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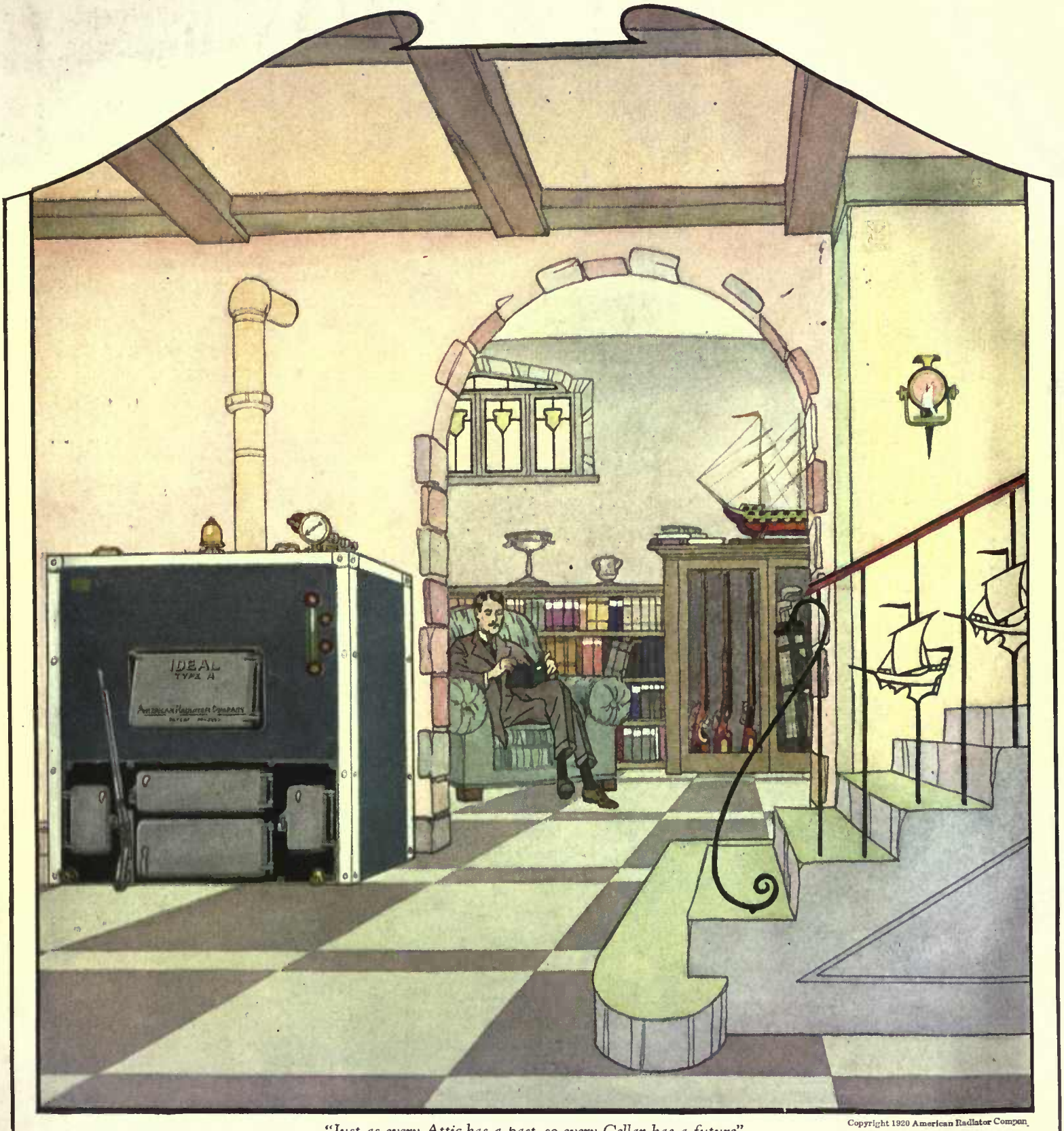
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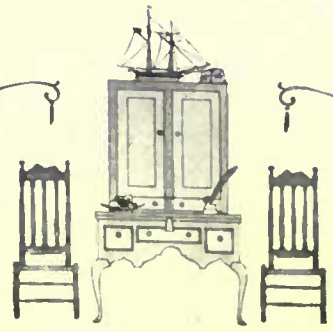
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FEBRUARY AND THOUGHTS OF BUILDING

BUILDING a house is one of the supreme experiences of life. It is not all a pleasure; disappointments and set-backs and unexpected expenditures each bring their own little variety of trouble. And yet, when the house is finished and the owner enters in he is on the peak of enjoyment. That is, he is finally realizing in concrete form what he has been anticipating and idealizing these long months and years. It is the thinking of building that gives us the pleasure of anticipation—and February is a good month to stay indoors and dream over house plans. That is why the February issue is devoted mainly to building.

In selecting the material a great number of tastes and pocketbooks and localities had to be considered. For example, the lead article is on Transplanting Architecture and shows how a house that comes originally from Kent can be adapted to an American suburb. In the Group of Three Houses is shown the work of Julius Gregory, three moderate priced houses in stucco. Frank Forster also contributes a country house—a little rough plaster house with a thatch shingle roof. An architectural detail that could be improved are rain water-heads and in this issue many types are shown.



In the February Group of Three Houses is a little stucco place with an enchanting doorway

Going inside the house—and one must plan his house inside as well as out—we find some remarkable English interiors, both in the Portfolio and in the group from Lady Sackville's London home. There are screens displayed, too, and a fine selection of mirrors from the shops.

To complete the necessary trio we must touch on the garden. There are many kinds in this number and it is difficult to say which is more lovely and inspiring. Here a garden at San Marino holds the secret of Italy within its walls. Further on is an English topiary garden only thirty years old, a remarkable achievement in so short a time. The American magnolia is discussed and so is the garden axis, a necessary feature in any landscaping scheme. The Gardener's Calendar will be continued throughout the year, with its monthly reminders.

This leaves us only a few lines to advise the reader about some of the other features—the splendid article on the framing of pictures, the instructive facts about filtering water for the home, and the collector's corner of crown derby.

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Old-looking pieces are manufactured to be used in a decorative scheme where antiques are not available. This Jacobean oak chest, for example, can be used as a dining room piece. It is a faithful reproduction, artificially aged, and is frankly what it is intended to be. Courtesy of W. & J. Sloane

which is now current that "they are making the antiques better these days!" It is well known that certain kinds of old table tops from abroad used to be sadly warped after a few months in this country; but in recent times these tops have been built so as to resist our temperature changes,—but they still are just as old.

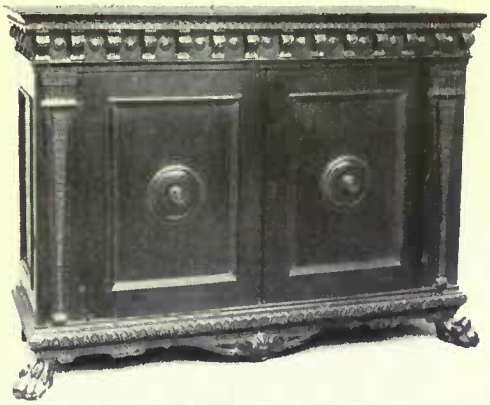
Assuming that all dealers are models of veracity—for we must begin somewhere—we may also assume that all articles sold as antiques are honestly old pieces, truthfully the work of a time antedating our own.

Reproductions

Next come the reproductions. These are copies of authentic old pieces; or put it in trade parlance, they are "authentic copies of antiques". Have we come to a question of sheer morality? If the reproduction is branded on both quarters with the sign of its copyism, the gods of design be praised! Then only do we know it for what it is. We do not object to reproductions as such, but we must be honest all round. It will be of no avail for the maker honestly to set out to copy an old piece, and for the dealer to sell the article honestly for a copy, if the customer takes it home and parades it as a "real antique". The failure of one link destroys the chain. Unfortunately there are numbers of dishonest makers, dishonest dealers and dishonest customers; so we shall regularly have a brisk trade in fakes, reproductions made, sold or bought for the real thing.

And in the third place come the pieces of simulated age. These are not "real" antiques; nor are they reproductions of old pieces. They are objects made perhaps according to an entirely new design but along old lines. They are conceived by an expert familiar with the history of style and they are finished off by other experts familiar with the effects wrought by time, wear and decay upon materials, col-

The Italian credenza below was shown at the Manufacturers' & Designers' Exhibition in the Metropolitan by the Kensington Manufacturing Company



The refectory table shown below is an old-looking piece — even the stretchers are worn and the legs show signs of hard usage. By the Kensington Mfg. Co.



An exact copy of an old French chaise longue, this piece can be classed among the reproductions. It shows no artificial aging. The design was merely copied. By Miss Gheen, decorator



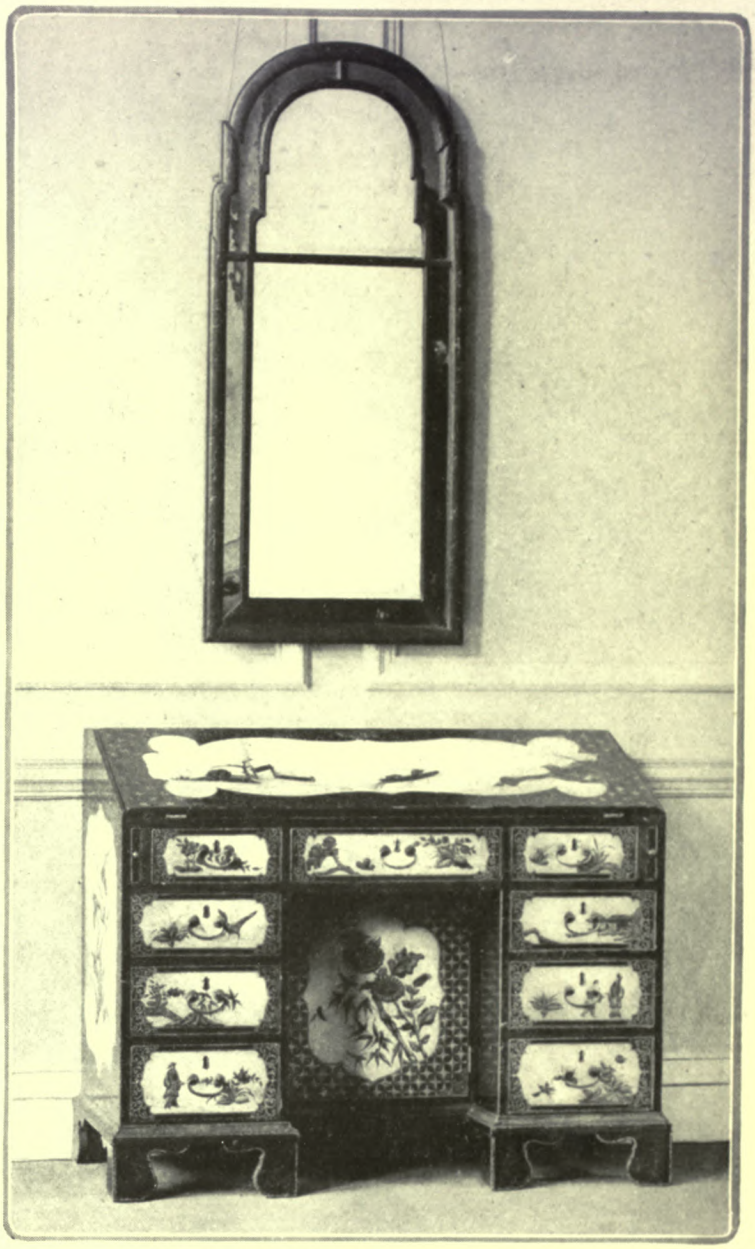
ors and texture. In the latter territory these pieces emulate the reproductions. A skillful turn of the chisel, a calculated application of acid, a nice bit of carelessness in moving, a deft kick with an iron-shod heel, a happy turn of the gimlet and the effect of several centuries of time has been achieved. In fact we have here a mode of erasing centuries; decades are disposed of, ages annihilated at the workman's touch that values may be inflated to the bursting point.

"Old Looking" Pieces

But what use have such pieces since they are not old and do not duplicate old pieces? It is here that the demand appears for "old looking" pieces to suit a given place and style and to match an antique atmosphere pictured in advance. An old piece may be too expensive. In fact it may not be obtainable in a form or of a color or size to fit the purpose in mind, so a new old piece is designed for this definite objective. It is the same procedure as that used by the theatrical producer.

Shall we say this is an error of conscience? It surely is not practicing a fraud as long as all hands tell the truth as to the age and provenience of the piece. It all begins and ends in honesty, on the part of maker, seller and purchaser.

There is a place for antiques, for reproductions and for new pieces which simulate age—but there is no place for frauds, for fake antiques, any more than there is for paper-soled shoes in the army, coal in the Samoan islands or prohibition officers on the blissful isle of Bimini.

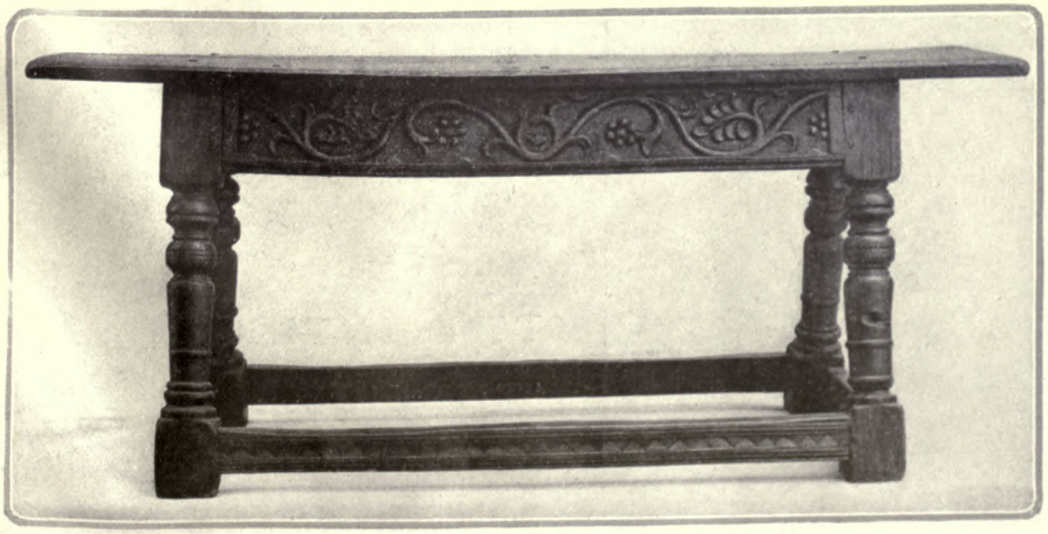


In certain rooms it is necessary to have an outstanding piece of furniture of rich color yet of aged appearance. In such a scheme could be used this English chinoiserie desk, in the Queen Anne style, with the lacquer mirror above it. It is an old-looking piece and offered as a reproduction. Courtesy of W. & J. Sloane

The small cabinet shown below is an example of Italian work of the 16th Century. Courtesy of the Metropolitan Museum of Art



From this English 17th Century table could be made either faithful reproductions or an adaptation of the design, as in the modern piece shown opposite





The chaise longue Miss Gheen copied was a Louis XV design in gilded wood with blue satin upholstery. It was enough to have copied the contour; the piece is sufficiently beautiful in its lines



Hartung

Pale green walls and a rose rug set the color background of the living room. The furniture is of maple and pine, with plain rose glazed chintz slip covers on the upholstered pieces. The white painted fireplace surrounds, the china cupboard with its old pink lusterware and the hooked rugs, all unite in building up the Colonial feeling



Beside a quaint sideboard in the dining room stands a screen of colored prints mounted on a yellow ground. Not only are the pictures delightful in themselves, but they are so arranged that the screen as a whole harmonizes with the lines of the white paneled wall. Wax fruit under a glass dome and old crystal candlesticks help to complete a grouping that is thoroughly in keeping with the spirit of the house

The floor in one of the low ceilinged bedrooms is painted gray, with a rug of a different tone of the same color. Rose organdie curtains bound with rick-rack carry out the color scheme of the rose and green flowered wall-paper. The furniture is walnut, the four-poster being an especially good Colonial example



THE INTERIOR *of* "THE HOMESTEAD"

at

SOUTHAMPTON, L. I.



From the hall at the right of the picture one enters the living room with its black floor and hooked rugs, original old fireplace, framed prints and maple furniture. Dotted swiss and gay chintz are used for the two sets of curtains, the latter material also covering the black and gold Duncan Phyfe chaise longue



Above the yellow floor and blue rug of the dining room are white paneled walls made cheery with flowered chintz over-curtains and mirrored lighting fixtures. The decorations throughout the house were planned and executed by Mrs. Sabin and are admirably in keeping with a house built, as "The Homestead" was, in 1764

All of the rugs on the second floor are gray. In the bedroom, a bit of which is shown here, the floor is green and the walls papered with a gray, rose and green design showing little Colonial scenes in vertical lines with flowers intervening. Pink organdie curtains bound with rick-rack are at the windows and the same material is used on the little dressing table. The furniture is painted



THE RESTORED FARMHOUSE

of

MRS. CHAS. H. SABIN

MORALS AND REPRODUCTIONS

SOME people have a deplorable habit of troubling the serene spheres of art with questions of morality that belong to an entirely different world.

By persuading a whole generation that Gothic was in some way more moral than Palladian architecture, Ruskin was responsible for the building of countless mid-Victorian houses, with arched doors, stained glass windows and meaningless little turrets stuck onto the roof.

The high moral tone is still with us, still affects what should be purely esthetic judgments.

