seed business is used. The experimental grounds—Fairview and Cliffwood—are among the largest in the world.

So firmly did John A. Salzer place the imprint of right practice on this business that each shipment—whether a package or a carload of seeds—is as carefully selected as though the founder had filled it in person.

Send TODAY for a copy of our 1920 general catalog—168 pages, profusely illustrated—98 pages showing 275 Salzer varieties in actual color. A postcard will bring it to you—FREE.



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America's Largest Mail Order Seed House
Box 12, La Crosse, Wisconsin

How to Grow Grapes

(Continued from page 92)

(Pense), Chasselas de Fontainebleu and Feber Szagos. He also recommends the following American varieties for the South: All the pure and hybrid muscadine kinds, also Amethyst, Agawam, Brighton, Delaware, Catawba, Brilliant, Diamond, Niagara, Herbert, Atoka, Armalaga, Blandon, Wine King, President, Metumka, Xlnta, Krause, Kentucky, Kiowa, Muench, Herman Jaeger, Laussel, Mericadel, Doctor Collier, Fern, Carmen, Gold Coin, Hidalgo, Extra, Hopkins, Captain, Norfolk, Norton, Ozark.

Home Storage of Grapes

Many methods of storing for home use have been advocated, but since local conditions affect the character of the fruit, more or less, and since places chosen for storing differ widely, it is impossible to designate one method as best. Several methods should be tested each year until the one that gives best results under the local conditions has been determined.

When choosing grapes for storing it is well to remember that thick skin does not necessarily indicate long keeping attributes, though firm berried varieties generally keep well; that the fruit should always be fully ripe when gathered, and gathering should always be done on a dry day, in the driest part of the day; that diseased, bruised, cracked, or otherwise doubtful berries and all leaves should be removed before the fruit is stored; that for two or three days the clusters should lie on paper covered trays in a dry, cool, airy room until not only the exterior moisture, but at least some from the stems has evaporated; that the stems may even be allowed to shrivel somewhat before the fruit is stored; and that the following methods have all been well tested and proved worthy.

1. Lay the clusters one tier deep on shallow trays or other receptacles and store in a cool, fairly moist, but draftless place.

2. Place the clusters not more than three layers deep in dry material such as cork dust, redwood sawdust, chaff, well dried lawn clippings, grain or sand.

3. Wrap the clusters in paraffine or oiled paper, preferably in bag form and lay them in corrugated or pasteboard boxes only two or three layers deep.

4. Use sealing wax to seal the cut ends of the cluster stems and then follow method 1 or 3.

5. After preparing the clusters as just suggested pack them in stoneware crocks, the layers separated by heavy cardboard or corrugated paper. Cover each crock with oiled or paraffine paper and cloth and bury in a dry knoll below the frost line.

How to Make Grape Juice

The home manufacture of grape juice is so simple that anyone can practise it in the kitchen. While the steps given below look to be many and very simple, yet practically all failures are due to disregard of one or more of them.

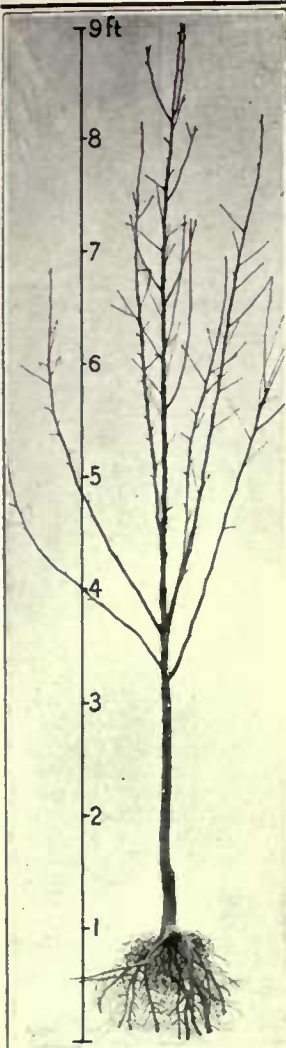
Choose the best available variety, for flavor depends largely upon the quality of the fruit. Use only fully ripe, clean, sound fruit, because immature, over-ripe and spoiling fruit will give a more or less unpleasant flavor. Crush the fruit after removing from the stems. If the Muscadine varieties of the Southern States or the Vinefera (European) varieties grown mostly on the Pacific Coast are employed the fruit should be pressed without being neated, because better flavor is obtained thereby than if the hot process is used. This process extracts undesirable flavors from the skins. For the ordinary "Euvitis" or "bunch" varieties, such as Concord, the hot process is better, because the flavors of these kinds are in the soft pulp immediately beneath the skins, far less in the juice. They would thus remain largely in the pulp and be lost by the cold process. Usually, however, cold pressed juices are superior in flavor to hot pressed ones made from the same variety, but the waste is greater unless the pulp is used for other purposes.

The Cold Process

In the cold method the grapes are pressed and the juice allowed to settle for four to six hours. In the hot process they are placed in enameled dishpans, heated with constant stirring till the thermometer registers preferably 175 degrees, no higher than 185, when they are placed in jelly bags and pressed to squeeze out the juice. This must stand for six to twelve hours and become cold. To avoid stirring up the sediment the juice is best syphoned off, otherwise poured very carefully, into doubled cheese-cloth to make sure of catching any sediment that accidentally slips by. If necessary, it is now sweetened, made more acid or blended with other juice to get a product of desired quality. Next it should be strained through a flannel jelly bag, poured into glass topped, large sized (one-half or one gallon) fruit jars up to the neck and pasteurized or heated in a boiler with a false bottom or rack to keep the jars off the bottom of the boiler. The jars should be immersed in water up to their necks and the temperature kept at 170 to 185 degrees—not higher—for three-quarters to one hour to kill fermentation. After sealing remove the jars and store in a cool, dry closet until the juice has cleared and the new sediment or argol has fallen to the bottom. Filtering the juice through a jelly bag and placing in bottles follows. These are capped, or corked, pasteurized again at 180 degrees for 30 to 45 minutes, removed, the bottles laid on their sides and allowed to cool. Corked bottles should be dipped in a heated liquid mixture of equal parts rosin and beeswax. Labeling and storing in a dark, cool room follow.

The pulp left after pressing may be used for making jams, jellies, pastes, marmalades, etc. This is especially the case where the cold process is employed.





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The illustration at the side shows a plum tree dug at random from our block of specimens.

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PEARS—Winter:

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- Queen Wilhelmina. (Peony) pure white.
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with the

NIAGARA HAND DUST GUN

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Niagara "All-in-One-Dust-Mixture"

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Niagara Hand Dust Gun, One Pound of Niagara "All-in-One-Mixture" and the Niagara Garden Guide are all packed in a single attractive carton for sale by dealers everywhere.

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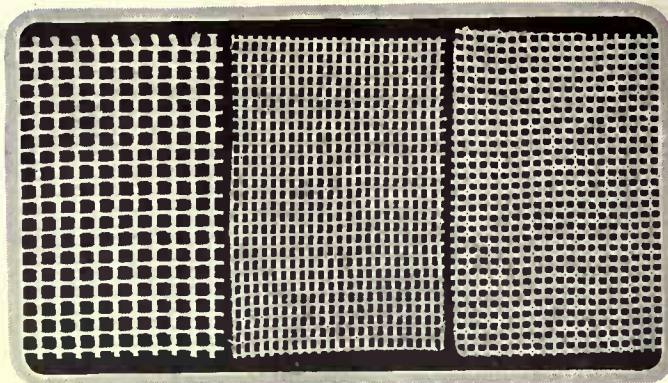
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Manufacturers of Power and Hand Dusting Machinery for Orchard, Vineyard and Field. Special Dust Mixtures—All kinds of spray materials and sulphur.

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Nets in cream color or ecru in a variety of meshes come 45" wide. The one at the left is a very heavy coarse weave at \$1.30 a yard. The center is an oblong mesh, \$1.15 a yard. The one at the right, a lighter weight square mesh, \$1.25 a yard

THE NEW NETS MAKE ATTRACTIVE GLASS CURTAINS

THE problem of glass curtains is being solved most satisfactorily this season by the new and attractive nets which are so popular. Although casement cloth and silk gauze have been used to take the place of net curtains very frequently, there are schemes of decoration in which nothing is more effective than the simplest sort of curtaining without ruffles or without trimming. For that purpose net is the most satisfactory and it also has the advantage of being semi-transparent and admitting plenty of light.

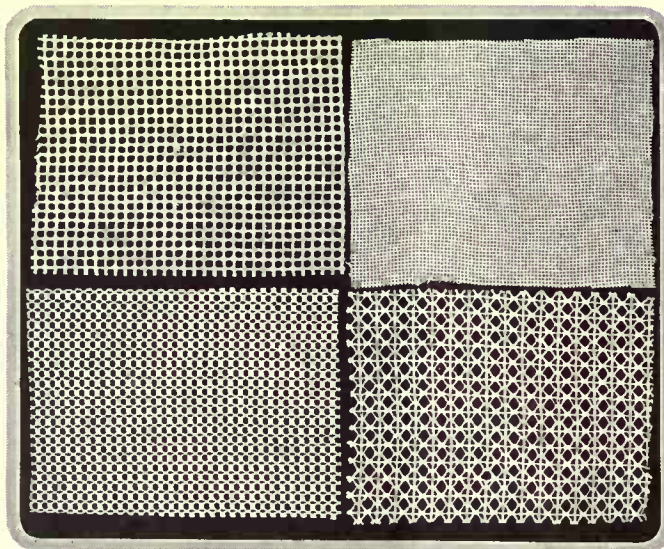
The new nets have many advantages over scrim and materials of that variety, as they do not sag or pull, which makes them in consequence much more durable. The nets may be had in a variety of meshes and textures, all the way from the heavy, wide variety to the very fine filet mesh with openings no more than one-sixteenth of an inch. They cut to good advantage, as all these nets come 45" wide, which is sufficient for one side of the average curtain.

The making of these glass curtains in the decorative mesh nets should be as severely simple as possible; a wide hem at the bottom with either the selvage or a very narrow hem used at the sides is all that is necessary. This will be found very satisfactory, especially when the outer curtains are of a more elaborate nature. When over-curtains are not used, however, as in the case of sun porches or breakfast rooms, it is attractive to edge the very heavy net curtains with a rather wide thread fringe. This may be either a deep ecru or cream color to match the net, or a contrasting shade such as peacock blue or burnt orange.

Another method of making filet net curtains, which one of the New York decorators is doing to a great extent, is to finish them with a wide hem at the bottom and the center, and then decorate them with self-colored threads in a variety of interesting designs. With this treatment, the design is very wide at the bottom and has just a little narrow border at the sides.

Many charming effects have been arrived at by the use of these designs, which of course could be carried out in a contrasting color if so desired. For this purpose only the filet net may be used, as the mesh of the other nets is too open.

With all the variety of design in these serviceable fabrics, it is possible to use them in different types of rooms, not only for window curtains but for French doors as well.



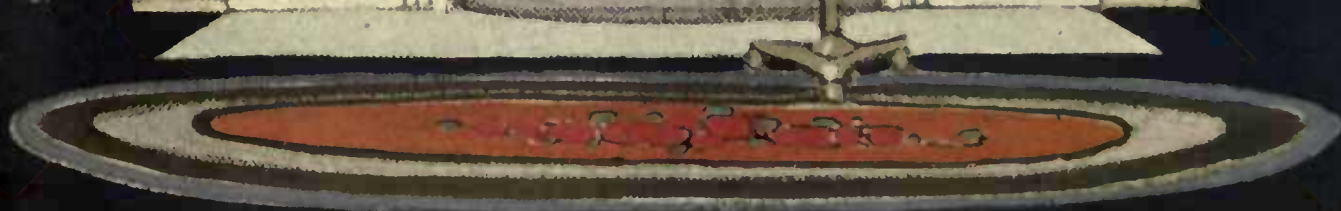
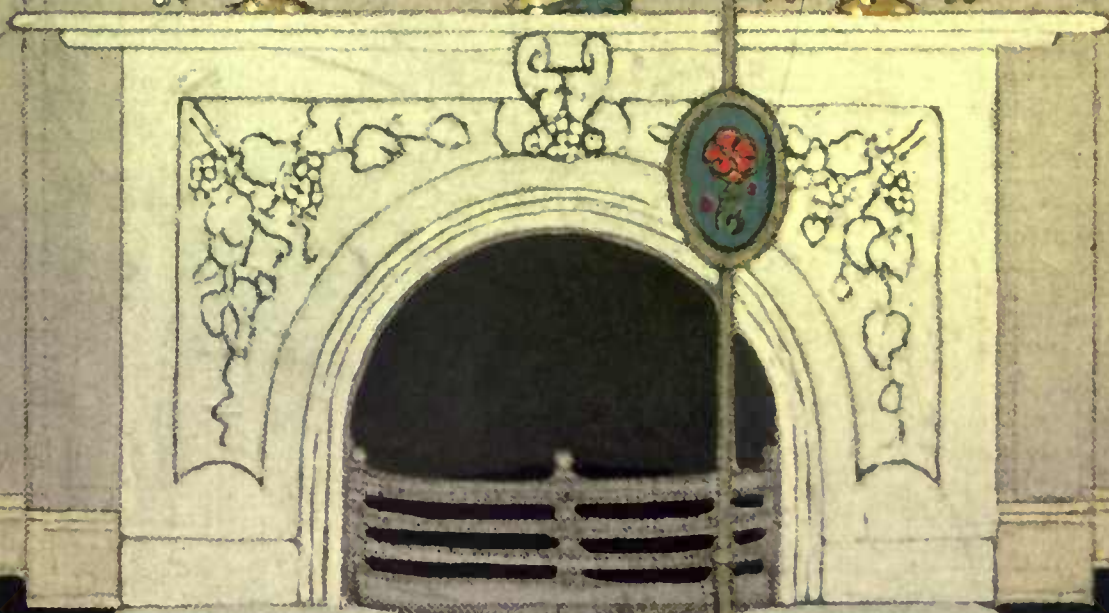
Four more glass curtain nets are found in these designs. The upper left is a square mesh net of medium texture, \$2.10 a yard. The upper right, a very close filet net, \$3.15 a yard. The lower left, all-over design dart and egg, medium weight \$2.10 a yard. The lower right is a very sheer openwork design, \$2.85 a yard

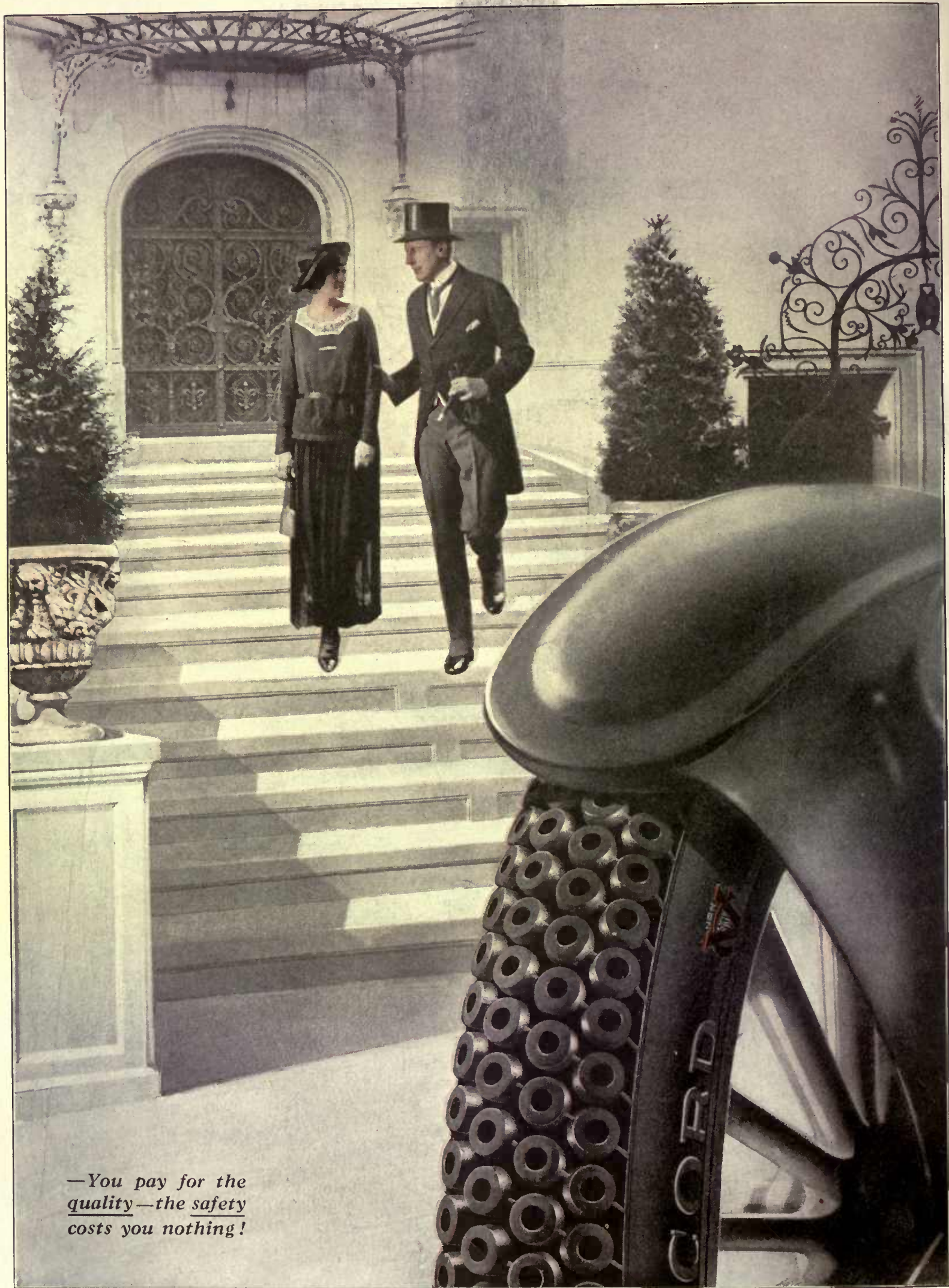
House & Garden

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House & Garden

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

MAY—AND SUMMER FURNISHINGS

THE New York streets are gray with a week-old snow. Snow barricades range down the curbs. Upstate trains are not running, for a blizzard of phenomenal proportions has swept across that section. Milk gets scarce in the metropolis. Only those who have to, go out.

And yet we are working on the May House & Garden—thinking of summer furnishings and the late spring growth and awnings and ice cream freezers! The engravers are working over pictures of roses used for shrubbery and wicker and willow and reed. By the time you read this, before the frost is out of the ground, we will be mopping our brows editorially in June and July.

This is something readers do not often take into consideration. And it is also one of the mysteries of editing a magazine—to those who do not edit. How, they ask, can an editor feel the genuine Christmas spirit while he is sweltering in August heat? How can he sit shivering in his office and write glowingly of mid-summer flowers and the cool shadows that fall across the mown lawn on late July afternoons?



There is an old-world touch in the May issue, an old English house restored, of which this is a glimpse

There is no more mystery about this than there is about a housewife canning peaches in August against the December feasts. Looking ahead is only a habit—and the editor practices that habit every day of the year.

Yet there is something more to it than that. Just as the housewife knows what her family likes and needs and will relish in the months to come, so does the editor know what his family of readers will enjoy six months from now. The only difference is that, whereas the housewife may have only four or six palates to tickle, the editor has to think of appealing to the appetites and interests and requirements of a hundred thousand or more people living in all sorts of houses, having all sorts of work and with all sorts of ideas about how best to live life.

The narrower the interests of the magazine, the fewer people there are in the editorial family. A scientific magazine devoted solely to mushrooms, for example, would appeal to only a few people. But a magazine devoted to the home appeals to practically everyone, because everyone has a home and practically everyone wants to make that home beautiful.

Contents for April, 1920. Volume XXXVII, No. Four

COVER DESIGN BY H. GEORGE BRANDT		TABLES AND CHAIRS OF 18TH CENTURY FRANCE.....	50
AN ADAM ROOM IN AMERICA.....	30	<i>H. D. Eberlein & Abbot McClure</i>	
<i>Elsie de Wolfe, Decorator</i>		CUPBOARDS FOR THE CORNER.....	52
AMERICAN DECORATION.....	31	A LITTLE PORTFOLIO OF GOOD INTERIORS.....	53
<i>Victoria Williamson</i>		ANCIENT CHINESE ART FOR MODERNS.....	56
"A LITTLE PLACE IN THE COUNTRY".....	36	<i>Peyton Boswell</i>	
DISTANCE.....	36	STEPS IN THE GARDEN.....	57
<i>Harold Cook</i>		<i>Marian C. Coffin, Landscape Architect</i>	
A ROCK GARDEN INDOORS.....	37	ROMANTIC GARDENING.....	58
<i>Walker & Gillette, Architects</i>		<i>Hanna Tachau</i>	
THE ANCESTOR OF THE CHAIR.....	38	"COMMON SENSE APPLIED TO SPENDING".....	60
<i>Gardner Teall</i>		<i>L. K. C. Olds</i>	
A NEW ENGLAND DESIGN IN BRICK.....	40	HANG POTS AND PANS WHERE YOU CAN REACH THEM.....	61
<i>Charles Frederick Townsend, Architect</i>		THE EQUIPMENT REQUIRED FOR PRESERVING AND CANNING.....	62
DO YOU NEGLECT THE CEILING?.....	42	<i>Ethel R. Peyser</i>	
<i>Costen Fitz-Gibbon</i>		INSIDE THE CHILDREN'S ROOM.....	64
A SMALL COLONIAL COUNTRY HOUSE.....	44	<i>M. H. Northend</i>	
<i>Morris & Erskine, Architects</i>		A SPLENDID DOG FROM SPAIN.....	65
A LIBRARY TO LIVE IN.....	45	<i>R. S. Lemmon</i>	
DRAPED WINDOWS.....	46	A PATIO GARDEN IN TEXAS.....	66
THE ART OF BREAKFASTING WELL.....	48	GARDEN PESTS AS THEY APPEAR.....	67
<i>Nancy Ashton</i>		THE GARDENER'S CALENDAR.....	68

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AN ADAM ROOM IN AMERICA

That a definite period style, when properly adapted to meet the modern requirements of comfort and utility, is suitable to a modern American home is proven by this Adam reception room. The walls are taupe and cream with black introduced in narrow lines. Black also accents the mantel. The over-mantel mirror has a dull silver frame

with a red medallion at top. Of the furniture, some pieces are in walnut, some upholstered in red and black. The fixtures are also characteristic of the period. The room is in the home of Mr. Ormonde G. Smith, at Oyster Bay, N. Y. Hoppin & Koen were the architects of the room and Elsie de Wolfe, the decorator.



A M E R I C A N D E C O R A T I O N

Is Decoration a Form of National Expression? Do American Interiors Picture the 20th Century Woman Or Are They But Made-Over Relics?

VICTORIA WILLIAMSON

THE history of a race is written in its architecture.

All our knowledge of that period preceding the erection of any buildings must be more or less conjectural.

But once advanced to a stage of civilization where buildings become a necessity, the aspirations and limitations of a race will be very clearly portrayed. This is true for five reasons, because geography, geology, climate, history and religion will pre-determine what form these structures shall take.

The buildings which remain to us of ancient Egypt, express perfectly the soul of a people. Not only were they restricted geographically, but there was more or less limitation as to materials.

Wood was rarely used, but there was an abundance of limestone, sandstone and granite. Consequently, in design, architecture progressed along lines which offered the most effective expression in these materials, having due regard to the climatic demands of comfort. Any latitude in artistic expression was impossible owing to the strict surveillance of the priests. All this, and more, is plainly shown in the Egyptian architecture and decoration.

In Assyria, such materials as the foregoing were lacking, but there was in Chaldea and Mesopotamia a quantity of rich alluvial clay from which excellent bricks could be made for building.

Wall Decorations

This poverty of building material imposed a certain amount of restraint on the type of plan that could be used, but what the plans lacked in variety was more than counterbalanced by the magnificence of the wall decorations. These were of alabaster, painted plaster,

and enameled tiles, whereon were depicted in brilliant colors hunting scenes and battles, drawn by an artist whose hand, unrestrained by superstition, followed the soul's yearning after truth.

Each succeeding race, in developing its architecture, took something from that of its predecessor, but so controlled by and adapted to existing conditions that the results are very definitely characteristic of the later builders.

The Greek temples are models of perfect

proportion and beautiful ornament. But when the Romans conquered Greece, their pre-eminently practical minds took this beauty and adapted it to the many uses of civilization.

We find this principle holds good throughout the ages. Certain countries became celebrated for the skill of their craftsmen in overcoming and subjugating structural difficulties and giving these masterpieces to the world transformed into national expression. That ancient tendency has a modern application.

Today, architecturally speaking, the United States unquestionably stands in a position unrivalled in the world's history. Fabulously wealthy, touched but lightly by the destructive influences of war, unhampered by tradition, it has all these strong points richly conducive to a high form of individuality.

But with one notable exception, we seem so far to have been content to follow and not to lead.

Adapted Gothic

The New York skyscraper is a development brought into being by a geographical condition. Needing inspiration for the clothing of the steel skeleton, the architect went to the most logical source in all the world. The structurally-perfect stone skeletons of the 15th Century Perpendicular Gothic period met this demand. They were adapted and subjugated to 20th Century American requirements.

What is true of American architecture is even more true of interior decoration. Were it possible for a stranger to pay a flying visit to a dozen of New York City's famous mansions, he might, in the absence of information to the contrary, assume that their various owners, when con-
(Continued on page 35)



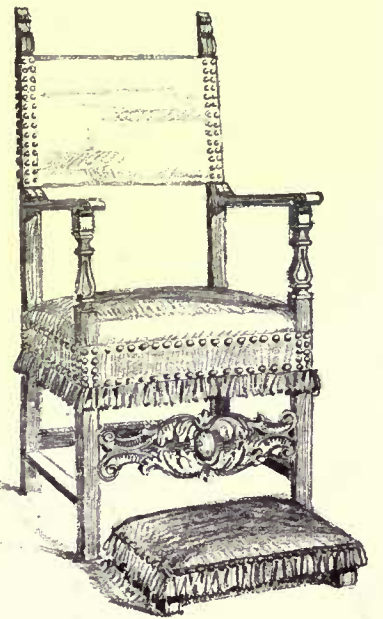
Tebbs

The ingie nook is an inheritance from the English cottage and is applicable to rooms in that style. Peabody, Wilson & Brown, architects



Tebbs

Someone has said that breakfast should be eaten in a Jacobean room, but dinner in a Georgian, for a Georgian room is both livable and distinguished. The antecedents of this dining room go back to Georgian styles as represented in that fine architectural work done in Salem by McIntire and his fellows. The open china cupboard with its shell top, the recessed doors, the distinguished paneling are all attributable to the American Georgian style. These architectural features make a fitting background for the furniture, which is well-selected American reproductions of antique pieces in accordance with the period the house represents. Peabody, Wilson & Brown, architects



In using Italian furniture one should remember that it was originally made for palaces and requires a palatial room even today. The chairs were high because of drafts and accompanied by a stool to keep the feet off the cold floor



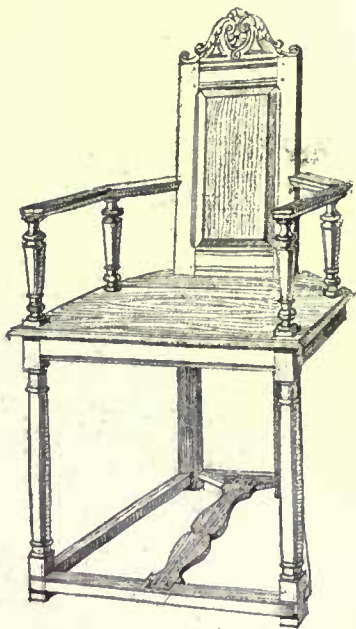
Tebbs

Another view of the dining room pictured above shows the simple and effective frame of the fire opening and the fluted pilasters on either side with a portrait let into the paneling. The embrasured window with small panes and the rounded door with pronounced keystone reaching up to the cornice are typical of the era. Peabody, Wilson & Brown, architects



Tebbs

The question to arrive at in the use of any piece of furniture is this—can it be lived with in that particular room? It should suit the room and the persons who occupy that room. The end of this Colonial living room is dominated by an old dresser. The other furniture is also of cottage or Colonial type and is in suitable taste. The over-curtains and crisp glass curtains, the broad window shelves for plants, the round-top cupboard, the steps into the hall, the open, restful spaces and the light-tinted walls make this the sort of room a great many people would like to live in. Peabody, Wilson & Brown, architects



This type, which has often been used as a formal chair, is a 16th Century French chair and is peculiarly unadaptable to modern usage. The seat is 2' high, and it was designed exclusively as a temporary support for courtiers when wearing a dress sword

At a glance one can tell that this library is lived in. The furniture is dignified and yet comfortable. It has a seemly background of plain walls with relieving architecture features in the rounded doors, the platform, stairs and hand rail, the inset bookcases and the fine old mantel. A huge drum serves for woodbox. Peabody, Wilson & Brown, architects



Tebbs



Clarke

The inspiration here is Greek, but Greek art adapted to the everyday life of a refined American home. American materials and native craftsmanship were used without losing any of the atmosphere and dignity. Kentucky stone was used for entablature and columns. The mantel itself is of Alabama marble. Two Chinese pots of biscuit color and a green-blue vase stand on the mantel, giving the color tone for the room

The reclining couch, chairs, stools and dining table all show their Greek origin but are the acme of modernity in comfort and convenience. This room has turned back the pages of history and done it successfully without sacrificing the essentials of comfort, beauty or modern utility. It is an example of scholarly research plus an understanding of American life. It is the home of Welles Bosworth, architect

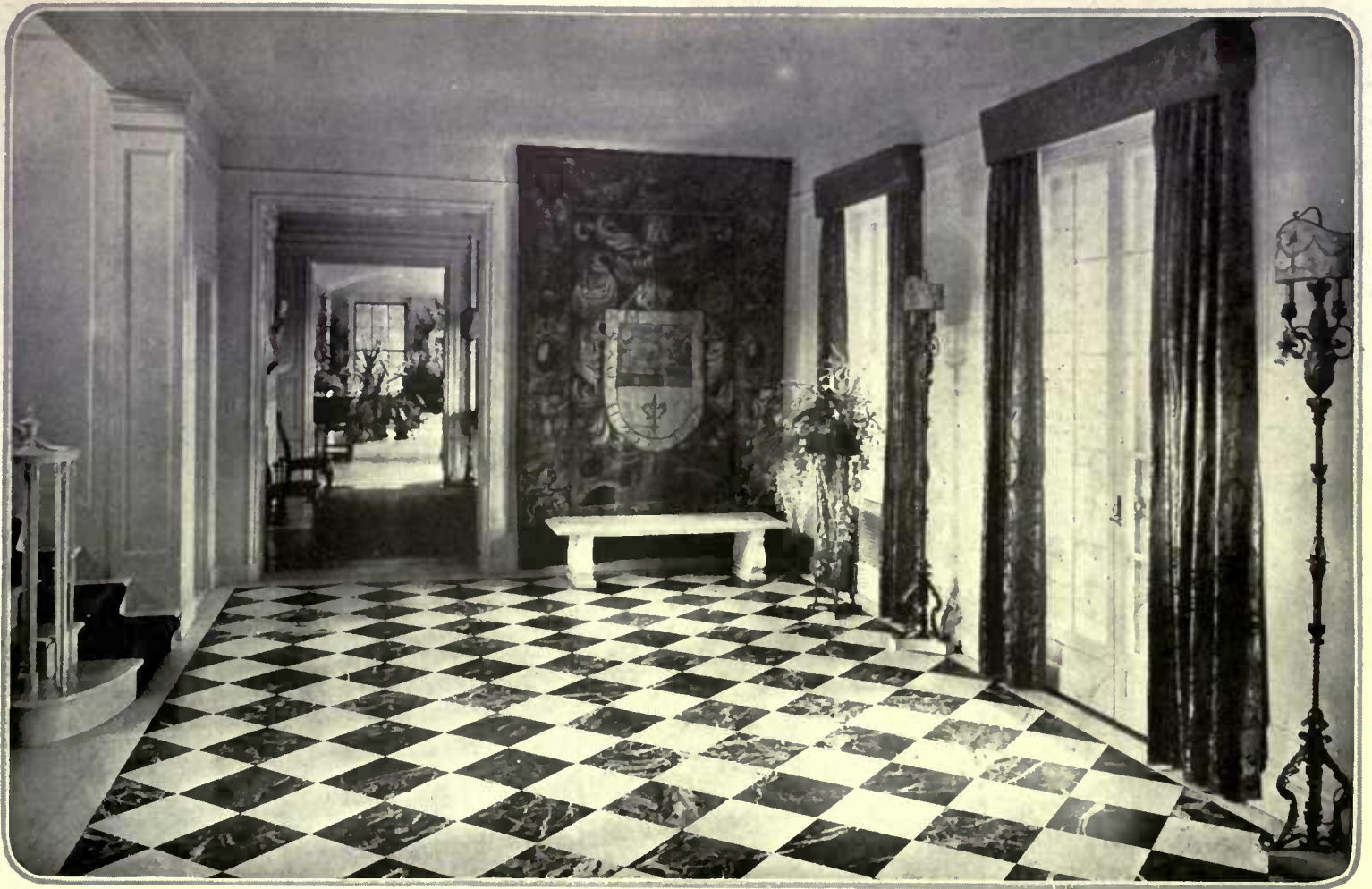


Clarke

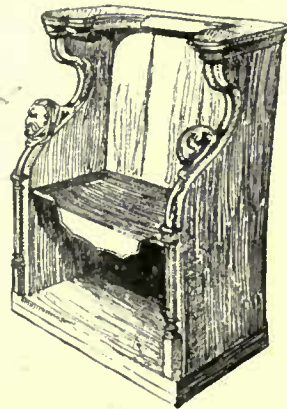
Extending from ground to upper floors is a pierced bronze screen, thus obviating a hand rail. A "Walking Naiad" replaces the usual newel post and symbolizes the Greek feeling. The marble of the stairs is softened by a carpet until one reaches the hall floor, which is of tile



Clarke



There is a suggestion of Italian inspiration in the floor treatment of this hall, the wrought iron and rich colorings of tapestry and draperies. Charles A. Platt, architect



Another piece of furniture often wrongly used is the choir seat. Its unformable lines and general ecclesiastical atmosphere would make it out of place in the average house

templating decoration, had taken as model the Musée de Cluny or the Metropolitan Museum of Art. Wholesale importations of European furniture, even complete interiors, justify this conclusion. Emulation, not self-expression, seems the goal of attainment.

In some instances the stupidity of the thing is laughable.

If there is one point in which we uncontestedly lead the world, it is in that of plumbing and everything appertaining to it.

It is also true, for example, that in the more intimate relation, the white porcelain bath tub does leave much to be desired in a decorative sense. The appalling cold cleanliness savors of a hospital—perfectly sanitary, but artistically barren.

Between this achievement and the water receptacle for bodily ablutions common among nobility at the court of Louis XV, there is a wide gulf. Imagine, then, the absurdity of a bath of that period recently exhibited in New York City. Hidden from the vulgar gaze when not in use, the small metal bath tub reposed inside what was ostensibly a

Louis XV lit de repos with cane panels and beautifully carved wood frame.

Undoubtedly, it now adorns the bathroom of some "period" guest suite!

And yet what could be more ridiculous than to purchase and install in one's home an article imposing 18th Century restrictions on the healthy desire to kick, plunge, and splash exhibited by the normal human being?

The indiscriminate use of "period" furniture without regard either to scale or fitness will ever be a pitfall to the unwary.

In selecting Italian furniture, it is well to remember that most of these pieces were designed for use in palaces. This circumstance alone precludes their use in any but palatial rooms.

Many of the Italian chair seats seem high and uncomfortable because primarily intended to be used with footstools for ceremonial purposes.

Comfort and suitability must always be (Continued on page 92)



In a breakfast room, Nature can often be made to cooperate in the furnishing. The combination of flowers and furniture results in a pleasing ensemble. Charles A. Platt, architect

"A LITTLE PLACE IN THE COUNTRY"

THE other day the following letter came into the office from a woman:

"I wonder if you have the time or inclination to help me in a problem?"

"I am getting middle-aged and tired, maybe too old to work.

"I would like a little place in the country, and I wondered if I could raise dogs for sale and make a living?"

"I'd love white shepherd dogs, but I'm afraid they might want to range too much. I'd also like a little stream or a duck pond, some roses and berry bushes.

"They don't seem at all impossible dreams to me, even if I have only \$3,000.

"Could you tell me how to go about it to accomplish it, and if you think I could do it?"

"It wouldn't need an expensive place to raise dogs, or roses, either."

THERE'S a real Life problem for you!

What will you want when you get tired and middle-aged and maybe too old to work? Dogs and roses? A little duck pond and some berry bushes? Dogs for companions, let's say, and to help bring in the daily bread. Roses to keep the soul alive. A little duck pond with ducks to laugh at and provide a feast on holidays. Berries to sweeten the meal. There isn't much more you can ask for.

"A little place in the country" is the ultimate dream of most good folks. The soil seems to draw them back to it. Willingly they leave the swirl and interest of cities, city advantages and city comforts, to retire to their Sabine Farm.

They want to sniff of its sweetness and feel the gentle pressure of its wind on their cheeks.

They want to touch the cleansing earth and taste of its fresh, untainted fruits.

They want to go back there and get up a good sweat and feel the blood pulse along their arms again.

They want to go back there where things are quiet, and get their philosophy straightened out.

They want the sun to seep in through their pores and sweeten all the sour spots that Life's disappointments have made.

The woman who wanted that "little place in the country" is no different from the millions of others who are tired and middle-aged and maybe too old to work, or who have been up against problems bigger than they can handle, or been caught in the whirling vortex of this complicated thing we call Life.

TOO many people go back to the soil for those reasons and those alone—they feel defeated and think that somehow everything will be all right when they get back to a little farm. In many a case everything is all right then. But the country can never be merely a retreat from Life.

The way to look at the country is to consider it as a sphere of living where artificial thoughts and futile endeavors are laid aside, where one gets down to bed rock, where there is purity about the air, a natural strength to the horizon, a sanity in the outlook and a wholesomeness in its companionships. Such things are not necessarily the requirements of middle age or even old age. In fact, the sooner one appreciates them, the fuller will be the life.

SOME years ago there was quite a back-to-the-land movement. It became the thing to do. Real estate operators in country towns suddenly got rich and the country was dotted over with all sorts of "arty" communities who sought for "freedom" on the farm. You can see the remains—human and structural—of those communities in several country towns today. Their devotees soon grew tired of the

pose and drifted back to the city. The local tradesmen have set down their bills to profit and loss, and let them go at that.

The trouble with these people was that they took to the country as a fad, and you simply cannot take to the country as a fad. Nature has a terrible habit of having the last laugh. But you can take to the country out of conviction, and people who go with that reason usually stay. They will not expect an infinite cure-all in country air and quiet or the solution of all Life's problems in hoeing the soil, but they will know, by gradual contact with things of the country, that here are benefits no city can give, comforts that no modern conveniences can altogether supply. And when they arrive at that solution, you can't get them away from the country with a team of horses, much less with a motor car—they will get the motor car because they do live in the country.

THE curse of city life, as someone has said, is that it feeds so largely the surface emotions. We live superficially in our enjoyments, and rarely are the deepest parts of our nature touched. The city breeds strange illusions that we often mistake for realities. City friendships, for example. One has to work hard to make and keep

city friendships worth the name. The city offers a competition based on material possessions and ruled by modes that change from day to day. The forces of the city are forces of noise.

Now the beauty of the country lies in the fact that it affords time and the receptive mind with which one can take his enjoyments to the full. Its solitudes and patience give power to thought. In the country material possession loses some of its tyranny and exacting modes pale into the insignificance of silly whims. The material illusions of the country have a strange way of changing into spiritual realities. "A landscape," as Amiel says, "represents a state of the soul." The country does not permit one to ignore the laws that govern the interior and spiritual life, for the forces of the country are forces of silence—and the greatest forces are the silent ones.

In choosing between the city and the country you have to choose, therefore, between two philosophies, between two ways of looking at life. It is as radical a decision as though you had to sit down and choose between being an agnostic and being a believer. You cannot merely sentimentalize over the country; your reason must conform to your sentiment.

The reasonable plan for raising dogs in that letter, for example, conformed beautifully with the sentiment of living in the country.

WE answered that woman's letter in the office here, gave her some practical advice about buying her property, how much of her capital to invest in it, suggested breeds of dogs to raise, and generally how to go about getting started on her little place.

But there is more to the letter than that, and more of an answer is needed. Behind it lies the story of a life and in it you catch the glimpse of a big dream.

I am wondering if there aren't some readers of HOUSE & GARDEN who would like to help me answer that woman. (This isn't a prize contest, by the way, for the letter is genuine and I wouldn't put it up as a prize contest for worlds.) Wouldn't they like to write me what they would do if they had \$3,000 and wanted "a little place in the country"? It would help me, and it would doubtless help her. The letters will be sent on to her.

It may perhaps help you. For there is a magic about sitting down and putting your philosophy onto paper. It may, conceivably, convince you also that there is something about living in the country that hasn't yet become a conviction. RICHARDSON WRIGHT.



DISTANCE

*How often have I seen the moon on hills,
And watched the Nile turn golden with the sun,
Thought stars a hand's breadth past my window sills,
And heard the seas sweep by me, every one.*

*Distance to me was such a simple thing,
But now how separate and far away
Lies the next room where I can hear you sing
When I sit quiet at the close of day.*

HAROLD COOK.



A ROCK GARDEN INDOORS

In the home of Mr. Harry Payne Bingham, Cleveland, Ohio, is a conservatory rock garden. This gallery has been built with old oak timbers for roof and gray-pink, rough stucco walls. Tropical plants seem to be

growing in their very own atmosphere, so artistically has it been arranged. Not the least of its charms is a running brook, which stops for a moment to become a small pool for goldfish. Walker & Gillette, architects

THE ANCESTOR OF THE CHAIR

Furniture History Shows That the Stool Was Always in Fashion and Is in Vogue Today as a Hobby for Those Who Collect

GARDNER TEALL

A FRENCH wit once described a stool as "a piece of furniture somewhere between a chair and the floor."

Whether it was evolved from conscious imitation of Nature's provision for man in the matter of resting facilities, or whether it had a more formal entry into history we do not know, but we can imagine its origin to have been in ages too remote for other than ingenious antiquarian speculation.

The chair, as we know, is merely a grown-up stool with a back to it.

Ancient Evidence

Ancient Assyrian, Egyptian, Greek and Roman sculptural and medallion remains present evidence that the stool was a favorite article of furniture with the ancients.

In the famous sculptured tablet of the Babylonian King Nabû-apluidin, who reigned some 2,800 years ago, we find the king depicted as seated upon his throne, which seat of the mighty is shown to be without a back and, indeed, was very probably a handsome stool of proper proportions for so august a purpose.

The Greek monument from Kanthus, known as the Harpy Monument and now in the British Museum shows us what must have been the form of a Greek stool seat as early as 520 B.C., but antedating this form by centuries were the Egyptian stools we see depicted in the ancient painted monuments of the land of the Pharaohs which have come down to us.

As we examine these old records of the furniture of the ancients we are reminded that no object has been more

constant in general form. The stool shown in the ancient bas-relief from the Villa Albani, Rome, depicting the legend of Leucotea and Bacchus, here illustrated, shows an excellent example of stool furniture devised in antiquity which has continued through succeeding centuries to exert an influence upon design.

I have often discovered that a stool-less house is lacking in one of the most attractive features of complete furnishing. I became more thoroughly convinced of this when it fell to my happy lot to come upon a house whose owner had a hobby for collecting stools.

Stools in the House

There were stools of every conceivable sort and of every period whence stools have survived, everything from the hassock and low footrest to sitting stools, only excepting those hideous nightmares that Uriah Heep must have spent hours upon, while cultivating his humility, that species of long-legged stool that one knows must haunt every warehouse counting-room, a device likewise which seems admirably suited to the discomforts of our average post office interior. Barring such monstrosities as these, my host's collection seemed extraordinarily complete. One must not imagine they were arranged in rows or piled in a room museum-wise. Instead every piece of furniture of this particular sort fitted intimately into the whole scheme of decoration. I do not think on entering any of the beautiful rooms there was any thought of an intrusion of stool furniture. Certainly there were not more stools in any room than there should have been. That there were as many as there were impressed on me the fact that most of our houses are furnished with a disregard of the value of the stool as a decorative feature, and its great contribution to comfort is a thing that is as often overlooked.

The Pilgrim Fathers may have been
(Continued on page 78)



A familiar example of the use of stools is found in the New York home of Miss Elsie de Wolfe, where two stools of French design are placed before the fire



English oak stool of about 1625-1640



English oak stool of about 1625-1640

As a completing accessory to the furnishing of this Louis Seize drawing room have been used low stools of the period

In the room in the Palace at Fontainebleau where Napoleon I signed his abdication, are preserved the Empire footstools among the other furnishings



The ancient bas-relief of Leucotea and Bacchus preserved in the Villa Albani at Rome shows the footstool of antiquity accompanying the chair of that time (Right)



(Below) In the boudoir of Marie Antoinette at the Palace of Fontainebleau are found the original furnishings, among them an interesting footstool of the period. Simplicity characterizes its design



An English bench stool of about the year 1625. The wood is oak which has been carved and turned. The seat is missing



An English walnut stool of the Queen Anne period with a needlework seat of the same period

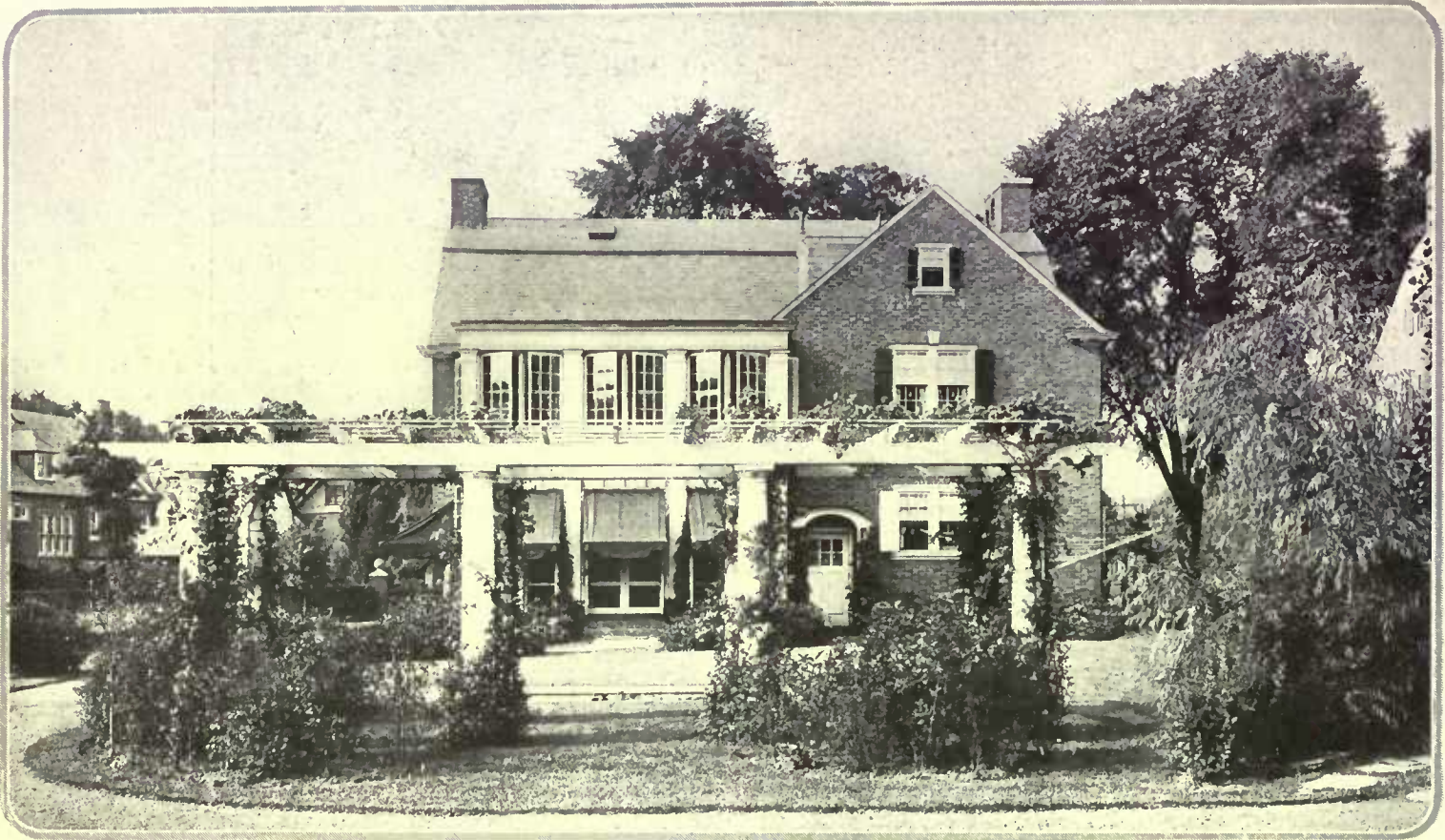


English mahogany stool of Chippendale design, dating from about 1760 to 1770. The cover is velvet with a heavy fringe



A Flemish walnut stool of the 17th Century, showing characteristic stout legs and middle





One of the features of the home of W. E. Davis, Jr., at New Haven, Conn., is a rear living veranda with a sleeping porch above. These face the garden and the rose-bowered pergola. The house is red brick. White marble trim and white woodwork help maintain the Colonial aspect of the architecture



A NEW ENGLAND DESIGN in BRICK

CHARLES FREDERICK TOWNSEND, Architect



Old ivory wood trim relieves the gray paneled walls in the living room. The curtains are old gold and blue used with gilt valances. An Adam atmosphere is given by the mantel and lighting fixtures

The square Colonial plan has been adapted to modern requirements, giving a house-depth living room, a small dining room and service in the rear extending so that it forms a corner for the porch



Three chambers, two baths, a den, a commodious glassed-in sleeping porch and closets in each room are provided on the second floor. Rear service stairs give privacy to the front of the house



The Colonial aspect is found in the lines of the stairs. Here the walls have a gray scenic paper and the woodwork is old ivory save for the mahogany hand rail. The rug is gray and the stairs carpet plain rose



In the guest room the walls have a gray, small patterned paper, with which the yellow and pink hollyhock design of the chintz curtains contrasts pleasantly. The furniture is mahogany. Over the dresser a gold mirror is hung on gold silk cords. The rug is one-tone gray



The dining room walls are ivory paneled, the rug sapphire blue, and the hangings gold and silver shot taffeta with dull gilt cornice boards. The built-in china cupboard is balanced by a recessed door



A hip roof of slate, brick walls, pierced shutters on the first floor and an entrance portico establish the Colonial precedents of the architecture. Vines and foundation planting will further age the house

DO YOU NEGLECT THE CEILING?

Treated with Molded Plaster, Paint or Open Beams It Is as Capable of Adding to the Richness of a Room as the Walls and Floors

COSTEN FITZ-GIBBON

THE average domestic plastered ceiling almost invariably represents a neglected opportunity or else is a puzzling bug-bear to those who feel that something ought to be done with it, but are not quite sure what.

As a matter of fact, the ceiling is just as integral and necessary a part of any room as are its walls and floor and it is altogether logical, therefore, that it should be made or allowed to fulfill its share in the decorative scheme quite as well as the walls and floor do theirs. Indeed, we cannot any more afford to neglect or ignore the ceiling in a complete decorative scheme than a painter can afford to ignore the sky in a landscape.

The Victorian Atrocities

It is quite as illogical to be deterred from giving the ceiling due decorative consideration by the poisonous memories of the atrocities the Victorians wrought upon it as it would be to shrink from heeding our walls and floors because of our vivid recollection that the same agencies had there, too, perpetrated numberless grotesque horrors. Because the misguided paper-hangers and fresco-painters of the 19th Century made the ceilings hideous with splurgy borders and corner-pieces composed of cranes, spatter-docks, zig-zag lines, chimerical beasts and blatant-hued fruits and flowers, or because the plasterers of the same period encrusted the mid-ceilings with fearsome molded compositions from which depended the omnipresent elaborate gasolier, is no reason why we have to follow suit if we essay decoration in the same quarter. Nor need we have recourse to the pressed metal diaperings of small country hotels and barber shops. To admit that the aforementioned episodes had exhausted the possibilities of ceiling enlivenment would be to confess ourselves singularly lacking in invention

Ceiling Responsibility

The ceiling is a material responsibility on our hands—perhaps we had better say, upon our heads. We cannot arbitrarily set it beyond the pale of decorative endeavor. It will assuredly punish us in the long run in its own quiet but persistent and enduring way if we

attempt to do so. In all the great decorative periods of history the ceiling claimed its share of attention and was adequately dealt with.

When the wall treatment is deliberately plain and severe the ceiling may appropriately maintain a like degree of simplicity and remain without any touch of adornment. Under such conditions it would be thoroughly consistent with the general scheme. No sane person would urge the elaborate embellishment

this very thing than is supplied by some of the 18th Century plain-walled and elegantly but restrainedly furnished rooms with ceilings designed by Adam or Richardson upon which low relief or color, or both together, were lavishly employed, all the details being kept small in scale and of exquisite refinement. Take away from such rooms their ceiling embellishment and we at once destroy a large part of their charm. The emptiness of the area becomes the aching void of incompleteness.

A Point of Interest

There are rooms, of course, in which the complexity of the wall treatment and of the furnishings makes one sigh with relief and thankfulness at an empty ceiling as the one bit of restful space that is not "busy," like a strip of clear blue heaven above a canyon of skyscrapers. But the whole scheme and execution of such rooms must be radically wrong so to cloy the eye and mind.

It is a source of unending and simple satisfaction to let the eye wander and explore the mysteries of an open timber roof, even though it lack any adornment save the combination of its structural members; in scarcely less degree a raftered farmhouse ceiling yields an agreeable diversion to the eye by contrast to the plain walls beneath. The more pretentious beamed ceiling above plain walls affords a like welcome relief. In the same way the plastered "tray" ceilings of Bermuda, severely plain as they generally are, nevertheless furnish an appreciable interest by their contour.

The Two Treatments

The means by which such ceiling decoration may be made are of two sorts—relief and flat.

(1) Relief decoration of a flat plaster ceiling already in place must necessarily be applique, and the most practicable way of doing it is to use wooden molded ribs and, if desirable, also of carved or molded wood.

The design of such ribs and bosses and the manner of their arrangement will necessarily depend upon the character of the room and the nature of the scheme contrived for it. They may be finished as occasion requires. If pre-

(Continued on page 70)



True and false beams can be combined to form a beam-panel ceiling. The crossings are marked by molded rosettes. The intervening spaces can be painted or, as in this library, filled with low relief molded ribs. This style requires a room equally heavy in the scale of walls, windows and furniture

of ceilings, for instance, in an unpretentious country dwelling of simple farmhouse type, where the walls were perfectly plain and all the furnishings of the most unassuming and even austere character.

But where absolutely plain walls serve as a background and foil for furnishings of great distinction and elegance, even though that elegance be of studied austerity, then may the ceiling with equal propriety bear an embellishment. One cannot find a better example of



A favorite treatment in the 17th Century house was a ceiling of wood carved and molded in a decorative pattern, the design usually being large. It is capable of reproduction

Another 17th Century style, now being revived, was this old Welsh with molded ribs in geometrical patterns, such as in the parge ceiling house. Courtesy of B. T. Batsford



The barrel-vaulted parge ceiling is the most popular form in modern reproduction. It can be enriched, as in this room executed by George P. Banhart, or left quite simple. This is the reception room in the New York office of Betram Grosvenor Goodhue, architect



A curious treatment, not advisable in every instance however, is a vaulted ceiling with polychrome tile decorations embedded in the cement. This is from the residence of H. C. Mercer, Doylestown, Pa.

In the Casa Bagatti Valsecchi at Milan is a 15th Century hallway with small decorative coes and painted relief designs. This or a like design could be reproduced by a competent painter





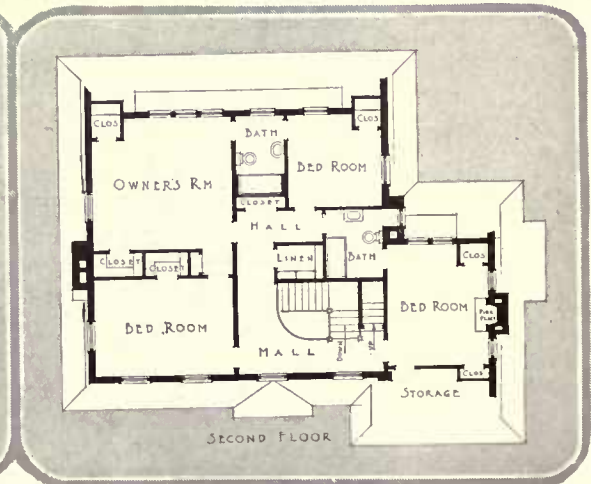
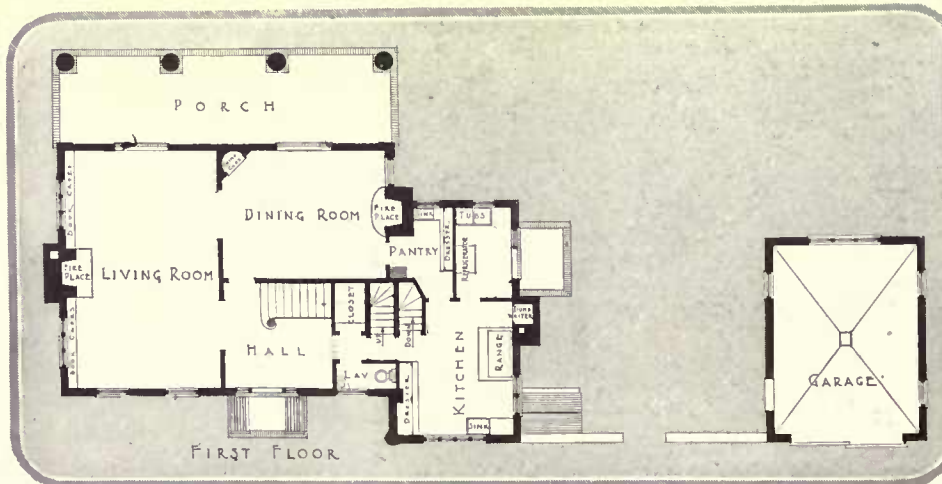
Various elements of Pennsylvania Colonial style have been incorporated in this home of William S. Ellis, Esq., Moylan, Pa.—the wide eaves, the Germantown hood with settles pronouncing the entrance, the large chimney stacks and the small pane sash

The Colonial architecture has come through the walls, as witness this hall glimpse of simple stairs with mahogany rail and treads and newel. Simplicity characterizes the house throughout. The woodwork is white, the floors dark stain and oiled



A SMALL COLONIAL COUNTRY HOUSE

MORRIS & ERSKINE,
Architects



On the garden side a porch extends the width of the house, the living and dining rooms opening on it. Service is compactly placed in an extension toward the drying yard

Four chambers, two baths, ample closets, a simple hall and plenty of light are on the second floor



If the books are the most important thing in the library, then surely this library is completely furnished. Along one entire end crowded shelves range from floor to ceiling, and again on either side the fireplace. A gallery breaks this farther wall, giving intimate access to the books above. The walls are paneled in dark oak, and the white plaster ceiling is relieved by a molded design. Comfortable, deep couches make it a very livable library



In keeping with the dignity of the gallery end is the fireplace. It is faced with stone, a simple panel flanked by fluted pilasters forming the chimney breast. On the mantel the silver candles and Empire clock with painting above give a balanced enrichment. A chair upholstered in tapestry stands on one side and a velvet-covered, deep reading chair on the other. Bookcases on each side are built in flush with the wall. The bindings give rich color to the room

A LIBRARY TO LIVE IN—at the HOME of DR. J. HENRY LANCASHIRE
MANCHESTER, MASS.



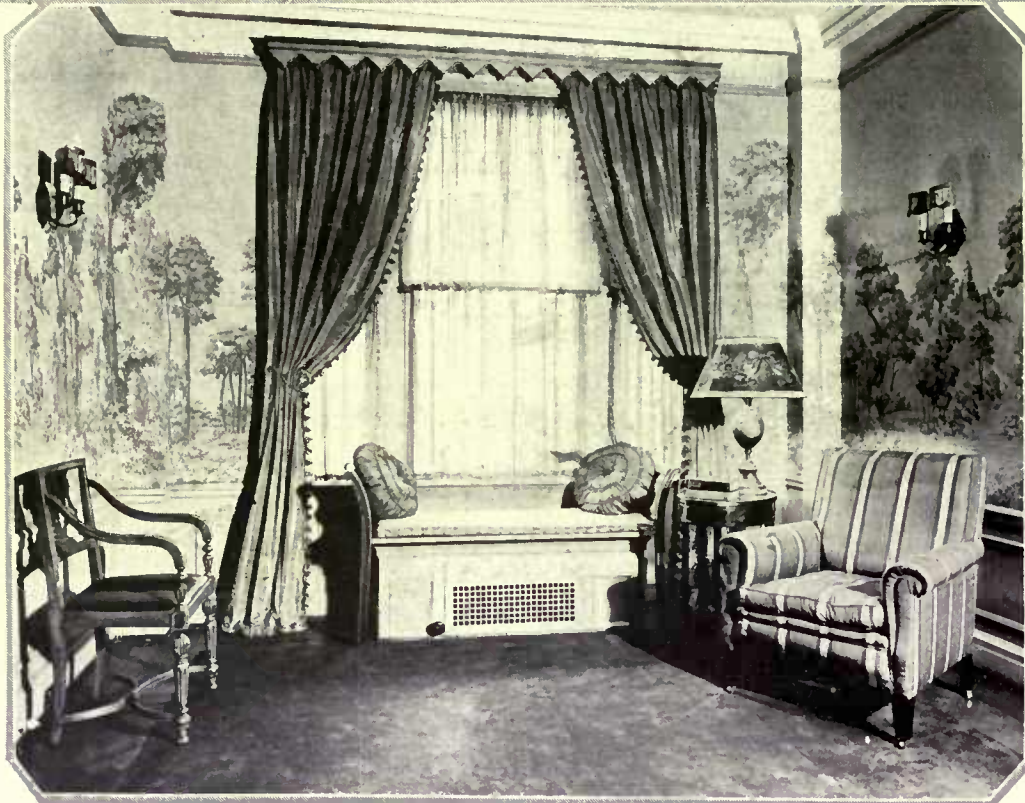
Ellison

In this old Boston home the hangings are Chinese yellow lined with mauve. Quaint hooked-up valances, topped with old dull gold cornices, give the room an ancient air

THERE are few phases of the question of decoration which seem to occasion more trouble and uncertainty in the minds of amateurs than the one of window curtains. Should they be long or short, —heavy or sheer? Are valances necessary, or ruffles appropriate? What fabric should be used—with or without a design? A whole catalog of difficulties, they are!

Of course, there are no general rules to fit all cases, excepting, perhaps, the fact that simplicity and practicality should go hand in hand, and that both the character of the room and the architectural style of the window should be considered before the type of curtains is selected.

Windows which are so intimately connected with the big lines of architecture should have more dignified and architectural treatment than they usually receive. And for the purposes of considering their treatments, it is well to divide



Harting

Three windows in a group can have glass curtains of gold silk gauze, heavy Copenhagen blue taffeta hangings with painted cornice. J. C. Demarest & Co., decorators

them into two general groups: sash windows and casement.

Sash windows, which are nearly universal in apartments and characteristic of the English type of house, should have thin net, scrim or silk glass curtains.

The over-curtains may be of linen, cretonne, taffeta or any of the many suitable fabrics. Whatever is used, the window should not be smothered. Shades may be necessary in some instances, but where the

glass curtains are made to draw, no shades are required. We can never really get too much sunlight in our rooms. Moreover, the windows should not be so swaddled in draperies that the outside view is cut off. It is a good general rule to remember that over-curtains should cover the window trim. There are instances, however, where the trim, being of extraordinary workmanship, should be left exposed. Apply

(Continued on page 84)

DRAPED WINDOWS THAT GIVE CHARACTER TO A ROOM



Harting

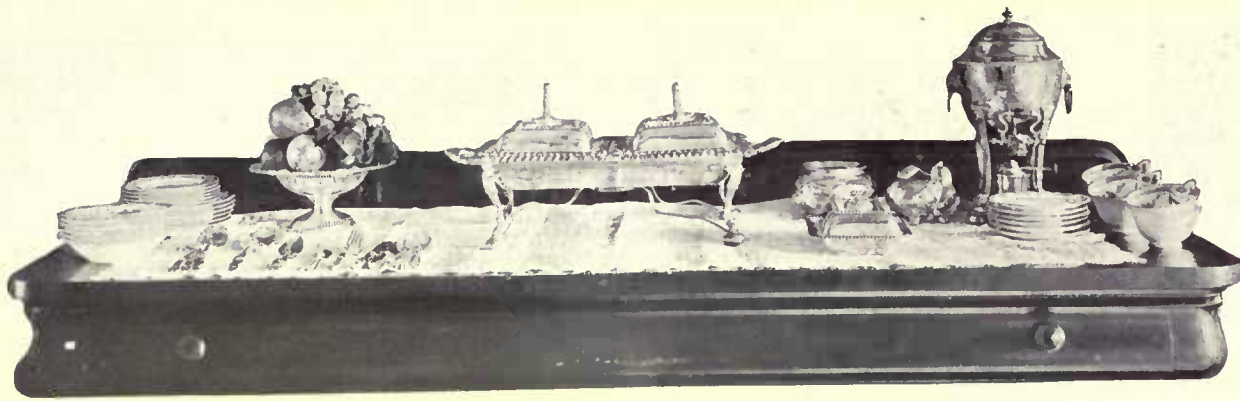
This Italian Louis XVI loggia, done in soft gray and yellows, has particularly interesting hangings. The valance is shaped to conform to the arched openings. Hangings are taffeta edged with a decorative fringe and a narrow tracery of embroidery culminating in a feather design. Walker & Gillette, architects

In the living room shown below glass curtains of sheer French net are ruffled and bound in blue taffeta. Hangings are violet taffeta with a scalloped edge, blue rosette tie-backs and looped valances—a happy color arrangement against the jade green glazed paneled walls. Mrs. A. Van R. Barnewall, decorator



An unusual treatment for a French doorway leading from a library to a dining room shows heavy, ecru colored casement cloth edged with a wide, coarse cotton fringe and secured at top and bottom by invisible rods. On the dining room side of the door rose colored chiffon crepe has been used, fastened in the same manner, with graduated tucks running from 1" to 7", with the widest at the bottom. J. C. Demarest & Co., decorators





For the buffet breakfast, to which guests come at any time to help themselves, the hostess provides a coffee urn or percolator with a low light beneath it, a dish for eggs and cereal, also kept warm by alcohol or electricity, and plates, cups, saucers, silver and fruit arranged in an orderly array. Glass and china from Higgins & Seiter; linen from Kargere and silver from A. Schmidt & Son

THE ART *o f* BREAKFASTING WELL

And the Part the Hostess Plays in It by Providing Attractive China, Linen and Silver—The Places for Breakfast—The Buffet Breakfast

NANCY ASHTON

BREAKFAST is the one meal of the day that, with proper care, most closely approaches the ideal of gastronomic delight. It is not a ceremonious meal, such as dinner, which should be eaten in great state and after one has changed into special clothes to suit the occasion; but it is a meal of subtle pleasure, eaten whenever, however and in whatever garb one chooses.

One-third of the pleasure of breakfast is due to the mood of the one who eats it; the other two-thirds depend upon the hostess. No one can make rules for controlling a breakfast mood, but we can make suggestions—and we hope they are useful—whereby the hostess may assist her guest to attain the other two-thirds of this alimentary Nirvana.

Breakfasting Places

The hostess should not restrict breakfast to any one special room. The solemn breakfast of our grandfather's day, eaten gravely, in the dining room, has happily passed. The dining room is a ceremonious place for formal eating—as suggested above—and breakfast is not a formal meal. Consequently, if one can avoid it, breakfast should not be served in the dining room. Perhaps the hostess is so fortunate as to have a breakfast porch—an eastward-looking spot to catch the morning sun. Breakfast in such a place is very pleasant, especially when it is not so distant from the kitchen that the dishes get cold en route.

But even a special breakfast room or porch should not require eating that one meal in one pre-determined spot. In summer, breakfast under the trees is a delightful custom. One night, for a change, eat breakfast in a corner of his study, surrounded by books, the breakfast table set in front of his open fire and the coffee pot kept warm on the hob. I have even known breakfast to be served in a

conservatory, where birds sang among the flowers, giving a piquant melody to the meal.

These places, I say, are pleasantly diverting for breakfast, and the ideal hostess will think of them, will appraise her guests and give them breakfast in corners of the house best suited to their tastes—the flower-loving woman in the

conservatory, the book-loving pair in the study, the gentle idler out on the lawn under some wide-spreading tree, and the debutante in bed.

Breakfast in bed requires a paragraph all to itself. Some good folks utterly despise the custom, because crumbs have an uncomfortable way of getting between the sheets. Other good,

well-bred and kindly disposed people consider it the perfect place for breakfast. There is no accounting for tastes. The fact remains, however, that breakfasting in bed is a custom enjoyed by many, and in the general run of cases the hostess will make no mistake by offering her matutinal hospitality in this somnolent fashion.

So we are pretty well decided that the place the hostess chooses to serve breakfast has a great deal to do with the enjoyment of the meal. We next come to the manner of serving.

The Serving

Now the ways of serving breakfast are as varied as the breakfasts themselves. One general suggestion covers all kinds, however. Pretty, dainty or interesting china and the crispest of napery have a lot to do with the general appearance of the meal. One does not—after thirty—rise lustily to breakfast. The approach is often hesitant. One would rather not prefer any breakfast at all. Consequently, every inducement of china, glass, silver and linen should be used to help make the meal palatable.

Thus, a tête-à-tête breakfast table can be set with Royal Minton china, which has an attractive design of garlands. The cloth can be of fine linen, hand-hemstitched in a Greek key design. The tiny pepper shaker can be a miniature silver quail, and the salt dish an intriguing little swan of silver. A Sheffield silver dish piled high with fruits will complete this composition.

Another simple breakfast service for two would include a Sheffield



Crisp organdie apron, collar, cuffs with a little cap to match are worn by the correctly attired maid. Uniform from Frederick Loeser & Co.

silver coffee urn, with cream pitcher and sugar bowl to match and a small covered toast dish that will also serve for cereals or eggs.

The Tray

The arrangement of the breakfast tray is of prime importance. Perhaps we have formed the habit of associating breakfast trays with invalids and have always taken care to make them attractive. Certainly there is no excuse for giving them unattractive, because there are scores of fascinating individual breakfast sets on the market, which come at reasonable prices, and the furniture shops will be found many kinds of tables built especially to hold the breakfast tray.

The individual set shown here has an attractive pheasant design on simple white enameled tray. The cover is natural colored embroidered linen with napkin to match. In the illustration one will note the most convenient and smartest way to serve strawberries, in a little tray arranged in a glass compote, the centre of which holds the sugar. It is not necessary for the hostess to confine the linen to a natural color; indeed, some of the most interesting breakfast sets can be of a color dyed to match a color of the decoration on the china and embroidered with a pattern taken from the china. Canary yellow embroidered with blue sounds an interesting combination—it will remind the breakfaster in bed of the blue sky outside her bedroom window and the splashes of yellow sunlight across the very bedroom door.

While some hostesses have a happy custom of placing flowers on the breakfast tray, one almost invariably finds that the flowers get in the way. For a matter of fact, it requires a skilled breakfaster to manage a tray in bed and she really appreciates only the essentials. The tray should not be so overloaded that she is in constant fear of something tip over.

The Maid

One more figure is needed to complete the palatable breakfast tray, and that is the maid who serves it. Reams could be written on this subject. I believe that Robert Burns even wrote a



A simple service for breakfast for two shows a Sheffield silver coffee urn, with cream pitcher and sugar bowl to match and a small covered toast dish, which may also be used for cereal or eggs



Attractive china of a pheasant design is used on this tray. The cover is of natural colored linen embroidered, with a napkin to match. Strawberries are arranged in a glass compote with a sugar bowl



For a tête-à-tête breakfast, the table is set with Royal Minton china. The linen cloth is hand-hemstitched in a Greek key design. The tiny pepper shaker and salt dish are a miniature silver quail and swan. A Sheffield silver dish holds the fruit

poem on it—or perhaps it wasn't quite on that. Anyway, she should have that crisp, cool, clean appearance that is so desirable in the tray itself. In the early morning, when she serves breakfast, she will wear a print dress that, later in the day, will be changed to dark gray, blue or black mohair. In the small household where such changes are not possible, black mohair for all occasions is the best choice. The apron, collars, cuffs and cap to go with this will match, of course.

A certain writer in the Atlantic Monthly recently said that breakfast was an art of contemplation and should be eaten alone. This sentiment may not meet with general favor, but, as the average hostess knows, men prefer to eat breakfast alone. It seems that, before breakfast at least, the male of the species is far more deadly than

the female. The wise hostess therefore will not insist on her guests all coming down to breakfast at a certain stated hour. She may set limits for it, but guests should be able to drop down when they are ready and find breakfast awaiting them.

The Buffet Breakfast

Of course, this is devastating to service and one such week-end is enough to cause the entire staff to send in its notice. England, having eaten breakfast much longer than America, hit on a scheme which solves all difficulties. Fortunately, in our country houses, this idea is generally being adopted. Buffet breakfasts. Every facility is given to expedite service; in fact, the guest serves herself. On the buffet is the coffee percolator or urn with a low heat keeping the coffee warm. Cream and sugar and plenty of cups and saucers are placed close by. In the centre is a silver dish with two compartments in which a cereal and eggs may be kept hot by means of an alcohol lamp. The flat silver and the plates are on the buffet.

Many interesting designs in old buffet silver can be found, and our American manufacturers have provided us with excellent material from which to choose. With our table grills and toasters, electrical egg

(Continued on page 84)

TABLES AND CHAIRS OF 18th CENTURY FRANCE

The Regence, Directoire and Empire Styles Are Fascinating Periods for the Student of Furniture

H. D. EBERLEIN & ABBOT McCLURE

THE 18th Century was a period peculiarly prolific in furniture styles. If it was the hey-day of the chair and cabinet-maker in England—a fact acknowledged by common consent—it was not a whit the less so in France. The trend toward intricate specialization is plainly to be seen in the many forms of both tables and seating furniture. And when we speak of the 18th Century we naturally include the first two decades of the 19th, for the styles in vogue in those years were the logical result of a train of influences that had their beginning, and indeed a portion of their fruition, before the 18th Century came to a close.

Style followed style in a brilliant sequence. The opening years of the 18th Century disclosed the grandiose forms of the Style Louis XIV (Quatorze), still conspicuous in the forefront of the field.

The Regence

Next after this impressive mode came the manifestations of the Regence, which showed a revulsion of feeling against the stilted formality and decorous magnificence of the foregoing régime. There was an unbending of hitherto rigid rules, there was more fluidity of line, there was vastly more consideration for bodily comfort, there was a general paring down of scale, and while the whole mass of Louis Quatorze traditions and forms was not altogether discarded in a trice, there was infinitely more flexibility in their employment. The Regence Style, in other words, was the transition stage between the stately pomp of Louis Quatorze design and the irresponsible mirthfulness of Louis Quinze Rococo.

In forming a judgment of the Rococo Style

—considered the style Louis Quinze par excellence—one must needs exercise not a little circumspection.

It is quite true that Rococo, in some of its extreme aspects, is guilty of indefensible whimsicality. It is quite true, too, that at times it degenerates into the most saccharine inanity. But all these shortcomings pertain to the exaggerated forms.

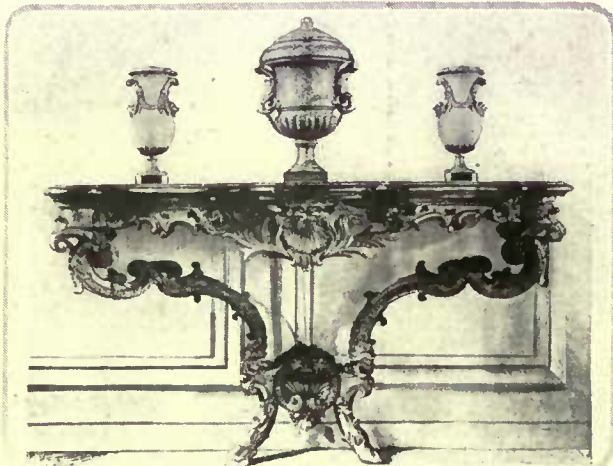
Free of wanton and fantastic excesses, a very great quantity indeed of Rococo furniture exhibits truly sterling sobriety and balance coupled with facile grace. This is eminently true of a large proportion of the tables and seating accessories, items that above all others were especially wont to reflect any vagaries that might be abroad.

The truth is that we owe no small debt to the gay revolutionary experimentalists of the Rococo age and their ready genius at contriving agreeable results out of elements oftentimes seemingly most unpromising, and it is exceedingly unfortunate that we have allowed the tawdry begilt monstrosities, mistakenly exploited in the 19th Century as representative of the Rococo style, to blind us to much real merit and lead us to regard the name "Rococo" as opprobrious.

The Louis Seize Style

By a natural swing of the pendulum of popular taste in the opposite direction, the Louis Seize Style witnessed a return to Classic ideals of inspiration. But it was a mild Classicism, tempered by a playful and very human realism which showed itself in the free employment of naturalistic and especially rustic motifs grafted onto a base or background composed of Classic

(Continued on page 86)



Louis XVth carved and gilt console and bracket characteristic of the period



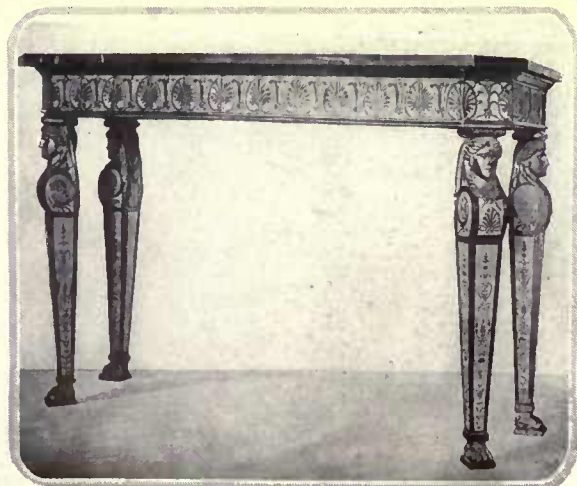
Louis XVIth bergère, eminently calculated for thorough comfort. Note that restrained curves were still retained to some extent



A Directoire arm-chair with curving lines and roll back. The carved panel of military design of this chair is typical of the style of this period



A carved and gilt Louis XVIth console table with classic motifs of decoration



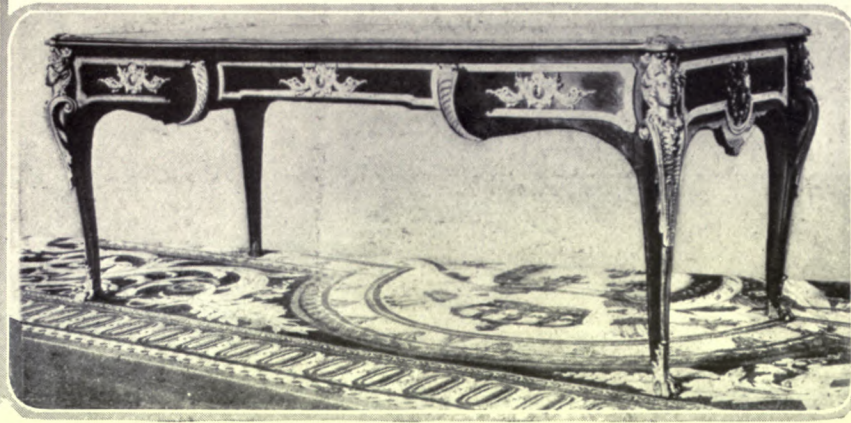
Late Louis XVIth table with caryatid legs and classical decorations on apron



Louis XVIth oblong table with lyre-shaped ends, a favorite decorative device



Early 18th Century chair with carved square back and polychrome decorations



Louis XVth oblong mahogany table with ormolu mounts. Brass was often used for the mounts in this period, designed with the greatest care



A Directoire painted side chair with roll back and severely classic motifs of decoration



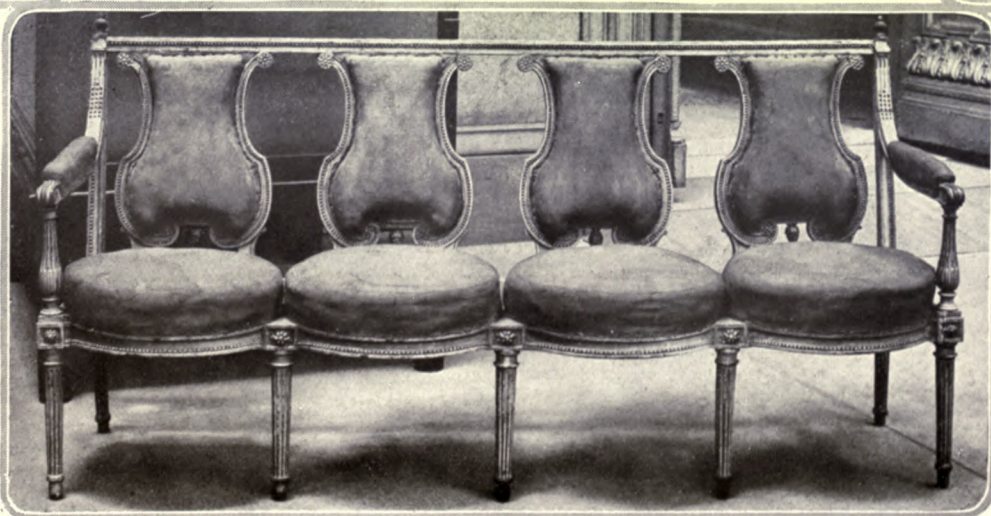
Louis XVIth carved and painted armchair with striped brocade cover



Of the three tables here, the upper is an early Empire circular table with griffin supports. The others are Louis XVIth, a work table and a small circular table



Louis XVth carved walnut armchair with needlework cover



Late Louis XVIth chair back sofa, with dominant lyre motif

CUPBOARDS for the CORNER



Northend

The shell top was a favorite device among Colonial designers and deserves reproduction today. The wood can be white pine or any other suitable for cabinet work. It should be painted to match the other wood in the room. A contrasting note can be given it by painting the inside a brilliant color



Hewitt

An interesting cupboard done in the Biedmeyer style is found in the home of James F. Deering, Esq., at Miami, Florida. The architectural character of the well-proportioned shelves and columns is particularly pleasing. Paul Chalfin, decorator



Northend

In the residence of Mrs. Julius Gareche Lay at Washington is an original Adam corner cupboard placed in one corner of the dining room. The niche itself is painted a deep sea-blue, with a cream colored trim to match the woodwork



Harris & Ewing

Another Colonial type was built as a separate piece of furniture. It was enriched with architectural moldings and paneled doors. The top usually had a door with glass panes and the bottom was a cupboard. China went in one part and the silver in another



Gillies

A LITTLE PORTFOLIO of GOOD INTERIORS

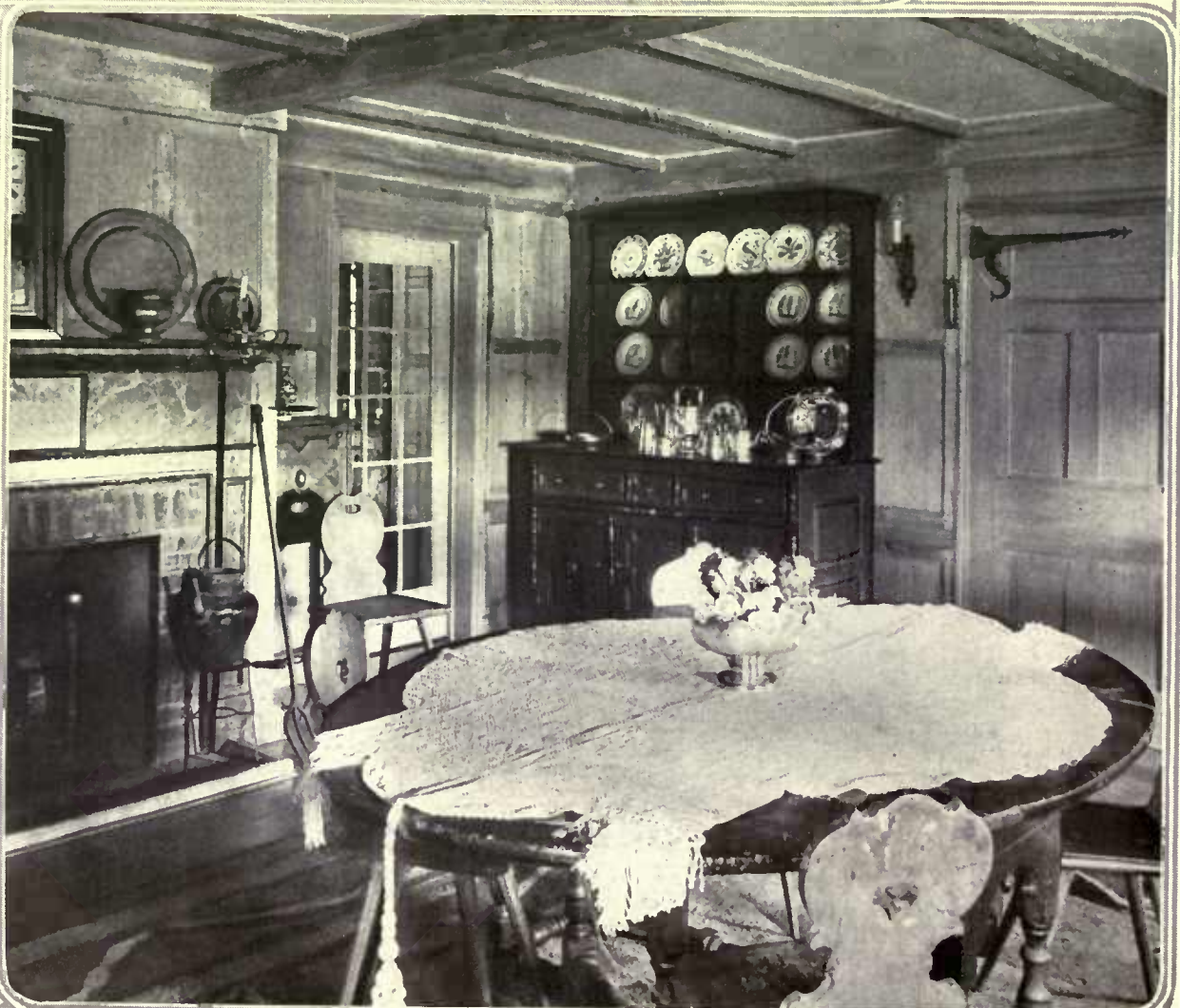
There are romance and dignity and a wholesomeness in the furnishings of an old farmhouse hallway. When restored to its original character, as in the home of Mr. Arthur H. Marks, Yorktown Heights, N. Y., it has very livable aspects. The woodwork is painted white, the treads and hand-rail and broad-

boarded floors being a dark tone. The original hardware is used. An old bench, a Windsor chair, some old English cottage pieces are used for furniture. The walls have a gray verdure paper. On the floor are old hooked rugs. Andrews, Rantoul & Jones, architects. H. F. Huber & Co., decorators



The Colonial atmosphere is preserved in this bedroom, with its four-poster, its lowboy for a dressing table, an interesting old paper, ladder back chair and broad open fireplace. These four views are from the Arthur H. Marks home at Yorktown Heights, N. Y.

Gillies



Being a part of the original old farmhouse, the ceiling of the dining room is low-studded. Panels of wood in natural tones cover the walls. Wrought iron hardware has been used. A painted mantel above the brick fireplace gives the room added dignity.



Comfortable intimacy is found in the library. Bookcases frame the door. The walls are paneled in natural wood and covered with framed photographs. A generous fireplace with a marbleized mantel is the focal point of interest. Chairs are covered in chintz



A gate-leg table, an English hutch and dresser and old cottage chairs help furnish the dining room. The over-curtains are of a Jacobean design, made with valances. Under these are sheer glass curtains. The casement windows have been excellently curtained

ANCIENT CHINESE ART FOR MODERNS

The Work of a Thousand Years Ago and Its Meaning in the Home Today

PEYTON BOSWELL

IT is related that once upon a time when a vain person from the Occident said to a learned Chinese gentleman, "When do you think your nation will become civilized?" the savant replied, "Our people passed through your civilization three thousand years ago."

If the same question had related to art, and if a person used to the pictorial representation of Europe had asked, "When do you think your artists will learn how to paint?" the Chinese scholar might have replied, "Our artists passed through your conception of what constitutes painting three thousand years ago; they painted their best works a thousand and more years ago, and since that time, under the influence of your Western art, they haven't been doing quite so well." Which would have been the absolute truth.