In London gentlemen wax nobly indignant about the dome of St. Paul's, asserting that it is a piece of bad art, because it is a false dome, not constructed according to the improved antique method. In New York there are even some pious souls who look askance upon the new generation of office buildings and think there is something immoral in adapting cathedral Gothic to commercial structures.

Still another race of moralists today pine for everything to be made by hand, on the ground that manual labor, unassisted by machinery, is so good for the soul.

THERE is no artistic question into which these mistaken people will not intrude their irrelevant ethical considerations. They protest, always on the highest moral principles, against the modern reproduction of ancient works of art. Forgery is a criminal offence; servile imitation is degrading to the imitator; modern craftsmen should work out modern designs, if they would save their souls. And so on and so on. But these salvationist doctrines have very little to do with the problem.

Forgery is certainly criminal, but avowed reproduction is not forgery. As for the other considerations, we all agree that it is bad for an artist of individual talent to imitate what has been done before. But the competent handicraftsman can do much worse than copy what fine artists of the past have created. Totally incapable of creating anything beautiful of his own, he may have all the technical skill required for reproducing somebody else's conception of loveliness.

If the creators of art nouveau commercial statuary had devoted their attention to reproducing Renaissance bronzes instead of to the invention of the most horrible forms ever conceived in the human mind, the world would be an appreciably less ugly place than it is. If the French creators of modernist decoration had devoted themselves to reproducing the most livable of their French periods, Parisian interiors in the modern style would not be so much like nightmares. But they would have lost their souls in the process, the moralists protest. To which one can only reply that one really doesn't much care.



DOTTED SWISS

Too little regard is paid to the possibilities of lace, net and dotted Swiss for curtaining for city rooms. Here simple dotted Swiss is made up with ruffled edges and a flounced valance. John Hamilton, decorator

THE case for the reproduction and imitation of old models is perfectly straightforward, and has nothing to do with these ethical considerations.

Certain objects of antique art are of such exquisite beauty that we would like to possess them. Their rarity, however, makes it impossible for anyone but the very rich to buy them. Are we, then, to be totally deprived of these objects of beauty just because we happen to be only moderately affluent? Certainly not. If we cannot afford the antique with its exaggerated scarcity value, we can afford the modern copy or reproduction.

If the reproduction gives us the pleasure we derive from the original, that is all that is required. The reproduction is justified by our own esthetic satisfaction.

What we require of copies and imitations is that they shall be faithful. Too often the imitation is little more than a travesty of the original. How often one sees recognizable imitations of old styles in silverware, for example, that are no more than caricatures of the original. A change of curve, an extra adornment—and the old beauty and grace are no more.

The satisfactory reproduction is the closest possible copy, made as far as possible by the same processes as the original. Such a copy will be almost as satisfying as the original and will possess this advantage over it, that it may be used, while the original can only be looked at.

A piece of silver locked up in a case is a melancholy object, barren of usefulness. Silver should be used, handled, seen at every meal. Its beauty is essentially an intimate, everyday beauty. Reproduction allows one to take that beauty out of the glass case and bring it into regular use.

Or consider that vast range of furniture from which period reproductions are made. In the article with which this issue of HOUSE & GARDEN opens, Mr. Bach explains the various classifications of antiques and antiquing and surveys the present condition of reproduction in furniture. This article serves to catalog for us some of the legends and practices of the furniture trade with which the layman should be acquainted.

Set down briefly, the situation is this—so long as the furniture dealer tells the truth about his reproductions and modern "antiques," no one can object from the commercial point of view. But one can very much object to faking from the esthetic point of view, especially to alleged modern improvements on well-established, old designs.

The finest makers of furniture today make no effort to insult the intelligence of their patrons; they are content to reproduce old lines, sometimes use old wood, and still say frankly that the piece is new.

WHAT we must all fight against—maker, dealer and consumer alike—are the modern touches. Take an obvious case. The name "Colonial" is promiscuously applied to almost anything made up in mahogany or mahoganized birch. Not that Grand Rapids and Jamestown are not making excellent reproductions of genuine Colonial pieces, but there is an appalling amount of sham, alleged "Colonial" furniture being sold to unsuspecting Americans every day.

Imitators have altered the original style with such ruthlessness that what was elegant, graceful and well-proportioned in the original, has become utterly monstrous. Dimensions are altered in such a way that original proportions are ruined, ornaments are senselessly misplaced. The copy is still vaguely "Colonial," but Colonial with a difference—what a difference!

If you are not acquainted with Colonial line and detail in furniture, look it up before you buy; and when you come to buy, guarantee yourself an honest treatment by patronizing reputable dealers.

INTO this problem of reproductions comes another question. What makes an antique?

Mere age and the fact that a master hand created the original design are not sufficient warrant to guarantee beauty and justify reproduction.

The master designers of old nodded at times just as much as some of our furniture designers do today. There are designs in Chippendale's "The Gentleman and Cabinet-Maker's Directory" that, had they been executed, would have detracted from Chippendale's reputation appreciably.

To every age and to every man of great artistic achievement are attributed objects of art that are esthetically questionable. They were bad art then, they would be bad art today.

When we reproduce the art of the past, let us at least treat the past intelligently and reproduce only that which is good.

THE best advice one can give those who seek the reproduction of antiques is to avoid the declining stages of any art period. In these one finds either decadence or the dissolution of those fine elements that gave the periods and its products character and claim to historic position and appreciation. When reproductions are made, let us either faithfully reproduce the old designs that were good, or else reproduce in modern designs the spirit of a fine era.

It almost always follows that when we find a revival which is at all worth considering, it has chosen the finest designs of the past or crystallized in modern designs the very best technique and spirit of the ancient period. This is as applicable to furniture as it is to porcelain, as true of silver as it is to tables and chairs.



Smutny

DUTCH COLONIAL FOR LIVING

Dutch Colonial has a simplicity that recommends it for living. It makes a solid-looking house without being stupid and its details have a directness that lifts it above the banal. One of the most authentic modern examples of that style is found in "Squirrel House," the home of Richard A. Bach, at Fieldston, N. Y. The stone is laid in a wide bond, giving added color to the façade. The over-hanging eaves contribute the relief of shadow. Stucco faces the library wing and, in characteristic fashion, some of the windows have brick heads. The shutters are batten, the roof of hand-split cypress shingles and the Colonial hardware is hand-wrought in excellent designs. Dwight James Baum is the architect of the house



The Chinese influence was very much in evidence in 18th Century English furniture. An example of that epoch is found in the red lacquer cabinet



A rare example of marqueterie work is this English cabinet of the William and Mary period



An unusual form of Italian cabinet is found in this example of 17th Century workmanship. It is of walnut and is richly carved in figures and architectural designs



The cabinet below is Chinese, inlaid with ivory and dates from the 17th - 18th Centuries



A fascinating little cabinet is this Italian design of the late 17th Century with inlay decorations



The Japanese are master-hands at cabinet-making. This example in lacquer dates from about 1650



Corner commode-cabinets are seen in their natural environment in this interior portrait by Walter Gay of a room in his Paris home. A volume of Walter Gay's interiors has recently been published. Courtesy of Gimpel & Wildenstein

THE PRINCELY CABINET

Since the Sixteenth Century It Has Always Found a Place in the Home—
Some Enthusiasts Even Collect Cabinets

GARDNER TEALL

AN anonymous old-time author who appears to have devoted much thought to things beautiful, and to have taken note of the furniture of his day, has this to say of cabinets: "And then there be those pieces of perfection, so wrought in skill that men can marvel as anyone have crafte to perform them, those veritable princly objects, the cabinetts which now must adorn every gentleman's mansion."

Surely an enthusiasm for these "pieces of perfection", these "veritable princly objects" will be shared by all lovers of antiques and curios, especially since the cabinet has come to be regarded as one of the desiderata of the attractively furnished house.

Defining the Cabinet

Our dictionaries define the word cabinet as an article of furniture containing compartments of drawers, shelves, pigeon-holes and niches, sometimes all of these. We are told that the word is diminutive of cabin as used to designate a hut or shelter. It is so used in the Stratiocos of Leonard Digges (1579) where we read "The Lance Knights encamp always in the field very strongly, two or three to a Cabbonet". Florio, the Italian, also uses the word cabinetto, from which the early French derived their word cabanette which was, in time, to become cabinet. Long before any piece of furniture bore this name the term cabinet was applied to a small room, a closet or a private room for consultation or study. Dryden, for instance, says "You begin in the cabinet what you afterwards practiced in the camp". Executive councils also came to be known as cabinets.

Although the bed, the chair, the table and the chest may trace their ancestry to remote ages, it was not until about the beginning of the 16th Century that the cabinet had its origin. True it is that cabinets were evolved from the cupboard idea, with inclosing d as a characteristic feature, doors which not come to be glazed until the 18th Cen

With the advent of the Italian Renaiss the cabinet-cupboard began to detach i more or less from its place in the wainsc where, through the Gothic period, it had n tained its connections. Thereafter it assu an artistic entity, and the proper artistic of this article of furniture became establis

Renaissance Changes

The Renaissance cabinets dispensed the foliated and pierced ornament of Go design and left to the mediæval period miniature buttress, gargoyle, bracket can finial and the Gothic figures inspired by temporary mediæval sculpture. Furniture signers of the Renaissance turned to clas design, following Renaissance architects their researches, adaptations and originat The cornice, column, pilaster, pendant, p ment, moulding, festoon, etc., came to the place of the Gothic architectural elem on which the furniture-makers of the Mi Ages had based their design. No longer the cabinet look like the façade of a Go cathedral. Grace took the place of rigi and cold formality gave way to the more mate ornament of the period. Fine carvin Renaissance cabinets was also enriched by lays of rare woods, metal, tortoise-s mother-of-pearl, ivory, lapis-lazuli, cry and other semi-precious stones (even by insetting of engraved gems such as Ro intaglios and cameos), and someti painted panels enhanced the whole.

The earliest Renaissance cabinets probably those oblong boxes, someti fitted with their own stands, but usu intended to be placed on any table. S

(*Continued on page 72*)



A French cabinet of the early 16th Century, the style of Sambin

A Syrian cabinet of inlay 18th Century design is shown below





Chippendale's weakness for the Chinese is evidenced by this design dating from his period



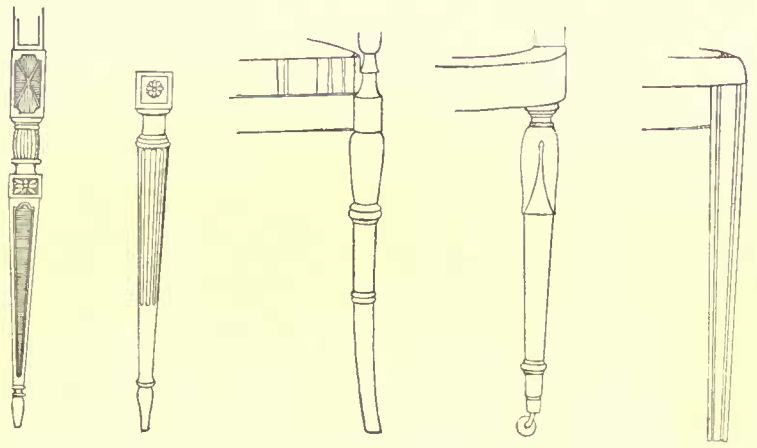
There is an undeniable sturdiness about the 15th Century oak cabinets of England

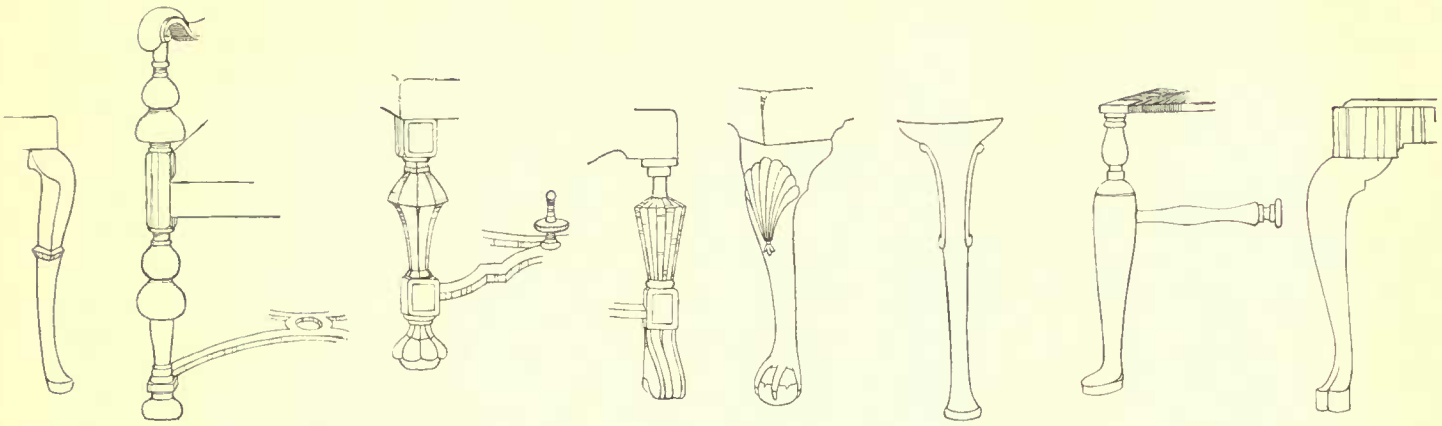


This early 19th Century Chinese cabinet is richly inlaid and the woodwork and base heavily lacquered

THE CHAIR LEGS OF FIVE PERIODS

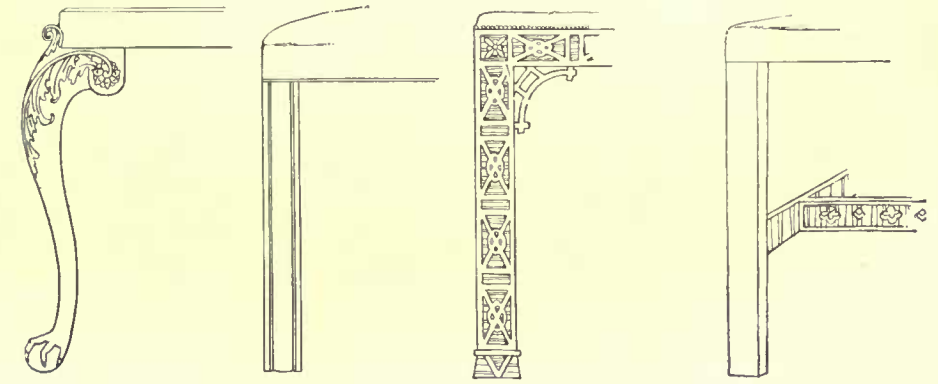
The leg is an important factor in judging the period of furniture. On this page five English periods are shown, to be followed in a later issue by two more English and three French. The group here is Sheraton, dating from 1780 to 1806. Reading from left to right, we have a Sheraton combination of Adam and Louis XVI; another adaptation of the same; the leg of an American-made Sheraton chair; the most individual of Sheraton legs and, finally, the tapering square leg of Chippendale inspiration



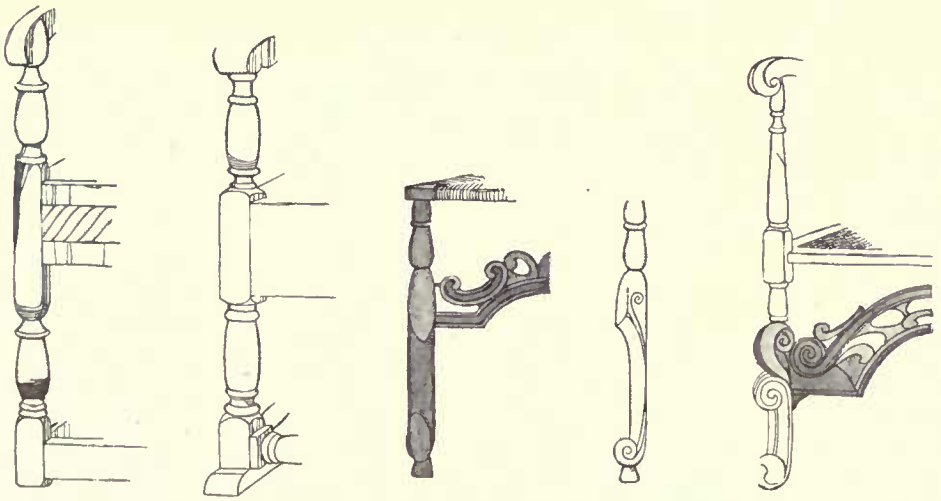


The William and Mary era is dated from 1688 to 1702. The types here are: an early form of cabriole leg, a late William and Mary design showing the collared effect; the leg of an arm chair, straight and turned; an octagonal leg with contemporary flat stretcher and ornament, and the fourth is a straight leg with the Spanish scrolled foot much used in groupings of chairs for settees

Throughout the Queen Anne and early Georgian period the cabriole leg persists. The first example shows that type with the much-used claw foot and cockle shell knee decoration. The next is early Queen Anne with side molding decorations. The third shows strong Dutch influence, being an American rush-bottom chair of the period. And the fourth is typically Queen Anne, using the club foot



Chippendale had many influences. Thus the first example is a cabriole leg clutching a claw foot and with acanthus leaf carving on the knee. The second displays Gothic influence. The third shows Chinese influence. And the fourth has the pierced and fretted stretcher often used with straight legs carved in the Chinese manner. The Chippendale dates are 1740-1780



The earliest of English periods is Jacobean, 1603-1688. The first two examples are oak of 1660 and 1630 respectively. Then a late Jacobean walnut chair, showing a carved stretcher and a side view of the leg with the Flemish scroll in profile. The last is late Carolean, the end of the Jacobean period, marking the transition, in walnut, to the cabriole leg

FIREPLACES FROM ITALIAN VILLAS



This 15th Century fireplace in the Villa Colletta at Florence is remarkable for the spirited design of flying cherubs, for the graceful and crisply carved arabesques and for the carved firedogs. The grayish-brown pietra serena is patined by centuries of smoke and rubbing





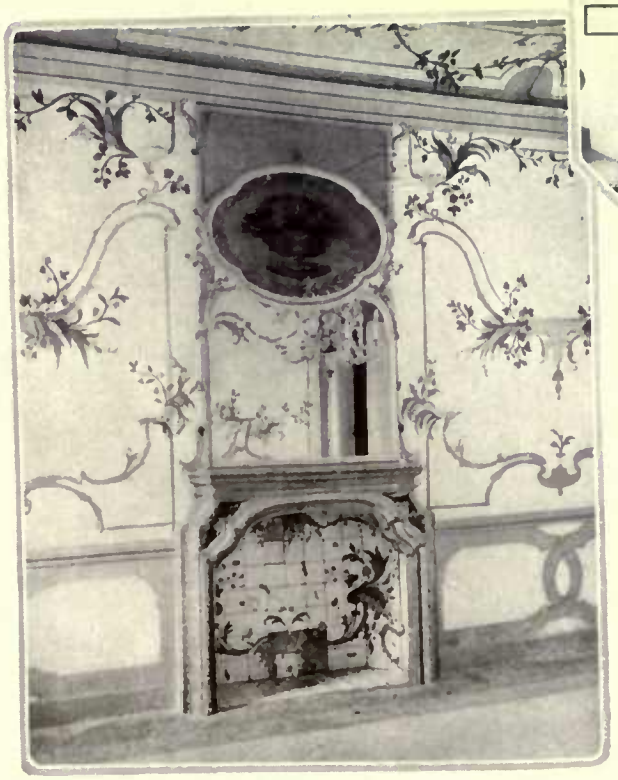
A design, unusual and vigorous in its ensemble and also in the simpler and bolder details of decoration, is found in the 17th Century Baroque fireplace in the Villa Sassetti at Florence. It is of gray sandstone modeled in noble proportions and with a heavy stone hearth

In the Villa Bombicci near Florence, said to have been designed by Michael Angelo, is a remarkable Baroque 17th Century fireplace. It consists of vari-colored marbles. Instead of a mantel, the space contains a mirror panel. Painted doors close the fireplace in summer

This rococo fireplace, in the dining room of the Villa Lazzar-Pisani near Strà in the Veneto, has a surround of yellow figured marble. There is a polychrome design in tiles inside the fireplace and the decoration above is in polychrome stucco relief decorations, forming a frame for the mirror and paneled painting



The smooth-grained gray and brownish sandstone quarried at Fiesole is known as pietra serena. It is used here for the fireplace in the salon of the Villa Sassetti, dating from the early 16th Century. Apart from its pleasing design, the fireplace is interesting because of the old red velvet used for smoke valance



This massive fireplace, in the great hall of the Villa Bombicci, is wrought in pietra serena. The boldly conceived flanking scrolls springing from griffin feet are noteworthy



USING THE NOTE OF RED

If We Used that Color in Decoration as Nature Uses It in a Landscape Our Rooms Would Be More Satisfactory

ETHEL DAVIS SEAL

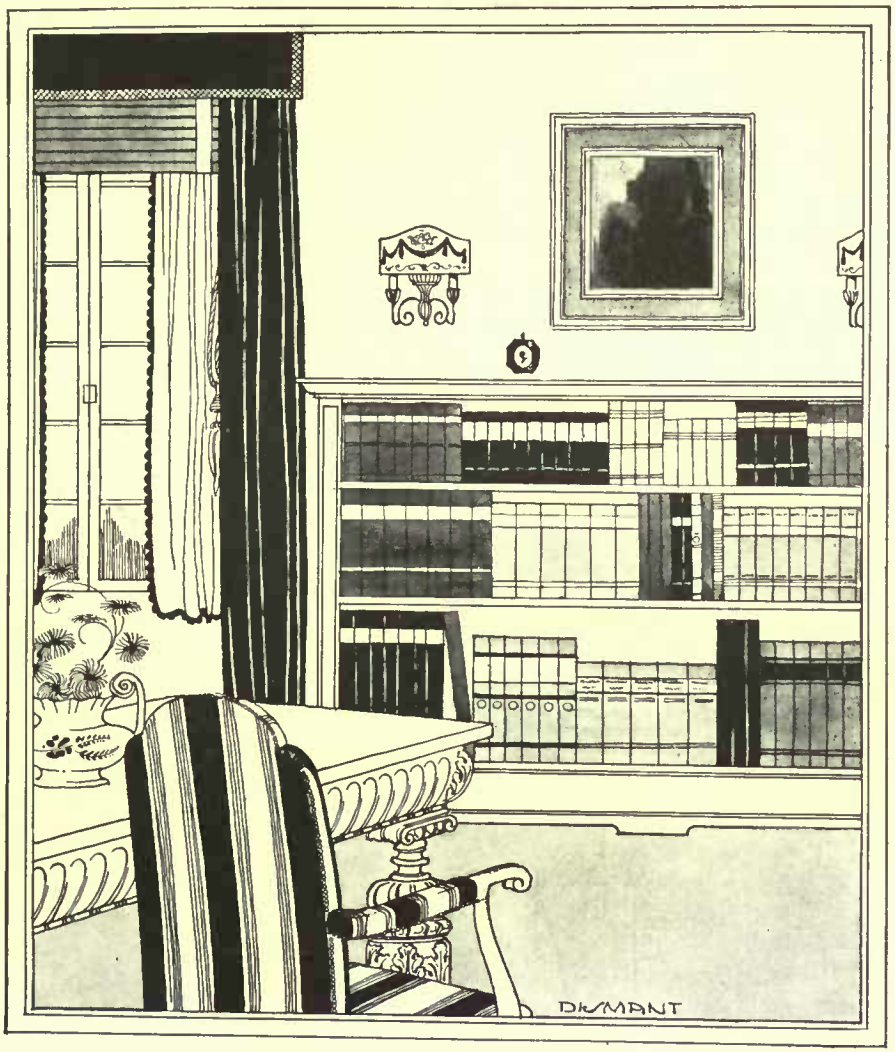
THE frosty mornings of early fall soon gray the fields of gorgeous purple and gold, gray the deep green line of woods edging the hill; and here and there, popping into sudden splendor, flare the brilliant notes of flame color that burn and glow against their subtly neutral background. Overnight the oak in the pasture turns to a dusky crimson, a flaming sentinel on the path to the dun woods beyond; the Virginia creeper on the old plaster house audaciously flings a scarlet arm to late October; the dogwood twinkles with bright vermilion berries; the hedges glow with scarlet-hearted bittersweet; and against the blue-brown of quiescent trees the red roof of a distant home sings out with unexpected brilliance that spells pure luscious warmth of color and makes glad the heart of man.

These joyful touches set in dull places are what you should require of the color red. Used thus it gives a fillip to the imagination, a tonic to the weary mind, a cheer that cries, "How good is man's life, the mere living!" . . . as one is spurred to the fine thought, the fine doing that a properly invigorating setting can truly provide.

The Misused Red

However this may be, on the other hand, red is really a maligned color in our houses. Instead of being handled with care as the fire in its heart would warrant, it is lathered over everything by those hardy folk who supposedly are fond of it. In one room flaming red walls may stretch in fiendish expanses to jar already ragged nerves, chairs burn with it, carpets glow hotly under the feet, curtains smolder in smothering lengths at the windows and doors, until all the possible strength and beauty of red is lost in the awesome conflagration. Yet for years this has been the approved method of handling this color, and many houses still boast their red rooms.

But think again how restrainedly Nature exploits her scarlet brush: bright apples peeping out from thick-set boughs, flaming leaves blown in swirls before the wind, here and there glowing red trees shining out in the golden valley, and against the blue distance and the golden haze of sky here a red tree glowing, there a scarlet blush of wood. And whenever she splashes the flame red tone right lavishly, over the whole face of a wooded cliff breasting the river, over the dense thickness of a vine-clad porch, over the west in the burning glow of the sunset, it quickly fades into a memory, an invigorating thought that also cheers. . . . Just so in our rooms may we use this wise restraint when we place our bits of red, not steering clear entirely of this gorgeous color as something altogether too heathenish for cultured folk to tolerate, but recognizing it more as a cheering leaven that will fitly bring out the point and strength of many carefully-planned and executed schemes of modern decoration.



In a library there is, of course, the red of bookbindings. To this can be added red velour curtains and a high-back chair upholstered in red and fawn stripe damask

When I meditate upon the suitability of red there are certain objects that I naturally think of first as being gloriously clothed in this color: books in rows on shelves warmly catching the glint of the sun on their backs of scarlet and gold, bright red books mixing in ones and twos and threes among their more somber fellows, or in groups on table or desk, dusky magenta books in sets in the bookcase . . . these may warm the haughty room to friendliness. And flowers: dahlias, huge orange-red tawny ones, dark blurry garnet ones with pointed cactus petals that throw quaint Japanesy shadows on the wall; stiff little zinnias, no two alike, blending their many reds into a flaming glow in the old blue pot; full hanging clusters of bittersweet picked in the fall to last the winter through, glowing cheerfully from mantel and table in earthenware crock and flame-red bowl; the white crackleware jar of deep red roses; nasturtiums in a copper pot.

Red in Figured Fabrics

I adore red properly used in cretonne and fine printed linen: the cerise notes on black with yellow and blue; the orange, black and rose red on white; the soft red, green, brown and blue on the light colored ground; the red-rose and green on the ground of black . . . and the red always in fine accents rather than in garish tawdry masses. Then there are those glorious chances for red in lampshades,—not that rich crimson, but a more subtle rose red, slightly lighter and grayer, that fits so marvelously into so many color schemes. This tone can be easily found in silk, with fringe to match, and in making the shade the silk should be self lined. Rose red may also be used decoratively with other colors in the popular black or ecru vellum shades, and in the vellum shield shades for candles and sconces.

Then I meditate upon the suitability of red boxes: a gorgeous affair of red lacquer in which mine host may keep his cigars; another middle-sized one for milady's beads, from which we always hope she will let her peacock string escape and trail as now; tiny round lacquered boxes,—all of that delightful Chinese red with figures in black and gold. And the suitability of red bowls and vases,—the lacquered ones in that same nice orange red, or the Japanese kochi in its own inimitable bright light red lined with lemon. I thing with joy of the proper sort of a red picture in the spot where it is needed, a Velasquez or a Rembrandt, where the sun or the fire will bring out the warmth of the subtle tones of crimson; or a bit of startlingly brilliant hand illumination in scarlet and gold framed in Chinese lacquer or gilded wood.

Chinese Red

Many rooms may welcome this same Chinese red lacquer in a piece or two of small furniture: a teacart, a tiny table, a straight chair. Some rooms, such as a breakfast or sun room,

might even hazard all the furniture, if gracefully slight in design, in this red lacquer, which is singularly dull in shadow, if all the draperies and the other things gathered into the room were low in key and restrained in color. Furniture that is painted black, a dull grayed color, or even ivory, may have all inside parts painted this same queer Chinese red at times with fine effect . . . the interior of a corner cupboard, of a flap-lid desk, of the drawers of a chest.

Red may combine with other colors in forming motifs used on decorated painted furniture. It may peep out from the Venetian blind; it may be used in its most flaming tones for patched bands or flowers on a pillow; it may show in the small rug, in the decorated screen, in kochi-red dishes used in the dining room, in wool embroidery enhancing a variety of things, and in tassels hanging from their corners. Upholstery may be striped with red, and the occasional chair may be upholstered in plain red; in certain rooms a dark red velvet curtain may be hung, if the effect is not in the slightest degree Victorian.



The interior of this dining room cabinet is painted a Chinese vermilion, and a narrow band of the same color is run below the top molding of the ivory wainscoting

The Tones of Red

It must be understood that the term red embraces many tones besides that rich crimson or scarlet we usually think of when red is named, and some of the off tones are the more decorative: the copper-reds, the orange-reds, the rust-reds, henna, Chinese red, cerise, magenta, red-mulberry, rose red, American beauty, and cherry-rose. All these are less war-like, more romantic than the blood-red plushes, hall lights and carpets of yesteryear, and their newer popularity is achieved undoubtedly by the fact that they blend harmoniously with a combination of other colors, —blue, dull yellow, gray green, black, leaf brown and cream. The days are past when the all-red room is more than a bare possibility in the light of the success found in combining red properly and effectively in a full and rich color scheme. And, modernly speaking, red knows no season,—with the same equanimity notes of the new red sing warmly and brilliantly in unison with the glowing coals on the hearth when the north winds do blow, and coolly flap in crisp red and white checks at breakfast room windows under the gently stirring summer breeze.

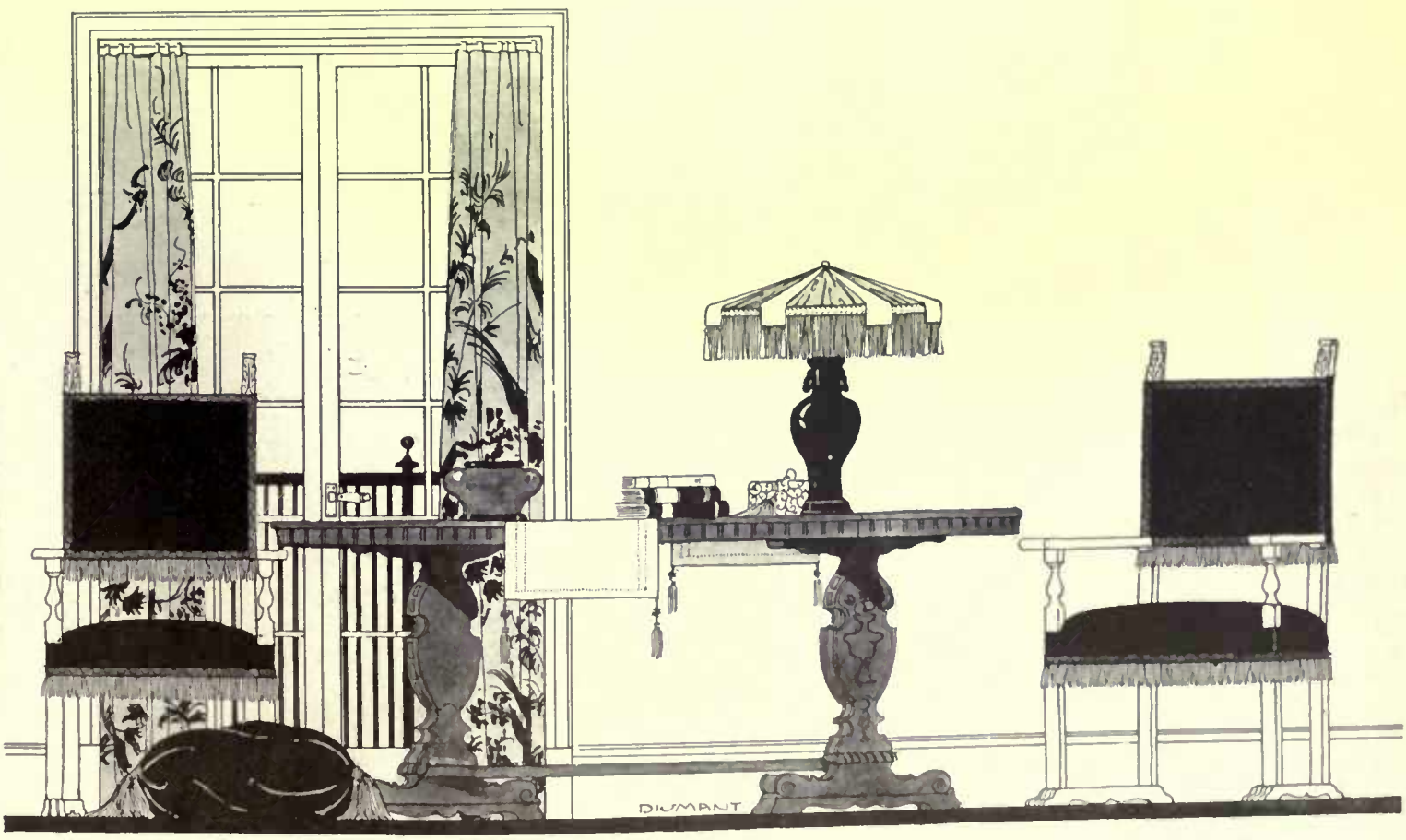
These notes may be used by those who feel the need of them and the decorative tonic they yield, but, of course, only when the surrounding color scheme is suitably developed. Intelligent choice should be exercised as to which of the red objects one selects,—there should not be over many, as the judicious use of this color gives more pleasure than its overdoing. Also it should be exploited chiefly in more weightily furnished downstairs rooms.

Red in a Dining Room

In the dining room shown in the circular drawing, the interior of the ivory cupboard is Chinese red, and a narrow band of this same color is run below the top molding of the ivory wainscoting. The richly toned putty-colored furniture is decorated with a wide line of the red, and the chairs are of Chinese red lacquer. In the china cupboard there are some pieces of pewter, some iridescent gold-colored glassware, and the dishes are in brown and ecru porcelain, livened by a piece or so of peacock blue pottery and a bit of red kochi. The rug is tan and black; the pewter candlesticks on the buffet are topped by red shields; the bowl on the dining table is dull blue, on the serving table the bowl is Indian red.