The noblest and the best in Chinese art was produced a thousand and more years ago. There was a freedom and spirit and fine imagination then that has never been manifested since. Europe in the time of Louis XV developed a perfect craze for the art of China, but it was not the old art; it was the decadent art of the Ching (Manchu) dynasty. It was beautiful and it was fine, and it had a splendid influence on the art of Europe (Chippendale

(Continued on page 100)



An arresting air of abstraction is found in the face and simple lines of this figure of a Lohan, a Buddhist deity, from the Wei Dynasty (4th Century A. D.). Courtesy of Parish-Watson, Inc.

Head of Buddha, dating from the Lung Dynasty (960-1127 A. D.), a characteristic fragment. Courtesy of the Kelekian Gallery



A Tang sculpture in wood of a Buddhist goddess (618-906 A. D.). Now in the collection of Mrs. J. S. Gardner. Courtesy of Parish-Watson, Inc.

(Left) An iron head of a Buddhist deity from the Tang Dynasty (618-906 A. D.). Courtesy of Parish-Watson, Inc.



(Right) A Chinese-Greco Buddhist head, dating from the 1st Century of the Tang Dynasty (618-906 A. D.). Courtesy of Parish-Watson, Inc.



The way early Chinese sculptors eliminated unnecessary details is seen in its pottery figure of this Buddhist disciple, dating from the Tang Dynasty. Courtesy of Lia-Yuan Galleries



This garden, on the place of Dr. and Mrs. J. Clifton Edgar, at Greenwich, Conn., was built in a typical Connecticut outcrop of rock. Consequently the steps were kept rugged

Where there is a slight rise in the garden, the point can be accented by shallow, flat stones set into the turf, as in the garden of Mr. and Mrs. J. Henry Alexander, at Roslyn, L. I.

STEPS IN THE GARDEN

MARIAN C. COFFIN, *Landscape Architect*



A garden of varying levels is naturally marked by stone or brick retaining walls broken at convenient intervals by steps. These steps can be of stone or brick or cement. They should be hidden fairly well by flowers and vines. Here, in the garden of Mr. and Mrs. Bertram Borden at Oceanic, N. J., polyantha roses grow over the steps and wall, foxgloves in the lower garden and anacharis beyond



ROMANTIC GARDENING

*Democracy Expressed in
Natural Effects*

HANNA TACHAU

*Illustrations by courtesy of Vitale, Brinkerhoff & Geiffert,
Landscape Architects*

TO live at least a part of the year in the country has become the dream of almost everyone, and the time is now ripe for putting our ideals of landscape gardening into tangible form to suit this dream.

Unlike the old days when social conditions demanded large, formal houses and gardens for ceremonious entertaining, we of a democratic age are free to choose our own mode of living and we must plan and build our gardens to fit our particular requirements. Here in America especially, where wealth and culture are more evenly distributed than in many other countries, we are given the opportunity to express our love of nature, of simple living and the untrammled joys of the great outdoors, by responding to a naturalistic or romantic type of garden rather than the formal or classic.

The movement called "romanticism" first came into being from a desire to turn again to Nature for inspiration and guidance. In planning a romantic garden the landscape architect studies Nature in her every mood and discovers many of her hidden laws. These he uses to transform barren, uninteresting surroundings into realms of sylvan loveliness, and land that already possessed the charm and poetry of natural beauty he enhances and makes more perfect by his discriminating art, arranging and combining each feature until it is brought into a fine harmony with the general garden scheme.

A Studied Design

The romantic garden, whose apparent naturalness appeals so strongly to our love of comfort and our enjoyment of rustic beauty, is as definitely the result of a studied design and is as carefully thought out and carried to perfection as are any of the elaborate conventional effects that characterize the classic garden. Many of us do not realize this, for the design from which the romantic garden is eventually evolved is slow to unfold. It utilizes and accentuates every inherent quality of beauty the place possesses, until an illusion is created which makes us forget that the happy consummation is the result of man's planning and cunning rather than the uncurbed, spontaneous growth of Nature. But in the formal garden, the design is instantly apparent. The same fundamental principles of design, however, govern the one as the other, based upon an accurate knowledge of proportion, unity and balance.

The general layout of a romantic garden depends largely upon the position, shape and size of the grounds—whether the land is flat or rolling, and whether it boasts of fine trees, water, rocks or other natural features which are treated as special points of interest. Nature is ever delightfully suggestive.

A lovable old tree immediately beckons us on until we have trod a path, either straight or devious, to its protecting shade and then both path and tree demand a seat where one



The pool and path on the estate of W. H. Clarke, at Stockbridge, Mass., are typical of romantic gardening



Another pool-side planting is found on the place of L. Vincent Lockwood, Esq., at Riverside, Conn.

Made by hand and yet natural is this lily pond, shown below, on Francis E. Drury's place at Cleveland, Ohio



can sit and dream. Rocks can be utilized in many ways, inspiring us with a fancy for a summerhouse if the view is sufficiently deserving, or they may become part of a fernery or wild flower garden; or if there are flat irregular slabs, we can turn them into stepping stones across the lawn or into rough steps to reach an elevation.

Opportunities for charming vistas from doors, windows and piazzas are often possible, for long vistas give the impression of freedom and extent even when the area in reality is quite limited. This illusion is emphasized by our seeing to it that all boundaries are hidden or disguised. We may use a slope, a glade, a brook to enhance our garden, making its romanticism the nucleus of our scheme. If the grounds are originally bare and barren, the craft of the landscape architect enables him to create a glorified portrait of Nature by artificial means.

But we cannot confine our sympathy and understanding entirely to the purely esthetic side of a garden—the principles of utility must also be considered. The necessities for comfortable living must be frankly and adequately provided for. The whole arrangement of a garden may be greatly influenced by the amount of space required for a vegetable and flower garden, a tennis court, swimming pool and drying yard, and yet all of these features can be so handled that they can be reconciled to the artistic aims of the design as a whole. All of these problems are extremely interesting, for they give scope for individual expression and the opportunity for the owner as well as the architect to obtrude his personality.

The Materials Used

The materials used in creating a romantic garden are not so wide in choice as those employed in the design of the classic, so we must be discrete in using only those combinations that will harmonize. There is a movement afoot, almost a craze, for eliminating all material that is not native grown and that does not spring up within the short radius of the neighborhood in which it is used. This rather arbitrary ruling finds no justification in design. There are many alien trees and shrubs that transplant easily and well, and are often necessary to give certain wanted effects and should be utilized if essential, provided they are able to become acclimated. But to use imported material simply because it is cheap or because, on the other hand, it gains in importance by being very rare and costly, is equally unwise. The best results are gained by using congruous material that will grow and design well.

One often hears the enthusiastic remark that a romantic garden makes so fine a natural setting for the house. As a matter of fact, no extensive romantic development can be related directly to the house. All the garden's natural beauty may be preserved and developed to the fullest extent, but the design for the immediate surroundings of the house must be more or less formal. The real purpose of the rural or romantic type is to transport one away from all visible signs of material things into an imaginative realm that is touched by the magic of the woods. And if this feeling can be created, even though a garden be of small dimensions and lies within a short distance of the living premises, your romantic garden has fulfilled its purpose.

The classic garden finds its perfection in a comparatively short time. Once it is brought to completion, its stateliness and finished de-



A general view of the naturalistic garden and pool on the W.H. Clark estate at Stockbridge, Mass.



The rugged rock garden on the Drury place was completely built up by the landscape architects

On a gently sloping hill in the Drury garden was built the grotto and shrub-hidden rockery



"COMMON SENSE APPLIED TO SPENDING"

Roosevelt's Definition of Thrift Is The Best Guide for Householders In the Purchase of Foodstuffs, Furniture, Clothing and Equipment

L. K. C. OLDS

A BARGAIN is a bargain only when you require what you buy.

If you purchase an article because the price attracted you, and the need for the thing does not exist, then the transaction was not a bargain, except for the shopkeeper's pocket.

The spending of money in such a manner is not thrift.

Thrift has been a badly used word. Some people pronounce it as though it meant parsimony. Up to 1917 Americans rather looked down on the word, and avoided using it. As for practising thrift, such a proceeding was beneath one's class. To-day thrift is rising up in the national consciousness as a bulwark against the extravagance of the times. It has taken on a new meaning.

The best definition of the word came from the lips of an American who left us more ideals than we knew America owned. He is dead, but one of the last of his memorable sentences was this: "Thrift is common sense applied to spending." When Roosevelt left that compact definition for America to ponder, he did his country a service at a time she needed it sorely.

"COMMON sense applied to spending" sums up the whole duty of the house manager. Common sense is keeping oneself balanced, watching your step, as the trolley conductors say.

The first way to apply common sense is not to buy too hurriedly. Do not telephone—shop.

I know a woman whose husband has an income of \$15,000 a year, and every morning of the week—except Sundays—she goes out on her tour of markets and stores, selects her meat, watches the proper cut and sees it weighed. She talks with the grocer, examines the eggs, peers into the lettuce head, chooses her celery bunch and sees to her order being made ready for sending.

This woman has become an expert. She is not cheated, nor overcharged. Her shopping occupies about an hour of her morning, but she makes a profit in that hour. She also saves time in other purchases she makes. Among these are canned goods, or as the trade calls them, package goods. She is an expert, and being this, she relies upon experts.

AMERICA is the one country of the world that has developed package goods the farthest. Consequently, in spite of what statisticians declare, it is probably the cheapest, dollar for dollar, to live in.

Buying as this woman does, the raw materials for her needs, she must rely upon her knowledge. This came from experience, for she started, as most American brides begin the managing of their homes, with hardly a rudimentary knowledge of housekeeping. But she plunged in, and learned, and the shopkeepers respect her and serve her. On her side of the bargain she also respects the knowledge of others. This she shows in the buying of reliable goods, which have authority.

Mr. Roosevelt's definition of thrift is true, but the power of that definition for good comes from the authority of the man who uttered it. Exactly so with the authority of goods which

have back of them the reputation of their producers.

WE cannot complain that the men of this country have not met the home managers half way and more, says a well-known woman writer, for they have done more than those of any other country in producing labor-saving devices, in food, machines, and equipment of guaranteed value, to make the housekeeping job an easier one for all concerned. This is a fact that is often overlooked, but it is an important one just now.

It is estimated from actual demonstrations that a household reasonably well equipped with these devices saves one-third of the time of the household workers.

For example, take the simple item of soups. The modern grocery store around your corner can offer you to-day several brands of soups, in many flavors, and most of them are guaranteed to contain wholesome ingredients, ready to heat and serve. The list of similar food products in a score of different lines will occur to mind at once.

FURNITURE is another item on the household budget. Here the need of the expert is great, and the better expert he is, and the more authoritative, the more common sense will a spender put into her purchase.

Taste, quality, style, adaptability, all these factors are important in the purchase of furniture, and there are many makers of such things who spend hundreds of thousands of dollars for correctness of detail.

Someone has said that a great deal of sentiment has been sprinkled over the Roman roads of Europe, when a well-made macadam stretch in America outclasses in every particular the best that the Cæsars built. So with much of the modern furniture the American manufacturer offers you. Again you consult the expert.

IN clothing a somewhat different condition presents itself. Not only does the question of wear and durability enter, but another problem that is peculiar to clothes alone. This is style. Here we hesitate to make a general or even a specific statement. The clothes question affects the whole family, and style is so personal a matter that it cannot well be standardized. But here is a suggestion: First make out an inventory of your clothes needs—what you need and for what occasions, what

you can afford to spend for them all, and then calculate your answer on the basis of the actual value these clothes will be to you.

Some women have the faculty of "looking well" and have gained the reputation of being well dressed with two or three gowns, whereas another woman may possess dozens of gowns and still appear "tacky".

Of course, personality and taste enter into the solution of this puzzle, but in most instances one will find that the first type of woman has had her clothes made by an expert in the art. This expert may be a private dressmaker or tailor, or, as is becoming more often the fact, a wholesale dressmaker with great resources to choose from. For the advantage which the men have been enjoying in buying smart clothes at a reasonable price, ready-to-wear, is being shared now by their wives and sisters with equally satisfactory results.

THEN there is the important list of labor-saving household devices which are of comparatively recent development. These are worthy of more attention than they have received from the American home manager.

Frederick Taylor points out the interesting fact that machines alone save the house manager fully half of her time, both by bringing into the home products which the machine has made, and by bringing into the home machines that save the workers from drudgery.

Scores of such tools are at your disposal. Electric devices from toasters to washing machines, vacuum cleaners that will renovate the rug and dry clean suits, water heaters—a long list, each item the product of an expert.

AFTER all, the expert will seek the expert. This we think has been made plain.

Now you are ready to ask this question: The expert and his products may be all well enough, but will we not have to pay a high price to buy them?

The answer is: Yes, your initial expense will be greater than if you had gone bargain hunting. But in the long run, you will save.

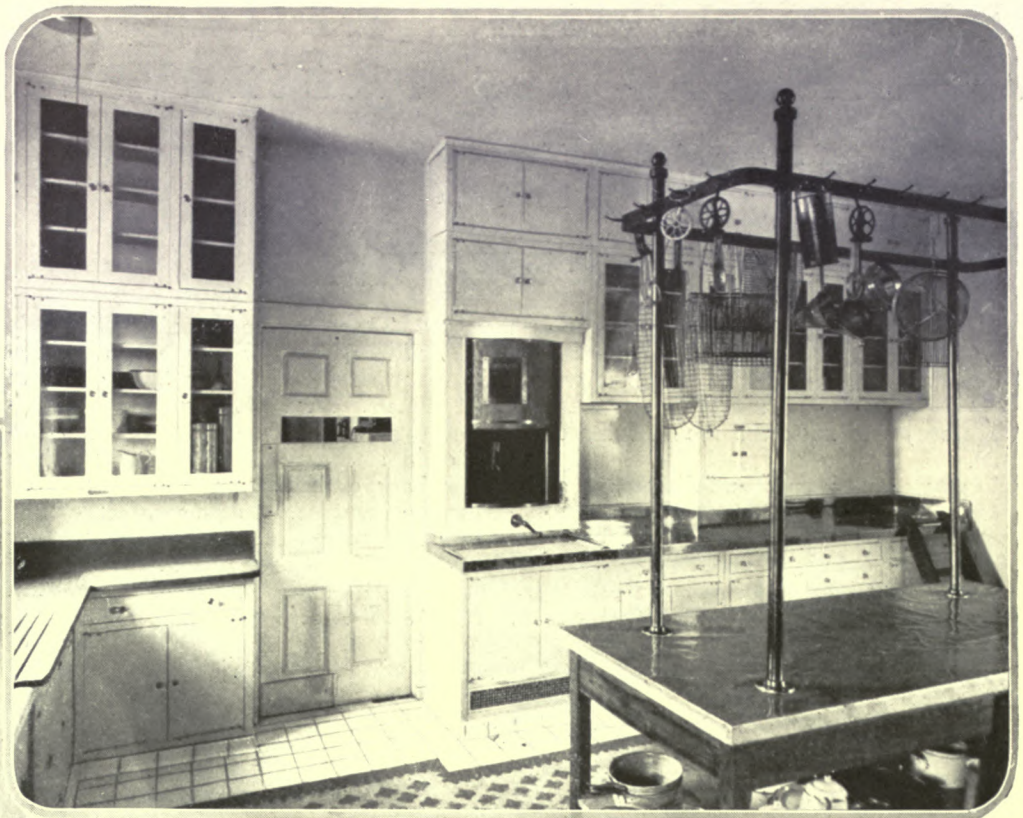
Bargains as we have said are not always bargains. Sometimes in season, bargains sail into view and should be hailed and boarded like swiftly disappearing ships. But authority is always authority, and when it believes in itself, authority for its own sake makes good.

You can purchase a tin of authoritative soap, or a piece of furniture, or a coat or pair of shoes, or an electric heater, and, if it carries a good name, you can rest assured of getting your money back when it does not make good. And you can be reasonably content that such products have in them good materials well put together. But you cannot expect such assurances from things that come casually out of an open barrel.

SUMMED up, common sense in spending is knowing what you want and going to the right place to get it; seeing what you buy when you buy it; assuring yourself that it carries the guarantee of an expert; and apportioning your expenditure properly among the needful requirements of your home according to the best information your budget figures give you.

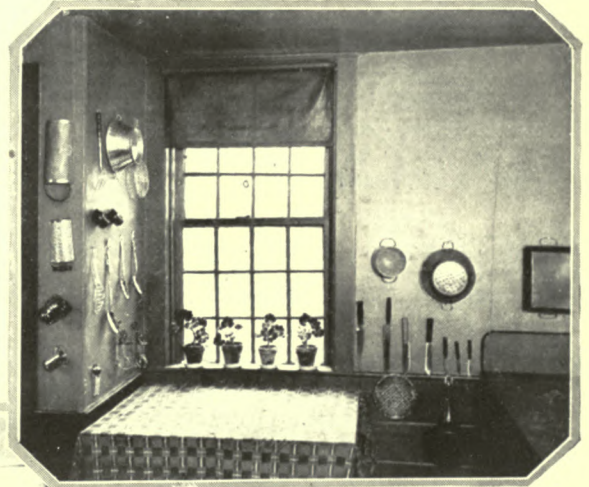


The pot rack, a frame of iron or nickel with hooks for the pots set above the work table, is the most modern device for the kitchen. It is shown here in the home of Earle P. Charlton, Esq., Westport, Mass. Courtesy of Janes & Kirtland



A pot shelf is a simple arrangement — the supporting board has hooks on which to hang the pots, the shelf takes the covers. Knives are stuck in a wooden groove back of the sink

Northend



Northend

A still simpler arrangement is to hang the pots and various other utensils on nails or hooks driven into the wall, all within easy reach of the kitchen sink and work table



HANG POTS AND PANS WHERE YOU CAN REACH THEM

Hang your pots and pans in a place that will not require leaning over to get them. The bottom shelf of the cupboard is taboo today. This system of reachable shelves is excellent

THE EQUIPMENT REQUIRED for CANNING and PRESERVING

*A Survey of All the Necessary Tools and How
To Use Them*

ETHEL R. PEYSER

TO get the best results in canning and preserving fruits and vegetables (disregarding, of course, the necessity of good recipes, for this is not a cooking article in any sense of the word) one must use the best set of utensils.

It has now been proven that the process of packing fruits and vegetables into containers, and sterilizing them after packing, is a better method than the old way of cooking in an open kettle, transferring hot to the jar, and sealing without further sterilization. Therefore, one must know what utensils to use for the process (that is, the final application of heat to the sterilized product) as well as for the packing.

There are canners made for the express purpose of doing this work and they must be chosen for the amount of work necessary to be done. The small, hot-water canner is the least expensive for home use and is good for fruits and

tomatoes. These two are canned in this safely at the boiling point, and are often better than products processed at higher temperature in other canners. If you have not got a water-seal canner or a cast-iron, steam-pressure canner, or a small, portable hot-water canner (water bath canner), you can use a wash boiler or bucket or an aluminum or enamel combination roaster-canner, or an enamel or aluminum boiler, if you place the bottles of fruit during the processing on a false bottom and put on a tight cover.

The false bottom, of course, is best made of strips of wood and keeps the glass jars from contact with the metal container, which is dangerously near the flame. This, of course, is to prevent breakage. We can use wire netting and galvanized trays, which must be raised 1" to 2" above the vessel floor to permit circulation of water underneath the jars.



After the processing is over, the canned products are taken from the jar by a lifter

White enamel ware bordered in blue reduces some of the terrors of preserving



In filling bottles from the preserving kettle one requires a good ladle, a flat aluminum tray and, of course, glass jars, the five types of which are described in the text

A very simple steam-canner is on the market now, made of copper or copper covered with nickel.

The Processes of Canning

The processes of canning are well known—the cleansing of fruits and containers, the scalding or blanching, cold dipping, packing, processing, air releasing and sealing. For these processes the following articles are used: Colander; steamer for blanching; preserving kettle when preserving; ladle; measuring cup; funnel; canner, or aluminum or enamel roaster-canner; strainer; dipper; silver knife; shallow trays; pans; vegetable brushes for cleaning; sieve; squares of cheese cloth also for blanching; wire basket; teaspoon; spatula (a most convenient pliable blade to use like a paddle to let air out of the jars before sealing); scales; and saccharometer if accurate work is necessary in preserving. Wooden spoons and saucepans are necessary if the product to be packed is to be cooked. Also the indispensable handle with which to lift the jar from the hot processing utensil.

In using the aluminum roaster and canner with rack, fill half the lower pan with hot water. Place the rack in position, and set the jars on the rack. Place the caps on the jars lightly—do not screw them down tight. Place the cover on the canner, being sure that the ventilator is closed tight in order to confine all the steam.

Only one burner is necessary in case a gas, gasoline or oil stove is used. After the water begins to boil, the flame may be turned down one-third to one-half—just keep the water boiling nicely for the proper length of time as per schedule.

When the time necessary for sterilization has elapsed, remove the cover from the canner, and the jars can be taken out without difficulty.

Then come the mechanical parers, hullers for strawberries,





Aluminum ware of the seamless, light variety is being used here. The kettle has an adjustable bail. Aluminum has many advantages for preserving utensils. Choose a good brand

stoners for cherries, corers and slicers, all valuable when the products to be preserved or canned are in sufficient quantity to warrant their purchase. Of course, a good steel knife must always be in the kitchen, and a thermometer makes work less haphazard, for a kitchen without a thermometer is like a motor car without a speedometer.

Preserving and Canning Jars

Probably of all the pernicky parts of preserving and canning operations, the jar question is the most jarring (pardon the pun, but it truly must have had its genesis here, and one can't refrain from putting a joke back on its native heath!).

We will entirely disregard the tin container because it is rarely, if ever, used in the home. In the use of glass jars the same attributes of construction, efficiency, utility and economy must be considered. There are numerous brands and variations of these brands on the market. Sometimes, in a canning or preserving operation, strange to say, the contents of five jars will turn out well, and the sixth will be a failure. This is, of course, due

to the human or inhuman equation. Here are some of the types:

1. Glass jars with metal screw tops lined with porcelain, made more air-tight by a rubber ring. These tops can be used again and again.
2. Glass jars with glass tops fastened by a wire clamp, plus the rubber ring. The tops are usable again and again.
3. Glass jars with flat metal tops held on temporarily by a metal clamp until firmly sealed and then taken off. These look neat and ship-shape, but the top must be punctured before its removal and therefore new caps must be bought each time.
4. Glass jars with flat metal cap over the rubber ring and a bracelet ring with thread and overlapping top edge which, when screwed over, holds the top securely. These tops can be used indefinitely.
5. Glass jar with hermetic seal with lacquered metal top; around the inner edge of the top is a narrow lining of a composition which, when heated, softens and sticks to glass, and while the adhering is going on a wire clamp holds it together and is removed after it is sealed. It is self-sealing but one is unable to remove cover if for any reason during the processing it has to be removed.

The government has this to say about the types mentioned above:

"If the old-fashioned screw-top jar is used (No. 1), good caps are essential

This double pan is a combined canner and roaster. It comes in aluminum or enamel

for safety. After having been used the edge of this cap becomes flared and the porcelain lining frequently is loosened from the top. This lid then not only is difficult to sterilize but may fail to give an air-tight seal. If such jars are on hand and must be used, it will be better to use them for the canning of fruits, preserves, and other products which are easily processed and to secure jars of the lightning-seal type for vegetables which are more difficult to preserve."

In preserving it is always well to put a three-ply hot towel underneath the jar when pouring hot material into the jar to insure against breakage — especially when the table has a glass or porcelain-like top.

Sealing Tests

If, after twenty-four hours, the seal or hermetic jars can be lifted by their lids without falling from grace or from anything else, the seal is pretty sure to keep the contents in good shape.

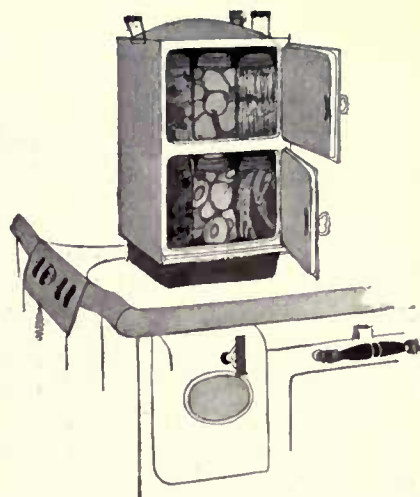


Screw-top jars can be tested by inverting in order to discover leakage. All jars should be tested and reprocessed if jars leak.

Sad to say, foods in the best seal containers are often ravaged by the culinary Bolsheviki which are bacteria forming in the most airless jars. Unless all the bacteria are killed in processing, the tight seal is no indication of salvation.

To make safety surer, (Continued on page 96)

Gray enamel ware, perhaps not so beautiful as the white, is indispensable in canning



A new canner now comes in copper or copper covered with tin. It is set on the stove. Courtesy of Toledo Cooker Co.



INSIDE *the* CHILDREN'S ROOM

The Salient Facts of Hygienic and Pleasing Decorations

M. H. NORTHEND

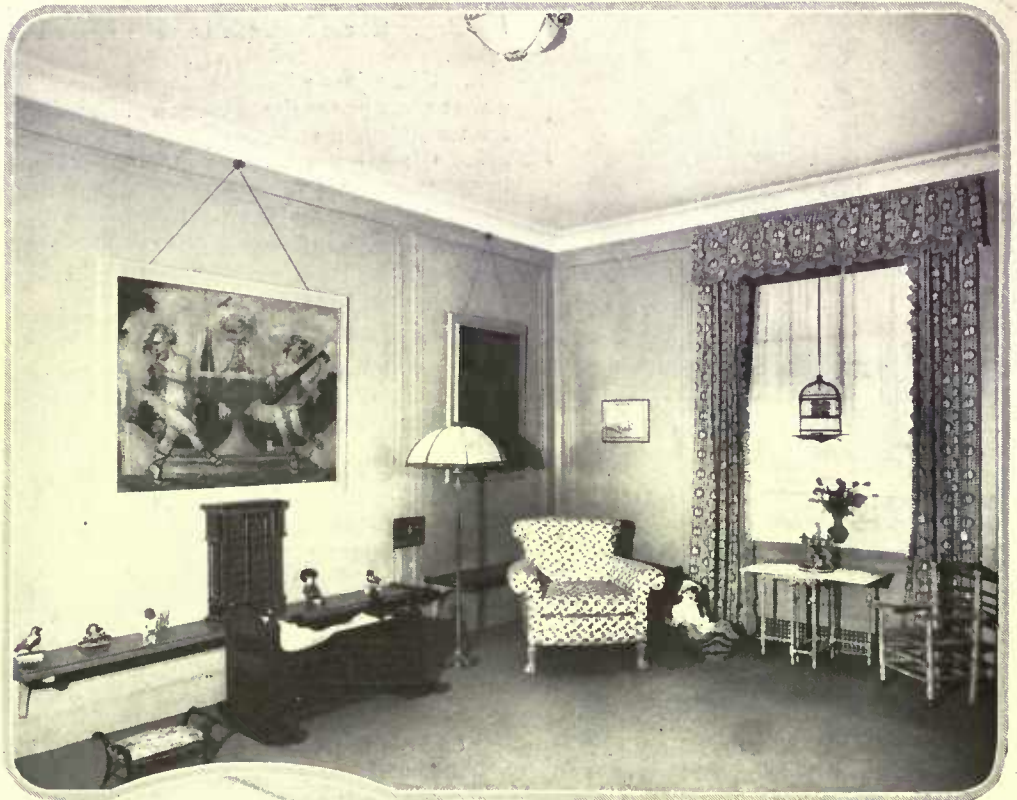
THE growing activities of interior decorating have pierced through many old-time customs, not the least of which is a reformation in the fittings for small children's rooms. This particular bedroom is no longer placed in some unused portion of the house, fitted up without thought of the childish tastes, with odds and ends of cast-off furniture; rather is it selected to suit the child's own individual taste. Even at an irresponsible age little folks are quick to understand. Let them unconsciously absorb ideals that will influence their future lives by imbuing their tiny minds with a sense of physical and moral beauty.

Like plants, children need brightness and sunshine for health and happiness. Consequently, where possible, arrange for their bedrooms on the third story of the house where dampness cannot creep in and fresh air can sweep through, purifying the atmosphere. Plan the room with a thought of the child's many inevitable illnesses that lurk in unsuspected places. Be prepared to meet any emergency and keep the little one in familiar and sanitary quarters. Avoid sharp corners that catch and hold the dirt; in their stead use rounded corners.

Cross drafts are also desirable. These can be obtained only by plenty of windows, preferably large-paned ones, where sunlight may also flood the room, for sunshine not only adds cheeriness but serves to vitalize the air and kill germs. Allow at least one window to remain

If the nurse sleeps in the same room with the baby, the crib should be close at hand. This arrangement of four-poster and crib, with baby's wardrobe, is practical and modern.

Northend



Charlotte Fairchild

Delicate rose paneled walls, blue and rose chintz and blue floor covering make this a cheerful nursery. Paintings of playing and dancing Amorini hang on the walls. The toy shelf is set accommodatingly low. Karl Freund, decorator



sufficiently open to keep up the circulation of fresh air. Direct drafts, which are dangerous, can be prevented by fitting a perforated ventilating board across the base of the window.

Thin wash curtains that permit the sunlight to filter through are beneficial as well as dainty. Cream net or madras is prettier than pure blue-white, for it washes as well as muslin and has the advantage of softening the glare of the rays. Over these light draperies of ecru or cream ground with pink flowers and butterflies in gay colors are charming. There come, also, irresistible chintzes, portraying historical scenes and personages.

Many a young mother entertains the idea that because white is so spotless, it is the most fitting wall color for the baby's bedroom. In this she is sadly mistaken, as it has been definitely proven that the strong reflection from staring whiteness is most injurious to young eyes. In a room with a northern exposure, where sunlight rarely intrudes, bright colors such as pumpkin yellow or old rose are imperative, while in a room with southern exposure, which is usually filled with sunshine, a soft shade of gray, green, dull blue or ivory is without equal.

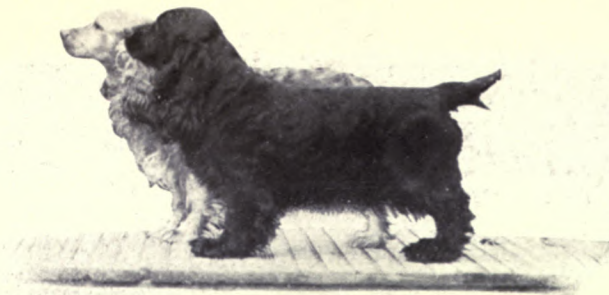
Paint or enamel of the washable variety is adaptable, or a paper that may be cleaned. Whatever the medium selected, let the finish

(Continued on page 74)



The fireplace tiles are within easy range of the child's eyes in this room. So are the dancing Dutch figures on the rug. The miniature fire dogs and irons and furniture are fascinating. Brett, Gray & Hartwell, decorators

The cocker is a sturdy, robust little dog with a silken coat that varies widely in color



A S P L E N D I D D O G *f r o m* S P A I N

Is the Cocker Spaniel, a Merry Small Fellow Who Is at Home Alike in the House and Hunting Field

ROBERT S. LEMMON

“THEY are called spaniels because their kind came from Spain, notwithstanding that there are many in other countries. . . . They love well their master, and follow him without losing, although they be in a crowd of men, and commonly they go before their master, running and wagging their tail.”

Thus Gaston de Foix in his “Livre de Chasse”, written about 1385. And while there have been changes in the spaniel’s physical appearance since those days, his disposition and character have remained un-



altered. The French count, himself an authority on hunts and hunting, has given us an accurate summary of as splendid a little dog as ever retrieved the birds his master shot or qualified in the widely different rôle of all-around house dog, playmate and devoted friend.

These dogs of which de Foix wrote were of a breed from which our leading spaniel types of today were developed. They were bird hunting dogs, of course, but as time went
(Continued on page 74)



Tauskey
A splendid black specimen was Champion Pony Obo, a Canadian bred dog

A black and white coat more or less “ticked” is often found in cockers

There is a strong suggestion of the English setter in the dog’s appearance

Levick



Levick

“They are called spaniels because their kind came from Spain, notwithstanding that there are many in other countries. . . . They love well their master, and follow him without losing . . . and commonly they go before their master, running and wagging their tail”



Along two sides runs a paved gallery with comfortable chairs set along the walls, old pottery jars with flowers on the garden edge and others hung up, from which vines trail down gracefully through the air. The broad gallery is a cool spot on torrid days

There is a rough naturalness to the flowers and creepers in the patio itself. Growing abundantly, they clamber up the pots to the second gallery and spill out of garden vases set along the border and mass in corners where color and shade are required



Midway down the brick path is a vine-covered bower, a shaded spot harboring a garden seat and its quota of potted plants



A PATIO GARDEN IN TEXAS

THE GARDEN 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, 3/4" 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 1/2" long.	Through 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.	Through season, especially numerous in newly plowed soil ground and moist places.	Strawberries especially; also corn, potatoes, etc.	Plowing in late 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.	Through 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.	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.	Through 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; 3/4" 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 bugs 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 of 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 aphids.
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.	Through 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 goose-berry.	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 calyx 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.	Through 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.	Appear 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.



When cutting turf for re-sodding, take it up in squares about 1' across



Pruning and tying up the cane fruits are necessary spring garden work



The bed for sweet peas should be deeply dug and very thoroughly enriched

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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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. Rasp-berries, black-berries, cur-rants and gooseberries that were buried last fall can now be un-earthed. An application of good manure worked into the border now will materially improve the fruit.	5. That un-productive or-charge can be made to yield abundantly if you resort to the proper use of cover crops. To prove this, sow now a mixture of Canada field peas and oats, and plow them under when they are about 2' high.	6. If you have not pruned the hardy roses it must be at-tended 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 teas.	7. The lawn should be looked over carefully to as-sure a velvety green sward this summer. Sod any small bald spots, and spade and seed down large spaces. An ap-plication of bone meal or wood ashes is advisable.	8. If the asparagus bed was mulched last fall it can be turned un-der now. Hill the soil up to the rows if you like your asparagus white. Salt in liberal quanti-ties should be applied to keep down the weeds.	9. Have you sakes on hand for dahlias and other tall flow-ers, raffia or jute cord for tying, an arbor for the garden roses, a sundial for the flower garden. You are sure no essen-tial has been forgotten? This is the time to check them up.	10. Before the trees and shrubs leaf out it is advisable to go over them carefully, de-structing any caterpillar nests before they hatch. An asbestos torch is the best wea-pon to use; slight scorch-ing will not in-jure the plants.
11. The secret of success with potatoes is early planting; these plants are quickly de-stroyed by hot, dry weather. To avoid this danger plant now, so that the crop will come to matur-ity before the trying weather strikes it.	12. If prop-erly hardened, plants of the more hardy types of garden vegetables can be set out now, such as cab-bage, caulif-lower, lettuce, onions, etc. Cover them with plant pro-ectors or paper on dangerously cool nights.	13. 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.	14. The peren-nial border should be over-hauled. Any existing voids must be filled in either by new plants or by dividing those which are left. Dig under some good manure or rye the beds a top-dressing of raw crushed bone.	15. Seeds of the more hardy flowers such as snapdragon, asters, alyssum, calendula, centaurea, pansies, violas, seabosa, etc., may be sown outside at this time. Have the soil well pul-verized, as flower seeds are very fine.	16. All bor-ders or open spaces around plants should be kept loosened up with a digging fork. This admits the necessary air to the soil and also pre-vents the rapid evaporation of the moisture if the weather is dry and sunny.	17. Frames for the melons must be set in place now. See that the hills are well pre-pared inside the room, using plenty of good manure and chopped soil. The seed may be sown just as soon as the soil is thoroughly warmed up.
18. Do not let your green-house be idle all summer. There are many worthy crops which can be started now, such as potted fruits, melons, tomatoes, can-flower and chrysanthemums. Do not let the house be empty.	19. Keep the soil constantly stirred between the garden rows. Seeds that are slow in germinating can be protect-ed by placing the lime be-tween the labels. Soil cul-tivations more necessary with young plants than old.	20. This is the proper time to start some plants from seed for flower-ing next winter in the green house. Primula, eyela-men, snapdrag-on and many others should be started now and grown during summer in frames.	21. Any large trees that have been recently transplanted must not be neglected. Liber-al watering is essential, and heavy mulch-ing is also a good practice. Make soil tests to see that the soil below the roots is suffi-ciently moist.	22. Start hardening off the bedding plants in the greenhouse or frame now. It is certain death to set out coleus, gerani-ums, etc., un-less they have been properly hardened, which ordin-arily takes about two weeks.	23. Do not neglect the sweet peas when they are small—see that they are prop-erly filled when about 1' high. Support-ing them should not be postponed un-till they have been flattened by wind or rain and damaged.	24. Summer flowering bulbous plants as gladiol, mont-bretias, begonias, etc., need very little at-tention and are worthy a place in any garden. They may be planted any time now, the gladiol at bi-weekly inter-vals.
25. It is a mistake not to make what sowings are necessary to give a continuous supply of quick maturing crops such as peas, beets, carrots, spinach, etc. The common rule is to sow when the pre-cedingsowings above ground.	26. Bean poles can now be put in place for the beans. Dig liberal sized holes for them, working plenty of manure into the soil when refilling. The mound or hill should be at least 4" above the adjoining grade.	27. This is the proper time to have the greenhouses overhauled. Broken glass should be placed, loose glass can be re-set, and the wood work should be pro-ected by at least one coat of good exterior paint.	28. Have you spraying materials on hand for the host of bugs and diseases that visit you this summer. Spray the currant bushes now with arsenate of lead to de-stroy the green currant worms while small.	29. Thinning out crops is more important than many suppose. Plants that are allowed to crowd be-come soft and spindly and can never de-velop healthily. Crops that require thinning must be tended to when very small.	30. If you grow any crops for the live-stock the ground for them should be made ready. Mangels, car-rots and sugar beets are staples and can be sown now, although you must wait for warmer weather.	The year's at the spring, And day's at the morn; Morning's at seven; The hillside's dew-dew'd; The lark's on the wing; The snail's on the thorn; God's in His heaven— All's right with the world! —Browning

DID ye ever see an old farm-hoss—one o' the kind with spacins, an' grease-heel, and quarter-cracks an' all them ailments—turned out to pasture on a warmish April day? An' did ye notice how he sniffed the air an' snorted kinder spirited-like, an' took a good, grunty old roll, windin' up with a stiff-finted gallumph 'round the fence an' a couple o' fool capers on the side? Well, that's jus' how I feel these spring days. Seemed like winter never would quit this year, an' I got to wonderin' sometimes if I'd weather it good enough to be able to do my gardenin' work when the time come. If I hadn't—well, I dunno as I'd care much fer livin' if my rheumatiz got so bad—I couldn't putter 'round the flowers an' git down on my knees to thin the beet rows. But it didn't, an' as the days gits warmer I find I can more around pretty near spry, an' even take a whirl at spadin' fer a spell now an' agin. Come May I calc'late I won't even need my old hick'ry stick no more—an' by jing, I wouldn't wonder a bit if I even up an' tried a header into the old swimmin'-hole 'long about hayin' time! Funny how Spring sorter gits into the blood of old fellers like me an' that farm-hoss!



Annual seeds may be sown this month after the soil has well warmed up



Fertilizer and sometimes lime should be used in trenches for late crops



Manure should be spread evenly over the surface and then forked in



Primroses are among the best of the early blooming flowers. Here they are well used in a border with narcissus, the taller growing plants behind them as a background



Pea brush should be cut before the leaves come out. Birch is the best, but any tough, twiggy kind will do. It should be at least 5' high



If you have no poet narcissus on your place, don't let another season go by without some. They should be planted in the fall to produce blossoms during the following spring

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A naturalistic pool on the place of J. F. Carlisle, Esq., at Islip, L. I.

Romantic Gardening

(Continued from page 59)

sign need only to be maintained and cared for. But one must grow up with the romantic type, for time alone can bring about the magic of luxuriance and growth that so stirs one's emotions. And yet this very exuberance needs to be curbed and controlled. It is apt to break out into all sorts of wild pranks and mischievous riotings, so one must guide it aright by frequently consulting the original plans, that it may not become lost in a maze of its own making.

The art of transplanting large trees and shrubs that a garden may appear in the venerable garb of old age in a comparatively short number of years, is being very successfully achieved. Skillful tree-movers confidently take great trees from their beds in the forest and set them either singly as sentinels before the entrance of a new home, or mass them in effective groups to secure a beautiful sky-line or to act as a frame or protection for a house and garden. It is, of course, an expensive operation, but is thoroughly justified when the owner has reached those years when he wishes to get the full benefit of a garden perfected in his lifetime.

Such a garden is Mr. Francis E. Drury's of Cleveland, Ohio. His appreciation and taste for all things beautiful has found a form of expression in this exquisite setting for his favorite flowers and plants. Its general scheme is romantic in conception, but there is included in it a small formal garden where flowers and shrubs are arranged

and grown to their best advantage. The garden is limited in area, but so cunningly is it devised, that meandering walks and alluring paths lead one on and on until one feels great distances have been traversed. Sweeping lawns also give the impression of vast spaces. The illusion is further enhanced by the introduction of pools of water that give the landscape architect the opportunity for displaying his best efforts in imaginative design. Here the planting is entirely romantic and one feels the intimacy and seclusion of remote woods where laurel, rhododendron and other plants have made themselves thoroughly at home, forgetting that these are not their native haunts.

And then when one is tired and thirsty, quite unexpectedly one comes upon a little tea-house nestling among the trees. It is Tudoresque and picturesque in style and has quite caught the spirit of the place in its charm and simplicity.

Illustrated here are glimpses of other gardens, as well, revealing the art of romantic planting that has transformed perfectly flat, barren spaces into a wonderland of beauty. It is not wholly the hand of Nature nor the conscious skill of man that has created this perfection, but the congenial working together of the two—the exuberance of growth that Nature, when given a proper chance, so liberally dispenses, and the knowledge of balance and order that man possesses.

Do You Neglect the Ceiling?

(Continued from page 42)

ferred, bosses or similar small molded details may be of plaster, but the applied ribbing had better be of wood. Unless the plaster surface be exceptionally good and free of cracks, before doing anything else it would be well to cover the ceiling with decorator's canvas or muslin, which has been previously treated with a filler, and can easily be painted the desired color. Then upon this ground apply the ribbing.

(2) Flat decoration may be made with (a) color applied directly; (b) of texture imparted by paper or by a textile; (c) by a design executed upon paper or upon a textile and then put in place. Such flat decoration, of course, may be used either by itself or in combination with relief decoration.

The average fear of color is one of the greatest obstacles to be overcome in achieving decorative success. This bogey once set aside the way becomes easier. The simplest form of color relief is to use some single appropriate color which will enhance the harmony. Unless the element of pattern is also

introduced, however, the decoration will be very tame indeed.

The Ceiling a Sky

(a) One method of ceiling decoration that originated with the ancient continued through the Middle Ages and the Renaissance and has found its interpreters in our own day, was to depict the sun, moon and constellations on a blue ground, introducing the symbolic impersonations and, perhaps, also the signs of the zodiac. From the description this to some might seem gaudy. As a matter of fact it is not. The gold of the stars can be dulled. The carulean or gray carulean blue background makes an admirable foil, properties of which the old fresco and other painters were fully aware and which we should do well to remember. If one seeks verification of this statement they need only look at the sky. Being a receding color it does not thrust down the ceiling upon the heads of those in the room. Such a scheme of decoration

(Continued on page 72)



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The quest for Furniture befitting these Chambers may well end with a stroll through the interesting Galleries of this establishment, where the scheme in view may be brought to successful conclusion without the objection of prohibitive cost.

For the other rooms, as well, there is a wealth of suggestion in the many unusual groups and pieces which make of these Galleries a treasure-house of beautiful things.

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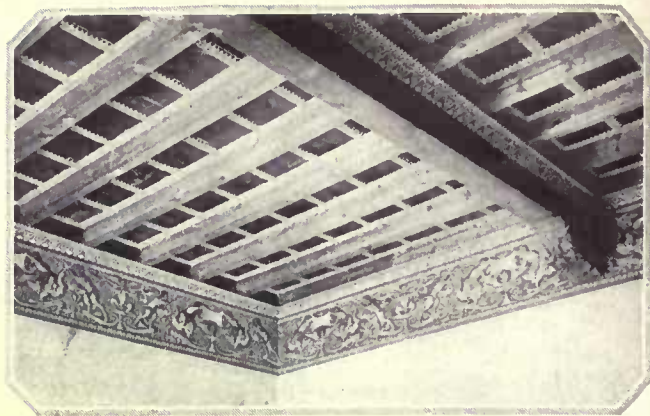
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Beams may be enriched with a painted beading and the intervening spaces painted a deep rich color. This was a favorite medieval treatment

Do You Neglect the Ceiling?

(Continued from page 70)

naturally presupposes a room of some size and a certain degree of formality. Its execution, of course—and this is true of almost any scheme that could be suggested—can be made utterly preposterous and obtrusive or restrained and replete with legitimate interest and harmonious with the entire composition, according to the taste and ability of the person handling the work. The possibility is worth serious consideration. As to the subject, let us not forget that symbolism, the possession of all the ages, is at the very root of all decoration.

Adam Designs

In a different vein, but of equal interest is the treatment with arabesques and medallions, for which Adam and Richardson designs furnish plenty of precedents and inspiration, to say nothing of the work of earlier masters. Here there is opportunity for a judicious polychrome. Not a few simple arabesques can be executed almost wholly with stencils.

Neither arabesques nor stenciling need terrify the conservative; color and pattern alike can be subdued to any extent desired. In this connection it is worth while to bear in mind some of the designs, both conventionalized and purely geometrical, and the coloring, used during the Middle Ages, on wooden roofs or ceilings and also on plastered and stone walls. It should be added that any pattern partially covering a surface is more conspicuous than an all-over pattern or a diapered repeat both of which produce the effect of texture.

(b) Besides securing texture, or an approximation to texture, in the way just mentioned, there are the methods previously alluded to—the use of paper or of textiles. Of the former some of the Chinese and Japanese varieties, with or without minute repeats, may be thoroughly recommended, and especially the plain silver and lead foil papers. One of the most agreeable small living rooms the writer knows has paneled and canvas-covered walls, painted a light oyster-gray, and the ceiling covered with plain silver paper. The metallic surface not only creates a texture of fascinating interest, but by its manifold reflections and high lights quite destroy any effect of heaviness to which some theorists might object on the score of the decorative dictum that the ceiling ought to be of lighter tone than the walls.

Pleasing texture may also be produced by covering the ceiling with decorator's canvas and painting it. The play of light and shadow on the small irregularities of the surface produces a desirable tone. In applying canvas or any other textile be sure that the ceil-

ing has been well sized so that the paste will hold. Avoid any textile that suggests the appearance of upholstery.

(c) The application of paper or fabric upon which a design has already been executed is suggested because of convenience in handling. A coat or several coats of dulled shellac may well be added to the paper or fabric.

With the aid of structure the scope of ceiling embellishment is vastly broadened. For this reason it behooves those intending to build or to make structural alterations to consider this matter. A great degree of ceiling interest can be secured by structural treatment and in the effect produced, if simplicity be desired. This interest may be attained by (1) shape or contour; (2) by material; or (3) by surface decoration.

Of the pleasure to be derived from agreeable contour alone one needs no more convincing instance than that afforded by a Chinese or a Greek vase. The same sort of enduring pleasure may be derived from a well shaped ceiling, though it be devoid of surface decoration or even of color, and the same sort of distinction is imparted. The difference in cost between constructing a flat plaster ceiling and a shaped plaster ceiling is fully justified by the lasting gratification the latter will give.

Such a ceiling may be of the "tray" form already mentioned, or rounded into a wagon vault, or coved, or formed into a flattened arc, or vaulted with the corbels at the spring of the arching jointed. The construction of shaped ceilings, such as these just mentioned, is simplified by the use of expanded metal mesh under the plaster.

The interest supplied by simple raftered ceilings and by beamed ceilings has already been noted, and it is only necessary to remind the reader that a good result is often produced by painting or whitewashing the boards between the rafters, the latter being stained dark; also that in ceilings with rough-hewn beams an agreeable bit of diversity may be given by plastering the space between with a somewhat crude and gouged-looking surface. The average artisan will not consider this a good job and he may have to be closely watched to make him do it.

Wooden Ceilings

When ceilings are wholly of wood, as in some of the early English and Italian Renaissance rooms, there are almost endless possibilities to create consistent interest even where the walls are severely plain. This interest may depend wholly on the color of the wood and the contour of the beams and corbels or the decoration may be carried to any degree of carved, polychrome and gilt enrichment.



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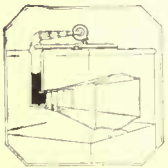
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Inside the Children's Room

(Continued from page 64)



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be dull and soft, the popular rubbed "egg-shell" tone, which can be applied in a double coat of dull enamel or paint, will not wear as well under frequent washings as the genuine "rubbed" finish. Where plastering has been properly attended to a soft flat-coat paint can be used.

Covered with fabric and bordered with a decorated frieze, what room could be more cozy? If the frieze is merely a matter of color and decoration along the upper part of the room, it is sufficient, for it would seem useless to place pictures which are intended for the child's amusement so far above the range of his observation. It must be remembered that the upper third of a wall looks very different to us grown people than to a tot. Whimsical pictorial decorations in the dado treatment applied to the lower third of the wall never fail to fascinate the children.

Should the fastidious young mother not care for painted walls, there are lovely papers designed expressly for children, with pictures in all-over patterns or of cut-outs to be pasted on a plain ground, as the fancy dictates. These latter put around the wall above the baseboard at about the level of the child's eyes are a constant source of amusement as well as decoratively attractive. When selecting the all-over design, be careful that not only the individual pictures which compose it are quaint and well drawn but that the design as a whole is artistic, that the paper does not simply consist of Mother Goose pictures endlessly repeated. Doubtless a young child would not find in such a paper a serious cause of an-

noyance, but it is, nevertheless, better that he be surrounded by things that are esthetically correct and receive what influence from them he may. A child's mind is like a bit of clay that is molded and impressed by its surroundings, as surely as if mortal fingers themselves had modeled it.

The floor is one of the most important factors as it must, above everything else, be sanitary. A hardwood floor with closely fitted boards and treated with a hard finish or stained, is both hygienic and attractive. If bare floors are not within your means, paint with enamel or lay down oil cloth, which can be decorated with a border, perhaps of animals or familiar Mother Goose characters. An old floor is apt to have wide cracks and should be well filled in, possibly with newspapers soaked in water and puttied over and then sandpapered down before painting. This can be easily cleaned. Use a few washable rugs.

Save the baby from slipping on the rugs by fastening them down with small thumb tacks. An art square, say, 9' by 12', of moss green is satisfactory and can be rolled up and taken out in case of illness. Over it may be laid inexpensive little green and white washable cotton rugs for the king of the household to play on or stand while he has his morning tub.

Indirect electric lighting, carefully shaded, has the preference for a child's chamber, as gas consumes oxygen. Never should the light be left burning all night; a night candle glowing through the darkness is better for this purpose.



Levick

A characteristic pose which shows well the cocker's docile nature

A Splendid Dog from Spain

(Continued from page 65)

on changes took place in the particular sort of work they were called upon to do. The larger ones came to be the setters of today; others evolved into retrievers of waterfowl, such as the Irish water spaniel; still others were turned from the hunting field and bred down until they became the modern toy spaniels. And lastly, there came about the subject of this sketch, the cocker spaniel, a merry small fellow whose name is derived from his adaptability for cock hunting—whether cock pheasants or woodcock we are not sure, although he is good at finding both these species of birds.

In America today the cocker is far better known as a house dog than as an ally in the hunting field. He has not lost his usefulness in the latter rôle, as a few enthusiastic sportsmen can ably testify; but most of us never think of him in that connection.

The plain facts of the case are that he is such a lovable little pal that we

don't need to look any farther than our own thresholds to find abundant justification for inviting him to become a member of the family. He is true and affectionate with that boundless devotion so marked in all the hunting spaniels and their cousins the setters. Rough-and-tumble boisterousness is utterly foreign to his nature, though he is bright, robust and full of the joy of active life. In general intelligence I think he is second to none, and docility is one of his outstanding traits. No lack of courage is his, notwithstanding his amenability to control. He is a gentleman by birth and breeding, and that connotes a heart for war as well as peace, though he much prefers the latter and does not willingly seek a fight.

He is not a big dog, this worthy member of the spaniel tribe—from eighteen to twenty-four pounds is the weight for him. As to conformation

(Continued on page 76)

Traditions of Georgian Days at the Hampton Shops

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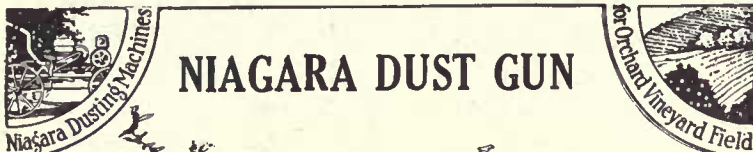
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Levick

He has brains to spare—just look at the breadth and depth of his skull

A Splendid Dog from Spain

(Continued from page 74)

and general appearance, the photographs tell their own story; it is necessary for me to add only that his coat may be black, red, liver color, etc., either in solid tones or variously combined with white. Suit yourself, therefore, in choosing him for color, but remember

that whatever the shade of his long, silken hair, it must in fairness to himself and to you be kept well groomed and free of burrs, caked mud and other bothersome things which it is sure to pick up from time to time. This grooming is better than frequent washings.

TIMELY GARDEN POINTERS

THE necessary tools for preparing and caring for the small garden are few. A spade or garden fork for digging, a hoe, a steel-tooth rake, a trowel, and a dibble or pointed stick complete the list of essentials. The gardener will find it convenient, however, to possess some additional implements. If tree roots underlie any portion of the garden plot and must be cut away, a hatchet, ax, or mattock will be a real necessity. If the soil of the plot has become compacted, as where walks have existed, a pick may be needed for digging. Perhaps in such cases it will be most economical to fill both cutting and digging needs by purchasing a pick-ax which has a pick point at one end of the head and a cutting blade at the other. Apparatus for watering plants also should be included. This may be a watering pot of generous proportions or, where running water is available, a hose. In order that rows may be made straight and uniform a substantial line or cord should be provided.

A most convenient implement for use in the home garden, especially where the plot is fairly large, is a hand cultivator or wheel hoe. This implement is a miniature cultivator or plow, with adjustable blades, mounted on a wheel or wheels, and is pushed along by hand. Attachments make possible either the turning of small furrows, the stirring of the soil, or the removal of weeds. Much time and labor may be saved by such a device.

Among the other implements which may be useful in the home garden but which are not essential are planting and cultivating hoes of special shapes, a combination hoe and rake, a wheelbarrow, a shovel, hand weeding tools, and other small implements designed for special uses.

Preparing the Soil

A simple test to determine when garden soil is ready for plowing or working is to take a handful of earth from the surface and close the fingers tightly on it. If the earth compacted in this way is dry enough for cultivation, it will fall apart when the hand is opened. This test is applicable only to comparatively heavy soils, but it is these which receive the most injury if they are worked when wet. On such soils overzealous gardeners not only waste their time but frequently do actual damage by attempting to work them too early.

The kind of preparation that must be given to the small garden and the amount of work that will be required will depend largely, of course, on the condition of the plot and the use to which it has been put. If the ground selected for the garden has been firmed by much tramping, as is often the case in back yards, it can not be got into proper condition without the expenditure of considerable labor. When plowing with a team can be practiced that is the best method for giving the ground its initial breaking. The surface, of course, should be harrowed as soon as possible after plowing.

If the plot can not be plowed, the gardener must resort to the use of a garden fork or spade or, in the case of very hard spots, a mattock. The soil should be well loosened to the depth of the spade or fork. If heavy clay is encountered at this depth, it should not be turned up to the surface, but the slices of soil should be kept in their normal position. As soon as each spade or fork full of earth is loosened, it should be broken up by blows with the back of the implement. Later the freshly dug surface should be fined and smoothed with a steel-tooth rake. It is not sufficient that the surface be made fine; the soil should be well pulverized to the depth of the digging. Any sod or plant growth on the garden plot should be turned under to rot and form humus. In turning under sod with a spade or fork it is well to reverse each segment so that foliage will be down and roots up.

The first digging of a plot of ground which has not before been cultivated is likely to be a laborious task, and may even take away the enthusiasm of the would-be gardener. After this portion of the work is done, however, the fining of the soil, planting, and cultivation are not arduous. It may be well in many cases for the gardener to employ some one to break his ground, whether this be done with plow, spade, or fork.

Improving Soil Texture

It is desirable that the soil of the garden be as open and light as possible. Where a natural loam exists in the plot good texture can be given by digging and cultivating. Where the soil is heavy, containing much clay, however, other steps are necessary. If clean sand is available this may be mixed with the soil.

An April Shower or a Fine Spray

MAKE sure of your garden's success by controlling the factor which has most to do with its success or failure —"Rainfall."

A Cornell Irrigation System, by an arrangement of underground piping, will lead the water to upright sprinklers capped with the famous Rain Cloud Nozzles which deliver a fine spray or a heavy rain, as you prefer, over every part of your garden. The volume and heaviness of the shower can be controlled perfectly, giving just the amount and character of irrigation that you need. Cultivation is not interfered with by this installation.

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Don't waste energy on poor quality fruits and vegetables when you can get the most delicious ones from the same ground and seed with less effort by using Planet Jr. Farm and Garden Tools.

They are scientifically designed and of the most practical construction. Planet Jrs. last a lifetime and are fully guaranteed.

NO. 17 PLANET JR. SINGLE WHEEL-HOE is an indispensable garden tool. A hand-machine whose durable construction enables a man, woman or boy to cultivate the garden in the easiest, quickest and best way. Has a pair of weeders, three cultivating teeth and plow—an outfit efficient for most garden work. Will soon pay its cost in time saved and in bigger and better crops.

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Our 800 acre nursery, one of the largest, oldest and most scientifically cultivated in America, is replete with a multitude of varieties in

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(Japonicum Nigrum)

For Lawn Planting

Our stock is strikingly rich in color of an especially clear, vivid and lasting strain.

All specimen plants—2 to 3 ft. high, \$3.75 each, 4 to 5 ft. high, \$5.75 each, 5 to 6 ft. high, \$8.50 each.

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Early sowings under glass will produce perfect plants if their soil is nourished and built up with

SODUS HUMUS

"The Essence of Fertility"

The seeds will possess unusual vigor and vitality when set out of doors.

Sodus Humus is a natural silt and leaf mold fertilizer that promotes plant growth and productiveness. Absolutely odorless.

Use it on *House Plants, Lawns, Shrubbery;* in *Hot Beds* and *Truck Gardens.*

Packed in 1-peck box for *Home Use* and in 2-bushel sack for *Garden Use.*

By the carload for large users like *Farms, Greenhouses, Nurseries* and *Golf Links.* Prices on request.

Send for interesting literature.

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THE GARDEN CONSULTANT

THE "Garden Consultant" is comparatively a new comer but is met oftener each season as more and more women are finding occupation and self-expression in relation to vegetables and flowers. We are quite familiar with women as landscape gardeners, garden-designers, farmerettes and we know of a number of nurserywomen—(often specialists in one or two flowers)—even occasionally we meet women-florists. Now who and what is the "Garden Consultant"? She comes to fill a long-felt want—as a friendly adviser who will purchase "everything for the garden"—and who is also a practical planter, getting down on the ground to show with her own hands how to group bulbs and plants instead of standing around all day repeating "Where shall I put it?" as do many highly paid representatives from nurseries. She talks over plans with her client who does not employ a trained resident, too often domineering, gardener, and then she endeavors to inspire with fresh enthusiasm the woman who has struggled by herself to work out a special idea of color or to obtain more bloom at a difficult season, as August. She "makes over" gardens as the old-fashioned dressmaker did our dresses. She studies our taste, personality and circumstances, measuring vacant places in the flower beds, helping to a choice of suitable material in plant life, both as to length of bloom and best color for any month, the most becoming and suitable one, choosing the color, tones, as white, blue or pink for the hot months of summer and the warmer colors, reds, yellows, etc., for autumn. In buying supplies the Garden Consultant is a sort of "shoppers". She visits Flower Shows and Nurseries for new ideas, and studies prices everywhere, perhaps even importing directly from Holland or Japan. She tries to select the best of everything at the most advantageous prices, often saving the client money as well as time. In case new gardens are to be laid out or large estates landscaped, the Garden Consultant secures the services of a landscape architect or garden designer with whom she co-operates.

The Consultant perhaps produces most satisfactory results when visiting the same garden periodically, viz., spring and fall, often remaining over a night to save cost of traveling expenses and to utilize evenings for conferences, releasing every hour of daylight for outdoor work. It has always been customary for English portrait painters to reside in the country homes of their patrons while studying and painting them. Why should not the Garden Consultant have the same hospitality? Possibly only advice is needed with written suggestions sent to the client after one visit to the garden. This brings one to the subject of terms for services rendered. Prices vary from the amount charged for groups of days of practical planting to one day's visit for consultation when the ideas and experience of years may be summoned for the benefit of a client who may be shown the way to escape expensive failures and to achieve lasting success in her garden. Where several women wish advice on only a few special points, they can combine for a conference with the Consultant, or she may be invited to a garden club which has sent her a list of questions in advance of a meeting. Finally, consultation may be by photographs and correspondence, though this is the least satisfactory method. Of course, where the owner wishes only help in selecting varieties and to buy in the best places the Consultant can place lists of seeds, etc., with suitable dealers without seeing the garden. If this beautiful country wishes to escape from the monotonous repetition of the same shrubs and plants and trees in garden after garden each planting must be individualized and here the outsider, the Garden Consultant, appears upon the scene, bringing with her new ideas.

The Garden Consultant may be a young student from the school of horticulture, or a person of long years of crowded study and practice in a garden of her own, which, thus giving her membership in a garden club, has offered her points of contact with other women's ideas and gardens. Whatever the background of training and experience may be, certain essentials should be sought when engaging a Consultant, viz.: a broad and sympathetic intelligence for interpreting the client's ideas, tact in correcting her mistakes and the gift to inspire enthusiasm. Equally important are practical experience in planting seeds, bulbs, plants, etc., intimate personal knowledge of the habits of families of plants and acquaintance with the sources from which the best may be obtained at least cost. The supply of Garden Consultants is limited, so women wishing their help should lose no time engaging it.

Few will agree with the landscape architect who describes flowers as the trimmings of gardens. Many will believe with the well known member of the same profession that "the construction and setting of the garden, essential as these may be to its success, are secondary to the floral ensemble." Full realization of the fundamental importance of line and design, the choice and arrangement of flowers and shrubs furnish the fullest expression of the soul of the garden and its owner. All hail to the woman who helps us cultivate this soul—the Garden Consultant!

ELLEN P. CUNNINGHAM.



The Ancestor of the Chair

(Continued from page 38)

austere from the ankles up, but ever they lent kindly encouragement to foot-rests, primitive in form though these were. However, when a sitting height was reached, stools became as austere as Elder Brewster himself.

Probably, after the luxury of Rome was swept away, furniture became as desperately uncomfortable as monastic ingenuity could make it. During the Middle Ages few were the pieces of furniture to be found in any of the houses. Even the castles of the nobles were sparsely endowed with such lux-

uries. A bench, a table and a bed, with perhaps a chest (for those who were fortunate enough to have need of such articles) comprised the household chattels. In those days life was lived in the open, and nearly as much so in winter as in summer.

With the advent of the Renaissance when the luxury of the ancients was revived, and city life developed, the making of furniture and its general use advanced with tremendous strides. Soon the Italian furniture-makers were re-

(Continued on page 80)

DREER'S 1920 GARDEN BOOK

A Complete Guide for the Gardener

Answers all necessary questions about Vegetables and Flowers.
More than two hundred cultural directions by famous experts.

Lists and describes all the worthy novelties and selected strains of every vegetable, flower and plant worth growing. You will find photographic illustrations of the new vegetables and flowers you will want to try out in your garden this year.

DREER'S GARDEN BOOK for 1920 contains 224 big pages, 6 color plates featuring Choice Vegetables, Early Colossal Cosmos, Mammoth Verbena, Los Angeles Rose and the new Rose Columbia, also hundreds of photographic illustrations of the best in Vegetables and Flowers.



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FOR IMMEDIATE SHIPMENT

Hardy, Well-Developed Plants

of the finest improved varieties. On the shore of Lake Ontario with winter temperature fifteen to twenty degrees below zero, they thrive and bear abundantly.

BEAUTY and PROFIT

Bushes make a very ornamental shrub with deep green and leathery foliage in Summer and loaded with husks of delicious nuts, which ripen in September here. Plants bear second or third year after planting, and when 10 years old stand 6 to 8 feet high, and should yield 20 to 25 pounds of nuts each.

All plants offered grown on their own roots, are 2 to 4 feet high, and will thrive in any moderately rich, well drained soil with very little cultivation. Be the first to grow large Filberts—the European kind—on your grounds for real pleasure or in orchard for good profit. Satisfaction comes either way. Send for catalogue illustrated in colors with full details.



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DAHLIAS

The Best All-Season Flower in the World

Dahlias will start blossoming six to eight weeks after planting, and keep on blooming until killed by frost. From some varieties you can cut as many as two hundred blossoms from a single bulb. Your choice in form and coloring is almost unlimited.

TRY THESE COLLECTIONS

**Six Giant Dahlias
for \$5.00 prepaid**

- Bianca. (Hybrid Cactus) rose-lavender.
- Cardinal (Peony) purple-crimson.
- Hortulanus Flet. (Decorative) salmon-pink.
- Kalif. (Hybrid Cactus) giant scarlet.
- Mrs. Brandt. (Incurved Cactus) orange-buff, large.
- Yellow King. (Hybrid Cactus) giant yellow.

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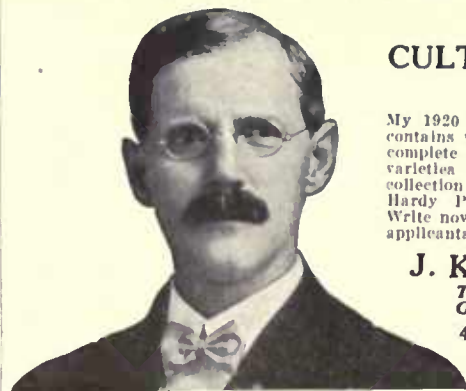
- Ella Kramer. (Cactus) rose-pink, free-flowering.
- J. H. Jackson. (Hybrid Cactus) giant deep maroon, almost black.
- Mina Burgle. (Decorative) finest scarlet-red, free-flowering.
- Queen Wilhelmina. (Peony-flowered) fluffy pure white.
- Stradella. (Show) double quilled purple-crimson.

If you are a flower lover, you will be delighted with these collections. They have been carefully selected from my stock of nearly 2,000 varieties and will make a fine assortment of types and colors. You run no risk as each and every bulb is fully guaranteed to grow and to be true to name, and I will replace those that fail to prove as represented.

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My 1920 catalog and cultural guide contains valuable cultural notes, and complete descriptions of over 500 varieties of Dahlias, and a complete collection of Gladioli, Peonies, Phlox, Hardy Plants and Nursery Stock. Write now, as it is mailed free to all applicants.

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"The Dahlia King"

The Ancestor of the Chair

(Continued from page 78)



SPRING AND HOMEBUILDING

go hand in hand. It is high time to be perfecting plans for the home of your dreams—be it cottage or castle. It will be to your interest as a prospective builder to read in our fascinating folio of attractive house designs, why

Arkansas Soft Pine

should be used, particularly as interior woodwork. In addition to being naturally adapted in grain and texture to an unlimited choice of enameled or stained treatment, this wood has the distinct advantage of comparatively moderate cost—a most important consideration. A copy of the folio, together with finished samples, will be sent on request. Write now.

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nowned throughout Europe. The Germans learned from them and Italian craftsmen visited France where, under the patronage of François Premier furniture came into great demand.

Throughout this whole period of the Renaissance the stool more than held its own. One finds evidence of this fact in hundreds of paintings by the old masters. In Rome, Florence, Venice, Milan, Genoa and Naples stools were one of the chief products of the furniture makers.

It is only natural that so few of the finer specimens should have come down to us, for the house owners of the Renaissance were extravagant and found it more to their convenience to replace stools that showed wear with completely new ones than to have the old ones refurbished. Those that have survived the vicissitudes of this caprice are, in the main, such as adorned state apartments in palaces and there received much care and little wear.

It is by no means impossible to find Renaissance pieces of the sort but naturally one would have to have a long purse to make possible the acquisition of a genuine Renaissance stool unless one chanced to discover a fine one in private ownership in the land of its origin. However, very fine reproductions, conscientiously made and in themselves very beautiful indeed, are procurable at possible prices. When such pieces are upholstered in genuine fabrics of the period they indicate they are by no means to be scorned, though of course they lack the greater interest which undeniable authenticity always gives to a piece of furniture.

Italian Influence in England

When feudal life came practically to an end, the Renaissance molded a new mode of living. Henry VIII of England, desirous of emulating the innovations of his neighbor across the channel, sought to tempt the artist craftsmen of François' court to come to England. Italian workmen did go to London and soon fine furniture and rich furnishings of every description were in vogue.

Even before Henry VIII's reign, Henry VII had invited such artists as Jean de Mabuse and Torrigiano to his court and they and others gave impetus to the English Renaissance. When Hans Holbein arrived at Henry VIII's court, the influence of this artist upon art of every sort in England became marked. As Arthur Hayden remarks, the florid manner of the Renaissance was then tempered in England with the broader treatment of the Northern school. The art, too, of the Flemish woodcarvers found sympathetic reception.

The Tudor Style

This blending of Italian and Flemish styles produced that which has come to be known as the Tudor style. Throughout the history of furniture in England—the Oak Period (16th and early 17th Century), the Walnut Period (late 17th and early 18th Century) and the Mahogany Period (beginning with George III's reign)—the designs of stools have kept pace with those of other pieces, and period characteristics are strongly impressed upon them.

With the accession of James I, the Tudor style in furniture did not, immediately, give place to that which was developed in the reign of James and called Jacobean. However, stool furniture quickly responded to new fashions, as some of the pieces in the collection of Lord Sackville at Knole attest. There we see the richly upholstered and fringed stool which probably is representative of the seats of those who sat "below the salt." The stool furniture under the Stuarts is all interesting. Many historic

pieces of the period have been reproduced by modern cabinet makers.

The Walnut Period

With William and Mary and Queen Anne the Walnut Period found still other styles of stool furniture introduced, conforming in general characteristics with the other pieces of this reign influenced in design by Grinling Gibbons and Sir Christopher Wren.

Marquetry and lacquer-work became fashionable in Queen Anne's day, and marquetry and lacquered stools must have been fairly abundant, although they have now to be sought with patience and hope.

French Styles

Perhaps no period furniture has been more prolific in stool pieces than that of the French from Louis Quatorze down through the First Empire. Like other pieces of furniture of the Louis Quatorze Period stools followed designs based on architectural principles. With the encouragement to tapestry weaving given by the State, stool upholstery became sumptuous in effect. Louis XIV spent over 500,000,000 francs on building, decorating and furnishing Versailles.

Under Louis XV the studied magnificence of his predecessor gave way to a simpler style, which later departed from its initial elegance until much of the later Louis Quinze furniture of this period became a confusion of rococo incongruity.

One may here remark that what the decoration of Louis Quatorze suffered at the hands of Louis Quinze, the decoration styles of the latter met a like fate, in turn, under Louis-Philippe, so determined was each French monarch to contrive a decorative style that should obliterate that of his predecessors.

Under the influence of Madame de Pompadour and Jean François Riesueur the close of the Louis Quinze Period was marked with a simpler style which was to hold over into the reign of Louis XVI. Indeed the Louis Seize furniture is marked by elegance, simplicity and the sweeping away of rococo ornament, as we may see by the furniture in the boudoir of Marie Antoinette at Fontainebleau.

The furniture of the Empire Period was the result of Napoleon I's passion to revive classical models and his desire to create a new style in conformity to his notion of the grandeur of antiquity. This spirit of classicism, pseudo though it was, affected furniture design tremendously. One of its forms is seen in David's famous Portrait of Madame Récamier in the Louvre, a picture familiar to everyone. Here we see depicted a typical footstool of Empire design.

The Empire furniture influenced English makers as the pieces of the brothers Adam and of Thomas Sheraton show. But French Empire furniture itself never appears to have been very warmly received in England. Instead Chippendale, Sheraton, the four brothers Adam and Heppelwhite evolved styles which came to hold their undisputed sway, to produce furniture of a sort that was not surpassed in the century that followed them.

Collecting Stools

Perhaps this brief outline of furniture's progress will hold hint of the attractions of the stool as a hobby for collectors, as something which furniture collectors might well specialize in since, as I have already intimated, our houses more often than not are lacking in furniture pieces of the sort, notwithstanding the fact that throughout the centuries stools have never been out of fashion.

Wherein Kelsey Health Heat Has Distinct Advantages

In delightful rooms, such as this, with the fireplace and its gathering spot of sentiment, how essential it is that the real heating system shall not be in jarringly insistent evidence.

How incongruous are stacks of iron, or unsatisfying the artificiality of the attempts at concealment.

In such rooms, as in every room of the home, the Kelsey Health Heat is conspicuous for its lack of evidence. The only noticeable



thing is its comfort.

The fact is that you feel its comfort, but don't feel its heat. Which latter fact is explainable, because it heats with freshly heated fresh air, that's as fresh as the oxygen-filled outdoors itself.

All of which is but an inkling of its many advantages.

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Water Rectification Systems

A Permutit Softener in your home will give you "rain-soft" water at any moment, from every outlet—with the great advantage of having that water clean, clear, live and sparkling, which wasn't always true of rain water.

There isn't a phase of home life that Permutit will not make happier—an easier shave for the men folks, a more delightful shampoo for the women folks, a more wholesome bath for the kiddies' tender skin. Dainty lingerie is washed without injury, flannels are soft and sweet, linens white and fresh. Foods are more wholesome and palatable.

Any plumber can install Permutit, in an old home or a new one. Any one can care for it—it is simple and easily looked after. And Permutit is no experiment—it is in use in hundreds of houses and, in larger sizes the country over, in textile plants, laundries, industrial works.

Give yourself the comfort of Permutit. Send for the booklets.

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HOT WATER INSTANTLY

SIMPLY TURN A FAUCET

YOU don't have to bank fires if you have a

HOFFMAN

Instantaneous Automatic Water Heater



A turn of the faucet and you have as much hot water as you want—unlimited quantities—instantly. Lights and heats automatically—turn off the faucet and the heater goes out until you want it again.

The special Hoffman thermostatic valve enables you to have hot water at an even temperature at all times, and without the troubles and inconveniences of the old fashioned tank heater. No pounding or disagreeable noises in the pipes—the thermostatic valve controls the temperature of the water, eliminating waste heat and fuel.

A size for the smallest house-apartment or garage, or the largest residence.

Hoffman engineers have solved many heating problems in their years of experience. Consult them to-day—the service is without charge.

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The Extravagance of Cheapness as Applied to Home Building

THE important thing about any purchase is not what you pay, but what you get for the purchase price. The "cheap" purchase is often the most extravagant.

If you are thinking of building, the chapter, "The Extravagance of Cheapness," in "The Story of Brick" will interest you. It presents, simply and briefly, the relation of first-cost to final economy in home-building investment.

People generally concede that Face Brick is the most desirable building material from the standpoint of permanence, comfort, safety from fire, and beauty; but many still believe it is "too expensive." As a fact, the many savings in the Face Brick house, such as depreciation, maintenance, repairs, etc., soon cancel the slight difference in first-cost over less durable, less beautiful materials.

"The Story of Brick" is an attractive booklet, full of pictures and information that will interest every prospective home builder. You will probably be surprised to learn how little more a Face Brick house really costs.

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AN IMPORTANT ANNOUNCEMENT

Concerning House & Garden's Information Service

THERE is an old saying that "to stand still is to go backward."

This especially applies in the case of all departments of a successful magazine. In the march of progress continually going on, no one can afford to fall behind. We must go forward, and to that end House & Garden, by enlarging its field and widening its appeal will prove of greater value than ever before to all owners of a house and garden.

Every department is working to the limit in order to make up a perfect whole. There are inspiration and practical suggestions on a large variety of subjects to be found in its pages every month. But often a problem comes up as regards interior decoration, gardening, building or equipment of all kinds, that has not been dealt with in that particular issue of the magazine. This does not mean the problem cannot be solved or that House & Garden has failed in its mission. There is a department that stands ready to do its share in helping people to have more beautiful as well as more useful homes and gardens—to get the maximum of result out of the minimum of effort—the Information Service.

For many years this service was absolutely free, in spite of the constantly increasing number of inquiries received. The magazine felt that in putting its resources and personnel at the service of the public it was only living up to the ideals and plan of service it had outlined originally and since followed. Now times have changed this. The willingness to aid is still as great as ever, but the increase in circulation, with the consequent enormous increase in the number of inquiries, necessitates a change of policy. That hackneyed phrase—the High Cost of Living—has entered into the magazine business, with the result that we are forced to make a slight charge for the Information Service. This does not include the Information Coupon that is usually to be found in the back of the magazine. On this coupon is listed a large variety of subjects ranging from bird baths to all kinds of building materials. We still send the manufacturers' names and addresses with the request that they forward their illustrated matter to our readers, free. Also, questions relating to anything that has appeared in the magazine are answered free of charge. This includes the names and addresses of manufacturers of articles illustrated in House & Garden and also of architects.

But for all other information sent out from now on, there will be a charge of twenty-five cents a question. This does not mean twenty-five cents a letter, but for each question contained in the letter and each separate item of desired information, the charge will be twenty-five cents.

For the clearer understanding of our readers we are quoting below some sample letters with the amount charged for the information rendered.

"Gentlemen:—

"Please furnish me with plans, proper dimensions and any other data you may have on hand for the building of a garden swimming pool."

This is one question and the charge for answering same is twenty-five cents. In addition to all the data, we sent the inquirer the names and addresses of five manufacturers of tiles with the request that they forward to him their illustrated matter.

The following is another letter we received for which the amount of twenty-five cents was charged for the answer.

"Gentlemen:—

"Will you be good enough to send me

the government formula for white-wash?"

The next letter is quite a different matter and is a good example of the type of letters that come in every day.

"Gentlemen:—

"I should like to take advantage of your offer of assistance in the decoration and furnishing of a new house we have recently purchased.

"The house faces three exposures, north, east and west. The living room is 15' by 23' and has northeastern exposure with a stone fireplace and casement windows. The finish is Colonial both as to fixtures and white paint. The side lights and central fixture are silver. Can I use my brass girandoles on the mantle, and would you advise painting the bookcases white to match the trim or leave them mahogany?"

"The dining room adjoins this room with glass doors between. Should the wall paper match that in the living room, and if so, what style and shade would you suggest? What curtains in these two rooms should I use? The dining room rug will be a domestic one and will be selected after determining the rest of the decoration. What colors would you suggest?"

"My bedroom is puzzling me. I will use furniture near the Century mark, of apple blossom green with lines of gilt painted on it. I will have to use an old mahogany bureau which I wish to leave in its present state. Will this combination be in good taste? What color rug, paper, window curtains and draperies shall I use? I am enclosing samples of materials, any of which I should like to use in these rooms. Would you advise the use of the black brocade or brown for covering, or can I use any for draperies for the dining room? At present there is a chandelier of white enamel and gilt. I can exchange it for an indirect light if I choose. Which do you think is the more effective?"

"I shall be very grateful for any help."

This letter has twelve distinct questions and the charge for answering it is \$3.00.

When so many questions are asked we have found it necessary to ask the readers to number and paragraph their inquiries. Take the last letter as an example.

(1) With silver side lighting fixtures, can I use brass girandoles on the mantle?

(2) Would you advise painting the bookcases white to conform with the woodwork or leaving them mahogany?

(3) What style and color wall paper would you suggest for dining room, which adjoins living room?

(4) What curtains in these two rooms should I use?

(5) What color rug would you suggest for the dining room?

(6) Will a mahogany bureau look out of place in a room furnished with old, apple green painted furniture?

(7) What color rug,

(8) paper,

(9) curtains and draperies shall I use in this room?

(10) I am enclosing some samples of materials I should like to use. Would you advise the black brocade or brown for covering?

(11) Can I use any for draperies?

(12) Which do you consider the more effective, the present white enamel chandelier I have, or some kind of indirect lighting fixture?

This form, by being clear and concise, leaves no doubt on the part of the

(Continued on page 84)

MILLER

Lighting Fixtures

LET these attractive MILLER Lighting Fixtures shed their mellow radiance from the walls of your home.

Their artistic contours are complemented by their sturdy construction — for all Miller Fixtures are built to endure.

Modern improvements in Miller manufacturing and broader distribution of Miller products have made the prices of Miller Fixtures less today than before the war.

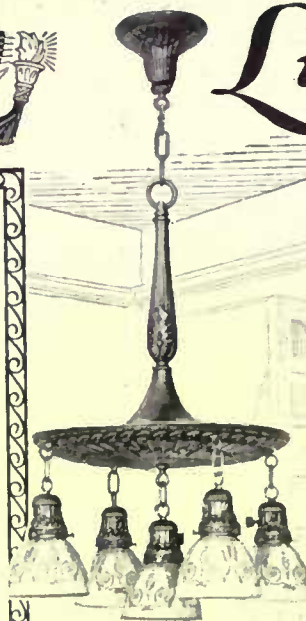
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West of Rockies,	\$8.50
Colonial silver finish,	10.00
West of Rockies,	\$10.50
No. 53. ELECTROLIER	
5 light, antique bronze finish.	\$27.75
West of Rockies,	\$28.75
Colonial silver finish,	33.50
West of Rockies,	\$34.50
Prices quoted do not include lamps or shades	

Let in All the Air



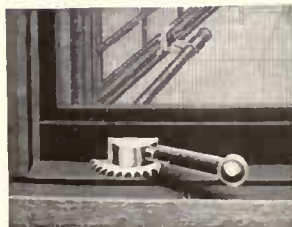
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It is the only window that can be opened from top to bottom and screened at the same time.

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Interesting literature on windows for you or your architect will be sent upon request

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4016 Cherry Street, Cincinnati, Ohio

An Important Announcement

Concerning House & Garden's Information Service

(Continued from page 82)

person answering the letter what information is required and greatly facilitates the reading and answering of the same.

A letter we received the other day gives a good idea of two questions.

"Gentlemen:—

"Will you advise me on an edging for two flower borders thirty feet long and four feet wide? A grass walk separates them, and leads down to a small concrete pool.

"Also will you kindly tell me of some method of waterproofing a damp wall? I will greatly appreciate any information you can give me."

Here are two distinct and separate

questions and the charge for answering them was fifty cents.

Forms to Be Followed When Asking For Information

If more than one question is asked, kindly number and paragraph them.

Kindly send a stamped, self-addressed envelope.

Twenty-five cents will be charged for each question.

Addresses of where to purchase articles illustrated in the magazine, also addresses of architects will be sent free of charge.

Addresses of manufacturers of articles listed on the Information Coupon will be sent free of charge.

Draped Windows That Give Character to a Room

(Continued from page 46)

common sense freely to such situations.

Casement windows generally come in groups. In that case they are decorated as a group, with a valance over all, draperies, and, when necessary, glass curtains fastened to the top and bottom of the casement sash. In many cases the casement sashes have some decorative element in their mullions. These should not be covered. This applies especially to leaded casements.

The third general group are those windows which are intimately connected with architectural lines of the house. Casement windows often come in this class and French and English windows always. French windows generally require nothing more than glass curtains of some sheer fabric, such as scrim, net or gauze, with variations of lace inserts, fringes, ruffles, tucks, etc. The rounded window so often found in Italian houses should be draped in conformity with the shape of the window.

The illustrations here show some interesting and varied types which, in the main, cover the average curtaining problems that confront the amateur decorator.

The first is from an old Boston residence, a house designed by the architect Bullfinch and preserved today in much of the old-time style. In one of the drawing rooms the walls are plain gray, finished with an interesting shell design cornice. Here the hangings are Chinese yellow lined with mauve. Looped up valances cover them, and each window is topped with an old dull cornice, giving the windows a dignified finish and the room a quaint air that is quite fascinating.

A problem of how to handle three windows in a group—one large and two small—is worked out in the second

room. The over-curtains are heavy Copenhagen blue taffeta with decorative double, box-plated rouching and quaint old gold wrought iron tie-backs. Above the group is a cornice, painted to harmonize with the color of the woodwork. The glass curtains are silk gauze of a soft, tannish gold, to match the boughs of the trees in the wall paper. They are trimmed with one-inch ruffles of the gauze picoted on both edges.

Architectural curtaining is seen in the third illustration. In the absence of a more definite name this loggia could be called Italian Louis XVI. The walls are marbled, an effective piece of work. One side of the room is dominated by an arched window and its accompanying smaller windows. The valances have been made to fit these windows—taffeta edged with a decorative fringe and a narrow band of embroidery culminating in a feather design. The windows themselves are French and are curtained against the glass with a sheer fabric.

Another example of French door curtaining is found in the doorway leading from a library into a dining room. Heavy ecru colored casement cloth has been used, edged with a wide, coarse cotton fringe, secured at top and bottom by invisible rods. On the dining-room side, rose-colored chiffon crêpe is used, finished with graduated tucks.

The last illustration shows the curtaining in the living room of a New York apartment. The walls are jade green glazed and paneled. Contrasting with them, the over-curtains are unlined violet taffeta with a scalloped picoted edge. The tie-backs are blue, terminating in a rosette. The valances are looped and draped. Here the glass curtains are of the sheerest French net, ruffled and bound in blue taffeta.

The Art of Breakfasting Well

(Continued from page 49)

boilers and percolators, the American country house hostess can really manage her breakfasts without the service of the maid, except for clearing off. In fact, the guest can get her own breakfast—boil her eggs to the exact second, toast her bread to the desired brownness and have a fine lark at the same time.

And so it has come about that the breakfast of self-service finds the hostess facing less of a problem than house-

wives did a generation ago. The buffet breakfast is a totally informal meal and that is precisely the way breakfast should be eaten. Formality is absurd in the cold gray dawn.

Of the dishes the hostess should provide for breakfast—ah, that is a different story! Perhaps it is a good rule to have simple dishes—plain, honest food. Even the most practiced guest balks at tricky dishes early in the morning.



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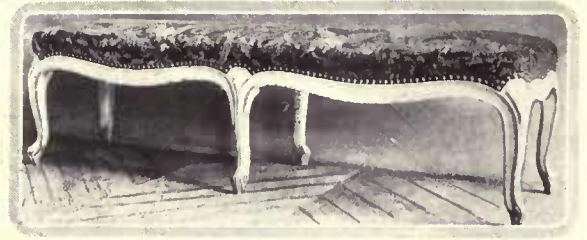




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S. KARPEN & BROS.
CHICAGO • NEW YORK

Louis XVth banquetter or long stool

Tables and Chairs of 18th Century France

(Continued from page 51)

elements. But aside from this change, there was another factor that is often overlooked. While the Style Louis Seize was emphatically rectilinear, in contradistinction to the curvilinear genius of the Style Louis Quinze, and while all its contours spoke of unmistakable Classic sources, the diminished, lighter scale introduced in the reign of Louis XV was retained. This characteristic will explain the fact that Louis Seize furniture can often be used with Louis Quinze, although many of their fundamental principles are diametrically opposite.

In the ensuing Directoire period the utmost emphasis was laid upon archaeological exactitude; the naturalistic properties and the realism that had imparted a playful and festive tone to Louis Seize

creations were discarded and the chief reliance for charm was placed upon severe grace of line.

Directoire and Empire

One cannot help regretting that the Directoire period was of such short duration. It had scarcely become established and attained the first stage of a richly promising maturity when it was forced to yield to the heavier and more insistent spirit of Empire design.

The Empire Style, though retaining some of the elements that had given the Directoire its distinction, and though drawn from the same fountain of inspiration in Classic antiquity, interpreted its sources in a wholly different manner that too often savored of self-con-

(Continued on page 90)



Directoire armchair with square back and lyre motif



Two Louis XVth chairs. Courtesy of the Pennsylvania Museum

Furniture for Every Home

—for large houses and small houses — for apartments and bungalows — everything, from bird cages to a mansion, may be selected readily from Paine's virtually unlimited collections.

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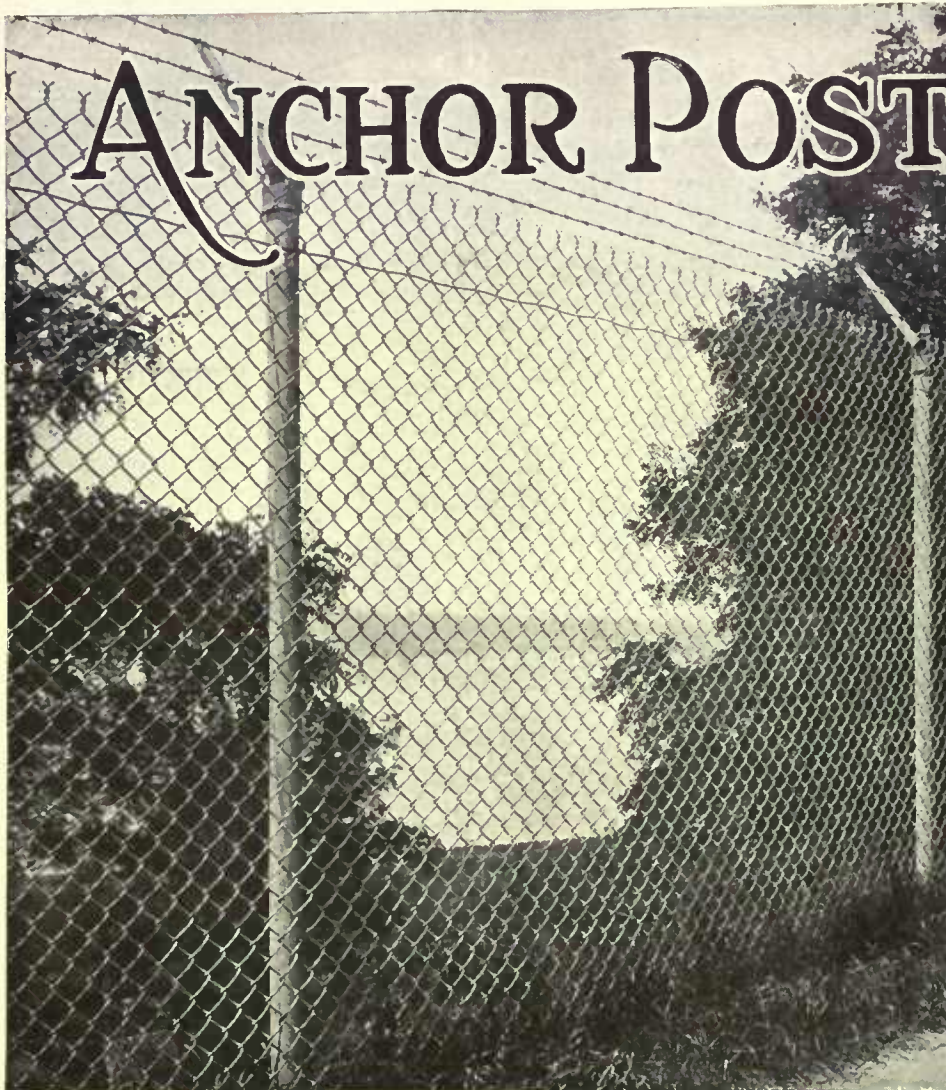
that will harmonize with the whole scheme of things. They are custom made and yet they are not "expensive" awnings.

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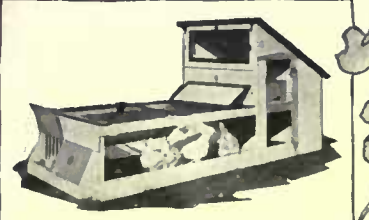
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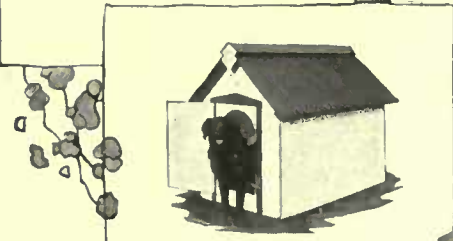
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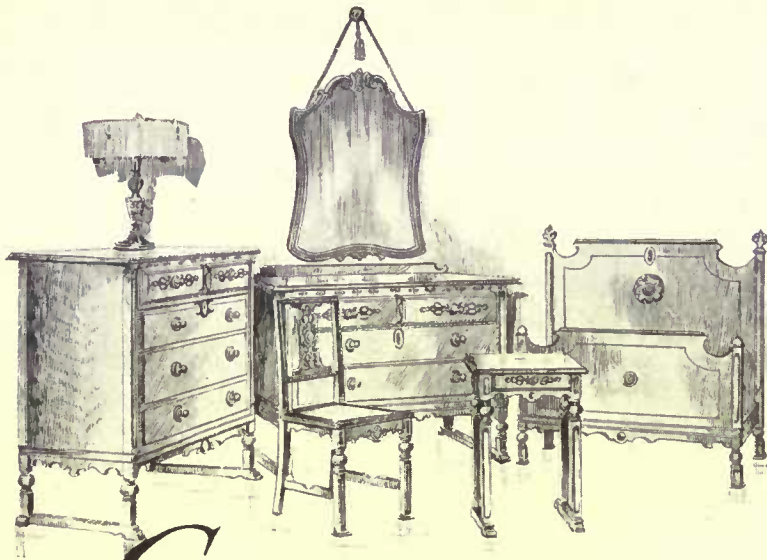


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Tables and Chairs of 18th Century France

(Continued from page 86)



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scious ostentation and heavy-handed grandiosity.

The Age of Tables

Should we call the 18th Century the French Age of Tables, we would be within the bounds of accurate statement. Specialization of forms was more in evidence in the matter of table design than in any other particular. The meticulous care with which tables big and little were nicely devised for each particular use was almost finical in the extent to which it was carried. There were tables for cards, tables for embroidery, tables for bric-à-brac, tables for wigs. Each had some special feature of design that differentiated it.

During the Louis Quinze period from amongst all this array of tablekind several types stand forth as especially characteristic, and these require specific mention. One was the table de salon. This was commonly an oblong table supported on four legs which might or might not be connected by a stretcher construction. When stretchers appeared it was usually in tables of the earlier part of the period. The top was shaped, sometimes with a good deal of complexity, the outline consisting of a series of diversified curves. The underframing was curved, and often shaped at the lower edge, and the legs were of cabriole pattern. Stretchers, when used, were commonly of the rising saltire type and displayed shaping. Such tables were intended to stand forth in the room and occupy a conspicuous place. They were chiefly considered from a formal and decorative point of view.

There were also the oblong, flat-topped writing tables. These were of much the same general type, but were customarily devoid of stretchers, had a top whose edges were either straight or else but slightly shaped, and frequently had one or more drawers in the underframing. This type of table, even more than the table de salon, persisted into the Louis Seize period and beyond. In both cases, however, the dominant style dictated the particulars of form, and during the reign of Louis XVI cabriole legs gave place to straight tapered legs, of more or less columnar lines, displaying fluting and other architectural items derived from Classic antiquity; curved edges became punctiliously straight; and shaped underframing yielded to rectilinear rigidity.

Customs and Influences

It may seem strange that amidst all the multiplicity of tables one finds so little reference to what we should consider most essential—big tables made specifically for dining purposes. To understand this fact, we must take into account the habits of the people. Dining together at a common table, even though the distinctions of seating "above the salt" or "below the salt" might be scrupulously observed, seems never to have found as much favor in France as it did in England. Indeed, through a great part of the 18th Century the Gallic and feudal custom obtained of eating alone unless there chanced to be present someone of equal rank to sit at table and share one's bread, so that the Duchesse d'Orleans, in one of her letters, quite justifiably complains of boredom to extinction at being obliged always to eat alone, surrounded by servants and people in waiting watching her and counting every mouthful. "That is why I despatch my dinner in less than half an hour," she writes, and we can well sympathize with her motives for haste. For these not very comfortable repasts small portable tables, sometimes with drop leaves, were used.

It is not until the latter part of the 18th Century that one finds the specific term "table à manger" and then, sig-

nificantly enough, this same piece of furniture is given the alternative name "table à l'Anglaise." It is, therefore, practically synchronous with the beginning of the Louis Seize style. These tables were often round in shape, with two drop leaves so that they could be placed against the wall when not in use, or else they might be made in two parts in the familiar D-end form and be capable of indefinite extension by means of leaves to be inserted at pleasure between the two D's.

Console tables enjoyed unimpaired popularity throughout the 18th Century and the early years of the 19th. Under each succeeding phase of style they faithfully reflected the dominant features of form and decoration. Small bedside tables, work-stands, and all the other retinue of occasional tables likewise recorded the reigning vogue of contour and ornament. With reference to work-stands and small tables of the Louis Seize period it is worth noting that low metal galleries often surrounded the tops and that a shelf was not infrequently placed between the top and the floor.

It is also worth noting that certain shapes seems to have been characteristic of the several eras. In the Louis Quinze period, notwithstanding the pronounced preference for curving lines, table tops were commonly square or oblong in shape. In the Louis Quinze period, notwithstanding the pronounced preference for curving lines, table tops were commonly square or oblong in shape. In the Louis Seize period round and oval tops, especially among the smaller tables, enjoyed almost equal vogue with square and round shapes.

The Round Tables

In the Directoire and Empire periods there was a distinct preference for round tables which ranged in size all the way from the diminutive "tables de déjeuner," in two stages, with a top barely sufficient to accommodate an extremely limited appointment of eating accessories, to the large round table with ornate supports, intended to occupy a central and decorative position. In their zeal for what they fancied to be exact archaeological propriety, not a few people under the Directoire and Empire were content to dine or sup from small round tables that were little more than tripods.

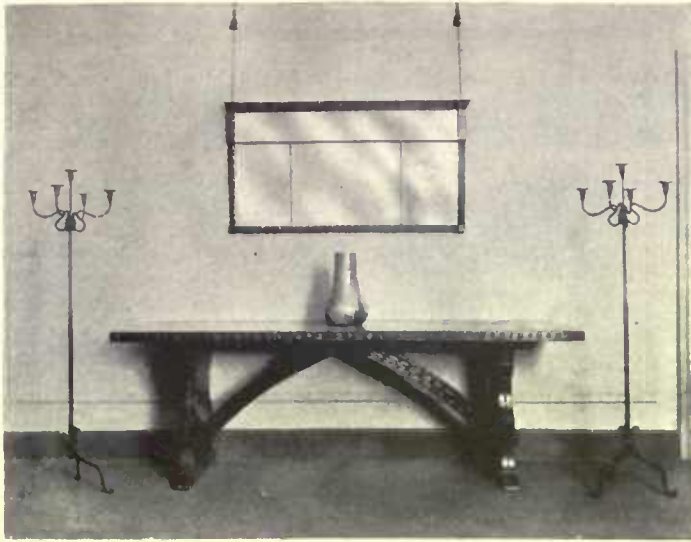
The materials from which tables were made during the Louis Quinze period were either walnut or else some soft wood, often much carved, and intended to be painted or gilt. Marqueterie and figured veneer also were in common use and tables of this sort were, in addition, very frequently embellished with elaborate ormolu mounts. Mahogany, too, was used, but not to such an extent as during the Louis Seize, Directoire and Empire periods. Lacquer and Vernis Martin likewise played their parts among the decorative resources and figured marble was often employed for table tops.

In the Louis Seize period, besides mahogany, which by then had become of frequent occurrence, marqueterie and figured veneer, paint, gilding and lacquer were extensively employed. In the Directoire and Empire periods mahogany was the chosen material, with oftentimes elaborate and profuse brass or gilt mounts, but paint and gilding were also used. Carving during all the periods, though with varying motifs, was a usual decorative process.

Chair Designs

Comfort and elegance were the keynote of the seating furniture devised during the Louis Quinze period. In comfort the chairs made up for the lack of really comfortable domesticity we

(Continued on page 92)



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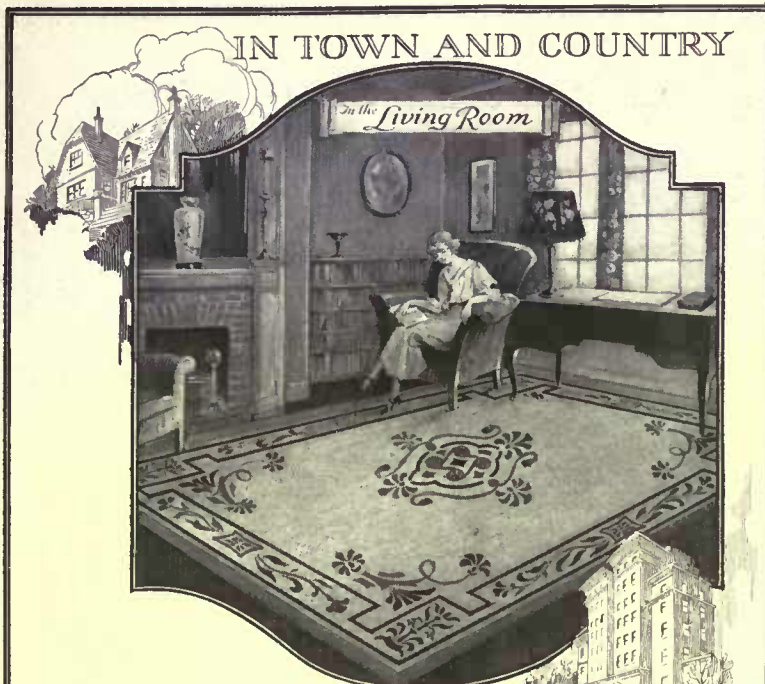
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It's your protection and our guarantee

Tables and Chairs of 18th Century France

(Continued from page 90)

seem to discern in the generality of contemporary table design. There were armchairs aplenty with upholstered seats and backs, wing chairs upholstered all over; bergères or armchairs with continuous upholstery attained a mark hitherto undreamed of. Besides the sofas, which corresponded in design with the chairs, there were comfortable stools, large and small, both oblong and square.

Perhaps the most characteristic of Louis Quinze chair shapes is that of the armchair with broad, shaped seat, and approximately square back with shaped outline. With a few of the earlier chairs and stretchers, such bracing was soon discarded and the grace of the cabriole legs appeared without the distracting horizontal line. Chair frames were ordinarily either of walnut or of some white wood intended to be painted or painted and gilt. Side chairs, whether with caned or upholstered seats and backs, corresponded closely in contour with the armchairs. Whether the frames were ornate or simple in their carving, they all had the same swinging grace. For upholstery the usual materials were brocades, tapestry, or printed linen, and occasionally leather. Caned chairs often had loose cushions.

In the Louis Seize period legs were almost invariably straight and tapered, although one pattern of chair, not uncommon, had forelegs of a very restrained cabriole curve. Arms were commonly straight from front to back, with a sweeping curve upward to the junction with the backpost. Backs are usually square, round, oval, flaring, shaped, or with some form of lyre pattern conspicuously introduced. Sofas and stools reflected the same types of design. Side chairs, especially during the latter part of the period, frequently

had upholstered or caned seats but carved backs into which the lyre, fretwork, or some comparable form of conventionalized motif was introduced. Besides frames of walnut or of painted wood, mahogany was used. The usual upholstery materials were the same as in the preceding period, with the addition of pleasing striped silks and brocades.

Directoire and Empire Chairs

The characteristic seating furniture of the Directoire period had straight legs or else legs with a single restrained curve, flaring outward toward the foot in the manner of the old Roman curule chairs. The backs also frequently displayed the same outward flaring curule shape and had a fine swing. Side chairs, though often with upholstered seats, usually incorporated a lyre, fretwork, or some like carved design in the back, and often had a broad, rolled top-rail. Painted wood and mahogany were commonly employed for frames. Even the side chairs, which were made of such cheaper woods as elm or beech, commonly displayed the same frets or carved motifs in the backs.

The Empire period, in all except the curule type of chairs, inclined to exceeding substantiality and oftentimes to ponderosity and pomposity. The motifs, whether straight or curved legs were used, were all supposedly drawn either from Classic architectural precedents or else from the patterns of such Greek or Roman furniture as the archaeologists had discovered.

Mahogany with profuse and ornate brass mounts, or else white wood painted and gilt, made the frames, while the upholstery consisted chiefly of silks, satins and brocades of strong and insistent colors.

American Decoration

(Continued from page 35)

the chief points to receive first consideration in the selection of furniture for a home. Failure to realize these principles has resulted in the market being flooded with much modern so-called "period" furniture, having nothing at all to recommend it, and casting a slur on the craftsmanship of those nations of which it is distantly reminiscent.

Decoration should be more than mere plagiarism. The Greeks taught us that beauty and comfort can be synonymous. From sad experience we continually learn that ugliness and discomfort invariably go hand in hand. Perhaps because some scholarly research is involved as a pre-requisite, it is most unusual to find any modern interior decoration carrying the mind back, in inspiration, to an age preceding the mediæval period in Europe.

Thus to turn the pages of history, and to do it with success, must be rated indeed a very high and refreshing achievement. That it can be done without sacrificing either comfort, beauty, or modern utility, three of our illustrations will prove.

The interiors here presented show two views of the living hall in the home of a celebrated New York architect. The inspiration is Greek, but Greek art adapted to the every-day life of a refined American home. American materials and native craftsmanship were used without losing any of the atmosphere and dignity dominating the whole scheme. Kentucky stone was used for the entablature and columns, flanking the mantel breast, while the mantel itself is of Alabama marble.

Notwithstanding its classic framework, the fireplace is a delightful spot—suggestive of social reunions around a log fire at the day's end. And to start one's imagination wandering, there, in the panel above, is Dionysius setting out on a voyage of discovery.

The Chinese biscuit-hued pots and the green-blue Rakka vase standing between them on the mantel shelf, provide the color inspiration, in varying tones of tan and blue.

Graceful carved draperies on an Etruscan tomb suggested the wall hangings, while the paintings beneath are derived from those in the House of Livia on the Palatine Hill in Rome.

The reclining couches, chairs, stools and dining table (the last being three sides of a hollow square on plan, in order to facilitate quick service when guests are present), all show their Greek origin, but are the acme of modernity in comfort and convenience.

One illustration shows the entrance hall and stairway. A "Walking Naiad" in bronze replaces the usual newel post. Extending from ground to upper floors, there is a pierced bronze screen, accessible at all times while ascending the stairs. This obviates the need for either hand rail or balustrading.

The same principles, applied in a different way, are responsible for the entrance hall in our next illustration. There is a faint suggestion of Italian inspiration in the floor treatment and the judicious use of wrought iron, rich color being introduced by the tapestry and window draperies.

At the end of the enticing vista is the

(Continued on page 94)

The New Britain Tractor



JUST think of your real need of a high-grade, small-size tractor—compact, powerful, and with unusual stability,—that will out-work any horse at cultivation or soil preparation; out-distance, out-tire and out-last him; and then starve him to death in economy of maintenance!

Such a machine is the New Britain Tractor. Guided as easily as a wheelbarrow and occupying little more space—no complicated controls—no awkward cranking.

It will plow, harrow, disc, cultivate, drill or haul any one-horse implement or load. It will dodge obstructions, work between narrow rows, straddle crops 8 to 13 inches high, creep under low branches, and work up as close as you want to fences, walls and bushes.

Still more! The New Britain Tractor delivers 6 h.p. on the belt and drives saws, grinders, silo fillers, pumps, dynamos, or other machines within the limit of its power.

In design, workmanship and material the New Britain Tractor has no superior in any tractor at any price. It is built by mechanics trained to precision work in fine materials, in a factory world-famous for thirty-two years for the excellence of its products.

Built in two models. Both are described in detail in booklet, sent free on request.

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This Man Can Cut from Four to Five Acres of Grass Per Day

This man takes care of the lawn and grounds on the estate of Thomas A. Edison, West Orange, N. J. Where he formerly required three or four helpers he now does the work alone and does it easily.

For keeping the lawn in fine shape—rolled smooth and grass nicely cut—was the hard part of the job. It kept two or three men busy most of the time.

But the Ideal Power Lawn Mower solved the problem just as it has for hundreds of others who have large lawns to care for.

Advantages of the Ideal

The Ideal is a power mower and roller in one and the sod is rolled every time the grass is cut. This keeps it smooth, firm and free from bumps. The Ideal is scientifically designed to keep lawns in fine condition. The weight is just right for steady year around work.

The Mower has a thirty-inch cut and one man can easily mow four or five acres of grass per day at an operating expense of about fifty cents for fuel and oil.

Cuts Close to Walks, Trees and Shrubbery

Machine turns easily and will cut close up to walks, trees, flower beds and shrubbery.

When running over walks, driveways, pavements, etc., the operator simply lifts the cutting mower from the ground by means of a conveniently placed lever. This feature is also important in the early spring when it is desired to use the machine for rolling only. Simply lift up the cutting mower, add more weight if required, and you have the most convenient power roller imaginable.

The success of the Ideal is due to its sturdy and powerful, yet simple, construction. No clutches or complicated parts to wear and get out of order. The Motor is built in our own shop and designed especially for the work.

Owners of large estates, public parks, golf clubs, country clubs, cemeteries, etc., are all using the Ideal Tractor Lawn Mower with great success.

Special Cutting Mower for Putting Greens

For work on golf courses we furnish, at slight additional cost, a special set of cutting blades for use on the putting greens. In less than five minutes the regular 30" blade can be substituted for cutting the fairway.

When desired, we also furnish, as an extra, a riding trailer which fastens to the frame and permits the operator to ride and at the same time have the same easy control as when walking.

You can secure the Ideal through your dealer direct or from our factory. Write today for catalogue and further details.

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"THEY ARE GOOD TASTE"

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42 different varieties
?

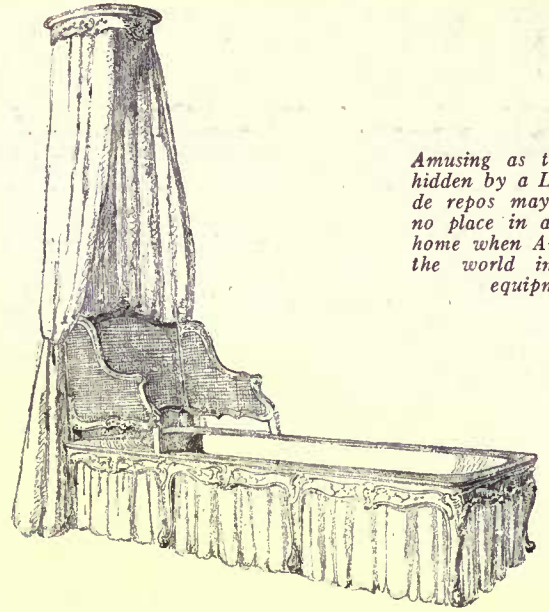
Because
these 42 varieties give
just the fragrant leaves
—no more and no less—
whose distinctive flavor
and aroma can make the
miracle Pall Mall blend.

Conveniently packed in boxes of
10, 50 and 100 for Club, Home and
Office. Plain or Cork



PALL MALL
FAMOUS CIGARETTES

One shilling three pence in London
Thirty cents here



Amusing as this bathtub hidden by a Louis XV lit de repos may be, it has no place in an American home when America leads the world in bathroom equipment

American Decoration

(Continued from page 92)

breakfast room, the lattice covered walls expressing the same feeling of refinement and simplicity shown in the previous illustration. It was a delightful idea to have Nature collaborate in giving a last finishing touch to the walls with her trailing vines and the abundant use of flowers.

To the vagaries of the English climate, without doubt, is to be attributed the unusual originality and variety in fireplace design to be found from cot to palace. It always has been the center of English home life, and it is therefore not surprising that from the earliest times so much attention should have been lavished upon the chimney corner.

Of all these types, possibly more has been written about the "ingle nook" than any other. Tramping across the Surrey Downs, one may stop for refreshment at some old farmhouse and step out of the 20th Century into just such an interior as that here depicted. The walls and roof are of rough finished plaster, the latter supported by heavy wood beams, great care having been given to the finish and joinery in order to secure the necessary effect. Nothing could be more inviting than the two large upholstered sofas flanking the fireplace.

An added home-like note is given by the wrought iron candelabra containing real candles, not electric lights. These, of course, merely augment the general lighting scheme, but are a delightful adjunct.

If the acme of decorating achievement is to give the house a "lived-in" atmosphere, then that object seems to have been most successfully attained in the next four illustrations. These interiors rely for effect upon those details which one admires so much in the many Colonial houses clustering around Salem and its vicinity. Simple paneled walls, painted cream or very pale gray, one-toned floor coverings, or where the floor is left uncovered the use of a few well-chosen rugs instead of an all-over carpet. Circular-headed niches or closets for the display of family china and then, to complete the scheme, well-

lected furniture—American reproductions of antique pieces in accordance with the period the house represents.

The first impression on entering a room of this kind is a sense of satisfying completeness; nothing could be added or taken away without destroying the harmony. If later we dissect the scheme, we find that many small things have contributed to the ultimate effect. The varying widths and uneven jointing in the floor planks, the contour and proportion between the several members of cornice, panel molding and door trim—the sense of spaciousness given by plain wall surfaces.

Another illustration in which those features predominate is that of the card room in a country house, especially interesting because much of the inspiration was taken from the beautiful Independence Hall in Philadelphia. Simplicity of the wood mantel is relieved by a little carving on the side brackets and a carved festoon of display above. Walls and woodwork are painted a warm shade of tan which with dull blue, black, and the use of some well-chosen chintz completes the color scheme.

The foregoing illustrations prove beyond doubt that refinement, originality and comfort are attainable without slavishly copying the art of other countries.

Every great nation in the past has developed artistic self-expression through certain controlling influences, as set forth at the beginning of this article. Details deemed most suitable towards the furtherance of their aims they borrowed and adapted from other nations. Trained native craftsmen interpreted these details through local materials with the results we so much admire today.

American materials properly Americanized in their preparation and having due regard to fitness, place and purpose are a refreshing outlet from the circumscribed limits that see so much good in any foreign product, overlooking the original application, and using with miserable error that which neither fits nor serves best.



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Revolutionizes the Care of Clothing



THOUSANDS of people have been awakened to a new conception of clothing care by installing the revolutionizing

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It makes orderliness possible and eliminates the crude hooks that pull garments out of shape. It saves its small cost in better garment care and decreases pressing bills in a single season.

Consult your architect and he will tell you that there is a saving in space equivalent to \$500 in the cost of erecting a modern \$10,000 house if the closets are planned for this system.

Knappe & Vogt Carriers are heavily nicked and roller-bearing. They operate easily on a telescoping slide. A slight pull brings a whole wardrobe out into the room. Selection is easy and you can leave it out for an airing.

This system of garment care modernizes closets in old or new homes, apartment houses, hotels, clubs, lodges, etc. Installation in old closets is easily effected by attaching over top of door casing and to rear wall. A screw driver is the only tool required. Carriers are made in all sizes from 12 to 60 inches in length. The cost ranges from \$2.50 to \$5.00 for lengths that fit closets in most homes.

On sale at hardware and department stores. If not immediately obtainable at yours, write us giving closet dimensions and we will see that you are supplied.

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Dodson Wren House, 4 compartments, 28 in. high, 18 in. in diameter. Price \$5.00.

Dodson Bluebird House, 4 compartments, 21 in. high, 18 in. in diameter. Price \$5.00.

Dodson Sexangular Flicker House, 16 1/2 in. long, 12 in. wide, 11 in. deep. Price \$5.00.

Dodson Purple Martin House (cottage style) 28 compartments, 32 x 27 in. Price \$14.00. Other styles up to \$65.00

Not Merely a Bird House— But “A Bird Homestead” It’s the DODSON

It's the Dodson Bird House which attracts and wins the songbirds, and it's the same Dodson Bird House to which the same little songsters return every year. A close study of bird life has shown Mr. Dodson that returning birds, seeking a nesting-place, with uncanny accuracy insist on occupying the house they left in the Fall, if it is there.

The sturdy Dodson House is there—just as strong, but more inviting from a winter's battling of the elements, for it has aged and become a part of the Nature surrounding. Constructed of thoroughly seasoned Red Cedar, Oak, Cypress and selected White Pine, nails and elements coated to resist rust, painted with strictly pure lead and oil, its permanency is assured.

Order Now—The most charming and effective way to protect trees, shrubs and flowers from insects is by our native songbirds, and their beauty and song insure a cheery environment.

Mr. Dodson will supervise and stake out the proper location for his houses, insuring success, if transportation and expenses are provided.

Free Bird Book—Sent on Request
—Illustrating Dodson Line, giving prices; also beautiful colored bird picture free.

Joseph H. Dodson President American Audubon Assoc.
731 Harlison Avenue, Kankakee, Ill.
Dodson Sparrow Trap guaranteed to rid your grounds of these quarrelsome pests. Price \$5.00.

Dodson Cement Bird Bath
Price \$19.00

Height 32 in.
Basin 24 in. in diam.



CLEAN—DRY—COLD

To chill a salad—to care adequately for the fruit, milk, and meats of a large household—these are necessities of the modern menage where the importance of sanitation and the niceties of perfect service are equally regarded.

Open the door of your iceless refrigerator. What do you see? A dry, sanitary compartment filled with a real arctic chill. That white frosted pipe maintains a far lower temperature than is possible with melting ice.

Look at the fruit and meats. Aren't they cold—firm—wholesome? Feel the bottles of certified milk—far too cold for germs to develop. The health of your household depends on the preservation of its food.

Perfect service depends on having things cold that are meant to be cold.

The sparkle and worth of a dinner—the comfort of your guests—the joy of limitless ice to fill a melon or to freeze a dessert—all these are made easy with a Brunswick Refrigerating Plant.

Aside from all this, the Brunswick manufactures ice in unlimited quantities, as pure as the water you drink, for use right at your table.

BRUNSWICK REFRIGERATING PLANTS

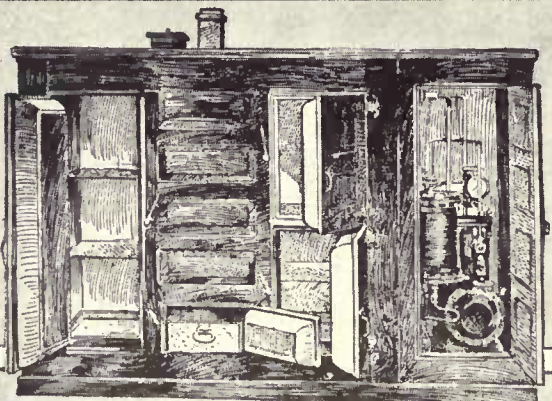
are as carefully planned for town and country house installations as are their heating systems—the constant low temperature, the easy and low cost of operation characterizing every Brunswick equipment.

Whether you are building for yourself or others, write today or use attached coupon—we'll respond without delay.

BRUNSWICK REFRIGERATING CO.
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BRUNSWICK REFRIGERATING CO., New Brunswick, New Jersey
Please supply informative literature and approximate costs of a Brunswick Plant adapted to residence details enclosed.

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 STREET _____
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 My architect's name is _____



With a large electric range it is unnecessary to have additional canning machinery, as the sterilizing of the jars can be done in the oven

The Equipment Required for Canning and Preserving

(Continued from page 63)

the laws of cleanliness must be observed to a scrupulous degree. The table scoured and covered with oil cloth, to prevent dirt; refuse cans near at hand to prevent any accumulations of bacteria or decay; containers and tops boiled at least fifteen minutes before using, and used as soon after as is possible, and then inverted either in water or on an exquisitely clean surface until used. Rubber rings for sealing jars must be cleaned immediately before using by dropping, for one minute, into a boiling solution of soda and water (one quart of water to one teaspoonful of soda) and removing quickly from fire to prevent rubber deterioration. Buy only the very best rubber rings on the market or else your crop may fail. New rings must be bought for every canning and preserving process.

Preserving is the result when whole fruits are cooked in syrup until the syrup is clear and transparent. The object is to have the fruit thoroughly permeated with the syrup. Preserving then is the process of introducing syrup into the fruit.

A United States Government authority says: "In order to prevent shrinkage it is necessary to put fruit at first into this syrup and increase its density slowly enough for diffusion to take place

and for the fruit to be permeated with the syrup. This is done by boiling the fruit in syrup or by alternately cooking and allowing the product to stand immersed in the syrup, the density of the syrup being increased by evaporation or by substituting a heavier syrup for the lighter one after each period of standing. If at any time the fruit shrivels or wrinkles the syrup should be made less dense by the addition of water. If this process be carried on gradually enough the fruit may be completely saturated with sugar (as is the case with crystallized products) without shrinking."

Density Measures

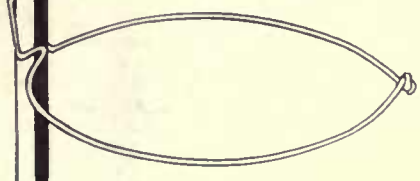
When there is much preserving to do, and absolute accuracy is a saver of money and time, a measure is used for determining the density of the liquids. This is called a saccharometer. It is inexpensive, about the same price as a thermometer, and consists of a long glass spindle like a thermometer with a scale on it, but, instead of mercury, the bulb is full of shot. When put in a vessel of water it rests at the bottom of the vessel and registers zero. As the density increases the spindle rises until the solution is saturated with sugar at

(Continued on page 98)



Effective sterilizing can also be done in an electric fireless cooker. Of course, only a few jars can be handled at one time

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ask for our free
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This is the
way you
adjust it

AN absolutely indispen-
sable appliance for the
up-to-date garden either
vegetable or flower. A
sturdy, hard-wood stake $\frac{7}{8}$
of an inch square, 3, 4 or 5
feet long, with a strong wire
support instantly adjustable to the re-
quired height, with no tool except
the hands. Stake and wire painted
green making them inconspicuous.

The "Adjusto" saves space because
it keeps your plants in the air and
sun, and from the ground. Enables
you to grow premium-grade blooms,
so increases growth and fruitfulness.
"Adjusto" supported tomatoes ripen
to perfection. "Adjusto" supports
bring out the full beauty of Dahlias,
Chrysanthemums and all the slender,
tall-growing varieties. They will help
you to cultivate close to the plant and
either for your own enjoyment or
exhibition.

Buy "Adjustos" at a garden-
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FORREST SEED COMPANY, Cortland, N. Y.

Honest Seeds, Honest Prices, Honest Packets



On Screening Things from View

CAN you guess what lies behind this camou-
flaging "wall of beauty"? The thought
of anything ugly or of a backyard litter never
even occurs to you to spoil the picture!

If *your* house looks down on ugly back-
yards, or some neighbor's garage stares you
in the face, if a crude billboard interrupts
you every time you look through the window
or if any other objectionable view makes the
neighborhood unpleasant for you, why not
blot it out with a screen of foliage!

It is easily done—with very little effort, at small
cost, and without offending anybody, since it can
be planned as to give no suggestion of its purpose—
and in the meantime you add to the assets of the
neighborhood in beauty and pleasure.

Where evergreens can be used, they are often
the most effective, as they preserve their dense green
foliage the year round. If the available room will
permit only of a straight row of trees, you will find
the Arborvitae, the Lombardy Poplar, the European
Beech, or even the Weeping Willow, most desirable
for your purpose. If a wider area is at your dis-
posal, we suggest an irregularly arranged border of
large flowering shrubs, which will not only hide
effectually the objectionable outlook, but give an
uninterrupted succession of flowers during the blos-
soming period, and thus yield no hint of their
homely purpose.

We must, of course, know the object to be
hidden, its height and breadth, and its distance
from you; but just write us and tell us your problem,
and you will soon learn how we can help you to
remedy the situation.

Moons' Nurseries

THE WM. H. MOON CO.

MORRISVILLE PENNSYLVANIA

which is 1 mile from Trenton, N.J.



Grow NUTS!

Plant them for Profit, or for Ornament.
Eat them for Health. Sell them for Wealth.

If your available space is small, a few vigorous, hardy,
healthy Nut Trees will prove valuable for Decoration,
Shade, and your Household Table Supply.

For Farms, Orchards, or Estates, Nut Trees will prove a safe
and sure investment, yielding large and profitable returns that can-
not be influenced by fluctuations of Stock Exchanges.

English Walnut Trees

from our Glenwood Nurseries are specially bred to severe zero cli-
mates, and will thrive successfully with their iron-clad vigor and
vitality.

HICKORIES, FILBERTS and BUTTERNUTS

are beautiful and produce prolific crops of sweet, nutritious nuts.

Put your money in this safest of all investments, Nature's own
Bank, and after two or three years' growth your returns will be
surprisingly satisfactory and pleasing.

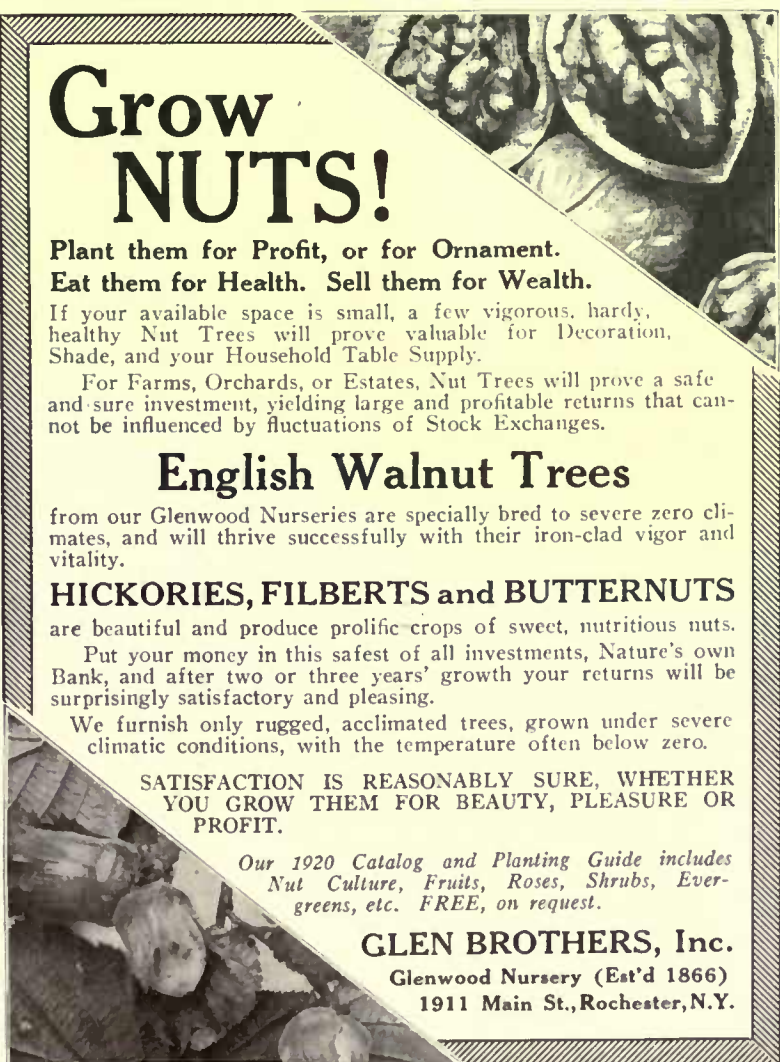
We furnish only rugged, acclimated trees, grown under severe
climatic conditions, with the temperature often below zero.

SATISFACTION IS REASONABLY SURE, WHETHER
YOU GROW THEM FOR BEAUTY, PLEASURE OR
PROFIT.

Our 1920 Catalog and Planting Guide includes
Nut Culture, Fruits, Roses, Shrubs, Ever-
greens, etc. FREE, on request.

GLEN BROTHERS, Inc.

Glenwood Nursery (Est'd 1866)
1911 Main St., Rochester, N.Y.



The Equipment Required for Canning and Preserving

(Continued from page 96)

the temperature indicated, the reading being one hundred. This, however, is the Balling scale. The Brix scale is more accurate and is more expensive. When using a saccharometer use a 250 cubic centimeter glass cylinder, or a brass saccharometer cup for the liquid.

The preserving kettle and the rest of the list of tools can be used for preserving. For cooling, enamel or aluminum trays are the best. Fruits will discolor tin. When jars are full, as mentioned before, slip a paddle, silver knife (silver doesn't discolor fruit) or spatula through the fruit next to the container when packed to remove air bubbles.

Aluminum Utensils

Aluminum is light and enduring and contrary to allegations, cooking acids in aluminum utensils does no harm whatever. In fact, if any chemical action should take place, it does in the aluminum, and not in the food. Chemists use it to cook acids in sometimes which is a proof of the harmlessness of it in cooking fruit acids.

If compounds were formed with aluminum, they are entirely harmless and have no more effect than any of the organic salts. Salts solutions can be cooked in aluminum, but don't store a concentrated brine as pickling mixtures in aluminum, or the aluminum may become pitted.

To clean aluminum never use a strong alkali. Steel wool is the best cleanser on the market at present. If when a utensil is washed any slight stains or discoloration on the inside are immediately removed with some steel wool and soap, the metal can be kept in a bright and shiny condition all the time.

Oxalic acid is often recommended as one means of removing the discoloration from aluminum, as it unites so readily with the iron or mineral deposit which sometimes forms on the aluminum from the action of hard water. This, however, we do not generally recommend as it is not a safe plan to have it around.

Enamel Ware

Enamel ware has a steel basis coated with porcelain. Probably no cooking utensil has so long and classic an inheritance, for enamel on metal, as jewelry, comes to us from the ancients, but it is not until modern times that this process has been used for cookery.

The porcelain or enamel is so spread, hardened and annealed or tempered that it is about as elastic as the steel and therefore does not break or crack under high temperatures. But the cheaper qualities are not reliable; consequently buy the best. There is no chance of appendicitis in using enamel ware for never has any intestinal disturbance been found to have originated from chipping enamel (as has been said by enamel's enemies).

So have no fear about using good quality enamel or aluminum or any other of the best quality utensils sold to you by reputable manufacturers. You

are not only safe but fortunate when you can afford the best variety of the best species.

The enamel merchants say that their ware is decorative and therefore lends charm to the kitchen because it can be bought in blue, green, white, gray, maroon, etc., and we add, too, that aluminum is decorative and it adds a silver-like touch to a well put-together kitchen.

Enamel is cleaned like a china plate, with plain water and good soap; whereas burn adheres more tightly to an enamel dish than an aluminum dish, it is easily removed and the upkeep simple and swift, adding much comfort to the housewife.

In the purchase of any utensil, see that it is smooth, seamless, crackless, air-bubbleless, and light in weight.

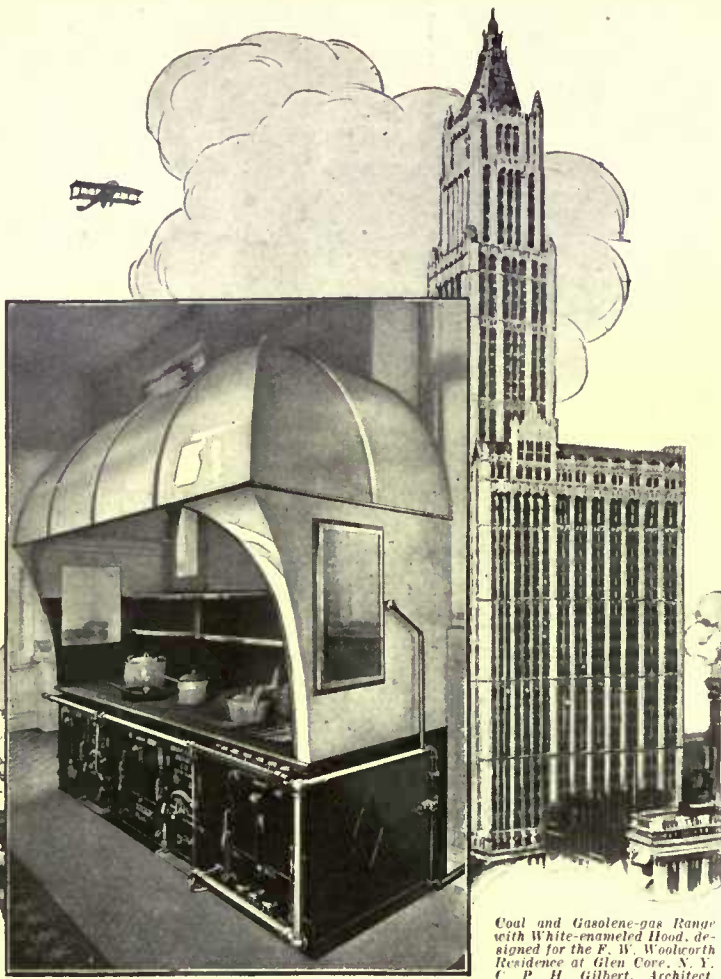
Electric Canning and Preserving

When it comes to canning and preserving, the electrically equipped kitchen is splendidly prepared to handle this matter with the greatest ease and facility. Where there is a large electric range, it is unnecessary to have any additional canning machinery, for the sterilizing of the jars can be done right in the oven of the range. The jars may or may not be immersed in a water-bath, just as it suits the cook; without the bath is certainly easier and quicker, for the jars, when cold-packed in the usual way, are merely set on a rack in the oven. In this case, however, care must be observed not to keep them there the full length of time prescribed in the water-bath method, lest the rubber rings be scorched and afterwards develop defects.

Failing a large electric range, the next best thing is the electric fireless cooker. Into this, a few jars may be placed at a time, kept at "high heat" long enough for the contents to reach the boiling point, when the automatic time-clock attachment will then throw the cooker on the "low" for the sterilization period. This method of canning is particularly desirable for suburban households where the kitchen garden is only of medium size; in that case the "crops" usually are produced in just about the quantity to make this the normal way of canning. With both of these electrical methods, it will be noticed that there is no huge, cumbersome and heavy boiler to be handled, a great labor-saving feature.

In the electric kitchen, jams and marmalades are made in open kettles on top of the stove, or for that matter, can be cooked on the much smaller table appliances. The even, dependable temperature furnished by electric heat is appreciated in these long, slow-cooking processes, where with other methods, there is danger of burning unless ceaseless watch is maintained.

For a household where marmalade, jelly and fruit-juice making is carried on on a large scale, an electric fruit-juice extractor adds greatly to the rapidity with which the work can be done.



Coal and Gasolene-gas Range with White-enameled Hood, designed for the F. W. Woolworth Residence at Glen Cove, N. Y. C. P. H. Gilbert, Architect.

The Highest Type of Kitchen Range

In the better American homes, the highest type of kitchen range is a necessity. In the majority of cases the ranges are built to order to satisfy unusual conditions. As illuminating gas was not available for fuel when

Deane's French Range

shown here was ordered, a combination coal and gasolene-gas range was designed. The coal section consists of two fire boxes, two large ovens with platform-drop doors, and generous surface space for cooking. The gasolene-gas section has one oven, an open top with interchangeable bars and a broiler in the double-plate shelf. The hood, which draws cooking vapors into the flue, has reinforced wire glass panels at either end and at the back to illuminate the range during the day. Electric lights inside the hood give needed light at night.

Armco rust resisting iron is used wherever possible in *Deane's French Ranges*. The employment of this metal combined with the sturdy type of construction insures long life. These ranges are noted for quick firing, even distribution of heat and uniformly satisfactory results in use. Because they are better built, they naturally are higher priced than ordinary ranges.

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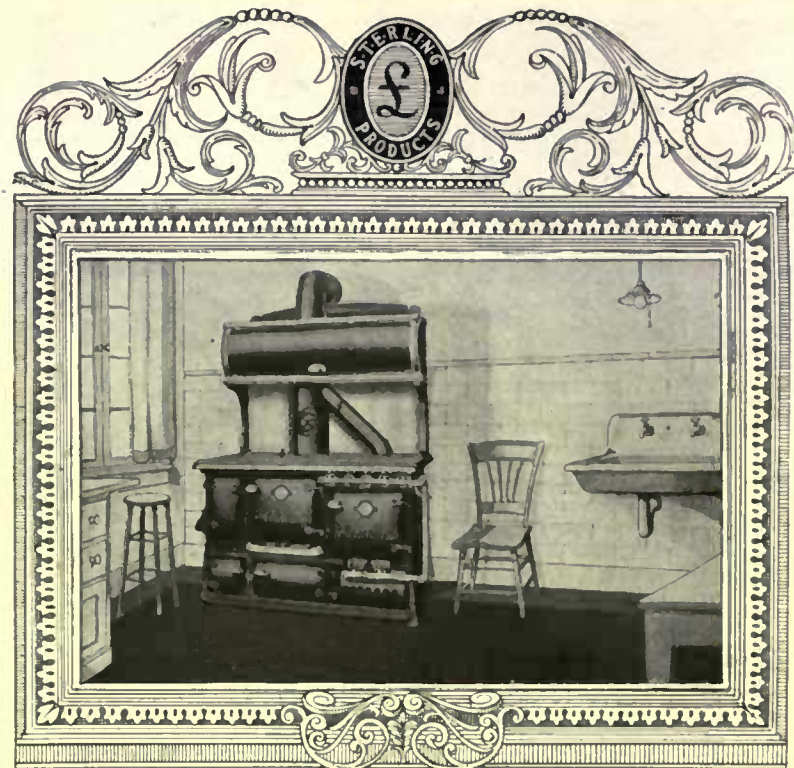
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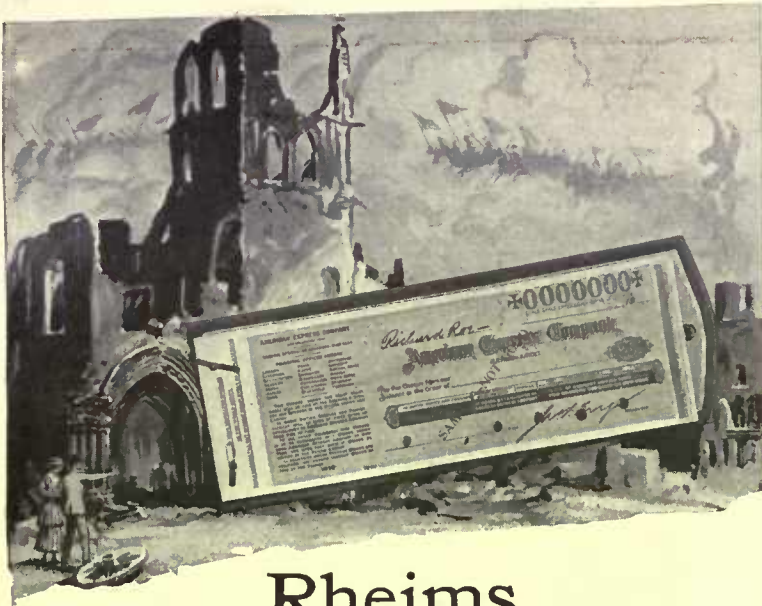
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Bronze wine jar from the collection of the Emperor Chien-Lung

Ancient Chinese Art for Moderns

(Continued from page 56)

design was one of the things that sprang from it), but the great art of China was not imported by Europe. There were two reasons: First, it was zealously cherished and guarded by the Chinese, who worshipped it much as they venerated their ancestors, and for a reason akin. Second, it would not have been admired or understood if it had found its way to Europe in the 18th Century, any more than an Impressionist landscape by Monet or a nobly simple sculpture by Rodin would have been appreciated or comprehended. It was an obvious age, little given to the abstract in art, and the great Impressionist works of old China would have been thought rubbish.

Early Evolution

Chinese art passed through the stage of exact and minute pictorial representation ages and ages ago—so long, in fact, that the time is almost prehistoric. In its development Chinese art kept pace with the Chinese mind, which at an early date (reckoned by our western chronology) got through with the aggressive and objective phase of human experience, which now characterizes Europe and America, and settled down to reason with itself; in other words, became a subjective and "civilized" mind—a condition which, to present seeming, has made China helpless and inert, or, as cultured Chinese themselves assert, has made her so immovable and mighty that she is proof against all outside influences. "Let the Japanese come and conquer us if they choose," say the Chinese philosophers of the present day; "we will swallow up Japan, and, after a while, there will be no more Japanese, just as there are now none of the Manchu race that conquered us a few hundred years ago."

The Chinese—even to the coolie—is always reasoning within himself, and this habit of rumination eliminates the necessity for flourishes in order to get at a thing. The Chinese can see a man's heart without his body, and, this being the case, why paint every hair on his head in order to represent a man?

The Uselessness of Details

In illustration of this mental habit, which made it unnecessary and childish to picture things exactly, it may be called to (Cont. on p. 102)



"Misty Mountains", a landscape of the Lung Dynasty. Courtesy of A. W. Bahr



Horse's head, excavated. It dates from the Han Dynasty (206 B. C.—24 A. D.)



Figurine of a grave attendant. Han Dynasty. Courtesy of A. W. Bahr

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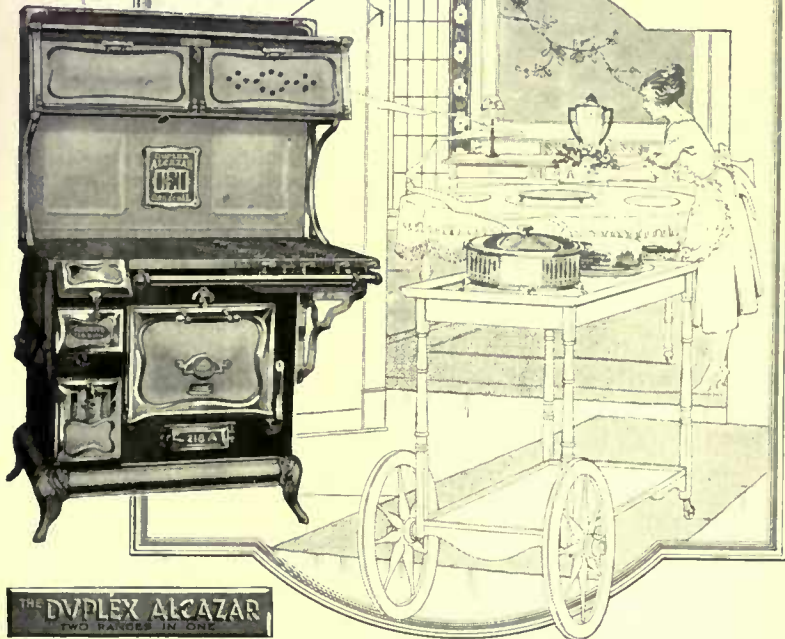
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This bronze wine jar dates from the Chow Dynasty (300 B. C.). Courtesy of Ton Ying

Ancient Chinese Art for Moderns

(Continued from page 100)

mind that the early and pure religion of China—antedating both Taoism and Buddhism—was simply a worship of Heaven, which was probably the most abstract religion that has ever existed on the earth, as well as one of the most beautiful. There were no idols, and no object of worship at any of the main rites. A jade disc—a circular plaque with an aperture in the center—symbolized Heaven. The circular aperture was there to arrest the attention and to enable the worshipper to concentrate his mind, shutting out everything else except the contemplation of Heaven. It tied up all his thoughts in his worship, eliminating all else. He did not require angels. There was no deity—only a hereafter. There was not even an "above", for Heaven was too abstract to have a concrete location.

Buddhism and Taoism

This was the religion of China during the great Chow dynasty (1200 B. C. to 300 A. D.). Buddhism and Taoism came with the succeeding Wei dynasty, but they failed to change the introspection of the Chinese mind, which has survived down to this day, just as the elements of the ancient art have survived though polluted by outside influences. Hence it is that during the T'ang and Sung periods of Chinese painting, artists clung to the abstract method of representation. A mountain or a tree was represented with simple, free strokes, that left the mind at liberty to do what it would and to build with the imagination as it chose. In the suc-

ceeding Ming period, Chinese art became more ornate, yet retained its soulful quality. It was at this time that cloisonné came to be used, drawing its methods and designs from the early Damascene art. In the still later Ching (Manchu) dynasty, a strong Jesuit influence came to be felt, and objects were loaded down with ornamentation, though still redeemed by the survival of symbolism and the absorption of some of the worldly beauty of the Louis XV influence. It was during this time that Europe almost stripped China of porcelains, but she did not care for the old paintings or the fine old potteries and sculptures.

Chinese Impressionism

It is only in the last fifteen years that the old Impressionism has come to be understood and desired by western connoisseurs, and this, thoughtful people will say, is because our own art has reached a development of abstract representation that makes it possible to understand what is abstract in the art of other ages. This perhaps gives the key to the modern appreciation of Chinese art as a whole. It must not be understood that only the very oldest works are desirable, for at no time was

Chinese art so vitiated that it ceased to display those elements which make it great. However, the grotesque features that some persons dislike about Chinese Buddhist art—the gods and demons and such things—are not found in the older and more simple landscapes and sculptures.

(Cont. on page 104)



"A Gorge in the North", a landscape of the Lung Dynasty. Courtesy of A. W. Bahr

Riderless horse of a dead emperor. From the T'ang Dynasty. Courtesy of A. W. Bahr





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Ancient Chinese Art for Moderns

(Continued from page 102)

We have grown somehow to regard sculpture as older than painting. This probably is not true. The oldest surviving specimens of pure art in the world are paintings—those sketches of reindeer, beautifully limned, in caves in France, that date back to the time when Southern Europe was in the glacial epoch, variously estimated at from 200,000 to 500,000 years ago, when man, seemingly, should have been in his "infancy". However, in China sculptures constitute the oldest surviving art. They have the form of stone and pottery effigies, and date back to the Chow dynasty, from 2,000 to 3,000 years ago. Their origin is interesting.

Prior to the great Chow dynasty, which really brought civilization to the Chinese, it was the custom when a man died to bury with him his wife, his horse, his poultry, and other cherished property. The wife and the animals and birds were buried alive with him. Later there came a time when the mind revolted against this cruel practice, and, instead of burying the poor victims alive, they were merely shut up in caves, while stone and pottery effigies were vicariously placed in the grave. Still later, they were not even confined, and the effigies were allowed to take their place entirely. Even to this day, a trace of this custom survives and effigies are cut out of paper and burned as an offering at the funeral.

Ancient Images

Many of these ancient images survive, having been taken from the tombs, and hundreds have found their way to Europe and America, where they have grown to be prized for their decorative value. In these early sculptures the subjective and abstract quality of the Chinese mind manifests itself in the fullest. Unconsciously these early sculptors eliminated unnecessary details and obtained broad and imaginative effects. They did the same thing which Rodin latterly has done and which many of our modern painters have done—such as Corot, Inness, Whistler, Monet and Twachtman—by suppressing analysis and striving for synthesis. And now that our art concepts have been developed under this guidance, we can appreciate the work of these sculptors of 3,000 years ago, who were constrained even while expressing a superstition to carry with it an esthetic relief, forgetful of self in contemplation of the abstract. It was only when China had her influxes of conquerors, men with nomadic and objective minds, that her art became more realistic and less great. But these alien periods would pass, swallowed up in the great maw of Chinese abstraction.

Proponents of modern extremism undoubtedly will draw comfort from the growing appreciation of Chinese art, and try to claim kinship with it. In some cases the claim will be just, but in the exception, rather than the rule. The abstractions of the saner cubists, such as Picabia, and the simplifications in form of some of the Post-Impressionists, such as Cezanne and Matisse, will stand the test, but as a usual thing the mental acrobatics of the modernists are anything but akin to the ancient Chinese art. Instead of leading to quiet contemplation and gentle play of the imagination, they demand of the beholder a violent mental exercise that strains the mind to the utmost. They are part and parcel with modern complexity, and there is nothing restful or philosophical about them. Just as soon imagine a football game among students in ancient China!

Modernism is not a reaction against the stress and strenuousness of modern occidental life, but rather a concomitant and an expression of that life. On the contrary, the appreciation of ancient

Chinese art may be regarded truly as a reaction against modern jangle, just as this ancient art itself was undoubtedly a reaction against an earlier more strenuous and more objective mode of existence. The man or woman who has learned to love old Chinese paintings and sculpture sufficiently to place them in the home and enjoy them there, has obtained a haven from the strain of modern life.

How to Use Chinese Art

And this brings us to the question of how to use Chinese painting and sculpture in the home. There is no need to tell how to use Chinese porcelains, because for two centuries they have been a part of European decoration, and their employment has become axiomatic among decorators. The paintings and sculpture, however, are comparatively new means of decoration with us, and many who have tried to use them have fallen into mistakes.

There are some fundamental differences between the decorative uses of Chinese paintings and European paintings. The latter, being objective, literally make holes in the walls of a room; in other words, they open up vistas of the outside world, and make rooms larger. They are the antitheses of privacy. Quite the contrary with Chinese paintings; they make no vistas; by their flatness they are a part of the room itself, and by their abstraction and subjectiveness they turn the mind in on itself, shutting out the world.

These paintings cannot be used in our homes exactly as they were used in China. Chinese walls are white, therefore the scrolls, or backings, which take the place of our frames, are usually white so as not to jar the color scheme. Therefore the Occidental owner is at liberty to stain this scroll, or to remove it altogether and actually "frame" the pictures, so as to obtain harmony, since manifestly it is not possible or desirable to construct Chinese houses to accommodate them.

Hanging the Landscapes

Most imaginative of all are the old landscapes, and these are usually in pale colors, if not almost in monotone. These will probably be preferred by those persons who truly love Chinese art because of its imagination and its gentle quality of soul. Those who are more frankly looking for decorations probably will think more of the portraits of noblemen and noblewomen of the Ming period and earlier, whose red robes, pale with age, make indescribably beautiful and refined color notes in a room.

Whoever has tried to use a Chinese painting as a decoration simply by hanging it on the wall, just as it came from China, has found that by its habit of swaying in the wind, thereby endangering itself, it has been anything but soothing to the nerves. To nail it to the wall would be sacrilege. What then? The Chinese method was to place tacks in the wall just outside of its margin, then by means of silk cords passing over the margins to hold it as firmly to the wall as if it grew there.

Sculpture presents quite another problem. The first big thought for the guidance of the Occidental who uses it is to keep in mind the fact that, because of the imaginative element that distinguishes it, Chinese sculpture must have room and must have privacy. The effigy of a horse 18" high placed in the middle of a mantelpiece is likely to fill completely that section of the room. If anything additional is needed it will not be more than a small figurine on each side. The same can be said of an image of Buddha and the usual two attendants, which may be flanked by two simple pottery monochrome incense burners.

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House & Garden

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THE SCHOOL OF HOUSE & GARDEN

THE first six issues of HOUSE & GARDEN are a gradual procession from the inside of the house to the outside.

In January, furniture for the house; in February we build the house; in March we plan the garden; in April decoration is talked about; May finds us considering furnishings for the summer; and June takes us out of doors and we see how to furnish the garden.

July turns to small houses and August to household equipment. By September we go indoors for autumn furnishing and October brings Indian Summer and Fall Planting. By November, with winter pretty well under way, we have time to stay indoors again and think about house planning. December brings us the Christmas house—and the year is completed.

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You go to school for a year's course in inspiration and practical knowledge. The classes are big and the teachers many. People come back to this school year after year. There must be a reason. Perhaps some of that reason can be found in the attractive plans made for the June num-



Hollow tile for steps and path—
a view from the June issue

ber. June is sufficient, although we could also talk of July and August.

June is the garden furnishing issue. It considers the use of statuary in the garden—as explained by a well-known landscape architect. It considers garden benches and summer-houses and tea in a garden to delight the hostess, and old gardening books for the collector and bird cages and flower baskets for the garden and gardens large and small. A whole course in landscaping in one issue!

There are also three delightful houses—a remodeled farmhouse, home of a prominent architect, a small English country house, and a remarkable example of a town-and-country house for a small city.

The collector will be interested in the history of the highboy, and the lover of pets in the remarkable pictures of cats. The household manager will find valuable information in the article on ironing machinery and the decorator in the Little Portfolio and the designs for the completion of hallways.

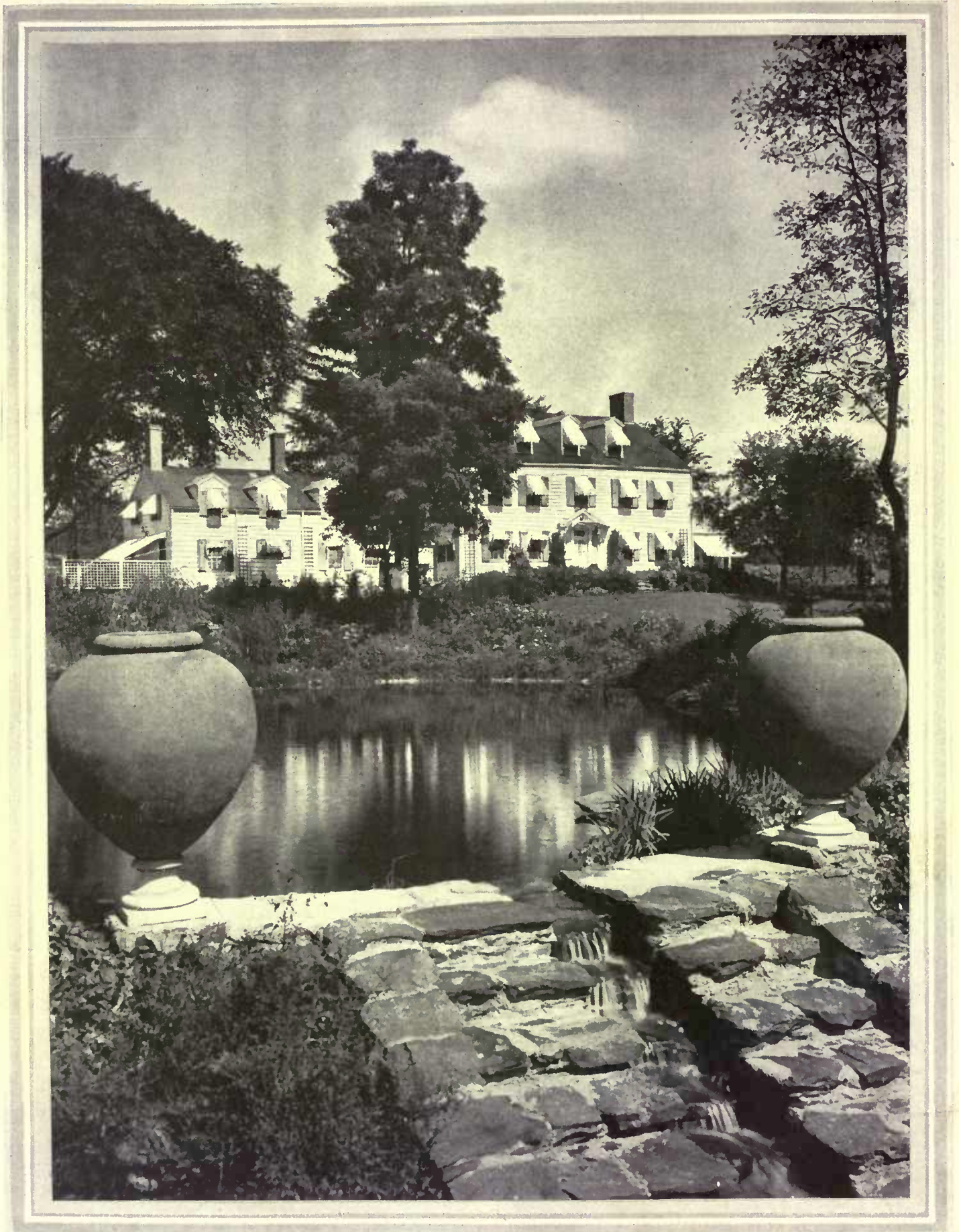
And so it goes—a constant and delightful course in all those things that make and keep a home beautiful. This is the school of HOUSE & GARDEN.

Contents for May, 1920. Volume XXXVII, No. Five

COVER DESIGN BY HARRY RICHARDSON		A GAMBREL ROOF TYPE IN WHITE SHINGLES.....	55
A REVOLUTIONARY HOME RESTORED.....	34	<i>Adden & Parker, Architects</i>	
<i>Andrews, Rantoul & Jones, Architects</i>		THE GARDEN OF LEVELS.....	56
LIVING COMFORTABLY OUT OF DOORS.....	35	<i>Mrs. George Cran</i>	
<i>Agnes Foster Wright</i>		A LITTLE PORTFOLIO OF GOOD INTERIORS.....	57
USING ROSES AS SHRUBBERY.....	38	THE PART THE CORNICE PLAYS.....	60
<i>J. Horace McFarland</i>		<i>Mary H. Gardner</i>	
A COMMENTARY ON FIVE LINES.....	40	ENGLISH PANELING.....	62
THE GARDEN FRONT.....	41	<i>Randolph W. Sexton</i>	
<i>Aymar Embury II & Lewis E. Welsh, Architects</i>		THE NEWCOMER FROM SCOTLAND.....	64
MERCURY'S PRINT COLLECTION.....	42	<i>Robert S. Lemmon</i>	
<i>Gardner Teall</i>		THE HOSPITALITY OF LUNCHEON.....	65
COLOR EFFECTS WITH MAY FLOWERING TULIPS.....	44	<i>Lilian Ticer</i>	
<i>Elizabeth Leonard Strang</i>		THE DISAPPEARING SERVANT PROBLEM.....	66
SPRING CHINTIZES.....	46	<i>L. K. C. Olds</i>	
A REMODELED COTSWOLD HOUSE.....	47	EQUIPMENT FOR THE SEWING ROOM.....	67
<i>H. D. Eberlein</i>		FREEZING THE AMERICAN DISH.....	68
TAILORED AWNINGS.....	50	<i>Ethel R. Peyster</i>	
BUILDING A HARDY BORDER.....	52	THE HOME OF LOUIS J. SNYDER, RYE, N. Y.....	69
<i>John L. Rea</i>		<i>Aymar Embury II & Lewis E. Welsh, Architects</i>	
THE ART OF THE GOLDEN AGE.....	53	ELEGANCE IN THE DINING ROOM.....	70
<i>Peyton Boswell</i>		FURNISHING THE GUEST ROOM.....	71
SOUTHERN COLONIAL IN NEW ENGLAND.....	54	THE GARDENER'S CALENDAR.....	72
<i>Strickland, Blodgett & Law, Architects</i>			

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Gillies

A REVOLUTIONARY HOME RESTORED

The original part of this house—the middle door and the section to the left—was once the home of General Green, a Revolutionary patriot. In its remodeled form, enlarged and modernized, it is the home of Mr. and Mrs. Arthur Hudson Marks and is at Yorktown Heights, N. Y. The

house is shingled and painted white in true Colonial style. A valuable addition is the planting of the grounds and the creating of a pond with a rough stone spillway flanked by large vases. Andrews, Rantoul & Jones, architects. O. C. Simons & Co. were the landscape architects



LIVING COMFORTABLY OUT OF DOORS

This Can Be Attained By Selecting from the Gamut of Wicker, Reed, Rattan, Painted and Iron Furniture and the Varieties of Crisp, Cool Hanging Fabrics

AGNES FOSTER WRIGHT

THE real adventure of an Interior Decorator's life is when she picks up a porch to do. As in spring a young man's fancy turns to thoughts of love, so does every decorator's turn to thoughts of porches. It may be a wide open porch, for dancing and teas and big family socials, or it may be a tiny breakfast porch for two, where the breakfast table is turned into a card table for two of an evening. The sedate realm of indoor winter velvets, damasks and heavy carpeting is left behind and the porch, with all its limitless possibilities, comes into one's hands.

A porch should look as though it had been done with a flip of the hand and a snap of the fingers, so light and fresh and crisp should it be. Of course, it couldn't possibly be done that way, nothing worth while is, but all the bothers and worries and "mechanics of the job" should be hidden.

I find that children give one quite an inspiration for porches, not only their light, fresh breeziness, their shiny eyes, their rosy cheeks and sunshiny hair, but their dresses suggest coverings and curtains and trimmings. Keep the image of a child in the background of your mind, and a fresh, comfortable pleasant porch is sure to be the outcome.

Wicker or reed is generally the foundation for all porch furnishing. There is now on the market a variety of willow, reed and rattan furniture, which we group under the name of wicker. Each variety has its good points.

The closely woven reed has a more dressy appearance,

and many colors can be combined in its painting.

The stick-willow is heavy, does not squeak and, as it does not chip, withstands wear. This stick-willow or Swiss reed, as it is sometimes called, is made up into unusual and charming shapes and is excellent for rough, semi-outdoor use.

Regulation willow is inexpensive and comes in a great variety of stock sizes, shapes and colorings. There is always a large importation of Canton cane furniture, with black motifs, which has a certain Oriental charm in it, both in shape and texture. From the Philippines there is imported this same style cane. It is exceedingly light and combined with Japanese pottery jardinières and lamp bases, it makes a

good furniture for small porches. It requires no seat or back cushions as it has a lot of give to it. Of course, a few incidental pillows help the effect and comfort as well.

French cane garden furniture is interesting in that the reeds are enameled with the color baked on before it is made up. The effect of the weaving is very charming, and there is a certain sparkle to the colors. The prettiest combination is a dark marine blue and strong daffodil yellow.

Wicker is comparatively inexpensive, light, easy to move about, and can be redone at no great expense. I do not think wicker should ever be used without either staining or enameling. We might just as well have our furniture in the raw wood stage. It looks unfinished and cheap. Also it shows the dirt and does not



Rattan has been used successfully on the terrace of this country house, where it harmonizes both with the garden and the house. Cross & Cross, architects

Gilles

Cream walls, Italian chairs and a lounging chair in black, Venetian red and coffee help create the atmosphere of this porch. Agnes Foster Wright, decorator



Harting



Mattie Edwards Hewitt

Glass windows enclose this all-year porch. The ceiling is covered and covered with lattice. Over the radiators are built flower shelves. The floor is of brick laid in a herring-bone pattern and the furniture is painted

Swiss reed has been used on the covered end of this terrace. With it is included a long, low painted table for magazines and books. An oval fibre rug is on the paved floor. Agnes Foster Wright, decorator

clean well. If wicker is stained only, it never has the nice finished look that enamel gives it. Also the colors are limited. Good wicker should be enameled. Enameled means painted with a high gloss. If a flat, dull, rough-surface finish is used it shows the dirt and the rub of hands. The color of the wicker generally depends upon the curtaining and cushioning.

Curtaining

I always feel that a porch curtaining which has a beautiful near garden view, should have plain toned, almost colorless curtains. One's eyes should not be distracted by the multitude of colors in the curtains but by the play of color in the garden beyond. At the mountains or by the sea a flowered cretonne seems more in place. The distant view is not obstructed by the gayness of the curtains. On the whole, it is safer to use a plain window drapery and a figured upholstery for most porches. Flowered glazed chintz roller shades can also be used. Pulled up high enough not to interfere with the view beyond, they give a nice splotch of color on the gray days as well as on bright days and at night. Plain draperies can be used with these shades.

From the colors of the cretonne or chintz select one for the wicker. An excellent



combination is cranberry red with Chinese blue plain linen cushions edged with short red fringe. Use with this Chinese yellow lamp bases and shades of tiny yellow and red diamond pattern parchment. Keep the floor taupe or tête-à-nègre and on the walls use charred lattice, treated in the Japanese fashion. This makes an excellent background for the brilliant colorings.

Wicker Shapes

Besides the variation of color that may be had by painting wicker, there are almost limitless possibilities in shapes. One can always choose from the assortment shown and have the chairs made deeper and wider or hooded, or with arm rests, and the settees can be made any length or depth with the backs at any height. Very often we find that we get too level a line by using several wicker chairs of one style. This may be varied by having a double seat made with a very high back, like a "love" seat. As this is usually a wall piece, it is well to have it high. Then there is a great variety of charm-

(Continued on page 108)



With the Swiss reed, on another porch, wrought iron furniture is used. The round table has a marbleized top. The combination is light and pleasing. Agnes Foster Wright, decorator



Enamelled wicker, well upholstered with a gay fabric and used with two painted gate-leg tables, gives this covered terrace a dignified atmosphere of comfort and real usefulness

(Below) Italian chairs are suitable for the porch. A wrought iron plant stand and coffee table would also be decorative and useful. Agnes Foster Wright, decorator

Northend



Tebbs

Light weight wrought iron furniture with cane seats and backs can be used on the terrace. The table may have either a black glass or a marbleized wooden top. Agnes Foster Wright, decorator

(Center) The Southern Colonial type of porch is often best furnished with painted cottage pieces. On this porch fibre mats are laid over the stone floor. Peabody, Wilson & Brown, architects



The doorways of the house repeat the arched entrances, giving this porch a pleasing balance. Walls are rough cast and the floor is red tile. Wooden and willow furniture is used. Cross & Cross, architects

Hawitt

U S I N G R O S E S A S S H R U B S

There Is No Need to Limit the Shrubbery Plantings to the Conventional Forms Such as Spirea and Deutzia, for Some of the Roses Are Admirable for This Purpose

J. HORACE McFARLAND

WHILE it is true that the word "rose" uttered in the hearing of any average outdoor American connotes the familiar fragrant flowers of a James Whitcomb Riley "day in June", it is also true that if called upon to describe the rose, that same average outdoor American, who would be thinking principally of these same June roses and the everblooming roses, would not visualize them in any satisfactory form of plant.

Our outdoor American knows that the lilac is a shrub, beautiful and fragrant in early spring; that the spireas and the deutzias and hydrangeas are similarly shrubs, distinctively fine when in flower and sufficiently attractive in form when not in flower to be given a place.

Customary Conceptions

But the rose as he conceives it is just a flower, and not a shrub. It is evidenced in straggly bushes, glorified at times by the loveliest flowers in the world, but painfully likely to be disreputable much of the year. If it is the June rose, miscalled "hybrid perpetual" in rose terminology, he knows that it usually has long and bare legs, so that its thorny extent is rather a disagreeable feature of the garden from the end of the June burst until, if culture is proper, there may follow a few straggling but exceedingly welcome blooms in the fall. If he thinks of the fragrant but tender tea roses, of the hybrid tea roses of varied and wonderful colors, he remembers them with pain in so far as the average plant is concerned, because of its disposition much of the year to have mildewed foliage, or foliage diseased by "black-spot", or no foliage at all.

Roses in Borders

Garden writers have usually advised the amateur that roses must be planted in beds by them-

The Rugosa hybrid roses are hardy and especially adaptable as shrubs of various sizes



The wild Prairie rose (Rosa setigera) as used in the Arnold Arboretum demonstrates its value as an ornamental shrub of high quality



selves, both because they were not attractive and—it was believed—would not flourish in the hardy borders which are the joy of the modern gardener.

Yet there are roses that do admirable duty as shrubs, taking place in the hardy border with the forsythias, the mock oranges, of deciduous character; the rhododendrons, the laurels, that carry foliage the year around, and with the smaller distinctively evergreen coniferous plants in varied forms.

A distinguished landscape architect wrote for the 1916 American Rose Annual these words: "When I tell people that I propose to plant roses near the house or along the drives, it is often hard to make them see what I mean, for roses are to most people objects for personal adornment or for table embellishment." Then this landscape worker, Mr. Charles Downing Lay, proceeds to develop his idea by discussing the summer and winter beauty of "the common roses of the thickets, which have mostly been neglected by the rosarian and the hybridizer, and which retain the simple delicacy of single flowers, together with the rugged constitution which means thrifty growth and pleasing foliage."

Good Wild Varieties

To most of us, the words "wild rose" bring to mind a few straggly blooms which have been left along the highway because the road supervisor has not recently been busy with his destructive scythe. To some fortunate individuals the wild rose of the Eastern States, *Rosa setigera*, also called the Prairie rose, brings to mind the glorious development in the Arnold Arboretum, where great masses of these and other good shrub roses make the roadways lovely in June and attractive all the rest of the year. We also think with pleasure—those of us who have followed the landscape and garden shrubbery use of the rose as exemplified in the Arnold Arboretum and also in Franklin Park, Boston, as well as to

a certain extent in Highland Park, Rochester—of the wild roses of other lands which take kindly to American conditions.

Oriental Varieties

It is due to the misfortune that America's ornamental shrubs came first from Europe, the climate of which does not run with the rugged weather of eastern America, that we so long missed many of the good things available to us from eastern Asia, including Japan, West China, and even the borders of far Tibet, along the Himalayas. Some of these fine things have gradually worked their way into American gardens to vast advantage. The wild roses of Japan and China have pleased those who think of roses other than in beds that are dis-

reputable at least part of every growing season and invisible under protective covering during the winter months. It is, indeed, these winter months when the grace and color of the twigs and the brightness and beauty of the fruits make some of these wild roses not only desirable to look at, but almost life itself to the winter birds.

The various forms of the Scotch rose, botanically known as *Rosa spinosissima*, are shrubs of interesting beauty and grace. Their foliage comes early in the spring, is beautifully green,



Climbing roses trained to four-foot posts, and pruned to short spurs, make effective garden displays



The Cathayensis variety of Multiflora rose is from West China. It may be easily trained to grow as a shrub

and generally immune from mildew and insect attacks, is early crowned with a cloud of lovely white flowers, and when these have passed remains in full green beauty until frost finishes the show. The *altaica* form of *Rosa spinosissima* has been called the Northern Cherokee rose, and is of the utmost consequence as a potential garden object. It comes from the Altai mountains, in Siberia, which is far enough from Scotland! At Professor Sargent's lovely home garden in Brookline this same rose has been known as the *grandiflora* form of *Rosa spinosissima*, and its large flowers, gracefully displayed, make it an object of note.

Rosa Multiflora

The story of the Crimson Rambler rose, which was the

forerunner of the better climbing roses now coming to dominate American gardens, is an interesting one which I have not space to tell. I must speak of its primary Chinese form, *Rosa multiflora*, var. *Cathayensis*, which produces long shoots, singularly flexible and adapted to drape themselves over any rugged support, remaining attractive the whole season, and extraordinarily lovely when covered in June with the masses of rich pink flowers surrounding the clusters of yellow stamens. This

(Continued on page 100)



For roadside planting, or in the wide garden border, the Japanese Multiflora rose is strikingly effective

A COMMENTARY ON FIVE LINES

IN one of his poems Matthew Arnold writes—

“Is it so small a thing

To have enjoy'd the sun. . . .?”

Then he goes on to say that this benefit from the high gods is not to be scorned nor bartered for some promise of future bliss. To have enjoyed the sun is a tremendous experience, fraught with vast potentialities for delight and the healing of many ills.

Because they have so much of it, people who live in the country may not appreciate sunlight. Because they know it more by hearsay than by actual experience, people who live in the city either take the sun as a matter of course, a thing too obvious to think about, or else they forget it altogether. Once on a day people worshipped the sun. It would help us all—country folk and city dwellers alike—if we acquired some of that respect for sunlight.

Scientists may say this or that about the sun, they may agree or disagree with Einstein's theory of light, but the common, everyday people are satisfied with the simple fact that sunlight is healing, that it breeds life, that it is the source of much beauty. These things suffice—the warmth of the sun on a body tired and wracked with a city's nervous energy, the drawing up of seedling and blossom to the light, the splashes of color and shade on a façade or across a lawn. These are not to be despised. It is no small thing to have enjoyed the sun.

THE next line of the poem says that it is no small thing

“To have lived light in the spring.”

Which makes us believe that, for all his dour countenance, dislike of America and disbelief in miracles, Matthew Arnold was quite a human being. He evidently was human enough to have enjoyed the lassitude of spring fever. Or perhaps he lived through many such winters as we have just had.

People who used to boast about the winters they had when they were boys have become singularly silent after this winter. It has been one of the heaviest. It has been very hard on human beings. We owe it to ourselves to live lightly this spring.

Living lightly can be interpreted in so many different ways that perhaps we had better look into it. It can't mean that we should all lay off and do nothing. It can't mean that the whole country should suddenly dodge its responsibilities.

Living lightly means to live with those things that come from the light.

The growth of green things comes from the light. We should live with them this spring. We should spend more time in the garden and in the sun.

Being open and natural and happy of heart are also children of the light. These things we find in a garden. For only in the immediate presence of nature can we be wholly natural. The touch of the soil on the hands and the warmth of the sun on the back have a way of purging us of our futilities and pose. They remove the strange restrictions that society puts upon us and leave us light hearted. They make the crooked things in our mind straight and the rough places plain.

Good, honest perspiration is also a product of the light. If we are to believe the statistics of manufacturers and such, the world needs perspiration very badly. Labor has been so busy talking about its rights that it has forgotten to labor, and having forgotten to labor, it has not known the cleansing of honest perspiration. Work, then, is a product of the light. To live lightly in the spring is to work until the beads appear on the brow and the body glows with heat. This, also, is to be found in the garden.

NOW the third line in that verse asks if it is so small a thing
“To have loved, to have thought, to have done.”

This may seem a fine trilogy of glittering generalities. And yet, when you come to think of it, those three things compose the whole of a life that is lived in the sun.

The sun warms the cockles of the heart and breeds the gentleness where love springs. It searches out the dark places, so that we look beyond the obvious superficialities of life and penetrate to its deeper meanings. The sun also energizes us to accomplish things that, by night, seemed only the unattainable phantoms of a dream.

Some people may be capable of accomplishing all three within the limits of a paved city street. They are rare. The average mortal will find better inspiration for them in a garden. No one can help lead the tender plant to fruition without acquiring the merit of that tenderness himself and the love that springs from it. No man can behold the miracle that is in the yearly resurrection of the seed without being quickened to wonder and belief. No man can catch the energy of a garden's life without sharing its vitality—the determined up-thrust of tender blades through the surmounting earth, the yielding to rain and wind, the final triumph in blossom and fruit.

AND the last line of the stanza wants to know if it is a small thing
“To have advanced true friends, and
beat down baffling foes.”

Not at all. But before you do either, you must know which is friend and which foe.

We have had four years of advancing friends and beating down foes. We have gotten so used to fighting that every time we see a head we itch to hit it. We call those who want to do the same our friends, whether they are true friends or not. Now it is about time we gave this some serious thought. Are all our friends true friends? Are all our apparent foes true foes? Haven't we just been striking right and left, we American people, swatting the other fellow over the head with Prohibition and making friends with Anti-Red legislation in a blind belief that these things are to our ultimate interests? Perhaps we might learn a little wisdom from the gardener.

One of the peculiar traits of a man or woman who really works in a garden and loves it is a very definite knowledge of what is friend and what is foe. He differentiates between the worm that keeps the loam open and the worm that cuts the roots of plants. He knows weeds from flowers, and understands that in plucking out weeds he manages to cultivate his garden. He knows

when too much or too little rain is deadly. These things he learns by actual contact with both friend and foe. The gardener does not work on theory, he does not permit violent prejudices to becloud his work, he seeks out each kind and acts accordingly—advancing true friends and beating down baffling foes.

Such wisdom is a product of the light—light that shows up all things in their true values. And we sorely need this wisdom of true values. It will give vitality to the arid ritual of our lives. Go into the garden and sit at the feet of those masters who enjoy the sun and live with the children of light. They have attained wisdom.

“Is it so small a thing

To have enjoy'd the sun,

To have lived light in the spring;

To have loved, to have thought, to have done;

To have advanced true friends, and beat down baffling foes?”



Simple elements, naturally combined, make up good architecture—the shingled wall, the ruddy brick, the unyielding wrought iron, the arch and its keystone, the fan light, the paneling of a door. Aymar Embury II and Lewis E. Welsh were the architects of this example

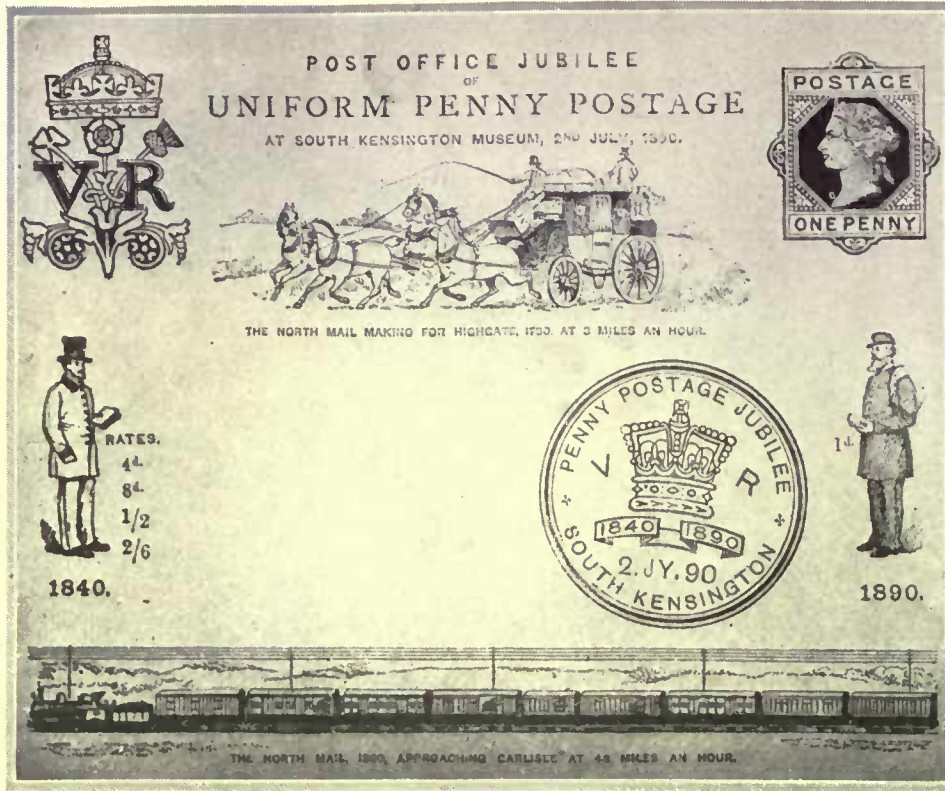


Gilles

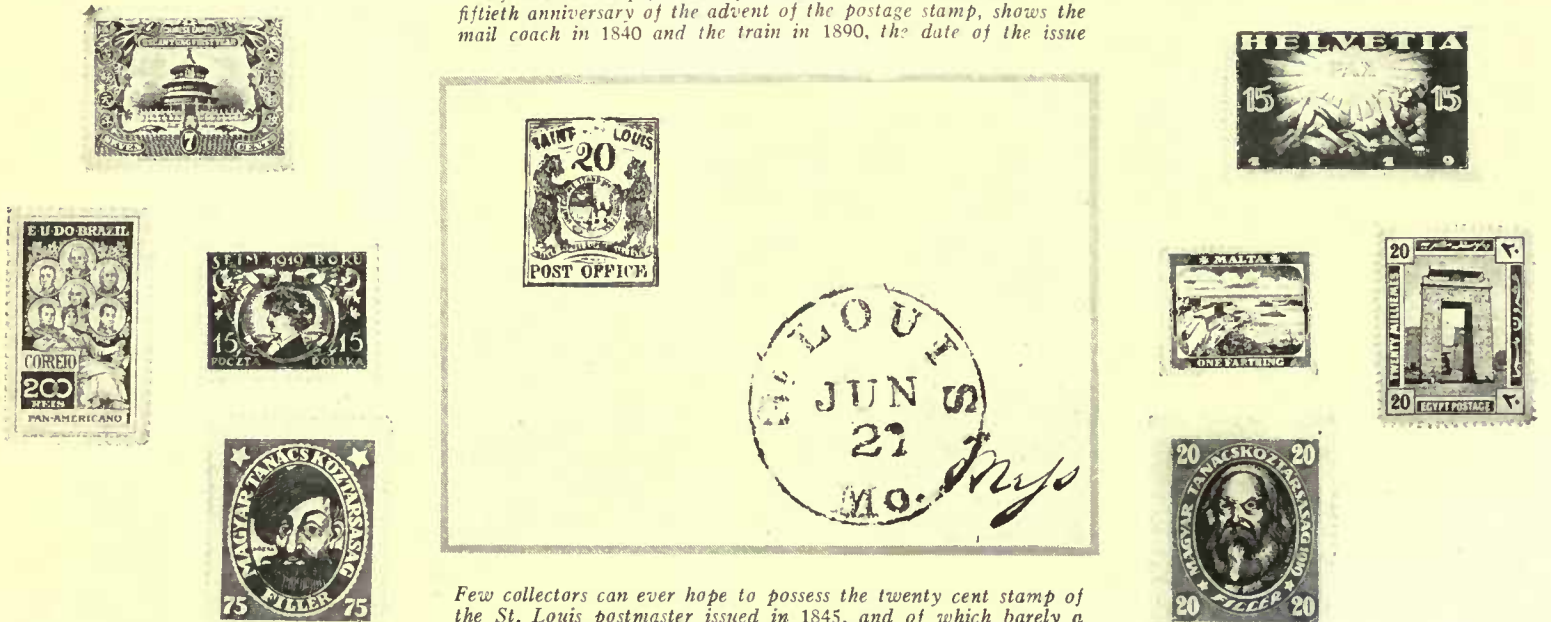
THE GARDEN FRONT

Every house has two sides—one to face the world with and the other for the garden that we love. The public front is formal; the garden front should be informal. One approaches it without hindrance. The house comes down to the grounds and the

grounds extend from it as a natural step in an orderly progress. This close relation between the house and grounds on the garden front is seen in the home of Louis J. Snyder at Rye, N. Y. Aymar Embury II and Lewis E. Welsh, associate architects



The jubilee envelope, issued by Great Britain to commemorate the fiftieth anniversary of the advent of the postage stamp, shows the mail coach in 1840 and the train in 1890, the date of the issue



Few collectors can ever hope to possess the twenty cent stamp of the St. Louis postmaster issued in 1845, and of which barely a dozen are known to exist at the present time

Reading from the top down, we have a Chinese Empire stamp showing the Temple of Heaven, the Brazilian stamp picturing the liberator of America which includes the smallest known engraved portrait of Washington, the Polish Republic stamp with Paderewski, the musician turned statesmen, and finally an Hungarian issue under the Bolshevik regime with a portrait of Dozsa



The top stamp is the Swiss issue to commemorate peace, the second is an example of a scenic stamp, a Malta, one farthing, showing the Harbor of Valetta. The Egyptian pictures the pylon of the Temple of Karnak at Luxor and the Hungarian Bolshevik has a portrait of Karl Marx

In the so-called Mulready envelope of 1840 Britannia is represented despatching her messengers to all parts of the world—North, East, South and West. At the bottom the recipients of the mail are pictured anxiously scanning the letters

MERCURY'S PRINT COLLECTION

The Postage Stamp Has An Appeal To Those Who Prefer To Ride Their Hobbies At Home

GARDNER TEALL

IN Romeo and Juliet, you will remember, Romeo says to Balthasar, "Get me ink and paper, and hire post-horses."