In the other two drawings there are shown respectively the sort of high-backed chair that

(*Continued on page* 58)



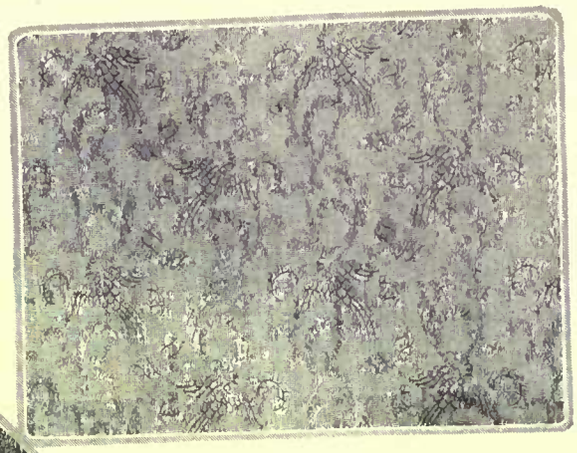
It is said that red is a favorite color with men; they appreciate it in a living room. The group here suggests the use of chairs upholstered in brown with an orange-red fringe or entirely in rose red; curtains of dull gold cloth embroidered in flame red and black or brown curtains in black, blue, gold and flame. The lamp base is red and its shade biscuit color. Floor pillow, brown velvet with red tassels

LACES AND NETS

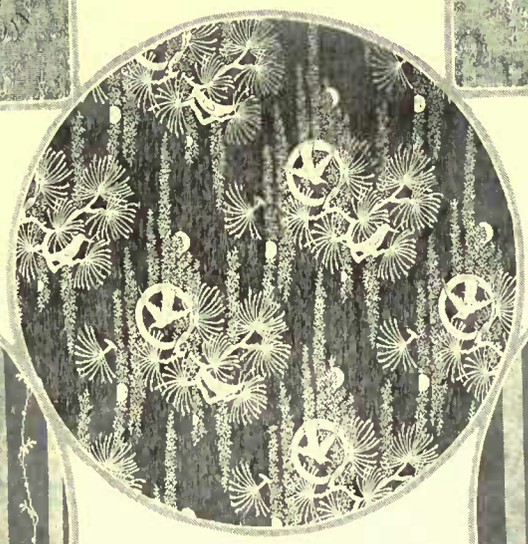
They may be purchased through the House & Garden *Shopping Service, 19 West 44th Street, New York*



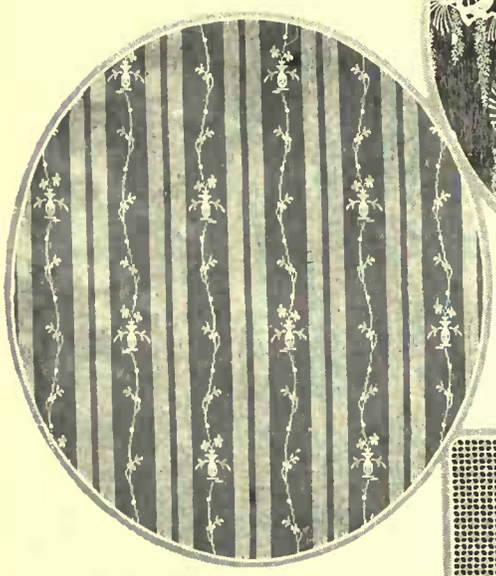
The newest fabrics show an even mesh on which the pattern is distinct without being obtrusive. 42" wide, $3.50 a yd.



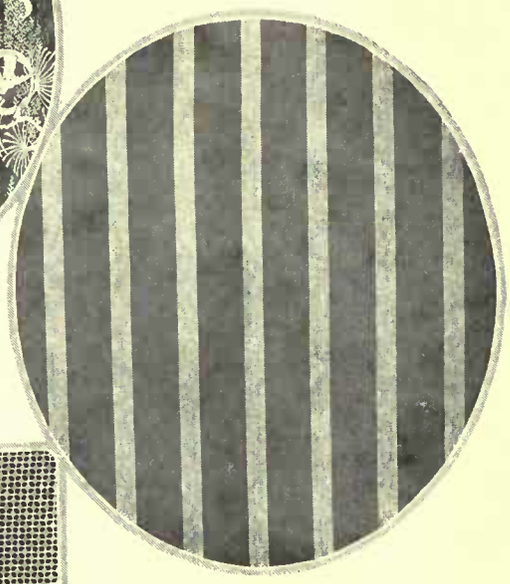
Oriental in feeling is the design of this pattern which features a picturesque bird. 42" wide, $3.50 a yd., ivory or écru



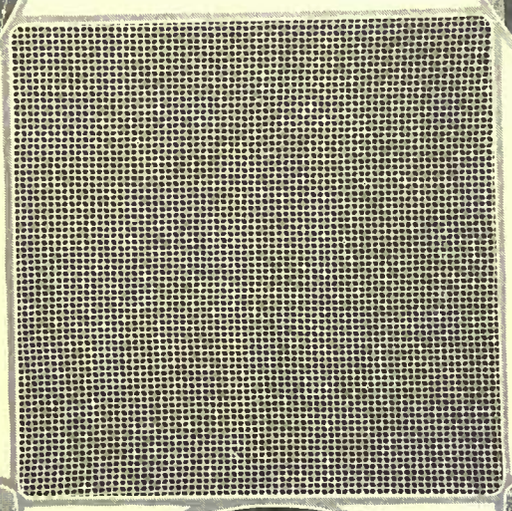
A well-defined design on a cobweb-like surface. 45" wide, $3 a yd., white, ivory, écru



The delicate vine and prim urns in this pattern might have been designed by Adam. 42" wide, $2.15 a yd., white, ivory or écru



Unusual and distinctive is this fine, striped net which comes 48" wide in cream or white. It makes charming curtains and may be had for $2.10 a yd.



(Right) A heavy, durable mesh that would be excellent dyed to match a color in a room. 38" wide, $1.45 a yd., white, ivory or écru



This pattern is well suited to a formal window treatment and would be effective trimmed with self-toned fringe. It comes 42" wide, $3.50 a yd. Ivory or écru



The daintiness of this dotted net will appeal to many. It is fine in quality, 48" wide and comes in white or cream. $3 a yd.



A well-balanced design that has the transparency of lace. It would be effective in a Colonial interior. It comes 42" wide in ivory or écru and is $3.50 a yd.

THE NEWER LILACS

Worthy Members of a Shrub Family which Most of Us are Accustomed to Think of Only in Terms of Lavender Flowered Bushes Beside an Old-Time Gate

MRS. FRANCIS KING

President of the Woman's National Farm and Garden Association

OFTEN I wonder whether names of places and of things speak to others as they do to me. Meaningless or poor names seem almost an affront, while beautiful or significant names start trains of thought leading in singularly pleasant directions. The names of Pullman cars are a curious study. Who named them? Why are so many of these names foolish, almost to the point of imbecility?—almost as if letters had been shaken together in a box and drawn at random to constitute a word.

But there are exceptions, and one is the name of a car in which I lately traveled in Indiana, with Middlebush on its doors. "'Middlebush,'" said I on seeing it. "Here is something to think of"—landscape planting flashed into the mind on sight. The bush which may connect the taller and the lower shrubs in some planting small or large; the bush which might bloom in mid-season.

The Middlebush of our Michigan spring is undoubtedly the lilac or syringa. Early shrubs have lost their blossoms; the shadbush, the wild plum, *Spirea arguta,* forsythias are long since green again after their white and gold of earliest spring; and yet the great tribe of the mock oranges, the *Philadelphus,* is still to hang its whitening wreaths, still to breathe out upon the airs of evening that unmatched fragrance. *Hydrangea arborescens* will follow these; then mid-June, and the procession of most of the familiar flowering shrubs is over.

Species and Varieties

Let us, translating Middlebush into lilac, consider one of the most fascinating of all subjects, the lilac in some of its species and varieties. I bring to this a mind over-enthusiastic perhaps, for in a modest way I am collecting. The first blooming of my young trees occurred last spring. The trees themselves were set out two years ago this last autumn, and last spring all but four or five of sixty varieties showed some flowers, while many of the little three-foot things were in themselves bouquets of loveliest color.

There is for me only one way in which adequately to set down my impressions of a particular flower or plant; that is with that flower or plant before me. In May I rarely walk about even our small place without the pencil and the memorandum block; and the notes which follow were made in the very presence of the lovely things themselves. If these comments seem extravagant, the excuse is the overwhelming beauty of the flowers, and that excitement which the gardener always feels when confronted for the first time with something as fine as it is new to him. Let me name some few of these lilacs, and add a word or two concerning each. For better descriptions I would send you to what Professor Sargent, Mr. Wilson, Mr. Havemeyer, Mr. Dunbar and Mr. Barry have written upon these flowers. I have not compared my notes with theirs nor did I consult theirs before making these, as I wished to be quite unprejudiced in my comments.

The First to Bloom

The earliest of all to bloom was *Syringa Giraldi;* delicate pinkish—very open panicle, graceful and free flowering. Maréchal Lannes carried immense bluish-mauve flowerets, the panicle not very large but most effective for the size and color of its flowerets; exceedingly handsome. Mme. Antoine Buchner is a very distinct flower; buds of a faded pink, flowers of pinkish-white, slightly double. The flower clusters here were rather open and branching—this is a lilac of great slenderness and elegance.

Pasteur has superb blooms of rich reddish purple. Its thyrses are tall and open, with large single flowerets. *Cærulea superba* has small but full clusters, rather bluish in tone. This variety is particularly free-flowering and has loose branches, a great beauty. The bloom of Danton is of a very fine, clear, deep, red-purple, with a large floweret. President Fallières is one of the loveliest; a charming semi-double pinkish bloom. Loose clusters of flowers came in tremendous numbers upon this 3′ specimen the first year after planting. Claude Bernard, with its palest lavender-pink flowers, is also very free-blooming. President Poincaré has enchanting bluish flowers, double with reddish-purple buds, buds and flowers an interesting contrast in color. Vestale is marked by many spikes of single white bloom on terminal branchlets. There is a special charm for me in Rene Jarry-Desloges, whose palest bluish-lavender flower, double, has a delicacy all its own. Thunberg is lovely because of its deep red buds all the way up the thyrsus of pink-lavender bloom. This gives a remarkable richness to the clustering flowers which appear in four steeples, as one might say, to each panicle.

Syringa Diderot, though moved in autumn, has borne a cluster of flowers at every terminal point; in its first time of blooming, however, the flowers were not remarkable, reminding one only of the common lilac. Lamartine had a faint blooming—so did Miss Ellen Willmott—enough to show that here is a treasure in white lilacs. Small double flowerets appeared on this lilac last year, greenish or creamy, and very round buds. Mirabeau also gave one breath in flowers and expired; but I was too late in examining this to describe it.

Other Distinctive Sorts

Syringa Milton's flowers are of a dull rich lavender; a small floweret but very fine in color. Maréchal Lannes is very double, and of a good bluish-lavender. The fine loose and twisting petals of each floweret give a beautiful effect to the cluster of bloom—an effect of softness not always present in lilacs. Pasteur's distinguished habit of bloom sets it apart. The tall upright thyrses of mauve flowers are set in sprays of large dark green leaves. The play of light and shade upon the mauve and green is one of those special spring delights upon which the possessor of this lilac may almost surely count.

Cavour has the most unbelievable number of seven pinnacles of flowers to each thyrsus,—large flowerets at that—in each cluster. And for the brilliance of this lilac in sun I have no adequate words. As for the species lilacs, *S. pubescens,* which when grown is like a tree of pale heliotrope, with a delicate fragrance unlike any lilac ever known; *S. villosa,* with its loose pale pink flowers (never shall I forget my first sight of this, cut with the pale pearly *Iris Florentina* or iris Storm King); and *S. macrostachya,* one of the most enchanting of all, very pinkish—one has to see these in order to realize their beauty.

(*Continued on page 56*)



At Highland Park, Rochester, are lilac plantings whose variety of flower form and color gives one a new conception of the decorative possibilities of these shrubs. A carefully selected list would develop into a delightful and unusual shrubbery border

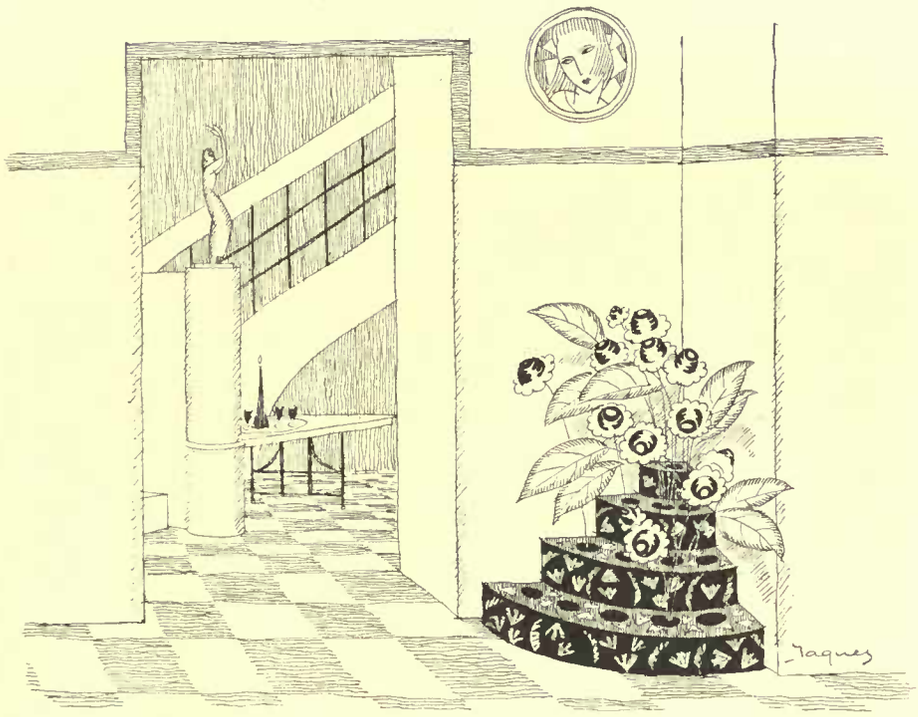
MODERNIST DECORATION IN PARIS

What Some of It Is Like and What Elements of It American Homes Can Adapt for Everyday Living

IT is the easiest thing in the world to poke fun at the modernist movement in decoration. You can say that the colors are like the nightmares of a man in delirium tremens and the contours like the figures in a Goldberg cartoon. Or, in a more sober mood, you can claim that interiors done in the modernist style would be difficult to live with. Or you can say that they do not fit our type of life here in America.

Each of these criticisms contains an element of truth. But first we have to understand what the modernist decorators of Paris are trying to do. This will necessitate a quick visit to such shops as Martine, Mam and Jourdain. There are others, but we are choosing only the least extreme.

Entering Martine, which is Paul Poiret's essay in decoration on the Faubourg Rue St. Honoré, you step from the ordinary busy street to an atmosphere that is a combination of Morocco, Negroid African and Eastern Europe. Poiret is quite frank in giving credit to Morocco, for much of his inspiration. A bank of pillows and cushions in all possible hues and shapes takes the place of an ordinary furniture group. Its colors intrigue the eye, they blend and astonish. They are reminiscent of the Thousand and One Nights. One wonders how far removed is such a downy bank from the atrocious Turkish corners of a previous generation! In explaining his passion for cushions and stools, Poiret gives the cost of a chair as the excuse; chairs are expensive to make, cushions are relatively cheap. Besides, cushions and stools afford spots of color that are necessary to working out his schemes.



There is a flavor of early-Victorianism in the painted tin corner stands for flowers. The colors are gay, and the stand made to contain four banks of potted plants. Courtesy of Martine

There are countless other things to see in Martine—brilliant colored silks and linens, fascinating folding seats, painted corner stands for flowers and a vast array of unusual little boxes and knick-knacks that we now class under the head of bibelots. There are some interesting screens, too; one is illustrated here—a lattice of green up which clamber morning glories; a clipped shrub stands in the background. It is quite natural and honest and direct. You can visualize that screen in a great many kinds of rooms.

But having seen the gold bathroom and the lace beds and the banks of pillows and the floor lights made of crystal to simulate a fountain, you come back naturally to the bibelots. In these the Parisian excels; they are fascinating in their colors and designs and workmanship. The other expressions of modernism will be forgotten, these remain.

Then going down the Faubourg Rue St. Honoré to the Boulevard de la Madelaine you come eventually to Jourdain. Here is quite a different atmosphere. Here you see the more usual sets of furniture developed with a strange mathematical precision. They are studies in geometry—in the use of straight lines and the elimination of the curves that once characterized French furniture. Visualize gloried Mission furniture beautifully made and executed in silvery pear wood and ebony. Here is an oval dining table with a pear wood top around which runs a wide band of ebony. The chairs and sideboard are in the same style. The precision of the



Against a background of vivid silk, this black and gold chair stands out in excellent relief. The cushions are in yellow taffeta on one side and black velvet on the other. Chambord, Inc., decorators



A new linen is boldly designed in cerise, yellow, black and blue on a natural ground



A modernist Martine silk shows a black ground, green tree limbs and brilliant yellow lizards

shapes is forgotten; your interest centers in the wood, in the remarkable effects that can be gotten with unusual woods naturally finished.

This phase of modern Parisian decoration does not offer so many alluring bibelots, though it has created unusual fabrics handled in an unusual way. A curtain, for example, made of blue and white braid tacked at one inch intervals along a pole top and bottom and stretched the full length of the window. A valance covers the top. Ample light comes in between the braid strips.