What cumbersome old times those were!

Today we stick a little stamp on the corner of a letter, drop it in the post box, and that's all there is to it! But in Romeo's day the postage stamp had not been invented; it is an object of but recent devising.

Robert Louis Stevenson, writing of his old home in Colington, and of those generations that had gone thence into the world, said "the face of the earth was peppered with the children of the manse and letters with outlandish stamps became familiar to the local postman."

Of course, Stevenson was quite forgetting that this could not be, since postage stamps were not invented until the year 1840, only ten years before he himself came into the world.

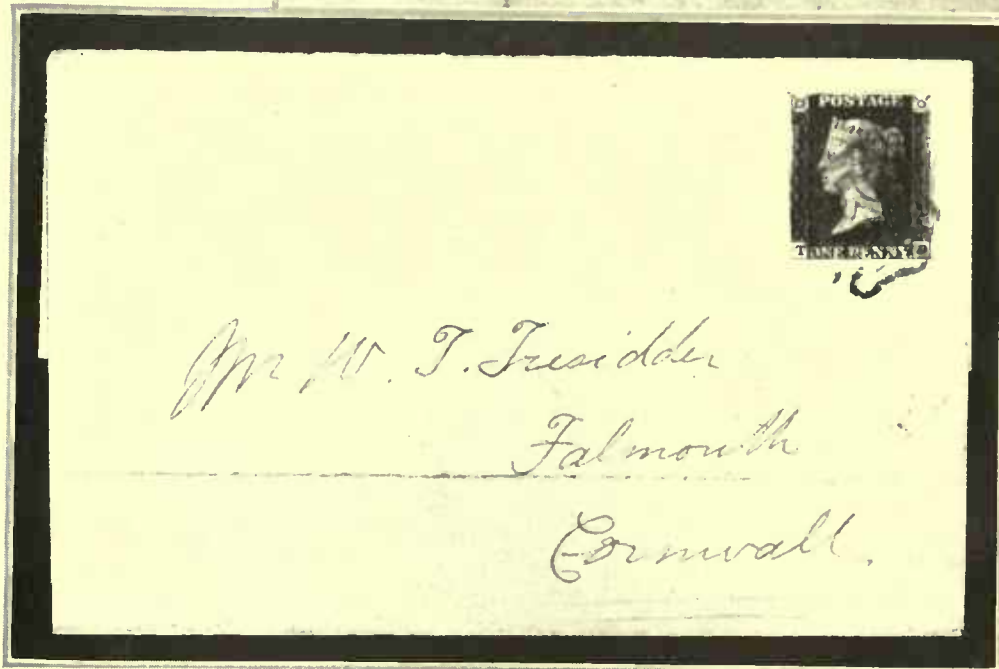
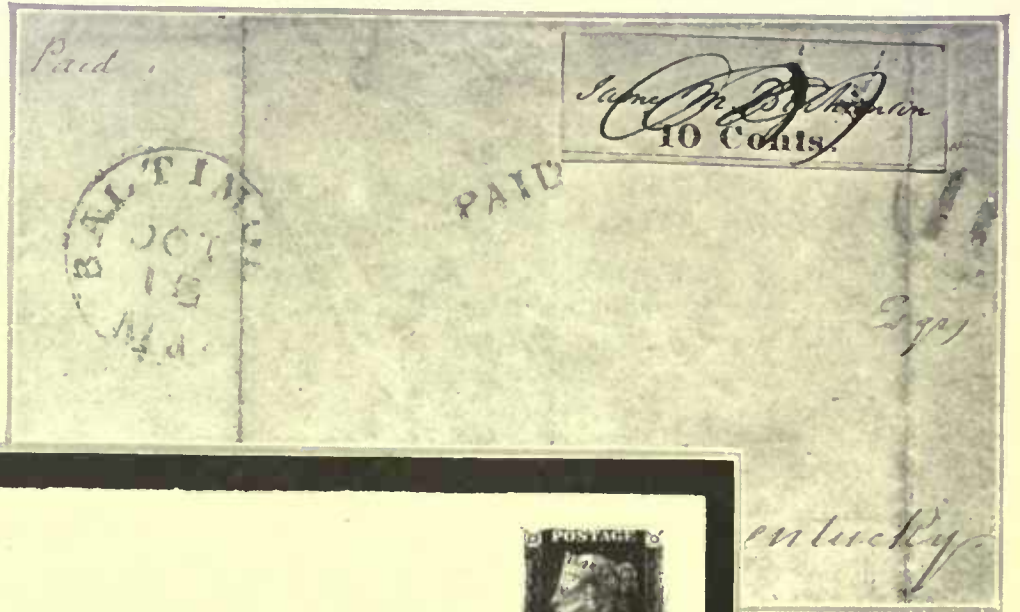
1840

Before 1840 a Penny Post system had been inaugurated by William Dockwra as far back as 1680, and a mark was used on such letters as were carried by public post, but nothing at all in the order of adhesive label such as the 1840 "Penny Black". In the 18th Century a franking device representing the arms of Castile and Leon was used on official correspondence in Spain.

Letter sheets bearing the colorless embossed device of a postboy on a galloping horse were used in Sardinia early in the 18th Century and are known to collectors.

However, the Sardinian government merely conveyed letters so marked, and neither collected nor made delivery of them after they reached their main office of destination. Thus the postboy device should be regarded as a tax-mark and not as a postage stamp.

To Rowland Hill (afterwards knighted) must fall the honor of inventing the adhesive label, which label—the engraved "penny black" postage stamp bearing the portrait of the young Queen Victoria—was the "grandmother" of all postage stamps. The design of this first postage stamp was after a medal by William Wyon, and Corbould and Heath were the engravers. This is one of the most beautiful of postage stamps, although so much must necessarily be lost in a photographic



reproduction that the illustration does not indicate the loveliness of the original.

Simultaneously with the sale of the "Penny Blacks" a special envelope and also a stamped cover were issued. William Mulready, R. A., designed the envelope and John Thompson, the eminent wood-engraver, engraved it. What stamp collector does not recall with tenderness his first yearning to possess one of these famous "Mulready Envelopes"!

The Collectors

But it is not intended here to give a history of the post, nor yet to present an outline of the history of postage stamps.



Rare stamps approximate rare porcelains and other antiques in market value. The ten cent stamp of the Baltimore postmaster—shown above—changed hands a number of years ago at a price running well into the thousands. Below this is pictured an envelope bearing the world's first postage stamp—the "Penny Black" of Great Britain, issued in 1840. It is more beautiful in design and execution than many of its successors of the present day. To left and right are issues commemorating the Jubilee of the Kingdom of Italy



Instead, let us be like a David, ready to fling the rock of faith in stamp collecting straight at the temples of those philistines who roar their sarcasms at stamp collectors and challenge the intelligence of those who profess to find joy in the pursuit of the love of these things.

There are, I am quite willing to admit, those who collect stamps in an extraordinary manner—from my point of view, persons, who, preying on the frailties of the philatelist—for so the stamp collector nominates himself—collect merely as an investment, who can never disassociate the thought of dollars and cents from their philatelic acquisitions, and who are eager to offer them upon the altar of Mammon

(Continued on page 112)



To the left, a Russian Bolshevik; to the right, a Portuguese stamp which has a prayer on the back, and below, the Barbados commemorative issue with the Olive Blossom



COLOR EFFECTS WITH MAY-FLOWERING TULIPS

*Harmonious Combinations of Tones Selected from the Many Varieties
Which You Can Grow in Your Own Garden*

ELIZABETH LEONARD STRANG

TO achieve an effect from the bewildering number of tulip varieties cataloged—and not infrequently being obliged to turn a blind eye upon some of the more amazing descriptions appended thereto—makes the solution of a Chinese puzzle as exhilarating as filling in the missing letters in N—Y—. Color schemes fail to work out according to specifications; tints become disloyal, colors traitorous. Of course, each individual has ideas of her own as to what constitutes color, so that mauve, purple, violet, cerise and the like do not always register similarly upon the inward eyes of different individuals. Consequently, mistakes will occur unless the flowers are seen in juxtaposition, for memory is treacherous where the harmony of slightly varying tones is concerned.

The groups herewith outlined were worked out from a collection of cut tulips. They are not by any means the only possible combinations, but by following the general scheme of classification one will avoid unrestful or belligerent color clashes. To



simplify matters, certain symbols are used: * means Extra Fine; C, Cottage; D, Darwin; B, Breeder, and Sp., Species. The approximate prices given are for ten bulbs.

Combination A—Violets, purples and clear, soft yellow.

- *C—Moonlight: clear, soft yellow, long pointed blossom \$.75
- D—Gryphus: deep pansy purple 1.60
- D—La Tristesse: lovely violet, no pinkish cast, ashy edge65
- D—Bleu Aimable: warm pinky violet, smaller flowers than others in the group 1.70

In the following group the first three would make an excellent purple and gold effect. The last two give life and variety. The effect is somewhat somber in the garden and should be used with plenty of very pale yellow *Iris flavescens* or white arabis. All the delicacy of the effect is destroyed, however, if you use a deep yellow like *Fulgens lutea maxima*.

Combination B

- C—*Fulgens lutea pallida*, syn. Solfatara: pale straw yellow, reflexed petals... \$.75
- B—Chestnut: slender, chestnut brown, or mahogany-wine color, purplish bloom inside70

The old-fashioned tulips have been far surpassed by the modern Darwin and Cottage types, which are taller and more varied. Massed planting is the best

May-flowering tulips offer a wide range of color. Many effective schemes can be worked out from the combinations given in this article

A good example of informal tulip planting along a walk. Some low-growing flowering plant should be used to border the beds and give contrast



- D—Andre Doria: large and full, similar to Chestnut\$.65
 - *D—Marconi: immense violet purple-maroon, lighter in tone than the two preceding..... .70
 - B—Madras: an effect of heliotrope and gold, described as golden bronze, not so large as preceding..... 1.00
 - B—Cardinal Manning: rosy heliotrope, described as dull wine red but ties in perfectly with this group, as would not be evident from the description..... .60
- Combination C*
Another purple and gold group
- C—Fulgens lutea maxima: deep golden yellow.\$.80
 - B—Turenne: brighter, more golden heliotrope than Madras, containing some pink; makes possible the use of a deeper yellow in combination 1.50

- B—George Maw: dark red-purple.....
- D—Philippe de Commynes: dark purple, containing still more red..... .65

In these three groups the yellows really harmonize with the purples chosen. It is easy to get too much yellow in such groups. The proportion of yellow to purple should be not greater than one to three or one to five. The bulbs may be distributed in drifts along a border, using ten or a dozen of each variety. If the garden is small each variety may be placed in a clump, or round group. In each case the yellow flowers must be carefully placed at focal points.

Next in the transition is a general effect of violet and heliotrope sparkling with gold, an entrancing combination of soft neutral tones but one not in the least somber. From light to dark they are as follows:

- Combination D*
- B—Queen Alexandra: rather small, canary yellow flushed reddish heliotrope on tips.\$.55
 - B—Jaune d'Oeuf: large pointed, heliotrope with yellow edge..... .60
 - B—Bronze Queen: golden buff overlaid old rose..... .85
 - *B—Paladin: deep old-rose lavender, edged with golden flush.. 4.00



Clara Butt is one of the Darwin type, a strong-growing sort with large flowers of clear pink tinted with salmon-rose, and with a blue base and white halo. Here it is well used with pansies scattered through the bed

- *D—Remembrance: large satiny heliotrope inadequately described as slaty lilac.....\$0.80
- *D—Zulu: pointed, deep pansy purple, almost black 1.00
- B—Louis XIV: dark violet edged bronze, darker than the preceding..... 4.25

The next group is more reddish in its general tone, giving the effect of coppery gold, yet blending perfectly with Group D and affording a transition between that and Group F.

- Combination E*
- B—Golden Bronze: medium sized, gold flushed heliotrope, inside mahogany brown.....\$1.30



- B—Prince of Orange: smaller, redder gold, described as terra-cotta edged orange yellow\$.60
- B—Goldfinch: medium sized, more neutral as to coloring but still tawny, described as golden brown with lilac flush 3.40
- B—Sabrina: medium sized, similar in effect but purpler and more intense, described as coffee brown, edged light brown65
- B—Chestnut: slender, mahogany purple, described as chestnut brown70

Now comes the fiery climax of all the groups, the nearest we have in the vari-colored tones to a true orange. So subtly are their colors blended with gold and old-rose with

sometimes a bloom of violet that they can be used as a transition between the warm brown violets and coppery reds of the two preceding groups and the intense rose (so-called reds) of the deepest of the Darwins. They should, however, if placed in the same line of vision with the clear cool pinks and lavenders, have some of Groups E and G as a transition, or war will result.

- Combination F*
- *C—Orange King: very warm, glistening deep orange shaded old-rose.....\$.65
 - *B—Lucifer: deep orange with rosy bloom.... 1.60
 - B—Mon Tresor: short, warm Indian red with coppery orange tone at edges 70

- *B—Panorama: like Mon Tresor, but more coppery, described deep orange shaded mahogany; extra large and brilliant 1.50

Next come the most intense cherry reds to be found in all the May-flowering tulips. These need Orange King, Lucifer, or Panorama to blend them with yellow: to tie them to the lighter pinks of Group I, there should be inserted Group H.

(Cont'd on p. 80)

Tulips against a background of evergreens and lilacs—an effective setting



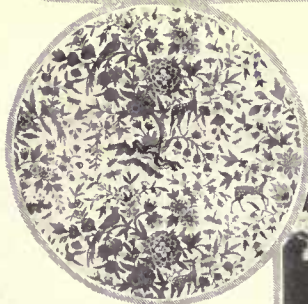
Hewitt

Chintz slip covers silhouette well against painted walls. The chintz used here has a deep yellow ground and mauve and rose Colonial flowers. Cushions are rose satin. Decorations by Miss Cummings

SPRING CHINTZES

(Left) Cretonne of gray and white boats on a Chinese blue ground. 36" wide. \$1.25 a yard

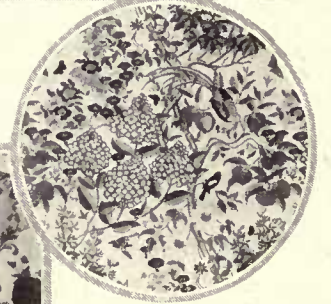
(Right) Glazed chintz with rose, yellow, orchid, blue and green flowers. 25". \$2.50 a yard



Raspberry latticed stripe glazed chintz on white. 25". \$3.20

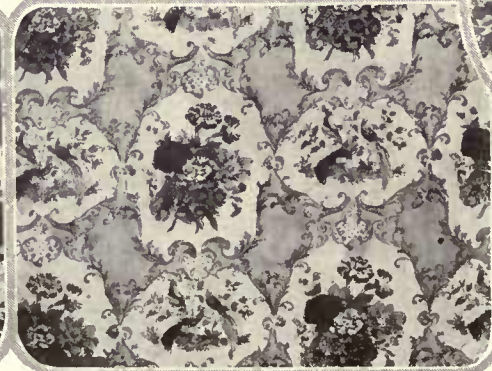


Cream French linen with rose and blue flowers. 31". \$3.50



Red, black, tan, yellow and blue. 54" wide. \$5.85

Rose, old blue and mauve on a cream ground. 31". \$2.25



Toile de Jouy light Delft blue scene on citron yellow. 34" wide. \$3.25

Nosegays and medallions on a French gray ground. 36". \$3.25



Behind the house lie the gardens and the pool. Evergreen specimens have been used for accent points and groups of them at the pool corners. Flowers in beds range down both sides of the garden. From this point one can see the rambling character of the house and the varying roofs and chimneys that etch its skylines

A REMODELED COTSWOLD HOUSE

Court Farm, the English Home of A. F. de Navarro, in Worcestershire, Embodies Both Old Design and Modern Equipment. Andrew N. Prentice, Architect

H. D. EBERLEIN

COURT FARM, at Broadway in Worcestershire, is a singularly happy instance of architectural rejuvenation. It is an old body, or, to be strictly accurate, two old bodies, so rehabilitated that all the pristine charm attaching to ancient fabric has been scrupulously preserved while the needs imposed by modern conditions of life have been fully complied with. Furthermore, it is a thoroughly characteristic example of that type of Cotswold domestic building that flourished with so much vigor from the latter part of the 16th Century to the beginning of the 18th, imparting to the whole Cotswold region an architectural tone distinct from contemporary developments elsewhere in England.

Court Farm, as it now stands, consists of two old farmhouses at the edge of the village—Court Farm and Bell Farm—joined together to make one dwelling. The junction of these two houses into one necessitated not only the inevitable minor alterations within, but also, on the exterior,

certain items of new construction as well as repairs and restorations here and there.

To engage in restorations to an old building, to say nothing of making additions thereto, is always something of a perilous process. "Res-

toration" is all too likely to spell "disfigurement" and "addition" to spell "destruction". Even when the amount of change is slight, it is often quite enough to spoil the buildings subjected to it and seriously to mar or even to destroy most of their original charm, unless the architect display consummate tact and a sympathetic knowledge of all the elements involved.

This judgment and sympathy Mr. Prentice has shown. He has dealt with the old fabric with reverent and appreciative hands. Fortunately, too, his efforts have been shared and his convictions intelligently concurred in by the master and mistress. In examining Court Farm, therefore, one cannot fail to be struck by the kindly methods that have resulted in a wholesome aspect of green and vigorous age, quite able to hold its own, in favor and in reason, against the clamors of mere modernity.

The golden age of the Cotswold style may be said to have lasted from about 1580 to 1700. Between



One of the old parts of the building was the chapel with its glass dormers, balanced rows of leaded casements and flagged courtyard



The old builders of the Cotswold seem to have had an intuitive appreciation of widths and heights. They were not diverted by eccentricity or the use of too much ornament. As is the custom, in that district, Court Farm is placed close to the road. It consists of two old farmhouses combined, restored and brought up to date with modern equipment. The simplicity of the architecture has been preserved.

Simplicity has also been preserved in the interiors. While remodeled to meet the requirements of modern living, they maintain the atmosphere established by the exterior of the house. Below is shown a corner of the living room with the door leading out into the garden. A double row of leaded casements is along the wall with a seat beneath. Across one end runs a gallery, its base beam carved with characteristic ornament.



The door detail of the living room shows a fine old carving used for over-door and Jacobean paneling on each side. The shape of the door and its panelings are in period.



these years the best examples of this charming local type were built. It is only to be expected, of course, that variations in the style should have occurred, due both to the individual preferences of the craftsmen in the several towns and villages and also the infusion of fresh ideas in the matter of detail, from outside sources. Notwithstanding these minor diversities, however, which do but serve to give zest to our enjoyment, the farmhouses and cottages of this whole region are fundamentally of one genus and bear a striking and unmistakable family likeness one to another.

In his fascinating book on the Cotswold houses, Mr. Dawber writes that "nowhere, perhaps, is there any architecture more perfect in its simplicity and force than that to be found in these old English villages," and those who know the Cotswold district will heartily endorse his opinion. There is a most
(Continued on page 78)



The middle row of double casements marks the living room, the open door of which we have seen opposite. Beyond lies the chapel with its bell-cot. Behind this stretch of lawn is the garden. The gate leads to the flagged court

The almost utter absence of ornament in Cotswold architecture is witnessed by this house door. Window and door panes are marked by a simple projection of stone. The chimneys stand up four-squared from the rough slate roofs



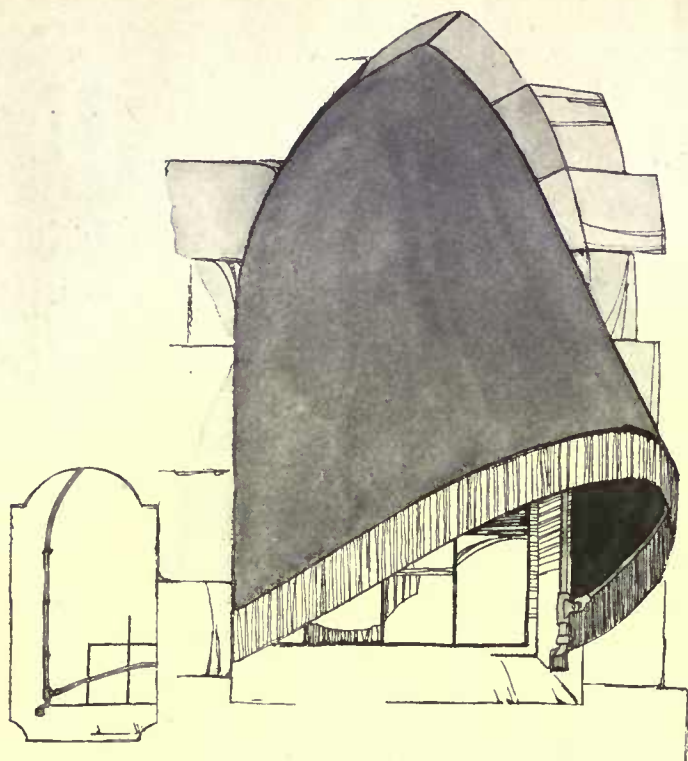
To the left is one of the small doors on the road front. Although located on or near a public highway, these Cotswold houses maintain their privacy behind

Among the many interesting details is a two-story bay that fills in a corner of the road front by the chapel. Its casements and roof are fascinating in their unusual treatment

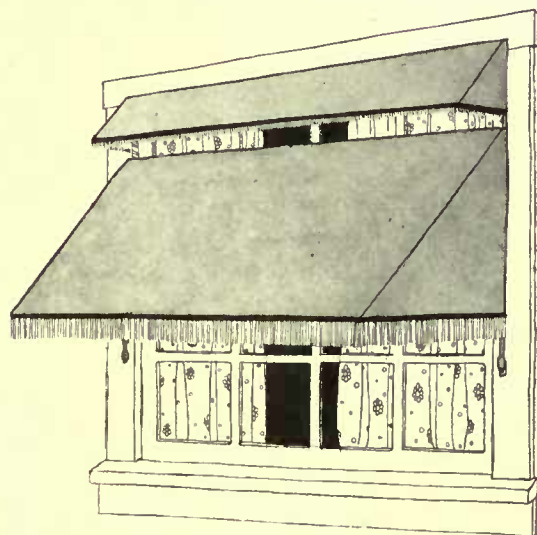


TAILORED AWNINGS

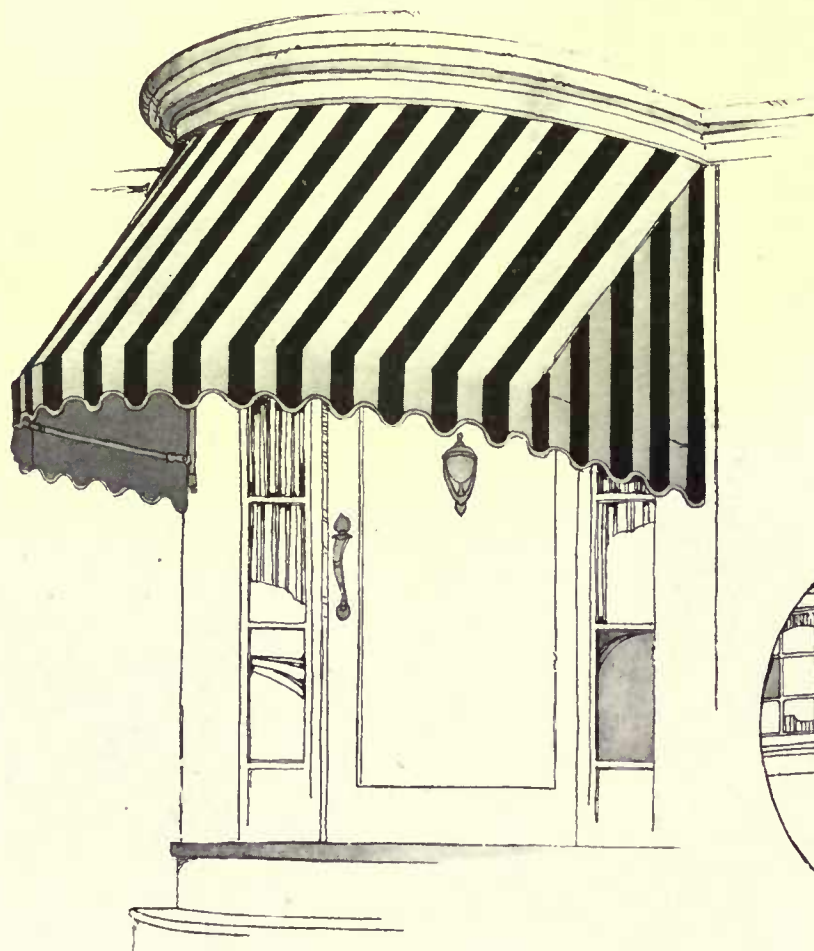
Difficulties with the Round Porch, the Tall come. The Frame Must Suit the Be Chosen As



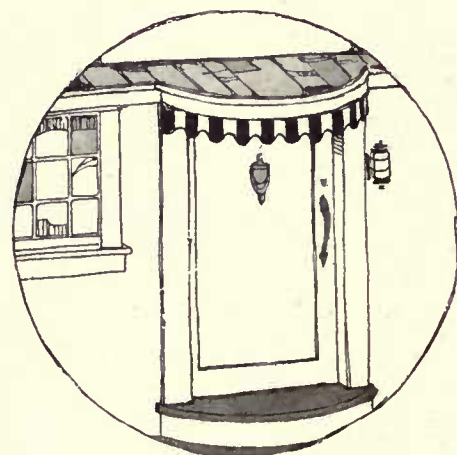
For pointed and round windows an iron frame, shaped from one continuous length of iron tubing, is bent to follow the outline of the opening. To this head frame is hinged the projecting frame, to which the awning is attached, as well as the pulley line that operates the awning. The awning lifts up for a distance before falling back against the head frame. For this window is suggested a plain fabric with a deep fringe



Ventilating awnings are especially adapted to bedroom windows, for the two sections are so placed as to allow plenty of air to circulate even when both are dropped. They can be made either with or without side wings. When no side wings are used, the awning should be somewhat wider than the window to prevent too much direct sunlight from entering the room



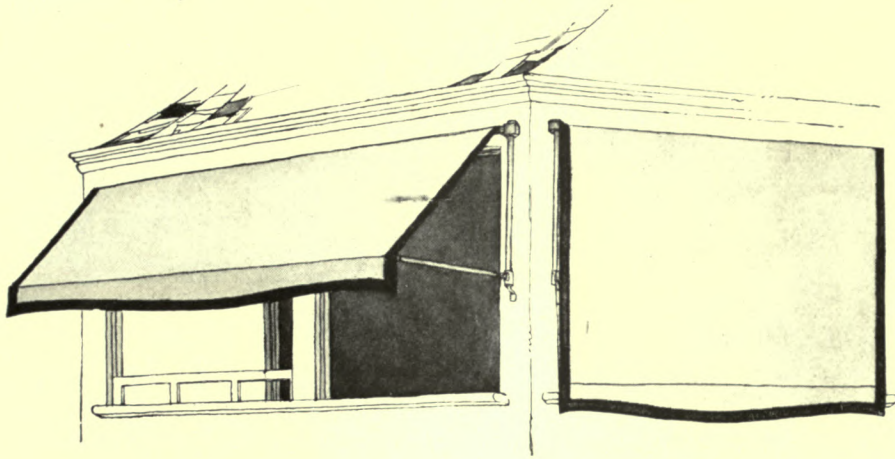
A special bevel awning is made to meet the problems of circular or semi-circular doors and windows. The frames are especially constructed to follow the curved outline of the opening. When the awning is raised, it folds back closely on the structure. This is especially adaptable to the entrance that has a rounded portico above the door. For smaller doors, as shown in the smaller illustration, a fringe of awning is used as a pleasing decoration and to shield the eyes of those inside the door



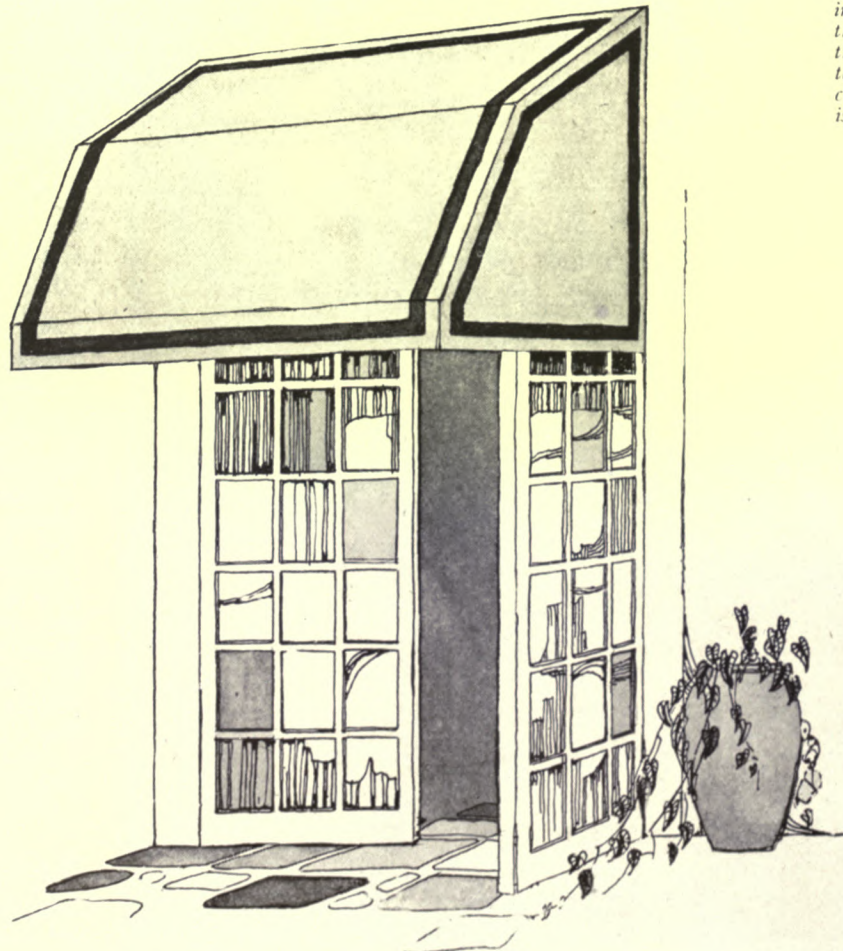
FOR UNUSUAL PLACES

Window, the French Door Can All Be Over-Opening Whilst the Cover Can A Decoration

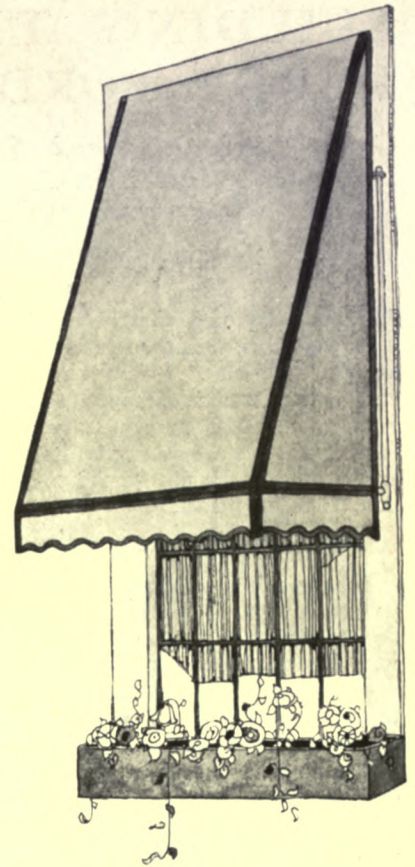
AWNING fabrics come in so many shades and stripes today that one should have no difficulty in choosing a style suitable to the house. The awnings should blend with the general color tone of the façade and not present too vivid a contrast. They can be finished with a plain or fringed scalloped edge, or be simply bound with tape of a contrasting color, the bottom cut with a curve to break the bottom line. Too fancy a finish should be avoided, however. The best service will be given by simple tone fabrics finished simply.



One long gear-roller awning, instead of two or more smaller ones, can be used on a long stretch of piazza. When a sleeping porch is enclosed by screens without any opening, this roller awning can be operated from the inside of the porch by means of a crank. Another awning for a sleeping porch that can be used as a protection from wind as well as sun, can be dropped to a vertical position, thus bringing it flat against the piazza to form a wall or curtain. It can also be raised and made to do duty as an ordinary awning



A French door that opens outward is treated with a double frame or hunch-back awning. This allows space for the door to swing out easily. It can be made either with or without side wings. The double fold gathers the awning back against the top of the door in orderly folds. The pattern chosen for this awning is a style much in vogue—panels marked out on the awning fabric by braid of a contrasting color. It gives an orderly appearance to the door and a group of such awnings will enrich the summer appearance of the country house



The window of extraordinary height requires a sliding rod along the side. To this the frame of the awning is attached. This device makes it possible for the awning to project only a moderate distance from the building, instead of the full drop which the tall frame would suggest. In this awning the seams of the curtains are bound with a braid of contrasting color and the bottom is finished with a simple, bound scalloped edge

BUILDING THE HARDY BORDER

General Principles and Specific Details—Succession of Bloom and Varieties for Special Effects

JOHN L. REA

NO scheme of garden building is at once so effective and so easily maintained as a hardy border. It is a source of never-ending wonderment to me that so few home-builders seem to realize fully the possibilities of such a feature and its very great superiority to the use of the so-called annual bedding plants.

Advantages of Perennials

As one of these points of superiority, let us consider first the item of cost. The florist coming each spring to fill your beds with his red geraniums, scarlet sage, cannas, elephant's ears, castor oil beans and a thousand and one parti-colored annuals charges a pretty penny for his labors. Possibly you grow your own plants, but at all events, there is the annual expenditure of money or time and labor in procuring the season's supply.

The perennial plants, on the other hand, need very seldom to be renewed. In fact, it becomes sooner necessary to find an outlet for the overflow than to set in new plants. This overflow, if one has started out with choice named varieties, has, indeed, a commercial value. A fuller satisfaction, however, is discovered when one finds that there are enough plants to give away. For isn't at least half the joy of possession the pleas-

The beautiful, creamy, white-flowered dwarf phlox Tapis Blanc is without a rival for its place in the very front of the border. The slender iris blades set it off perfectly



The peonies are a host in themselves and seem to prefer a clear stage when their show starts in early June. In the left foreground the delphiniums are developing fast



ure of sharing your abundance with another?

The annuals usually set are what we call tender annuals, which means that they will not survive any degree of frost. Their season then is of the briefest. In consequence, for a considerable time each year the beds devoted to them are no better than so many bare patches in the lawn. In the herbaceous planting, however, there is scarcely a dull moment, for growth starts with the earliest hint of warm weather and continues almost until snow flies again. During the first few weeks there is the interest of the rapidly developing plants. From the time when the earliest flowers come, in April or May, there is a succession of bloom until late fall.

Variety and Permanence

Someone will object here that this permanent planting allows no variation from year to year. To such I would answer that in a single season a hardy garden will furnish as many complete changes as the annual bedders can give in several years, unless indeed you run your garden after the Chinese plan of setting the whole thing over again several times during a single season. As usually employed, the annuals give one and the same color scheme during their whole summer, while a well planned hardy border will furnish at least six entire changes. In the border, too, there is a greater variety in growth, which makes possible differences in mass effects.

Expecting to tire of the same plants year after year, we unexpectedly come

(Continued on page 74)



Inspector Elpel is a late flowering phlox, a rosy pink with red eye. Its blooming period carries well into September, when the fall asters begin to come into flower



A Roman tile from the 3rd Century, eroded to the consistency of cork. Courtesy of Kouchakji Frères

THE ART OF THE GOLDEN AGE

*Ancient Roman and Greek Sculpture, Costing Less Than Modern Work,
Will Enrich the Home of Today*

PEYTON BOSWELL

WHEN one thinks of the art of ancient Greece and Rome there naturally come to mind those matchless specimens in the museums of Europe which stand for the highest attainments of all art—those masterpieces that have come down to us as reminders of the Golden Age of Athens or of the splendors of imperial Rome. The idea that the art of Greece and Rome can be used in the decoration of the modern home does not occur to people. It seems too remote, too unattainable.

Yet it is possible to obtain beautiful specimens of the classic art of the ancients—not museum masterpieces, mind you, but worthy examples, nevertheless—that make livable and precious objects of adornment. And what is strangest of all, is that one can obtain them for considerably less than the prices dealers ask for the work of the more popular of modern sculptors. You can get a Greek or Roman marble

for less than you can a Rodin, and you can get bronzes that adorned the homes of wealthy patricians two thousand years ago for less than you can buy one bearing Barye's signature.

Blemishes and Sentiment

Of course, you must not be fussy about certain blemishes Time has inevitably left on these objects. Maybe the marble has been chipped, and maybe the bronze has been corroded in places, but these mishaps only dim, not destroy, their beauty. To one who looks beyond the material for the sentiment of the thing itself, these scars only endear them.

The works of the great Greek masters, such as Phidias or Praxiteles or Scopas, cannot be obtained—for these in classic sculpture were what Rembrandt and Raphael afterwards became in the renaissance of painting. Naturally they are not to be thought of in terms of decoration; but works by the lesser artists of the time, and by centuries of followers who

took them for their models, are comparatively plentiful. Asia Minor, as well as the Grecian Islands, have been veritable treasure troves of this art of the ancients, where they once adorned populous cities and beautiful suburban villas. They have been taken from the soil of those regions, and, because the inhabitants of the present day had no use for them, being for the most part devout Moslems, they have found their way into the markets of the west. And in the modern seats of the art trade, the public has not been eager to bid for them, because perhaps they have not been generally considered attainable.

Art Forms

This art takes many different forms. There are marble and bronze figures, of all sizes. There are bas reliefs, there are plaques and bowls and utensils, and fragments of carvings of all sorts, that can be mounted and

used decoratively. And of all art, this is the most universally applicable to any scheme. It is appropriate almost anywhere, perhaps, because of the fact that all of our western civilization is based upon that of Greece and Rome. Our literature and our arts in all their ramifications, have their roots in this ancient soil.

Therefore, classic art is not out of place in an Italian room, because it is of the very essence of Italy. It is not out of place in a French room, because the great French periods—those of Louis XIV, Louis XV, Louis XVI and, especially, the Empire—leaned on the art of the ancients. It is not out of place in an Old English room, because English literature drew its inspiration from the classics. It is not out of place in our own Colonial rooms, because our forefathers looked to Greece and Rome for guidance in those early virtues in which the American Republic was conceived and founded—to Plato and Brutus and those

(Continued on page 98)

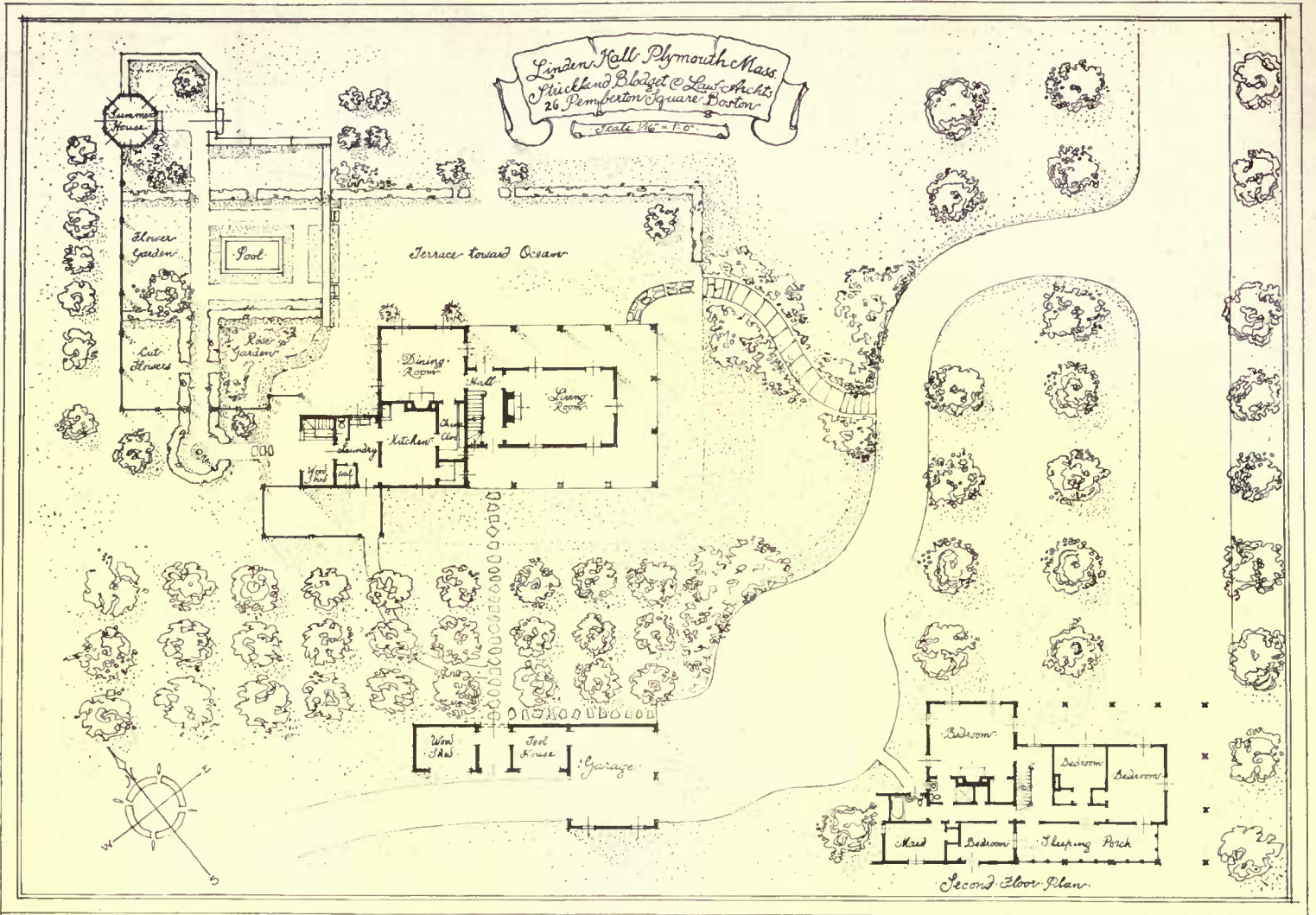


Head of a poetess. Greek, 4th Century, B. C. Courtesy of Canessa Gallery

(Above) A bronze axle cap from a Greek war chariot. 2nd Century, B. C.

A Roman bust of the 1st Century, A. D. Courtesy of Canessa Gallery

(Left) The God of Agriculture, a Roman marble of the 1st Century, B. C.



The house, essentially a summer one, has a living room with glazed doors on three sides opening out on the porch which surrounds it and gives it shade and protection. The architecture is suggestive of Southern Colonial. It stands on a knoll overlooking the water. The house is named Linden Hall and is situated in Plymouth, Mass.

Colonial details are carried out inside the house. The walls are rough plaster. Several interesting architectural details from old houses have been incorporated in this

The outside is painted, with shutters and blinds of yellow and a blue ceiling for the porch. The lines are simple and dignified, giving evidence of livable qualities



SOUTHERN COLONIAL IN NEW ENGLAND

STRICKLAND, BLODGET & LAW,
Architects



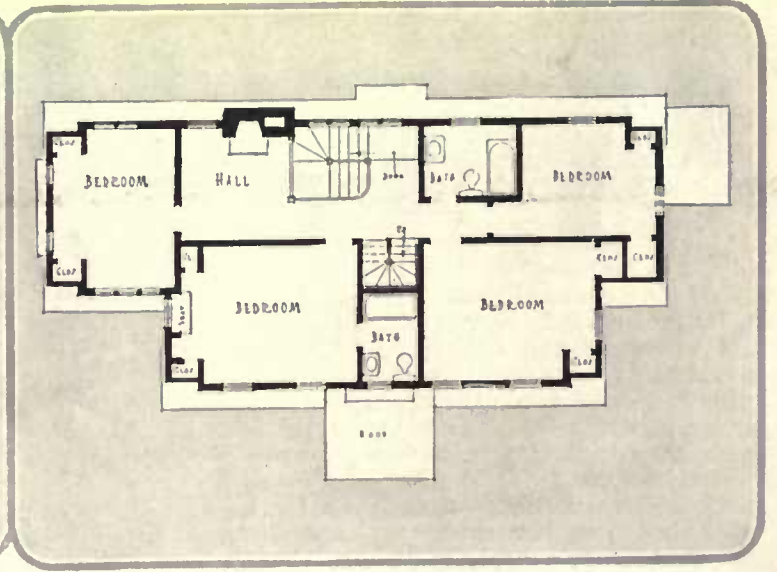
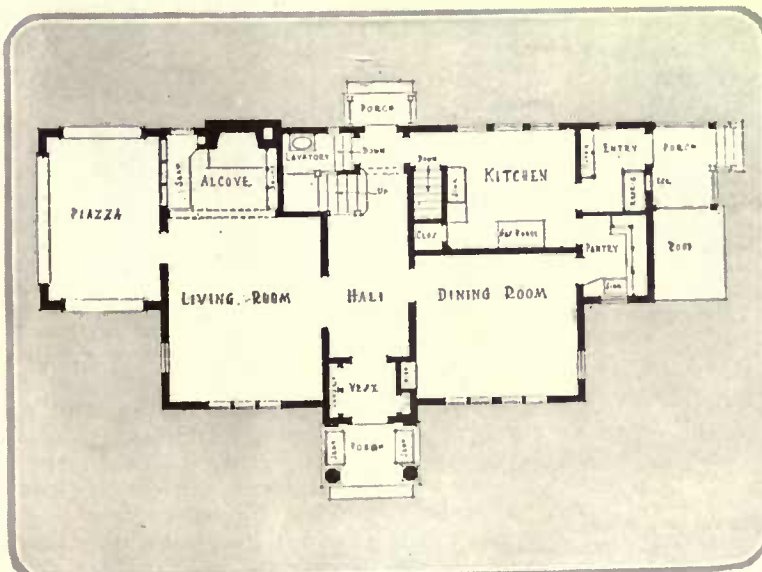
The gambrel roof type is a popular design because it makes a roomy house. Its architecture is intimate, informal, and it suits most settings. In this interpretation a wing, in the style of the main house, is added at one end. The windows are grouped in a pleasant fashion, with shutters to finish them and to give a note of contrasting color to the white shingled walls and woodwork. The entrance is pronounced by a portico with high-back settles on each side

A GAMBREL ROOF TYPE IN WHITE SHINGLES

ADDEN & PARKER
Architects

A fireplace nook finishes one end of the living room. The hall runs through to the back porch and past the stairs in the rear. Dining room and kitchen are in close proximity with a pantry and service entry at one end

Four large sunny bedrooms and two baths are on the second floor. The living room chimney affords a fireplace in the upstairs halls—evidently a very pleasant detail. Each chamber is equipped with two convenient closets





The floor of the upper terrace is paved with old stones set on edge, low walls of the stone marking out the beds

The
GARDEN
of
LEVELS

MRS. GEORGE CRAN



Young Pan marks the crossing of the paths on the lower level. He stands on a cement ball wreathed with cement roses



The upper level is held in place by a reinforced concrete wall wired for vines and flanked by a tulip border



Rose arches cut down to elbow height give a good view of the blooms

NO garden can be so well beloved as one which is set upon a hillside, and no other form of garden gives such great rewards. Directly we are able to secure different levels in our garden, directly we can begin to look down on our flower paths and up to them—to turn a corner and find the land fallen away from our feet with our eyes plunging into a long valley-vista, or to turn another and find all distance obscured by the rise of the hill. When

we have these we have secured mystery and imagination to lay a hand of magic on all our gardening.

Fate gave me a garden on the sunny slope of a steep hill before I knew enough of sites to appreciate what I had. I only found out after I had fallen deeply under the spell of gardening and had cultivated a habit of going any distance at any time to see other people's

(Continued on page 82)



Harting

A LITTLE PORTFOLIO OF GOOD INTERIORS

An interesting treatment for a small bay window on a stairs landing is found in the New York home of Charles E. Mitchell. The side walls and arched ceiling of the bay are frescoed. The windows are leaded, making a pleasant

background. A black marble shelf and grill fill the space. Growing plants—the ever-attractive English ivy—are trained up from this and surround a piece of classic statuary. Walker & Gillette were the architects



The four views on these pages are from the New York home of Mr. Charles E. Mitchell. In the living room the walls are fawn colored plaster and the ceiling wooden. A mellow harmony of tone prevails in the damask coverings of the comfortable chairs and the soft glow shed by the delicately shaded alabaster lamp. Curtains are green damask. The room has a huge stone mantel and the walls are enriched by old tapestries.
Walker & Gillette, architects

Coming to the second landing one finds a very fine old Italian bench with an early Spanish painting above it, that give distinction to the hallway. At the farther side, the door into the dining room is pronounced by a black marble frame surmounted by an arched medallion containing a profile bust in low relief. Black marble is used for a base-board. The spiral stairs shown opposite start in a recess at the near end of this landing



An 18th Century morning room, complete in every detail, is paneled in unstained pine, with recessed bookshelves. There are comfortable chairs about. A glazed chintz is used on some of the upholstered furniture and is repeated in the curtains. The principal pictures are English prints framed in black glass mats. By the window stands a large writing desk with two old lamps and silver writing appointments. The chandelier is crystal and side fixtures silver

The first stairs landing shows a picturesque spiral carved wooden stairway leading to the floors above. In place of a newel is a wrought iron swan of fantastic shape attached to the central pillar. The heavy carved brackets under the treads, the twisted carving of the central pillar and the delicate lines of the wrought iron rail with its slim spindles are unusual and distinctive features of this architectural element. Under the treads the wood has been antiqued



THE PART THE CORNICE PLAYS

An Appreciation of the Old-Time Cornice Has Caused Its Revival in Current Decoration

MARY H. GARDNER

THE whole is the sum of its parts. The charm of a well-draped window is the sum of its details. And not the least of these details in current decoration is the valance board or cornice.

The details of window curtaining are as follows:

(1) The glass curtains, that go directly against the window and serve to filter the light, and can be drawn when privacy is desired;

(2) The over-curtains, usually of a heavier fabric such as linen, cretonne, taffeta, brocade, etc.;

(3) The valance, which connects the two parts of the over-curtains;

(4) The valance board or cornice;

(5) Such accessories as tie-backs, rosettes for tie-backs, pulley cords, tassels, etc.

Not all of these are invariably used in all windows, but they are the details upon which the finished charm of the draperies depends.

The purpose of the cornice is to give a top finish to the curtains. But whether or not that finish is required will depend upon many things—the architecture of the window, the style of the woodwork, the amount of light required in the room and the general style of the furnishings.

The Window

In many old Colonial and Georgian houses, where the woodwork has the merit of fine craftsmanship, it seems a pity to curtain it off. Such windows, having a pronounced architectural character, should not be too closely curtained unless, of course, one's furniture and general scheme do not fit in with the Colonial design. The deep embrasured window with small panes has an indefinable charm. It requires only the sheerest of thin curtains to strain the light and give a glow over the room. In such cases the cornice form of treatment is out of the question.

There are rooms, however, in which the furniture and general character require a more formal, fuller curtaining. Then it is that the cornice or valance board can properly be used.

Curtains that cover the woodwork naturally stand out boldly on the wall, giving a recessed effect to the window. This is desirable. One should feel the vista beyond the window. By deepening the recess the vista is pronounced. There are few windows, indeed, where this all-over curtaining does not enrich the room.

An element in this all-over curtaining is the valance. It connects the side draperies, making a frame for the window. Some decorators, feeling the necessity for this connecting top line, have attempted to get the effect by covering the curtain pole with the same sort of material as the curtains, or even with a plain, contrasting fabric. This is really not pleasing to the eye. It is a straining after an effect that proves to be only an affectation. A better effect is more easily obtained by using a valance.

With simple white muslin curtains and white woodwork there is no necessity for a valance, although a simple pleated valance or a fitted valance may often be used in bedrooms over white muslin curtains with very pleasing results.

Because they present a horizontal line close up to the ceiling, valances produce the effect of lowering the ceiling. Consequently in very low-studded rooms it is advisable to omit them. This lowering effect, on the other hand, makes

them effective in a wainscoted room or a room with a very high ceiling. High-studded Victorian rooms almost require a valance to pull the ceiling down to the line of vision and give the window a dignity of finish in keeping with such proportions.

Valance Boards

The valance board and cornice often take the place of the valance. They are frequently of wood, either plain or carved, and painted in polychrome or gilded. Some of the designs especially favored today are the old-fashioned gilt metal cornices which were in use during the Victorian era.

Each type of valance board offers a dozen-odd different means of treatment. Thus one may have in a bedroom glass curtains of cream scrim or net, over-curtains of a flowered material in greens, blue, yellows and reds on a cream ground, and a valance board painted one of the tones of the less prominent greens found in the fabric and decorated with a simple medallion of colors chosen from the rest of the design. While the valance board fits all around the window casing, it should not be decorated on the ends. Keep the decorations simple and the ground painting of one color and that very unobtrusive.

The gilt cornice is quite fascinating to use as it gives a rich effect to the top of the window. I know of a little reception room in a country house that has three long windows, each of them topped by an ornate gilded metal cornice, very thin. Below this hang drapes and then long curtains of sea-green gauze. The effect of the gold and the sea-green sheer fabric is very lovely.

Curtaining a Group

In addition to giving finish to one window, valances and valance boards are often used to tie together into a unit a group of windows. A row of casements, for example, in a deep window, with a wide window seat. No glass curtains are required if the windows are leaded. The window can best be curtained by an over-all valance or valance board with side curtains at each end. The same is true of a bay window. A fabric valance or a valance board, covering all three windows, will make a unit of them and create an ensemble that enriches the room.

The illustrations show several types of valances and cornices in use, each one having some distinguishing merit in



To harmonize with the windows, this door also has been curtained in the same dignified manner as the windows—with a gilt cornice and beneath that a deep valance and curtains. The material is green brocade. Lee Porter, decorator



In a bedroom of the Willard Brown house at Auburndale, Mass., the yellow and blue taffeta curtains are edged with yellow and blue ruching and a gilt cornice has a double ruffle of yellow and blue. Brett, Gray & Hartwell, decorators



For the summer, the heavier red damask curtains in this room have been supplanted by a light figured material, but the winter damask valances remain and the painted cornices or valance boards, giving an air of permanence. Lee Porter, decorator



A dignified Victorian room with high ceiling required a cornice that would give a level finish to the top of the curtain. The line is further lowered by the draped valance, a treatment rich in color and line. Lee Porter, decorator

The severity of the black velvet curtains in the room below is relieved by a narrow gilt ornamented cornice. The under-curtains, which are of a sheer fabric, are made with a little connecting valance. From the home of Lee Porter, decorator

its treatment. On the first page is the treatment of a door. In this room it was desirable to have the door curtained in the same manner as an adjacent window. A gilt cornice is used, a pleated and shaped valance below that, and the curtains finished in the same style as the valance, falling on each side.

In another case, two windows in a corner have been given a summer treatment. The winter draperies are crimson damask. These have been removed, but the valances left suspended from the painted valance board. In the place of the winter curtains is a white fabric with large patterned flowers in a tone to match the winter damask valances remaining.

The cornice in a bedroom of the Willard Brown house at Auburndale, Mass., is an example of delightful use.



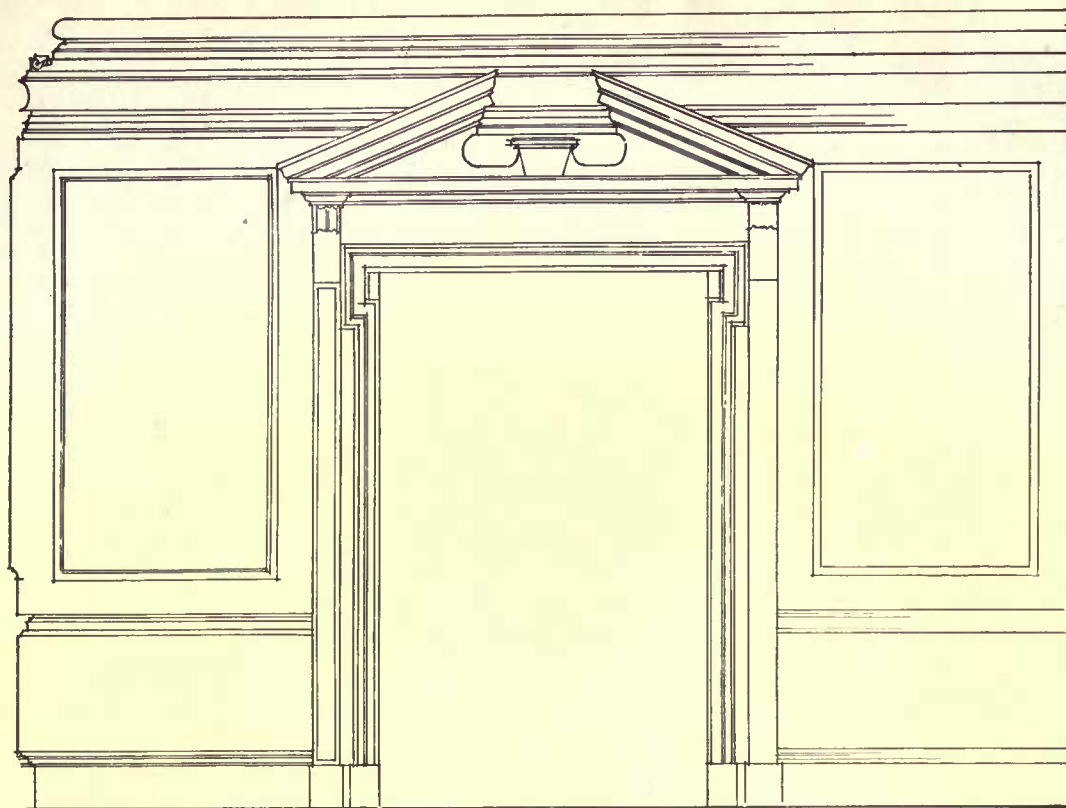
The drapery is old yellow taffeta with a blue stripe. The curtain and tie-backs are finished with a ruching of blue lined with yellow. This same finish has been used on the top and bottom of the old gilt cornice, a double ruffle of blue and yellow. The glass curtains are blue gauze.

The old gilt cornice in a high-studded Victorian room is also illustrated. Here the problem is to drape the window with dignity and yet prevent the vertical lines of the curtains from adding to the height of the room. Not only is a cornice used, thus apparently lowering the ceiling and giving a dignified finish to the window, but the line has been further lowered by the draped valance.

A final example is a gilt cornice with black velvet curtains.

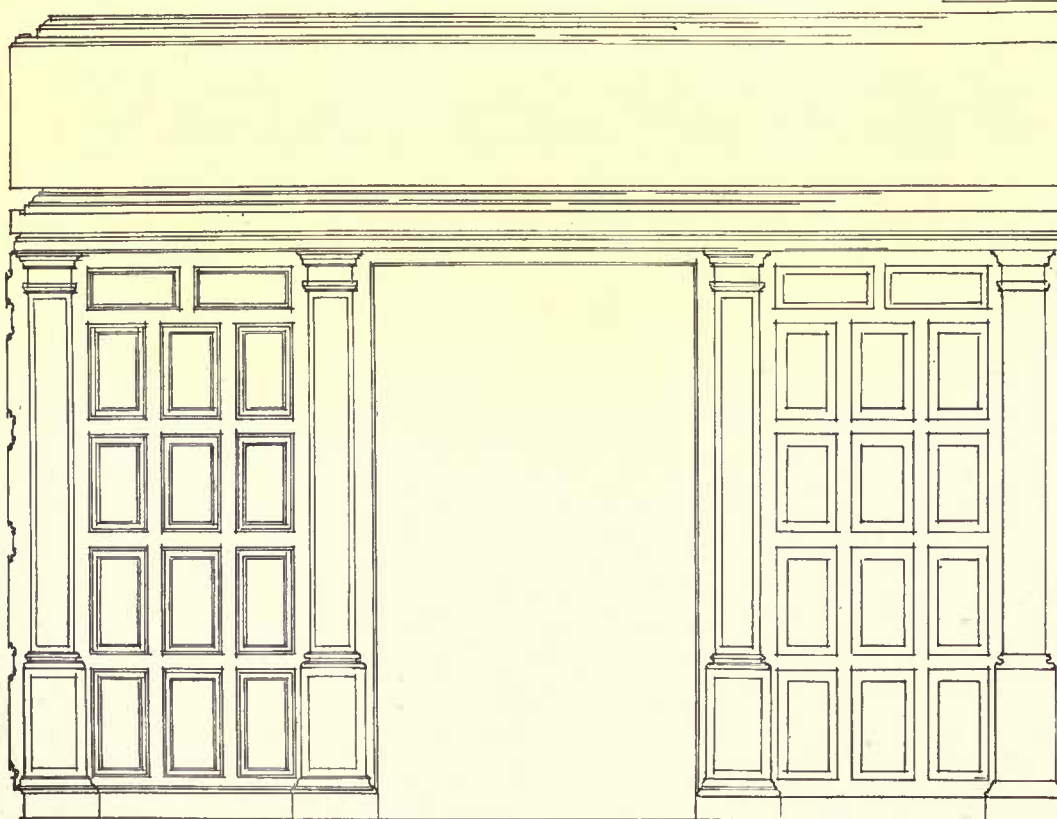
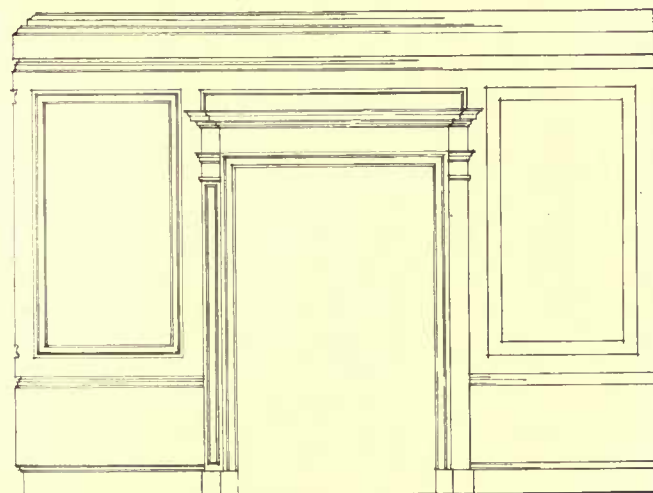
ENGLISH

SKETCHES BY

A Study in Styles

(Below) Created by R. & J. Adam, the dignified classicism of this style of paneling produced a deep impression on the English interior. It might be said to be its final development. The proportions of the paneling, the details of the moldings and carved ornaments are always refined. Among the distinguishing features is the elimination of wood wainscot and stiles. The wood molding was applied directly to the plaster. No panels were shown below the chair rail. Although seemingly wide, moldings are low in relief and consequently do not appear heavy. The door surrounds take various forms, always markedly architectural in character

The carved and paneled woodwork was a highly important item in the decoration of early Georgian rooms. This fifth stage in English panel development witnessed the passing of oak for paneling and the substitution of pine and deal painted. The colors used were white, gray, gray green, and sometimes blue, brown or yellow. The general proportions are bold, and the details of the molding, while bold, are simple. A molded chair rail often separates the base panels from the upper paneling. The door surrounds were frequently graced by superimposed pediments, either straight or interrupted by a central urn or bust, the same motif often being echoed in the chimney piece. Base, surbase, panels and cornice were often enriched with ornaments



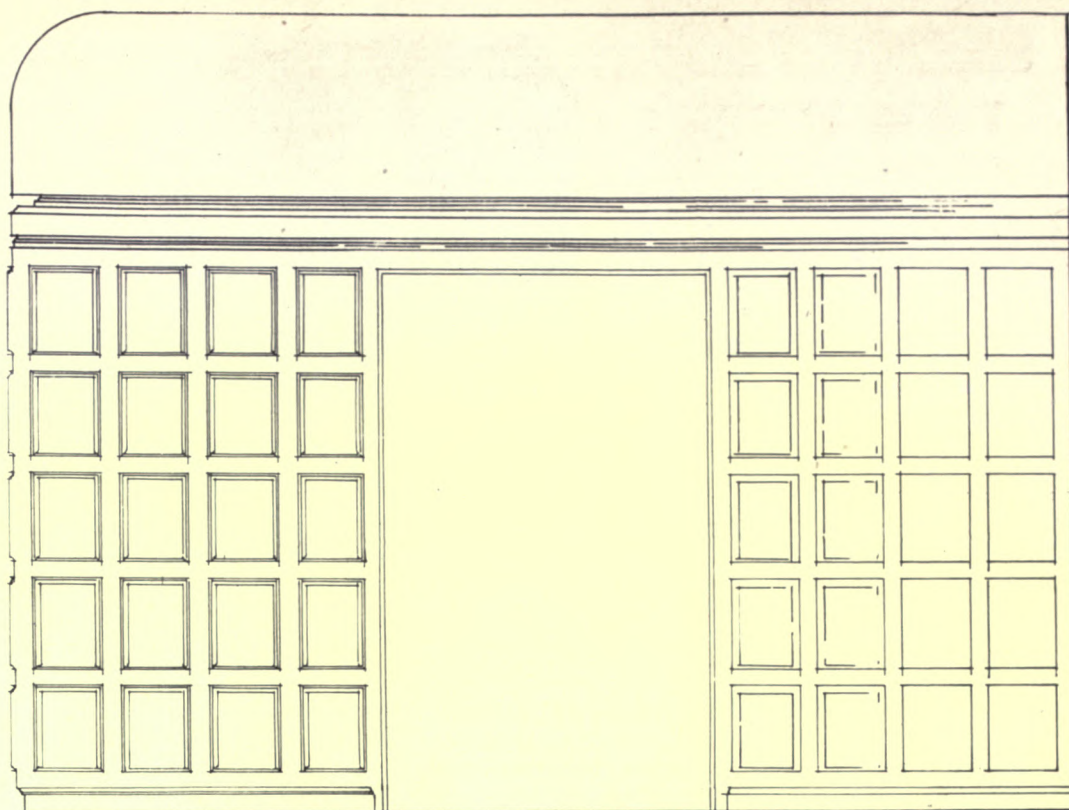
In Elizabethan paneling oak was used principally and the panels were small, being separated by broad stiles and rails. Not infrequently the top row of panels had a different shape and proportion from the others. In many instances the paneling ran only to wainscot height with the plaster wall above. At the top of the paneling was often a carved and molded frieze. The ceilings were either beamed or molded in geometrical patterns. Door frames and pilasters were carved in low relief. Doorways and fireplaces were often objects of rich ornamentation, in the shape of pilasters and, at the top, elaborate carving and molding. Window openings were large

PANELING

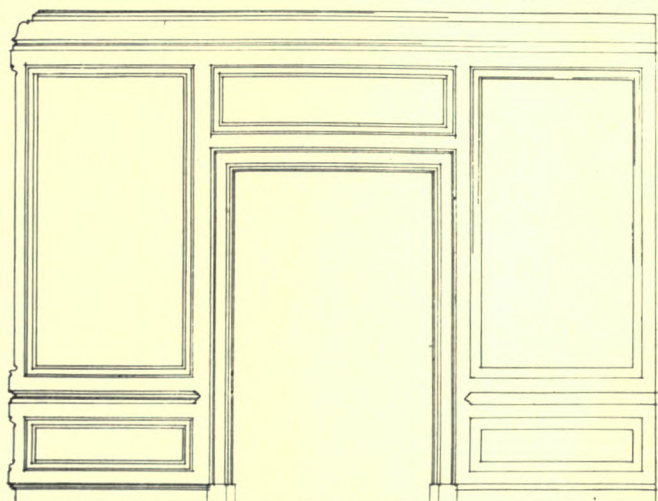
RANDOLPH W. SEXTON

For Homes In Good Taste

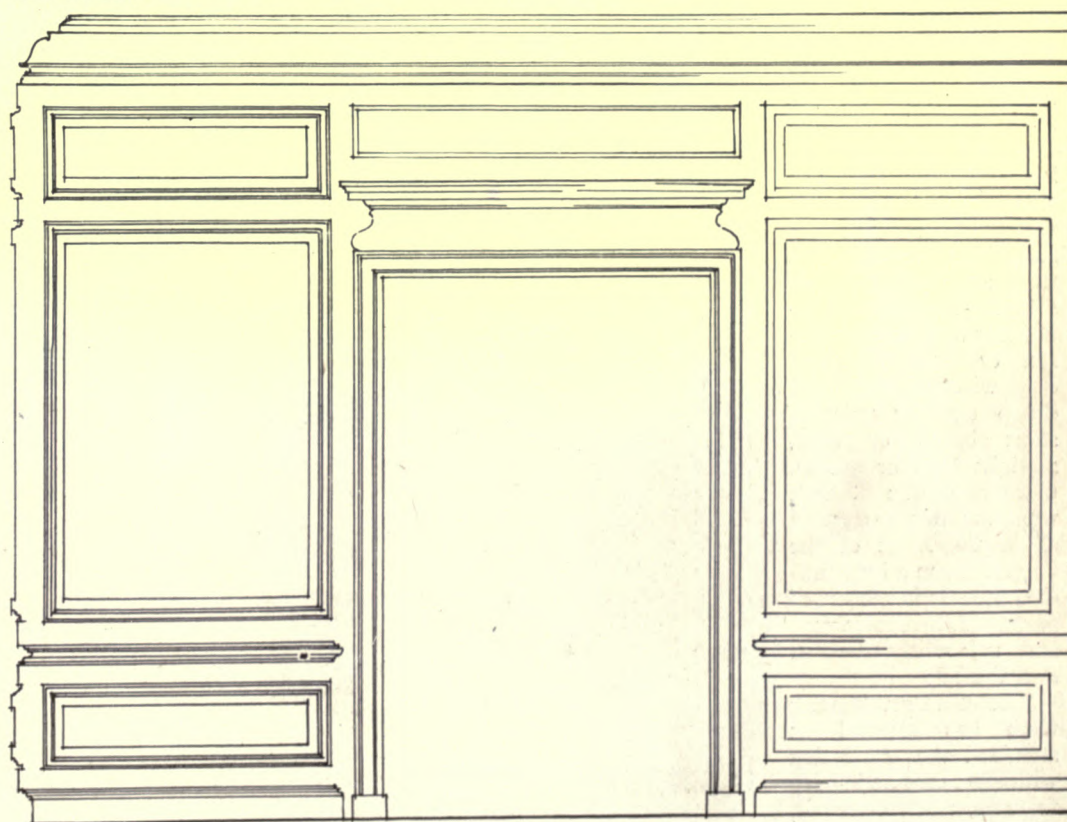
The Jacobean followed the Elizabethan. It covers the years 1603 to 1688. It consists of rows of small panels surmounted by cap moldings. The feature of the detail is the bevel molding at the bottom of the panel and the molding of the side and top of panel stopping against the bevel section. In low studded rooms the panels were carried to the ceiling, but sometimes, as shown, a cove surface connected the ceiling and wall frieze into one, giving a low ceiling effect. In the frieze and cap moldings there was often some crude carving. While oak was still extensively used, pine, deal, Scotch fir and even cedar were beginning to appear



The William and Mary style is generally classed as the third in the development of English paneling. It is a simple arrangement of one large panel above a low wainscot. The feature of the detail is the fact that the molding forming the panel is so shaped that the line of the panel is considerably in front of the line of the stile. The main emphasis of this period is placed on large panels, moldings of bold, vigorous profile, and rich carving. The architectural influence of the walls on furniture design begin to be pronounced in the William and Mary contours. This relation between architecture and furniture is the real basis for successful decoration. Designs even so simple as William and Mary are better for being placed against walls of their own period



English paneling is generally divided into six period expressions—Elizabethan, Jacobean, William and Mary, Queen Anne, Georgian and Adam. The outlines and general features of each are pictured here, taking the problem of a doorway and its panels in each period. To the right is a study in Queen Anne, the fourth mode. A small panel is placed above the large wall panel, about the same size as the small one in the wainscot. The detail of the molding is soft and round, with a raised panel in the center of each molding. The carvings were rich, as in William and Mary times, the doorway and mantelpieces receiving the especial enrichment of carved and molded ornamentation





Levick

A small, hardy fellow, keenly alert and game as a pebble. Courtesy Mrs. Winans Burnett

THE NEW-COMER FROM SCOTLAND

The Cairn Terrier, Standardized and Coming Into His Own, Brings with Him the Best Traditions of His Native Moorlands

ROBERT S. LEMMON



A splendid specimen of Cairn. Courtesy of Mrs. Byron Rogers

HE comes from the Scottish Isles, from rugged hills and heather and dark, rocky glens. The spirit of his native land is strong in him, its mark indelibly impressed; his very name, in Gaelic, means "a pile of rocks". As the crofter's working terrier he makes his own bed in the shelter of some great boulder where clumps of gorse hide it from view. Winter and summer he may know no other roof, yet his own marvelous coat keeps him warm and cosy.

The origin of our present-day Cairn is a moot point. There are those

who claim to have bred him for fifty years, but his recognition as a standard breed is only recent. We know that prior to the adoption of his present name he was known in Skye as "the short-haired Skye", and that each district in the highlands and islands of Scotland had its special variety of him. It is not surprising, then, that there are many types of Cairns—big dogs and little, dogs with Scottish terrier characteristics and dogs without, dogs with droop ears or pricked, short backs or long, straight tails or curled, black coats or red. But whatever his outward show, the heart of the Cairn remains unchanged. It is a heart of pure gold, fearless, warm and splendidly devoted to mankind.

The Cairn Terrier Club has selected as standard the small dog with erect ears and sharp features, a short-backed,

debonnair little fellow preserving the best traditions of his race. Such a dog is small enough to burrow under the clumps of bracken and heather which often hide his foe the fox's den, or squeeze between the great gray boulders on the hillsides. Agility and sure-footedness are his, and abounding courage and strength.

All this and more is to be found in the Cairn which the club has chosen. He is intensely loyal to one master, yet friendly to the world at large. With children, as with grown-ups, he is dependable and honest, while as a watchdog he shows powers of discrimination which

ideally fit him for the part. Not every breed is adaptable to indoor and outdoor, city and country life; but the Cairn fills the bill in this respect without half trying.

In view of the diversity in types already set forth, a brief summing up of the standard which has been established will be of interest. Cairns which live up to it in all respects are rare in America today—in fact, the breed as a whole is only beginning to be recognized and appreciated by the public—but we may confidently look forward to a marked improvement.

Here, then, are the points to be sought in a good specimen:

A height of not over 10½" at the shoulder and a weight not exceeding 13 pounds. A wide, flat skull covered with soft, fluffy hair; sharp little pointed ears, erect and set well apart; small, wide-set, very dark eyes with a penetrating and very steady look; foreface shorter than the skull and well tapered. Narrow but deep chest; front legs perfectly straight from the shoulder and set on well-arched feet protected by thick, soft pads. Level back and short body well tucked up;

powerful hindquarters, and a gay little tail that does not curl. The Cairn should show ruggedness in every line, movement and respect, should give the impression that he is a dog who knows his good qualities and means to live up to them.

Fortunate is the possessor of one of these little moorland dogs, the last but by no means the least of the working terriers which have been sketched in these pages from time to time. Truly the Cairn is worth-while, a distinctive small fellow of sterling quality. Let us hope that the rapidly growing demand for him here in America will soon raise him to his rightful place among the seats of the mighty in modern dogdom.



He comes from the Scottish Isles, from heathery hills and ravines, the home of his enemy the fox

The mark of the Highlands is set strongly upon them; they are Scotch to the heart



Levick

THE HOSPITALITY OF LUNCHEON

In Luncheon the Hostess Finds An Opportunity for Entertainment and the Display of Fine Linens and China

LILIAN TICER

WOMEN are more interested in luncheon than men. Men devote their luncheons (at least, they say they do!) to business, but women find luncheon an unequaled opportunity for informal entertainment.

A mid-day meal, it is also a midway meal — midway between breakfast, which requires no formality, and dinner, which is hedged about by those formal restrictions we generally associate with the evening.

The hour for dinner has been gradually moved up in the past few hundred years from ten in the forenoon to comparatively late at night. Nine in the morning was the dinner hour of the 13th Century France. Henry VII had dinner at eleven. One o'clock was the fashionable hour in Cromwell's time and two o'clock in Addison's. Pope objected to Lady Suffolk's dinner scheduled for four o'clock. Since then dinner has gradually encroached on the evening. Six o'clock was quite late enough for our grandmother and even for our mother. Today eight o'clock is the dinner hour. This means that a mid-day meal of some proportions is required



Set for the salad course, this luncheon table has ecru linen, hexagonal Venetian glass, a turquoise Italian pottery bowl, cream Wedgwood and hand-wrought silver. Courtesy of the Little Gallery



A more formal setting, at the sherbet course, shows silver service plates of Louis XVI design and Louis XVI goblets and glass. Silver from Gorham; glass, Higgins & Seiter; linen, Kargere

— which luncheon supplies. Luncheon is also an intimate meal in a sense none other can be. Where men are present, as at dinner, those matters of linen, china and glass, so vital to a woman, are crowded into the background. The persons present at dinner and the clothes they wear are usually more important than anything else. But at luncheon, when no men are present to distract or be attracted, the hostess can display her best linen, china, glass and silver with a reasonable hope of their being appreciated.

With this in view we have set these three luncheon tables.

The first shows the table set for the salad course. A simple runner is made of ecru linen with a hand-run thread in color and tiny flower baskets embroidered in delicate tones. Tumblers and wine glasses are hexagonal Venetian. The centerpiece is a bowl of turquoise blue Italian pottery filled with artificial fruits. An especially designed set of creamy Wedgwood with blue tracery is used. The silver is hand wrought.

(Continued on page 82)



Set for the first course, this table has a linen runner with medallion insertions, a center bowl of mauve Venetian glass on a wrought iron base, candles in wrought iron candlesticks, Wedgwood plates, Venetian glass and hand-wrought silver. Courtesy of the Little Gallery

THE DISAPPEARING SERVANT PROBLEM

*Which Has Disappeared Because Servants Have Disappeared—How This Happened
and What American Women Can Do About It*

L. K. C. OLDS

A STRIKE is on in this country about which the newspapers as yet print few headlines. America has scarcely awakened to the seriousness of its march, but gradually, the inroads of its advance are beginning to be felt.

For more than ten years, without organization, without voicing demands, without forming a union, the domestic workers—whom we have been calling "servants" but whom our fathers and mothers referred to as the "hired help"—have been walking out on their employers. Suddenly, from one end of the United States to the other, home-managers are staring at empty kitchens, at vacant laundries, and at unmade beds.

The "servant problem" has ceased to exist; there are no servants.

Perhaps, on second thought, that last assertion is not quite accurate. There are a few servants, but they actually emphasize the acute state of affairs into which the home-help situation has fallen. The servants who still remain are, for the most part, older women who have been so long in service that they "have the habit" and would be lost in a factory or in a store, or are so old that they could not compete for an industrial job. Add to them a few of the foreign born girls who were trained in domestic service in their own countries, and a larger element of girls who are content for the time being to "work out", but who are gradually being absorbed into the industrial life of the factory, the hotel and the department store.

Indeed, the character and capability of the servant market today can be gauged accurately by the 1919 report from the New York intelligence agencies which states that the average length of time their applicants remained in a home was fourteen days!

THIS silent strike began when America started to be prosperous, and the home as a business was neglected for the bridge table as a relaxation. Then it was that the "hired girl" became the "maid" and the "hired help" referred to as "servants". The writer can remember when, as a little girl, she sat for hours in a great kitchen and listened to stories from the lips of quiet-voiced Irish girls, and heard songs sung in the accent of New England valleys. They were the "hired girls" and still carried the dignity and the self-respect that went hand in hand with the pioneering spirit which America had not yet sold to her increasing money bags. They were also "American", and had not yet given place to the Slavic immigrant.

Yet at that time the spirit of revolt was stirring. The department store and its bargain counters were being talked about, and here and there factories were offering inducements and the status of the domestic helper was being examined through the wrong end of the opera glass.

In 1910 the census figures show that of the twenty million homes in the United States 1,600,000 employed some kind of "domestic

help" and that 1,900,000 women were engaged in "domestic service". This figures about one servant to a family. The 1920 census figures, now being analyzed, will show a startling change in ten years.

THE war, of course, was the final and most impelling factor in this walkout of the hired girl. Suffrage had something to do with it, but the greatest agent which played into the hands of the social discontent of the domestic helper was the call of the store and the factory. It was to this that the war opened wide the gate. In the war woman found herself. Suffrage had given her impetus and confidence. War showed her the way to place, to pay and to permanence. The servant of yesterday who cooked the dinner while we played bridge, who dressed the children while we danced at the cabaret, who made the beds while we attended the lecture on Parenthood in Patagonia and Its Needs, is today earning her \$25 in a silk glove factory, or behind a counter or running an elevator in our husband's office building. She will never return to the range, or the nursery or the coverlet again—as a servant.

So let us make up our minds to it once and for all. The "servant problem" is wiped off the blackboard. It is no more. And this being so, where are we, and what are we going to do about it?

THE responsibility comes home to the American women. Yet we are not wholly to blame for the condition which has befallen us. We were the victims of a period whose values were figured wrong side up, like inverted pyramids balancing for a time, but bound to fall. They have fallen, and they must be set up again. This time let us face the values honestly and set them up four-squared to last and to endure.

Did you ever ask your husband why he has so little trouble in his office with the stenographer or salesgirl supply? It is true that in these two occupations there is a shifting element, but it is by no means as serious as in the domestic class. The answer to this question goes to the very root of our home-help difficulty.

The stenographer is proud of her work. The salesgirl in the big department store is proud of her position. The factory worker is proud of her skill. She shares that most

powerful and most subtle of mass forces, class consciousness.

The hired girl never had a chance to develop any class consciousness. She was looked down upon, she did what we refused to do ourselves. And now, by one of those gigantic strokes of irony in which history delights, she, the neglected, the despised, is quietly and with the dignity of silence and the glacier, working upon the American home the reform which we home-managers must undergo if the home is to be kept safe for democracy.

BE fair to the hired girl and to the arbitrary cook. She may have seemed impudent; perhaps she was ignorant; maybe she was inefficient. These three adjectives represent the standard reasons given for discharging her. But was she wholly to blame?

Did we know more than she about the things we hired her to do for us?

Did anybody train her as a stenographer is trained, or as a salesgirl is educated nowadays in her job?

The solution of the problem lies in specialized education. Not only the home-maker must be taught but the whole business of domestic education must be put on a practical basis.

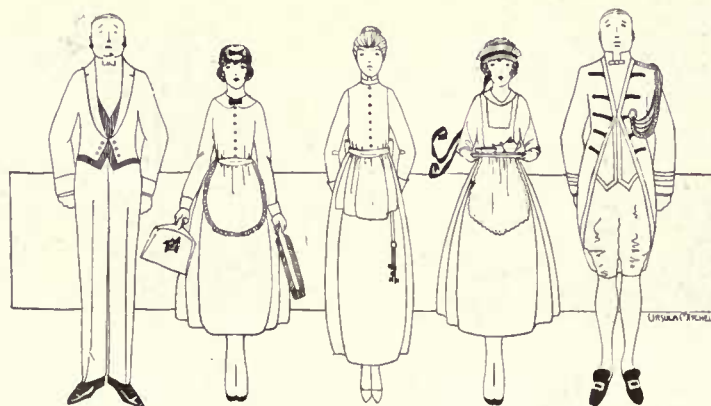
A few years ago a far-sighted and wise group of idealists suggested and were ready to supply the capital for endowing a department of domestic engineering in one of our great Eastern technical schools. Their idea was to educate domestic experts with the same sureness of aim, thoroughness and knowledge as electrical or construction engineers are educated, and then to let them apply their training to the economy and construction of the home in the same measure as the electrical expert applies his training to wiring a Woolworth building or a construction engineer to bridging the St. Lawrence.

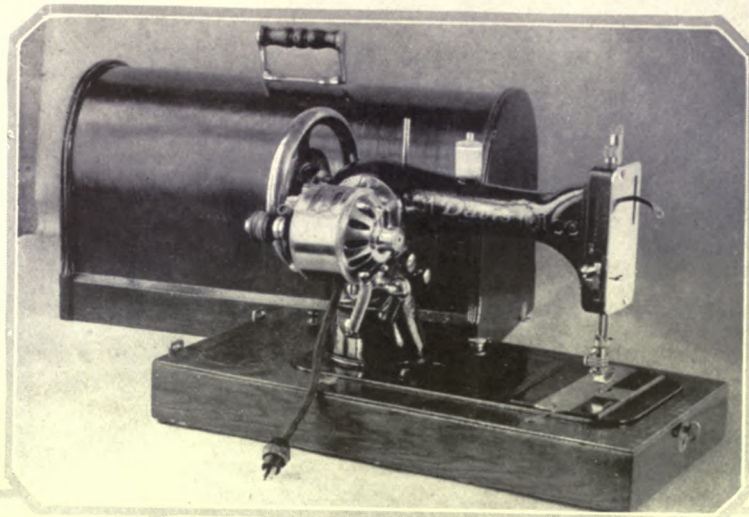
That was an idea of yesterday, yet unfulfilled today. Subsequent developments have proved it sound. Only the other day I listened to the suggestion that, if the women voters of America wish it, they can establish a national compulsory training course in home service for young women on a plan similar to the proposed system of compulsory military training for our young men!

All this is for tomorrow. Today's situation demands that something be done. What can we do? The servant problem is ended for the servant has departed.

I cannot tell you how to procure the unprocurable. A millionaire with the wealth of the Indies may be able to hire a butler, a chef, and a retinue of retainers; some do. But princely wages pile up a fearful overhead—and then fail to guarantee permanent service. The home-manager of moderate income is helpless. But we can do this: We can think seriously of this great and pressing problem, and by so doing hasten its solution.