The Shop of Mam

Leave Jourdain and go down the Avenue de l'Opera to Mam. The exterior of the shop is imposing. You linger for a moment in a reception room, then are led by a winding stairs down to crypts in the cellar under the pavement. The darkness is broken by concealed lights in jars, behind shades of gold and silver cloth and above the cornice; it is a subdued glow, warm in spots and shot with color. There is no natural light. Here again are the padded stools that Poiret affects. The walls are draped. A great amount of gold cloth is used and brilliant colored objets d'art to catch and reflect light. You wonder how these rooms would look in sunlight.

By no means do Martine, Jourdain and Mam represent all the varieties of modern decoration in Paris, but they suffice to answer our questions. Can such rooms be lived with? Do they fit in with our type of life here in America?

They can, if you are that kind of person, but that kind of person is not so numerous here as on the Continent. American life hasn't attained the subtleties and variations that are found in European capitals. We are a direct people and it is not so long since our forebears took the axe in hand and cut the clearing in the wilderness. Except in the rarest spots we cannot call American life effete; we are not accustomed to the cushioned banks and we prefer chairs.

Also, we like sunlight. True, we curtain our windows and even over-curtain them, but in the majority of homes the owner wants all the light she can get; certainly, the men of the family want it. Now the strong colors used in modernist decoration do not seem compatible with a flood of sunlight. In dim light they are harmonious, they blend into a richness that is very pleasing to the eye, but it would be difficult to visualize them, or ourselves living with them, seven sunny days in the week.



The new trend in decoration is shown in the brilliant colors of this upholstered chair and the same fabric used on the wall. More colors are in the lamp shade and interesting wool rug. Courtesy of Chambord, Inc.

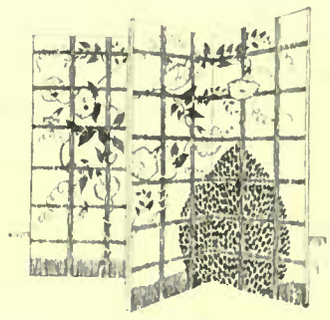
The Lesson for America

On the other hand, Americans can well learn a lesson from these strong colorings. Our interiors are too tame. We are afraid of brilliant colors. Used judiciously in small spots, such as a lamp or cushion or the covering of an occasional chair, they key up the tone of a room.

Except in rare instances it would not seem to be advisable to use this modernist decoration in American homes. It does not express our type of civilization and it would only be a pose of which we would quickly tire. What we can do is to adapt some of its elements, just as we pick and choose from the past to create our good interiors today.

The bibelots of Martine, and the occasional chairs in a vivid color—these would enliven an American room and give it added interest. Our furniture designers might also learn the value of unusual woods, such as Jourdain uses. We have such an abundance of mahogany, oak and walnut. Why not silvery sycamore or the sheen of the pear? Why not the boldness of a panel in ebony? As for lighting, such as can be seen in Mam, that is a subject we have only begun to touch upon.

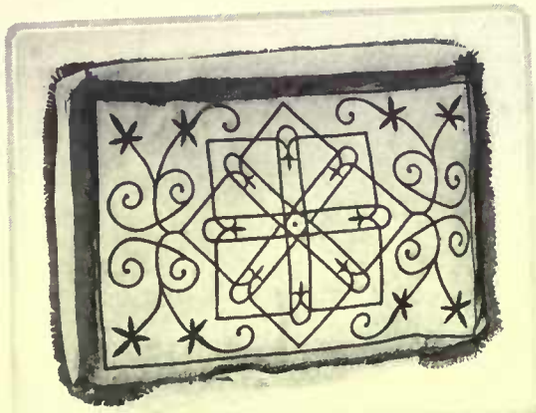
The question of modernist decoration in America, then, seems to resolve itself to this: not can we use it, but how much of it can we adapt to our way of living? -



The morning glory screen, colorful and realistic, could be used in many rooms. From Martine



Of Poiret's many creations the most adaptable is the folding cushion, which can be piled up for a seat, half-piled for a cushion or laid out flat as a mattress. It is made in a variety of colors, with gilt buttons at regular intervals



Pillow cover, cream colored leather, orange embroidery and fringe. $12



Cut wool embroidery on linen, best quality down pillow, 23" x17". $25



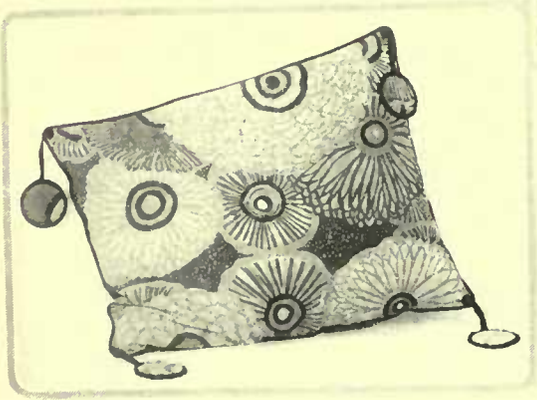
Oricntal in coloring and gorgeous in design and texture is this silk pillow, 21" square, $40



This brilliantly colored bird of paradise is on a black velvet pillow, 23"x17". $35



Tooled leather pillow covers from Morocco come in a great variety of lovely colors for $10



This pillow with the interesting tassels is covered in hand-blocked linen in shades of mauve and purple, 22"x28". $40

PILLOWS FOR ALL OCCASIONS

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



Puff, 36" in diameter, 9" high, covered in hand-blocked linen in many colors. $35. *Taffeta pillow, fringed ruche edge.* $15





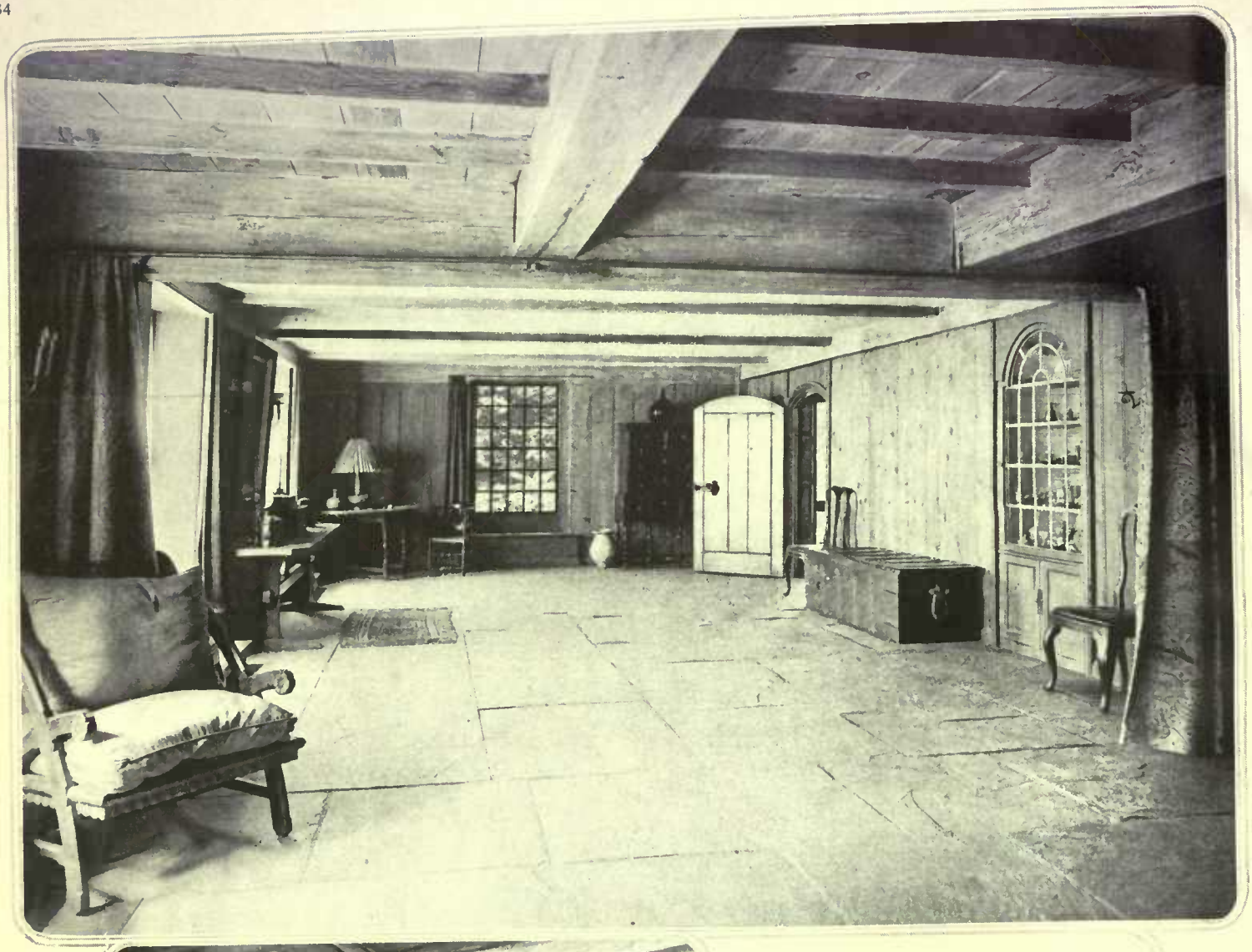
From Paris comes the design of this attractive three-cornered pillow. The soft satin has a brown background which throws in relief the mass of brilliant colors. A tassel completes it, 32"x16". $25. *This material in various colors comes from* $10 *a yard, up*

On the left is an old gold taffeta pillow with blue cording, 18"x22". $23.50. *It also comes in apricot and blue. The middle is black taffeta corded, with silk pastel shaded flowers in the center.* $10.50. *The other is old rose taffeta with bunch of silk flowers.* $27



A LITTLE PORTFOLIO OF GOOD INTERIORS

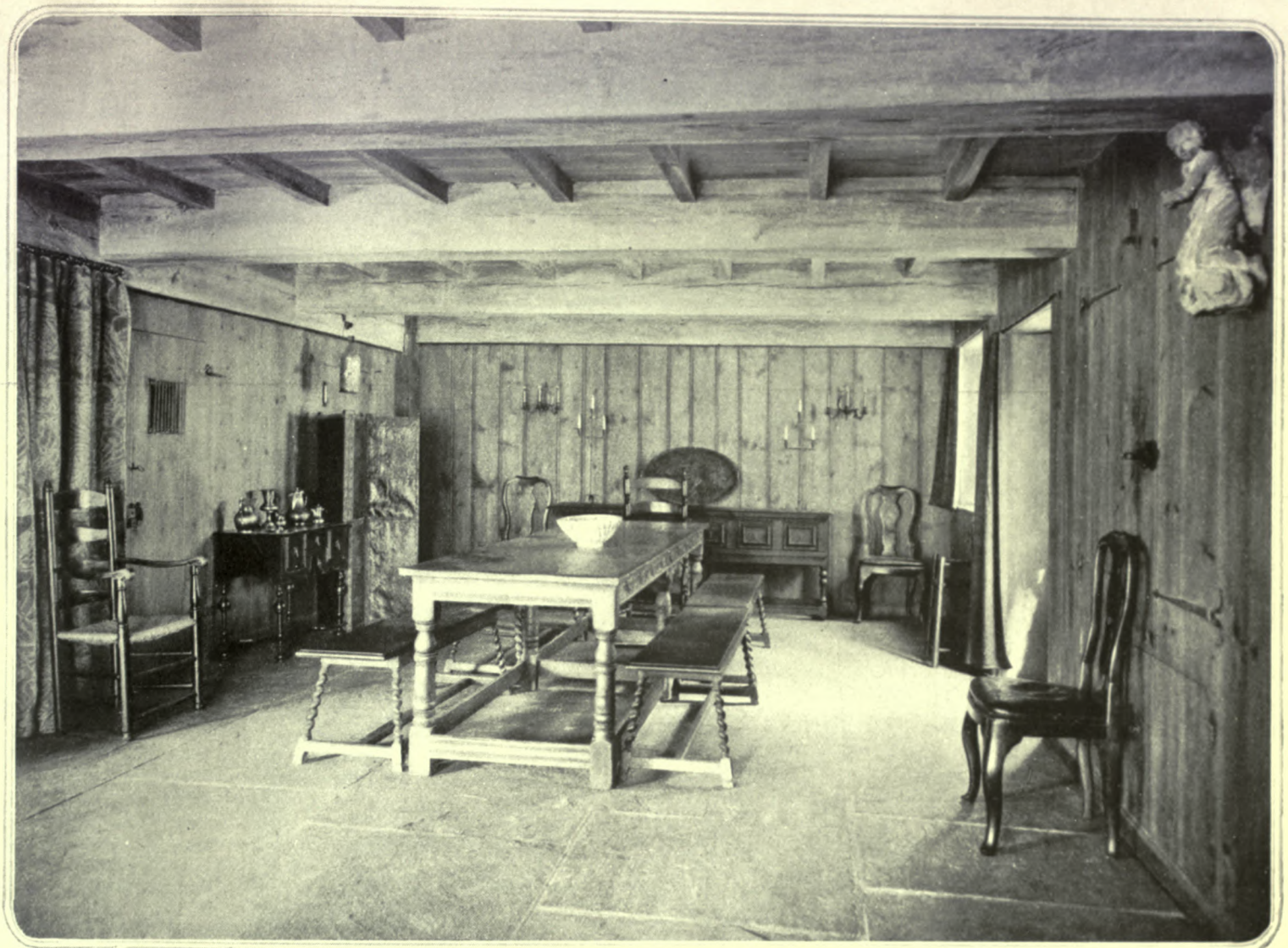
Two things are required of a reception room's furnishing: formal elegance with which to meet the stranger and hospitable comfort to extend the friend. And it is possible to combine these two, as has been done in the New York residence of Mrs. George W. Hill. The dominant color tone is a deep, rich plum—high pile rugs of plum and hanging and coverings of a lighter shade used with soft blue. These form a pleasant contrast for the paneled walls of antique ivory. The large pieces of furniture are in French walnut and decorated with panels of floral design. The smaller pieces, painted antique ivory have similar enrichments. The large space effect of paneling is repeated in the portrait. Barton, Price & Wilson, decorators





Behind the four illustrations shown here lies an interesting story of remodeling. The structure was originally a stable with ceilings 12′ high. A discerning architect saw its possibilities as a house, lowered the ceiling to 8′ and created an unusual series of rooms. One large room serves for both living and dining purposes. This is a view of the living room end. Walls are sheathed with broad boards of southern pine, with early Colonial beading at the joints. It is stained and waxed to an uneven brown tone

The hall has been paneled in a simple design of whitewood. It is painted blue and the moldings picked out with red. On the ceiling are crude, conventional flowers in red, yellow and blue. The surfaces are glazed, giving a dark antique effect. The floor is laid with large slabs of blue stone 3′ to 4′ square. The curtains at the window are dark red silk. Lanterns and brackets are New England antiques. The house is the home of Philip Richardson of the firm of Richardson, Barott & Richardson, architects



The dining room is in an ell of the living room and the same floor and sheathing walls are carried through. Window curtains are dark blue arras cloth hanging on wrought iron rods and fixtures. All the hardware is wrought iron. The ceiling for the living room end is rough plaster toned down to an old yellow, with the heavy beams exposed. Over the dining room end there are small cross-beams between large girders and a wooden board ceiling. The simplest sort of furniture has been used and accords perfectly



Looking through the hall door into the living room one can see that the individuality of each room is expressed in its type of wall finish, while a sense of unity is given the whole bottom floor by the stone flagging. The date over the door is painted in yellow, the year of the alteration. Thus from a stable a very unusual house was created. It is an example of what can be done to help solve the house shortage where the owner has the vision to see the possibilities of remodeling an old house, even an old stable

CANOPIED BEDS OF TODAY

The Canopy Lends Importance to the Bed Itself and Where Space Is Limited Makes the Day-Bed a Thing of Decoration and Beauty

HANNA TACHAU

IN very early times only the essentials in furniture and furnishings found a place in the home, the perils of them oft precluding all but those pieces which could be easily moved when it became necessary to beat a hasty retreat. Chests of all sizes and varieties were found to be of great utility, and beds were usually but a framework of wood, made gorgeous with splendid hangings that could be quickly packed and carried away.

During the 14th and 15th Centuries, however, bedrooms became chambres de parade, where visitors were received and entertained and where much of the business of life was discussed and transacted. Upon these chambers, the decorators lavished their greatest skill and made them resplendent with the finest stuffs and fabrics. The great bed, raised on a dais, dominated the room, and it was hung with finely wrought tapestries and damasks and velvets, not only to accentuate its splendor and importance, but also to shield the sleeper from draughts and cold, penetrating through doors and windows.



The canopy repeats the color of the cover in this group by Chamberlin Dodds, decorator



This day-bed has a canopy of white and rose cretonne and rose taffeta. Miss Swift

Lighter Materials

We in America, however, are fortunately not averse to fresh air nor are we susceptible to draughts, and our ideas of hygiene differ materially from those of our ancestors. And so we must plan our bedrooms to fulfil our own needs and comfort and with a recognition of what will be most suitable to achieve this result. Already early in the 18th Century, when the one huge apartment was divided into the smaller boudoir and bedroom, the heavy hangings of brocades and velvets were replaced by the lighter fabrics of cotton and linen, and we can find no more delightful materials today than these simple cretonnes and chintzes printed from old blocks that are not only charming in their decorative possibilities but which accord with all our modern ideas of hygiene.