There are already a few long-range thinkers and organizations
(Continued on page 82)





The sewing machine is an absolute necessity. This is a rotary model, hook-type, full standard size, ball bearing, with additional devices of hinged presser foot and reverse speed adjustment. It operates on either alternate or direct turn. A complete set of attachments and accessories comes with each machine. \$72



EQUIPMENT FOR the SEWING ROOM

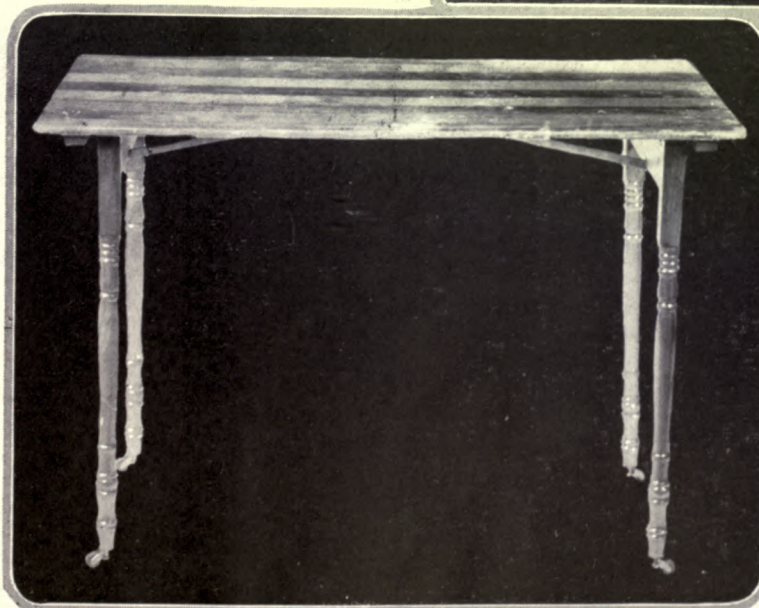
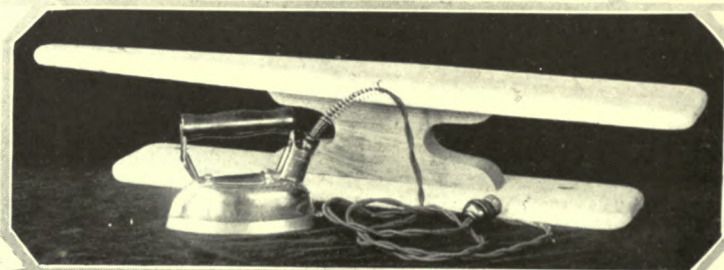
These may be purchased through the House & Garden Shopping Service 19 W. 44th St., N. Y. C.

The sleeve ironing board makes for good workmanship. It comes one yard long, at \$1.50. An electric iron suitable for sewing room use is \$4.50

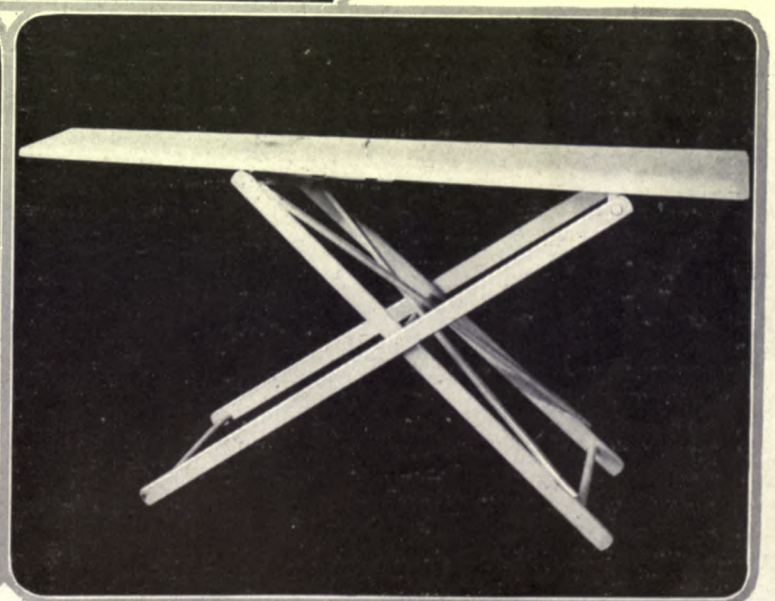


The William and Mary mahogany sewing table has three drawers, the middle one equipped with a compartment and sliding tray. It is 21½" by 13" by 26" high. Drop leaves are 8" by 13". \$37

In the Dolly Madison sewing box the lids lift up, revealing conveniently arranged compartments for spools, scissors, etc. It is of mahogany and measures 23" high, 13" wide and 15½" long. \$25



No sewing room is fully equipped without a substantial, ample sewing table. This design is of pine and has collapsible legs. The inch measure is painted on it. \$3.50



A folding ironing board measures 4' long, sufficient for the pressing work in a sewing room. It comes attached to a substantial stand. The price complete is \$3.50

F R E E Z I N G T H E A M E R I C A N D I S H

TO be one hundred per cent American, each one of us must eat at least two and a quarter quarts of ice cream annually. This is the national American dish, despite Boston's claim for the baked bean and the South's for beaten biscuits.

It is no longer a luxury; it is now recognized as a food. The Government classifies it, and it is experimented with at most of the State agricultural colleges and State experimental stations. Its making has become an industry standardized by the Government and certain rules must be adhered to by every manufacturer.

The introduction of ice cream as an industry not only stimulated purchasers of ice cream, but has stimulated machinery builders. Today the making of large plants and small household freezers comprises a large industry.

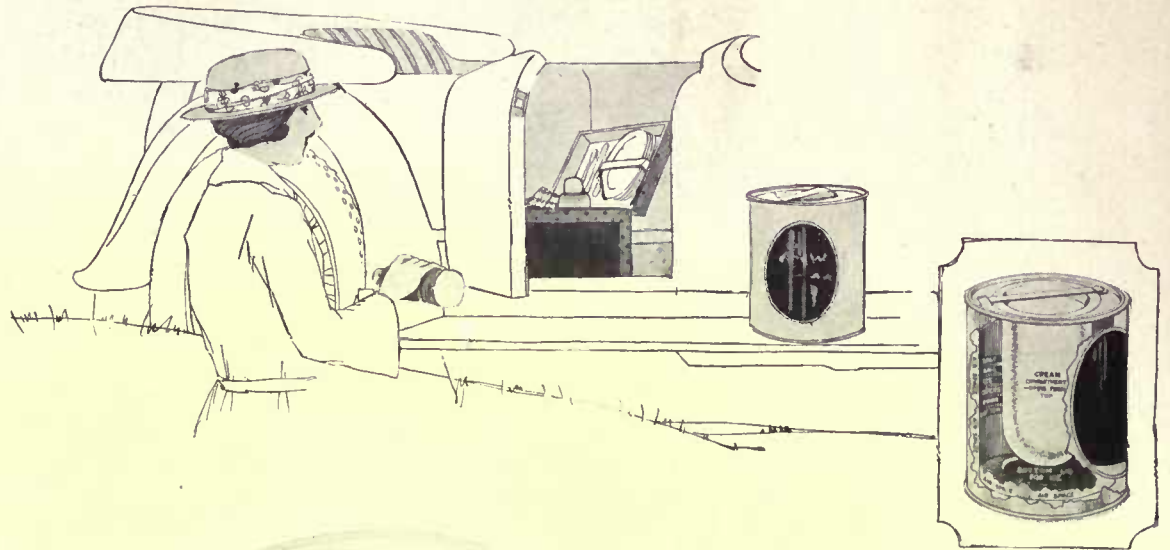
For these mechanisms many problems of refrigeration, ice, brine, rock salt and packing arise. Some of these problems are important to the homekeeper as a maker of ice cream, some as a buyer, and some not at all.

Kinds of Ice Cream

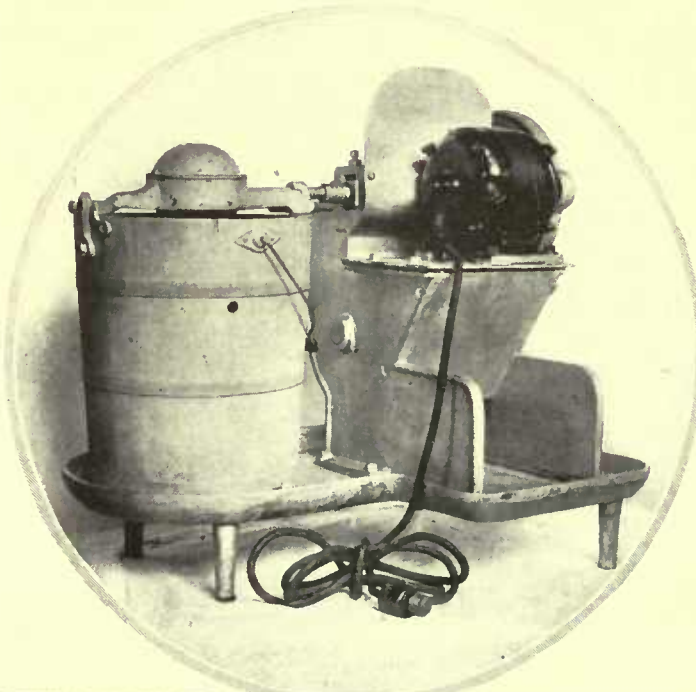
In this sketch we will, of course, only touch upon those parts of this problem that are of interest to the homekeeper.

Ice creams are classified under various heads and sub-heads. Nearly

The arrangement to the right shows an ordinary motor attached to an ice crusher and freezer. Courtesy of the Edison Company



The freezer for motoring works simply—you put in the mixture, pack it, and the ice does the rest



every one interested classifies them differently. For the sake of convenience, we will give here one classification.

I. Plain uncooked ice cream known as Philadelphia ice cream, which consists of sugar, flavoring cream with or without condensed milk.

1. Plain with flavoring.
2. Fruit with flavoring.
3. Nut with flavoring.
4. Bisque with marshmallow, macaroon cake, wafers and other bread products well dried out.

II. Cooked

French ice cream—sometimes called Neapolitan (though Neapolitan is really the many-colored layer ice cream only) made of cream, sugar, eggs and flavoring.

1. Parfaits
Highly flavored fruits, nuts, spices (Nesserold pudding, Roman and English plum puddings).
2. Custards
Flavoring, cornstarch, vanilla.

III. Sherbets and Ices

Water and milk, sugar, white of egg, fruit juices, etc.

1. Ices (granites frozen by oscillation and frappés—semi-frozen like mush.
2. Water Sherbets—Ices and egg, sometimes called soufflé.
3. Punches—with liquor (passing out!).
4. Milk Sherbets.
5. Lacto—skimmed milk bases.

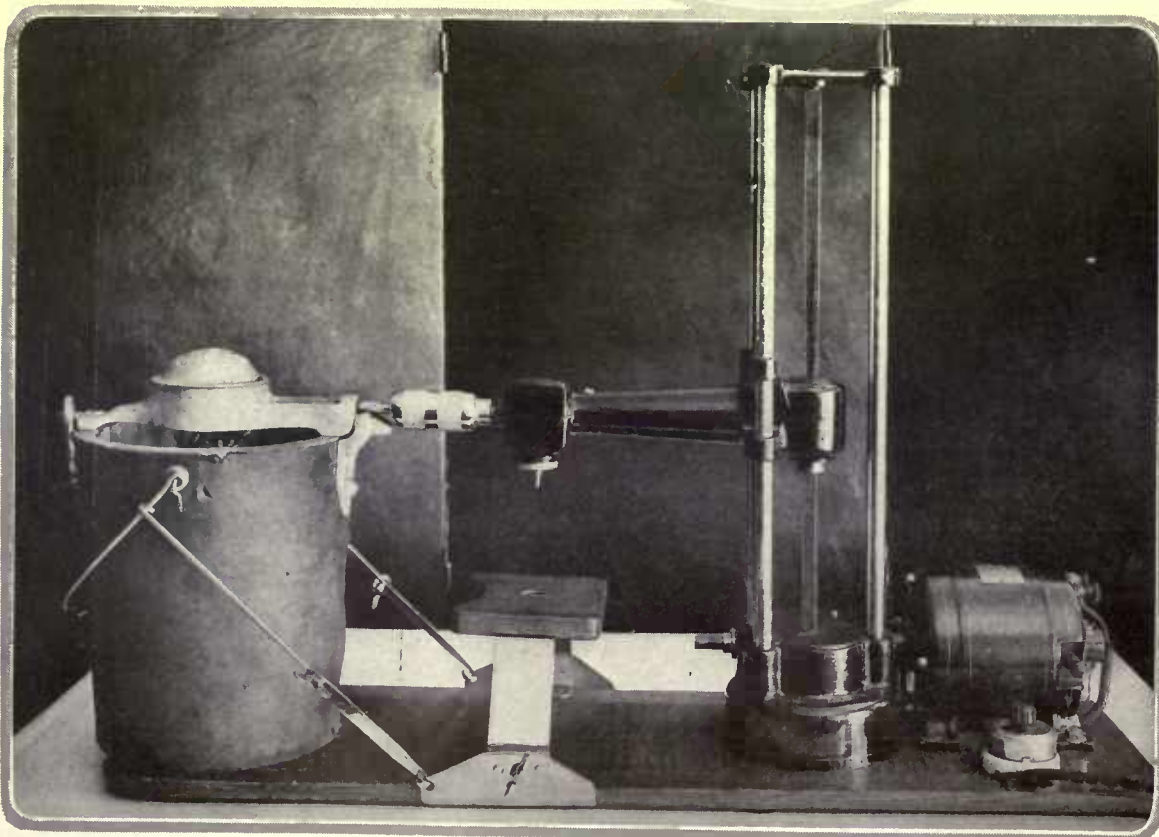
IV. Mousse

Rich cream sweetened and whipped, frozen in molds without oscillating or turning of freezer.

V. Fruit layers

Stabilizers and fillers.

Stabilizers—such as gelatine, ice
(Continued on page 84)

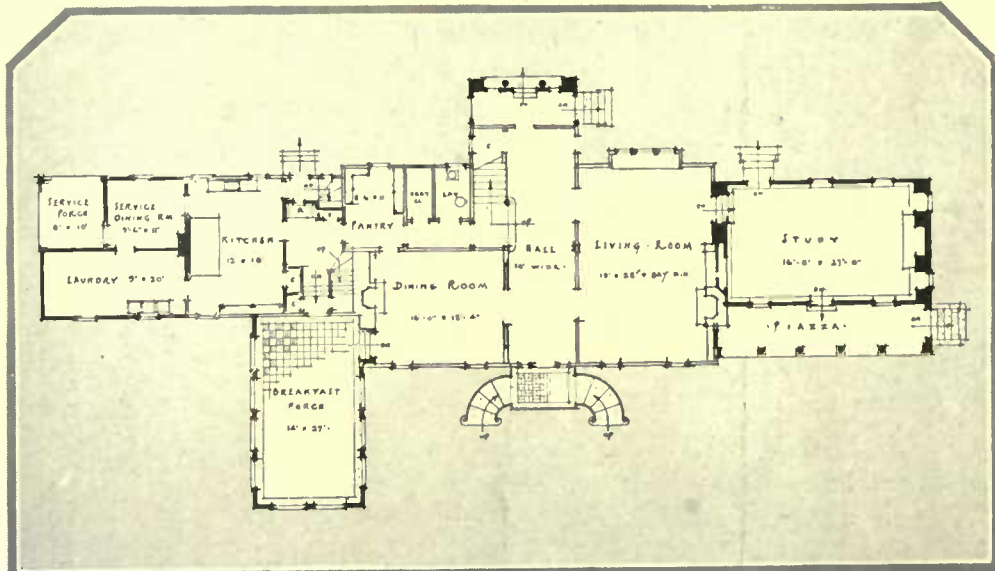


This type of motor unit can be used for dozens of kitchen purposes in addition to turning the ice cream freezer. Courtesy of Edison Company

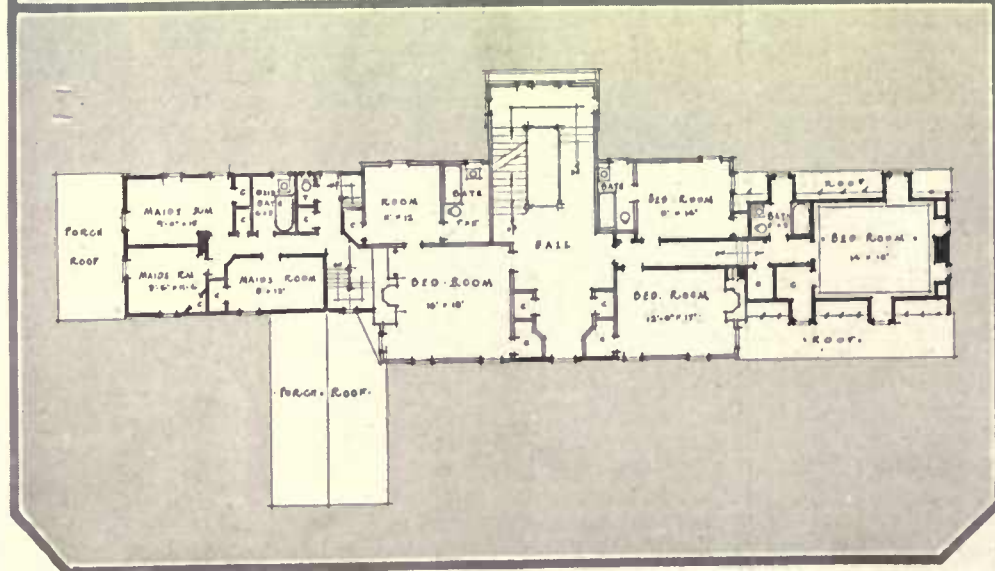


Gillies

On the basis of a nondescript 1880 house, the architects managed to give the finished structure a pleasant form in which the Colonial aspect is preserved. The study and porch wing has a Southern Colonial aspect. Colonial feeling is also found in the breakfast porch



There is really a great deal of room in the house—a big study flanked by a porch, house-depth living room and hall, a small dining room with a large breakfast porch and a service wing affording plenty of space for kitchen, pantries, laundry and servants' rooms



The closets practically filling the front of the hall are arranged with a nice economy of space. To the four original chambers have been added those in the two wings—marked with black—an extra bedroom at one end and three maids' rooms and a bath in the other

THE HOME OF LOUIS J. SNYDER, RYE, N. Y.

AYMAR EMBURY II & LEWIS E. WELSH,

Associate Architects



Walls covered with an old scenic paper, trim of the doorway and valances carried out in a Chippendale design, chairs of green lacquer, lighting by candles alone—these are some of the elements of delight that give elegance to the dining room in the residence of Joseph B. Thomas in the Piedmont Valley, Virginia

ELEGANCE IN THE DINING ROOM

The Necessary Furniture Arranged in An Orderly Fashion and With Accessories to Delight the Eye Give the Atmosphere Required for Dining Well .

ELEGANCE and elegant are two words very often misused in America. The one is sweepingly applied to such diverse things as a good dinner, a becoming hat or a beautiful sunset; the other is considered the pose of the corrupt and contented rich.

Elegance is a very restricted attribute, and it is not a pose. It is the concomitant of gentility and culture.

Social upheavals and the misuse of the word cannot destroy elegance. It is a fundamental quality always active in certain strata of society and quiescent at least in others.

Provide a modicum of leisure and the means that made a modicum of leisure possible, and elegance or the striving for it immediately manifest themselves.

In no other phase of life is this more true than of the decoration of the house.

We speak of the livableness of living rooms, the intimacy of bedrooms, the hospitality of halls and the personality of libraries, but the one room in which elegance should be evident is the dining room. This is made even more important by a recent economic change in the United States.

Whether for good or evil, whether legal or illegal, whether the will of the people or the madness of religio-maniacs, Prohibition is an

established fact. Drinking has gone out as an art. With this social custom destroyed, it is reasonable to believe that its place will be taken by eating. And eating is the one habit common to man with which elegance has been most often associated.

We are not concerned here with the alimentary requisites of gastronomic delight—such a subject would fill many volumes—but we are interested in the part played in the fine art of eating by the place where one eats.

The actual food on the table is only half the meal. The other half is the kind of table, the kind of napery and silver and decorations, the chairs, the walls and all those other furnishings that combine to establish an atmosphere of elegance in the dining room.

Perhaps the first mark of elegance is the desire to have a few things but have them good. One must first choose between quality and quantity.

Discernment does not judge the value of dining room furniture on the basis of usefulness alone; it must delight the eye. A Mission dining room suite, such as one sees advertised by the instalment-plan furniture houses, may appear more useful than a set of quaint Lancashire chairs and a Welsh dresser, but the Mission will offend the eye, whereas its paral-

lel in simplicity will not. Those who plead for Mission say that it is "honest craftsmanship", that it "shows how it was made." Elegance, on the other hand, presupposes good craftsmanship, and above all things it does not want furniture that shows how it was made. Such things rarely delight the eye.

The delight of the eye, it must be remembered, is twin to delight of the palate. The difference between good hash and bad is often the way it is served and the room it is served in.

Another evidence of elegance is order.

Order requires a certain amount of formality. Formality is a compliment a hostess pays her guests and a mark of respect she pays herself. Formality is order—the right thing at the right time and in the right place.

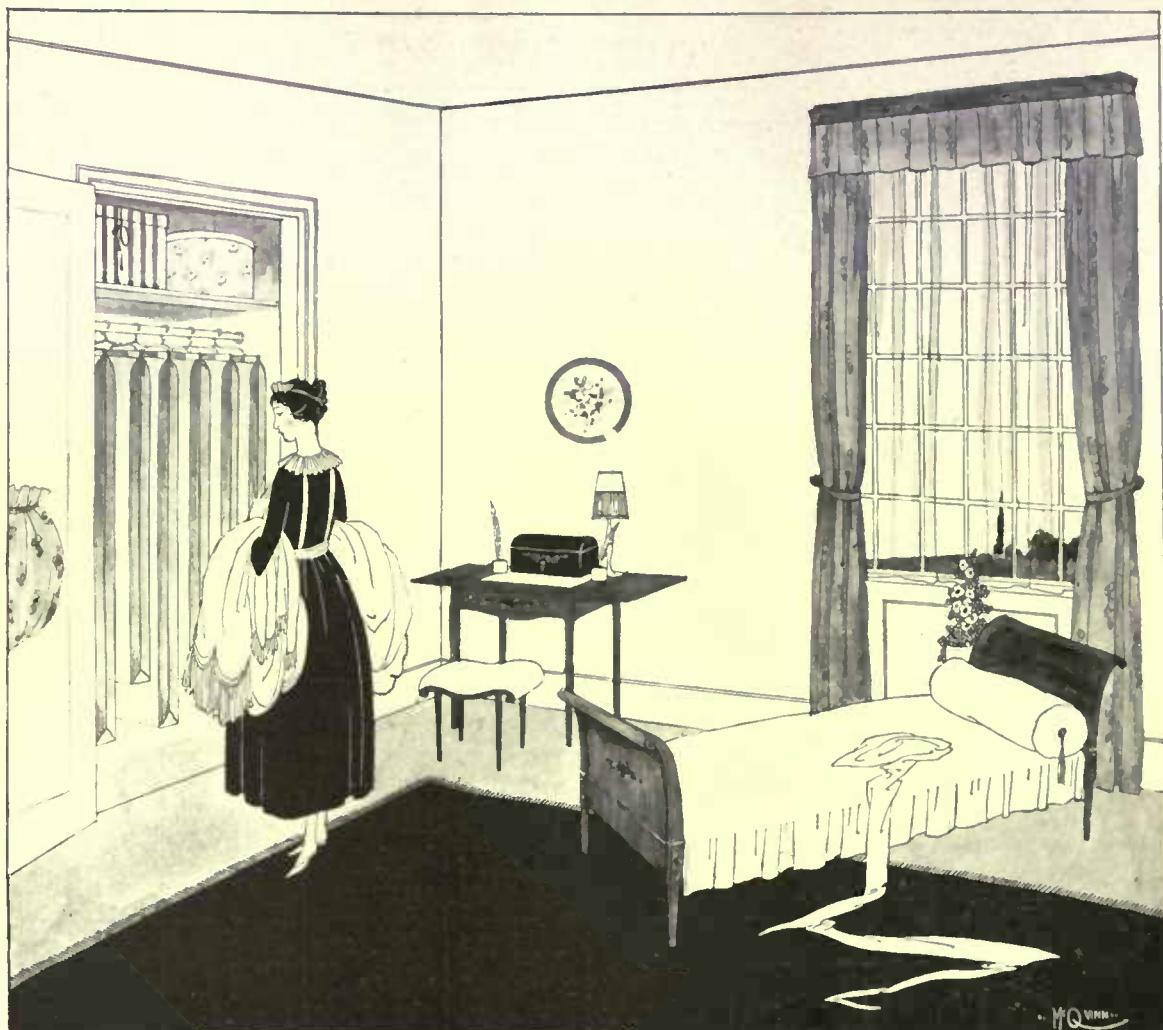
Order demands, for example, that only the necessary pieces of furniture be placed in the dining room. A couch is obviously unnecessary. So is a china closet. Why display all one's ceramic possessions? Keep the china in the pantry. It is disorderly in the dining room.

On the other hand there may be accessories that delight the eye—mirrors, torchères on either side the serving table, bits of Capo di Monte or a fish bowl set in the bay window to catch the sunlight. These are more useful

(Continued on page 82)



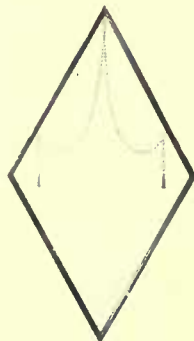
A night table comes in green with flower decorations, 30" tall, 18" square. \$35. The lamp is turquoise blue pottery on a teak-wood base. The shade is of ruffled changeable turquoise tafeta with frayed edges. Lamp 15" high. Shade 8" diameter, 9" tall. Lamp, \$18. Shade, \$22



FURNISHING the GUEST ROOM

The House & Garden Shopping Service, 19 West 44th Street, will be glad to purchase these articles for you, or send you the names of the shops where they can be obtained.

An excellent idea for the guest room—or any room—is to have cedar paper bags in which to keep clothes. Bags also come for extra blankets so that the guest room can have its own equipment



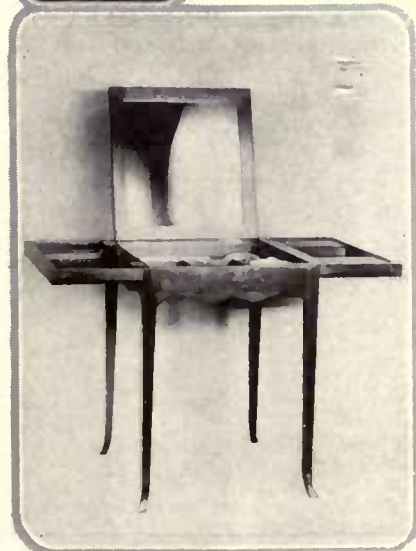
A unique mirror has a dull red frame with gray dots, the dot motif also painted on the glass. 40" by 23". \$45



A candle lamp, designed for a summer bedroom has a slender base of etched crystal mounted on dull silver. Lamp, \$25



Small, hand-decorated desk and bench in old ivory, mauve and green. Bench 12" by 15". Desk, 36" high, 10" wide. Desk, \$55. Bench, \$30



Dressing table in walnut or painted folds open to reveal compartments. 20" by 21". \$90 in walnut, \$100 decorated

Chaise longue in black wood and black cretonne with rose or any cretonne desired. 42" long, 23" wide. \$150 in muslin



The candle lamp with crystal stem has a shade of crêpe rose chiffon with crystal balls. 17" tall. Shade 7" high, 6" wide. Shade, \$20



Dwarf peas need support, such as a line on either side of the row



Small uneven spots in the lawn can be pounded with a heavy tamp



Do not fail to thin out the plants in the vegetable rows while small



Primroses in variety are among the finest of the spring blossoming plants and are especially adapted to use, as here, in borders facing taller growths



Keep a careful watch for the depredations of cutworms. Sudden wilting down of a healthy plant suggests one of these pests at its root



The different garden irrigation systems are well worth investigating. If you make a wise selection, you will find one of these devices a profitable investment

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
--------	--------	---------	-----------	----------	--------	----------

*What is so sweet and dear
As a prosperous morn in
May,
The confident prime of
the day,
And the dauntless youth
of the year,
When nothing that asks for
bliss,
Asking aught, is de-
nied,
And half of the world a
bridegroom is,
And half of the world
a bride!*
William Watson

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.

- If the weather conditions are settled the warm vegetable crops may be sown at this time. Beans, lima, corn, squash, pumpkin, okra, melons, etc., are all considered warm crops in this respect.
- 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.
- 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.
- 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.
- Formal evergreens and hedges should now be clipped. Hedge shears are the best tool to prevent any voids in the trees. Branches and tips that have been burned by the sun can be removed with the pruning shears.
- It is unwise to postpone 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.
- The edges of walks, flower beds, shrubbery borders, etc., should be trimmed cleanly and neatly with a turling iron every few weeks through the season. This finishing touch is necessary to complete your grounds.
- 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.
- 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.
- After they have finished flowering, but not before, the lilacs, syringas, deutzia, Forsythia, spirea, snowball, pearl bush and other early flowering shrubs should be pruned. Cut out the old, unproductive wood.
- Do not sow tubed plants of the kinds used around the grounds for decoration may be taken from their winter quarters and moved into place now. To maintain growth, these plants should be given liquid manure.
- 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.
- 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 thickly in drills.
- 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.
- 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.
- Leaf-eating insects will also soon be working in the garden. For them a poison spray on the foliage is the thing to use. Cover the squash vines with nets supported on stakes, to protect from squash bugs.
- Winter celery may be sown now. Make a seed bed for it and sow broadcast. When large enough to handle, dibble the little plants or into well prepared soil. When they are 4 inches tall you can plant them out.
- Maple trees should be pruned just as the buds are bursting; there is no danger of their bleeding. Any large sears which may result should be painted with proper tree paint to preserve the wood until the cuts heal.
- Weed killers are very necessary in stone gutters, blue at one walks and in other places where it is unwise to use a hoe. One application now will destroy all undesirable growth for the season.
- Now that the garden work is so full ailing, 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.
- Do not neglect to keep up succession sowings in the garden, as advised elsewhere in this issue. Corn, beans, spinach, peas, radishes, lettuce, carrots, chervil, cucumber, cress, kohlrabi and turnip are all timely.
- Leaf eating insects will also soon be working in the garden. For them a poison spray on the foliage is the thing to use. Cover the squash vines with nets supported on stakes, to protect from squash bugs.
- It is unwise to postpone the sowing of farm crops any longer. Mangels, sugar beets, carrots, turnips, etc., should be sown. As size is the important factor with these crops, early sowing is needed.
- Keep the weather appears settled, the bedding out of geraniums, cannas, salvia, colons and other bed-plants may be started. If a delayed cold spell should come along, cover the plantings with old sheets.
- 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.
28. 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.



Have the ground well prepared and fine before planting the flowers



A sprinkling of lime on the lawn will help correct "sour" soil and weeds

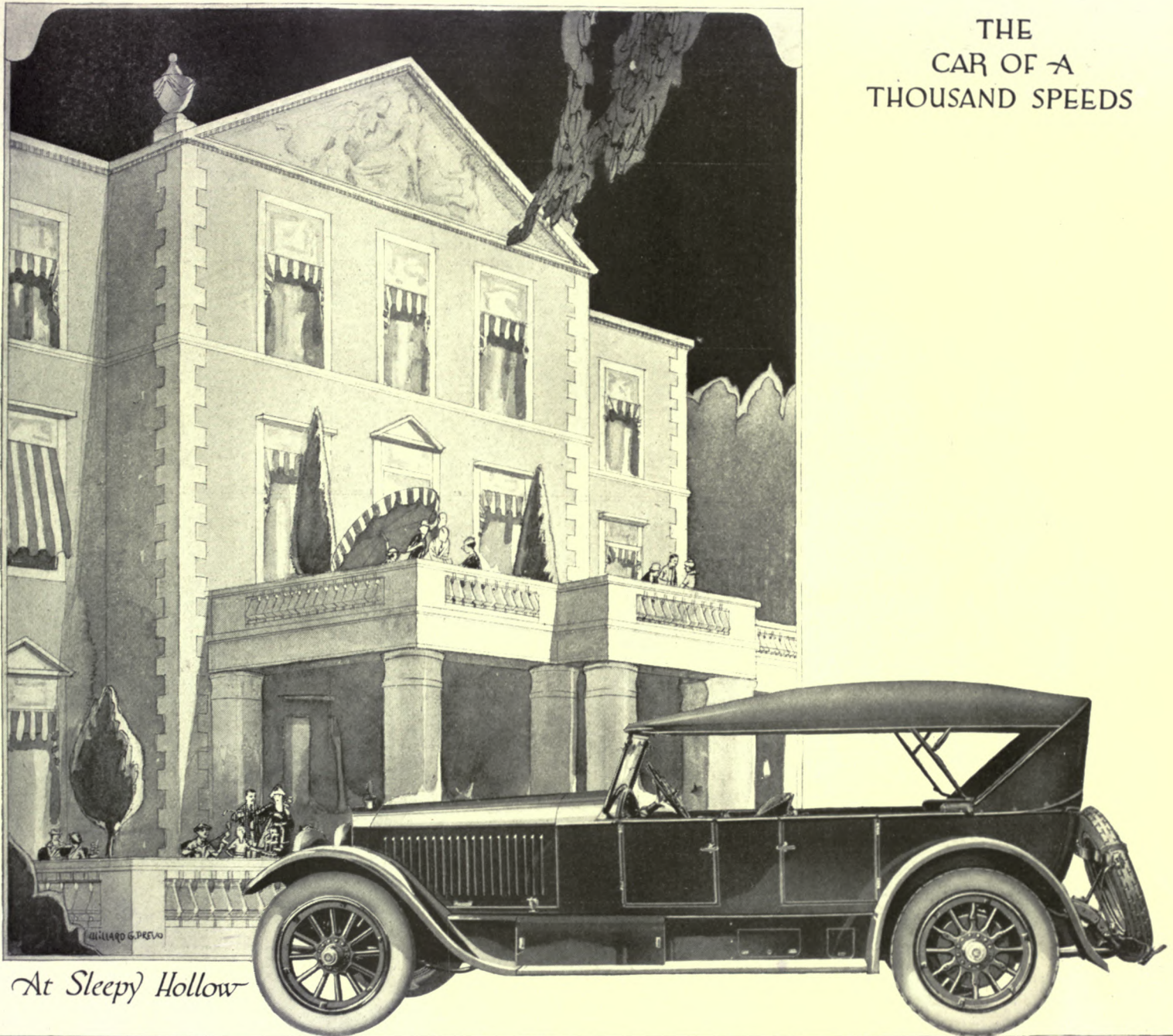


Keep the cabbages dusted with slug-shot to check the cabbage worms

EVERY spring, come bird-nestin' time, I git to wonderin' why some kinds o' birds is plumb sensible 'bout buildin' an' takin' care o' their homes, while others act up like fitter-brained fools. A chippy, fer instance, is steady as a church once she begins settin' on her eggs. But a robin—why, land, she's a reg'lar squawkin' idiot. There's one o' robin—I reckon mebbe it's the same one ev'ry year—who builds on a rafter in our kitchen shed. 'Bout the end o' April she starts in carryin' grass on' mud an' stuff for the nest, workin' like a house o' fire. Then after a while she lays an egg or two, an' right away she loses her nerve an' sets up the all-furthest hollerin' an' flyin' 'round soon as anybody comes in a mile of her. After a few days more she leaves the whole shootin'-match an' never comes near it again 'til nex' spring.
—Old Doc Lemmon.

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OWEN MAGNETIC MOTOR CAR CORPORATION, WILKES BARRE, PENNSYLVANIA

Building the Hardy Border

(Continued from page 52)

to realize that instead they have become all the more interesting from being old, and we find ourselves looking forward to their recurring seasons as we anticipate the visit of an old friend. In time, associations come to hover about them, as about the old books on our shelves and the old haunts that we frequent. For the more prosaic there is the scientific interest in comparing the growth and performance of one year with another. By all means keep a notebook!

An established border furnishes a surprising quantity of flowers for cutting. Armfuls of bloom are taken from my own border almost daily, and yet it is one of the points of greatest interest in the whole street throughout the season.

Necessary Space

The notion seems widespread that to have such a border one must necessarily have a large place, which is not, after all, a prime requisite. The most effective location for such a planting is, probably, along the far edge of the lawn, where it will be viewed mainly from the house. This would mean perhaps along the boundary line of a village lot. Such a border may be about the foundations of the house, though this is of all locations the least desirable as it will not be seen to advantage from the windows of the house. A backyard is a good situation, particularly if one can run the border about the yard and can spare ground for a bit of green, be it never so small, in the center.

There is nothing more charming than a walk between two borders, the double border of English gardens, a feature of endless possibilities which we in America neglect almost altogether. This type of border, however, allows a different planting than the more usual single border, for in this case less thought need

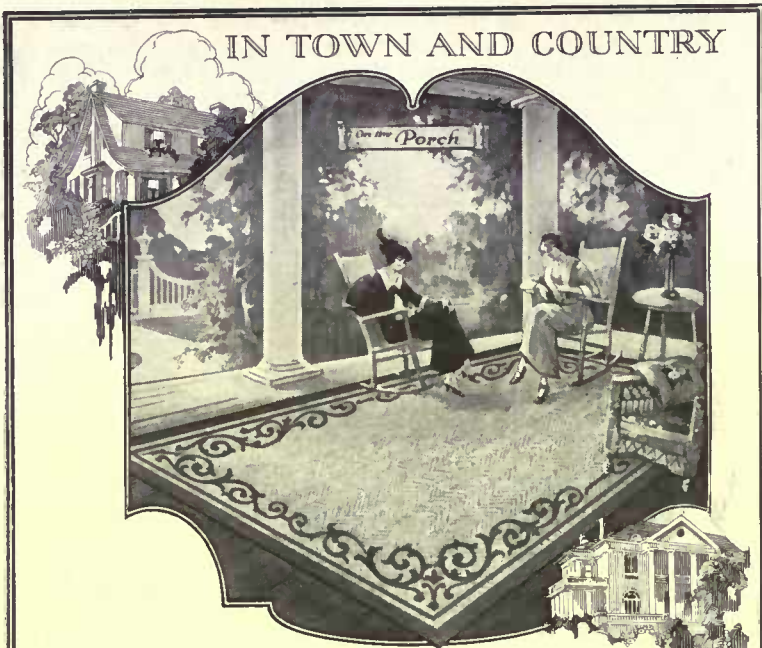
be given to its effectiveness at a distance. One might almost characterize the planting as more intimate, for it is to be seen from near at hand, and the interest is more likely to be busy with single specimens than with the broad effect of the whole. It is this broad effect that should always be kept in mind when planning and executing the single border. As it is more usually this latter type and its problems that confront the home builder, I shall confine what I have to say to that sort of planting.

The first principle to remember is that the best results are always to be obtained by simple and broad treatment. That it is better to paint from a simple palette, with a minimum of color mixing, is a maxim equally good for the painter and gardener. In either case, we are making a picture. The problem of the border is complicated by the fact that it is a series of pictures we must plan for. I can better explain what I mean by proceeding at once to the consideration of the several effects aimed at in the accompanying plan.

Succession of Bloom

Growth in a border starts, of course, simultaneously with that of the grass and the leaves on the trees. This early growth shows a variety of light, delicate greens and reddish browns that not only are beautiful in themselves, but with the great diversity in habit of growth and texture and shape of leaf seem to make any additional color unnecessary if not actually undesirable. In consequence I have not indicated the planting of any of the early flowering bulbs, such as crocus and tulip. For these, the late Cottage and Darwin tulips, and the whole race of daffodils, I prefer to find room elsewhere. An equally weighty reason for their exclusion is that they

(Continued on page 76)



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- Q Porphy White
- Q Henry
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PEONIES

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- P Rubra
- P Royal Mamma
- P Mrs. Jules Elm
- P Governor
- P Faust
- P Delicatasand
- P Marie Joseph
- P Mrs. Constance
- P Mrs. Hegerle DeWitt
- P Mrs. Phoebe
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- D Perfection
- D Duke Monarch
- D Mrs. N.T. Caron
- D Mrs. Brunton
- D Mrs. Andrew Carnegie
- D Francis F. Fox
- D Conroy
- D Mrs. M. S. ...

PHLOXES

- M Mrs. Lingard
- T B. T. ...
- F B. ...
- F E. ...
- F F. ...
- F G. ...

HARDY ASTERS

- M St. ...
- M Mrs. ...
- M Mrs. ...
- M Mrs. ...
- M Mrs. ...
- M Mrs. ...
- M Mrs. ...
- M Mrs. ...

IRISES

- I Mrs. ...
- I Mrs. ...
- I Mrs. ...
- I Mrs. ...

LUPINS

- L White
- L Pink

LILIES

The first principle to remember in planning the border is that the best results come from broad and simple treatment



The Charm of a Georgian Dining Room

THE atmosphere of simple dignity which seemed to pervade the delightful Dining Halls of Georgian England was inspired by an orderly arrangement of a few well-chosen objects.

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New York Galleries

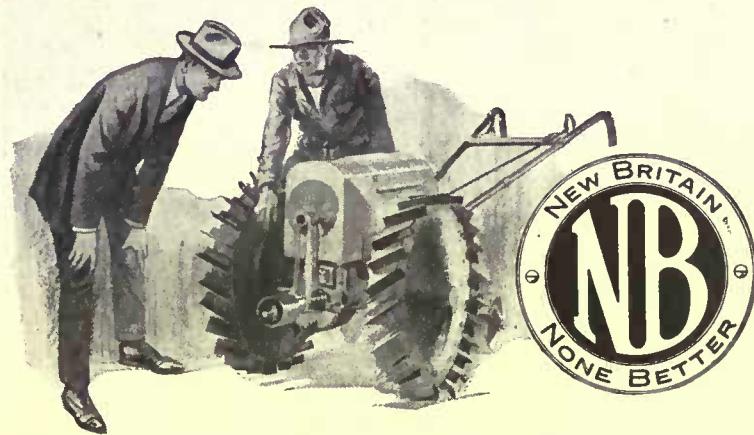
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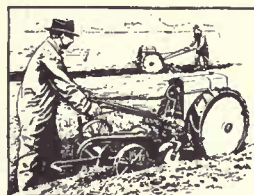
The New Britain Tractor has sufficient clearance to straddle rows 9 to 13 inches high; compact enough to work between rows 24 inches apart; low enough to creep under smallest orchard trees; flexible enough to dodge obstructions and injury to plants.

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New Britain Tractors are made in two models. Both are described in detail in booklet, sent free on request.

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Building the Hardy Border

(Continued from page 74)

greatly hinder the proper cultivation of the larger plants.

The earliest flowering plant I have indicated is the lupin. Now the lupin (*Polyphyllus*, the perennial variety), comes in white, pink and blue. The white is a flower of exquisite purity and grace. The blue, however, runs to reddish tones and the usual pink lupin rather suggests lavender. There is a recently introduced lupin of a purer pink that in combination with the white forms a beautiful group. The lupin is a fair sized plant throwing up perhaps a dozen flower stalks, from 2' to 3' tall. In this border, 50' long by 8' wide, I have placed ten lupins, three pink and seven white. Nothing else will be in bloom when they open. The whole border will be a mass of billowy green, however, and if the background can be a hedge or a vine-clad fence, the lupins will prove quite enough.

By the time these begin to fade, the irises will be coming into flower. In the iris planting I have limited the colors to white, blue and pink. The iris is so delicately colored that only the so-called self-colored sorts seem sufficiently assertive to be suitable for a planting of this nature. Mrs. H. Darwin is a most satisfactory white, of rather dwarf habit. Madame Chereau is the tall and stately variety with somewhat elongated white flowers with blue laced edges. *Pallida Dalmatica* is a large, luxuriantly growing kind, whose extra sized flowers at a little distance give the effect of a clear, delicate blue. Her Majesty, with flowers almost as large but borne on shorter stems, is soft pink with crimson markings. These four are as satisfactory as any I know for this use. Not only that, but they are particularly beautiful irises in their own right.

Faded iris blooms with their undeveloped seed pods should be broken off each day. Left on, they go far to spoil the appearance of the plant and, besides, new buds always open better if the withered flowers are removed.

We have to be especially careful in placing our irises unless we are willing to cut them off before their time, because the oriental poppies never wait for the iris season to be quite over. These with their brilliant black and scarlet coloring and great size are likely to prove rather upsetting to one's preconceived ideas of balance and harmony, unless they are carefully curbed. After considerable experimenting I have finally found them most effective in my own border grouped by themselves, where they have a background of evergreens. It will be noticed that in the plan I have placed them and the irises together, or rather I have used the white iris to separate them from the colored sorts. Throughout I have used white as a harmonizer, where it serves much the same purpose as the lead of a stained glass window, keeping apart colors that would clash if in immediate contact.

The Peonies

By the first of June—in many localities, somewhat earlier—the peony plants will have altogether lost the mahogany color of their earliest stage and will have developed into picturesque mounds of deep, glossy green. The buds of the sorts to flower first will be almost at the point of pushing back their green calyxes and unrolling their petals. For a day or two before this long-watched-for event takes place I like to have an all-green border again and usually make a point of cutting out the iris stalks and poppies still in flower. The peonies are a host in themselves and seem to prefer a clear stage when their show starts.

In the key accompanying the plan will be found the names of twelve peonies which I unreservedly recommend, twelve standard sorts of moderate

price, which give as great a variety in type and color of bloom as any twelve I think of, and which will furnish flowers for the longest possible season—from three to four weeks. Hot weather at this time noticeably shortens the season, both as regards the group and the individual plants.

By the third week of June, when the later peonies are in flower, the delphiniums will be reaching a considerable height, and the long, graceful spires of buds will begin to show color. These with the Madonna lilies and the early white phloxes always follow hard on the peonies. The delphinium, or perennial larkspur, ranges in color from white through countless enchanting combinations of blue and lavender to deep blue and purple. The scarlet and so-called yellow sorts need not be considered here.

This lily, phlox and larkspur time shows the border possibly at the height of its beauty from the point of view of the picture builder. The larkspurs sometimes attain an extreme height of 8', well established plants throwing up numerous stalks. The lilies in a favorable season grow 3' to 4' tall. The phloxes are lower. The colors and the varied heights lend themselves admirably to effective group arrangements.

I advise trying the lilies if they can have rather light and well-drained soil. They are as hopeless in a heavy, wet soil as a family of young turkeys in a rain squall.

The Phlox Era

As the larkspur and lily time passes, the gorgeous phlox era comes—the former perhaps the most ethereal, the latter certainly the most brilliant phase of the garden year. Of these taller, later phloxes I have indicated some half-dozen of what seem to me the handsomest and most distinctive sorts. The newer, large flowered varieties are the ones worth while. The beautiful, big, creamy white flowered dwarf, Tapis Blanc, is, so far as I know, without a rival for the post it seems especially designed to fill; that is, a place in the very front of the border. It grows from 1' to 1½' tall and bears large heads of large flowers. It blooms earlier than the other phloxes in this later group, usually beginning to flower just as the early white, Miss Lingard, is by its best. Tapis Blanc forms a bridge between the two seasons. Frau Anton Buchner, universally acknowledged the very best white phlox, bears equally large flowers in larger but somewhat looser heads, and grows very tall, often over 3'. This white is used for its own sake and to separate the more brilliant sorts. These brilliant colors are most effective used in considerable quantities, each by itself. Of the colored varieties, I suggest starting with a half-dozen each of the following:

Cortez—a rich crimson, early.

G. A. Strohlein—a wonderful salmon with a red eye.

Europa—white with a clear red eye. Comte Von Hochberg—a deep crimson, one of the darkest colored sorts.

Inspector Elpel—a rosy pink with a red eye, especially valuable, being very late.

The phloxes, with their wealth of color and bloom, carry us well into September, when the various fall asters begin to flower.

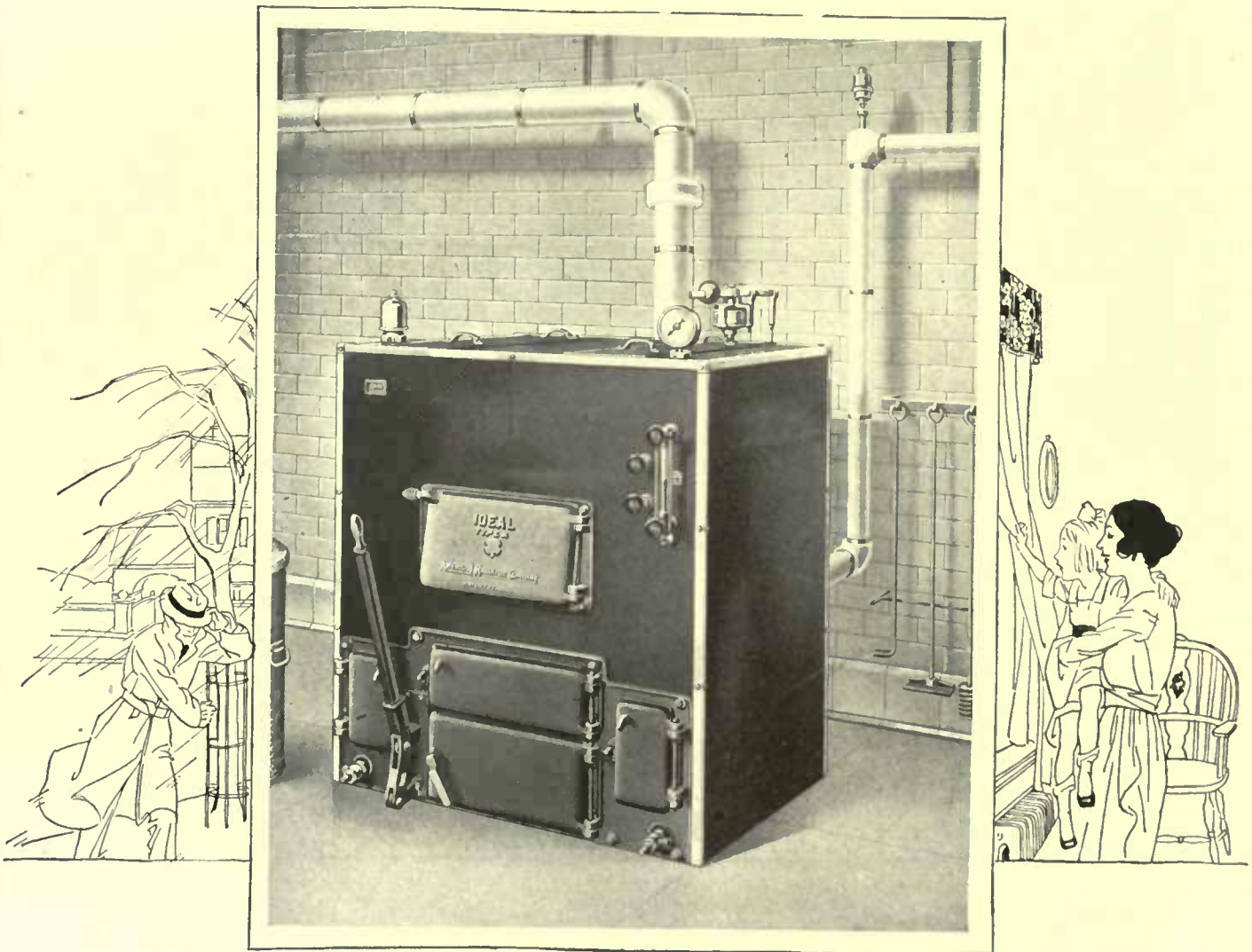
Asters

The number of these Michaelmas daisies, as we have learned to call them, are a revelation to most people, who still suppose the lavenders of our own New England asters the only colors to be found among them. There are, however, not only these lavenders and many more, but pinks, in almost pure tones,

(Continued on page 78)

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Makers of the world-famous IDEAL Boilers and AMERICAN Radiators

Building the Hardy Border

(Continued from page 76)



House of Mr. Chauncey Olcott, Saratoga, N. Y. Charles Barton Keene, Architect, Philadelphia

FITNESS for the particular use to which they are to be put should be your guide in selecting the woods for your home.

Almost any wood will prove satisfactory on the inside of the house; but this is not true on the outside, where the wood is exposed to heat and cold, sun and wind, rain and snow.

That's why it is important for you to get the right wood on the outside. The wood you use there will determine your repair charges and the appearance of your house—both vital matters.

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The many old houses in all parts of the country—in New England dating back to early Colonial times—attest the durability of White Pine.

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That is why it has always been the preferred wood in this country—why it is the most economical.



“White Pine in Home-Building” is beautifully illustrated with old Colonial and Modern homes, full of valuable information and suggestions on home-building, and gives a short, concise statement of the merits of White Pine. Send for it now. There is no charge for it to prospective home-builders.

WHITE PINE BUREAU,
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white, light and deep blue, crimson, and purple. Many of the newer varieties grow to be larger plants and bear larger flowers than those most of us know.

My own border is perhaps too far north for them; at any rate, I have so far failed to get really satisfactory results with the hardy chrysanthemums. The plants are invariably ruined by heavy frosts just as they are beginning to bloom. Under happier climatic conditions the chrysanthemums would bring into a border the glint of gold which autumn plantings seem to need. The heleniums and golden-rod I have tried did not quite please me, on account of their somewhat wild and weedy appearance, I fancy.

The border in which the accompanying photographs were made has been established some years. It went through various stages of experimentation before it finally settled down into what it now is, a planting giving a series of seemingly natural although rather carefully calculated effects. The suggestions I would make are derived from my own experience.

In building a new border I should start out with these rules firmly in mind:

1. Select a location, if possible, in full view from the summer living room.
2. Carefully measure the space to be planted, and make, to a convenient scale, a detailed plan showing the location of every plant to be set. This not only makes the actual planting much easier, but makes it possible to get along without the unsightly and perishable labels, for if in doubt as to a name one merely has to consult the plan. Personally, I like to make a series of colored plans showing the color scheme I am striving for at each season.
3. In arranging the colors try to get beautiful combinations, remembering

always that simplicity is a chief aid to that end. A half-dozen plants each of three or four colors are far better than the same number of plants, each in a different color. Use white to separate jarring tones.

4. Whenever practicable, obtain the best quality of plants, in named varieties.

5. Give a reasonable amount of labor and fertilizer in preparing the ground. Such preparation as any garden ground should have is enough.

After a border is once well planted, the care is comparatively simple. I spade the soil carefully between the plants in early spring, working into the ground the light dressing of stable manure applied the previous autumn. Hoeing two or three times during the summer is all the further cultivation usually needed. This keeps the soil in condition and the weeds down. Water is furnished only in times of some drought. Cutting out the stalks of faded flowers makes a fresher looking border.

What I have written here is meant by way of suggestion rather than any absolute dictation. Your garden should be your very own. You may get help, to be sure—“Helps shunned are hindrance sought and found” here as elsewhere. Our ideas of the perfect border will certainly differ, just as do our ideas of the Millennium. Every man, and every woman too, for that matter, has, I suppose, a more or less definite though individual idea of what the Millennium even is going to be like. For my part, I am prepared to go on record now as one who hopes that that delightful time will be characterized by more generally attractive houses, each with its own beautiful garden, the loving handiwork and so a true expression of the dwellers therein.

A Remodeled Cotswold House

(Continued from page 48)

refreshing and convincing straightforwardness about the style, due, doubtless, in great measure, to the fact that it is obviously a product of local evolution “growing out of the inherited knowledge of the wants which the builders had to satisfy, and of the natural material at their disposal.”

One cannot but admire the ingenuity of the old builders who, by the employment of one single material, succeeded in creating the most pleasing and varied results. That one single material was the native limestone to be found in abundance throughout the Cotswold hills. Out of it they made not only their walls but also their roofs, using thin stone tiles. As the houses, almost invariably, were of one room in depth, and expanded lengthwise rather than in compact mass, the roofs were of neither great height nor span, so that stone tiling was physically quite feasible.

With houses commonly of one room in depth and ranges of windows, abundant light and air, with concomitant cheerfulness, were assured. The walls, whether of ashler or of rubble face, had equally agreeable qualities of texture and color which grew more and more pleasing with weathering and the appearance of lichens. Withal, one is convinced on every hand, that the Cotswold builders built not only for substantiality but for delight as well.

But the Cotswold style needs no justification either on its own behalf or as an example for current work in England. As a type meet for emulation in America, however, there are those who cavil on both sides of the Atlantic. They are chiefly those who take not enough account of the legitimate ele-

ment of delight in architecture. For the sake of these folk, with their over-zealous obsession for practicality and for logical expression in local materials, it is worth noting that there are not a few places in the States where the local materials lend themselves rather better to expression in Cotswold mode than in other manners that are commonly deemed more essentially American.

This does not mean to say that slavish copying, which is merely an exhibition of archaeological proficiency, is either advisable or desirable. It does mean to say that the Cotswold type is essentially flexible and adaptable and that, with certain modifications, such for instance as the substitution of slates for stone tiles, dictated by common sense and the character of local materials, it is worthy of very serious consideration by those intending to build in districts where the general conditions are favorable.

To return to Court Farm, when surveying the combination of old and new, one is scarcely conscious of the latter. Close analysis, it is true, will reveal the fact that the chapel dormers with glass cheeks are of recent devising; that the bow window on the ground floor, in an angle on the road front, was contrived to accommodate a passageway and avoid interfering with the ancient interior arrangement; and that the living room, facing on the garden, is largely of modern construction. Such features, however, and their happy incorporation serve to show the inherent adaptability of the style and, at the same time, the happy possibilities within the reach of an architect who has saturated himself with the precedents of a type in which he has chosen to work.

The Hampton Shops and the Ideal Country House

BRINGING indoors a suggestion of sparkling water and gay formal gardens by its sympathetic color treatment, this delightful breakfast room, with its trellis overlaid walls and decorated satinwood furniture, re-created from the designs of Sheraton, is but one of many delightful country house interiors now exhibited at the Hampton Shops.

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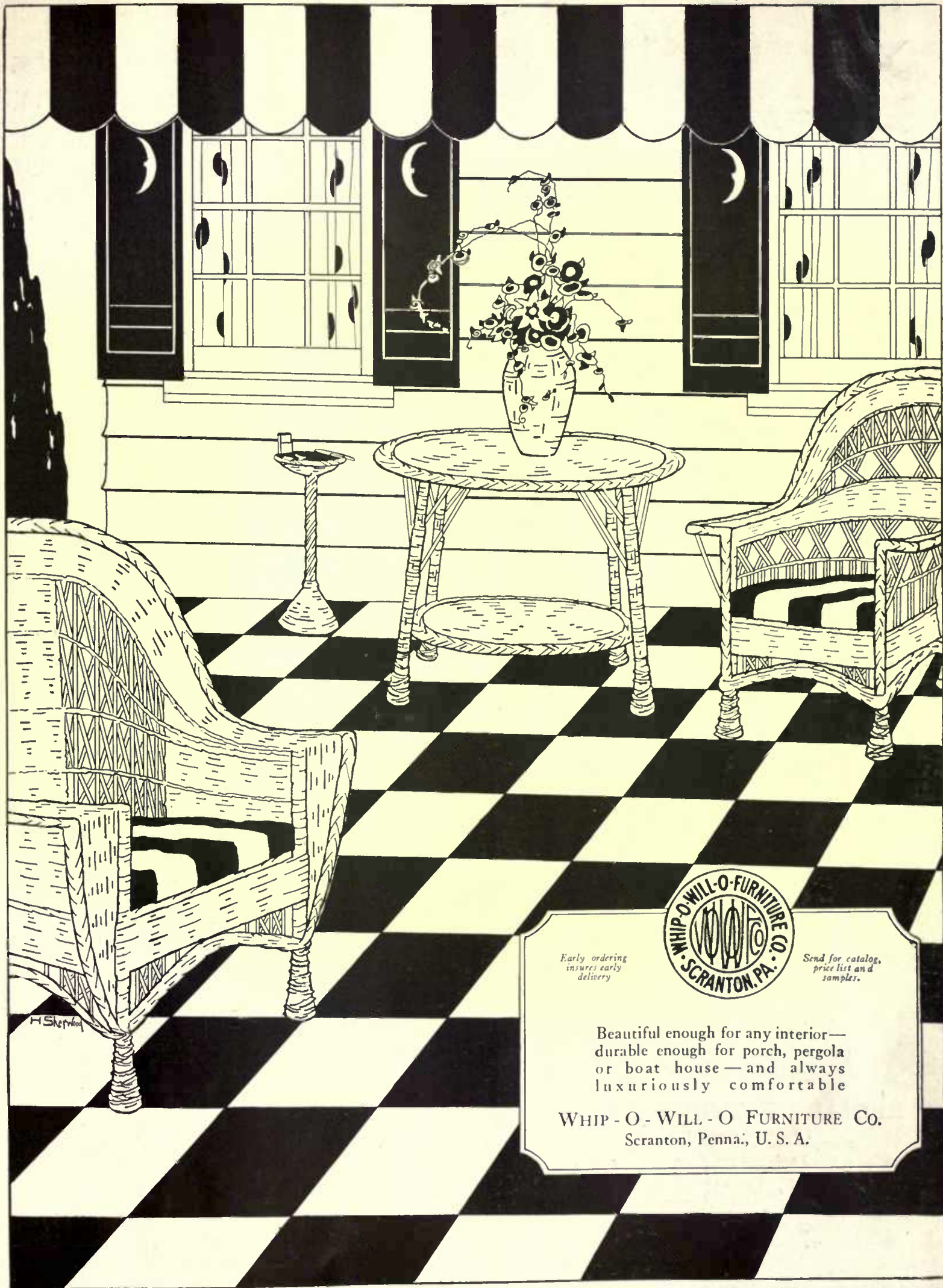
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Elegance in the Dining Room

(Continued from page 70)

than a china closet for the simple reason that they are beautiful and interesting.

A third mark of elegance is that it is conducive to quiet.

Elegance, as we have tried to show, is a subtle attribute of the mind, a way of looking at life and the objects that enrich life. For the fullest enjoyment of these things one must have a calm atmosphere. Certainly quiet and calm are requisites in the enjoyment of a meal.

Consequently elegance will not choose a piece of furniture that has an objectionable contour.

A great deal of Rococo furniture is inelegant, because it is too exuberant, and cottage furniture, on the other hand, may also be inelegant in certain

rooms because it is too severe. There is a nicety that guides the choice.

In the matter of colors, elegance will not tolerate those that disturb the eye or such as are grouped in a fashion that makes them difficult to live with. For elegance above all things is a livable atmosphere.

It avoids the novelty. It lasts through generations. The elegancies of our forebears are just as elegant today as they were a century ago.

Finally, elegance presupposes restraint. And restraint is the fundamental rule in furnishing any room. Especially is this true of the dining room—where we must create an atmosphere that is conducive to eating as a fine and genteel art.

The Hospitality of Luncheon

(Continued from page 65)

In the small photograph is shown a more formal type of table decoration. The place is set for the sherbet course. The vase is one of a set of four grouped around a large center bowl. Service plates are of silver in a delightful Louis XVI design. The runner set includes oblong place doilies of filet and hand embroidery.

The third table is set for a country house luncheon. Here is used an especially designed runner set in linen

with crocheted edges and medallion insertions. The center bowl is of delicately tinted mauve Venetian glass on a wrought-iron base. Novel candle bases are also wrought iron and hold large marbled candles, hand-dipped. The plates are Wedgwood and the goblets are of exquisite Venetian glass unusual in shape. The silver is hand-wrought and of a very simple but graceful design. The whole is entirely in keeping with a country house atmosphere.

The Disappearing Servant Problem

(Continued from page 66)

working along constructive lines toward home betterment. The Y. W. C. A. has a comprehensive program already developed on an industrial eight-hour-a-day domestic service plan and is ready to train and supply such helpers to those who demand them. It is workable, for it has been demonstrated that it can be done. But it cannot enlist workers, for their thoughts are still entangled with the idea of "servant" instead of employee. The combined women's clubs of New Jersey have established an experimental station for studying domestic economic problems, and have already collected valuable data.

These attempts are few and individ-

ual, yet their objective is of the greatest and most general usefulness to us in America.

Domestic service must be re-made into a profession or a trade exactly as industrial service has developed. It must become a business, and recognized as such. Only by the American women thinking about and aiding and unifying the serious and organized attempts that aim at placing domestic service on such a plane can we hope to make the home safe and economic in its operation. Meanwhile we can also perfect ourselves, we American women who are also American citizens, in the knowledge and mastery of making a home.

The Garden of Levels

(Continued from page 56)

flower-visions. I used to wonder what I missed, at first, in looking over gardens on the flat where every sentiment, every effort, every success and failure lies naked to the observer's eye; there was something delicious and vital which was lacking in those gardens. In time I learned that what I missed was the element of suspense, of wonder and of sudden surprises which gives such personality to a garden of different levels.

As far as my own was concerned, there was never any doubt from the first that it would have to be terraced if anything was to grow; only by leveling in sections could I hope to secure any moisture at all on that hungry, sandy hillside, and only by inducing water to lie long enough to soak in could I hope to get most things to grow! So I turned to my terrace-making as undismayed by prophetic fears as a young bride to the toils of matrimony, and learned, like her, the drab realities of backache, to earn, also like her, the deep sweetness of a love that will last me all my days.

Grass proved to be a luxury needing

so much attention that I leveled and laid out a couple of lawns, and for the rest relied on stone and brick to get effects. Once laid these paths and spaces required no mowing, trimming or watering and proved in the end a wise economy, besides securing a quaint old-world beauty in the setting they gave to the flowers.

Low walls of brick surmounted with clipped hedges served to contain the lawns, but the wall of the paved sunk garden we built of reinforced concrete. We dug a 3' foundation, and with washed sand, scrap iron and cement built a very solid and good-looking wall—any old thing did for the reinforcing, tin cans, twisted wire, barrel-hoops—and somewhere in its suave expanse lie buried a cracked sheep bell and an old bicycle wheel! Nails cannot be driven into concrete after it is set, so we were careful to make provision for the training of plants that in due course would clothe the cold gray surface with greenery and bloom. Iron rods, pierced to carry wire, were set up at intervals as

(Continued on page 84)

Good Interiors

are now recognized as works of art only to be attained by the pleasing harmony of color line and fabric in the Furniture, Rugs, Draperies, Lamps and other decorations. Paine has the men and the merchandise for producing the perfect home.

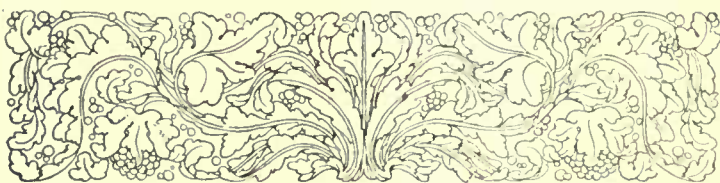


The accompanying illustrations from an attractive home in Newton, Mass., suggest an interesting outdoor Living Room, done in plum color and black—also a Breakfast Room in Colonial yellow and blue.

More about these interesting interiors, as well as other suggestions, will be furnished gladly to those planning to build or refurnish.

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The Garden of Levels

(Continued from page 82)

the illustration shows, leaving enough space behind the wire for *Ampelopsis Veitchii* and ivy to cover the cement, the idea being to plant roses to grow quickly and cover the wires, and that, as the close-clinging creepers behind grew up and covered the wall and the terra cotta terminal balls, they would in no way interfere with the long rose strands, but make a rich background for the flowers in their bloom time. Two stages of this idea can be seen in the illustrations. In the long wall picture, the wire and young rose bushes are very plain, also the glaring newness of the cement and terminals; in the picture with the young Pan the ivy can be seen beginning to clamber—the balls to weather and tone, and long strands of the *Wichuraianas* to spread along the wall. Today the ivy has covered ball and everything and the wide pink blossoms of the roses are lovely indeed when in flower.

We left a border of soil at the foot against the green background and on top, between the cobbles of the terrace path and the edge of the wall, which are excuses for endless joyous color schemes. In the picture a long border of the double arabis is beginning its bloom. Before the summer was through that rapid and hardy grower had cascaded over the brim of the wall and entirely softened the hard edge of cement. Below, a fiery challenge of black and crimson tulips stood up against the cold gray wall, and dared the eye to pass without a glow.

The figure on the rose-wreathed pedestal is the only one of its kind in the world, I believe,—the figure of a joyous boy, a young Pan cast in lead who has leaped on to the ball to laugh his defiance at the world before he runs like an elf back to his darling woods again. We mounted him ourselves, making the ball of cement (it was exceedingly difficult to get it round!). The roses we modeled on to the ball in clay; then cast in plaster of paris. Being our first effort in such craft we spoiled a good many casts in washing the clay out and then all was to do again; to remodel and recast till we wearied of stone roses and wondered why we wanted them there at all. When the molds were at last clear we poured cement into them and the rest was easy. As soon as they were hard we chipped off the plaster and set them round the ball with a little sheer cement; and ended this great endeavor by inscribing round the base of the pedestal "Live loving; die laughing".

When I started gardening I had a passion for rose arches, and I set them

here, there and everywhere till I began to appreciate first the restful quality of restraint in even garden love, and next to observe that arches of roses are not an unmixed blessing. Looking down from the flagged terrace on to the garden below I learned in time that the best blooms are always on top of arches, they reach up to the light and air. Moreover, in practice, I found that in passing under the arches one not only misses the best flowering but that the thorny rose sprays scratch one's face. Many a frank and hearty swear have I heard from the rose walk in the scented dusk. So I learned a trick with them which has cured their ills. I cut the arches down to elbow height, and edged the lawns with them. Now they do not scratch our faces with their pesky little finger nails when we pass by and contemplative souls may look down at their leisure upon the best and brightest blossoms which formerly towered out of sight.

The Healing in Gardens

My garden was a shaggy hillside, steep and wild, when I went to it twelve years ago; it is now a very lovely and romantic garden full of sweetness and charm, in the care of which I have learned many a priceless lesson. One has been a new sense of time. In the cities fevered moments tear the heart out of wild hours that, in their turn, make a bewilderment of days. Strain and rush and noise flay life and leave it skimmed and sore. In my garden perforce I had to learn a larger rhythm. You can't hurry gardening! The long, strange silences of tith are the greatest soul medicines on earth. If the war taught nothing else it did teach nerve doctors the infinite value of earth toil for torn nerves. Among young growing things one fingers the pulse of the seasons, learning to count in years instead of moments, to watch the great rise and swell and ebb of the sap tide, and to work in time with its cadences, to attune the hurrying heart to the beat of its grander measure.

Another thing I learned of my garden was the true pleasure of hospitality. Friends came, lingered to rest among the flowers, found her changing features fair, and learned in time to relax the tension of their myriad efforts to keep pace with city life. City-burned eyes lost their strain in deep, cool glades of infinite green. Wrinkled brows went back to town from the garden life full-glanced and open-browed, washed by moonlight and by starlight and the cooling dews of dawn.

Freezing the American Dish

(Continued from page 68)

cream powders and gum tragacanth, are used in commercial ice creams to give the product body, but manufacturers should, according to law, admit this addition if necessary. Housekeepers often use gelatine; it is quite wholesome and not dangerous in any way.

Freezing

Apart from the recipes, with which this article shall not deal, the most important part about ice cream is the freezing of the mixture. Its dangers are many.

First of all, freezing incorporates air into the mixture and therefore increases its bulk.

Ice cream can be frozen too slowly or too fast, and experience here is the best teacher.

If frozen too rapidly, says the Omaha State Experiment Station, the ice cream doesn't expand very much (this is more

important to the commercial maker of ice cream). Without the air incorporated, it is soggy and heavy. It will also be grainy and will fall apart.

If frozen too slow, it is buttery, greasy, non-expansive and fat will rise.

If frozen too long, it will be churned creamy, it loses expansion, it is greasy, soggy and heavy.

These are the reasons why cream is not a velvety, smooth, ungrained stand-without-hitching quality.

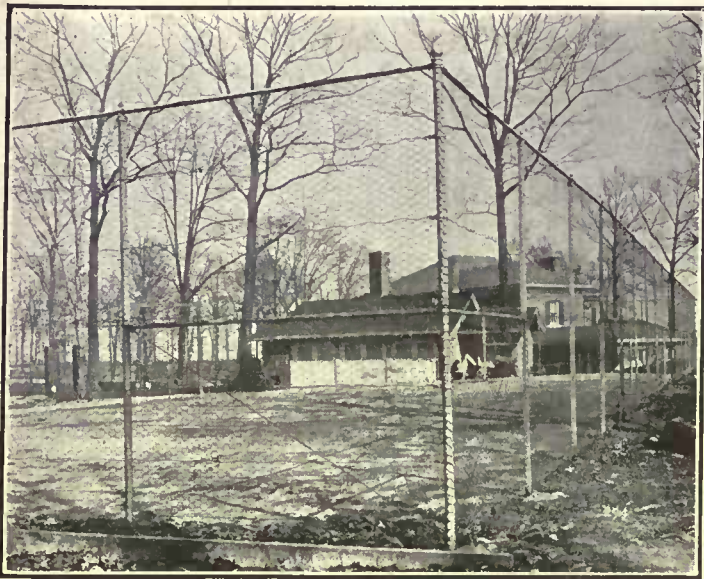
Here are some other defects and their causes:

First, the cream must be clean and creamy, combined with flavoring material which blends with the cream to a full delicious flavor.

There may be defects in the flavor, due to the cream used, such as sour, old, bitter or metallic cream flavor.

It may be due to the filler or stabilizer.

(Continued on page 86)



Time to fix up the Tennis Court!

THE winter was pretty severe and that court of yours needs fixing—a little filling in, in places and plenty of rolling—and the back-stops are in bad shape.

As to back-stops—that chicken wire never was very satisfactory, was it? Every time you drove a fast one past your opponent, it went right on through and you had to chase it; big holes were always appearing which had to be patched; and the whole business was so badly rusted and weak every spring that you needed new wire throughout.

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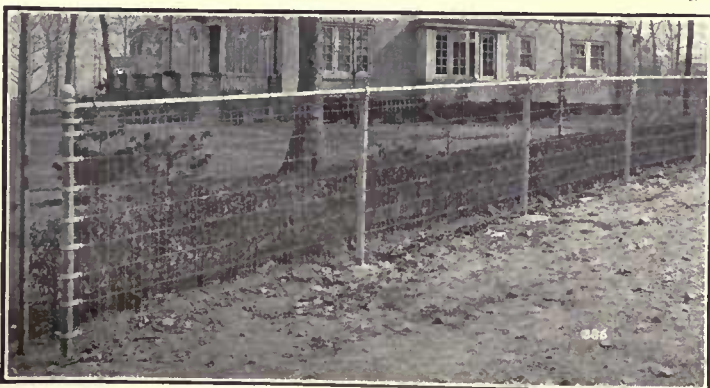
This kind of back-stop costs a little more than chicken wire, but it's far cheaper in the long run. May we tell you more about it?

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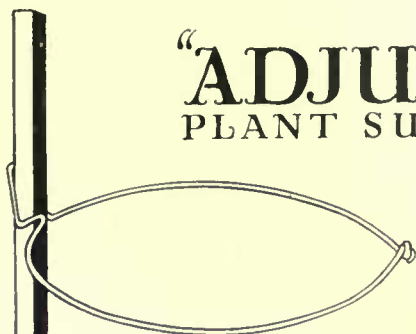
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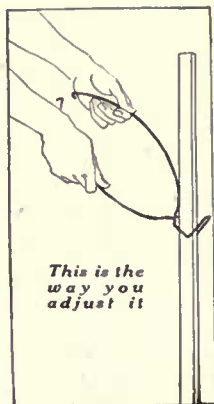
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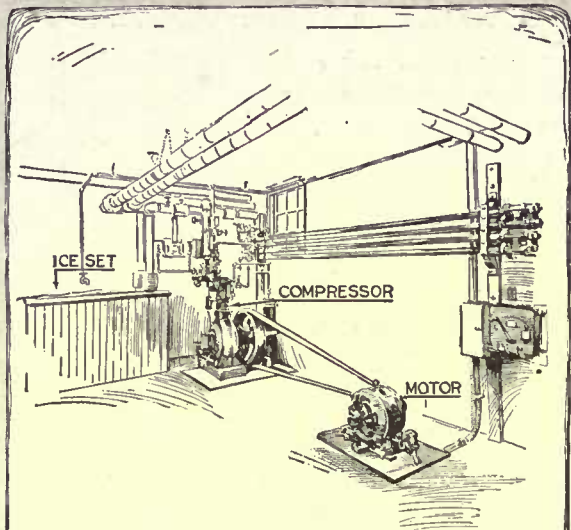
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Please supply informative literature and approximate costs of a Brunswick Plant adapted to residence details enclosed.

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My architect's name is:



This is the oscillating freezer which freezes two flavors at once. Note the clamped cross-bar and the box covering of the gears.
Courtesy of Wanamaker

Freezing the American Dish

(Continued from page 84)

zer, such as the starch, gum or gelatine. Defects may also be due to other ingredients. It may be too sweet, not sweet enough, coarse flavor due to flavor material, stale fruit, rancid nuts, mouldy nuts.

The cream must be firmly frozen to be smooth and velvety. If it is not, these conditions may prevail:

Icy: Due to improper packing.
Coarse: Too thin cream or packing while too soft.

Sticky: Due to fillers, such as gelatine or a sweetened condensed milk.

Buttery: Use of cream partially churned before freezing, or to cream too cold when put into freezer, or because freezer was operated at too high speed.

The Cure

First, buy a good freezer, never less than a gallon, because you can always freeze a little in it and always be ready for a crowd.

There are various types of freezers on the market. (1) those that one turns by hand, (2) by motor, (3) ones that aren't turned at all, (4) ones that are oscillated only and in which, at home, two flavors can be frozen at once. In this type it takes longer to freeze cream, but as the arm only works back and forth it is not so tiring. The can in the tub is partitioned in two segments and the paddles and dasher only turn half way.

The freezer that isn't turned at all needs no lyric from me. It tells its own story in making good ice cream of a smooth moussé-like consistency, but real ice cream. It is rapid and restful.

The various motorized freezers are good for large families, and the small

motors attachable to small freezers geared for motors are joys.

There are some kitchen units that are clumsy, some that are convenient which turn the freezer, polish the silver, sharpen the knives, in fact do everything but shine one's boots.

In buying these units don't be "pulled in" by salesmen talk. Watch for compactness, durability, cleanability, lack of danger in use, replaceable parts, and ease of manipulation. In the use of motors the attachment must be so made that the connections will not be catching in gearing, etc. Above four quarts, hand work is heavy and we would advise turning the freezer by a motor.

In the non-turning freezer, the chamber for the ice and salt is separated from the can so that the freezing mixture cannot enter the ice cream.

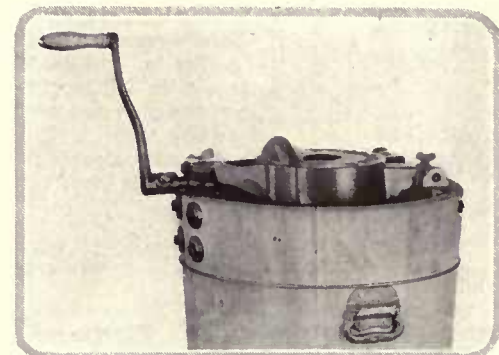
It is cheaper to buy ice cream, but the home-made kind tastes far better. When you buy ice cream, it is wise to watch the containers in which it comes, and to know where it is made. The Government is very particular, but slight slips in the ice cream organizations can breed the most dangerous of bacilli. At home you can watch everything; above all, the cleanliness of ingredients.

Freezing Mixtures

The greatest of all the science of ice cream making is the mixture of ice and salt. Most cook books say three parts of ice to one of salt for home use. For hardening after it is frozen eight parts of ice to one of salt, and the mixture must cover the can entirely, top and sides.

Of course, the ratio of ice to salt regulates the freezing. The United States

(Continued on page 88)



A turning type of freezer. The cross-bar is screwed down and hinged. Note the metal rings about tub to keep it strong.
Courtesy of Wanamaker



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IZATION AT YOUR COMMANO FOR
IMMEDIATE SERVICE

Correct and Comfortable In Every Detail

In this arrangement, the balance of artistic propor-
tion with coziness and convenience is most evident.
A proper reading light and perfect comfort are here
combined in these pleasing lamps and restful chairs.

A Read - Right Booklet is yours for the asking.

For sale at good furniture stores
and interior decorators.

MAXWELL - RAY COMPANY

25 West 45th Street, New York City
Factory at Milwaukee, Wisconsin



BENGAL-ORIENTAL RUGS

*American Reproductions
of Oriental Rugs*

Where luxury
and economy meet—

where your artistic taste and the
money you wish to spend do not
clash—

where your rugs become a har-
monious, livable part of your
home, blending with your other
furnishings and imparting a subtle
Oriental atmosphere—

There you will find Bengal-Oriental
Rugs priced at a third to a fourth the
cost of the studies from which they
were made.

*Portfolio of color plates, also nearest
dealer's name sent upon request*

James M. Shoemaker Co., Inc.
16-18 West 39th Street :: :: New York



Freezing the American Dish

(Continued from page 86)

Government Bulletins are full of these ratios if you want to look up this matter.

On this subject Bowen of the United States Department of Agriculture in Bulletin 98 says:

When two solid bodies, as salt and ice, mix to form a layer, a certain amount of heat becomes latent, called the latent heat of solution. Since this latent heat is taken from the mixture itself the temperature falls correspondingly. The temperature obtained by a salt and ice mixture depends on relative proportions of the mixture and to a less extent on the salt at which the heat is supplied from the outside, the size of the ice lump and salt particles and the amount and density of the resulting brine. Hence it is impracticable to give other than approximate temperatures with fixed ratios of salt and ice.

It usually takes thirty minutes at least to freeze a gallon of ice cream.

Freezers

Electric freezers come from about \$75 up and can be had for alternate (A.C.) or direct (D.C.) current.

The advantage of the freezer with its own directly-connected motor, rather than a motor which has to be connected, is readily apparent to those who have suffered the annoyance of belting, pulleys and countershafts. Being self-contained, such an outfit may be readily located at will; to operate merely requires securing it in place and connecting the wires. You have, therefore, no belts with attendant annoyance and expense, no countershaft with its necessity for continued attention and causing vibration, nor is there dirt and oil being thrown here and there. In addition to the mechanical advantages secured by the motor-driven ice cream freezer unit, there are had by its use cleanliness and increased space.

Every freezer should be so made that the action of scrapers and dasher is continuous. Some freezers have a device in which the scrapers are hung on the dasher so their lower ends rest on the bottom of the can, and the friction between ends of scrapers and can bottom when in motion moves the scrapers against the side of the can, and holds them there positively and continuously.

Tubs

The tubs should be strong and if possible bound with welded wire hoops or metal bands. If the tub is metal this is unnecessary. Tubs are made of pine, white cedar, etc. The zinc tub is a good substitute for the wooden tub, but the wooden one is good if made water tight and smooth and easy to clean. All parts of the freezer should be non-rustable, especially the can.

The best cans are made with drawn-steel bottoms. They do not leak, do not fall out, as may happen with those

having the tin plate or cast bottoms. The best bodies of the can are made of heavy tin plate. The top of can is strongly wired and turned over, while the bottom of can is made to fit over and under the drawn steel bottom.

All gears must be completely covered so that neither ice nor salt can get in the cogs nor the fingers be caught and injured. Some freezers have gearing enclosed in a box-like fixture.

The inside parts touching the cream should be of harmless metal, generally of pure block tin. All outside parts should be smoothly finished, galvanized usually.

The ice space between the can and the tub must be so arranged as to use the least amount of ice and salt, and freeze as quickly as possible.

The cross bars which connect the handles and cover and clamp on the opposite side are often a source of agony. These must be simple in operation. Some freezers have a clamp, some a key. This is a matter of choice and manufacturer. Some cross bars are hinged and others are dove-tailed.

Freezers are supplied with fly wheel instead of cranks to turn. The fly wheel costs a little more but it is far more convenient, as it requires less turning.

Some freezers have a glass peep hole in cover of can so one can see the progress of the freezing and obviate loss of time and cold by opening the can.

Scrapers are made of rolled steel bars ground straight and fine to fit can and to insure clean scraping of the cream, so that all parts of the mixture are being frozen continuously.

The dashers and beater are usually of malleable iron heavily coated with pure block tin. Generally (and better so) there is one scraper for the bottom of the can and two metal scrapers for side.

Buying Freezers

The same principals hold in buying freezers as any other culinary utensil. They must be seamless, smooth, easily cleaned, non-dangerous, non-corrosive, non-chipping and be made by reputable manufacturer.

Besides the freezer must have ease in running, quick freezing, economy, convenience, and give practical results.

Freezers are equipped with best standard motors. The motors should be so placed as to eliminate danger of motors burning out or being injured by careless handling of the ice and salt.

In ordering a motor outfit include the following—your voltage, Direct or Alternating Current; if Alternating what Cycle and Phase?

Buy a freezer with thought. All machinery pays better when the best is bought and close attention has been given to the purchase.

ETHEL R. PEYSER.



Ventilator Easily Installed in part of window or wall

Brings New Life into Your Kitchen

Place an Ilg Kitchen Ventilator in your kitchen and you daily experience the joy—the thrill—you do when cooking over the campfire, breathing the breath of the great outdoors.

All those unpleasant heavy cooking odors that take your appetite, that overheated exhausting air you now toil in, is then changed—the air is sweet and full of life and energy, made so by the



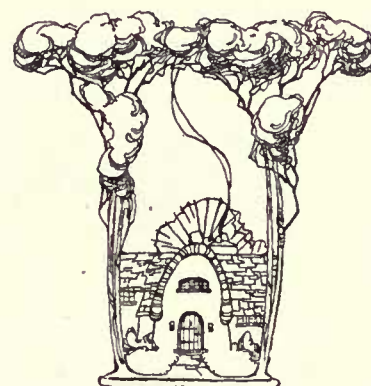
And those uncontrollable greasy cooking fumes no longer float through every room, laying their soiling fingers on curtains, walls and decorations. The ILG Kitchen Ventilator removes them.

Moderate in cost. Easily installed in part of window or in wall. Connected with any electric light socket. Costs but a cent an hour. Fully guaranteed. Go today to your hardware or electrical dealer for demonstration; or write us direct for illustrated literature.

The Ilg is the only ventilating fan with fully enclosed self-cooled motor—used in thousands of restaurants, hotels, homes, offices, stores, factories, theatres, etc.

Ilg Electric Ventilating Co.
161 Whiting Street - Chicago, Illinois

Fumes and odors fill the kitchen without a Ventilator



MILLER LIGHTING FIXTURES

ARTISTIC lighting fixtures lend an atmosphere of luxury to any home. And they are becoming increasingly popular.

These handsome Miller Fixtures are charming in their graceful simplicity and will delight the most exacting student of interior decoration.

Their sturdy, dependable construction makes them enduringly useful. Their low cost — due to Miller facilities of production and distribution — makes them accessible to the modest income.

Write us and we will gladly put you in touch with a Miller distributor near you.

EDWARD MILLER & COMPANY

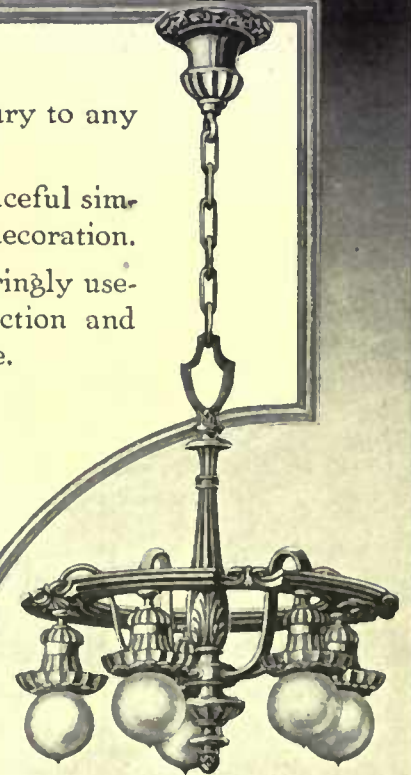
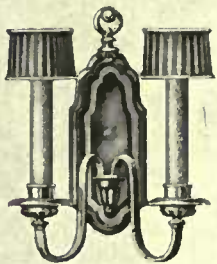
Established 1844

MERIDEN - CONN.

No. 63, 5-LIGHT FIXTURE No. 618, 2-LIGHT BRACKET

Antique Gold finish, \$35.50	Antique Gold finish, \$12.00
West of Rockies, 36.50	West of Rockies, 12.50
Colonial Silver finish, \$43.00	Colonial Silver finish, \$14.50
West of Rockies, 44.00	West of Rockies, 15.00

Prices do not include shades or bulbs.



WANS

ANTIQUES



CHIPPENDALE ARM CHAIR (ONE OF A PAIR) COVERED IN PETIT POINT NEEDLEWORK IN WHICH REDS AND BLUES PREDOMINATE OVER A DARK BROWN BACKGROUND.

554 MADISON AVE., NEW YORK

CORNER OF 55TH STREET

Branch: 406 Madison Ave. Bet. 47th and 48th Sts.

PARIS: 33 FAUBOURG POISSONNIERE

Individualism - in Good Furniture

This table was designed to embody, in your home, the spirit of Italian renaissance.

For twenty years, The Elgin A. Simonds Co. have manufactured period furniture for the most discriminating patrons of the country's better class furniture shops.



The Elgin A. Simonds Company
Syracuse NY

SPRING IS PAINT-PLANNING TIME

JAMES E. DURHAM



The Better Window



EASILY cleaned. The upper and lower sash and the pair of copper-cloth fly-screens may all be pushed up out of the way into a box-head which forms the upper part of the window frame.

When the window panes are to be cleaned, simply pull down one sash; wash and clean both sides of the glass. Push the washed window up out of the way. Pull down the other sash, clean and push up out of the way. Then let down the fly-screens.

No more sitting on the window sill when washing windows. No more exposure. Less cleaning. Easier cleaning.