If properly planned and if the material is of good quality, hangings and slip covers can be washed without affecting their color or shape. The vacuum cleaner is a dust-consuming device that also makes possible the use of the more fragile taffetas and silks which can be dry-cleaned when they become soiled.

The use of the canopied bed then, dates back to very early times, and our modern adaptations of it must be handled with discretion. There must be some real reason back of its use besides the mere whim or fancy of a woman who is furnishing her home without any definite notion of what she is doing. She may happen upon a Louis XVI bed in a shop and fall in love with its dainty hangings, but whether it has any real relation either in style, suitability or color to the scheme of her house is often quite beyond the scope of her comprehension and decision.

A formal French bedroom is very delightful in the proper place and surroundings, but when such a room is entirely unsuited to the house and to the mode of life of the people who are to live in it, it would be both foolish and pretentious to insist upon it. On the other hand, very interesting rooms have been built around one precious possession.

Suitable Surroundings

One woman I know fell heir to a lovely old peasant bed, with slender posts that supported a simple canopy. Naturally, this bed was the pièce de resistance around which the rest of the furniture was gathered and which furnished the inspiration for the general scheme.

I do not mean by this that some one period must be strictly adhered to, for no one but a connoisseur could hope to accomplish this successfully, but all of us can learn to recognize the beauty of fine proportion, the value of simplicity and suitability and to escape the terrible mistake of making of our rooms a nightmare of promiscuous horrors which masquerade under the elastic term of "period furniture".

I know another woman of good taste and ample means who decided to redecorate her bedroom. She eliminated all her old furniture except a fine old French consol of which she was very fond. Then began her hunt for a bed suitable to the size of the room and to the exacting demands of this lovely old piece. A number of really old beds were seen and found wanting. They were either too large or too elaborate or too decrepit to serve her purpose. They were not in scale with the room and were not quite in harmony with the other objects. Finally, she decided to have built a day-bed which resembled the old French "sofa or alcove" bed so long in vogue, and this she placed sideways against the uninterrupted space of a long wall. This wall, however, presented another perplexing decorative problem; it was very difficult to achieve an interesting arrangement for the rest of the furniture and pictures. She finally solved the question by utilizing a simple draped canopy over the bed, which became the central motif around which the other objects were grouped. This use of a canopy is a legitimate one, for its value lies not only as a piece of pure decora-

tion, but in this case, it became the salient factor in attaining harmony in the general composition of the room.

Colonial Draped Beds

Canopied beds have also come to us from old Colonial homes inherited from our forefathers. Those early settlers loved the luxury of a great bed, with its linen sheets and soft mattresses and coverings and its canopy of lovely old chintz. We, too, prize them highly, but this stately old furniture requires a spacious setting. How a great old poster is capable of engulfing a little room of modern size! Our present-day furniture makers, realizing the beauty and simplicity of these ancient types, are building modern beds with similar lines but more delicate proportions, which can be adapted to new conditions and to new sanitary conceptions. Although they may not be as beautiful as the originals, they are not antagonistic to the chests of drawers or the distinctive high-boys with which they have to associate so intimately. When decorated with a simple valance made of the same material as the other hangings in the room, they are very charming and not unhygienic.

Our Colonial canopied beds were evolved from the earlier Chippendale designs. This great craftsman included among his drawings dome beds, canopy, couch sofas and numerous other types of beds, many of which were heavily carved. Later, Hepplewhite introduced a much lighter framework and a more diverse style in hangings. He utilized almost every stuff the loom produced, from sheer dimities and printed cottons to the more elegant silks and satins and even velvets for formal apartments.



Old chintz of a salmon pink design on a blue ground has been used to cover this Italian bed. Spread and canopy are salmon pink taffeta. Mrs. Emott Buel, decorator



A cretonne with blue and rose flowers makes the cover and canopy of this cream four-poster bed. Lining, ruffles and pillows, blue taffeta. Miss Swift, decorator

We are still utilizing or adapting the ideas of the well-known designers of France and England because our life, so restless and ever-changing, has brought no fresh or permanent inspiration in its wake, and until we realize that the development of art in all its phases is an integral part of life, and not a thing remote from everyday existence, we will not succeed in creating an individuality of our own.

The hangings of the beds illustrated here have been used for pure decoration, for helping the composition of the room, or for introducing a needed note of color in a too sombre environment. A long narrow room will compose better if the bed is placed sideways along the wall.

The Four-Poster's Canopy

An interesting arrangement of this sort has been accomplished with a four-poster bed having a canopy and hangings of chintz lined with taffeta. The bed itself is painted cream standing against a deeper cream wall, and the curtains and bedspread are of cretonne that shows an enchanting design of old blue and rose flowers scattered upon a cream ground. The full inner curtains that hang flat against the wall, the ruffled trimming, and the long oblong pillows weighted with heavy tassels are all of old blue taffeta. How much distinction the little lighting fixtures on either side of the

(*Continued on page 58*)



A simple blue and tan day-bed is accentuated with a blue drapery. Coverings of glazed chintz, blue and rose design on an ecru ground. Miss Swift, decorator

M. E. Hewitt

In remodeling their old brownstone front houses New Yorkers are carrying the rehabilitation all the way through and creating quite interesting environments for their furniture. In this front drawing room the walls are soft green, a charming background for old English furniture. Glazed chintz is used for curtains and some of the coverings. A few of the pieces are in needlepoint

INSIDE A REMODELED BROWNSTONE

THE HOME OF MRS. JOHN MAGEE NEW YORK CITY

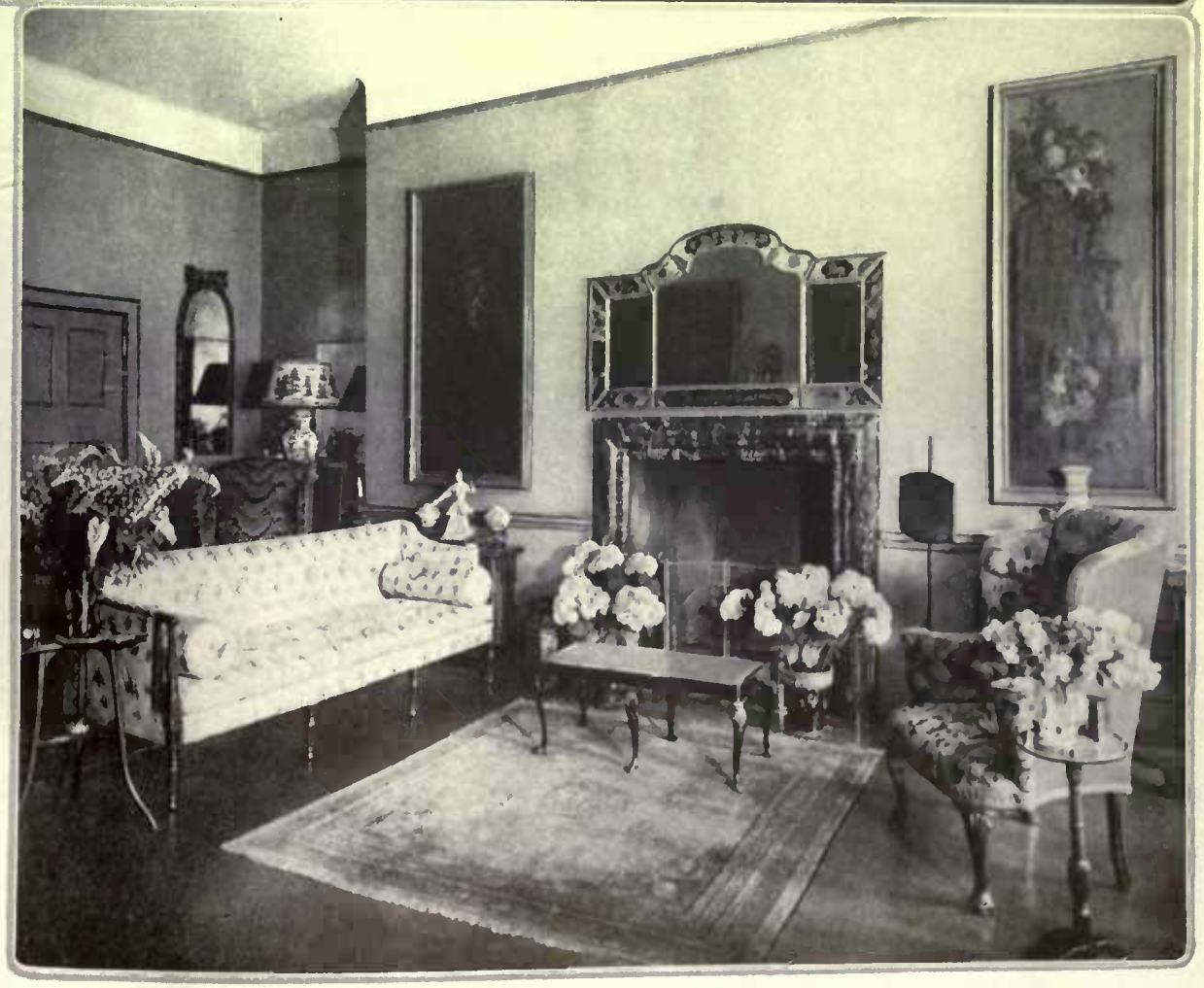
SCHMITT BROTHERS
Decorators



From England were brought the panels of this library. They are a rich, deep green decorated with a design of a deeper shade and set into yellow woodwork, which is finished with a heavy glaze. These colors form an interesting atmosphere not alone for the furniture, but also for the owner's rarely beautiful collection of jades and Chinese porcelains



In the characteristic manner of the reconstructed brownstone house, the dining room opens on the back garden. Here Queen Anne chairs upholstered in yellow damask are used with a fine William and Mary table. Waterford glass adds to the enrichment of the room



Another view of the drawing room shows old Dutch flower panels flanking the fireplace. The over-mantel mirror is a Scudemore with an old painted glass frame and brilliant red figures on a gold ground. Several pieces of old red lacquer repeat this color note



The trees and shrubs were all retained and utilized to the best advantage. Uneven flags were laid about a central pool and fountain, making an Italian effect. The flower pots are buff color and the water spouts are painted blue. These colors will weather in time to a mellow tone



The houses are not all remodeled in the same style, and therein lies the charm of this garden. The house below, for example, has Venetian twisted columns, buff in color; another has an arched cloister, a third has a columned portico on the roof



What is known as the Turtle Bay District of New York lies between East 48th and 49th Streets and between 2nd and 3rd Avenues. The neighborhood has recently been experiencing a revival of interest as a residential area and many of the brownstone houses along those streets are being reconstructed into modern residences. In this particular spot twenty houses were remodeled and the backyards formed into a garden 200′ long by 100′ wide. The walls of the houses are tinted salmon pink and their shutters are bluish green

A BIT OF OLD ITALY IN THE HEART OF NEW YORK

A Garden in the Turtle Bay District

Reconstructed by
EDWARD C. DEAN and
W. LAWRENCE BOTTOMLEY
Associated Architects.

THE LATEST LAUNDRY LIFTS

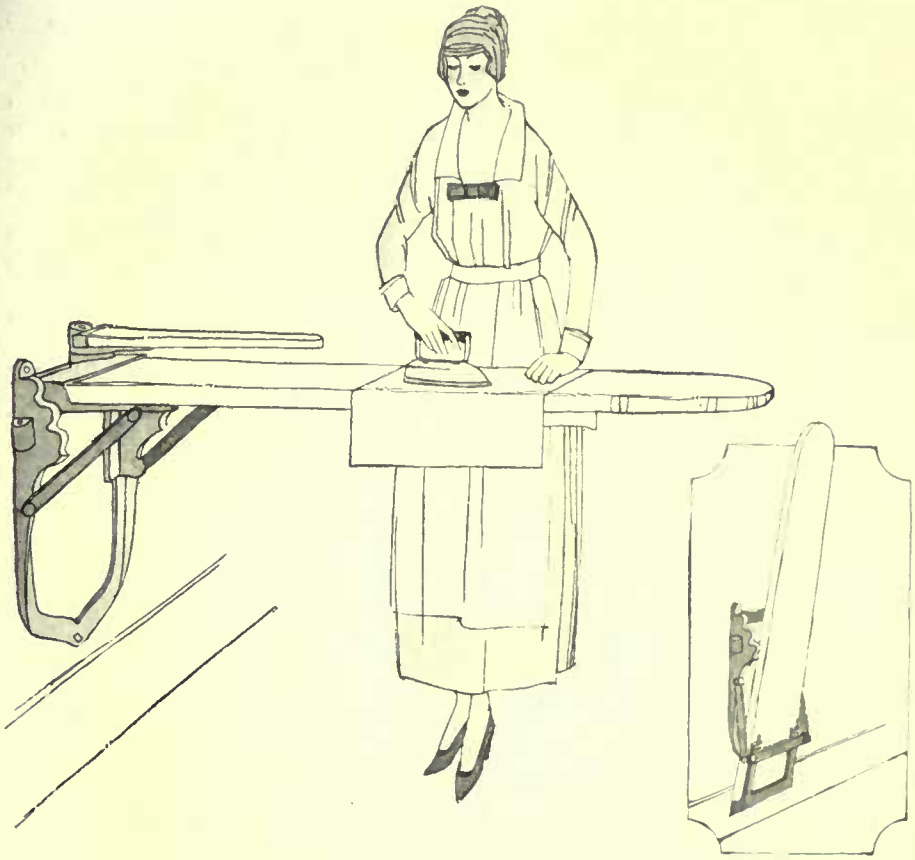
With the Newer Washing Machines, Dryers and Powders, Blue Monday Loses Some of Its Terrors

ETHEL R. PEYSER

PROBABLY nothing is counted of more value today than time savers. Give a friend the gift of time and the bond will be unbreakable. Combined with the gift of time is the gift of ease, and with the two—time and ease—you have given a priceless thing and have created "Paradise enow". So it has come to pass that in the laundry there are various and sundry things givable to a friend which will lighten and brighten the operations of home management.

Up until late years, women, not convicts, have been "time servers"; but long before the vote was women's there was mighty revolt and women decided it became them better to be time savers and not time servers.

For this reason all manufacturers in gallant fashion have rushed to fill the needs of women in their homes, and from soaps to ironing machines have they labored and not in vain.

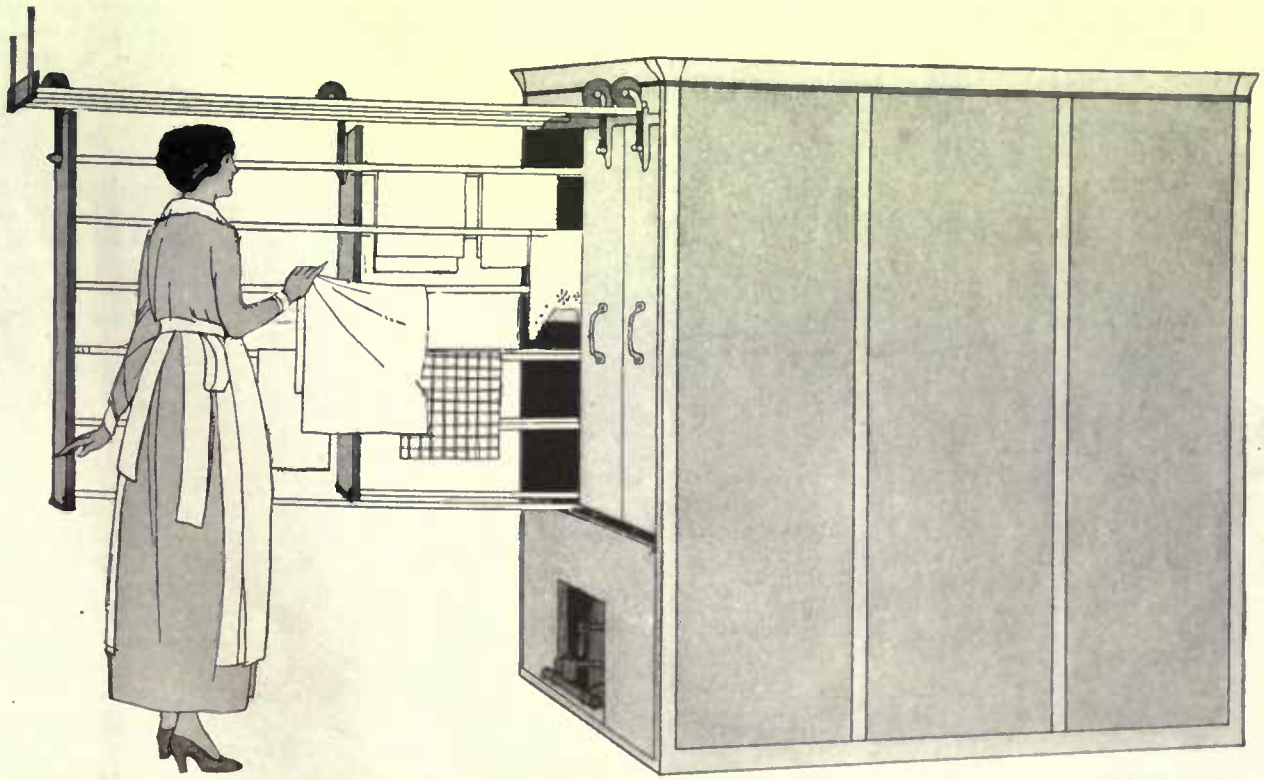


The ironing board that folds up against the wall when not in use is practicable for the small laundry and especially the kitchen that serves for laundry in a small house. It has a sleeve board and can be bought with or without electric attachment wires

For example, in ancient days, if it rained on Monday or was Monday humid (very blue Monday in fact) the work either had to be given up because drying was an impossible feat, or the whole household work had to be dislocated by the transference of wash day to a more sunny occasion, to a day when drying was not a theory but an inevitable outdoor accomplishment.

No longer need we say "if at first you can't succeed," dry, dry again, for the heated air dryer has come for the laundry of the private home as well as for the apartment cellar, and drying has become an indoor sport rather than an outdoor hazard.

These dryers are merely cabinets made of galvanized metal of from two to ten compartments from 46″ to 53″ wide and about 5′ high. The compartments pull out as easily as a watch stem and each drying rack has six drying rods 66″ long or a total of about 33′ of rack. Each



In the heated air dryer is found a solution for questionable Monday weather. It is feasible for the private house. Electricity, gas or kerosene supplies the heat and fresh air is constantly circulated so that the clothes are thoroughly ventilated. The feature of the type shown here is the overhead track on which the clothes racks slide easily and smoothly. Simple dryers with only two racks can be purchased for the small laundry and any stove used in the laundry can be connected up with the dryer to supply the necessary heat

rack is about 10″ wide. The ordinary length of the rack is 5′ 10″ and the distance from the back of the cabinet to the end of racks is about 11′ 8″. When the cabinet is closed the track which protrudes overhead can be used to hang clothes on. The overhead track is far more convenient than the floor wheels upon which some racks pull out, as the floor, should it be uneven, will prevent ease of operation of the racks and annoyance will ensue. Single dryers can be bought with two racks only 23″ or so wide for smaller rooms.

These cabinets can be sunk flush in the wall and take up no more room if the building is so constructed or lie against or at right angles to the wall. The heat does not permeate the room in well-made dryers. Any stove used in the laundry should not be in connection with the dryer.

The dryer which really does its work should:

1. Not overheat clothes.
2. Not sweat them.
3. Not turn them yellow.
4. Thoroughly ventilate them.
5. Remove all odors.
6. Dry them rapidly.
7. Make them easy to iron.

Theory and Practice

It has been imagined that sun and wind alone dry clothes, but the fact is that air is the drying medium and therefore the best dryers provide a good circulation of air plus heat. Dry air has a tremendous love for moisture and eats it up as a blotter eats up ink. The warmer the air the more moisture it will hug. This would seem enough, just to bake the clothes, but baking does not remove odors and does render them yellow; they are unventilated and smell like the laundry, so people are prone to say "Sun drying or nothing."

However, the best dryers provide for a circulation of air. At its best the air changes from 250 to 300 times an hour. The air must change, for after one lot of air holds all the moisture it can, it cannot take any more from the clothes, and new avid air must be substituted for that which is moisture-fed. This is accomplished by a moist air exhaust in the newer dryers, which are larger than the older types. The result is white, odorless, air-swept clothing.

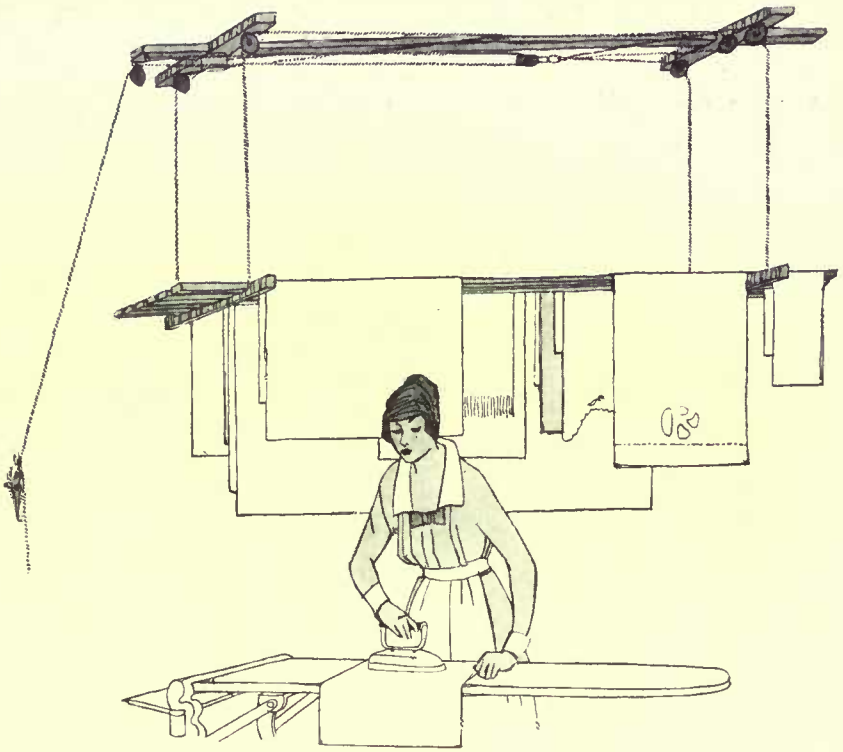
The stream of air is usually accomplished by the use of the ordinary chimney draft assisted by the warm products of heating from the heater. The hot air products of combustion pass through a tapered nozzle into the moist air exhaust pipe, and by the speed a suction is created which helps to pull the moist air out of the cabinet and up the chimney.

When you buy a dryer see to it that the exhaust pipe is large so that you will have wind and heat instead of just heat. Air circulation is what you are really buying. See that you get it.

Superficial Points

All parts upon which clothes hang should be non-rusting.

The racks must pull out without any expenditure of strength and must run quietly.



A simple dryer is found in this slatted rack attached to the ceiling by cords and pulleys. This saves steps to the yard and obviates the usual bother with clothes-pins and unnecessary handling

All the racks must be within the reach of the average woman, to avoid stretching.

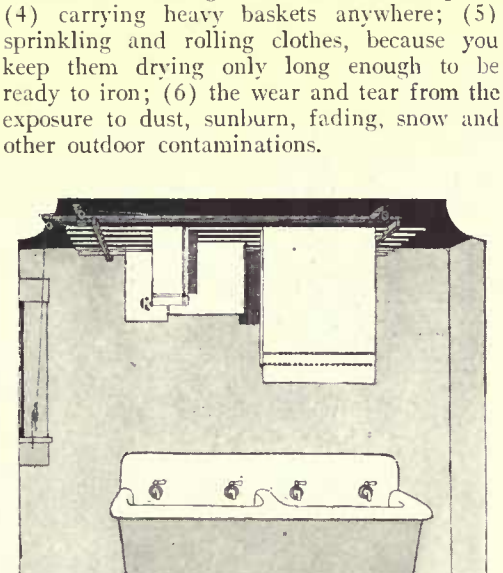
The heating burner must be simple and easily reached so that you can tell at a glance how much heat you have turned on.

There must be ample screening so that should a garment fall it cannot possibly get scorched.

The finish of these dryers must be smooth, without protuberances which could in any case tear the garments to be dried.

Dryers are best heated with gas, electricity or kerosene. Care must be given to get the best kerosene burner as they are troublesome when not perfection.

Dryers are simple to operate, and you are saved: (1) tugging clothes to roof or yard; (2) putting up a wash-line; (3) fastening clothes and tearing them with clothes-pins; (4) carrying heavy baskets anywhere; (5) sprinkling and rolling clothes, because you keep them drying only long enough to be ready to iron; (6) the wear and tear from the exposure to dust, sunburn, fading, snow and other outdoor contaminations.



The drying rack drawn up to the ceiling is out of the way of the worker. It can be lowered to any desired position

A very good little dryer, simple as a broiler, is the overhead slatted dryer, which, on a pulley, is spread with clothes and pulled up to the ceiling where the clothes dry by the risen heat of the room.

In a small kitchen where the washing and cooking is done, it is a real boon, and in the laundry, too, it is a genuine convenience.

The rack is about 32″ to 64″, and on the ceiling it is comfortable and useful and out of the way. It comes in two sizes.

Your clothes go directly from the wringer to the rack as in the big dryers, you obviate unnecessary handling, clothes-pin destruction, etc.

It can be pulled down to your own level and hitched on a wall pin so as to make it reliably firm while you load it.

Tables and Shelves

My opinion is that shelves in a laundry are very much more useful than a quarter of a dozen tables. I have known people to buy two or three tables for laundries and abandon them for needed foot room, yet long for some room to put things on.

The steel unit of shelves is a very convenient way out. By using a continuous running shelf, like an amplified plate rail, any place in the laundry can be a handy one for placing a bit of soap, a clothes-pin, washing powder, clothing waiting for starching, or any other thing. Steps could be saved and wit conserved.

Tables are a necessity, especially the large 7′ table or smaller, as taken up in HOUSE & GARDEN for August, 1920. The wooden one for the laundry is quite useful and so also is the all-metal table. But too many tables spoil the temper, and the shelf is a comfort.

The ironing board is indispensable for fancy things, even when the ironing machine is regularly used.

A new departure here is the board which folds against the wall when not in use and therefore is most unobtrusive for the small room—even practicable for the kitchen when, as is so often necessary, the laundry work is done here as well as the cooking. These boards have sleeve boards attached and are fitted with electric attachment wires, etc., or they can be bought without electric fitting in case the home is not electrified.

A Burning Shame

When un-electric irons are used, there should be an ample supply of iron holders. If your irons are not of the removable insulated handle type, iron holders of ticking or soft bits of carpet can be used. This sounds very elementary, but many scorchings would not have taken place had the laundress not rushed to get through to save the hurting hand.

This is truly a burning shame if anything could so be called. It is possible, too, to get a thin bit of asbestos encased in a bit of ticking and so protect the laundress from discomfort and your clothing from destruction.

These iron holders could be made by the children of the house who are always looking

(*Continued on page* 54)

THE STORAGE WARDROBE

A Special Room for the Keeping of Off-Season and Extra Clothes Adds Greatly to the Household's Efficiency

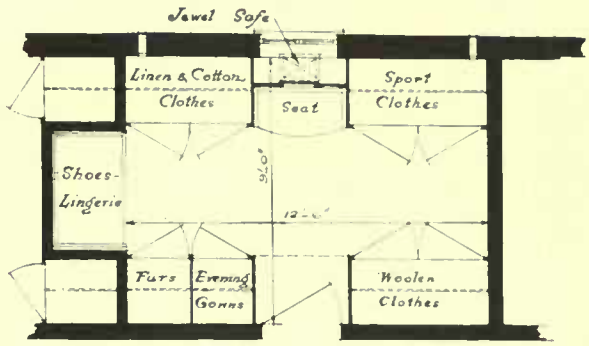
VERNA COOK SALOMONSKY

WHERE can the summer clothes be stored in winter and the furs and woolens be kept during the summer months?

Since efficiency is becoming the household slogan of today, system in everything pertaining to house arrangement is of prime importance.

While the service portion with its many mechanical devices has been developed to a high degree, the clothes closets of the house have ofttimes been choked with today's and yesterday's and maybe tomorrow's wardrobes. Certainly where cost does not prohibit a storage wardrobe should be incorporated in the plans for the new house. In the old house one might fit out very inexpensively a small room to take care of last and next season's frocks and hats, surplus comfortables and blankets and even a tiny safe tucked away behind a secret panel for the keeping of jewels.

A systemized arrangement of the cabinets which will provide separate compartments for the storing of linen and cotton clothes, for woolen clothes, for sport wear and for furs will prove advantageous. The exclusion of moths can be more easily managed if the furs and woolens are isolated in cedar-lined cabinets and closed behind weather-stripped doors. A splendid and less costly substitution for cedar, however, as a protection against dust and insects, can be made by completely covering the interior of the cabinets with tar paper and by gluing the overlapping joints. Any of the composition boards now on the market may form the door panels, thus bringing the cost of the storage cabinets extremely low.



The plan shows a logical division of closets according to the type of clothes to be put into them. A jewel safe is under the window seat

The cabinet containing the sport clothes should be placed against an exterior wall where provision can be made for the circulation of fresh air by means of small, screen-covered ventilators.

The accompanying illustration will give some idea of the possibilities of equipping a small room for the storage of clothes. The space above the cabinets is reserved for hats and bandboxes—what a great amount of space is required for the housing of one's millinery!—and under the window and between the clothes presses is a spacious cedar-lined box for blankets and woolen bedding. The lid is hinged to swing up and the paneled back of the seat conceals the jewel safe which is anchored into the wall behind. An electric button hidden in an obscure inner corner of the wardrobe will release the catch of the sliding panel.

A troublesome item in the arrangement of the storage wardrobe is that of shoes and the position they should occupy. Ofttimes an additional shoe strip is placed at the bottom of each compartment to accommodate them, but wherever possible it is best to provide some space apart and at a height sufficient to eliminate stooping. Here they are allotted three compartments in the series of shelves and drawers at the end of the room, and the flaps, which correspond in appearance with the drawers below, form additional shelf space when open and render the shoes especially accessible.

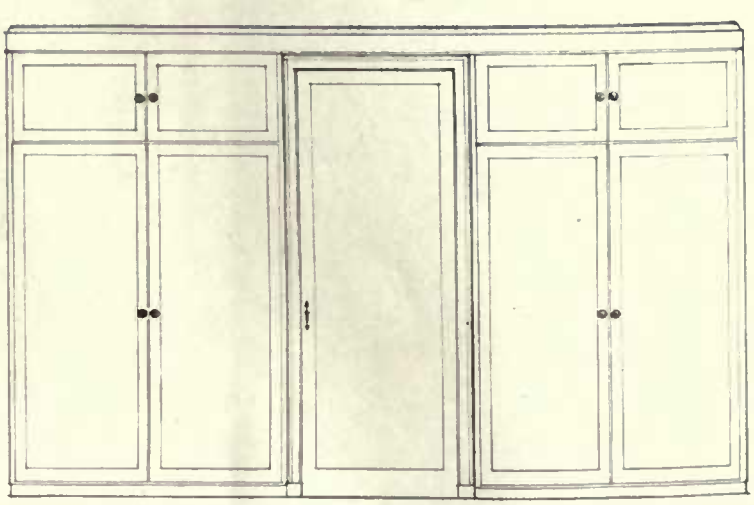
The four moderately deep drawers beneath are reserved for lingerie, undergarments and embroideries. The subdivision of one drawer into smaller compartments will facilitate the storing of gaiters, mittens and mufflers, and provides space for winter storage of moth balls.



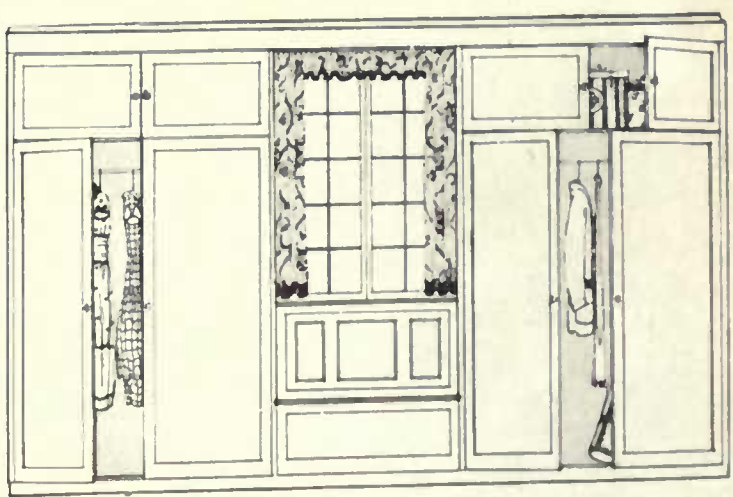
Shoes are allotted three compartments in a series of shelves and drawers at the end of the room, above the lingerie



Beneath one of the windows is a spacious cedar-lined box for blankets and woolen bedding. Behind it is the safe



The wardrobes are designed to occupy full wall space on either side of an entrance door. Furs and evening gowns are hung in one side and woolen clothes find accommodation in the other



On the opposite side are companion wardrobes designed for linen and cotton clothes and sport clothes, respectively. The space above the cabinets is reserved for millinery and extra storage boxes



Peach Blossom is a new color among sweet peas, and is described as a pale amaranth pink deepening around the edges of the standard and wings. It grows vigorously and bears large flowers on long, strong stems. A true self color. Courtesy of Burpee





Another of the sweet pea novelties for 1921 is Flamingo, a sort with very large, well-waved flowers. The standards of the blossoms are light orange suffused with bright salmon, and the wings a delicate shade of orange-pink. Burpee

At the left is a spray of Abelia grandiflora, one of the hardiest and most free-flowering of this worthy family of shrubs. Its flowers are nearly 1″ long, white delicately flushed with pink, and are produced quite continuously from June to November. Courtesy of Wm. H. Moon Co.

Coppersmith is a dahlia midway between the peony-flowered and duplex in type, excellent for cutting and general decorative work. It is light copper or bronze colored with a suffusion of salmon-yellow; the reverse of the petals is reddish bronze. It is of only medium height, but its flowers are so profusely borne as almost to smother the plant. Courtesy of Burpee



The cactus-flowered zinnia below is a new departure from the usual forms of this well-known flower. As will be noted, the petals are quilled and radiate in such a way that the blossom looks not unlike a cactus dahlia. The colors range from orange, pink, yellow and rose to scarlet and crimson. On well grown plants the flowers average 4″ to 5″ in diameter. Burpee



The named varieties of dahlias are so many that one almost despairs of keeping up with them. Few garden flowers are more deservedly popular and few have better repaid the efforts devoted to their improvement and multiplication by expert growers. Here is one of the splendid newer sorts — Venus, a delicate shade of salmon pink. Courtesy of John Scheepers, Inc.





Retinospora obtusa Crippsi is often overlooked when the evergreen order is sent in, merely because its appearance and desirable qualities are not appreciated. Wm. H. Moon Co.