100% opening for ventilation, with full screening from top to bottom in Summer. Or the upper and lower sash may be locked securely to give partial ventilation from top, bottom and center of window opening. During bad weather, the self-weatherstripping features of the Lunken Window make it proof against the severest storms.

These are only a few of the advantages of the Lunken Window. We will be glad to tell you the whole story. Write us for full information.

THE LUNKEN WINDOW COMPANY
4016 Cherry St., Cincinnati, Ohio



YOU are planning to build a house. If it is to be a cheaply constructed affair which you expect to sell at a profit, you will not be particular as to the nicety of detail. But if it is to be a house that is to shelter yourself and yours—a house of your own that you have been looking forward to for some time—then you will want to make it a real home in every sense.

You will insist on double flooring and double walls throughout; you will want sturdy and stanch uprights; stairs that will not creak; heavy doors that will not warp, and containing panels that will not sag when the furnace runs wild or the air carries excess moisture.

You have decided on the size of the rooms, the texture of the inside finish and the drapery, the style of furniture. Perhaps you have even determined on the colors to be used for the outside painting.

But did you decide simply to paint it a certain color and then pass on to some other detail without giving any further thought to the paint itself? If so, you are exposing yourself to much future trouble and expense.

The Humanness of Paint

You will doubtless be surprised, certainly interested, to learn that paint is almost human. When applied to a surface it goes through a breathing process. The linseed oil absorbs oxygen from the air (forming a substance known as Linoxyn) as when we inhale; and it also gives off a small quantity of carbon dioxide as when we exhale. This has been proved by a series of experiments—it was exploited nearly fifty years ago by a prominent Middle Western paint manufacturer—and shows to what an extent paint manufacturers have gone in formulating what is known as good paint.

Today, any experienced paint man will tell you that the ready-mixed paint, which is ground and mixed by a reputable manufacturer and put up in cans ready for use, is far superior to the lead-and-oil which a few old-time painters still persist in mixing by hand and shading themselves.

The secret of the superiority of ready-mixed paint is found in the mixing itself. The old-school painter means all right, but he can never approximate machine-mixed paint because he hasn't the physical endurance to spend a sufficient time manipulating his stirring paddle.

In a modern paint factory, the pigment is first mixed thoroughly with just enough linseed oil to form a paste-like mass of uniform consistency. And remember, it is really "mixed". This means that a film of the oil is wrapped entirely around each particle of the pigment, a result that hand-mixing cannot accomplish.

From the mixers the paint goes in a dough-like state to the grinding mills, where the element of time cannot be considered. The paint must be thoroughly ground and reground until it meets the test specifications—that is, if it is to be good paint.

The various processes of thinning, shading and so on are all worked out by weight, so there is no possibility of making a mistake. That is why you can always match a certain shade in a ready-mixed paint, whereas the painter who mixes his own may require several hours to secure the same shade that he mixed before.

Then, too, the reliable manufacturer employs expert testers, usually former painters, who give each batch of paint a rigid test as it is made up, comparing it for color, weight, hiding capacity, etc., with the small master sample can kept for that particular purpose.

The secret of making quality paint,

then, is found in the mixing thereof. For instance, a manufacturer of cheap paint can use the same formula as does the manufacturer of good paint, yet if he does not spend a sufficient amount of time in mixing the materials, he will not produce good paint. Naturally, the shorter time spent on the mixing operation reduces the overhead and increases the quantity produced; and therefore the paint can be sold cheaper. And by the same token it will produce poorer results and will cost the home owner more in the long run.

When the paint is applied to the surface, if the oil is not thoroughly wrapped around each pigment particle, nine times out of ten the pigment will soon become dry, especially after a certain proportion of the oil has been absorbed by the wood. This causes early chalking, peeling and general dissatisfaction.

Perhaps you have often wondered at the varying prices of paints. It is true that so-called paint can be bought today for as little as \$2.50 per gallon. But it is only so-called. Paint sold at this price is mixed with water or "dope", which looks good when the can is opened, but looks very badly soon after it is used.

There is a way to tell good paint from poor paint before it is used. Buy a small can of the costliest white outside paint, also a can of cheap white paint. Open both cans and mix the contents of each thoroughly. If you knew nothing about paint you would immediately pick the cheaper brand because it is pure white and thick. The better paint is much thinner and has a yellowish cast.

The difference is simple: the better paint is made of pure linseed oil, which gives it the yellow tint, but when applied to a house the action of the sun and air soon bleaches it to a pure white—and a permanent white. The cheaper paint looks better at first, but when the small quantity of oil it contains is bleached out, the pigment will begin to chalk and peel because the "dope" will not bind the particles together.

You can make cheap paint out of the good paint yourself. Pour out a small quantity into a glass and add about 25% of water to it. You will immediately notice that it forms an emulsion—becomes thicker and turns whiter. Now you have the secret of cheap paint. More paint can be produced in this manner, hence it can be sold cheaper. But results are the things that count. And time only will tell whether the manufacturer used pure ingredients and spent the necessary time in mixing them.

Good paint will always spread easier, go further, have greater hiding power, hold its color and look well for six or seven years. It wears down smoothly and evenly, leaving an excellent surface for repainting. Cheap paint begins to chalk and lose its color in three or four years, peels and cracks, and necessitates burning or scraping off in order to obtain a good job of repainting.

A Typical Experience

The futility of attempting to save money by buying poor paint may be illustrated by the experience of a Western painter last summer. He obtained the contract to paint a business building in his city which he had painted two or three times before. He had always used the best paint he could buy, but this year for some reason or other when the dealer asked \$5.00 per gallon for the paint he refused to pay it.

Instead, he bought another brand from a competing dealer, paying him \$4.00 per gallon. His records showed that it formerly required sixteen gallons

(Continued on page 92)



DANERSK

Means more than decorative furniture
IT MEANS IDEAS



Danersk Decorative Furniture

Interesting interiors can never be obtained with cheap furniture. The influence of an exquisite design is more permanent than mere material existence. Witness the delightful color harmonies in this Painted Sheraton Dining Room Set. Self tones of antique green and gold with medallions of parchment!

Let us help you plan your rooms so that they will show real imagination. Why do the dull conventional thing when you can express your own individual desires at no greater cost. Our catalog number of "The Danersk" will tell you how. Send for it, "A-5".

Buy through your decorator, dealer or direct.

Charming sets on exhibition at

ERSKINE-DANFORTH CORPORATION
 2 West 47th Street New York

First Door West of Fifth Avenue, Fourth Floor

Sabey Awnings



"Period" Awnings
 for Homes of Distinctive Character

THERE is a style in awnings that is good and correct, just as there is style and character in good old furniture and oriental rugs of genuine origin.

In awnings this style and character are expressed by their cut, their fit and their colorings.

SABEY AWNINGS are made for homes of distinctive character—homes whose style of architecture is such that they require awnings

that will harmonize with the whole scheme of things. They are custom made and yet they are not "expensive" awnings.

The colorings of SABEY AWNINGS are exceedingly attractive and are so fixed that they will not fade. Sabey Awnings are made from an extra fine quality of canvas, stitched with the strongest, lasting thread, and mounted on frames of the highest quality rust proof galvanized iron.

WRITE for catalogue, samples and prices.

The FRED F. SABEY COMPANY, Inc.
 176-180 South Avenue, Rochester, N. Y., U. S. A.

Enjoy Cooking

Install the up-to-date DUPLEX ALCAZAR 3-Fuel Range, which will enable you to cook in comfort and take things easy the year 'round.

The DUPLEX ALCAZAR is the original two-ranges-in-one. It burns gas and coal or wood, singly or together. It has perfect heat control, and can be changed instantly from one to the other.

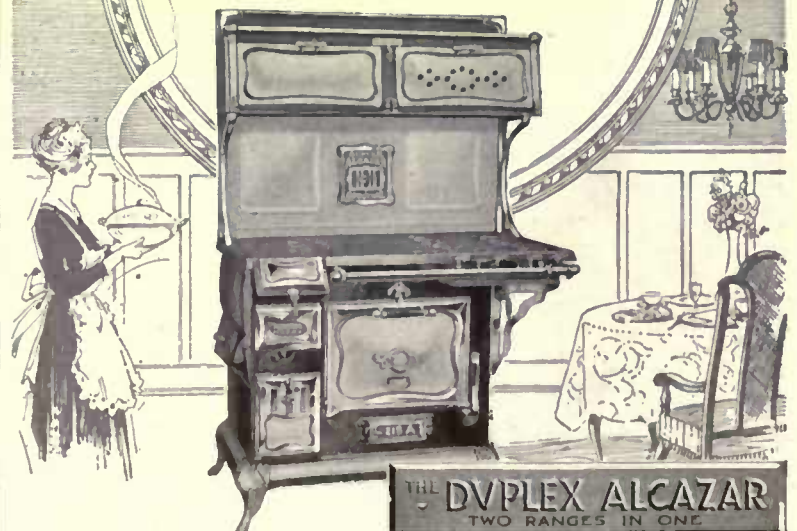
The DUPLEX ALCAZAR is efficient and economical. It gives better, quicker and easier cooking results, and it makes a seven-fold saving of fuel, food, time, labor, health, space and temper.

With the DUPLEX ALCAZAR you can cook in comfort the year 'round. Use gas—keep cool in summer; coal or wood—keep warm in winter.

Ask your dealer to show you the DUPLEX ALCAZAR that should be in your kitchen.

For sections where gas is not to be had, there is a DUPLEX ALCAZAR now for OIL and COAL or WOOD. Write for our literature.

ALCAZAR RANGE & HEATER CO.
 410 Cleveland Avenue, Milwaukee, Wisconsin



THE DUPLEX ALCAZAR
 TWO RANGES IN ONE

Spring Is Paint-Planning Time

(Continued from page 90)



THIS SLOANE IMPROVED VACUUM CLEANER

*Was Locked Up in a Cupboard For 6
Hours by the U. S. Government*

THE motor was started. The cupboard was locked. Then the Sloane representative was told to return in six hours, when the motor would be examined to see if it conformed to Government requirements, which were that the temperature of the motor should not be more than 60 degrees higher than the temperature of the room.

Six hours later, the motor was still running true to form, and only 20 degrees higher than the temperature of the room. 40 degrees to spare!

And it met all the other Government tests in the same way.

Larger models for every purpose, and all sizes ready for immediate delivery. Stationary Plants installed.

Portable House Model, \$48
With extra attachments, \$59

Descriptive leaflets on request

W. & J. SLOANE

Fifth Ave. and 47th St.

New York

of paint for that particular building, so he purchased that quantity and started the work. But he soon found he needed more paint. In fact, before the job was finished he had used twenty-two gallons.

Result, the cheaper paint did not go as far and cost him \$8.00 more than he would have had to pay for the best paint. He not only took this loss, but he is dissatisfied with the job, as also is the owner; and indications are that the next time that building needs painting some other painter will be given the contract.

Paints, Primary Purpose

Too many people have been buying paints from a color card, without giving enough thought to the ideals of the man who makes the paint. This is probably due to the fact that too many people consider paint simply as a pretty covering for a house. Paint was not designed primarily as a beautifier. It was designed to protect the wood from weather's wear and tear; to save repair expenses and make the building an asset instead of a liability. The colors came along as an afterthought.

For proof of this, look toward the farmer. He paints his implements and his barn because he knows that paint protects. He is not particular as to color. If he is caught in a sudden shower while working in the field, he can run for shelter and leave his implements in the open, knowing that the paint will prevent their rusting. He doesn't buy paints for color, but he gets good, permanent colors because he has been taught the economy of buying the best brand of paint.

The first thing to do, then, is to find out which is the best paint and why it is the best, then select the colors offered by that particular manufacturer. As his paint is better, so are his colors. They will always be found more permanent than the colors offered in the cheaper paint.

The condition of the surface to be painted must be given vital consideration. If the wood has never before been painted, it will be necessary to give it a priming coat, which is simply paint of the same color the house is to be painted, thinned out with linseed oil. This coat is necessary so that the pores of the wood will become thoroughly impregnated with the oil and a part of the pigment, furnishing a groundwork for the final coat or coats, which should be used from the can without any thinning.

The priming coat is the foundation, so it must be right. Don't let the painter use a cheaper paint for priming than he is to use for finishing. The same color and make of paint should be used throughout.

It is of the utmost importance that the wood itself be thoroughly dry before the priming coat is applied, because if any moisture remains in the wood it will be drawn to the surface by the heat of the sun and, being unable to penetrate the film of paint, will raise a blister. This will happen with good paint as well as the cheap kind.

The priming coat should be given from one to four weeks to dry. And it must be thoroughly dry before the second coat is applied. If any bare spots appear, give them a coat of pure oil, and allow that to dry.

Remember, this film of paint that protects your house from the destroying elements is less than 1/100 of an inch in thickness, so you cannot be too careful in seeing that it is spread on a surface that is in proper shape to be painted.

When you have decided on the brand and color of paint you will use, don't give the job over to a cheap painter. Get the best one you can find. He will

be busy, but it will pay to wait until he has time to do the work.

You must not forget that three-fourths of your painting cost is for labor—the cost of the paint itself represents only one-fourth—and a poor painter can make a botchy job even though he is given good materials to work with and conditions are favorable. Like the quality of paint, the quality of workmanship must also be of the best if satisfactory results are desired.

Be sure that the painter you employ "brushes in" the paint. Simply laying it on is not enough. It must be worked into the pores of the wood so that it will take hold and become a part of the surface texture. Do not let him attempt to apply the first coat if the wood is not perfectly dry. Better to wait a day or two longer than have blisters form a short while afterward. Black, green and other dark colors, being better conductors of heat than lighter shades, are prone to blister much more quickly. That is one reason why the prevailing colors selected for outside painting are white, gray and yellow, the former predominating.

There is no need to dwell at length on the atmospheric conditions under which paint should be applied to a house. Common sense will dictate that the work should not be started when it is raining or the air is full of moisture. Likewise, painting done in extremely cold weather will not be as satisfactory as that done in a temperature of 70 degrees.

Some painters prefer working in the fall of the year. Then the weather is more settled, walls are dry and the paint seems to penetrate deeper into the pores of the wood. Spring, however, still sees the greatest painting activities.

Points on Painting

There are four points to be considered when considering painting:

1. The composition of the paint.
2. The condition of the surface to be painted.
3. The manner in which the paint is applied—which means the kind of painter who does the work.
4. The atmospheric conditions under which the work is done.

Paint is science, art and craftsmanship rolled into one. The science is employed by manufacturers in developing formulæ that are best for a given surface, keeping those formulæ constant and improving them whenever possible.

The selection of colors depicts the artistic sense of the home owner, who must take into consideration the size, shape and location of his house before determining on any color or colors, remembering that lighter colors make the house seem larger, while darker ones make it appear smaller than it really is.

A good painter can secure fair temporary results from cheap paint, just as a poor painter can ruin a house even by using good paint. But given a good workman, good materials and proper conditions, the home owner is assured of a satisfactory and lasting painting job.

Paint manufacturers have long realized that the average property owner does not give proper consideration to painting problems, and many beautiful and instructive booklets have been distributed by them through dealers and painters in the effort to educate the paint-buying public to a realization of the seriousness of the subject.

Only recently there was brought to my attention a handsome book published by one of the best-known manufacturers, which brings out the possibilities of paint in a novel and instructive manner. In fact, it is far

(Continued on page 94)



MISS SWIFT

11 EAST 55TH STREET
NEW YORK

INTERIOR DECORATIONS

FURNITURE, HANGINGS,
MATERIALS, WALL AND
FLOOR COVERINGS

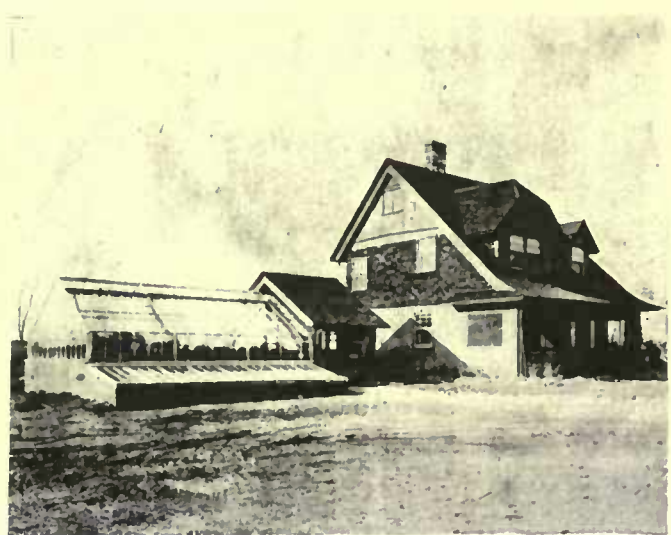
MANTEL ORNAMENTS
DECORATIVE PAINTINGS

SPECIALTIES IN BOUDOIR
FURNISHINGS, LAMPS,
SHADES AND MIRRORS

ROOKWOOD FAIENCE

IN Mantel Facings or over-door panels very attractive effects are possible with Rookwood Faience. It is adapted to decorative use in many ways under many conditions. Attractive art objects and small things of beauty for the home are produced at Rookwood potteries.

Write for literature
THE ROOKWOOD POTTERY COMPANY
Cincinnati, Ohio



It is *well* to build, but —
it is better to *build well*.

And there can be no wiser advice for you to consider when thinking of greenhouses, conservatories, solariums, or glass enclosed swimming pools, as you are sure to be doing. For in these days some kind of a glass structure is considered an integral part of every well appointed home, whether town or country, by those who know.

Of course, you will want your copy of the Conservatory Book. It's gratis, you know.

Do you wish it sent to your home address?



American Greenhouse Mfg. Co.

NEW YORK
5 Columbus Circle
KANSAS CITY
N. Y. Life Bldg.

CHICAGO
Masonic Temple
SEATTLE, WASH.
Smith Bldg.



Spring Is Paint-Planning Time

(Continued from page 92)



The Way to Perfect Casement Windows

How many times have you lost your composure in opening and closing outswung casement windows? How often have you been awakened from sleep by their banging in the wind?

The Monarch Casement Window Control-Lock takes away all cause of annoyance.

An obscure but ornamental handle on the inside enables you to move the sash and firmly lock it in any position, without the least interference with screen or curtains. You merely raise the handle and work it in its slot; turn it down and the sash is locked. It's as simple and convenient as an electric light switch. It's as sturdy and durable as though it were a solid piece of metal.

At your hardware dealer's—or send us his name and we'll forward free printed matter to both of you.

Monarch Metal Products Co.

5000 Penrose Street

St. Louis, U. S. A.

Manufacturers also of Monarch Metal Weather Strip

MONARCH

CASEMENT WINDOW HARDWARE

beyond anything in this line that has ever been issued by any other manufacturer, and after reading it no one will ever again think of a can of paint simply as a can of paint.

The idea for this book came from a busy business man, who often became annoyed with vexing business problems, and who could find relaxation only in the country. There was a certain wooded lane which he had discovered and which, when he walked down it and rested his eyes on the charming coloring of nature, gave him a physical and mental restfulness that enabled him to think more clearly and better understand his fellow-men.

In speaking about it to an artist, he really started something. For the artist said, "Why don't you borrow those restful colorings from nature and bring them indoors where you live and work?" The business man said he had never thought of that, but it sounded reasonable. The artist said it was quite possible.

It was tried first in the business man's library. The plain woodwork of the bookcases, extending from the floor to the ceiling, was finished in the dull gray tones of the tree bark. Imagine its restfulness. The glass in the bookcases was etched slightly so that the colored books showing faintly through resembled the leaves in the fall. The ceiling was given a soft, blue sky-tint. The floor was covered with rugs of a

brownish moss-green color. The furniture was then finished in gray tones to match. The wooded lane had been brought indoors.

As a result, that business man made his library his permanent office, and says he can now do twice the amount of work he formerly produced in his glaring office, and his work does not get on his nerves.

So elated was he with the success of the scheme that he asked the artist to work out the same idea for the balance of his house. This was done—in every one of the ten rooms. A wild-flower was selected for the color scheme in each, and while each room is different in color, yet all blend perfectly with the others, forming a harmonious whole, as do the wildflowers of the woods. Thus, through the medium of paint, it is now possible to bring indoors the wonderful charm and restfulness of nature's great outdoors.

So you can see that the subject of paint is a broad one. The possibilities in a can of good paint are limitless, even though the can in itself does look prosaic and commonplace when seen standing on a shelf.

House-planning means paint-planning. And the latter demands almost as much consideration and concentration as does the former. That is, if you are planning to build not merely a house, but a really, truly home in the best sense of the term.



SPRINKLING THE LAWN

ONTO each lawn some rain must fall—but unfortunately it doesn't always fall when it is most needed by the grass. The rains are entirely too prone to descend and the floods to come in superabundance for a period, and then cease entirely through such a long spell of hot weather that the grass blades shrivel and scorch and the erstwhile green turf turns an unsightly brown.

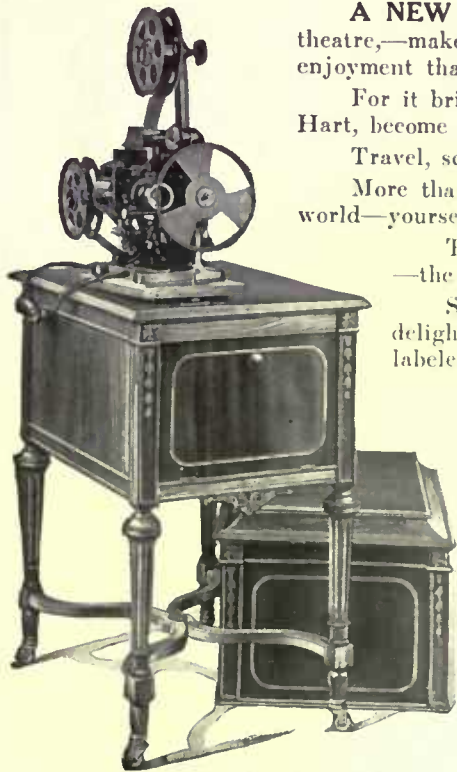
Happily for our lawns, this vagary on the part of the summer weather can be nullified without great trouble. The various forms of lawn sprinklers which can be attached to the house water supply furnish moisture to the grass in the most beneficial manner—falling in small drops exactly as does rain. In fact, the good ones are better than some kinds of rain, for they are so regulated that the water falls no faster than the ground can absorb it.

There is no need here to go into the details of these sprinklers—their portability, their revolving devices which distribute the water evenly over an area of many square yards without shifting the apparatus, their good appearance, the advantage which their automatic operation gives them over the old-style method of directing a hand hose for a weary hour or two when you would much rather be sitting in a comfortable chair with a good book, or, if you are a man, enjoying the post-dinner smoke. These points are evident to anyone who gives thought to the matter.

As to the effect of the sprinkler on the lawn itself during the summer drought, you have but to compare a regularly sprinkled turf with an unsprinkled one to be forever convinced that the artificial rain-maker is not a toy but a thoroughly practical item of country home equipment.



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The Art of the Golden Age

(Continued from page 53)

great heroes of antiquity who struggled against tyranny of old.

The arts of ancient China and Japan and India may make their subtle appeal to those who like subjective ideas; those of Egypt and Assyria and old Persia to those who love abstract design. But the art of ancient Greece and Rome makes its appeal because it is a part of ourselves; because artistically we have always been nurtured upon it; because it is Occidental and originated in Europe, not in Asia or Africa; because it is the expression of the liberty-loving race that for centuries has been nurtured in Northern Europe, pouring its hordes southward, first to destroy and then to build anew—because, in short, it is an evolution of our very selves that, in all integrity, has been traced back for more than 60,000 years!

Primitive Art

Sixty centuries of our own art! It sounds almost unbelievable, yet it is true. There are paintings on the walls of certain caves in France that were done by our western ancestors 60,000 years ago. There are carvings of animals in motion, exquisitely incised on bones, that have been found in these caves that were made when southern Europe was still in the glacial period.

These paintings and carvings were done almost exactly in the manner of the old incised sculptures that mark the beginning, so far as we know, of art in Greece, four thousand years ago. This kinship is made binding from the fact that the style of these prehistoric works is utterly different from that which marked the beginnings of art in other continents and among other races. It sought to depict objects in life, as they really looked and acted, rather than as geometrical symbols and designs, as was the case with the prehistoric arts of Egypt and of Asia.

This 60,000 year old art, belonging to what geologists call the "quaternary period," was the product of the reindeer hunters, a race of men that lived by hunting and fishing, and that by the very nature of their lives were enemies of despotism, men who were as free as the dashing rivers and the fleet-footed deer that they hunted; men who did not exist in droves, to gain a living under the whip of the taskmaster, but who lived together merely to help each other in the struggle for existence. It is not inconceivable that our reindeer hunting ancestors went north with the reindeer itself, and when southern Europe became warm and damp, and afterward acted as the great reservoir which, for countless centuries, sent its Caucasian hordes southward to destroy and to rebuild, to become the ancestors of the Greeks and the Romans and the founders of Occidental civilization itself.

The First Ornamentation

The people who lived in masses, and led gregarious existences, made their first essays at ornamentation by using geometrical lines. They found it easier to work in this static manner, than to attempt the realism of the reindeer hunters. Quick eyes had these free ancestors of ours, for they depicted, by lamplight, in their ancient caves, the positions of animals in flight which are too quick for the eye of modern man to record, and which have only been verified by the use of instantaneous photography.

Of course, the art of our ancestors of 60,000 years ago is far too precious and rare to be thought of in terms of modern decoration. It is a pity that this is so, for, in all seriousness, it has a beauty, a grace, a "virtuosity" seldom found even in the works of the greatest of

modern masters. The reindeer hunters were marvelous draughtsmen and they were thoroughly "modern" in their hatred of superfluous detail. They could incise a simple line that was wonderfully beautiful and expressive.

Early Greek Art

Available objects of decoration in the Occident date back only a matter of four thousand years, to the so-called "Minoan" period of Greece (2000-1500 B. C.). This was succeeded by the Mycenaean period (1500-1100 B. C.), which was ended by a terrific invasion of northern barbarians that drove early Greek civilization off the mainland to a few fortified islands. After this art had to have a new beginning, a rebirth that transpired from 1100 to 550 B. C. (the Hellenic "Middle Ages")—a period commonly given the term "archaic". Countless specimens of this archaic art survive. It had purity of design and a certain stiff formalism, although never the formalism of Egypt and Assyria, and some of our modern sculptors have taken it as a motive, notably the American, Paul Manship. It had a spiritual element, somewhat akin to the Gothic art of our own "Middle Ages".

Greek classical art began with the year 550 B. C., and it came in with a smile. This is literally true, for the first time that a human smile appeared in art, so far as we know, was in a piece of sculpture to which the experts have assigned that date. Greek artists all of a sudden began to express human sentiment, and henceforth development was rapid. Heretofore sculpture had been confined to the depiction of types, but now came the age of the athletes, and representation became truly individual. Human emotions rather than the fixed symbols of character began to be depicted.

Phidias

Only sixty years passed from the time the first smile appeared in art until Greece was plunged into the Persian wars, and had to fight for its existence. The struggle lasted eleven years, when Greece drove out the hated invader, but not until her temples had been razed and much of her old monumental art destroyed. This combined victory and catastrophe brought the golden age of sculpture to Greece. The first great name was Phidias, the friend of Pericles, into whose charge was given the ornamentation of new Athens, and the building of the Parthenon on the Acropolis, which, under his direction, became the most beautiful building that was ever erected by human hands.

It was with singing souls and mighty spirits that Greece rebuilt itself. Art became living and triumphant, and entered on a period of development that produced besides Phidias, the immortal Myron, Polyclitus, Praxiteles and Scopas.

It may be retelling an old story, but it is absorbingly interesting to the student of art to trace this development. The works of Myron, Polyclitus and Phidias, beautiful as they were, retained some of the austerity and coldness of the archaic period. It was not wholly human. It took another war and another period of suffering to bring about the change that made it thoroughly human. Sparta fought Athens, conquered her and humiliated her, and then Praxiteles and Scopas produced sculpture that portrayed spiritual suffering and human thought. The prominent eyes that had heretofore characterized Greek sculpture were put further back into the head and art became thoroughly expressive of the human mind and the human soul.

Another war brought still another
(Continued on page 100)

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The Art of the Golden Age

(Continued from page 98)



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change. Alexander became a conqueror, and after him his generals made the world tributary to Greece, and art became grandiose and dramatic. For the first time sculptors began to depict physical suffering, the agony of the flesh.

Finally there came a long period of decadence, in which countless imitations were made of the noble works of the past. Greek nations sprang up in Asia and there arose in them wealthy art collectors, who were fond of gathering about them the treasures of the preceding centuries. Rome came with her grandeur and her wealth, and her rich citizens and victorious generals likewise became collectors of Greek art and sponsors for Roman artists, who took as their models the masterpieces of the more ancient nation.

Such is the centuries old storehouse from which the modern lover of the beautiful is able to draw. It is a storehouse of tradition, as well, and because of this it will have all the more attractions for those persons who love not only the beautiful but that which is antique and is surrounded by the glamour of past glories. There is wholesomeness about classic art, too. We may have a fling with the exotic, if we like, and some time or other we may feel a bit ashamed of it. But the art of Greece and Rome belongs to the very best of ourselves. It is coeval with the birth of our civilization and of all our traditions.

The Ancient's Coldness

Some people will doubtless feel that there is a "coldness" about the sculpture of Greece and Rome. "Coldly classical" is an expression that has come into use. This feeling probably owes its origin to the great use which the ancients made of marble. But classical sculpture as it appeared in the temples and the homes of the ancients was anything but cold. Right here is a good

place to make known a fact that is familiar to archeologists but which will seem startling to most people.

Every Greek and Roman statue, marble or otherwise, was painted in brilliant colors, every inch of it, before it left the sculptor's studio. The hair was painted, the lips were painted, the face was made to look exactly like life, and even the eyes were put in with colors that made them look like living, seeing eyes. The bodies were painted like living flesh, and if the statue had draperies, these were made to look like the fabrics turned out on the looms of the faithful wives of old Greece. The effect of these chromatic statues must have been striking. Imagine the awful omnipotent features of Jupiter appearing in all the semblance of life. Fancy the countenance of the Venus di Milo looking as fresh and blooming as the goddess herself.

We think of the Parthenon, most beautiful building of all history, as a marble temple, shining in its purity on the Rock of Athens. But it was painted, every inch of it. Each column stood out in brilliant pigment, applied once every year, and the matchless sculptured friezes by Phidias that adorned the façades, with processions of gods and goddesses and heroes appeared in all the semblance of life. The great Greek masters of painting, Apelles, Zeuxis and Parrhasius, whose works have utterly perished, were renowned in their day as "colorists". There was nothing "coldly classical" about their art, or of the Romans either, in spite of the lifeless grays used by David and the painters of the Empire period in supposed imitation of them. Life was full of joys, and thrills, and action in old Rome and Greece. It had plenty of color.

Knowing this, those moderns who have thought classical art "cold" may feel better about it.

Using Roses As Shrubs

(Continued from page 39)

Cathayensis form is a hard-luck rose, able to endure with impunity conditions which cause the average hybrid tea rose to vanish precipitately. My specimen is wreathed about six bamboo canes about five feet high, and stands next to a great forsythia.

Both E. H. Wilson, the extraordinarily acute plant collector who has combed West China for the good of America through the Arnold Arboretum, and Frank N. Meyer, the explorer for the Department of Agriculture who died in China two years ago, have emphasized for us the beauty of *Rosa Hugonis*, which is now coming into American commerce. It is a graceful, enduring shrub which in the Middle Atlantic States is festooned in May with clear yellow single flowers about an inch and a half in diameter, set just as closely on the drooping twigs as are the flowers of any spirea. *Hugonis* might be spoken of as a better-looking *Spiraea Van Houttei*, but that would not fully describe its beauty, because after the flowers are gone and when the influence of autumn begins to be felt, its foliage tends to turn a distinct purple, so that there is again a season of peculiar beauty at the command of its possessor. *Rosa Hugonis* is not only hardy but a vigorous grower, "stooling out" into a shrub which will hold a commanding place in any proper border or along any driveway.

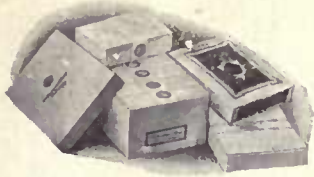
When I think of what *Rosa rugosa* has done for the parking space in the center of the wide dominating State Street of Harrisburg, I wonder why

more people do not use this strong and rugged rose for its shrub value. Its foliage, deep green and plaited in texture (for that is what the word *rugosa* means), defies the bugs, the beetles and the mildews. Its flowers tend to come both early and late, and vary from pure white to a deep pink which is too close to magenta in certain forms. It has been so hybridized as to give us double flowers of the utmost loveliness, and some of these hybrids with distinct habit may with a little work be trained into spectacular incidents of the border of the driveway, or indeed carried up along the side of a house on a trellis in a fashion which might make the Middle States home suggest southern California. All the *rugosas* are worth-while shrubby roses, and they can be so pruned as to remain at any desired height. They are entirely hardy.

Among the other Chinese forms slowly coming into commerce are a number of the same shrub value, and with individual beauty. *Rosa multi-bracteata* has dainty pink flowers, and it has thorns which are also pink in their early growth and absolutely devilish in their hooked maturity. I am pretty fond of my big plant of this rose, but I never hasten by it with any disrespectful brushing of its drooping canes! It makes a bold object, its small foliage giving it unusual distinction.

Rosa multiflora makes a magnificent shrub and a wonderful hedge. Its growth is rapid, and it will reach eight

(Continued on page 102)



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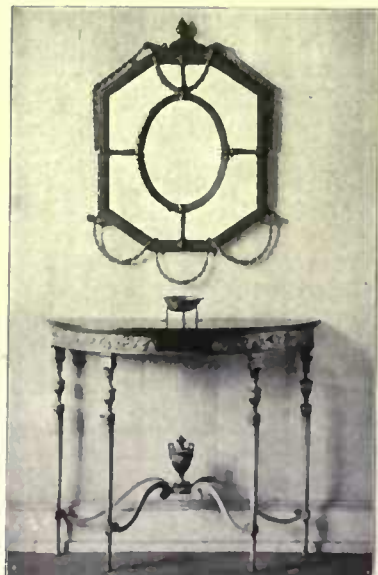
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The *Altaia* form of the Scotch rose is a good shrub. Its foliage renders it attractive even when not in bloom

Using Roses As Shrubs

(Continued from page 100)

to ten feet in a few years. Its white flowers are in great clusters, and are followed by good-looking "heps" or fruits. To get a wonderful odor effect, the Sweetbrier rose (*R. rubiginosa*) is indispensable, but as it is "leggy", it ought to be planted with Multiflora or some other rose that keeps itself well covered with foliage.

Any landscape architect who is worth while will know of the beautiful roses that may be used in the shrubby border, along the driveways, or to tie the house to the grounds. Warren H. Manning, who has worked well not only in gardens but in the planning of parks, insists that many of the wild roses should be used in broad landscape plantings. He includes the Sweetbrier, the Prairie rose, the old-fashioned cinnamon rose and the cabbage rose in his list of those subjects that will help. He is right in his effort to make more people realize how valuable and how beautiful are these wild trouble-proof native forms, if properly placed.

At the old Van Cortlandt Manor garden up along the Hudson, roses have flourished as shrubs for a century.

There are the old Damask forms and others to admonish me that some garden-makers had rose wisdom three or four generations ago. When my mind swings to the Federal City and I realize how a relatively modern hybrid tea rose, Radiance, assumes a lovely shrub form in Washington, I see another possibility for climates no more austere than that of Maryland.

Many of the climbing roses make beautiful hedges when planted so they may sprawl over a suitable support. American Pillar and Silver Moon, for example, will provide substantial foliage and superb flowers, and such thorns as to make the hedge entirely definite. For a dainty barrier, a sort of bower protection, plant no farther north than Pennsylvania the exquisite Aviateur Bleriot, which will provide good foliage and buds that are both sweet and very beautiful.


There are good things coming for those who are wise enough to get away from dependence upon the rose bed. That canny worker, Dr. W. Van Fleet, of the Department of Agriculture, is

(Continued on page 106)




What conventional shrub can be handsomer and more effective than this luxuriant mass of *Rugosa* roses, beautiful throughout the growing season?

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THE OTHER FELLOW'S OPINION

Mr. R. P. R. says:
Boston, Mass., 27 April, 1917.
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Mr. W. B. H.:
Robinson, Ill., Sept., 1919.
“I distributed the corn among several of my customers and the experience from all of them was the same: that the corn ripened about two weeks earlier than any of the rest; that it was better than the Golden Bantam or any other that was raised around here.”

Mr. W. H. H.:
Whitby, Canada, 3 December, 1919.
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The Rural New Yorker:

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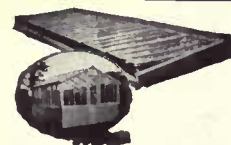
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At the Brookline home of Professor Sargent the *Altaia* form of Scotch rose is especially beautiful

Using Roses As Shrubs

(Continued from page 102)

mixing the wild roses of China with those of Japan and America. There are in sight hybrids of *Rosa Moyesi* and *Rosa Soulieana* which within a few years will give the landscape men forms of new beauty in flower, foliage and habit with which to develop the rose into its shrubby place.

In my Breeze Hill garden I have found it possible to take certain climbing roses, and with just a little annual trouble, amounting to perhaps three hours per plant per year, have secured attractive shrub forms that are good to look at the year around, and sure to draw visitors by their unusual beauty when in full flower. Several substantial stakes of cypress or iron are set about the rose, flaring out at the top, and the growing canes are tied to and over these supports. Each spring the side-shoots are pruned to about six inches in length, and each season new shoots from the roots are selected for renewal of the main canes. This is the same training method as recommended for the Cathayensis rose mentioned in an earlier paragraph. This is a shrub use of roses which is relatively artificial, I know,

but it is none the less practicable and desirable.

The training of roses to a four-foot stake, and the annual clipping in of their superabundant vitality so that there shall result little pillars of bloom, is not difficult and is altogether worth while, providing another shrub use similar to that described above.

The American Rose Society is anxious to develop roses for every purpose in America, but it is most anxious, I think, to have roses pervade the landscape and the garden. What a desirable consummation it would be if there were less *Hydrangea paniculata grandiflora* and more of the hardy rose forms I have described in our gardens! How much more of pleasure there would be in going about our cities if one might see occasionally a great rugosa hybrid trained up toward the second-story window or over a suitable trellis! What a distinct note will be given to these gardens when we can see Hugonis occasionally instead of deutzia everywhere!

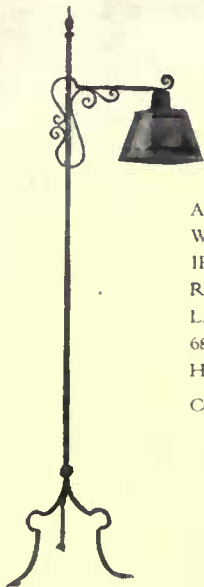
Let us have roses as shrubs in America. They are worth while.



Rosa Hugonis is the wonderful Chinese native sort which in the United States is covered in May with clear yellow flowers



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This design for the arch of a valance board shows gay cockatoos and a decorative tree in the background. Panel by Helen B. Phelps

Living Comfortably Out of Doors

(Continued from page 36)

ing little stools and seats and low tables that may be developed by having the outline of a chair or table reduced and changed in some days. Be careful, though, that the general proportion is good. Wicker may be very grotesque, with its turnings and twistings, if the changes and innovations are not carefully worked out. A particularly pretty settee has ends which slope out gracefully and which do away with regulation arms. Being sloped gradually, the ends make a fine head rest with pillows. The seat pad has a shallow scallop edge, which is repeated in the back cushion. This settee has a particularly embracing, inviting

(Continued on page 110)



The porch can be roofed in tin cut to a scallop edge and painted to simulate awning



Northend

Upstairs is the sleeping porch, as shown above; downstairs is this pleasant enclosed porch. A fabric frieze and gay curtains are used, with rattan furniture. Little & Brown, architects

Katharine Brown

Katharine Hartshorne

*Interior
Decoration*

829 Park Avenue
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THIS delightful 18th century French interior has green paneled walls with cream moulds; doors and mirrors surmounted by Grisailles; niches for alabaster statues; mahogany table; cream painted chairs, with old needlepoint seats in gay colors, all perfectly adapted to modern needs.



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DURING the past two years labor conditions have reached a state where many have found it almost impossible to keep their fine lawn in the desired condition.

Not only have labor costs increased to a large extent but in many cases it has been impossible to get good help at any price. Hence up-keep costs have doubled and trebled. Because help could not be obtained many fine lawns have had to suffer.

This year you can give your lawn the attention it requires and have the work done better and at less cost than was ever possible with hand mowers. The Ideal Power Lawn Mower will solve your grass cutting problems the same as it has for hundreds of others.

Advantages of the Ideal

The Ideal is a power mower and roller in one and the sod is rolled every time the grass is cut. This keeps it smooth, firm and free from bumps. The Ideal is scientifically designed to keep lawns in fine condition. The weight is just right for steady year around work.

The Mower has a thirty-inch cut and one man can easily mow four or five acres of grass per day at an operating expense of about fifty cents for fuel and oil.

Cuts Close to Walks, Trees and Shrubbery

Machine turns easily and will cut close up to walks, trees, flower beds, and shrubbery.

When running over walks, drive-ways, pavements, etc., the operator simply lifts the cutting mower from the ground by means of a conveniently placed lever. This feature is also important in the early spring when it is desired to use the machine for rolling only. Simply lift up the cutting mower, and more weight if required and you have the most convenient power roller imaginable.

The success of the Ideal is due to its sturdy and powerful, yet simple construction. No clutches or complicated parts to wear and get out of order. The motor is built in our own shop and designed especially for the work.

Owners of large estates, public parks, golf clubs, country clubs, cemeteries, etc., are all using the Ideal Power Lawn Mower with great success.

Special Cutting Mower for Putting Greens

For work on golf courses we furnish, at slight additional cost, a special set of cutting blades for use on the putting greens. In less than five minutes the regular 30" blade can be substituted for cutting the fairway. When desired, we also furnish, as an extra, a riding trailer which fastens to the frame and permits the operator to ride and at the same time have the same easy control as when walking.

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What One Woman Says

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Living Comfortably Out of Doors

(Continued from page 108)

look that settees with upright arms seem to lack. A set could be done, using this settee as the main piece, in green with yellow linen covers, edged with purple worsted fringe. Two round purple pillows should be added to give it snap. There is an oil-boiled yellow cotton material similar to turkey red which could be used admirably, as it is practically sun-fast.

Wicker should be combined with wooden painted furniture. Wicker tables are not practical unless they have glass tops. For that reason have the long table for magazines, lamps, flowers, etc., a painted wooden piece, and the smaller stands or tables also wood.

Orange chairs and tables, with a cretonne of very light, fresh, grass green and a bronze colored floor, make a crisp porch color combination. For a darker note use wrought iron.

Wrought Iron Furniture

There is so often required for the terrace some kind of furniture that is more formal as well as more durable than wicker. Wrought iron seems super-excellent for this use. For years we have been used to wrought iron seats of cemetery association. In the past few years we have the adaptation of café painted iron furniture, some with spring seats of wide strips. None of these have proved to add much to the joy of the eye or the comfort of one's back.

A wide, deep armchair can be made of wrought iron which has just enough structural ornament to be good-looking. By having the seat and back made with white caning a thoroughly comfortable chair is produced. It is kept rust-proof by the finish and needs only the attention of a little rubbing with a kerosene rag after a prolonged storm. Settees and small chairs can be made to match, also tables for cards and tea and small, low smoking stands. If one does not want the expense of marble or black glass tops, a marbled top gives good service if the wood is well seasoned and the top braced.

Upholstery Fabrics

Plain colored linen has many good qualities for cushion covers for all sorts of porch furniture. Made as slip covers, it can be laundered and, in these days of soap dyes, can be kept always in fresh color. Around the edge can be used a little fringe of a darker tone. This is not changed by the soap dye. The 50" upholstery fabrics, which cut to such good advantage for pillows, come in regular upholstery shades of soft colors. Intermingle cushions of two different tones; for example, a deep pink that has a tone of orange in it and a cool greenish brown, or a nattier blue and orchid color, or a sea green and vermillion. The last may have to be dyed, but it would be worth the trouble. The expense is negligible.

Monk's cloth can be dyed and corded with a deep pile cotton velvet. It is a serviceable upholstery and pillows can well be made of it. Dye the monk's cloth orange and cord with blue-green velvet, or dye it peacock blue and cord with tobacco brown. The velvet edge should be of a sufficiently dark color not to show the dirt.

I lay stress upon plain goods, because this year figured linens are very expensive. If one wants pattern and figure use either the figured roller shades of chintz or decorated holland, or else paint the furniture with medallions of brilliant color and striking design.

In a room where the windows need heightening, an admirable way to get pattern and color is to add a painted wooden valance board, preferably with a semi-circular top. There we can splash all the color and design we want and repeat the design of the linen or cretonne used for upholstery, or if a plain tone upholstery is used on the furniture and another one for the curtains, we can combine these two with their gradations in the valance board. The semi-circular top not only tends to make the window higher, but it gives a chance to make an interesting design. For instance, a picture of two cockatoos on either side of a brilliant dish of fruit and an unheard-of, ungrowable tree, shedding pussy-willows. Two of these over the breakfast porch windows would be fascinating. Any local carpenter can make these boards with a tiny molding around the outside. They do not require curtains; but if curtains are used they are hung from underneath the valance board and should be of a plain tone.

Another arrangement would be the following: simple little, repeat, two-tone patterns could be used of glazed chintz for the hangings and the upholstery could be of the same background chintz, with large floral motifs. This same splashy design could be done on the valance board. The board should come the full width of the window or group of windows, and the semi-circular part should come only at the center. If one attempted to have the whole top semi-circular it would require too high a ceiling.

The Porch Walls

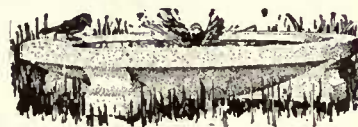
Such a room should have soft plastered or sanded walls. When the walls of a porch room are in bad shape, attach wall board, paint it thickly and sand it while still wet. Then it can be washed over with a kalsomine to even the tone up, or tone it to one's taste. Niches, made of perforated sheet tin and plastered and sanded, make a nice break in the wall. A more formal treatment is to place urns in the niches. These urns can be antiqued with dull gold rubbed over black painted tin or wrought iron flowers with a touch of antique gold rubbed in the buds and foliage.

A room can be coved by using the perforated tin and plaster, as well as by lattice. This adds a great deal of interest and elegance to an otherwise commonplace room.

Lamps and Lighting

The porch generally needs a center light. Wrought iron is the most suitable, as the fixtures come in the simplest designs and also in the most elaborate. Wicker shallow baskets lined with habitui silk are a suitable substitute. Fancy silk shades should never be used even though the porch is enclosed. A good sprinkling of standing, wrought iron lamps, a pair of either pottery or Chinese vase lamps on the large table are sufficient and give a light that is well distributed.

There should always be a number of small tables and stools in a porch or on a terrace. To get comfortably seated, and then have to jump up for a book or a match or because the ground is too damp, or the floor too drafty for one's feet and no stool to be found—that is a real abomination! Service and cheeriness should be the criterion for porch furnishings.



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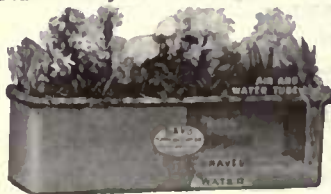
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Mercury's Print Collection

(Continued from page 43)



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The range illustrated, built of Armco rust-resisting iron, is four feet, six inches long. The electric section at the left end has a large oven, a cooking top composed of four plates and a broiler in the double plate shelf. The coal burning section has one oven, large surface space, and a fire chamber equipped with Universal grate and automatic dump to convey ashes directly into the cellar. The French hood draws cooking vapors through a ventilator into the flue and prevents them from circulating about the house.

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at the first opportunity. Such are the "collectors" who pay no attention to the beauty of artistic stamps, who give no thought to their historic association, to whom the stories stamps tell, extend, indeed, no cultural allurements.

Then there are those other "collectors" who are not collectors at all, but mere gatherers, who devote their leisure to accumulating and none of their time to the real appreciation of stamp lore. Still a third class gives ridiculous emphasis to certain minutiae, such as a "study" of a stamp whose only merit appears to be its ugliness, its only virtue the fault of the mis-stroke of the engraver's hand, an accident which gives it a differentiating dot, perhaps not to be found on its neighbor, but which, alas! warbles like a Lorelei to the one who listens to the sinister song of the craze of "variety for variety's sake".

But leaving out the coldly commercial, the misguided, or the ridiculous (though permitting them the right to enjoy themselves to the calibre of their mental development) there are still thousands of stamp collectors who know what a rich field of enjoyment presents itself in the prospect surveyed by one who takes the trouble to enter the realm of sensible stamp collecting.

Stamp Romance

I need not here dilate on the educational aid which stamp collecting certainly advances. Certainly no class of collectors the world over is as conversant with geography of the period from 1840 onward, with the outline of political world divisions, or with the succession of rulers of nations within the period mentioned, or moneys and exchange the world over. Of course, history exists independently of stamps; and so it does independently of books, but both are records.

Occasionally stamps have made history, as when the misrepresentation of the boundaries of Haiti (as shown on one of the stamps of the Dominican Republic), nearly led to a war; and, again, as when Venezuela asserted her claim to the gold fields, as against Great Britain's, by printing a map stamp of the region in which the boundaries were militantly set forth.

The stamp collector will come to discover that Lord Verulam (Francis Bacon) is erroneously called "Lord Bacon" on a Newfoundland stamp, that the provincial postmaster-subjects of the late Czar Nicholas refused to cancel stamps of a commemorative Romanoff series bearing his portrait, as being contrary to their traditions in regard to respecting the likeness of their "Little Father", that Queen Victoria was greatly displeased when Charles Connell, Postmaster-General of New Brunswick, issued a postage stamp bearing his own portrait instead of the Queen's, that an emergency postal issue of the Mafeking Siege decorated with a portrait of General Sir Baden-Powell gave equal offence to her august majesty, that the very lovely postage stamps in a series issued by Portugal bear prayers on the backs of the stamps, that the watermark of the stamps of the Soudan printed on paper having a cross-like rose outlined was changed to a crescent

watermark because the Mohammedans refused to lick stamps with the rose cross, and consequently would not buy them, that the smallest engraved portrait of Washington ever made is to be found on a stamp of Brazil, that Montenegro produced an issue of postage stamps to commemorate the 400th anniversary of the Introduction of Printing into that country—how else would we have been reminded of it!—that a "tw'p'ny" landscape stamp of St. Lucia depicts "The Pythons", that dread mountain whence no explorer has ever been known to return,—these things and hundreds of others are to be found in the stories told by postage stamps. In truth, the world's postage stamps are little notebooks of modern history which we could scarcely afford to have taken from us. Indeed, no mere schoolboy's hobby is stamp collecting!

From an artistic point of view postage stamps offer some of the finest examples of art engraving to be found. Many of the designs executed by master engravers have been drawn by noted artists such as Eugène Graset, Luc Olivier Merion, Joseph Blac, Eugène Mouchon, H. Hendrix, M. A. Lemaire, M. Ed. Pellens, M. A. Van Nest de Berghe, Henri Menuier, F. von Kaulbach, Moser, Pape, Sezanne, Morrelli, Vittorio Grassi,—to name but a few of them.

Ease of Collecting

Of all objets de collectionner I know of none that are so easily arranged, more effective when mounted for display, or which require so little house room. It is not necessary to have a huge album containing spaces for all the postage stamps ever issued in order to form an interesting collection. A loose leaf album which can be expanded with one's increasing interest will, I think, yield the most pleasure in arrangement. As things go, postage stamps—except the great rarities—are the least expensive objects in proportion to their interest. A truly remarkable collection (in so far as beauty and association interest are concerned) could be formed of postage stamps whose cost limit would run from but two cents each to twenty-five cents apiece. The "scientific" collector may shrug his shoulders at this, but I know whereof I speak, and I know that a huge amount of enjoyment is to be obtained in collecting along the lines I have suggested, without effort being made to obtain such rarities as the four penny "wood-block" error stamp of the Cape of Good Hope (which fetched \$2,500), the sixty Crazie stamp of Tuscany (worth over \$250), the pair of "Post Office" Mauritius stamps (which fetched £3,500 in 1910), and so on.

There are many reputable dealers in America who offer many attractive stamps of various issues since stamps have existed. Some of these send out selections on approval at request, and others issue catalogs. The "Browser" invariably comes upon finds, and, all in all, I doubt if any collecting hobby ever devised by acquisitiveness surpasses stamp collecting in its perennial charm, its convenient form and its instructive impetus.



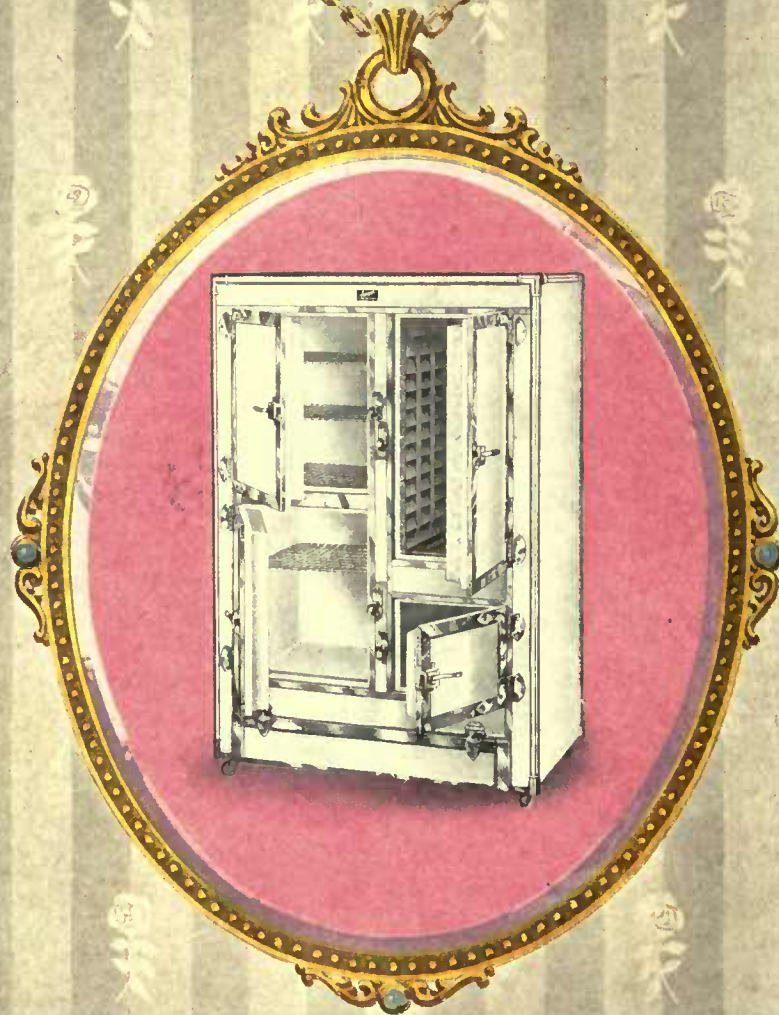
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SMALL HOUSES IN JULY

THOSE days are gone wherein the world looked somewhat askance at the dweller in a cottage. No longer are the number of one's rooms or the length of one's servant retinue reckoned as infallible indications of one's standing in the community. On the contrary, attention is being directed with increasing interest and respect to the small house. We are coming to realize that "he who builds himself a great mansion takes unto himself a master."

Several causes operate to create this attitude on the part of the house building and owning public. The super-inflated cost of construction is one, the scarcity of servants is another, the renting difficulties which confront city dwellers and urge them toward moderate sized suburban homes is a third. But underlying them all is a growing appreciation of the real satisfaction, the genuineness and simplicity, of the small house and what it stands for. This is a fundamental reason, a soundly based and enduring one. Its growth is an encouraging sign in days of uncertainty and unrest.

We give a lot of thought to these things here in the HOUSE & GARDEN office; if we did not, we would be failing in our duty of keeping editorial fingers on the pulse of our readers. We feel it



Four small houses are in the July number. One of them, of which this is an entrance detail, is stone and stucco

beat strongly—letters innumerable, voluntary responses to articles which we publish, inquiries coming in every mail about the problems of home building, all are significant indications. They more than bear out our decision to devote twelve pages of the July number especially to small houses and their surroundings.

First, there are photographs and floor plans of four different types, each suited to some particular set of conditions. The landscape treatment of small properties is covered in another article, and then come five pages in which the interior of the house is considered from floor covering to ceiling paint. Thus the dwelling and its immediate surroundings are discussed, and as a logical rounding out of the subject you will find designs of varied fences which show how the whole property may be enclosed with taste as well as practicality.

This is not all, of course. The manifold other things which are of vital interest to HOUSE & GARDEN's readers come in for their share of attention. Water gardens, there are, and dogs, and dressing room fittings, and vacation specialties, to mention a few specifically. But we started out to make the July issue a real small house number, and we've done our best to succeed.

Contents for June, 1920. Volume XXXVII, No. Six

COVER DESIGN BY L. V. CARROLL		STUDIES IN STAIRWAYS.....	45
A POOL FOR EVERY GARDEN.....	26	THREE GARDEN HOUSES.....	46
<i>Mary Ellen Shipman, Landscape Architect</i>		<i>Jack Manley Rosé</i>	
STATUARY IN THE SMALL GARDEN.....	27	A ROSE GARDEN IN A CIRCLE.....	47
<i>Harold A. Caparn</i>		<i>Lillian C. Alderson</i>	
CEDAR BROOK FARM, WEBOTUCK, N. Y.....	30	CANNAS TO BRIGHTEN THE GARDEN.....	48
<i>Lewis Colt Albro, Architect</i>		<i>J. Horace McFarland</i>	
THE WORLD OUTSIDE CITIES.....	32	A LITTLE PORTFOLIO OF GOOD INTERIORS.....	49
FOR THE GOOD OF HIS BODY.....	33	A GEORGIAN COUNTRY HOUSE IN NEW ENGLAND.....	52
COLLECTING OLD-TIME GARDEN BOOKS.....	34	<i>Bigelow & Wadsworth, Architects</i>	
<i>Gardner Teall</i>		SOME CATS OF HIGH DEGREE.....	54
A HOUSE FOR A LONG PLOT.....	36	DOORYARD GARDENING.....	56
<i>Harry Redfern, Architect</i>		<i>Robert Stell</i>	
A GARDEN IN TWO PARTS.....	38	GROUPS FOR THE MANTEL SHELF.....	58
<i>G. T. Huntington</i>		SAVING TIME ON TUESDAYS.....	59
STONE FURNITURE FOR THE GARDEN.....	39	<i>Ethel R. Peysner</i>	
ON THE TRAIL OF THE HIGHBOY.....	40	WINDOW BOXES AND VERANDA VINES.....	61
<i>Walter A. Dyer</i>		<i>Florence Spring</i>	
THE GARDEN OF DR. J. HENRY LANCASHIRE.....	42	THE ART OF TEA IN A GARDEN.....	62
<i>Mrs. M. A. Hutcheson, Landscape Architect</i>		SMALL ACCESSORIES FOR THE COUNTRY HOUSE PORCH.....	63
GOthic STATUARY AS DECORATIONS.....	44	THE GARDENER'S CALENDAR.....	64
<i>Peyton Boswell</i>			

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Gilles

A POOL FOR EVERY GARDEN

Midsummer, and the voices of water sound most refreshingly in a garden—trickle and splash through the long hot day and into the warm dusk. Every garden should have some water. If no brook is available, build a pool. It will hold water lilies. Goldfish can dart in its dim shallows. Birds will come

there to bathe and sun themselves on its rim. All day long it will mirror the sky and at night catch the sparkle of stars. Even a little pool will do this, a little pool such as the one on the place of Ormsly M. Mitchell at Rye, N. Y. The architect was Mott Schmidt. Mrs. Ellen Shipman, landscape architect



STATUARY IN THE SMALL GARDEN

*The Setting Must Be Right and the Statue Must Be Harmonious With Its Setting—
American Statues for American Gardens*

HAROLD A. CAPARN



On the terrace can be placed such a statue as this

BY the small garden usually is meant land up to two acres or thereabouts, so planned and decorated as to give one an instant sense of home. Within this area sculpture is rare, for several reasons.

The first of these is probably tradition. Our American "yard" outside of the necessary roads, walks and outbuildings, usually consists of a lawn with trees and bushes. Once in a while one finds a box-edged formal garden with a summerhouse, pergola or sundial. Statuary is rarely

found, now that the plaster lion and cast-iron stag have gone out of fashion.

It is to be regretted that sculpture is either too expensive for ordinary use, or too cheap. A piece of really worth-while original sculpture costs a good round sum, and although the owner of a small place can often afford it, he thinks it too pretentious for his uses, unduly costly, out of scale, in fact. Spent on the house or its contents, such an outlay might seem a small matter; but anything more than the conventional lawn and cheap shrubbery seems to the average commuter a useless extravagance. He would rather buy a new automobile or hire an additional maid. It is just a question of the point of view.

Less Expensive Pieces

As for the other kinds of sculpture, there is plenty to be had at low cost. And it is of good quality, so far as the design is concerned. But anything in plaster looks more or less tawdry, especially if it is a classical Venus or Mercury. Plenty of good replicas of standard works can be imported for the price of a good piece of furniture, but they have a foreign look, and we have not yet found the way to make them appear an integral part of the landscape.

As soon as one puts a classical piece among rectangular flower beds, people begin to call the result an Italian garden. It takes a great

deal more than some box edging with imported stoneware to make an Italian garden. The Italian composition has a certain formality that we cannot yet regard as quite natural or convincing. The average American who sees and feels this, prefers to put his trust in the average kind of American yard, tame, uninteresting and banal though it often is. He may err on the side of conservatism, but his instinct, on the whole, is probably right.

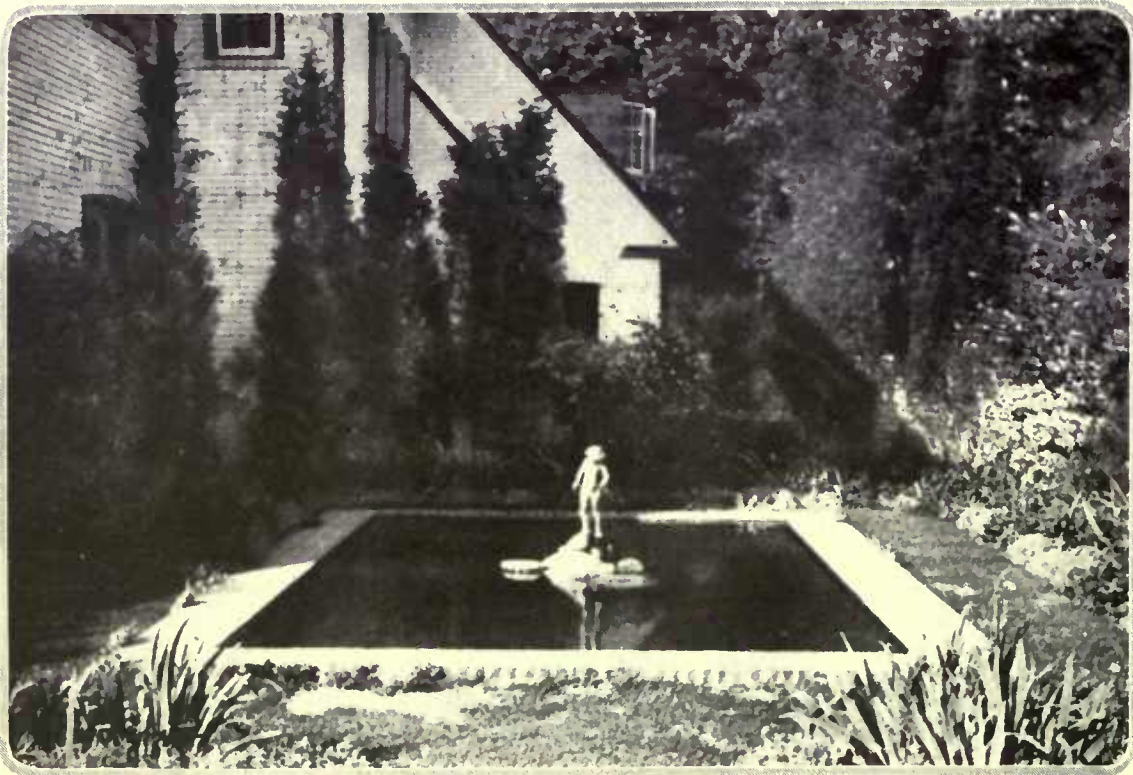
The great gardens of Europe, often so full of mason work and sculpture, were designed by architects in a very different spirit from that of our average suburban or country place. They were compositions whose bone and sinew were architecture of clipped foliage, masonry and sculpture. Sometimes there were flowers, sometimes not, for they were not indispensable. They added color and gaiety but not structure.

A garden, according to modern United States notions, is somewhat different. It is primarily a place to grow shrubs or flowers

and this is probably a controlling cause of the multitudes of aimless and more or less futile gardens to be seen in all directions. People insist on growing such and so many varieties and Garden Clubs spend an undue proportion of their time in discussing the merits or the cultivation of individual species, in acquiring and forgetting information that could be gained much quicker and easier from florists' catalogs. They seem forgetful of the real quality that gives a garden its charm—its layout, its setting and permanent features. The temperate zones have been ransacked for planting material, and endless skill and patience have been spent on the production of new varieties; our lawns and gardens are dedicated to their worship and exploitation. So it is easy to see how a white marble goddess or gladiator may strike a false note in such surroundings. There is a vast difference between the settings we provide and those of the Villa Lante Castello or Versailles, which were made for the



An unusual sundial by Paul Manship stands along the wall in the garden of Edwin O. Holter's farm at Mt. Kisco, N. Y. A mixed planting of shrubs and perennials surrounds it, with an evergreen background—altogether an excellent setting



A piece of statuary will humanize a pool. It can be piped for a fountain. Its setting in this garden is peculiarly happy, with the broad brick rim of the pool and the dark planting for a background. Marian C. Coffin, landscape architect

display of sculpture and in which foliage and flowers were subordinate to this idea.

Sculpture is perhaps the most really popular of all the arts in this country. Witness the ubiquitous stone or bronze politician, the soldier of the Civil War or the Rogers groups of a generation ago. For all these things people have been willing to pay and to point to them with pride because they represented familiar personalities or ideas. So it was in the days of Praxiteles. His work was popular because everybody understood his subjects. They were household words, like the madonnas of the Renaissance.

If sculpture is to be really acclimated here, it must be indigenous, of a kind that the average citizen can understand. It must be made to look at home in the average American place. It must be treated, not as an outstanding object of art dominating everything in sight, but as symbolizing the spirit of the place, of the flowers and leafage, an integral part of the picture. Such statuary will not be too conspicuous, and is more likely to be of bronze or lead than of marble. It will be more difficult to set, especially where the composition is



Mattie Edwards Hewitt

In an attractive little grape arbor on the Edwin O. Holter farm at Mt. Kisco, N. Y., is a bronze statuette, "Baby With Duck", by Frances Grimes. The position gives value to the statue and makes a pleasing "eye trap"



On either side the path winged figures emerge from the shrubbery. The green bank becomes alive, once these statues are seen. The glimpse is on the farm of Edwin O. Holter

In the garden of Thomas Hunt at Tivoli, N. Y., a dryad stands under the shadow of old trees by the pathside. The thatched summer house and stone path contribute to its garden setting. Lord & Hewlitt, architects; Vitale, Brinkerhoff & Geiffert, landscape architects



One can see how intensely alive a garden will become when, looking up from the pool, the view is suddenly animated by this lad with his water jars. It is in the garden of Francis E. Drury, Cleveland, Ohio. Vitale, Brinkerhoff & Geiffert, landscape architects



entirely informal, if there are no places contrived for sculpture to fill. Statuary in such surroundings is apt to look as though it had strayed in by mistake or had been casually dropped, as it does in most of our parks.

The important fact underlying this problem of finding the right statue for the right place, whether in an architectural garden or a commuter's yard, is that the setting ought to be designed as well as the statue. It is not sufficient to give thought to the sculpture; it is necessary to give serious thought to the place where it is to go. If there is no fit and proper place for it, no niche in which it will naturally belong, no scene of inevitable fitness, one must be made. The statue should seem as much at home as a dryad stepping out of the tree in which she lived, or the spirit of the cave or of the waterfall.

Just how this is to be done, no one can prescribe, for no two sets of conditions are just alike. No rules can be formulated, and general principles tend to be vague so that the designer can but rely on that second sight which is called instinct or inspiration. This comes, first, from native wit, then from the study of a large number of instances, plus a certain amount of artistic sense. It is hoped that the pictures may give an idea of the varied nature of this subject, and suggest solutions for other problems of a similar kind.

When the question of putting statuary in a small place arises, the first consideration should be, not "Is it good sculpture in itself, that I happen to like for its own sake?" but, "Is it the kind that harmonizes with

(Continued on page 88)

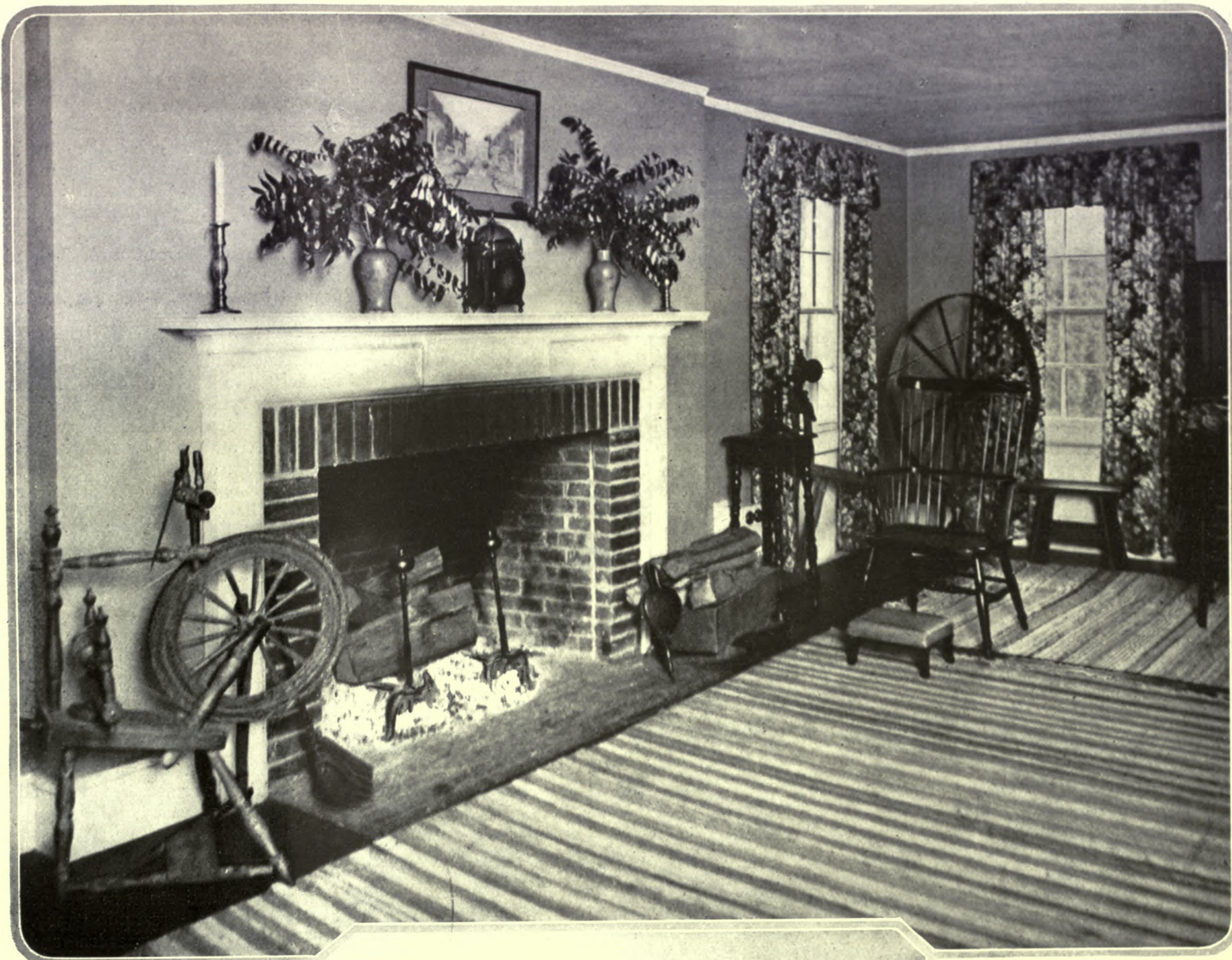


The house stands close to the road that runs through the hundred-acre stretch of farmland comprising the property. It is an old place—fast approaching its centennial—a white clapboard farmhouse that successive generations have enlarged and the present owner has modernized and restored. Apart from these necessary changes and the adding of green blinds, the old house stands intact, with its old stone wall and steps and walks

Giant Norway spruces surround the house and the wild countryside behind gives it protection and a sturdy background. A brook runs under the lawn and across the road, emptying into a trout pond nearby. These beauties and facilities make it an enjoyable place in mid-summer. Here are gently sloping lawns, the cool shadows of great trees, the soothing colors of the countryside and the restfulness that is part of age-old surroundings



The recessed doorway was left exactly as found, with its two narrow lights, its wooden-floored porch and its stone steps leading down to the path. A luxuriant honeysuckle vine clammers up one side, making the air savory and spreading its greenery against the white walls. Red cottage chairs give a touch of contrasting color



In the interiors the Colonial spirit was carried out faithfully. The walls of the living room are putty color, the windows hung with a gay chintz. Rag rugs are used. The wood-box is an old cradle which, with the spinning wheel, was found in the attic



CEDAR BROOK
 FARM
 THE COUNTRY
 PLACE of LEWIS
 COLT ALBRO
 at
 WEBOTUCK, N. Y.

The two-paneled, white doors with their old hand-made hardware, the low wainscot, the neutral walls and rag rugs create a simple and quiet setting for the old English gate-leg table and its accompanying set of Windsor chairs. Mr. Albro was the architect

THE WORLD OUTSIDE CITIES

THE man whose interests are confined to the city has no conception of the vast cosmos that begins where the city ends. In towns, interests are centered and concentrated; in the country they are spread over a greater area, but they are none the less vital and active and necessary to the enjoyment of many people.

The garden is a vast cosmos. Not until one actually has a garden, actually works in it and catches the fever of interest that gardening imparts can he understand the energy of this great world lying outside cities. Going from city life to country pleasures is as radical a change as if he stepped from the earth to Mars. Things dear to him in cities are annihilated in the country. The people speak a different tongue. They have different enthusiasms. The measures of enjoyment are more generous. The heart is set on other things. In the city one strives to drain the cup of Life, in the country to keep it filled.

I STEPPED into a vast cosmos the other day when I opened the new edition of *The American Rose Annual*.

In America there are 1,700 gardening enthusiasts who specialize on roses—work with them the way philatelists work over stamp collecting. Seventeen hundred out of our great population may seem a mere handful, but these few are devoted and untiring in their interest for roses, and they have produced some remarkable work in the past twenty-one years of the society's career.

The society co-operates with several institutions in maintaining rose-test gardens at Washington, Cornell University, Hartford, Connecticut, and Portland, Oregon. New roses are judged and classified. Prizes are awarded for rose progress. The society is working to establish a public rose garden in every city park, to expand its membership so that roses will be appreciated and loved in more gardens, and to increase the honors it can bestow on those who create new worthy roses.

Each year the society publishes an annual, which contains a record of the yearly rose thought and progress. A veritable treasure of information, this substantial little book, with its articles by famous rose growers, its lists of American roses and its advice for rosarians. To come from the city after a feverish day and turn the pages of this book is like having a gate to a new world opened before you. It is the cosmos of the rose, the vast area of one flower! It is filled with great wisdom and constant romance.

BUT the world of the rose is only one of the many parts of the vast cosmos lying outside cities. And each world has its society of devoted enthusiasts. If you care for iris, there is the Iris Society; if you prefer orchids, you can join up with the orchid enthusiasts; if sweet peas are your favorite flower, you will find a Sweet Pea Society; if you love dahlias there is the active Dahlia Society which, by the way, is going to give a dahlia show in New York this fall—an entire show to a single flower!

The list of these societies is long and varied. It runs the gamut from lordly trees to lowly flowers. You may have your choice.

And it is good to make a choice. Flower enthusiasts should be banded together, just as book-lovers have their club, to further the interests of their special hobby. Specialization will bring practical results. Even without venturing into the commercial field, one can turn his efforts into a proposition that pays in satisfaction and real enjoyment.

At present these societies are working apart. It is to be hoped that they will eventually be amalgamated into one great body—form an American counterpart of the Royal Horticultural Society, with subdivisions devoted to single flowers. United action by such a society would bring better and quicker results in gardening development.

Meantime, if one does not care to join a single flower society, there are the garden clubs, affiliated with a central association, with offices

near New York, and the small, unattached, local bodies that profit by regular meetings and the sharing of garden experience.

EVERY real gardener ought to belong to either one or the other kind of society—or both. If there is no garden society in your town, start one. Keep in mind the mutual benefit, the community's welfare and the general big profit of gardening. The possibilities of such a club are incalculable.

Consider just one activity that such a club can push forward—spraying. Each spring sees the usual scramble for the solitary individual in the locality who sprays trees. Often he is not available, and spraying is neglected.

A tree plagued with disease is as dangerous a point of infection as a family with smallpox. We quarantine the family, but the tree is permitted to scatter its disease over half the countryside.

The garden club can co-operate with the town authorities in purchasing a power sprayer, with which the work will be done in short order. Strict rules should be made for spraying each spring. The town authorities should insist that all infected trees be sprayed and all trees that are apt to become infected.

The day will come when country communities will consider a spraying machine as necessary as a fire engine, when these two pieces of equipment for the town's safety will be housed side by side.

THE growth of these clubs and single flower societies is an indication of the increasing interest in gardening. It is America's answer to the charge that we are a dollar-grabbing people. It is also a promise of our future. The activities of these societies are impelled by a great philosophy. Behind the rose and the iris and the dahlia stands a vast array of incontrovertible facts, facts that make life more pleasant, more abundant, more vital.

The man with a well-planted garden literally has the world at his feet. In the length of his pathside border he touches the farther reaches of the five continents and the innumerable isles. Roses from China, tulips from Holland, geraniums from the heart of Africa, dahlias from Mexico, iris from Siberia,

wistaria from Japan. He travels far who has a garden.

He is also in league with great forces—the wind, the rain, the sun, which can be both his friend and his foe. He watches the constant struggle between the tender growing things and their enemy pests. He sees a new creation each spring and witnesses the ruby holocaust of Autumn. He knows that the seed must go into the ground and die, before it can be resurrected again into blossom. He is schooled in patience and has learned to labor a long time for the benefits of harvest.

But most of all, his wisdom lies in the fact that he chooses real things to work with and live among. Business built up on paper, fictitious commercial values, flimsy governments bolstered by hectic propaganda, preachers who have forgotten the Word and crave notoriety, the bilge of social decadence, the fad, the crooked thinking, the macabre and sinister influences of crowded cities—from these things the man in the garden flees. His constant prayer is to be delivered from them. The rose that he propagates, the iris that he brings to colorful perfection, the dahlia that he nurtures into an ecstasy of waxy beauty, the noble trees above him, the solid earth beneath his feet, the arc of sky, the multitude of stars—these are real things, existing from the first day and to exist till the last. They are the gardener's portion and his abundant reward.

Share these enjoyments, then. Crystallize the benefits of your garden cosmos into something tangible for the community's good. Join the movement to make better gardens.



Rough plaster, brick trim, the wooden door and hollow tile steps combine pleasantly in this garden glimpse of the E. C. Stratton house at Rye, N. Y. Bertram Grosvenor Goodhue, architect



Northend

FOR THE GOOD OF HIS BODY

For the good of his body and the cleansing of his soul every man should go into a beautiful garden at least once each year. He should let its beauties seep through his pores, its scents sooth his nerves and its vistas re-focus his vision. Let him sit still in such a garden for an afternoon, and he will come back clear of eye, laughing, contented, at peace with

himself and the world. Such a garden is this, which is at Ashbery, Mass., the home of Mrs. J. P. Lyons. Here are lawns patterned with the shadows of great trees; here are paths winding between masses of colorful blooms; here is a white-balustered terrace under the shade of friendly trees. Here also is a Presence greater than man

COLLECTING OLD-TIME GARDEN BOOKS

*From Ovid and Virgil up to the Early American Botanical Authors Is Spread
a Vastly Interesting Field for the Collector*

GARDNER TEALL

"MY dream is of a Library in a Garden!" wrote Sieveking in his "Praise of Gardens".

"In the very center of the garden away from the house or cottage, but united to it by a pleached alley or pergola of vines or roses, an octagonal book-tower like Montaigne's rises upon arches forming an arbour of scented shade. Between the book-shelves, windows at every angle, as in Pliny's Villa library, opening upon a broad gallery supported by pillars of 'faire carpenter's work,' around which cluster flowering creepers, follow the course of the sun in its play upon the landscape. Last stage of all a glass dome gives gaze upon the stars by night, and clouds by day."

I think if ever I should come to have my ideal Garden of Books, I would carry thither those precious volumes by old writers on the subject of what Francis Bacon was wont to call "the purest of human pleasures" and "the greatest refreshment to the spirits of man."

The acquisitive instinct so sadly lacking in many, happily finds in me a disciple convinced that collecting is a godly pursuit without which the world would be a dismal wilderness of unexperienced joys, and that there surely is no nobler hobby than that of collecting old-time garden books.

Eden's Garden

I do not know who, in the Realm of Gardening, was the first Court Historian; the writer of the Book of Genesis, I presume. "And the Lord God planted a garden eastward, in Eden; and there he put the man whom he had formed. And out of the ground made the Lord God to grow every tree that is pleasant to the sight, and good for food."

Sir Hugh Platt's two-part duodecimo, *The Garden of Eden*, printed 1653-1660, is a good beginning for one's enlightenment. Would that my own copy bought for a shilling, had survived the vicissitudes

The Theater of Plantes, by John Parkinson, London, 1640, with title page engraved by William Marshall. Parkinson's portrait is in the oval



PICTORES OPERIS,
Heinricus Küllmaurer. Albertus Meyer.



of a tidal wave that I might quote therefrom for your delectation. I have not even good Master W. Coles's "Adam in Eden, or Nature's Paradise" which shed lustre on the publishing world of 1657, nor yet Adam Speed's "Adam out of Eden; or, An Abstract of Certain Excellent Experiments Touching the Advancement of Husbandry", which saw light in London in 1659. Perhaps it would prove disappointing, for Adam out of Eden would never have been as interesting as Adam in, and Adam Speed's volume may, for aught I know, have nothing whatsoever to do with Eden, may have been taken up entirely with the commonplaceness of cabbages.

Garden Classics

But in the second part of Sir William Temple's *Miscellanea* one finds "Upon the Gardens of Epicurus; or, Of Gardening in the Year 1685". Hazlitt (and I agree with him) considers this the best summary of gardening among the ancients which we have, therefore the subject from Eden-time is conveniently bridged over. Those various *rei rusticae scriptores*—Virgil, Hesiod, Varro and the rest—must not be neglected by the collector. A magnificent opportunity in itself to accumulate a glorious shelf of classics, linking their destinies with gardening! Blessed be the *Eclogues* and the *Georgics* of Virgil. (Blessed be their translators, too!)

"Tityrus, thou where thou liest under the covert of spreading beech, broodest on thy slim pipe over the Muse of the woodland. We leave our native borders and pleasure fields; we fly our native land, while thou, Tityrus, at ease in the shade teachest the woods to echo fair *Amaryllis*." Thus Virgil's *Meliboeus* begins to woo our interest.

"What makes the cornfields glad; beneath what star it benefits to upturn the ground, Maecenas, and clasp the vine to her elm; the tending of oxen and the charge of the

Portraits of Heinrich Küllmaurer and Albrecht Meyer, two noted 15th Century botanists which were taken from a 15th Century horticultural work

REMBERTI
DODONÆI
ÆTA. XXXV.
VIRTUTE
AMBI.



Remberti, a noted Dutch botanist, as pictured in a rare 15th Century work on horticulture

keeper of a flock; and all the skill of thrift; of this will I begin to sing." Thus Virgil begins his Georgics.

In Old Italian Gardens, Vernon Lee writes, "I should be curious to know something of early Italian gardens long ago; long before the magnificence of Roman Cæsars had reappeared, with their rapacity and pride, in the cardinals and princes of the 16th and 17th Centuries. I imagine those beginnings to have been humble; the garden of the early middle ages to have been a thing more for utility than pleasure, and not at all for ostentation. For the garden of the castle is necessarily small; and the plot of ground between the inner and outer rows of walls, where corn and hay might be grown for the horses, is not likely to be given up exclusively to her ladyship's lilies and gilly flowers; salads and roots must grow there, and onions and leeks, for it is not always convenient to get vegetables from the villages below, particularly when there are enemies or disbanded pillaging mercenaries about; hence, also, there will be fewer roses than vines, pears, or apples, spaliere against the castle wall."

Medieval Traditions

Petrus de Crescentiis of Bologna, a writer of the medieval period did much to inform us of the gardening tradition of his time. Lucky is the collector who comes across a copy of his *Ruralia Commoda*, printed in Florence in 1471. He did much to carry on the tradition of the noble art upon which the Medici, Farnese, Aldobrandini, Borghese and the rest of the "crimson cardinals and purple princes" of the Italian Renaissance were to seize and turn to their own magnificence. A whole literature of contemporary product concerns itself with the gardens of these princely houses. I am promised *The Gardens of Rome*, with their plans raised and seen in perspective, drawn and engraved by Giov. Battista Falda, at the printing-house of Gio. Giacomo de Rossi, at the sign of Paris, near the church of Peace in Rome. I have watched every post for it these six years—it was six years ago it was promised me!—but my faith is great.



Title page of Le Jardinier François, engraved by F. Chauveau, showing a glimpse of a formal garden in old France, with its terrace steps, walls and fountain



Something of the design in old French gardens can be seen in this vignette by Sebastien Leclerc, 1670. The formal pattern was in keeping with the architecture of the times

ANDREAS GERARDVS.



Andreas Gerardus was the author of the famous Herbal. He is shown here in an early woodcut

But these six years have not been idle ones, notwithstanding. Their passing has reminded me of the delectable Garden Calendars of older days, and so I have not forgotten to add John Evelyn's *Kalendarium Hortense* in the first edition of 1664 to my collection. I hope to complete the ten issues that follow it down to 1664.

There are other garden books dear to the collector's heart, *The Compleat Gard'ner*; or, *Directions for Cultivating and Right-ordering of Fruit-Gardens and Kitchen-Gardens*, a folio printed in London, 1693, of which work an abridgement by George London and Henry Wise appeared in 1699; also *Sylva*, his famous discourse on forestry issued in 1644, and his translation of *The French Gardener*, the first edition of which appeared in 1658, a third in 1675. The preface to this book has this from Evelyn: "I advertize the reader, that what I have couched in four sections at the end of this volume, under the name of Appendix, is but a part of the third Treatise in the Original; there remaining three Chapters more concerning preserving of fruits with sugar, which I have heretofore expressly omitted, because it is a mystery that I am assured by a lady (who is a person of quality, and curious in that art) that there is nothing extraordinary amongst them, but what the fair sex do infinitely exceeds, whenever they pleasure to divertise themselves in that sweet enjoyment." Thus was the English jampot preserved against the onslaught of French recipes.

Gardening Calendars

Although Evelyn's *Kalendarium Hortense* has been held to be the first garden calendar in English, we must not overlook the fact that Francis Bacon's essay, *Of Gardens*, anticipated Evelyn's idea somewhat. "I do hold it in the royal ordering of gardens, there ought to be gardens for all the months of the year, in which severally things of beauty may be then in season," says he on leading the reader from month to month.

With John Worlidge's *Systema Horticulturæ* (1677) appeared the first sys- (Continued on page 68)



From the rear garden the simplicity of the architecture can be seen at a glance. The walls are stucco, the roof shingle. There is sufficient irregularity to the plan to prevent monotony in the façade



The oblong bay window projected from one corner has casement windows on three sides, giving ample light to the drawing room below and a chamber above. Between this and the ell at the other end runs a glass roof porch



A long, well lighted gallery traverses the north side of the ground floor, giving access to all the living rooms—the drawing room, library and the dining room. From this the stairs run up in the service wing at one end



The drawing room, which commands a garden view through the bay window, is furnished simply, harmonizing with the architecture of the house. It is livable without striving for any especial decorative effects

A HOUSE FOR A LONG PLOT

This English Country Home of Moderate Size Solves Some of the Problems Confronting Builders Today

H. D. EBERLEIN

LONGFIELD, on the Madingley Road, near Cambridge, is an especially happy example of recent British domestic architecture in its application to the house of moderate size. As a moderate sized house of simple character, its practical value to prospective house builders is obvious. The full merits of the treatment can best be appreciated if we first note the nature of the problem confronting the architect, Harry Redfern.

The name Longfield exactly denotes the character of the plot for which the house was designed. The site is literally a long field whose end touches the Madingley Road and thence stretches away southward, a field whose extreme width is scarcely greater than the length of the house built within it. Besides the limitations of length and the narrowness of the land, it was necessary to place the house so that it would be shielded from the dust of the highway, have the maximum of sunny exposure, and gardens laid out to advantage.

The approach was planned by a lane running along one side of the grounds while all the rest of the width of the land, extending lengthwise from the road to the house, is given over to the kitchen garden. This arrangement terminates in a small forecourt in front of the north or entrance side of the house. The house extends across almost the full width of the land; it becomes a dividing line and a protecting barrier completely screening the flower garden on the south.

Architectural Style

In style the house closely follows the trend of local tradition. Its prototypes are to be found by the score throughout the neighborhood, some of them dating from the 15th Century. Longfield, therefore, represents a modern development of long-established native tradition and precedent, but a development in which have been incorporated such modifications and additions as suit it to present-day needs and to the particular re-



The forecourt gives ample space for a turn-around. The entrance detail is unusual



A wall and gate tie the garage to the service wing, making a harmonious grouping



Along one side of the forecourt is the kitchen garden. An old wooden gate breaks the hedge. The paths are bordered by lavender

quirements of the occupants and the conditions of the site. In that very fact lies its claim to the possession of the safest architectural originality.

The materials were brick, stucco, and the red tiles for the roof. It remained only to formulate the plan and to create an agreeable composition.

The Plan

From the house door a long, well-lighted gallery traverses the north side of the ground floor giving access to all the living rooms—the drawing room, the library and the dining room—all of which have a southern exposure and look out upon the flower garden. From this gallery the staircase ascends in an ell in the eastern or service wing, and, on the floor above, the same long gallery arrangement is repeated so that all of the bedrooms have a southern exposure with the single exception of a small bedroom in the western wing overlooking the forecourt. By having one range of kitchen windows looking out upon the forecourt the kitchen lights serve to illuminate the forecourt at night so that other lighting arrangements are unnecessary.

The piazza extending part way across the south front of the house at first sight appears to be merely a pergola or arbor. There is, however, a glass roof with just sufficient slope to shed the water and this, while yielding protection in rainy weather, does not prevent the entrance of light to the rooms below.

The texture of the walls is rough, a result secured by pulling the floats away from the wet stucco, thus sucking out portions of the surface. The four lower courses of bricks in the base are painted black, a device that prevents unsightly discoloration by splatterings from the eaves and also imparts a certain pleasant emphasis. Everything is simple and direct.

A GARDEN IN TWO PARTS

At the Home of Mr. E. W. Sparks, Upper Montclair, N. J.—The Solution of a Problem Which Confronts Many Gardeners

G. T. HUNTINGTON

It was an interesting problem in landscape design, that abrupt slope which fell away from the living porch of the house. A continuous planting was precluded by its very nature—contrast, a series of effects, as it were, was essential, and this no customary treatment would afford. So out of the very difficulties of the situation came the solution, a garden of different levels.

The general scheme is simple. From the porch steps one comes out upon a small lawn framed on either side by old hemlock trees, which leads to the first garden with its oblong grass plot and double tier of surrounding borders. The two paths which cut through the flower ranks join at the broad stairway that connects, via a dividing wall, with the larger garden below. There the flower borders are framed in on one side by a long grape arbor and on the other by a hemlock hedge with arborescent ends. The whole plan is terminated by a semi-circular pergola at the end with a great curve of shrubbery behind it.

Planting Details

In the detail of the planting, as in the general design, the upper garden serves admirably as an introduction to the lower. The spring effect, above, is of yellow flowers—daffodils, Spanish iris and azaleas with a groundwork of pachysandra and a background of laurel. Harmonizing with this, and yet differing somewhat as befits its separate position, the lower garden at this season is in the soft shades of Darwin tulips, white, soft lavenders and pinks, with *Phlox divaricata* used as edgings. As the spring advances these are succeeded by yellow and blue flowers with many white ones intermingled.

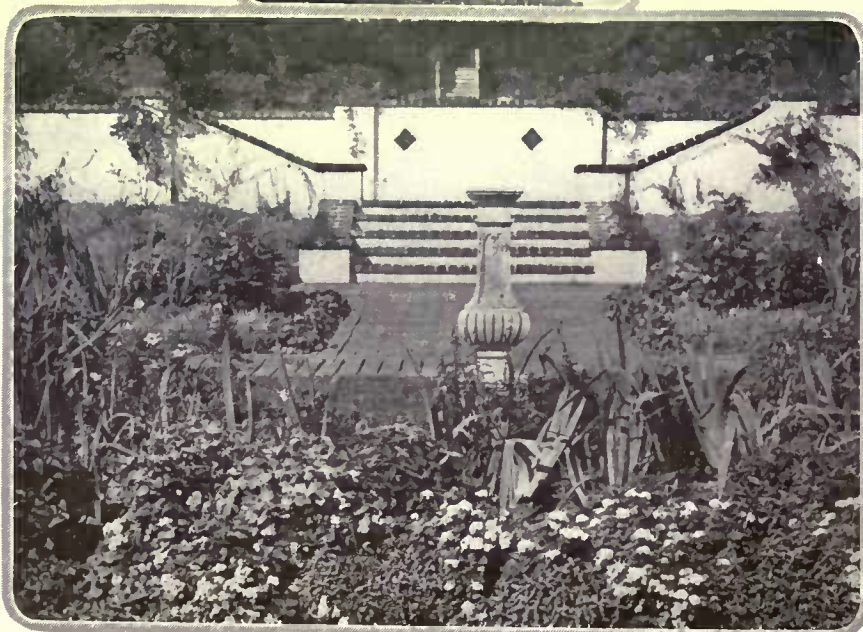
Summer and early autumn find the beds of the upper garden quiet with lavender and purple verbenas that



The lower garden in tulip time is soft with the varied tones of the Darwins. Phlox divaricata is used for edgings



One side of the lower garden, where the flower borders are framed in by a hemlock hedge with arbors at the ends



A wall with twin stairs uniting in the center forms the boundary between the two levels. It will soon be covered with vines

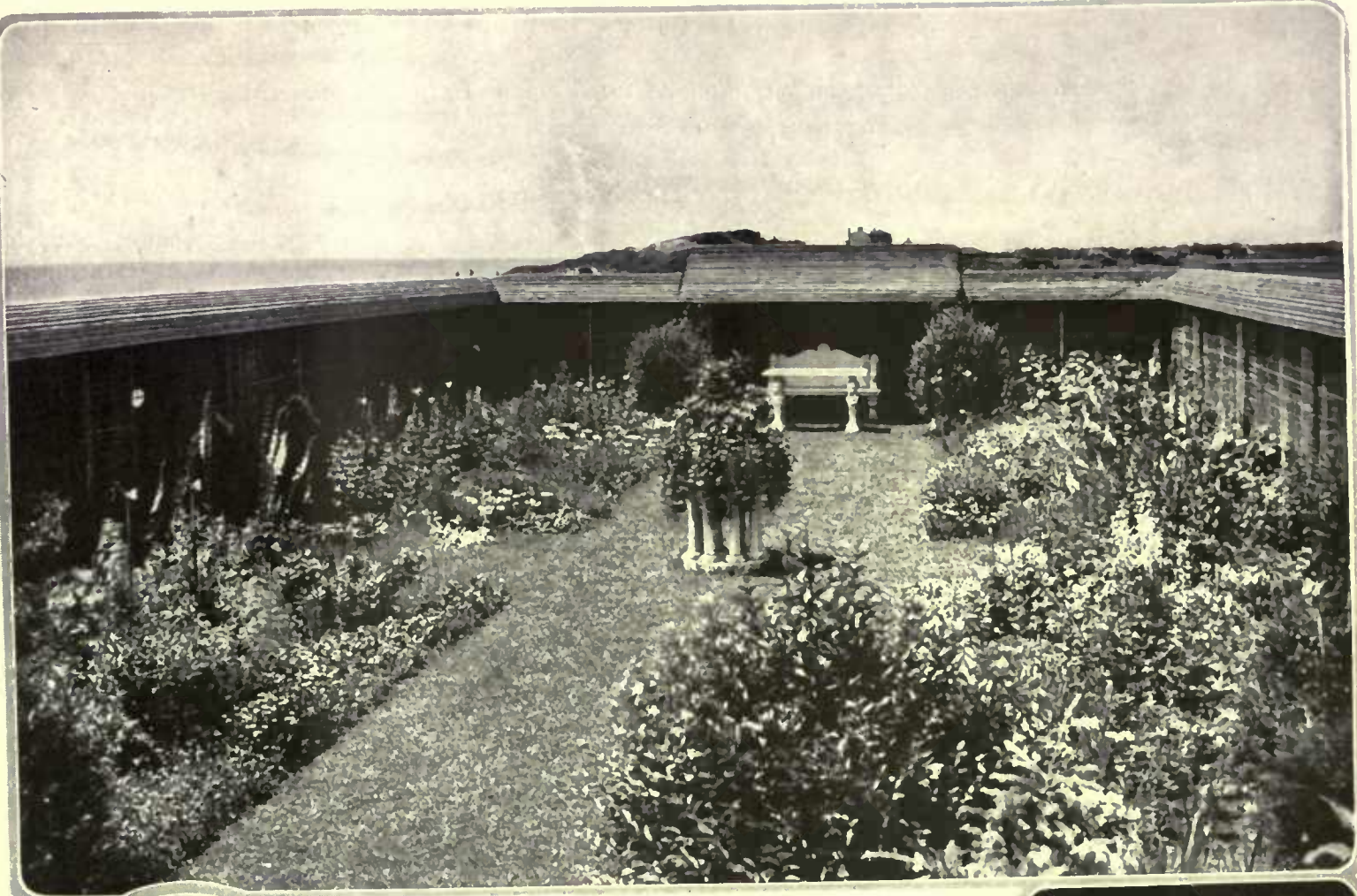
make a ground cover for abelias and luxuriant bands of heliotrope in front of buddleias, while the second level, below the wall, is rich and gay with pink, salmon buff, yellow and orange flowers such as snapdragons, annual phlox, calendulas, gladioli and zinnias intermingled in great profusion with the perennial plants. All of the flowers in the upper garden are planted in single effects for contrast with the mixed herbaceous borders below them, and their simple colors make a lovely foreground for the richer intermingled tones as one looks down through the two levels.

The Wall Treatment

The wall which divides the two parts of the garden is plain, save for the wide-banded brick coping along its top and the abutments of the steps. It is planted, however, with various kinds of vines and climbing plants, including wistaria, Silver Moon roses, buddleia and evonymus. These are arranged at the top of the wall, so that they may trail freely over it as they develop. Already they are making a worth-while display, and before long will practically cover its surface.

Looking down the garden one cannot but think of it as a great floral carpet spread in front of the pergola. At the far end, in the shelter's curve, lies a little pool bordered with forget-me-nots. *Evonymus radicans* trails over the coping and droops to the surface where small-leaved water-lilies are growing. One comes upon it with a sense of delightful surprise, for it is hidden by the flower beds until one actually reaches it.

The garden in its entirety is an admirable example of studied planting in a situation which would not respond to ordinary treatment. It is the work of Frederic C. Hoth, landscape architect, and Elsa Rehman, associate.



Gillies

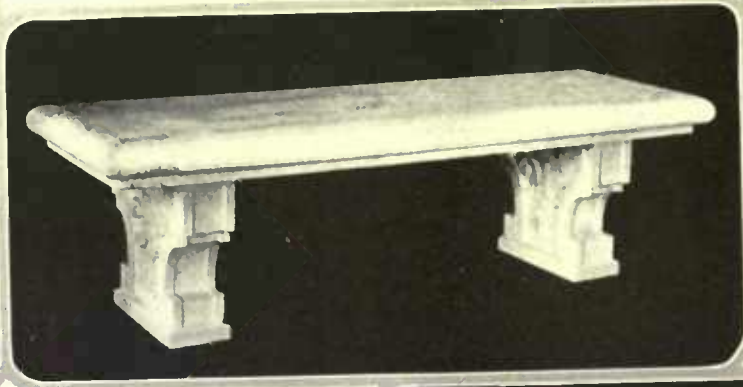
The value of stone garden furniture lies in the fact that its color is a contrast to the greenery about it and it gives an architectural formality to the garden ensemble. An illustration of this is the garden of Robert Appleton at East Hampton, I. I.



An unusual bird bath, designed by Gladys Pelt Carpenter, is a lily pool with a child sitting on the edge, one toe pointing toward a frog



Delicate carving enriches the rim and pedestal of this table. It stands 32" high, 34" wide, and the base is 18" wide. \$60



A sensible, sturdy garden bench is found in this design with the flat slab and carved supports. It is 60" long, 21" wide and stands 17" high. \$21



Set in foliage at the end of a garden path is the ideal place for this stone seat. It is 64" long, 20" wide and 38" high. \$108

STONE FURNITURE
FOR THE GARDEN

ON THE TRAIL OF THE HIGHBOY

From the Old Oaken Chest Up to the Fine Works of Chippendale Is An Interesting Path of Furniture Evolution

WALTER A. DYER

THE trail of the highboy is a path of natural, logical evolution. You pick it up with the old oaken chest—the chest with a lid, to keep things in. Then some genius discovered the fact that if the lid were nailed down and drawers were let into the side of the chest, linen and other things, placed on top, did not have to be removed every time it was necessary to open the chest. Thus came the chest with drawers.

The Chest of Drawers

By the same simple, utilitarian logic the chest of drawers was developed from the chest with drawers. It was merely a matter of convenience. It was discovered that if the chest were raised a bit from the floor, one did not need to stoop so far to get at the bottom drawer. It was also discovered that the capacity of the chest was limited only by the number of drawers, and that three would hold more than two. So they made the thing taller and added more drawers. Gradually it began to look less like the old lidded chest.

Thus, in the 17th Century was evolved the chest of drawers. The first ones, indeed, appeared as early as 1600, though the old-style chest with drawers continued in use for the better part of a century.

The chest of drawers was a very simple affair



The high chest of drawers, shown above, is of the William and Mary period, 1690-1700. It is of oak and the front has paneling which is reminiscent of the Jacobean



The lowboy is not merely the table part of the highboy. It measures 34" high and the highboy table 38". This is a Queen Anne or early Georgian lowboy



Among others, the William and Mary style was brought to America from England and influenced local cabinet work. To the left is an American-made chest of drawers in the William and Mary style, dating 1700-1710. It is of walnut, with typical legs and drops

The fashion of japanning was at its height about 1720. An example is found in the Queen Anne or early Georgian highboy, dating from 1710-1725, at the right. It is of maple. This and other illustrations are from the Metropolitan Museum of Art



at first—merely a cabinet of two, three, or four drawers raised a little from the ground on four straight, short legs. But even these slight changes made a much less cumbersome and more distinguished piece of furniture of it. For the most part these early chests were plain, though some were paneled and ornamented with Tudor carving and molding.

As the 17th Century advanced, the chest of drawers became more common and more important. We begin to note expressions of the Jacobean style in the lines and ornamentation. There became apparent an effort to treat this piece with some respect, and even though it ranked below the magnificent dining-room cupboards of the period, it was made rather more ornamental than formerly. About the middle of the century turned wooden handles were used on the drawers, or simple iron drops or pulls. About 1665 brass drops and escutcheons or key-plates came into vogue.

Judging the Age

It is by means of such details that the age of a piece may be determined with a fair degree of accuracy, though drawer handles are never to be taken as final evidence, since they are so easily transferable. Legs are a safer guide, and on

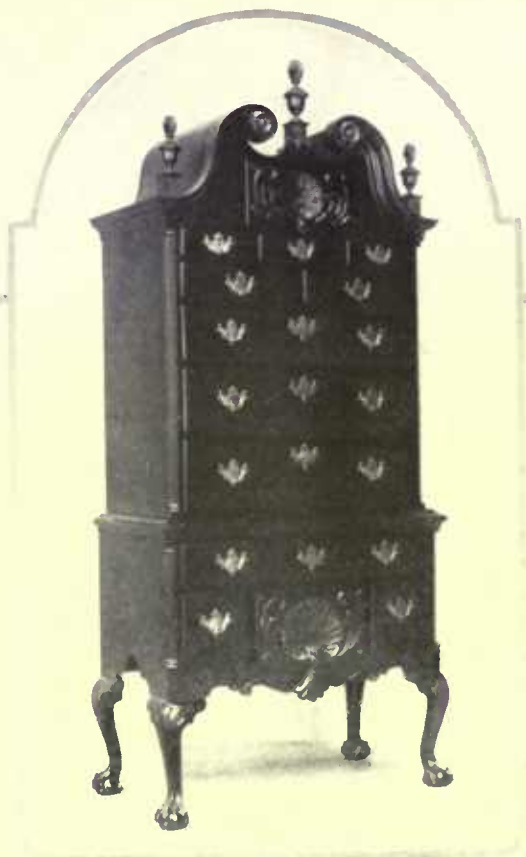


A splendid example of early Georgian highboy is of veneered walnut, with the broken-arch pediment and gilded, inset shell decorations at top and bottom

these chests of drawers and highboys we find the typical legs characteristic of the Jacobean, William and Mary, Queen Anne, early Georgian, and later Georgian periods.

By 1675 greater variations began to appear. The wide drawers were often divided into two panels, and moldings, in geometrical patterns, were used more lavishly. These chests were supported, for the most part, on short bracket or turned legs, sometimes little more than ball feet. Occasionally we find an evident intention to lighten the effect and a few of the later Jacobean pieces were raised on turned or spiral legs with low stretchers. Up to this time no one had thought to make the top and bottom of the chest anything but straight and severely plain.

Such old pieces are rare, but it is comparatively easy to recognize the spiral legs and turning peculiar to the Jacobean period. One chest of drawers of about 1765 is divided about half way between the floor and the top by a horizontal molding or plinth. Above this are three wide drawers and one below. All are divided into two panels of molding so that at first glance there seem to be eight instead of four drawers. The whole piece is made of oak; it is fitted with drop handles and has four spiral legs with stretchers.



A more ornate Georgian highboy, of about 1760, shows the downward tendency of the drawers, the shorter cabriole legs and the ball-and-claw feet



Another early Georgian highboy is of American make. It dates about 1725-1750, and is of walnut with shell enrichments and chaste drawer pulls and key plates



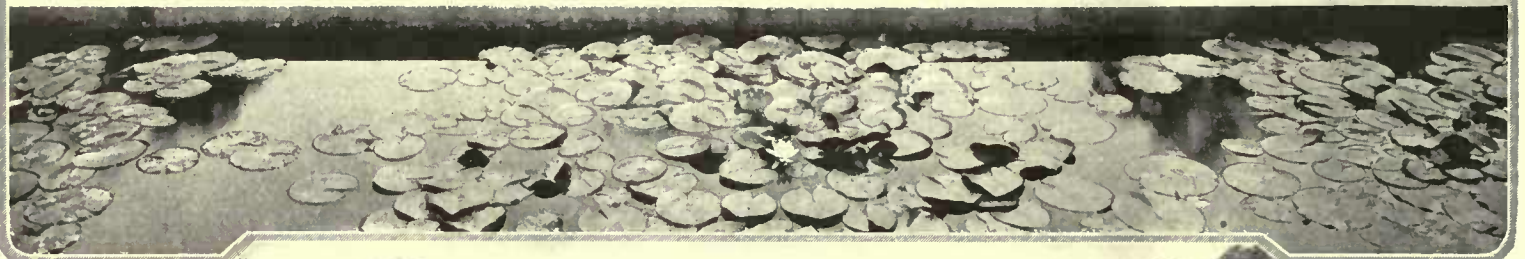
A third form of William and Mary design is found in this American-made walnut veneer example of about 1710. The six legs have given place to four slender ones with ball turning, ball feet, shaped stretcher and scalloped apron

As it became more and more common to raise the chest of drawers on longer legs or a higher frame, it assumed greater importance in the household. This sort of development was going on during the period of the Restoration. There was a gradual drifting away from the styles of the Jacobean period into those of William and Mary. Oak was the wood most generally used up to 1700, when walnut became more common, though walnut chests of drawers were made as early as 1675. Often the top drawer alone was divided into two panels. Brass drops became general, being quite small and either slender or pear-shaped. The escutcheons were smaller than those made in the 18th Century.

As it became more and more evident that low drawers were inconvenient, the chest of drawers was raised higher until it rested on a sort of table. This table or frame was furnished with drawers, usually smaller ones. Thus what we know as the highboy came into being, though it was never called by that name.

This was the latter part of the 17th Century and the beginning of the 18th—the William and Mary period—and the ornamental features of these early highboys were in the William and Mary style. They were built of oak, walnut, and

(Continued on page 70)



Northend

From the lily pool one can look up the grass paths between the orderly beds to the house

Standing on the terrace before the house one catches this glimpse of the garden and its setting



ONE should not come upon a formal garden too suddenly. The way to it should be a gradual progress from the house. This axiom is beautifully illustrated in the garden at the home of Dr. J. Henry Lancashire at Manchester, Mass.

From the grass terrace before the house—a terrace worked out by a stone wall and accented with pottery jars—one passes by slow degrees along grass walks down to the lower level of the garden. Here are formal beds brilliant with color the season through. The main

axis terminates in a semi-circular lily pool held in a stone curbing.

At this point the ways divide. On each side stone steps lead to a pergola so heavily bowered in vines that one does not at first suspect it of being a pergola. This forms the exedra or termination of the garden.

Behind rises a rock-ribbed hillside heavily forested. The garden, then, is like a jewel of many colors in a setting of woods, its formal lines and varied colors contrasting with the rugged character of the immediate surroundings.

The GARDEN of the HOME of DR. J. HENRY LANCASHIRE MANCHESTER, MASS.

MRS. WM. A. HUTCHESON. *Landscape Architect.*



A perspective view shows the design of the beds, the pool and pergola covered with vines

Little side paths lead to hidden glimpses of great loveliness in color and profusion of blossom

On either side of the pergola steps are large clipped bay trees. The border planting under the wall includes bright poppies and stately lilies, primroses and Solomon's Seal, peonies and iris, with spireas and tall roses against the wall and climbing roses above.

The formality of the garden is accounted for by pyramidal box specimens placed at regular intervals along the edge of the middle path and the box by which the beds are bordered. In the beds are all the well-loved perennials—delphinium and digitalis, Campanula, iris, daisies, snapdragons, peonies, poppies, feverfew, heliotrope. Phlox, that splendid color contribution to any garden, has been



judiciously and effectively used in various shades of pink and white.

This is a walled garden, the forest at the upper side being cut off by a high retaining wall covered with vines and apple trees on espaliers. Beneath the walls are hollyhocks,

of rhododendrons and grapevines.

The sea beyond, the rock-ribbed hills behind; inside these walls, comfortable formality, soft grass paths, touches of statuary, a lily pool mirroring the sky and color from early spring to the first frost of autumn.

small roses, iris and buddleia. The lower wall of the garden is not so high because—and this is the surprise!—the slope below it stretches down to the sea.

Bisecting the garden are two paths, at the end of which are pretty garden ornaments—bird baths and satyrs looking out from a bower of roses, an old stone well-head, and benches set in shady, secluded corners among fine plantings



From Amicus comes this 15th Century carved bust. Courtesy of the Demotte Galleries

GOTHIC STATUARY AS DECORATIONS

Between Gothic Art and the American Character Is a Relationship That Makes It At Home In Our Houses

PEYTON BOSWELL

GOTHIC art, in spite of the fact that it was produced before the New World was discovered, is perfectly at home in America.

Despite the chronological hiatus, there is something in Gothic art that conforms with the American character—or, at least, conforms with what we tell ourselves is the American character. Simplicity and austerity are two of its most evident characteristics, and we have become accustomed to regard these two things as elements in the founding of the nation. That which is "stern and rockbound," that which is hardy and determined and fundamental, finds its complement in Gothic art. Therefore it is perfectly logical that it should establish a cult on this side.

Just as the lines of the Gothic cathedral have found their way into the



steel and stone office buildings of our cities, creating effects that are graceful and lofty and inspiring, so has Gothic sculpture found appreciation in the decoration of American homes.

The thing that is recognized as the American spirit had its inception in England as a reaction against the frivolities, luxuries and licentiousness that came into full flower in the early years of the Stuarts. It arose in austere wrath and possessed the nation. It inspired the hearts of Cromwell's soldiers, and became recognized on the mainland of Europe as a thing of iron as well as a thing of unswerving and fanatical probity. It went back to the simplicity of early Biblical times for its inspiration, to the patriarchs of the ancient Hebrews rather than to the mildness and gentleness of

(Continued on page 88)

The French Gothic madonna to the right is an example of 15th Century carving in walnut. It is attributed to Georges de la Gomette. Courtesy of Gimpel & Wildenstein

A companion piece to the madonna is this St. John, the work of the French Gothic period and attributed to the same carver. Its patina is especially fine



Dating from the 16th Century is this polychromed stone statue of St. Peter. Courtesy of the Demotte Galleries

St. Madelaine, a 15th Century figure from the church in Troyes. Demotte

The Virgin, with child figures, a 16th Century piece in wood. Demotte

STUDIES in STAIRWAYS

Simple or Elaborate, the Stairs Play a Necessary Rôle in Decoration



Black and white marble and iron painted polychrome have been successfully used in this hall of the A. K. Wampole residence in Baltimore. The niche with its fountains and the console shelf are interesting features. Mott Schmidt, architect

(Center below) Old Venetian irons fastened to the stair wall and connected with cords and tassels serve to enrich this narrow stairway in a New England home and lift it from its commonplace atmosphere. Lee Porter, decorator



The Wampole stairs shown above curve upward gracefully. There is a pleasing sweep to the rails and the decorative iron spindles are colorful and unusual

Taken from an old home, these richly carved banisters have been placed in the home of Mr. Arthur Little, at Wenham, Mass. Little & Brown, architects



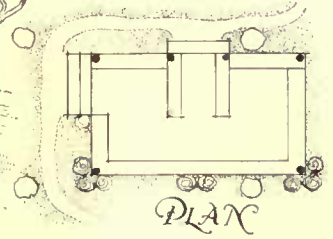
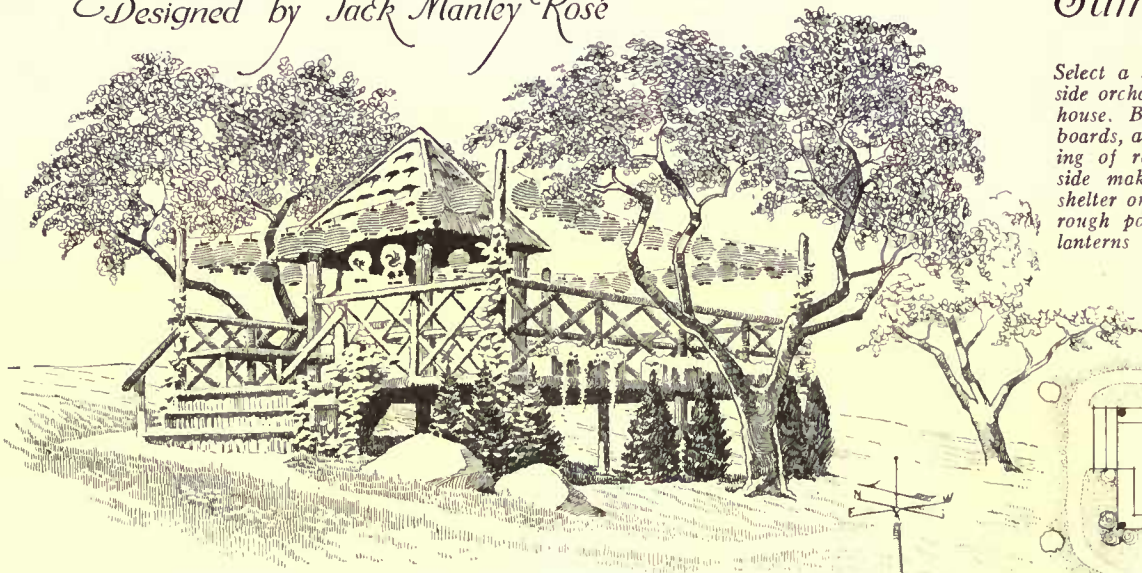
Where the hallway is large and plays the rôle of a reception room, the stairs can be wide and should be given ample approach. W. Stanwood Phillips, architect

THREE GARDEN HOUSES

Designed by Jack Manley Rosé

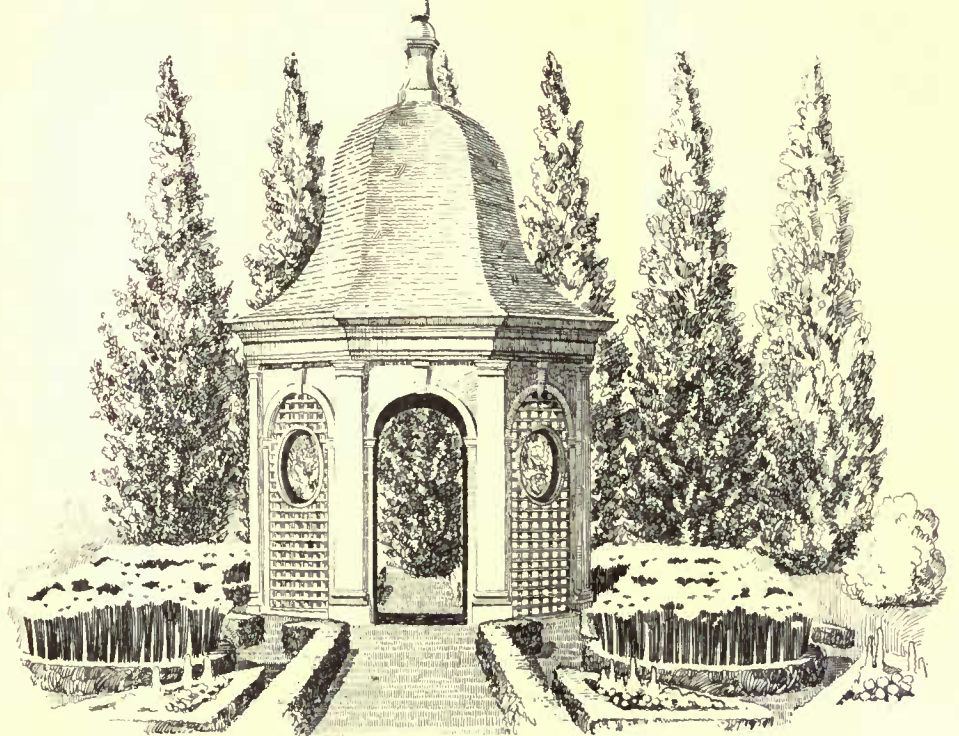
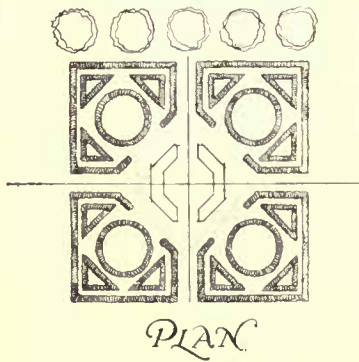
The Rustic Summer House

Select a shady spot in some hill-side orchard for the rustic summer house. Build a platform of rough boards, and fence it in with a railing of rough-cut timber. At one side make a square, peak-roofed shelter or lean-to out of slabs and rough posts. On festive occasions lanterns can be strung about this platform



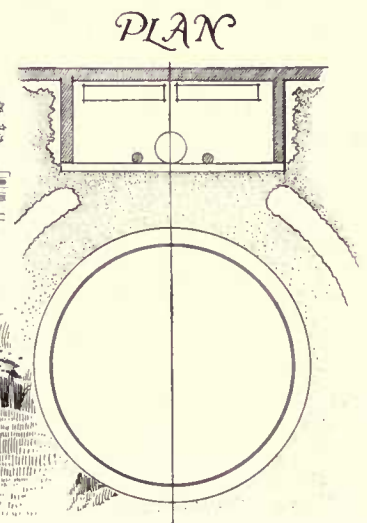
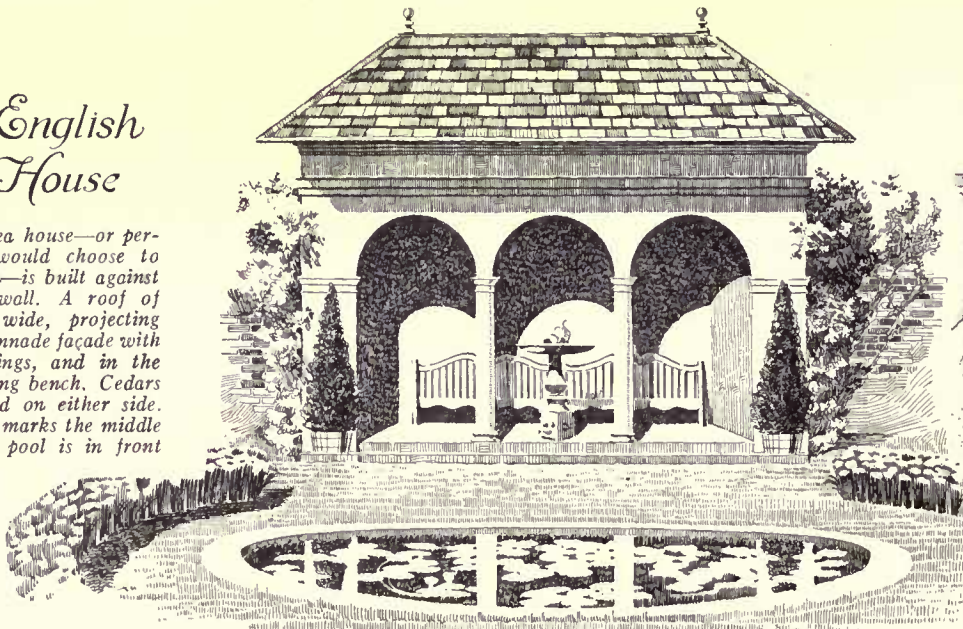
The Colonial Gazabo

The gazabo is an old-fashioned garden adornment. It usually marks, as shown on the plan, the crossing of the garden axes. Formal beds, bordered with box, were on all sides. Here stood the octagonal building with lattice walls and open doorways and a curved roof capped by a weathervane. A gazabo adds dignity to the garden scheme



The English Tea House

An English tea house—or perhaps some would choose to call it Italian—is built against the garden wall. A roof of slate, with wide, projecting eaves; a colonnade façade with arched openings, and in the shadows a long bench. Cedars in pots stand on either side. A bird basin marks the middle arch, and a pool is in front



CANNAS TO BRIGHTEN THE GARDEN

*The Proper Uses of a Splendid Plant Which Has Not Been Generally Appreciated
Because Its Possibilities Were Neglected*

J. HORACE McFARLAND

"CANNAS?" you say with eyebrows slightly lifted. "Those raw red and yellow things, in great coarse beds? Not for my garden!"

But wait; are you sure as to the raw color? And why have coarse beds? I don't enjoy crude colors, and I detest the lawn anomalies that are called beds. Yet I greatly admire and like to use the modern cannas as brighteners of the garden, planting them in sunlit borders where they will be good to look at intimately, and will serve all through the summer and until frost to add piquancy to the color effect and richness to the foliage display.

The modern canna is about as much like the natural form of the old *Canna indica* as a crisp Stayman's Winesap is like the bitter little crab-apple which is said to have tempted Mother Eve. That "Indian Shot", as we boys knew it for its round black seeds, had a flower but little broader than a pencil, and about as long, which was red or yellow. Indeed, when I first came to know them, cannas were grown as foliage plants, to which the late and scantily produced flowers were but incidental.

The cannas of today, called



"orchid-flowered" or "lily-cannas", are a mixture of breeds and species that no botanist will attempt to follow or separate. Their foliage is better than ever, but is now only the support of the flowers, which are broad and long, handsome, and produced most abundantly. Nor are the colors any longer crude in the better varieties. There are scarlets that are glowing but soft and pure; there are hues of crimson that are anything but "noisy"; there are lovely shades of salmon and soft pink; there are yellows not offensive, and then there are the yellow and red combinations without which I can be entirely contented, and which I do not need to buy.

And now, too, there are the nearly pure white cannas, altogether beautiful. The departure from clear white is toward cream or primrose, and there are usually faint pink dots on the broad petals, not in the least objectionable. Snow Queen is as white as most flowers and some snow not quite new, and it is a very satisfactory plant.

These cannas bloom in an irregular terminal panicle or raceme, and the same cluster will open its
(Continued on page 78)



For facing the bed of softer-hued cannas, screening their lower stalks, dwarf zinnias are excellent



Flag of Truce bears large, creamy white flowers with faint pink dots. It grows some 4' tall



Of a gay, rosy pink with creamy yellow bordered petals, Venus is one of the best of modern cannas. Its stalks grow to 4' under favorable conditions

Among the more brightly colored cannas is Gladiator, a named variety with deep yellow blooms freely dotted with red, and reaching a height of about 4'



The old-fashioned formal beds of cannas are taboo, but there are other ways of arranging them. Here they are used with evergreens and climbing roses



Mattie Edwards Hewitt

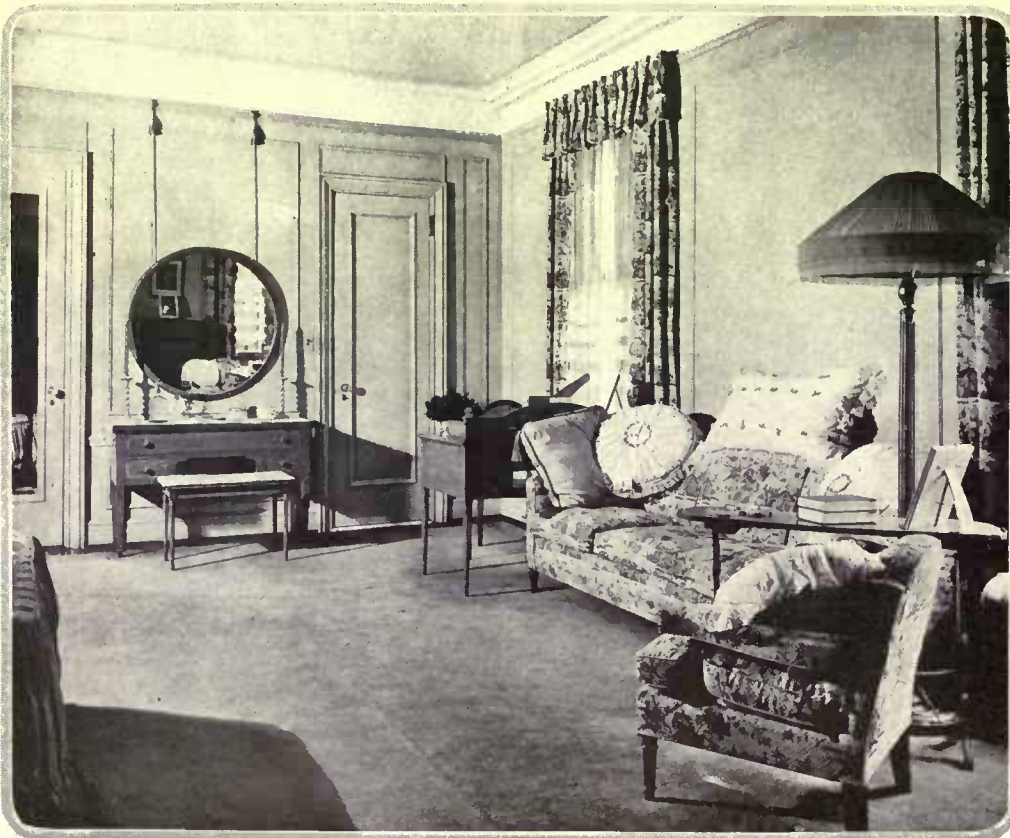
The salon in the New York residence of Mrs. Joseph Dilworth has yellow gauze glass curtains and dark, green-blue taffeta drapes, a settee in orange brocade and a chair in plum, orange and yellow chintz

Against blue paneled walls stands an old walnut secretary with a yellow chintz covered chair beside it. A needlework bench is in front of the hearth and an armchair in green-blue silk. Mrs. Emott Buel, decorator





A scenic paper in delicate grays and greens covers the wall of the entrance to the New York apartment of Mrs. William Thaw, 3rd. The woodwork is painted a soft green glazed in blue. Furniture is rusty green with blue lines. The curtains of the French door are rough ecru casement cloth trimmed with a heavy cotton fringe to match. J. C. Demarest & Co., Inc., decorators

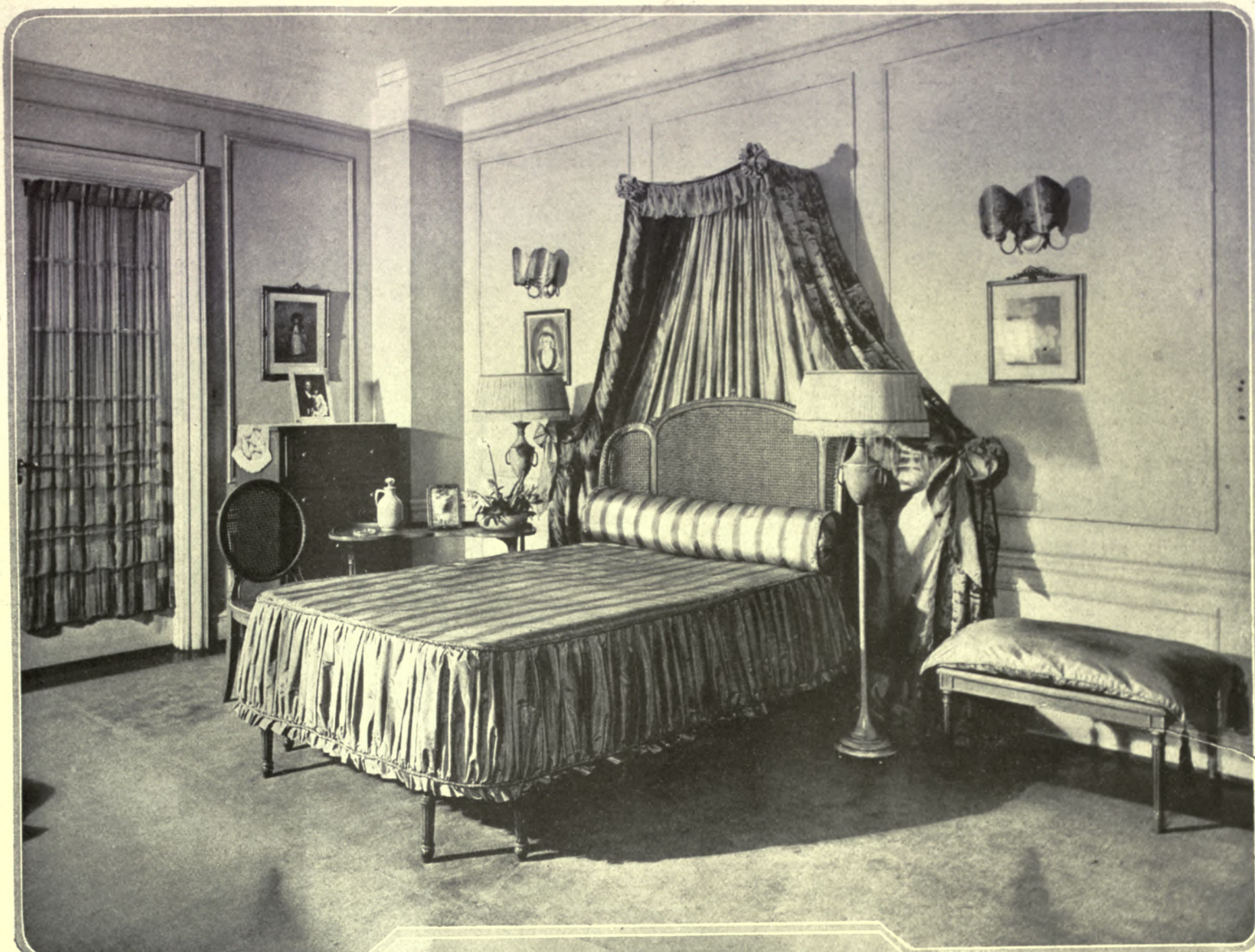


Harting



In the children's room interesting curtains are of checked yellow and cream cretonne with a flower design in rose and blue bound with blue gauze and crossed, greenish-blue gauze under-curtains

The bedroom walls are orchid color. A sofa and armchair are in orchid and rose chintz. The same chintz has been used for over-curtains and valance. The furniture is soft Italian green



Harting

Interesting treatment has been given the bed in the Thaw apartment. The low canopy is a blocked Toile de Jouey in orchid, rose, blue and green, and the cover is orchid and rose striped taffeta. Two small painted floor lamps have shades of rose colored chiffon. Copenhagen blue chiffon is used to curtain the French doors



One who is so fortunate as to possess an old Italian chest can make it serve for buffet in the dining room. The top of this chest is enriched with bits of old pottery and a pair of tall, dull gold candlesticks. The leaded windows are curtained with old green damask elaborately fringed. Walker & Gillette, architects

A GEORGIAN COUNTRY HOUSE IN NEW ENGLAND

*The Summer Home of F. L. Higginson, Jr. at Wenham, Massachusetts,
Is a Dignified Design for an Estate*

BIGELOW & WADSWORTH, Architects

ON a hilltop in a pine forest of the North Shore in New England stands this dignified summer residence of Francis L. Higginson, Jr. Its Georgian architecture is a remarkable contrast with the woods about it.

The house is of red brick, above a white stone basement. The walls are surmounted by a white balustrade and ornamental urns. On the entrance side long windows open on iron balconies. Midway is the entrance door with its white carved pilasters and pediment,

The walls of the dining room are covered with an old scenic paper, "The Zones". The furniture is Chippendale. Woodwork is white and hangings violet



stone steps, paneled door and fanlight.

At one side wings are extended, terminating in double porches—paved porches below and screened sleeping porches above, with a railing around the top. Between these a range of five arched French doors, in the loggia, open on a turfed terrace above which is an awning. A hall and loggia, library, music, dining and reception rooms occupy the major part of the lower floor. The library is paneled in oak and has hangings of rose figured linen.

Oak paneling enriches the library walls, a dignified setting for the carved mantel, comfortable chairs and books that fill the opposite wall



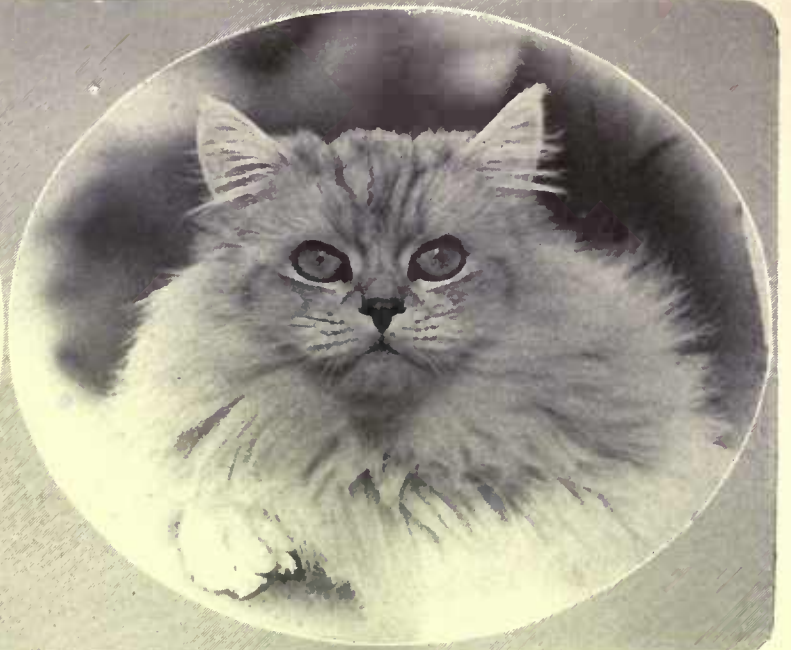


The house crowns a hilltop in a pine forest—a hill that dips down to a lake. It is built of red brick with a white stone basement and trim. At the side two wings extend to double porches, with an awninged terrace between. This balanced grouping gives deep-shadowed, paved porches below and screened sleeping porches above. The arched doors between open on the loggia. A white balustrade with carved urns extends around the roof. The blinds are green

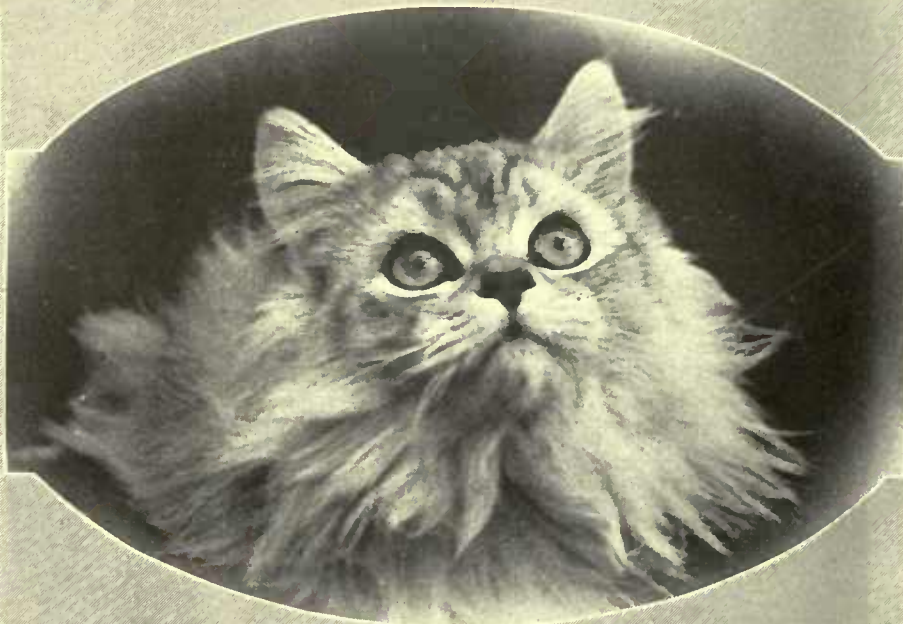
A Colonial design of carved pilasters, surmounted by a slightly projecting pediment, pronounces the front entrance. Over the paneled door is a fanlight. Windows on either side open on iron balconies. The red brick walls make a setting for this beautiful doorway

So many city houses have been built in the Georgian style that we do not associate that type with a country place. Yet the very contrast of its dignified lines with the natural woodland surroundings pronounces the beauty of its design





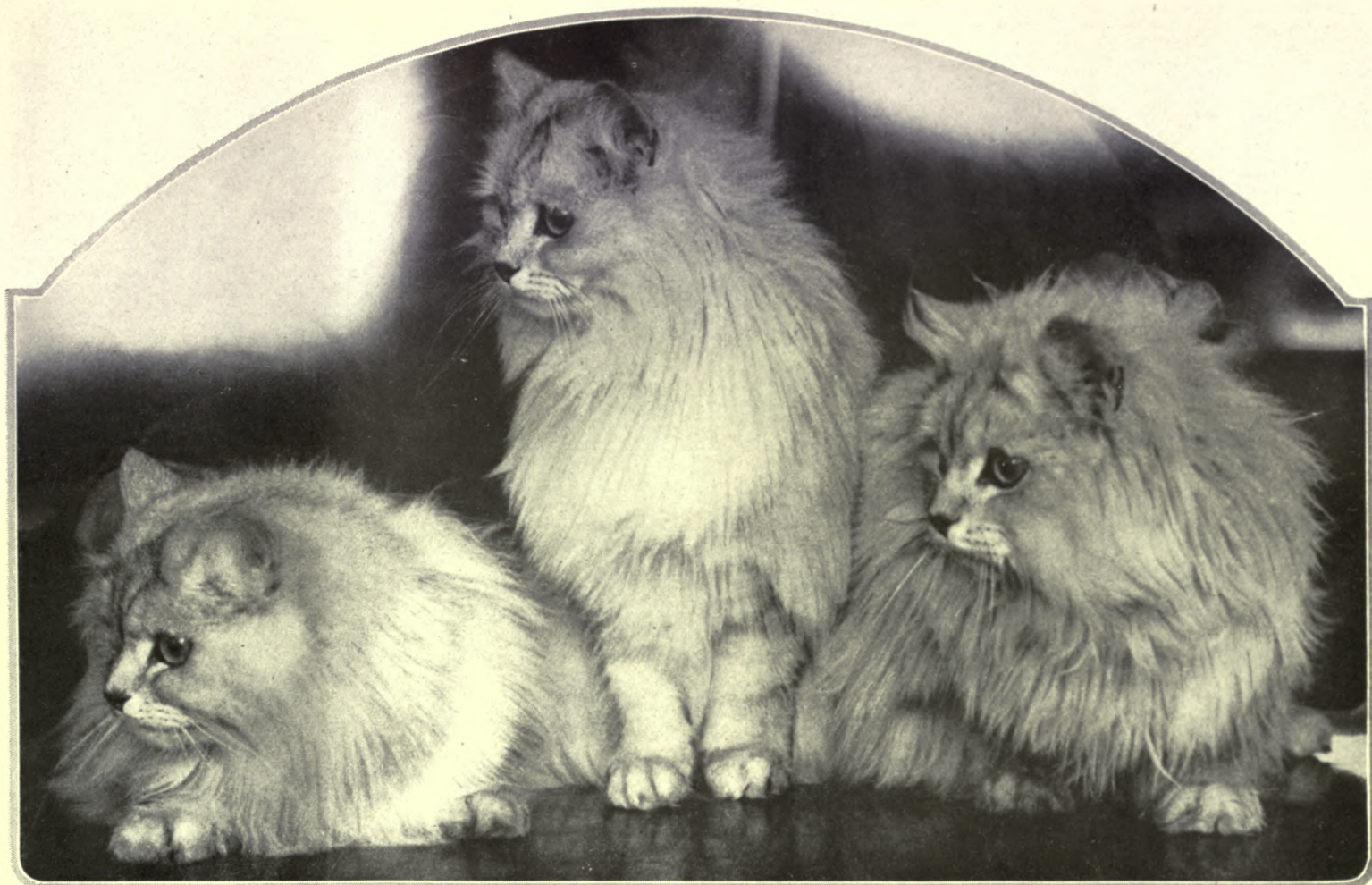
Levick



Historical evidence shows that cats have associated with man for nearly 3,000 years—perhaps even longer. Yet rare, indeed, is the person who can truthfully say that he really understands them, knows all the twists and turns of their strange natures. They are at once demonstrative and inscrutable, affectionate and reserved, simple and complex in their reactions. No one who knows cats can accuse them of any lack of intelligence and genuine mental emotions

No motion picture star ever registered emotions more subtly or more clearly than do these relatives of the old Egyptians' pets. Surprise, anger, interest, fear, contentment, desire, indifference, trust—there is no end to the list of feelings which cats exhibit by their actions and expressions. One investigator has gone so far as to assert that they have a definite language of their own, with a vocabulary of 600 words and somewhat resembling Chinese





One can almost believe that cats of high degree appreciate their decorative qualities. Often they will voluntarily assume artistic poses in the most effective situations imaginable; one famous pussy selects the polished top of a tall bookcase, in the center of which he crouches motionless like a furry idol

SOME CATS OF HIGH DEGREE

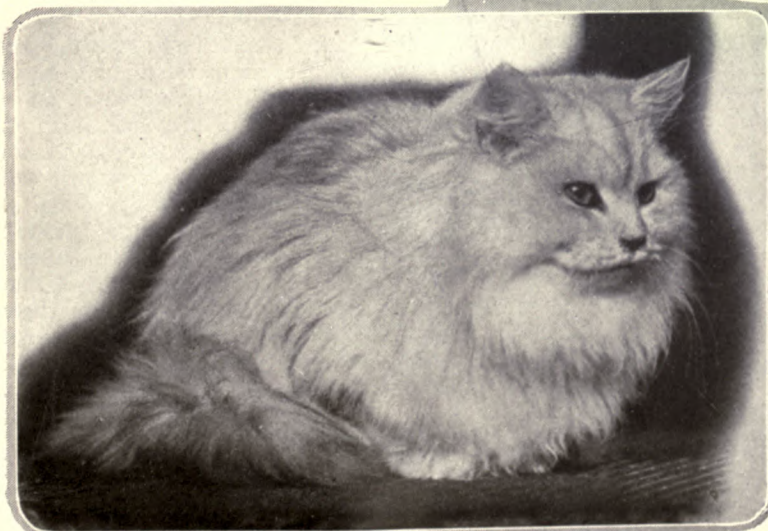
It is said that the Egyptians along the Nile used to shave their eyebrows as a token of grief when the household pussy died. So greatly did they reverence their cats that about 1500 B. C. they dedicated a temple at Beni-Hasan to Pasht, the goddess of all the felines



A cat possesses to a remarkable degree the power of withdrawing into its own self-sufficient personality. What thoughts are hidden behind those wonderfully clear, unwavering eyes? One feels that there is something sphinx-like about it all, something tinged with the occultism of the Orient

STUDIES OF FACE AND FORM

Modern Persian and Angora cats sometimes command fabulously high prices. One remarkable specimen was sold in England for a sum equivalent to \$17,500. Many "catteries" have been established to meet the demand for well-bred, pedigreed stock, and official cat shows are often held





The flagged court or dooryard calls for flowers arranged in beds that follow the lines of the individual stones. Roses are used here with borders of clipped box; English ivy covers the walls with a dense mat of dark green foliage against which old iron lanterns show to advantage

D O O R Y A R D G A R D E N I N G

A Form of Planting Which Enhances the Hospitality of the House Without Making It Unduly Familiar—What to Use and How to Arrange It

ROBERT STELL

THERE is something peculiarly intimate about a dooryard—the very word suggests a little zone between the inside of the house and the outer world into which the passerby, pausing in his walk, may look and see marks of the owner's personality. Yet the true dooryard is never vulgarly familiar; merely does it avoid repelling by any undue formality, reserving a certain privacy the while it stretches forth an inviting hand.

In such a place there must be neither too much planting, lest the door be hidden or made aloof, nor too little, with its attendant probability of bare and inhospitable coldness. A balance between these two extremes should be sought, which will be in keeping with the size and character of the house, its proximity to the public highway, and other similar conditions affecting each individual case.

The simplest, and many times the most gratifying dooryard garden is that which lies before the entrance of the small house of cottage or farmhouse inspiration. Here is an opportunity to use those old-fashioned flowers which were so closely associated with the thresh-

holds of our Puritan ancestors—grass pinks, candytuft, thrift, wallflowers, stocks, pansies and Johnny-jump-ups are a few of them. Here, too, can often be used climbing roses, sweet-scented honeysuckle, wistaria, akebia or grape vines for the porch pillars or trellis; tall hollyhocks beside the doorstep; ampelopsis for the foundation and walls of the house itself. Where the grounds are small, border planting is the best for the flowers—narrow beds flanking the entrance walk, along the side property lines, and close to the house foundation in cases where shrubbery is not used. Often window ledge boxes will add much to the charm of the dooryard; geraniums and petunias give them the needed touch of brilliant color, and vincas, nasturtiums and tradescantia will supply the drooping grace of greenery necessary to complete the picture.

Bulbs and Shrubs

Spring blooming bulbs are especially adapted to planting in the dooryard, but be sure not to use them in the formal massed beds which characterized one happily obsolete

period in our landscape gardening development. Crocuses, snowdrops, scillas and grape hyacinths—these can be scattered along the edges of the borders and in odd sunny nooks here and there, with old-fashioned daffodils and poet narcissus where taller growing things are desired.

Shrubbery there should be in even the small dooryard, just enough to relieve any suggestion of starkness in the background, and to furnish that feeling of permanence which only woody plants can give. Mock orange, snow-berry and Rose of Sharon are all good sorts which are in keeping with such informal settings, and, of course, the always desirable spirea should have a place. Close to the edges of the shrubbery planting, or in other shady spots, lilies-of-the-valley will make a charming ground-cover and be a source of exquisitely dainty flowers. Boxwood, of course, either as specimen bushes or in low edgings for the walks, can well be used where the winter climate is not too severe for it.

All this has to do with dooryards where the entire space except the walks is in soil and



Mattie Edwards Hewitt

Why restrict the grape to the garden proper? It can be a wholly delightful dooryard vine when properly grown on a supporting trellis over the informal entrance

more or less susceptible to planting. There remain to be considered those which are paved as illustrated in several of the photographs on these pages.

The problem here is quite different, and so must be its solution. Regular beds should be provided for the flowers, and for the sake of contrast with the paving these may be wider than those already suggested. Baby rambler roses are excellent for use in these beds, as are also the dwarf varieties of nasturtium. Fancy shapes in the outline of the planting are to be avoided; in general, the form of the individual stones in the paving can be followed.

Where the paving stones are irregular in size or shape, an attractive plan which is being followed more and more is to plant low-growing, hardy flowers in the resultant cracks between them. The list of plants



Roses, boxwood and ivy in a paved courtyard of different levels—an example of English gardening which we in America would do well to emulate in our own homes

suitable for this use is too large to be given here in its entirety, but the following kinds will give enough variety for any except extensive plantings.

White rock cress (*Arabis albida*); rock madwort (*Alyssum saxatile compactum*), with masses of yellow blossoms in April and May; saxifrage pink (*Tunica saxifraga*), pinkish blossomed through the summer months; rose moss (*Portulaca grandiflora*); rock speedwell (*Veronica rupestris*); and moss pink (*Phlox subulata*). All these do best where there is abundant sun, although most will succeed except where really heavy shade prevails. Where the shadows are dense, better results will be had with ferns.

The English cottage type of house is peculiarly adapted to the hospitable, inviting touch of climbing vines. Akebia and Virginia creeper are here, with hollyhocks and geraniums by the windows



Mattie Edwards Hewitt

GROUPS FOR THE
MANTEL SHELF

In an old-fashioned room the atmosphere can be established by a group consisting of an old portrait, a pair of glass candlesticks, crystal pendant vases and a Waterford fruit compote. Courtesy of Darnley, Inc.



Gillies

Delft tiles face the fire opening, the mantel breast has architectural paneling, and on the shelf itself are old vases and clock. From the home of Col. H. L. Camp, Middletown, Conn. Le Roy P. Ward, architect

Another mantel shelf in the home of Col. Camp holds part of a collection of lustre pictures, scenic plates and a toby jug. The clock is an old design. Candle sconces are on either side



A simple mantel grouping can be made with a pair of purple Venetian glass bowls, Chinese pottery birds and a mauve pottery bowl in the middle. Chinese embroidery serves for background. Darnley, Inc.

SAVING TIME ON TUESDAYS

Ironing Done by Machinery Is Simple and Pleasant—The New Inventions Save Time and Tuesday Nerves

ETHEL R. PEYSER

A GREAT fuss has been made about setting the clock ahead one hour to save time and daylight, but little attention has been given the problem of saving four hours every ironing day by means of electricity and the ironing machine. A good machine, unlike the mangle which only folds and is not heated, should be able to iron at the rate of seven or eight feet per minute. In this way the ordinary ironing can be done four times as quickly as by the old method.

Roughly, the ordinary laundry takes about half a day—one hour for eight pieces for the average family of five, including all things from table linen to handkerchiefs. By hand this is about four and a half to five hours. This costs about \$50 to \$100 a year or \$500 to \$1,000 for ten years' supply of laundered possessions.

The fuel consumed for the average ironing with coal or electricity costs about \$15.60 per year. With a good machine, ironing by electricity or gas will come to about one and a half cents, or a total of three cents for ironing and heating, which is a saving of twenty-seven cents a week or \$14.04 yearly. In

ten years a saving of \$140. This is apart from the benefit to health and strength.

There is one on the market with a bench attached on which the worker can sit down to her work. As the feed is so arranged that the material turns under, because of the adjustable delivery board, one doesn't have to rise at all, and the saving of strength and comfort is beyond calculation.

An ordinary table cloth on an ironing ma-

chine takes about three or four minutes. With a good electric iron it takes about twenty-five to thirty. Besides this, the cloth is ironed evenly and the pattern, if it be embroidered, is evenly brought out. Initials come out in beautiful relief, and buttons on garments do not break because of the deeply padded felt rolls which are covered with an especially-made muslin.

As an ironing machine has proven a practical, money-saving proposition, what is the best way to purchase one? First, we should have a good idea as to the breadth on the average of one's sheets and table cloths, not forgetting that it is wise to have a machine wide enough to carry two table napkins at once. This saves time, saves the over-impression of the felt in one spot and also uses up the whole length of heat along the roll.

In large households, where the work is unusually heavy, often taking more than one day, a machine about 48" or 56" is used for 2½-3 yards of linen. These rolls should be padded, the heavier the better, to take care of heavily embroidered initials.

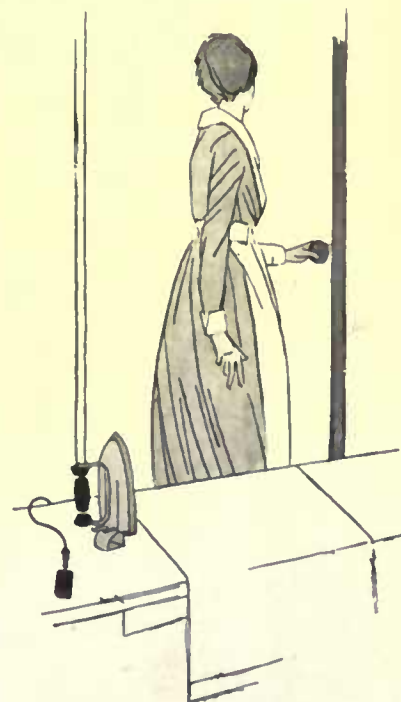
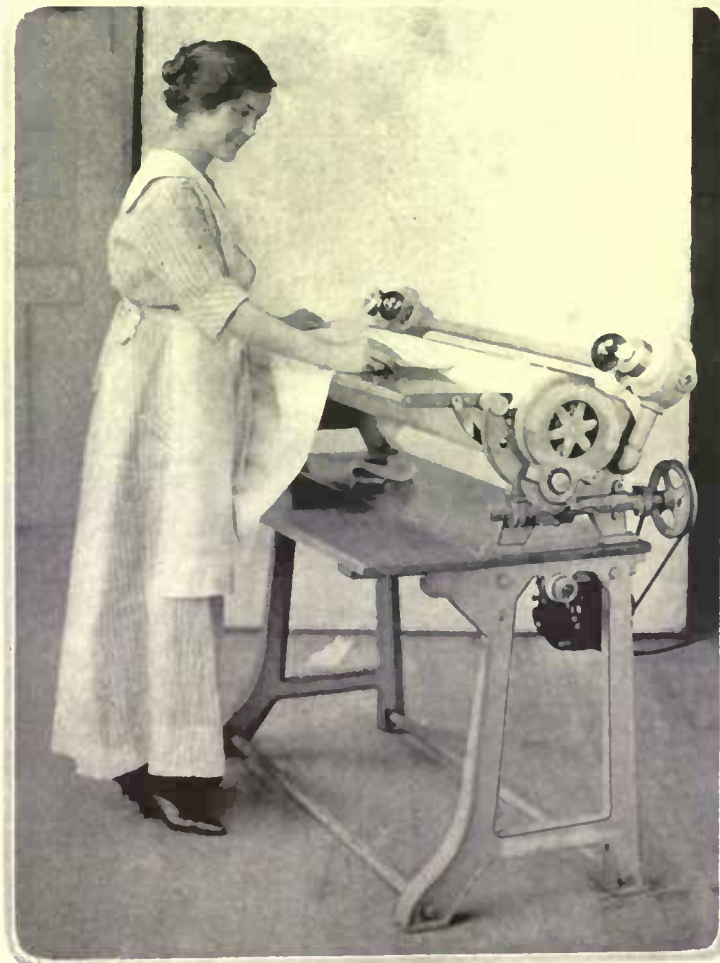
Many persons think that an



Do not detach an electric iron, or any electrical appliance, by yanking the cord. The right way is to free the cord by pulling on the socket

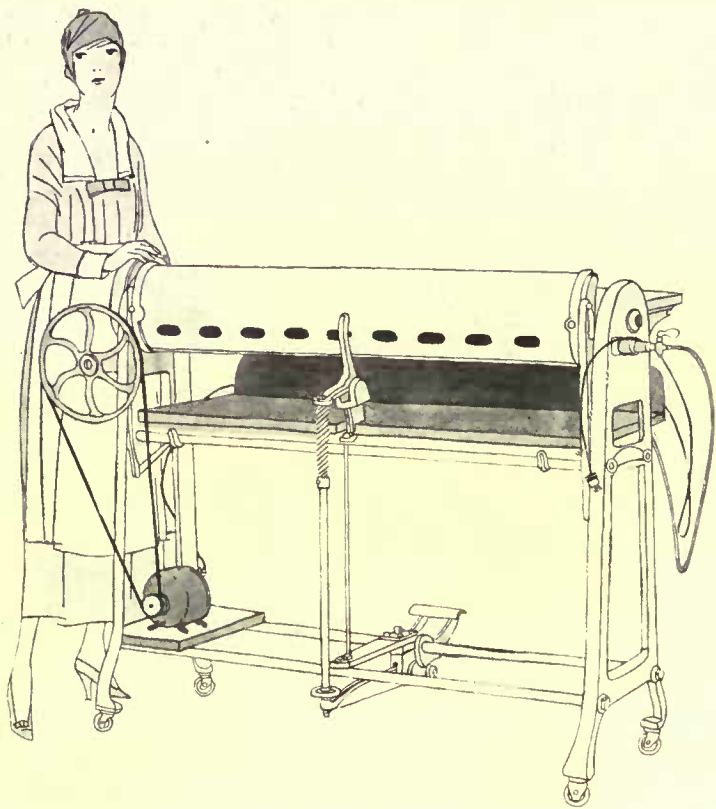


Do not walk away and leave the iron standing on the table. The cover and the wood will readily scorch

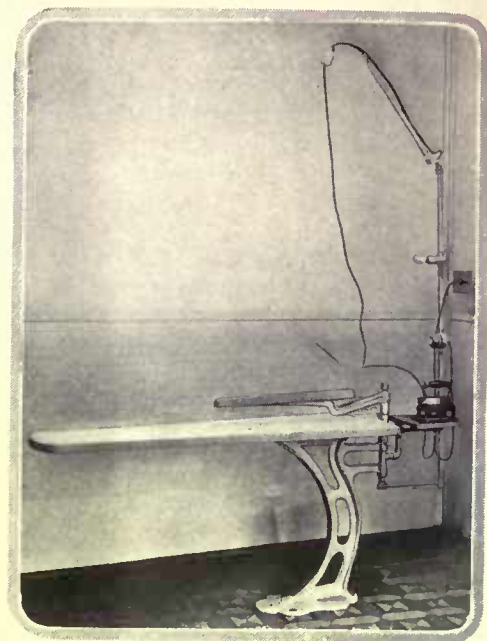


When called away, detach the plug from the iron and set the iron up on its end or on a stand

The lower table catches the unironed piece and keeps it clean. Courtesy of the American Ironing Machine Co.



Among the styles of motor-driven, electrically-heated ironing machines is this type, which is operated by a foot pedal. Courtesy of Wallace B. Hart



A skirt ironing table is set on a metal base and equipped with a single electric iron mounted on a swinging bracket. Courtesy of the Domestic Laundry Equipment Corporation

ironing machine is a mangle, limited to ironing only the coarser flat work such as sheets, towels, etc. It is, however, not a mangle but an ironer and will iron practically everything except the fancy shirt waists and more elaborate dresses. It will iron, to the entire satisfaction of the most fastidious, kitchen aprons, nightgowns, pajamas, underwear, children's play clothes, hosiery, men's negligee and silk shirts, and iron, better than an expert laundress can do by hand, tablecloths, napkins and centerpieces, doilies, dresser scarfs, blankets, sheets, bed



When through with an electrical iron, not only detach the plug but also turn off the current at the socket. Courtesy of the Edison Co.



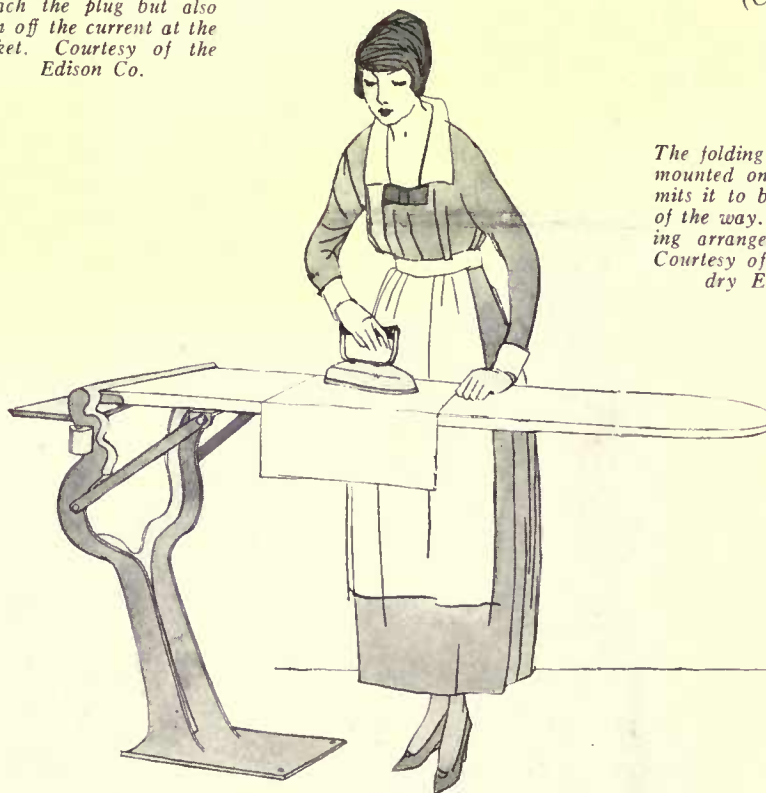
spreads, pillow cases, towels and handkerchiefs. It is a great help to curtains, as they will hang perfectly after ironing. Trousers may also be pressed in such a machine.

The ironing machines on the market all claim certain "best points". One that has a movable shoe (the heated part under which the garment is passed) is good because one can remove starchy accumulations and clean it easily. Some say that the stationary shoe is best because the ironing cannot help being done evenly. You will have to pick your machine.

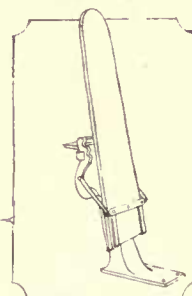
(Continued on page 84)



For the valet's room comes this table equipped with two irons and cupboards for brushes, cleansing fluids, etc. Courtesy of the Domestic Corp.



The folding skirt ironing table is mounted on a bracket that permits it to be swung up and out of the way. When in use a locking arrangement holds it firm. Courtesy of the Domestic Laundry Equipment Corp.



WINDOW BOXES AND VERANDA VINES

*Their Place in the Architectural Scheme of the House and How They Can Be Made to Fill It—
Good Plants to Use*

FLORENCE SPRING

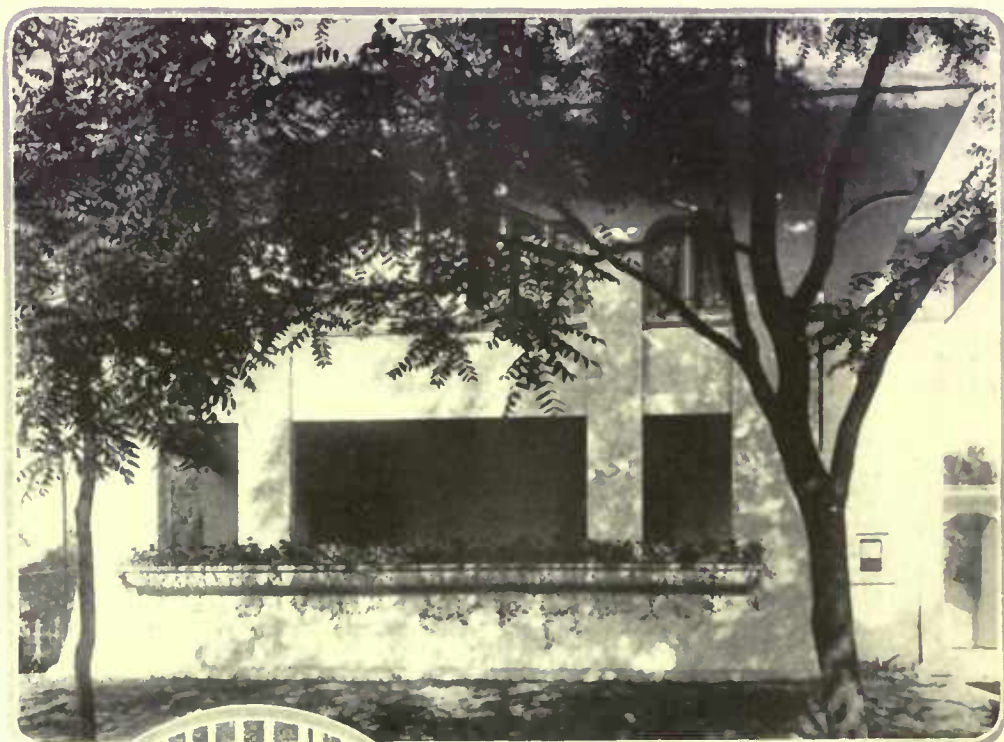
MODERN landscape gardening has come to concern itself more and more with the immediate setting of the house, emphasizing the truth that home sentiment as well as beauty is augmented by the protective and friendly element of closely planted and clustering vines, shrubs and flowers. Bare underpinnings, blank walls and austere piazzas are frowned upon, and horticultural beauty called to our assistance in completing and extending architectural effects.

Vines to Use

The vines which are used for this purpose are many and beautiful. For foundations, plaster and stone work, nothing is more satisfactory than *Ampelopsis Veitchii*, of a tender and beautiful green during spring and summer and gloriously crimsoned in the fall. Evonymus, a less ambitious climber, is also most satisfactory, especially for foundation covering; it lacks the gorgeous autumnal hues of the ampelopsis, but has the advantage of being evergreen. The English ivy, in localities where it can winter safely, is another good vine; and few things are better than the old-fashioned woodbine. Hall's honeysuckle, delightfully fragrant; clematis, both *paniculata* and the wild variety; wistaria; trumpet creeper; and Dutchman's pipe, for places where deep shade is required, are other favorites. Climbing roses, of course, are the queens of all, and may be grown where space and conditions allow.

Among the best annual vines—invaluable

A good example of a well-filled window box presenting sufficient variety of plant color and form. Vincas and pink petunias are freely used



Pink geraniums furnish color and massed leafage to this stucco house veranda box. In delicate contrast to them is the trailing English ivy



while perennials are getting started—are *Cobaea scandens*, with its effective dark purple flowers, lovely foliage and elaborate tendrils. I am also faithful to the old-fashioned morning glory (the Japanese variety is enchanting), and can never refrain from planting a screen of it at one end of our breakfast porch; its many-hued, ethereal bells are enchanting in the early morning light. We also use running nasturtiums freely among our perennial vines to afford variety and color.

For foundation planting there are all the beautiful varieties of new and old evergreens, and an increasing number of shrubs and shrubby perennials which flourish where conditions are favorable. A mass of ferns (*Ostrich plume* and *Royal* are among the best) will gratefully fill some shady corner; edge them with a border of *Viola cucullata* to complete their effect.

A few specific suggestions for these close-to-the-house beds are: a gorgeous mass of marigolds in some hot, sunny corner; a bulb bed, with a background of vines, to be filled in later with annuals; and a row of rosy-flowered cosmos (always get the "summer" variety) for a piazza edge.

Window and Porch Boxes

Window and piazza boxes must be carefully planned with reference to size, soil, etc. It goes without saying that their color (green is usually the best) and that of the flowers planted in them should harmonize with the tones of the house exterior and the porch furnishings. Do not plan too small a box, lest evaporation be too rapid—8" to 10" wide and deep is the minimum. Put a layer of some
(Continued on page 66)

Another geranium and vinca effect, with sweet alyssum to fill in here and there. The box is of white painted wood, set flush with the pillars



THE ART OF TEA IN A GARDEN

A WHOLE volume could be written on the nuances of drinking tea.

There is the contentment of tea in mid-winter, when one sits before a blazing fire and keeps the pot warm on the hob. There is the tea social, given in stately fashion, when many come, wearing their Sunday clothes, very stiff and formal, and one juggles tea dishes and tries to enjoy it. There is tea in the Russian manner, served from a samovar, drunk out of glasses, and accompanied by night-long conversation. There is tea on shipboard—that strong, black tea made by stewards who go down to the deep and served precariously when the long roll of the sea permits. There is also tea in a garden.

Next to having a garden, is the joy of having tea in a garden.

The ideal spot is the shadowy corner of an arbor looking out over close-cropped lawns and up the canyon of a path between towering blossoms. Here is quiet and the faint perfume of flowers. A bird calls. Bees hum expectantly over open blooms. The activities of Nature go on silently, insistently. . . . Then through this peace comes the tinkle of cup against saucer, and the melody of voices.

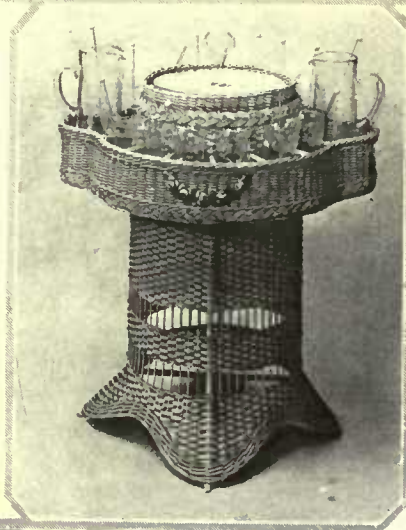
The setting must be right for the perfect tea in a garden. The mood must be right, too. But much of the mood depends upon the setting, and much of the setting upon the way the tea is served and the accessories that make it possible for the hostess to offer her guests the quiet pleasures of this *al fresco* hospitality. It is a matter of linen and glass, china and

(Continued on page 82)



Mattie Edwards Hewitt

A quiet spot in a shadowy arbor is the ideal place for the garden tea—such as this in the garden of Mrs. F. M. Whitehouse, at Manchester, Mass. It is furnished with painted iron pieces and a broad garden bench.



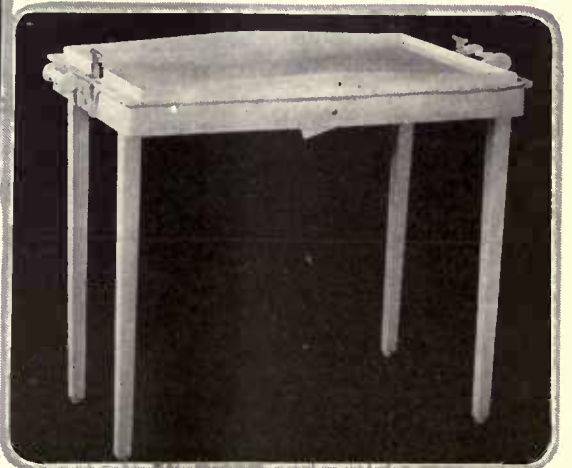
Enameled willow, iced tea stand, 28" high. \$35. With glasses, jug, etc. \$60

For the tête-à-tête tea, this little table can be set on the ground between the chairs. The legs fold under when you press the lever at each end. It comes painted or in mahogany. 29" long and 12" inches high. \$27



Limoges tea set in delicate blue or green with a fine gold band. Twenty-one pieces in the set. \$35

Willow tea cart with removable glass tray top, 18" long and 27" high, \$32.75. The muffin stand, 38" high, \$12.75. They come painted or enameled



SMALL ACCESSORIES for the COUNTRY HOUSE PORCH

*The Hanging Bowl for Flowers, The Bird Cage, The Fish Bowl
Add Amusing Interest*



For ivy or summer flowers comes this little old rose pottery bowl provided with black cords. It is 6½" in diameter, and may be had for \$8.50

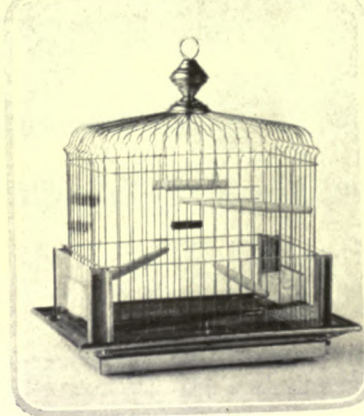


This graceful jade green pottery hanging basket is suspended by old-gold silk cords. The bowl is 11½" in diameter and 10" deep. \$15.50



Mattie Edwards Hewitt

This gilded cage should suit the most fastidious bird, even though it costs only \$8.75. Glass sides and the sliding tray are conveniences

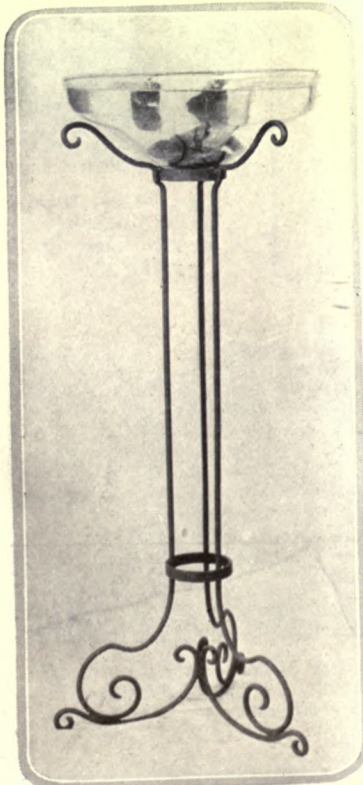
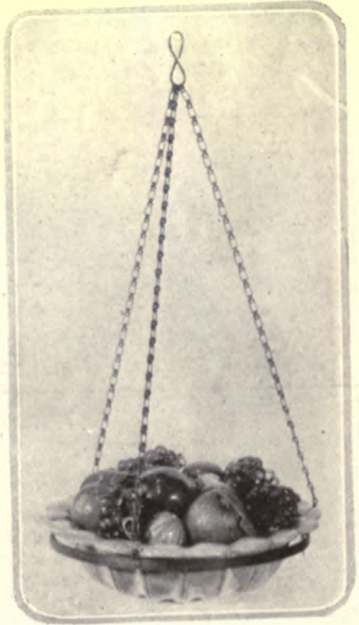


A porch can be anything you like to make it. Much of its charm will depend upon small accessories that give color and amusing interest to the more commonplace groups of wicker and reed

The yellow bamboo cage below has a black lacquer base and yellow pottery seed bowls. 17" long, 11" wide and 16" high. \$25



Slender chains support this yellow pottery bowl filled with Venetian glass fruit. Holder, \$1.50. Bowl, \$15. Fruits, \$2.50 each



A fish bowl is always welcome. The wrought iron stand, 4' high, is \$25. Bowls vary in price. This opalescent bowl is \$27.50

June

THE GARDENER'S CALENDAR

Sixth Month



Small "drills" for seed planting can be made with the point of a wooden label



Lime mixed with tobacco dust will help to check destructive grubs



Keep the edges of the garden clean. Slovenly gardening breeds contempt

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><i>Willows whiten, aspens quiver, Little breezes dusk and shiver Thro' the wave that runs for ever By the island in the river Flowing down to Camelot.</i> —Tennyson</p>		<p>1. 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>2. 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>3. 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>4. 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>5. 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>6. Look out for rose 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>7. The climbing roses should be looked over carefully and any heavy, rotten buds or new growth should be tied into proper position. Pruning should be deferred until they have finished flowering when the old wood is out.</p>	<p>8. If they have finished flowering, the early spring shrubs such as Forsythia, dentzia, 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>9. 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>10. 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>11. 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>12. All the hedge cutting should be done now. Frequent trimming is required in order to avoid making a number of unightly voids. Hedges that have been neglected for some time may be improved by tying in shape before cutting.</p>
<p>13. It is a good plan to go 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>14. 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>15. 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>16. Onion maggots are very destructive at this season of the year. It is good practice to top 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>17. 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>18. 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>19. Tall flowers such as hollyhocks, delphiniums, helianthus, 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>20. The flower 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>21. 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>22. 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 bushes placed in the row. Such attention repays.</p>	<p>23. 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. Water well before lifting.</p>	<p>24. 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>25. Azaleas, genistas, acacias, etc., should be plunged in beds out of doors, where they can be well protected from water and sprayed. These plants will be making growth at this time and forming next year's buds.</p>	<p>26. 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>



Keep the corn hilled to promote good root growth and prevent damage



When gathering beets, loosen the roots with the fingers as you pull



Lima beans should be tied to the poles to give them the proper start

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.

LIZA'S sister Elvira she come East from Iowa las' week with her daughter, an' they're stayin' with us fer a spell. Elvira's a nice, motherly sort o' woman, but it's the little girl that takes me most. Purty, yeller-haired little thing, blind since she was two years old—scarlet fever, I think it was. She's twelve now, an' sunny tempered as a troutin' day in May. It kinder ketches ye 'round the throat to watch her playin' in the garden, loosenin' up the soil 'round the rose bushes er tyn' up the lima beans like I showed her how to do. Seems like she allus has to be busy at somethin', workin' with her hands an' singin'. They sorter takes the place o' eyes fer her, them hands, feelin', runnin' light an' easy over ev'rythin' she comes to—I wonder sometimes if she don't know better what things is like than us who can see. One day she found that the lilac flowers was open—traced 'em by their perfume, mebbe—an' her face all lighted up from inside, kinder, as she took one o' the big clusters in her hands an' laid her cheek agin' it. I'm right glad she's goin' to be here all summer, 'cause my flowers seem to mean a lot to her.
—Old Doc Lemmon



An unusual use of wistaria. Trained thus along a fence, it makes a striking display, first with its flowers and later in the season with its leaves



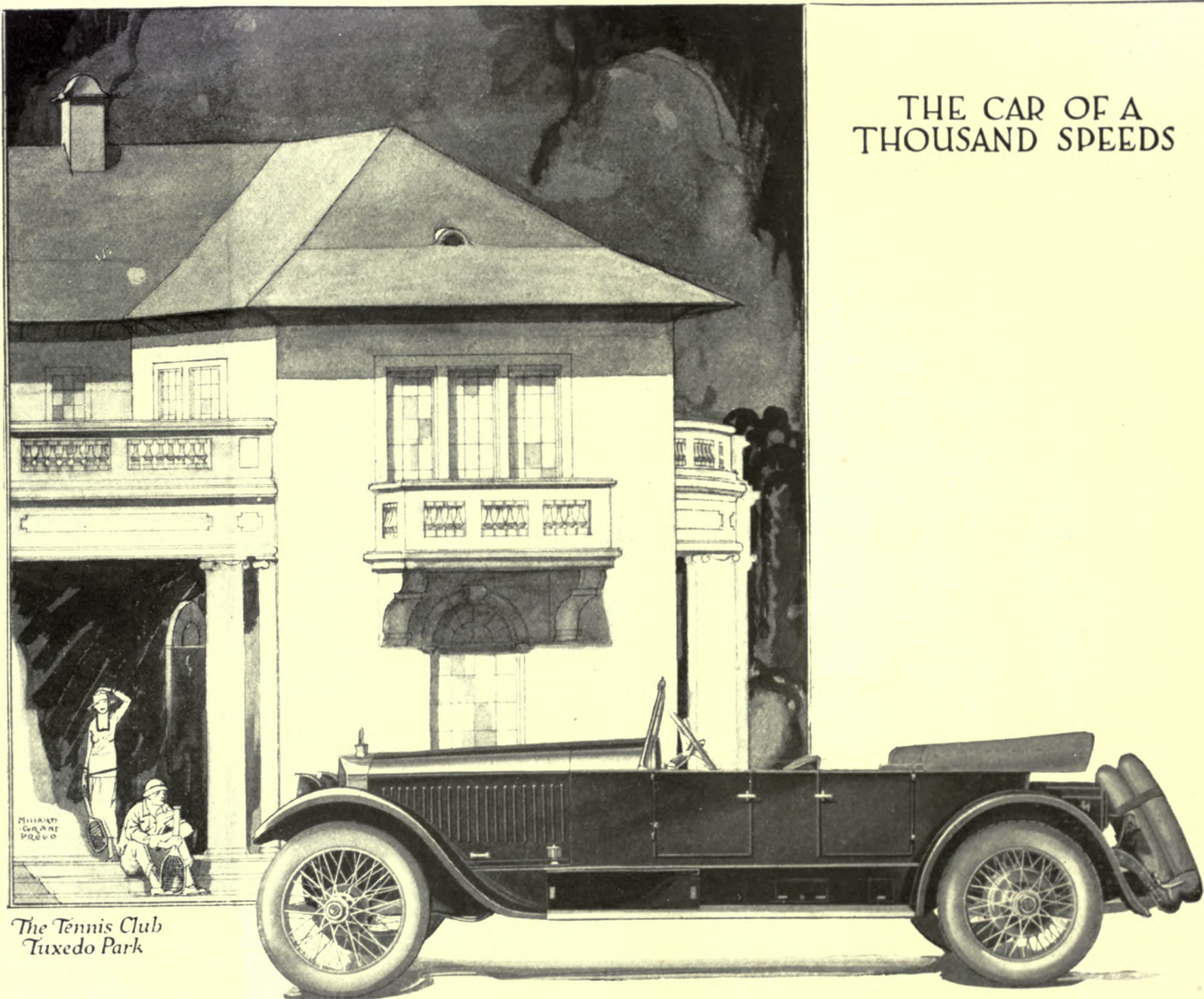
For large lawns, the motor mower is the thing. Several owners can club together in the purchase of one, using it alternately and sharing the upkeep



You may be tired of hearing about overhead irrigation systems, but their advantages in maintaining a good garden are so many that we urge you again to install one

OWEN MAGNETIC—

THE CAR OF A
THOUSAND SPEEDS



The Tennis Club
Tuxedo Park

Pleasure at the steering wheel

The driver of an Owen Magnetic sits at ease at the steering wheel, controlling a thousand speeds with the touch of a finger. The unfettered freedom of motion is supremely exhilarating. Mechanics are utterly forgotten—your hands never leave the steering wheel.

Passengers share equally in this driving

ease and riding comfort. Long trips are possible without weariness. The pleasure of touring never wanes.

The Owen Magnetic offers the choice of five extremely elegant bodies—Limousine, Coupe, Touring Sedan, Touring Car, Sports Phaeton.

OWEN MAGNETIC MOTOR CAR CORPORATION, WILKES-BARRE, PENNSYLVANIA

Window Boxes and Veranda Vines

(Continued from page 61)



A device that ends Casement Window troubles

Architects are agreed that outswung casement windows are an artistic triumph. But—

Well, a graphic illustration of the old troubles is to have all your casement windows open when a storm is approaching. How are you going to close them?

The Monarch Control-Lock for outswung casement windows is a simple and sturdy piece of hardware by which you control the sash with an ornamental little handle on the inside. The sash is locked in any position simply by turning the handle down. Merely raise the handle and you can swing the sash as easily as you would a door. The screen and draperies are not disturbed.

Get them at your hardware dealer's—or send us his name and we'll forward free printed matter to both of you.



Monarch Metal Products Co.
5000 Penrose Street
St. Louis, U. S. A.

Mfrs. also of Monarch Metal Weather Strip

MONARCH

CASEMENT WINDOW HARDWARE

sort of drainage at the bottom and make the earth rich. Garden loam and that from the bottom of the compost heap, mixed with one-fourth to one-third of its bulk of well rotted cow or sheep manure and a little sand, will be right. If the box is to stand on a piazza railing, rest it on thin cleats to avoid rotting the wood; or set it outside, on brackets. Keep well watered, especially after the plants fill in and begin to bloom. If possible, water occasionally with a little weak liquid manure during the latter part of the summer.

Plant Combinations

Free blooming geraniums of the right color for your house, and the trailing vinca, make one of the prettiest combinations, although not unique. Keep the vincas from year to year, to save expense; they are very pretty in the house, if you have room, or you can make arrangements with some greenhouse to keep them over the winter for you. Geraniums had better be newly purchased each year, as it takes the old ones, which have to be cut back, so long to present a good spring appearance. Free-growing and blooming tender annual vines, like nasturtiums, are charming if their color is harmonious with the house.

We used to grow old-fashioned Madeira vine in our boxes and vases, housing the bulbs from year to year, as well as a charming, very rapidly growing delicate vine with feathery yellow blossoms, called German ivy. Wandering Jew is a rapid grower which is perennially useful. The ivy geranium combines the beauty of both geraniums and vines, and is one of the best plants to use in piazza and window boxes. With all of these it is best to give some thought to original selection and effective combinations, and not try to crowd too many varieties promiscuously; be sure to plant the vines very liberally, as this makes for grace and beauty.

Petunias are lovely for veranda boxes, especially the pink sorts. Rosy Dawn is an excellent variety. Here, as in most close-to-the-house planting, be sure to use white flowers freely, as they harmonize with anything.

Veranda Box Combinations

A few effective veranda box combinations would be: vinca or German ivy, Rosy Dawn petunias, ageratum and feverfew or sweet alyssum; vines as above, Gloire de Chatelaine or Vernon begonia, blue lobelia, double white pe-

tunia; nasturtiums, a few vincas to help avoid later shabbiness, lemon verbena at ends and middle, and white feverfew or double or fringed white petunias, filled in with sweet alyssum or candytuft.

Other Plants

Other plants suitable for these gardenettes are cigar plant, fuchsia, heliotrope (if there is plenty of sun), and sweet scented geraniums for greenery. Often the common annuals may be introduced with good effect; select those having a fairly long blooming season, such as *Phlox Drummondii*, stocks, snapdragon, and verbena, especially in pink and white. Pansies are pretty for early in the season, and they may be lifted out later and their places filled with other things.

If your boxes must occupy a shady place, you may use vinca, Wandering Jew and English ivy for vines; and the "Dusty Miller", ferns, palms and many foliage plants, including the begonias mentioned above and the tuberous-rooted varieties. Lobelias and pansies may be set for color, to bloom as long as possible; the former will last a long time.

A graceful and useful addition to your box will be two or three well grown plants of parsley, which you may clip for culinary purposes. If you are a city dweller, add also a root of chives.

Take the best of care of the dwellers in your window boxes. Keep them well watered, and fertilize the soil after the season has advanced. Even one drying up will do irreparable damage. Keep an old kitchen fork in the box, and "scratch around" frequently, loosening the hard soil. Remove all withered blossoms and leaves, both for present appearance and to assist continuous bloom. Use a watering pot if possible, to keep the leaves and flowers free from dust.

Winter Arrangements

When frosts come and the summer glory of the boxes has passed, pull out the roots and refill with tiny pines, junipers and cedars, with running evergreen for vines. There are nursery concerns which make a specialty of growing these little trees and shipping them in excellent condition, so that when you receive them they are ready for planting. Even if sprigs or branches are used instead of the rooted little trees, the boxes will supply attractive greenery for a long time.



German ivy, pansies and begonia in the window box, ampelopsis and geraniums against the brickwork, and cut-out places in the floor for other plants—limited space well used

OVINGTON'S

"THE GIFT SHOP OF FIFTH AVENUE"

312-314 FIFTH AVENUE

(NEAR THIRTY-SECOND STREET)

NEW YORK



1476—Upon this unique fire-set, the good ship Don Fernando, hand fire-tongs, hearth brush, shovel, poker, and quaint toaster, all of bright polished brass. Complete \$50.00

For the COUNTRY HOUSE in JUNE—

THERE is no room in any country home for which Ovington's has not some charming suggestion. Long practice makes perfect and Ovington's has made a practice for seventy years of showing only

things of good looks and solid value.

You may order from this page with the assurance that you will have by mail the same courteous attention you would receive in person at the shop.



1564—Table lamp finished in polychrome and gold or black and gold, 24 in. high. The parchment shade has an antique tan background with a blue, green or black band. Shade 18 in. in dia. Complete \$20



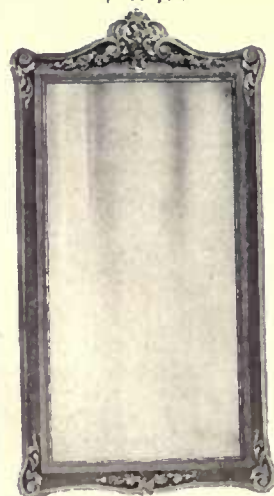
1393—Bookends in heavy carved fruit and flower design, polychrome finish. \$6.00 pair



1452—Breakfast set in yellow, blue or orange lustre. Complete with tray \$35.00



1474—A Sheffield cake dish or server in finely pierced design, bright finish, 9 in. square. \$5.00



1498—This handsome mirror has a carved design frame with a brown inlay border between antique gold and flowered top and bottom in polychrome. 18 1/4 in. wide and 35 1/2 in. long. \$25.00



1553—A Lenox china salad set in "Ming" pattern consisting of a salad bowl 10 1/2 in. in dia. and six salad plates. Price of set including wooden fork and spoon. \$22.00

1443—This pearl green lustre glass refreshment set consists of jug, six glasses, six glass spoon straws, and wicker tray, and is priced at \$12.50



1544—Pedestal picture frame finished in brown stipple and burnished gold. Size 8 in. x 10 in. Price \$6.50



1442—This handsome nest of tables is made of mahogany and glass tops. The largest table is 25 in. high and has a top 14 in. wide x 20 in. long. \$40. The same set in a smaller size, measuring 23 in. high, top 12 in. by 15 in. \$35

Collecting Old-Time Garden Books

(Continued from page 35)



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tematic garden manual, which is not so very systematic after all! John Reid's *The Scots Gardener* (1683) seems to be the forerunner of the regional garden books and *A Garden of All Sorts of Pleasant Flowers, Which Our English Air Will Permit to be Nursed Up*, by "John Parkenson, Apothecary of London", a folio of 1629 (a later edition is dated 1656), is representative of the early English works on gardening. This same author's *A Theatre of Plants* (1640) is a treasure in old-time garden literature not to be overlooked.

Those ancient garden tomes were often quaintly illustrated, many of them exquisitely. To have a copy of Crispin de Passe's *Hortus Floridus* (Utrecht, 1615) or his *Book of Beasts, Birds, Flowers, Fruits, etc.*, would be to court covetousness! Again, the title pages engraved for old garden books by William Marshall are a joy in themselves.

The old printed Herbals, French, Italian, Dutch and English will tempt the collector, but none of them so much as John Gerarde's *The Herbal, or General History of Plants*, a folio of 1597, and (as edited by Thomas Johnson) in editions dated 1633 and 1636, although it was preceded by *The Great Herbal* of 1516, *The Little Herbal* of 1525 and others.

Only a fortnight ago I heard of a copy of Francis Bacon's *Sylva Sylvarium*, almost at a to-be-given-away price, but alas! when I hastened to present myself as a buyer some other garden-lover had been before me. Why, I ask myself, did I wait until after luncheon to seek it out! One must take no risks when it comes to acquiring a "find"!

One cannot expect, of course, to find at every turn such rarities as the famous *Herbarius*, illustrated with numerous woodcuts of plants, printed at Passau by Johann Petrie in 1485. Even the \$500 asked by an English bookseller in war-time for it, is reasonable enough for a fine copy.

Early American garden literature has many items of collectors' interest. There is Totler's *Almanac for South Carolina*, 1752, containing a "Gardener's Calendar" and following it come many such

Almanac items. Robert Squibbs' *Gardener's Kalendar* (Charleston, S. C., 1787) was probably the first regular American gardening book. Of course, there had been such works as John Allen's *The Husbandman's Guide* (Boston, 1712), but such books had to do with husbandry rather than with gardening. The American edition of Marshall's *Introduction to the Knowledge and Practice of Gardening* (Boston, 1799), was the second horticultural work printed in America, while *The American Gardener* (Washington) by John Gardiner and David Hepburn was the second indigenous one. Roland Green's *Treatise on the Cultivation of Flowers* (Boston, 1828) was the first American book wholly devoted to flowers and it was not until 1839 that a monograph on single flowers was printed in America—Edward Sayers' *Treatise on the Cultivation of the Dahlia and Cactus* (Boston).

But this is not to be a bibliography, dear reader—I leave that as a task for another. This little peep into the realm of old-time garden lore is merely intended to give you a glimpse of the fascination exercised by the garden books of Yesterday. You may seek in vain for *Aphorismæ Botanicae* by Gustav Herman Kehr, Tübingen, 1633, the *Treatise on Breadfruit* by Nascher, 1758, or books by Lorenz Wenceslas Kerckhove, Claus Kjoeping, Edouard Louis Mortier, Jacques du Vivier because the startling announcement has been made that these names, with five others, appearing gravely in a biographical work which had been accepted unchallenged until recently, were pure figments of the imagination, that such botanists had never lived and had never written the works accredited to them! Rainbows for chasing indeed!

But we shall not miss the fictitious while we have Master Gerarde, Francis Bacon, John Evelyn, Sir William Temple and Horace Walpole. And do not let us forget to go back to Bernard Palissy, to add to the other perennials of delight that we shall plant for the happy harvest of enjoyment we hope to gather in our Garden of Books.

CATALOGUE

D'ARBRES, ARBUSTES

ET PLANTES HERBACÉES D'AMÉRIQUE,

Par M. YONG, Botanique de Pensylvanie.

R. Barclay

Ce Catalogue est divisé en deux parties; la première contient les Plantes que M. Yong peut fournir aux Européens, soit en graines, soit en plants.

La seconde contient celles qu'on ne pourra se procurer, qu'en les demandant dans d'autres Provinces.



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du Cabinet du ROI, Maçon & Bâtimeur
de SA MAJESTÉ.

M. DCC. LXXXIII.

See Page 59—No. 879

Title page of an early catalog of
plants, bearing the autograph of R.
Barclay

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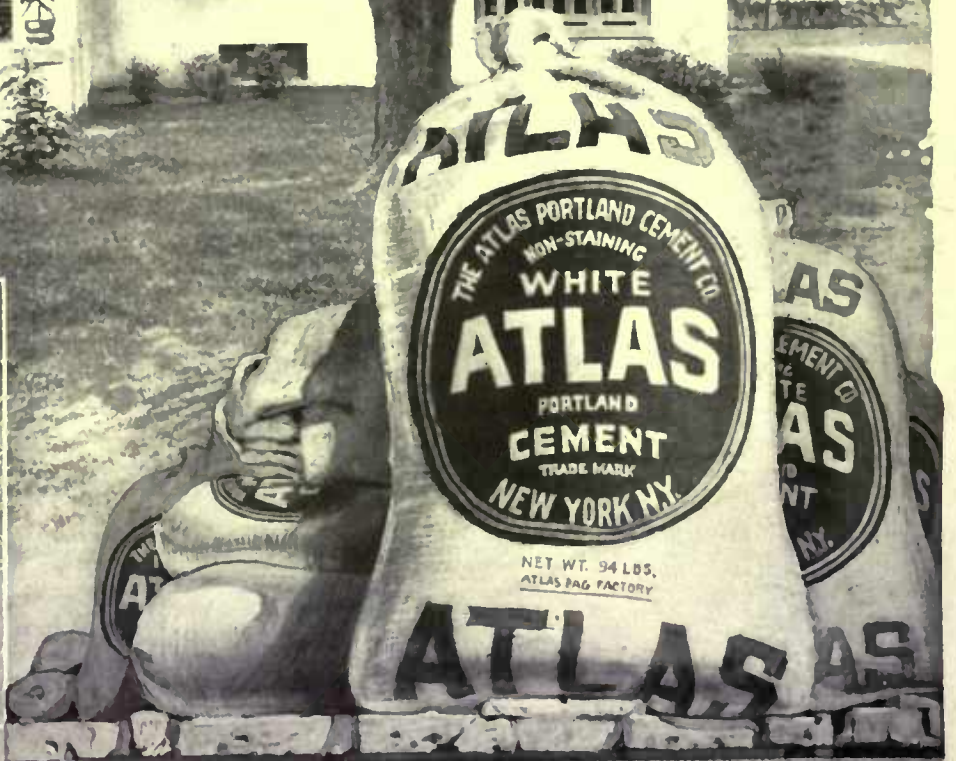


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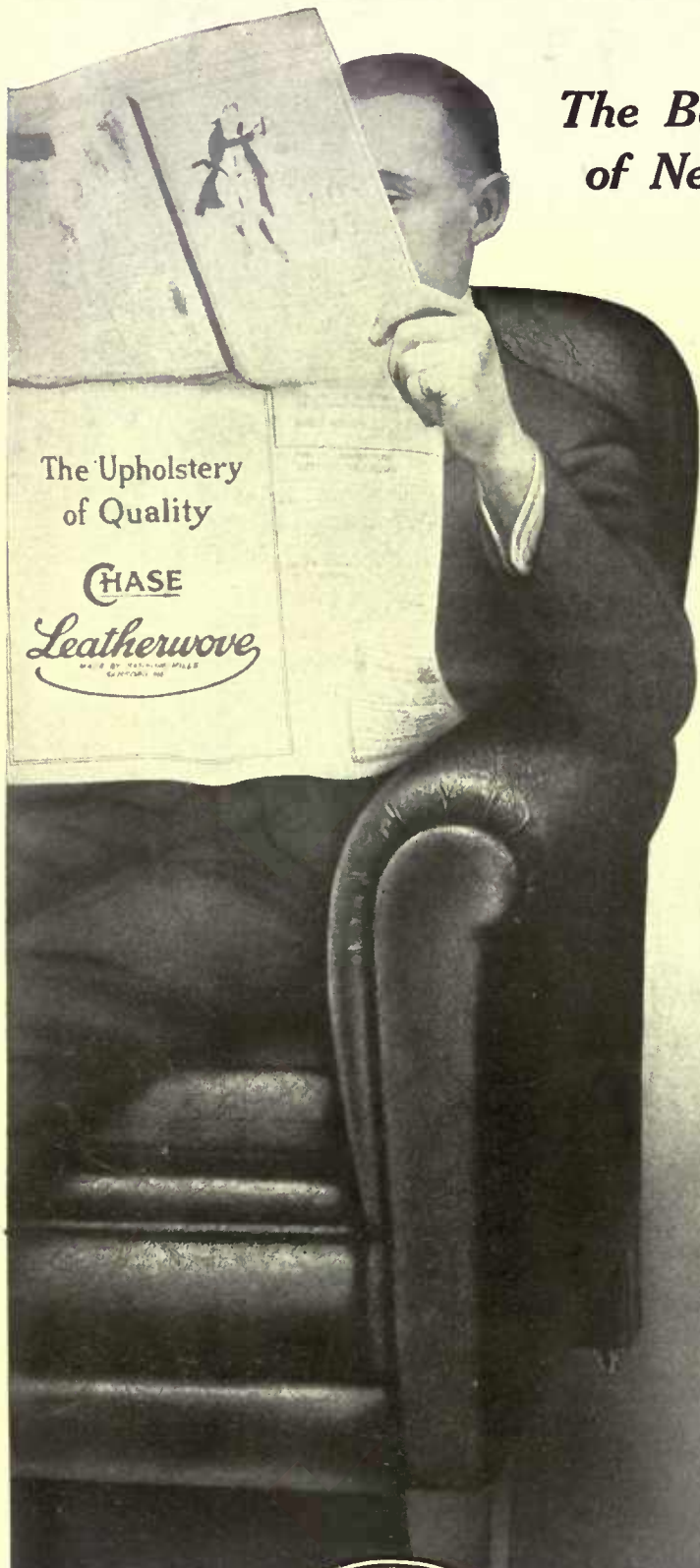
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ATLAS WHITE

On the Trail of the Highboy

(Continued from page 41)



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walnut veneer, the last named being sometimes very handsome.

In the earlier William and Mary highboys or chests of drawers we find these features: the top is still a straight cornice of heavy molding. Part way up a plinth divides the chest proper from the table part. Above this are three or four wide drawers, sometimes plain, sometimes ornamented with light or heavy moldings in panel and geometrical forms, each drawer front being often divided into two parts in this way. Drop handles continue and sometimes the key-plates are pierced. Beneath the plinth, in the table part, is a single wide drawer. Below this hangs a skirt or apron, cut up in the form of arches. The legs are typical of the period. There are usually six of them—four in front and two in back, showing the distinctive bell or inverted cup detail in the turning and with ball feet. Just above the feet are flat stretchers, cut out in scallops or in reversed curves.

Leg Variations

About 1700 we find the legs becoming somewhat more slender and the general effect lighter. The variations are becoming more numerous. As a rule, the top cornice is lighter, usually an ogee molding. A similar molding, reversed, forms the separating plinth. The top drawer has, in many cases, become two or three smaller drawers. Below the plinth there are now nearly always three drawers in place of one. They are in one tier, side by side, but the two outer ones are deeper than the middle one.

After 1700 the bell turning often gave place to a graceful trumpet form. Sometimes as many as five or six small drawers appeared in the table part, the top remaining about the same. Other forms of drawer pulls began to appear in place of the dew-drops. These highboys were often made of pine or white-wood, with the drawer fronts veneered in figured walnut.

Let us examine the William and Mary examples in this collection. The first shows the molding cornice and plinth, the scalloped apron, the typical bell turned legs, ball feet and scalloped under-bracing. All the drawers are single, including the lower one, but each is divided into two panels in geometrical molding designs reminiscent of the Jacobean. The second is plainer and lighter in effect, with two drawers at the top and three below the plinth. In the third we have the walnut veneer and a new form of drawer pull. The six legs have given place to four slender ones with turning, tending to the trumpet form, with crossed curved stretchers.

The Lowboy

The top part had now become so high that it was sometimes found inconvenient, so the dressing table or lowboy came into vogue during this William and Mary period. The style is very similar to that of the lower part of the highboy. The earliest ones had six and then four legs, with the bell turning, ball feet, and shaped stretchers; the scalloped apron, and one drawer followed by two or three.

So similar is the lowboy to the table part of the highboy, both in this and in the succeeding periods, that these highboy parts are sometimes palmed off on the unsuspecting as lowboys. But there is this difference: the height is different, and in the case of William and Mary examples, those having six legs and strong underbraces are usually parts of highboys, while those with four legs and no underbraces are surely lowboys. Lockwood is very clear on this point. He says: "The chest of drawers proper has usually four drawers, graduating in size from 7" to 4" in width; the section

above the fourth drawer is commonly divided into five drawers (he is now referring to the later period); a deep one, ornamented with the rising sun, with the space on each side of this equally divided into small drawers. The table part has a drawer running all the way across the top, and under this three deep drawers, the center one also having the rising sun. The large majority of lowboys offered for sale are the lower or table part of the highboys, and can be distinguished from the dressing table proper by their height and the more substantial make of the legs. The genuine lowboy seldom measures over 34" in height; the highboy table averages about 38".

The term highboy, derived from the French "hautbois", seems to have come in with the cabriole leg after 1710, though seldom used in the inventories of that day. However, the name has become so common and popular with us that it seems proper to use it.

The cabriole leg was an introduction of the Queen Anne period, but the cabriole highboy more properly belongs to the early Georgian period. This leg was long, slender, moderately curved and terminated in the round Dutch foot. There were now four legs in place of six. At first the stretcher was used in a modified form, but soon disappeared altogether. Until about 1720 the top underwent little change, retaining the straight cornice. A double-arched top is sometimes seen, but was evidently not common. Fanciful shapes in drawer pulls and escutcheons were used and acorn drops appeared on the aprons. Carving began to be employed, including fluted pilasters and the fan or sunburst. The lowboy followed the same style.

Walnut, pine, maple, and cherry were the woods commonly used, often with walnut veneering and sometimes japanned. The fashion of japanning was at its height about 1720.

Queen Anne Examples

Let us glance now at these Queen Anne examples. The highboy shows the typical cabriole legs and Dutch feet with the square tops. This is a japanned piece and shows a bit of the carving. Some of the drawer pulls and the acorn drops are missing. The lowboy is of a slightly later period, with the carving a little more elaborate and with the acorn drops below.

Somewhere between 1720 and 1730 the final touch of elegance was given to the highboy in the scroll, broken arch, or bonnet top, though flat tops continued to be made until about 1730. Flame-shaped finials were added and nearly always there was the sunburst carving between the two lower and the two upper drawers. An excellent example of this style is shown here. We find the four large drawers and two small ones in the upper part, the bonnet top and flame finials, the sunburst carving, the acorn drops and cabriole legs.

After 1740 or thereabouts, the highboy began to be built a little lower on its legs. The cabriole leg was more sharply bowed, and the ball-and-claw foot superseded the round Dutch foot. Mahogany had become the fashionable wood. An increased ornateness is to be observed in the example we have of this type.

Chippendale Influence

After 1750, with the growth of the Chippendale influence, this ornateness became more marked and the carving became more various. About this time, too, we have the so-called chest-on-chests of drawers—highboys with drawers reaching almost to the floor—commodious but somewhat cumbersome

(Continued on page 72)



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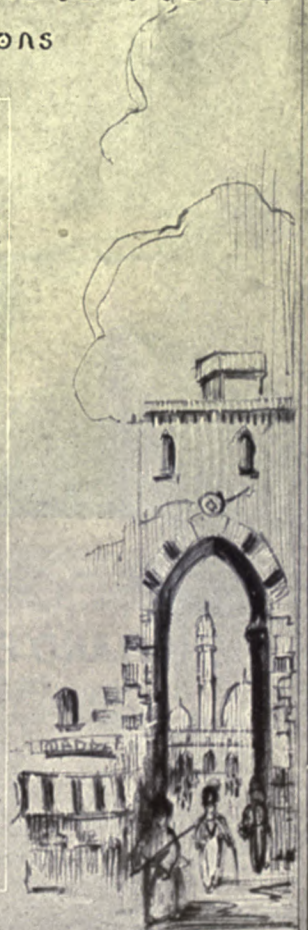
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On the Trail of the Highboy

(Continued from page 70)

pieces, though often beautiful. Being so heavy and massive, they were made in two parts. There were three or four wide drawers in the lower part and usually five, slightly narrower, above. They stood on ogee bracket feet or dwarfed cabriole legs with ball-and-claw feet. They were made of mahogany and usually had the ornamental bonnet tops and finials, brass escutcheons, moldings, carvings, and sometimes fretted decorations. Both Chipendale and Heppelwhite designed chests-on-chests of this sort.

A variation of this style which appeared between 1750 and 1775 was the

block front. This form, probably of American origin, reached its highest development in Rhode Island. It was extremely decorative and is highly prized by American collectors. The block front is more commonly found on desks and secretaries, but was occasionally used on highboys and chests-on-chests.

By 1775 in England the highboy and chest-on-chest had become so tall and massive that they went out of popular favor. They continued popular here for ten or fifteen years longer, when we adopted the lower chests of drawers of Shearer, Heppelwhite, and Sheraton, which were later followed by the bureau.



A GARDEN *in a* BACK YARD

ELSA REHMANN

THIS is ever so small a garden, yet see how much has been made of it. An oval pool is set in an oval flower bed. Then there is a narrow grass border edged with box. Next is an oval path of broken stones. And all this is set inside a border full of flowers with cedars and flowering shrubs and vines as its frame.

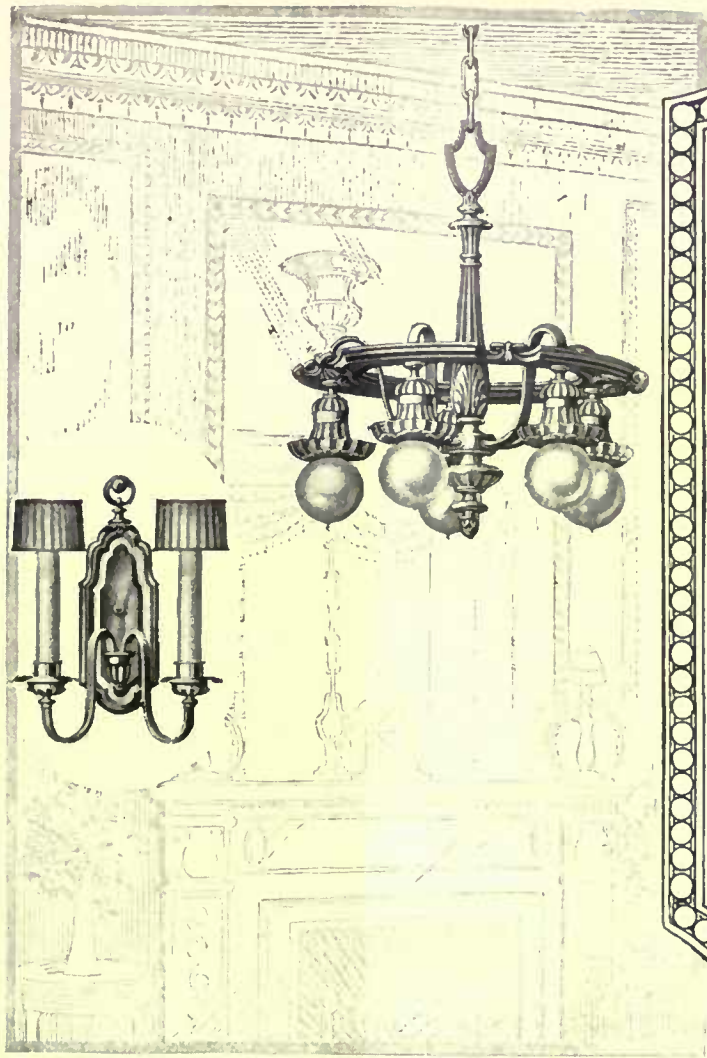
Think of having flowers all the time in such a tiny garden! In the little bed around the pool, for instance, purple hyacinths come out early in the spring. A little later there are lilac and purple tulips. All through the summer there is heliotrope in an all-over pattern and then late in the fall yellow chrysanthemums are set out in full bloom. The outer border begins its bloom even earlier with lilac and purple crocuses all around the edge of the path. A little later golden tuft and lilac creeping phlox spread their bloom over the stones, while daffodils come out like a rich band of golden bloom, with a few forsythia bushes, their leafless pendant branches full of golden bells, to repeat the springlike color in the background.

The little edging plants are in full bloom when the tulips raise up their yellow, lilac, bronze and purple cups. Gradually the scene changes. Phlox and golden tuft fade, the tulip cups fall, and in their place columbines in yellow and lilac shades are scattered lavishly through the border with here and there decorative clumps of iris in pale yellow, lilac-blue and purple. And there is a new edging plant, lilac-blue nepeta, to weave its delightful bloom into the gray of its foliage. At about this time, too, lilacs and wisterias are in flower and a few Harrison's yellow roses. In midsummer, while the house is closed, there is a lull in the bloom of the border, but later there are yellow snapdragons and gladiolus, lilac asters and buddleias, purple gladiolus and asters for the autumn effect.

The flowers come and go so magically, repeating again and again with ever a new variation the lovely color scheme of yellow, lilac and purple. Who would think that they all find room in such a tiny garden, and who would imagine that the garden is only a small backyard in the city?



This little backyard garden is planned to bloom in spring, early summer and fall, for in midsummer the house is closed. It was designed by Marian C. Coffin for Mrs. Otto Wittpenn, Jersey City, N.J.



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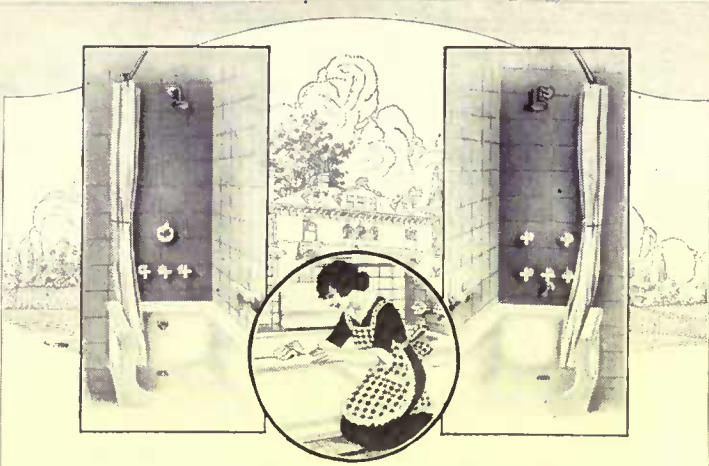
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Hitherto we classed furniture designs into periods set within definite dates, which is the antiquated way of writing history. The authors of this book have written it according to the great tides of influences that flowed through France, Italy, Spain, Portugal and England and caused furniture design to change. These tides were the product of changing customs and manners. They are known as the Renaissance, the Baroque, the Rococo and the Neo-Classic. These four form the basis of all furniture and decoration design. Their combination is also the basis for future decoration, according to the authors.

The book falls into three parts: (1) Histories of interior decoration in France, England, Italy and Spain since the 16th Century, showing how the Renaissance, Baroque, Rococo and Neo-Classic influences were expressed in each country; (2) A practical explanation of interior decoration for modern homes, based on the precedent of the past; (3) The decoration of the future—a style that adheres to no special period, de-

sign or nation, but combines all of them in such measure that harmony and livableness result. In each era the authors consider the architectural background of the room, give a summary of the principal furniture, hangings, rugs, materials, accessories and arrangement. In the two practical sections they give a very clear explanation of the use of color and the making of a color scheme; how to select finishes for walls and floors; the curtaining of windows; rugs; lighting fixtures and their location; and the arrangement of furniture in the room to conform with modern living requirements. Much of the material is tabulated so that the reader, having finished the detached explanation, has a chart to follow in applying the principles to her own room.

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"The Practical Book of Interior Decoration" tells the story of furnishing in a new way. It is written for the layman as well as the professional decorator and architect, and it has accomplished what other volumes on the subject have failed to do—give a complete story. A large book, with over four hundred text pages and one hundred and seventy-three plates of halftone and line illustrations, it is a weighty volume that should be consulted and read well before one attempts decorating. HOUSE & GARDEN readers will find here, in permanent and convenient form, much of the furniture history and

(Continued on page 76)



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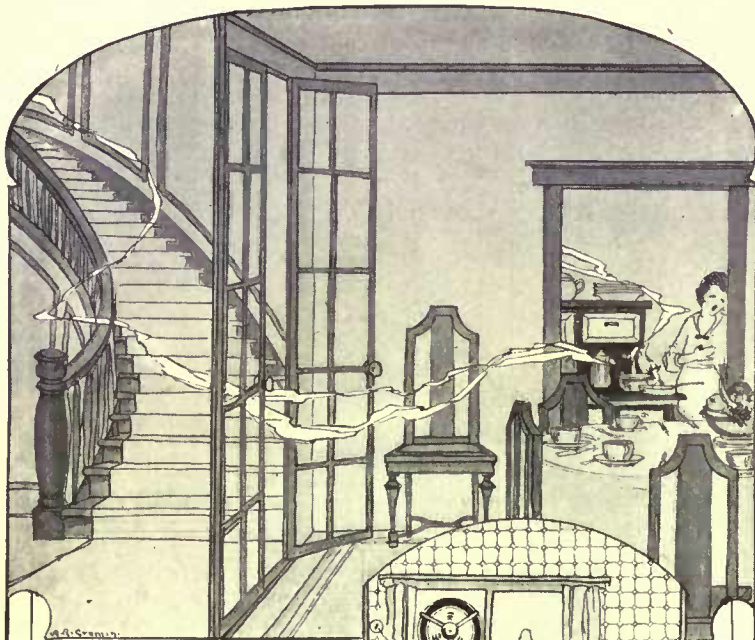
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A dining room in the modern style. From *The Practical Book of Interior Decoration*

A Row of House & Garden Books

(Continued from page 74)

decoration advice published in the magazine during the past five years.

The United States has now many architectural centers of which it can be justly proud. It has also a style of architecture which is a native product and which stands most typically for this country. That style is Colonial and its center is Salem, Mass. Nine out of every ten Colonial houses erected in America can be traced back to the work of those old New England carpenters and designers who made Salem an architectural glory and established a precedent for a livable and lasting architectural style.

In this volume, "The Colonial Architecture of Salem," by Frank Cousins and Phil M. Riley, each type of house is explained and pictured—the gable and peaked-roof house of the earliest days, the lean-to house, the gambrel-roof, the square, three-story wood and brick houses. In addition, the architectural detail is explained and pictured at length—doorways and porches, windows and window frames, interior wood finish, halls and stairways, and mantels and chimney pieces. The last two chapters consider the old public buildings of Salem and the new architecture which has sprung up in place of that which was destroyed in the fire of 1914. Fortunately these new buildings have followed the original precedents of the local historic designs.

The book is pleasantly written, full of instruction and historic fact, ample for the student of architectural design and invaluable to those who consider the building of a Colonial house. One hundred and twenty-seven half-tone plates illustrate the book. It is a valuable addition to the literature of Colonial architecture.

"Old New England Doorways" by Albert G. Robinson, is a specialized study of one of the important architectural details for which New England is justly famous. The old carpenter-architect believed that the doorway made the house, and upon its design and construction he expended much affection, time and energy. Consequently the doors of Salem, Hadley, Billerica, Deerfield, Winsted, New Haven, Guilford, Middletown and other Massachusetts and Connecticut towns remain for future generations the ideal in measurement and detail. The first part of the book contains a charming appreciation of Colonial doors in general; the second part is a large collection showing several score doorways taken close up and showing details that the lover of the Colonial, the architect and the layman who plans to build will find invaluable.

Among the other new architectural volumes on HOUSE & GARDEN'S bookshelf are three from England—a new and enlarged edition of Lawrence Weaver's valuable work on cottages, called, "The Country Life Book of Cottages"; a second series of the same author's "Small Country Houses of Today"; a fourth and enlarged edition of Miss Jekyll's "Colour Schemes for The Flower Garden"; and a sixth and enlarged edition of Gordon Allen's popular handbook, "The Cheap Cottage and Small Houses—A Manual of Economical Building." Although written for and about English houses and gardens, each of these volumes contains excellent suggestions and valuable designs that can be adapted to American sites. Excellent illustrations and plans are shown in each.

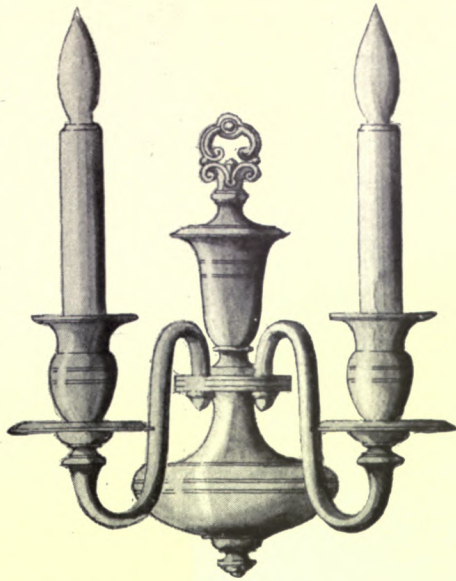
First of the garden books this year, one we little expect to be surpassed, is by Gardner Teall, antique collector in general for HOUSE & GARDEN. It is called "A Little Garden the Year Round." Mr. Teall has been editor of HOUSE & GARDEN and "American Homes & Gardens," and contributed freely to their pages. His writings are known to a vast company of readers. And while he wields a facile pen on many subjects, whatever he writes has the authority, the practical help and the kindly inspiration which are the elements of his personality.

So here he has written of gardens—of their making and maintenance, of dahlias and cosmos, peonies, gladioli, bulbs, hyacinths, the Persian garden, the vegetable garden, the salad garden, vines, clematis, shrubs, evergreens, gardens and architecture, sundial mottoes and finally a monthly explanation of the work to do in the garden.

Now the author knows (as know all true gardeners) that half of gardens are made by dreaming and the other half by sweating. The one is no good without the other. Garden work is mere drudgery without the inspiration of flowers and the cleansing touch of the soil; inspiration is futile and flat unless one can crystallize it in budding branch and green sward. So he has compounded his book of these two elements—the practical and the inspirational. And he has made a book that will be a valuable *vade mecum* for the beginner and a cherished friend to those who know how to make and therefore love gardens.

The Practical Book of Interior Decoration. By Harold Donaldson Eberlein, Abbot McClure and Edward S. Holloway. J. L. Lippincott Co. \$7.50

(Continued on page 78)



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A Row of House & Garden Books

(Continued from page 76)

The Colonial Architecture of Salem. House. By Gordon Allen. Charles Scribner's Sons. \$4.50.
 Little, Brown & Co. Small Country Houses of Today. Second Series. By Lawrence Weaver. Charles Scribner's Sons. \$12.00.
 Old New England Doorways. By Albert G. Robinson. Charles Scribner's Sons. \$3.00.
 The "Country Life" Book of Cottages. By Lawrence Weaver. Charles Scribner's Sons. \$4.00.
 The Cheap Cottage and the Small Gardner Teall. E. P. Dutton. \$2.50.

Cannas to Brighten the Garden

(Continued from page 48)

flowers successively for many days. The only fault is that these panicles become ragged as the flowers fade but do not drop off—a fault which Antoine Wintzer, the canna wizard who has scored the greatest advances in this flower, is endeavoring to breed out of it. I have found it no great bother to spend ten minutes a day picking off the blooms which have done their attractive duty, meanwhile keenly enjoying the "close-up" of these striking subjects.

The development of the canna as a bloom producer has not been at the expense of its distinct and effective foliage. Indeed, the appearance of tropical richness has been increased by the breeding and crossing to which the family has been subjected. The bright and lively green which is normal has been varied in some varieties which show almost wholly a deep purplish foliage. To this foliage variation is added an almost equal variation in ultimate height, which in some sorts is less than 3', while others tower toward 6' in their stately showiness. It is the right use of these height and foliage differences as well as the arrangement of the flower color-effects which makes cannas very useful in a garden.

No other plant of easy culture is so promptly effective, I think. Setting out in rich soil the young plants received in late May or early June, or planting a little earlier the dormant roots, flowers will open in a few weeks, and those same plants will be increasingly effective until a positive frost nips them. In my latitude, fully four months of effect can be relied upon.

I have made evident my dislike of the formal beds in which cannas have been used to make a garden splash, not infrequently with an extra detriment in the way of an edging of coleus or some similar plant dear to the old-fashioned florist's ideals. There are locations in parks, in some great lawns, that may be proper for these beds—without the coleus, of course,—but I have seldom seen them. For one such place, a score will appear where cannas do their best garden duty in a border, preferably with a tree or deep foliage background. Planted in front of evergreens, they are particularly effective.

For example, place a dozen plants of the lovely scarlet President canna in an oblong clump where the evening sun strikes them at the edge of a woods-bordered lawn, and there will be nearly the same thrill of pleasure one experiences when the bright display of the wild cardinal flower is encountered at the line of the deep forest, far from any garden.

Or, let a few plants of Snow Queen canna, which mounts only to about 4', take an open sunny spot in a hedge

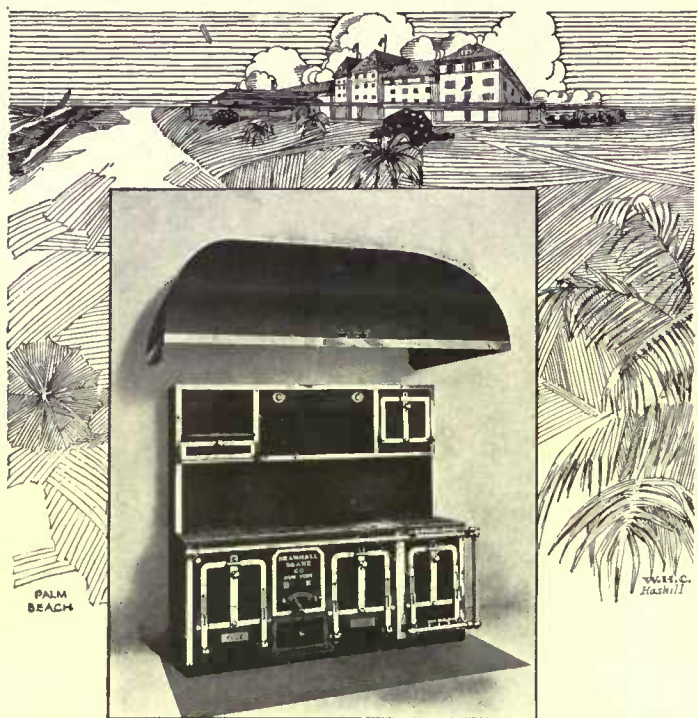
border, and the result will be entirely pleasing. The leaf-greens of the cannas are quite different from the average mature summer foliage hues, and they take the light to much advantage. With a little study of heights and colors, a border center, or a corner, may be given to a grouping of cannas that will be harmonious and attractive.

If varieties of yellow and scarlet are used in such a relation, the rather bare legs of the cannas may be screened with French marigolds in front. For the softer hues of pink and salmon, similar dwarf zinnias are a good footing. I have had pleasant results in a long border by planting the giant zinnias of proper hues right with the cannas. Another suitable edging or footing for the best of the cannas can be had if the blue and white ageratums are used.

These uses of cannas will suggest other dispositions to better gardeners, I am well aware. It is to promote adventuring in this excellent garden subject that I have thus written, and to remove the idea of coarseness so often associated with these flowers. It will be as well, also, to say that we are in America properly independent of Europe in the matter of cannas, for the productions of our own hybridizers are as good as any, if not entirely the best. The present effort is toward a branching habit in the plants, and there is also a hope for a really dwarf canna, not over 2' in height. The devoted Mr. Wintzer, who has worked with cannas for fully twenty years, sometimes manages two generations in a single year, in his development efforts.

Just a few words about canna culture may be in place. They are strong feeders, and need rich, friable, moist soil. After growth begins, they ought to have plenty of water, too, in the way of occasional thorough soaking rather than simple sprinkling. I know of no insect or fungous enemies to beset them, and therefore no spraying or dusting is part of their life round. Cannas are not hardy, and the roots will not stand hard freezing, but may readily be kept over winter in a dry cellar a little warmer than is good for potatoes. These roots will do well in their own soil, or in sand. Yet as they are cheap, and attain full beauty in a few weeks from planting, there is less inducement to keep them over.

Cannas ought not to be planted in the garden until the ground is warm, for they are truly tropical in inclination. Plant the sorts you like in a proper place, give them an occasional hearty drink, keep off the withered blooms to prevent seed formation, and they will surely and pleasurably brighten the garden.



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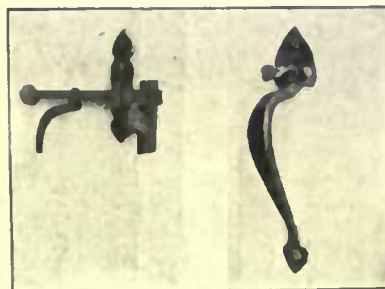
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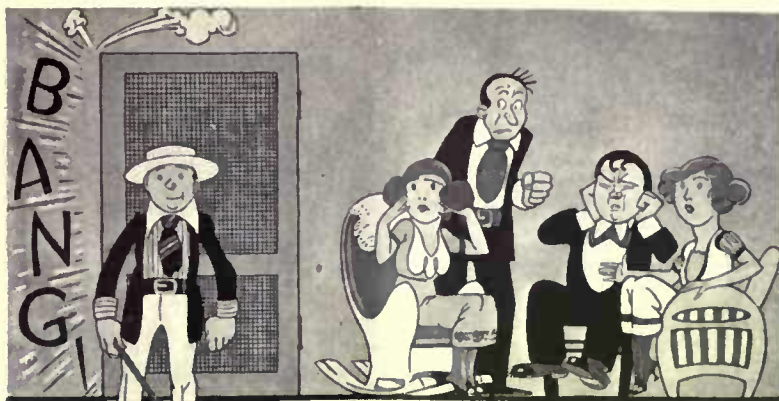
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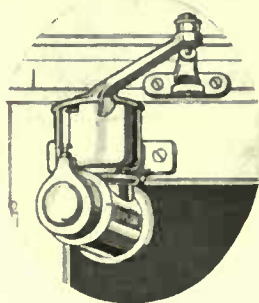
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An iced tea set of crackle ware glass con-
sists of six glasses, jug and wicker tray. \$14

The Art of Tea In a Garden

(Continued from page 62)

silver! Its success depends upon such ordinary things as convenient tea tables!

Whether it be a solitary tea,—cups sipped between the pages of a book— or tea with a group of friends, or even the more elaborate lawn teas so popular in England, the first requisite is a good tea table. The larger the company, the larger the table or number of tables. Tea around a table is a pleasure, but to sit stiffly on a garden bench and balance cup and saucer and plate is an abomination. Consequently, the hostess should have a sufficiently large table at which to place her guests, or plenty of small tables. It should be light, easily moved around, and, in its texture, have an outdoor air.

The iron table shown on page 62 appears convenient, so does the little painted table on that same page. The latter is quite convenient. The legs fold under when you press the lever at each end. It comes in mahogany or painted, and is 29" long and 12" high. It can be set beside the garden chairs for a tête-a-tête tea. Its price, \$27, makes it quite attractive.

Another convenience is the white enameled willow ice tea stand. The middle compartment is for cracked ice or ice cream. The rim holds twelve glasses, two jugs and a sandwich plate. This stand is only 28" high—a convenient size. Handles at either side make the maid's work easy, and it can be carried from the house, fully equipped, without any trouble. Complete, with twelve glasses, glass spoons and two jugs, this stand is priced at \$60. The stand alone comes at \$35.

The willow tea cart reduces serving to a minimum of trouble. It has a removable glass trap top 18" long by 27" wide. The cart itself stands at 28" high. It is priced at \$32.75. The muffin stand beside it contains four removable plates.

It is 38" high and comes for \$12.75. These two pieces almost furnish the tea house. At a slightly increased cost they can be painted any color or shade to harmonize with the other garden furniture.

A four tea table, shown at the bottom of this page, has an unusual but convenient shape. It measures 28" high, 25" long and 16" wide. The price is \$30. Handles on the ends make it easy carrying.

Of the china to use for tea in a garden come innumerable patterns. One should choose her china according to the guests and the occasion. Cups of the picturesque Breton ware are often available. There are also colorful sets in Italian peasant design, crude in form and decoration but pleasant to the eye and entirely suitable for outdoor tea. Or again one may prefer a plainer type. The set shown on page 62 is Limoges and comes from France. It is available in either delicate blue or green and is decorated with a fine gold line. There are twenty-one pieces in the set. The price, \$35, is attractive.

Tea drinkers fall into two classes—those who prefer it hot and those who prefer it iced. Iced tea is an American drink and is a product of that school of American gastronomy which has taught the world the subtle values of heat degrees in serving dishes. Foreigners, the English especially, may choose to stick by hot tea on hot days, but Americans find peculiar pleasure in taking their tea cold, and they have created some interesting sets in which to serve this drink.

One of the unusual iced tea sets being shown this spring is of crackle glass ware. It consists of six glasses, a jug, glass straws and a wicker tray which has a cretonne bottom covered with glass. It sells for \$14 complete.



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tea table, 28"
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Owners of large estates, public parks, golf clubs, country clubs, cemeteries, etc., are all using the Ideal Power Lawn Mower with great success.

Special Cutting Mower for Putting Greens

For work on golf courses we furnish, at slight additional cost, a special set of cutting blades for use on the putting greens. In less than five minutes the regular 30" blade can be substituted for cutting the fairway. When desired, we also furnish, as an extra, a riding trailer which fastens to the frame and permits the operator to ride and at the same time have the same easy control as when walking.

You can secure the Ideal through your dealer direct or from our factory. Write today for catalogue and further details.

IDEAL POWER LAWN MOWER COMPANY

R. E. OLDS, Chairman

403 Kalamazoo Street

Boston, 51-52 N. Market St.
New York, 270 West St.
Los Angeles, 222-224 N. Los Angeles St.
Philadelphia, 709 Arch St.
Pittsburgh, 108-16 W. Park Way, N. S.
Chicago, 533 S. Dearborn St.

Lansing, Michigan

Portland, 55 N. Front St.
Toronto, 17 Temperance Street
Cleveland, 1227 W. 9th St.
Denver, Colo., 18th & Wazee Sts.
New Orleans, La., 130 Comp St.
London, E. C., 63 Farringdon St.

IDEAL POWER LAWN MOWER

Does the work of



five hand mowers



Laying a flat piece in an ironing machine is made easy by the feed-board. Courtesy of the Hurley Manufacturing Co.

Saving Time on Tuesdays

(Continued from page 60)

In another machine the manufacturers use their patented gas burner of drilled holes and their air mixer as a talking point to afford a gas saving. Another claims that oiling is necessary only every six months.

The feed board is a requisite part which must be perfect. Lowering the feed board removes the roll from contact with the ironing surface in some machines. This is the same principle as putting the hand iron on the rest. At the same time the motion of the roll is automatically stopped, so that the goods can be withdrawn at any time. It also enables one to lay a folded piece or a number of them on and over the roll, and it insures a straight start at all times. On single or double thicknesses of goods the feedboard need not be lowered, as these will start in readily. This patented feature means safety to the operator and safety to the goods being ironed. The feedboard is the flat piece of board running the length of the machine over which the linen passes.

Some machines are advertised as having all gears enclosed and protected. This, of course, makes operation safer.

The swinging arms, two generally, provided for hanging linen on, are a convenient addition.

Good Points

In some cases the gas burner and the electric heat are divided in the center so that the burner can be used on warm work without scorching the unused part of the roll.

The machines should be so made that that they are comparatively easy to clean.

Lever are not quite as good as the automatic, adjustable feedboard, which insures ease of control. It is worked by raising and lowering. This brings the roll in contact with the ironing surface, the same principle as a hand iron is brought to and from its rest. The action also stops and starts the rotation of the roller. In other words, it is automatic and there is no possibility of the operator becoming confused at a critical moment. There are no levers to pull or switches to turn; the control is instinctive and always under the hands of the operator for instant use. Moreover, she can lay her work over the roll while idle, insuring a straight edge and start the work again at her convenience.

Ironing on these machines is done on the same principle as with a flat

iron, only instead of passing the iron over the goods, the goods are moved against a stationary iron.

Power and Fuel

Gas, gasoline and electricity are the fuels used to heat the machines. Electricity and hand-power turn them.

Motors come from 1/8 to 1/4 horse power, depending on the size of the machine. When buying one, be sure to tell the agent whether you have Alternate Current (A. C.) or Direct Current (D. C.) and what voltage you have. Motors are generally supplied 110, 220 volts D. C. and 60 Cycle 110, or 220 volts A. C. (We are not considering here the belt driven larger sizes.)

About 7/8 of a pint of gasoline is used on the smaller size machine. Sometimes the amount increases to 1 1/2 pints; from about 17 to 33 cubic feet of gas. In the case of electricity as fuel for high heat, 2.5 to 6 kilowatts are used. For medium 1.7 to 4. For low .85 to 2.

The current driving the machine is from 180 to 320 watts per hour.

Size

The household models come 46", 42", 37", 32" actual ironing widths. The 46" and 42" seem to be popular with some manufacturers. The former is for 2 1/2 yards or 90" wide and 22" small linen, and the later for 2 1/4 yards or 81" wide or 20" small linen. The 37" for 2 yards-wide linen. Size 32" takes up actually about 42" x 26" of floor space, the 37"—47" x 26", the 46"—58" x 25", etc. There is one ironing machine on the market that is separate from its base so that it can be set up in an apartment on the top of a radiator or on a 14" shelf. This answers the wants of the "flat dweller."

It is an interesting fact that one agent in New York is shipping 1000 ironing machines daily, many of which go to Boston. This is due to the low rate of electricity that prevails in that city. And here's a point:—even in some vicinities where the rate is low, where two lines only supply a whole state with electricity, it is not advisable to use electricity for machines. One must have a good current, even service, etc., to make it worth while.

How to Operate

One lights the burners on these machines as one lights the gas, turns the electric switch and irons. It is quite

(Continued on page 86)



Be Through An Hour Earlier--

Less time, trouble and effort required to hang clothes on a genuine Hill Clothes Dryer. Clothes dry safely and speedily, too, because there's no sagging lines on the

HILL CHAMPION CLOTHES DRYER

100 to 150 feet drying space, strung on revolving arms that bring every inch within easy reach from one position. No tugging heavy basket—no trudging through damp grass—no dirty, sooty lines. Top folds up like an umbrella, pole lifts out and entire dryer may be stored in house until needed again. Keeps clothes cleaner—lawns neater and more attractive. Furnished with wood post painted or steel post galvanized. Indispensable to every home. Lasts a lifetime with proper care. Write for Folder "D" today.

HILL CLOTHES DRYER CO.
52 Central St., Worcester, Mass.

Dealers: Write for our profitable Dealer's Proposition today.

WHO'S THIS?



For the cave-man, home meant four walls and a dog.

Pretty wise man? Well, rather.

You've got the walls; we've got the dog. Want him? Write

The Dog Man

HOUSE & GARDEN
19 West 44th Street
New York City






5209



5186



5531



5500

ART OBJECTS in ART STORE

For Garden, Conservatory and Sun Room

Appearing in the favored Art Stone in antique and modern designs of dignity and beauty—featuring distinctive, wholly unusual tile effects and rare touches of Oriental color, the latter adding to already exquisite designs, the beauty of many ages. The prices illustrated:

5500—FLOWER BOX In exquisite Persian design, wonderfully effective. In Art Stone—standard width \$35.00

5516—OIL JAR. Also Persian Inlay in Art Stone, 10 x 27". Most unusual coloring and design 50.00

5517—OIL JAR. Larger size, with handles—decorated with hand made mosaic design. Exceptional 65.00

5531—SUN DIAL. 36 x 36 x 3 1/2 in. high. A beautiful conception; also in the Inlaid Tile 87.50

5209—BIRD BATH. 24" x 37" high. A simple design, base ornamented with tile. Exceptional value 18.00

5186—BIRD BATH. In Art Stone. Leaf and Lilly design. 18" x 45". An exquisite piece..... 25.00

Prices f. o. b. Cleveland. Send 20c in stamps for illustrated book: "Decorative Elements in Art Stone," presenting hundreds of designs.

THE FISCHER & JIROUCH CO.
4817 Superior Avenue Cleveland, Ohio

By Mail to You-- These Beautiful and Practical Gifts

Ice Set

A clean, easy method of preparing cracked ice for luncheons, teas and late suppers. Dainty and practical. Bag is of finely woven canvas with the word "Ice" hand-embroidered in blue. The little ring to hang it up is also covered with hand embroidery. Mallet is of substantial construction, beautifully finished in walnut. Packed in neat green box, on the outside of which are clever verses. Sent prepaid on receipt of price..... **\$2.50**



Seed Markers

Three little birds sitting close to the ground. In a seed bed full of seeds. We will not eat a single one. We won't even touch the weeds.

Three graceful birds, painted by hand in brilliant hues, different in color and shape to mark your seed bed and identify each plant. Their long points make them easy to insert and hard to dislodge. Even when the plants has pushed forth its shoots they lend a pleasing note of harmony. Three in a tidy trim box with appropriate verse..... **\$2.50**

Sent prepaid on receipt of price.....



Butterfly Weather-Vane Attaches to Porch Railing

You need not go out in the weather To see if the pointing vane, Swinging soft on your roof-tree Is promising sun or rain. For, perched on your porch's railing, This Butterfly vane will show Just as well as the other fellow, The way that the wind doth blow.

Its strong clamp attaches firmly to window sill or porch railing. The butterfly is durably constructed of heavy metal and is painted by hand in harmonious colors. An altering touch to the porch or house it gives. Sent carefully packed and durably boxed, **\$3.50** on receipt of price.....

WANTED DRAPERY SALESMEN

An exceptional opportunity is offered to associate with one of the largest home-furnishing firms in the world, where resources are unlimited with which to produce results, and also enjoy at the same time the advantages of residence in the wonderful climate of Southern California.

Applicants must have up-to-date, artistic ideas for draping homes of the better class, and a thorough knowledge of drapery and upholstery fabrics, together with a reasonable knowledge of furniture and floor coverings. Must be of pleasing personality and under forty years of age.

Address, with full particulars,

Barker Bros.

(ATTENTION C. A. TURNEY)

724-738 South Broadway

Los Angeles, California

Braus, Inc.

Established 1888

358 Fifth Ave. at 34th St.
New York

*Paintings, Mezzotints
Mirrors, Lamps, Shades
Period Furniture
Hangings, Framing*

Interior Decorating



Book Rest For Reading in Bed

(Patented)

A wonderful boon to the invalid or the person who delights in reading a thrilling tale when tucked away for the night. You can give a no more appreciated, no more useful gift to a sick friend. Can also be used on chair or table for drawing and a score of other purposes. A cord holds the book or paper at the place desired. Folds flat and can be placed out of sight when not in use. Handsomely finished in mahogany. (We can also furnish the book rest hand decorated at a slightly higher price.) Sent carefully packed on receipt of price..... **\$12.00**

NATURE STUDIO
523 Charles Street Baltimore, Md.

Saving Time on Tuesdays

(Continued from page 84)

simple and safe. Many of the machines have a pilot light to tell when the current (electric) is on or off. To heat by electricity all one does is to attach the cord to the ordinary wall socket.

A hand-power machine is driven by turning a handle. Thirty-five turns a minute is the right speed. It can be converted any time into a belt-driven machine and attached to the washing machine or anything else that goes by motor.

Flat Irons

Because there are some dainty things that cannot be put through a machine, electric flatirons are absolutely indispensable in a laundry. For that reason there are many kinds on the market. They are usually made from 2½ lbs. to 15 lbs. Most have but one heat, but some have three heats. A traveler will be pleased with the adjustable 3 lb. iron which has a voltage adjustment making it practical with 220 or 110 voltage.

Ironing Boards

There are many varieties of ironing boards on the market. Some fold back against the wall and some do not. Some are adjustable to different heights, others are not. They come in various sizes and finishes and do away with the falling and slipping ironing board which has caused so many useless burns.

In large houses the valets have tables such as are pictured here, with sleeve boards, swinging bodyguard, supply cabinet for cleaning fluids and brushes, and with electric iron equipment, snap switches and automatic signal pilot lamps for each iron. These tables are made of seasoned pine painted

white. Legs, underbody, cabinet, brackets and cord supports are in silver bronze paint. The boards are covered with the best quality felt. Unbleached muslin makes a good covering for any ironing board and is generally used.

To Avoid Blow-Outs

Perhaps more money is wasted on blow-outs in homes that utilize electricity than for any other cause. If you follow the rules, illustrated here and first published by the Edison Company, not only will you save expense in the home, but you will save the Fire Department, which is constantly called upon to save lives and property because of unnecessary fires due to carelessness in handling flat irons.

The cardinal principle for the use of all electrical appliances is this: When you are not continuously using any device, shut off the current. To do this, entirely disconnect the flat iron, curling iron or whatever the device may be, by pulling out the plug. Do not be content with turning off the current at the lamp socket. It is absolutely necessary that the current be completely cut off when the iron is not in constant use. Sometimes the current has been inadvertently turned on when the flat iron has been left connected at the lamp socket, and material has been badly scorched or even more serious damage has resulted. An electric coil for heating water has caused fire when carelessly left near inflammable material. In like manner a connected curling iron when heedlessly placed on a bureau scarf has also caused damage. Remember the invariable rule for the use of all electrical appliances—pull out the plug to disconnect when not using.

SPRAYING TREES BY POWER

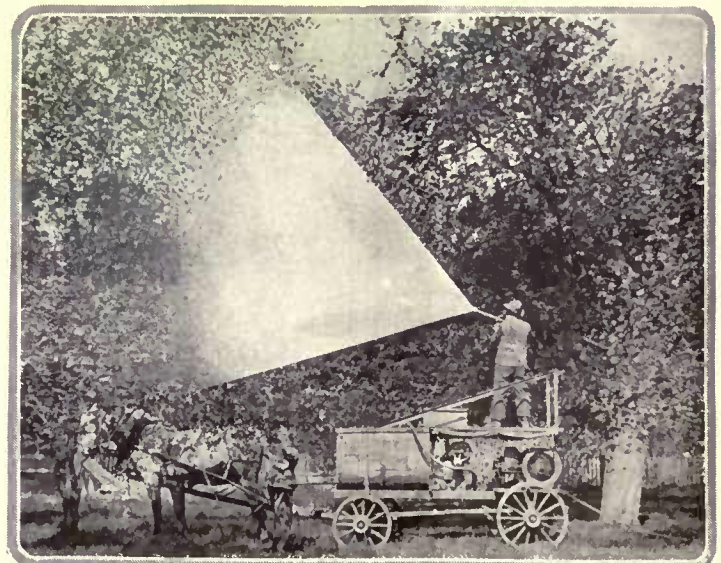
THE further we go in our study of horticultural subjects the more we appreciate the value of scientific control of plant diseases and insect pests. The day has passed when we can overlook the enemies which a derangement of Nature's balance has allowed to make their presence felt.

In the small garden and on limited private grounds the various forms of hand sprayers will take care of the liquid insecticides and fungicides which need to be used, but for larger operations where whole trees are concerned

more elaborate and powerful apparatus is required.

The power sprayer illustrated below is one of the standard types used for this more extensive work. It develops sufficient force to reach well up into large trees, and delivers a cloud of spray which does its work thoroughly. For those having good sized orchards a machine such as this is especially useful.

Should its first cost and upkeep seem too high for one individual to bear, several might combine and agree to share the expense as well as the sprayer.



Some form of power sprayer is the best means of controlling insect pests on a large scale. Courtesy F. E. Meyers

Dodson Wren House. 4 compartments, 28 in. high, 18 in. in diameter. Price \$6.00.

Dodson Bluebird House, 4 compartments, 21 in. high, 18 in. in diameter. Price \$6.00.

Dodson Sexangular Flicker House 16½ in. long, 12 in. wide, 11 in. deep. Price \$6.00.

Dodson Purple Martin House (cottage style) 28 compartments, 32 x 27 in. Price \$16.00. Other styles up to \$76.00.

The Songbirds are with us again

But are they with you?

Erect an inviting Dodson home now that will attract them to your grounds and keep them with you all summer.

DODSON Bird Houses win the birds

Because they are scientifically built; constructed of sturdy material by a bird lover who lives in a bird sanctuary surrounded by songbirds. A Dodson home offers protection and comfort that attracts birds like a magnet.

Order Now! Our songbirds are a charming economy—they will protect trees and shrubs and will cheer you with their song. Mr. Dodson will personally supervise the proper location of bird homes if transportation is provided.

Free Bird Book—Sent On Request—illustrating Dodson Line, giving prices; also beautiful colored bird picture free.

Joseph H. Dodson President American Audubon Association
731 Harrison Avenue, Kankakee, Ill.
Dodson Sparrow Trap guaranteed to rid your grounds of these quarrelsome pests. Price \$8.00.

Dodson Cement Bird Bath. Price \$19.50. Height 32 in., Basin 34 in. in diam.

62

PORCH AND SUMMER HOME EQUIPMENT

Did you get out last summer's awnings only to find that they won't do, and that you don't know just where to get new ones? And the old porch shade—have you noticed how dingy and worn it's looking? And yet you haven't seen any of the new ones that look good enough to buy?

Have you a willow chair to be stained—and don't know where to send it? Or some new lighting fixtures to buy—and all of the stock designs impossible? Then why not write to

HOUSE & GARDEN Information Service

The Information Service deals intelligently with hundreds of summer problems every month. The annoying little questions of house management that perplex house executives at the beginning of summer are answered quickly and capably by our staff experts.

Check the item you wish to know about on the coupon. Or if your personal problem doesn't appear there, write a letter to us. You will receive a surprising lot of information that has been collected for your use.

Information Service Coupon

HOUSE & GARDEN Information Service 19 W. 44th St., New York

I have checked below the subjects I'm interested in. Please send me names of dealer's who sell these articles and arrange for me to receive their illustrated booklets and catalogues.

- | | |
|-----------------------------|----------------------|
| .. Awnings | .. Hammocks |
| .. Furniture painted wicker | .. Rugs grass woven |
| .. Draperies | .. Tea Wagons |
| .. Porch shades | .. Lighting Fixtures |

Name

Street

City

State

H.&G. 6-20



Here's the Man and Here's His Work

This man is the trained representative of the Milwaukee Air Power Pump Co. He lives and works in your own county. His work was to increase the value of this farm, and increase farm profits. He did it by installing what you see in the above illustration, fresh water direct from the well and cistern to the farmhouse, barn, watering trough, dairy and lawn, no storage tank or stale water. And he put electric light in all the buildings. He installed a flushing closet, put hot and cold running water in the farmer's kitchen and bathroom,

fresh drinking water direct from the well to the house, water in the barn for the cows, electric light in all buildings.

So doing, this expert made a modern farm. He has been trained, and it costs nothing to get his advice. See him. Ask him what he can do for you, let him question you about your needs. If you decide he can help you, tell him to go ahead, and he'll increase the value of your farm and your profits.

We have a representative in your county. If you don't know him, write us.

MILWAUKEE AIR POWER PUMP CO., 901 Third St., Milwaukee, Wis.



REDUCE Easily & Naturally

Three slices of Basy Bread a day - -
Reduces your weight in a natural way

What One Woman Says

Doctors' Essential Foods Co., Orange, N. J.

Sept. 16, 1919

Gentlemen:—My course of Basy Bread is just completed. I have lost seventeen undesired pounds, and enjoyed the bread immensely. Shall miss it.

Sincerely yours,

H. E.,

Brooklyn, N. Y.



Your friends must have told you about Basy Bread, now recognized as the standard weight reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food, scientifically prepared.

By simply eating three slices of Basy Bread a day, thousands of people have regained their normal weight. No dieting. No medicine. No irksome exercise.

You will be very much interested in the Basy Booklet, which is an authoritative statement on Obesity, its cause and cure. Write for your copy today.

DOCTORS' ESSENTIAL FOODS CO. 47 OAKWOOD AVENUE ORANGE, NEW JERSEY



ALLOWAY POTTERY

GIVES ENDURING CHARM

GRACEFUL Pottery Forms delight the eye and will add pleasing spots of interest to your garden.

Our collection includes Bird Baths, Sun Dials, Gazing Globes and Benches as well as Flower Pots, Vases and Boxes, strong and durable pieces that will enhance the beauty of your flowers and plants.

Catalogue will be sent upon request.

ALLOWAY TERRA COTTA CO.
3218 WALNUT ST. PHILADELPHIA



You can prepare an entire meal in a "Wear-Ever" Double Roaster, in oven or over one burner on top of stove—all at one time—a delicious roast, baked potatoes, macaroni, and even a dessert such as baked apples or rice pudding.

You will be prouder of your kitchen than ever before if you equip it with a set of bright, silver-like "Wear-Ever" aluminum cooking utensils.



"Wear-Ever" Aluminum Cooking Utensils



"Wear-Ever" utensils give to the kitchen a modern atmosphere in keeping with the beautiful furnishings of the other rooms of the home.

"Wear-Ever" utensils are made from hard, thick sheet aluminum without joints or seams. Cannot rust—cannot chip; are pure and safe.

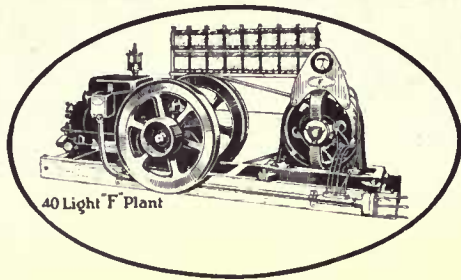
Replace utensils that wear out with utensils that "Wear-Ever"

The Aluminum Cooking Utensil Co. New Kensington, Pa.

In Canada, "Wear-Ever" utensils are made by Northern Aluminum Co., Ltd., Toronto, Ont.

Fine Furniture in the living room
In the kitchen—
"Wear-Ever"





Essential!

YOUR country home, to be thoroughly modern, must be lighted by electricity. No other form of lighting will so enhance its charm. A Fairbanks-Morse "F" Light Plant gives you this modern lighting minus all bother and worry. It starts and stops at the touch of a button. All the light you want; steady; dependable. Operated by the famous "Z" Engine. You may use the engine independently for other work around the place—for pumping water or running the separator or churn. Your dealer will be glad to give you information regarding Fairbanks-Morse "F" plant exclusive features.

40 Light "F" Plant \$325 complete,
f. o. b. Indianapolis

The "F" Light Plant may also be obtained
in larger sizes—65, 100, 200 lights.

Fairbanks, Morse & Co.
MANUFACTURERS CHICAGO

NEW YORK

SAN FRANCISCO



Lead garden statuary is experiencing a deserved vogue in America. Marian C. Coffin, landscape architect

Statuary in the Small Garden

(Continued from page 29)

its surroundings? Is there any kind of sympathy, obvious or subtle, between the sculptor's thought and the lives and loves and aspirations of those who live with it, or is it as remote from them as the Group of the Laocoon?"

Or to put the same idea in a different way, "Was the sculptor thinking of an American yard with trees, bushes, grass and flowers, or was he trying merely to express in human shape his sense of beauty, or strength or speed? Was he trying to personify some abstract idea, or to make a figure which would emphasize and vivify the lines of some building?"

It is fortunate that many sculptors are now at work in the spirit of the ancients in so far as they are trying to express the sentiment of their times, the ideas with which they are most familiar. As a consequence, instead of making fauns or Minervas, they are modeling modern men, women and children with such poetic atmosphere as they are able to give them. Many fountains, sundials and other garden ob-

jects are designed with the human motive by artists honestly trying to find the true and harmonious note. We have Yankee boys, girls, children, dogs, br'er rabbits, frogs, birds, toadstools and so on in sculpture. It looks as though in time our industrious garden sculptors would build us up a mythology of their own invention.

This human touch is the best hope we have for the popularizing of sculpture in gardens. Things that used to be human in the days of Greece and Rome, figures of classical tradition, are so identified in the average mind with compositions of costly and ambitious character, that it is difficult or impossible to acclimate them in the unpretentious yards of an immense democracy.

In time, this very democracy will develop an art of its own. Just now we must imagine and create statuary that will be as proper and indigenous to our landscape as an Aphrodite rising out of a pool is a fitting complement to a shaded garden in Rome.

Gothic Statuary as Decorations

(Continued from page 44)

Christianity. But it went to such extremes that the English people arose against it, overthrew it, and, in reaction, reverted in worse degree to the frailties and vices of the Stuarts, so that, after the fall of Cromwell, England was plunged under Charles II into an era of excesses that left a blight on English history and on English literature.

During this reaction the Puritan, with his dolorous face and his austere mind, became the most hated thing in the realm. So unpleasant did the nation make it for him, and so bitterly did it persecute him, that he sought refuge on the bleak coast of New England. The iron that entered his soul became dear to him, one of the elemental things of which he was proud. Its reflex has permeated American life and American development generally for more than three centuries and has become a part of the American tradition.

Now Gothic art was an expression of the simplicity and the austerity of the Middle Ages, harking back to the times which the Puritan wished to see restored. The parallel reaches down through the ages and makes the Gothic

feeling instinctively understood in America.

But there is a vast deal more to Gothic art than there is simply in the applicability of its spirit to the American character. It has just about lived down the two great calumnies with which its reputation was blighted in the 19th Century—one a calumny of friendship, the other a calumny of dislike. The first libel came from the fact that the Romantics (or Decadents, if you like) claimed Medieval art as something of their very own, and thereby gave it an undeserved reputation for being sickly, plaintive and effeminate. The second came from the contention of its enemies, that it was stiff, formal and unreal—a view that is the direct opposite of the truth.

Two things have combined to set Gothic style aright in the world—the growth of art appreciation in general, which has enabled people to discern that which is truly beautiful and simple and expressive from that which is theatrical and ornate, and the way in which its architectural beauty has been util-

(Continued from page 90)

No. 400



“TRAVELIGHT” Boudoir Clock

Tells the Time at Night

Beautiful and practical is this eight-day Boudoir clock. Its silver-finished dial is treated with a strong radium luminous material that is guaranteed for several years. It glows brilliantly in the dark. The case is Colonial design of genuine hand-rubbed mahogany, 7 1/4" high, 5 3/4" wide. Dial is 3 3/4" wide. A warranted timekeeper.

Price each \$12.50, war tax 63c additional. Ask your dealer or sent prepaid on receipt of price.

TRAVELIGHT MFG. CO.
231 N. Lawrence St., Philadelphia, Pa.

Makers of largest variety of radium dial clocks in the world.



Sabey Awnings



“Period” Awnings

for Homes of Distinctive Character

THERE is a style in awnings that is good and correct, just as there is style and character in good old furniture and oriental rugs of genuine origin.

In awnings this style and character are expressed by their cut, their fit and their colorings.

SABEY AWNINGS are made for homes of distinctive character—homes whose style of architecture is such that they require awnings

that will harmonize with the whole scheme of things. They are custom made and yet they are not “expensive” awnings.

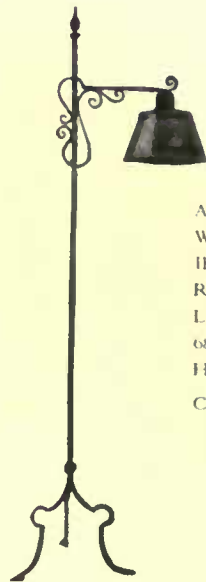
The colorings of **SABEY AWNINGS** are exceedingly attractive and are so fixed that they will not fade. Sabey Awnings are made from an extra fine quality of canvas, stitched with the strongest, lasting thread, and mounted on frames of the highest quality rust proof galvanized iron.

WRITE for catalogue, samples and prices.

The **FRED F. SABEY COMPANY, Inc.**
176-180 South Avenue, Rochester, N. Y., U. S. A.



DARNLEY
INC.

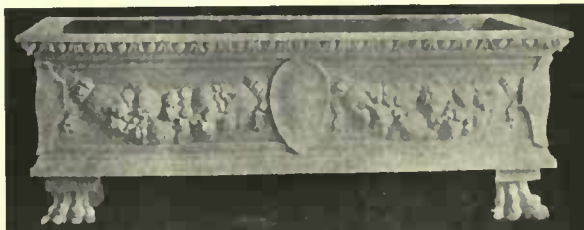


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WROUGHT
IRON
READING
LAMP
68 INCHES
HIGH.

Complete with
Painted
Parchment
Shade \$22

34 East 48th Street
New York

Statement of the Ownership, Management, etc., Required by the Act of Congress of August 24, 1912, of House & Garden, published once a month at New York, N. Y., April 1, 1920. State of New York, County of New York, ss: Before me, a Notary Public in and for the State and county aforesaid, personally appeared Condé Nast, who having been duly sworn according to law, deposes and says that he is the publisher of House & Garden, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Condé Nast, 19 West 44th St., New York, N. Y.; Editor, Richardson Wright, 19 West 44th St., New York, N. Y.; Managing Editor, None; General Manager, F. L. Wurzburg, 19 West 44th St., New York, N. Y.; Business Manager, None. 2. That the owners are The Vogue Company, 19 West 44th St., New York, N. Y.; Stockholders: Condé Nast, 470 Park Ave., New York, N. Y.; Barrett Andrews, Bronxville, New York; E. H. Stimson, 109 East 71st St., New York, N. Y.; M. S. Turure, 2 East 45th St., New York, N. Y.; M. DeWitt, 287 East 18th St., Brooklyn, N. Y. 3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders, and security holders as they appear upon the books of the company but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him. Condé Nast, Publisher. Sworn to and subscribed before me this 27th day of March, 1920.
(Seal) Florence F. Nilson, (My Commission expires March 30, 1920.) Notary public for Queens County. Certificate filed in New York County Nu. 18.



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Jeanne d'Evreux, queen of France, a 15th Century fragment from the cathedral at Evreux

Gothic Statuary as Decorations

(Continued from page 88)

ized by modern steel constructionists, who have found in it something ready made for their needs, something as logical as if it had been designed especially for the building materials of the 20th Century.

Not only this, but there is a powerful sentimental reason why there is more interest just now in things Gothic than there ever has been since Renaissance art took its place in the 15th and 16th Centuries. It reached its full flower in Northern France, right in the theatre of the titanic conflict between the kaiser and civilization, where it bore the brunt of combat and became a sort of symbol of suffering humanity, thus endearing itself to the hearts that stood steadfast against the powers of destruction. Though mutilated by shot and shell it emerged with new glory and new significance, its pure beauty expressing more to mankind than ever it had before.

What Gothic Art Is

Gothic art is an expression of aspiration. Its coming was coeval with the awakening of Europe from its long sleep of the Dark Ages. It is the art expression of this awakening and of humanity's new freedom and its upward reach for enlightenment and liberty. The art of the Dark Ages—that inchoate period following the destruction of the ancient civilization of Greece and Rome—was a dead thing, merely a slavish copying of forms, the forms of classic art corrupted by the oriental influences that had served to undermine

the old civilization and make it an easy prey to Northern Barbarism. There was no life in the art of the Dark Ages. But the awakening of the minds of men that took place in the 12th and 13th Centuries stirred art to new endeavor, and there crystallized into the style known as Gothic.

The Gothic sculptors took their models from life. They threw off the shackles of formalism. Instead of abstract designs and stilted figures that had been passed down from one generation of craftsmen to another throughout the whole period of Early Christian or Romanesque art, the creative geniuses of the revival took their motives from the objects about them. Trees, plants, fruits, animals and, above all, the human form itself, were once more utilized, just as they had been utilized in the awakening of Greek art (about 500 B. C.), when the Hellenes threw off the long sleep of their own Dark Ages, that period of stupor that followed a great Pre-Historic Barbaric invasion.

The analogy between the archaic art of old Greece, that preceded the Greek classic period, and the Gothic art of the 13th and 14th Centuries, that preceded the glories of the Renaissance, is complete, because there is much physical as well as historical resemblance. There was a certain stiffness, to be sure, but it was life and freedom personified as compared with the art that preceded it.

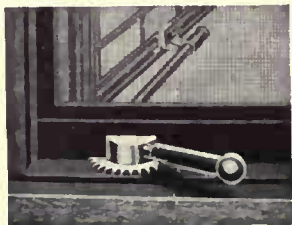
Romanesque art was not human, there was no smile in it. Byzantine saints

(Continued on page 92)



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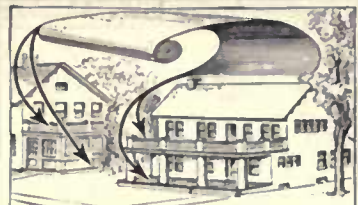
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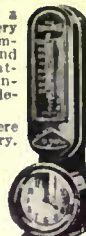
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Gothic Statuary as Decorations

(Continued from page 90)

never smiled, they always suffered. But with the coming of Gothic art, the face of the Virgin lit up with a gentle and benign look of happiness. Just as in the year 550 B. C. the first smile appeared on the face of a Grecian statue, and this smile led to the glorious realism of Phidias and Scopas, just so the smile of the first Gothic saint was the forerunner of the freedom of Raphael and of Michael Angelo, of Rembrandt and Velasquez. In spite of the idea held by some that Gothic art is unreal, it is the foundation of realism in modern art, the first realism since classic art had been swallowed in the barbaric cataclysm. And just as there is a purity and a poignancy of feeling in any art before it has reached the stage of academic sophistication, so there is a pristine appeal in Gothic art which endears it to those who have an appreciation for such fundamental elements in art.

The American Vogue

So it is that, both for sentimental and esthetic reasons, aside from its kinship with the American character, Gothic art has come in for a generous share of popularity in the art awakening of the country.

Its first great protagonist in this country was George Grey Barnard, the sculptor, who brought over from France many fine specimens which he installed in the museum he built on Fort Washington avenue, in the upper part of Manhattan, which he called "The Cloisters." Previous to the propaganda which Mr. Barnard started, Gothic art was almost unknown in this country, except in books. But now fine specimens adorn many homes, there are commercial art galleries that specialize in it, and many picture galleries where the visitor will see Gothic effigies occupying corners for decorative purposes, to give atmosphere and a note of relief to exhibition rooms. And just as admirable specimens of Greek and Roman art, preserved through the ages, can be had at lower prices than the works of such moderns as Rodin and Barye, desirable pieces of Gothic art are within the reach of collectors and furnishers of homes.

As Decoration

From the very nature of Gothic art, simplicity must be the keynote of its use as home decoration. To place Gothic statuary in surroundings as complex and luxurious as those of a Louis XVI room would be as bad as putting a statue of Silenus in a church. The statue would be bad for the furniture and the furniture would be worse for the statue. Gothic art will not mix with any sort of highly amplified decoration. It does not conform with fine detail, nor with any other art whose motivation is mixed.

An instance of this is the conflict between the Chippendale idea, with its complexity of motive taken from the ancient Chinese, and anything having the Gothic feeling. Not only is the contradiction structural and basic, but it is historical as well, because Chippendale decoration belongs to that era of English development when Britons discarded the simplicity of their old art in favor of the new which came when they admitted the luxurious influence of the outside world, particularly of the orient.

Gothic art was developed in a world of wood and stone, put to solid and practical purposes. Strong walls make its best background. Unadorned stone gives it a natural setting, and the next best is wood in its natural colors, or darkened by the patina of age.

Old English paneled interiors, or the modern reproductions of them, make Gothic art feel perfectly at home. These interiors belong to the Gothic period of England, before the coming of Chippendale, Inigo Jones and Grinling Gibbons. They antedate the Stuarts and belong to the era of solid oak in wall and door and table and chair. They are contemporary with the Old English alphabet and its Gothic characters. A medieval effigy placed in such surroundings, even though it came originally from Northern France, from Spain or from Southern Germany, not only looks as if it belonged there, but enhances the feeling of the times.

Another logical setting for Gothic art is the Louis XIV room, one of whose features is austerity, and which still retains some of the splendid massiveness of older times, before the vanities and frivolities of the succeeding two reigns banished the ideal.

Some of the newer American houses, that have been constructed since the revival of interest in the Gothic, have provided surroundings especially planned for its display. These sometimes take the form of "Gothic chapels," with the plainest of stone walls, with windows high up, from which the light enters through original Gothic stained glass windows, brought from Europe. The illusion is one of quaintness and charm. These rooms are sometimes perfect replicas of the private chapels that existed in the castles of the Middle Ages. On the walls are placed primitive paintings, dating back to the 15th and 16th Centuries, in the corners are stone or wooden effigies of saints, and on the floor a carved prayer stall, or perhaps a pulpit. Such a room provides a retreat for its owner that is full of spiritual appeal.

Another specially constructed setting that has been used is the Gothic passageway, vaulted overhead, in the manner of a cloister. The illusion here is likewise perfect. It carries one all the way back to the Middle Ages.

A Gothic Legend

There is one little peculiarity possessed by most Gothic statues whose origin it is very interesting to trace. Figures of saints, carved in ivory, were very popular in the early days of the Gothic style, in the 12th and 13th Centuries. Being carved from the tusks of elephants, the sculptor, in turning them into effigies bearing human forms, were faced with the problem of the curve of the tusk. They hit, perforce, upon the expedient of making the figures curve forward in the middle, giving a bowed outward appearance to the trunk. This peculiarity, which could not be avoided if full length figures were to be produced, became established as a mannerism, or stylistic form, and when sculptors carved larger figures out of wood or stone, the public, used to this curve, simply had to have it. This provides a pertinent commentary on the natural conservatism of the human mind. It wants nothing unusual, but demands to see today exactly what it saw yesterday. This natural conservatism asserts itself every time creative artists produce a change. The innovators are always abused until the people become sufficiently used to the new expression to see its beauty.

Gothic art has its appeal to us both as Americans and as lovers of the beautiful. Its popularity seems likely to become so great that history will repeat itself, and before many years Europe will find it has lost much priceless treasure, gone the way of its "old masters."



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