SOME PLANTS THAT SHOULD BE BETTER KNOWN

Flowers, Shrubs and Trees Which Are Offered as New This Year, or Which Have not Become as Popular as They Deserve

TUCKED away in the mass of new flower and nurserymen's catalogs which will soon be reaching the hands of garden lovers the country over are hundreds of exceptionally desirable things which one is likely to overlook. Obviously it is impossible to mention more than a small percentage of them here, but perhaps the list which follows will serve to stimulate gardeners, both old and new, to study their catalogs with greater care and discernment.

Among the sweet peas, the W. Atlee Burpee Co. is featuring several early flowering novelties for 1921:

"Glitters", the first, is well named, for it shimmers and scintilates with a fire-like sheen radiating over the flowers. The standards of the blossoms are bright, fiery orange, while the wings are a deeper shade of the same color. The flowers are very large, of good texture, and last well when cut. They are produced usually in clusters of four, so placed that they make up well when bunched. Vigorous growth, abundant foliage of good color, and profuse bloom are valued characteristics.

"Flamingo" is described as a combination of light orange, salmon and orange-pink, blending into a general effect of light, bright orange. The orange, with its suffusion of salmon, is on the broad, waved standards, and the orange-pink colors the wings. Exceptionally large blossoms, usually in threes and fours; long stems; and robust growth are features which recommend its inclusion in every sweet pea planting.

"Lemon Beauty" is a variety which tones in well with other sorts of cerise or fiery shades, enhancing their beauty. As its name indicates, it is of a soft primrose or pale lemon color, its standards and wings being amber tinted, sometimes lightly veined with rose-pink. It is a strong grower, bearing immense flowers grouped usually in threes and fours on long stems.

"Peach Blossom" stands out as a new color in sweet peas—pale amaranth pink, deepening somewhat around the edges of the standards and wings. It is a true self, and its color deepens with age. Like the others, it is a free-flowering sort with stems of great length.

Dahlias and Zinnia

Among the other 1921 flower novelties from Burpee are two dahlias and a zinnia.

The first of the dahlias is "Coppersmith," in type midway between the peony-flowered and duplex forms. It is a pleasing shade of light copper or bronze, with a glistening suffusion of salmon-yellow. The reverse side of the petals is reddish-bronze, and the tones of the whole flower are intensified under artificial light. Coppersmith is a sturdy, upright growing dahlia of medium height, blooming early and continuously. At their best the plants are almost smothered in flowers, which are borne entirely above the foliage on stiff stems.

The other new dahlia is of the peony-flowered type and has been named "Fordhook Maroon". It should appeal especially to those who like rich, deep colors, for it is a wonderful maroon shaded with mahogany. The flowers are of great size, averaging 7" in diameter even when the plant is not disbudded. It is strong and upright in habit.

The new cactus-flowered zinnia will be welcomed by every lover of these ever-popular flowers. Its petals are quilled and straight, radiating from the center of the flower in a way strongly suggestive of a fine-petaled cactus dahlia. The backs of the petals are of a distinct color, and as they curve to form the tube they give the flower a particularly pleasing bi-colored appearance. The flowers, which are borne abundantly, average 4" to 5" in diameter and range through shades of yellow, orange, pink and rose to scarlet and crimson. In addition to its value as a garden feature, this zinnia is excellent for cutting, for its blossoms last well in water.

Among the 1921 offerings of the Wing Seed Co. are several new varieties of *Iris Germanica*. Especially outstanding among these are: "Virginia Moore", a splendid yellow bearded self form of the same color as the yellow day-lily and growing 30" high; "Clementis", shaped like *Iris Kaempferi* with segments reflexed horizontally, light, clear violet, 24" to 30" high; "Dorak", a *pallida* seedling with soft blue-violet standards and purple-violet falls; "Stamboul", 36" tall, light blue standards and rich violet-blue falls; "Junonia", 4' to 5' high, enormous flowers with drooping, violet-purple falls and soft blue standards; "Isola", light blue standards and violet-blue falls; "Sarpedon", large and bold flowered, with very broad and oblong falls; and "Mikado", 30" to 36" high, heliotrope with orange beard.

Not new, but nevertheless deserving to be better known, are the two small trees and the spray of shrub blossoms from the Wm. H. Moon Co., which are shown on these pages.



The heterophylla variety of European beech is a graceful, low-growing and dense shrub-like tree. Its leaves are deeply cut into narrow lobes, the indentations reaching almost to the midrib. A splendid specimen tree. Courtesy of Wm. H. Moon Co.

FLOWERS THAT NEVER GREW

The Beauty of Modern Artificial Flowers Adds Much to Present Day Decoration

MARGARET McELROY

IMITATION may be the sincerest flattery but it's doubtful in the case of reproducing in parchment, glass, metal, bead, shell, feather and jade, the form and color of a living flower. All the attributes are there, to be sure; the various parts copied to a nicety and in some cases the very perfume is included. But it all has rather the effect of a moving picture—quite perfect—only the heart of the mystery lacking.

However, these flowers have a decided value in the decorative scheme of things, quite apart from being mere objects of curiosity, as they at first seem. They are vastly superior to the ordinary artificial flowers made of cloth, that are meant to be very real and never fool anybody. Their popularity lies in the fact that they do not claim to be more than they are,—beautifully wrought objects of various materials that by their color and form provide a spot of interest as well as beauty, wherever they are placed. In other words it's a question of sincerity winning out over a perfect imitation.

These flowers cannot be used at random. The surroundings must be as carefully chosen as the flowers themselves. In a cottage room hung with gay chintz and flooded with sunlight we should not dream of introducing bead or feather flowers when the whole atmosphere of the room demands fresh blossoms culled from nearby fields. But in an interior reminiscent of Louis Seize, nothing could be more charming or appropriate than a spray of graceful glass flowers, their exquisite coloring and fragility admirably suiting the delicacy of that period. So in a room that shows Chinese influence, a spray of jade flowers or a branching tree, beautifully carved, not only accentuates the character of the room but is a lovely and appropriate accessory quite apart from its value. The Chinese were especially happy in their use of jade. They truly loved it, not only for the beauty and value, but because it was a symbol of virtue and a household was especially blessed that could boast a piece of it. There is an unspeakable loveliness about a cluster of jade blossoms arranged as only a Chinese expert knows how.

In a charming living room that I know of, tin flowers have been used to immense advantage. In this room the walls are a delicate blue-green, the carpet black and in the heavy chintz hangings have been gathered all the colors of springtime. At the windows are pale gold gauze curtains and some of the furniture is covered in the chintz, the rest in a blue, mauve and gold striped satin. But it is toward the fireplace that we naturally look and linger. Here is a mantelpiece of simple, classic design surmounted at either end by a little alabaster urn filled with the same flowers that are in the chintz. The yellow of primroses vies with the deeper tone of the black-eyed Susans; blue, mauve,



Bradley & Merrill

Orange toned lilies, a bronze lustre bowl and brass candlesticks make a brilliant spot of color against a gray tapestry wall. The flowers are made of soft feathers. Chamberlin Dodds, decorator



Mattie Edwards Hewitt

The flowers and prim box in this group are made of metal and are quite charming with the old French desk and alabaster urns. Mrs. Emott Buel was the decorator



An old-fashioned nosegay of pink and white blossoms made of lacquered parchment fills this cream colored Wedgewood bowl. Courtesy of Ovington Bros.



In a bayberry colored lustre jar have been placed flowers of glass beads in tones of mulberry and gray. Courtesy of Mrs. Gillette Nichols, decorator



In a black bowl, these delicate glass flowers are wonderfully decorative. Courtesy of John Wanamaker

a little pink—all blend with the apple green leaves, making these tin flowers, so prim and assured, a charming permanent decoration that harmonizes with and intensifies the colors in the chintz.

So again, in decoration, it is simply a question of revival. About 3000 B. C. we find the Egyptians using imitations of natural flowers for ornament. These were made of painted linen and shavings of stained horn and probably made gay many a room on the banks of the Nile. Other countries took up the same idea, the Romans using silver and gold in the manufacture of their artificial flowers, the Chinese, rice paper, and in South America the plumage of highly colored birds was utilized. In the 16th Century, Venice became the center of a great glass bead making industry and now our loveliest bead flowers come from Italy. The French learned the art of flower making from the Italians and soon became expert. Today France sends us the marvellously wrought blossoms of shell and many of the beautiful and fragile glass flowers are made in Paris. These seem to me quite the most decorative of all, the delicacy and transparency of the material giving them an elusive loveliness.



Mattie Edwards Hewitt

The little plant above has coral blossoms and jade leaves, quite in keeping with the Louis Seize commode. Mrs. Emott Buel, decorator



A graceful vase with long crystal drops holds a mass of delicate, transparent glass flowers. By courtesy of John Wanamaker



These flame colored chrysanthemums made of glass are unusual and beautiful. From John Wanamaker

Quite as unusual are the flowers made of feathers, be they deep purple pansies, delicately-hued sweet peas or the gorgeous orange toned lilies pictured here. There is a softness about these flowers found in none of the others and set in a breeze they have an immense advantage over the prim stiffness of the glass or shell ones. Then there are the ever-effective painted tin flowers and quite charming is the tin box to mix with them, according admirably with the general aim of stiff formality. Another form of artificial flower that is new and sure to become popular is made of lacquered parchment. This gives a stiff, shiny surface and admits of the use of quite wonderful colors. A few mahogany colored chrysanthemums in a black jar against a neutral wall will transform any dull corner.

So these flowers, which depend for their beauty on the materials and the sheer artistry shown in their manufacture, have a quite definite place. They are the last cry in the artificial and it is a case of truly painting the lily, but used with discretion and in the proper environment they add a certain note of distinction that otherwise might be lacking.



Shell has been used most effectively in the making of artificial flowers. These realistic looking roses are the palest pink, delicately shaded. Chamberlin Dodds, decorator



For a permanent decoration, immensely effective are these branching pink and white blossoms made of shell. Courtesy of John Wanamaker



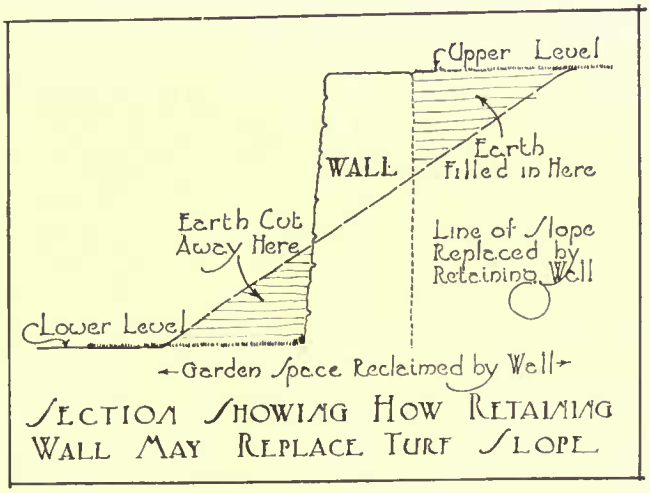
Glass flowers in various colors and shapes have a decorative value quite apart from being mere objects of curiosity. By courtesy of John Wanamaker

A GARDEN'S THIRD DIMENSION—THE RETAINING WALL

Adding a Feeling of Stability and Repose to the Garden Built Upon a Slope—A Plan to Distinguish Different Levels

RICHARD H. PRATT, *Landscape Architect*

THAT garden builder is fortunate whose site lies upon some slope, however gentle, where he may have an opportunity to play, ingenuously perhaps, with one of the most fascinating elements of garden architecture. His garden need not be composed of a single surface, depending for its chief charm upon the arrangement of the beds and borders and the color and mass of the bloom and foliage, but will have a diversity of levels; here and there a step or two or three up or down, and walls separating and supporting the higher portions from the low. For the straight line of even a low retaining wall will bring into the garden a feeling of stability and repose and will create an atmosphere of surprise and adventure as one ascends or descends from one height to another.



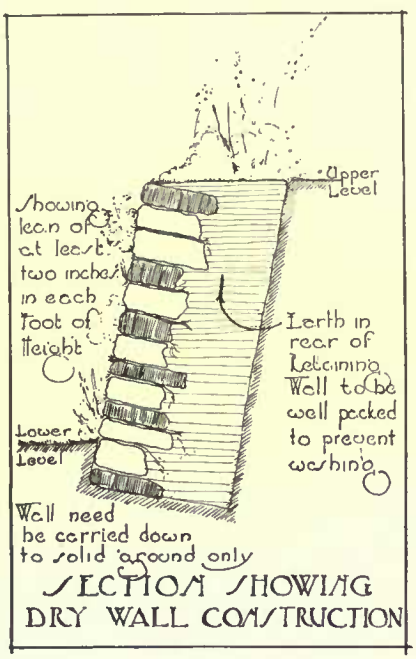
SECTION SHOWING HOW RETAINING WALL MAY REPLACE TURF SLOPE

The low retaining wall rightfully replaces the turf bank as the means of forming the break between two different elevations and, in saving the space that would otherwise be a continual annoyance, it becomes at once an integral and important part of the garden. It provides on its vertical surface another flower border upon which to arrange not only the most interesting of the Alpines and rock loving plants, but a great many of the most charming perennials as well. It gives to the garden an air, withal, of having been not simply placed upon but rather built into its site. And we find William Robinson, the dean of English garden editors, discovering these several advantages years ago when he quotes from his diary in "Gravetye Manor", "Did away with the sloped border round the flower garden at the N. and W. sides and built strong dry walls of our own sandstone. Each stone was laid on a line of alpine and rock plants with the merest pinch of soil or sand under the plant. These retaining walls round the garden will enable us to have level borders instead of the sloping ones which starved in dry seasons, and will be in other ways a gain."

Wall Materials

As the retaining wall in the garden may function both as a support for the higher level and as a flower border, great care and thought must be given to the choosing of its materials and to its construction. Let us consider then the materials of which it may be built.

Stone comes first as the one that is generally the least expensive, the most adaptable and the best in appearance. Of this material the definitely flat stone is the best and the round or hopelessly irregular the worst, for this reason: that the natural structure of rock is one of relatively thin, level courses and it is the reproduction of this in building — long, horizontal, seldom broken lines— that gives the best effect; the effect, for example, that we get with brick. A wall with the stones laid too much at random lacks any feeling of repose, and one in which the stones are allowed to tilt off of level is just as restless. Stone, with its variance in size and shape, produces naturally throughout the wall fairly wide joints and here and there a niche, all suitable homes for plants that can thrive in such crevices. Its varying colors, too, give it a texture not to be attained in any other material.



SECTION SHOWING DRY WALL CONSTRUCTION

Brick is the next choice and would be employed where the proper sort of stone is not available and where the architectural style of a house, closely related to the garden, demands its use. In the latter case and where there is a good local stone at hand, a combination can be made that will carry the relation of style and material through into the garden and yet allow the use of stone in the walls proper. There copings, quoins and treads of brick will make a lovely effect and will give, at the same time, the desired result. A disadvantage that brick has which does not occur in stone is that it may not be laid so securely without the aid of mortar; and a dry wall, with joints of loam, is not only the least expensive but the best for the growing of wall plants.

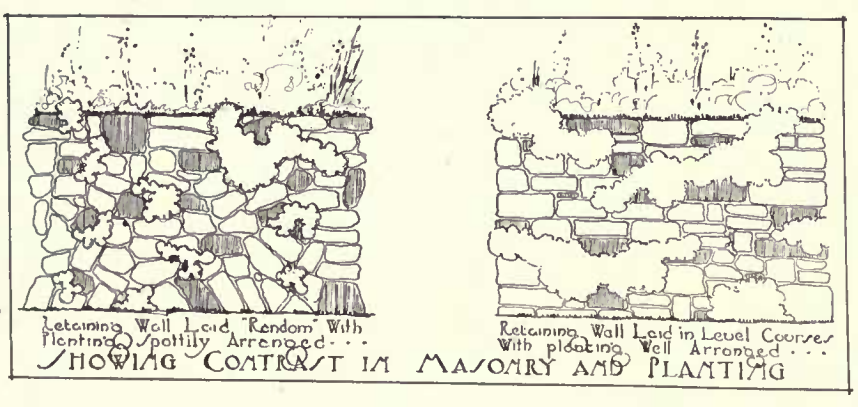
Of the other materials there remain stuccoed hollow tile and concrete. Without intending any disparagement of either of these, both of which can be handled very attractively indeed, it is evident from their very nature that they do not afford a surface sufficiently broken to admit of any planting and must depend altogether upon plants growing below or overhanging from above. Their use is the exception rather than the general rule and as a higher boundary wall than as a low retaining one.

Construction and Durability

The retaining wall's construction, both with regard to its stability and its utility, is of the greatest importance. The effects of frosts and of washouts must be carefully guarded against lest its first season find it bulged out of shape or a heap of ruins. If the wall is laid dry with joints of earth instead of mortar it must have a batter, or lean, toward the upper level of at least 2″ in each foot of height. It will not stand long otherwise with any pressure behind it.

There is no especial need for a foundation carried below grade, or rather below the front line, as the dry wall is fairly flexible and can give and take to a certain extent. Instead extraordinary care must be taken to ram firmly the earth behind each brick or stone as it is put into place so that there will be no tempting cavity for the reception of water and a resultant loose pocket in the wall. The bottom of the wall must rest, of course, upon solid ground even though, to do this, it is necessary to carry it quite a distance below grade. The actual construction of the wall should be by someone skilled in the craft, but it would not be wise to leave all to this or that mason or bricklayer who does not generally feel the final effect with any too much assurance.

The foundation of the wall with mortared joints must be carried down below frost line, as pressure on such a rigid structure at isolated points is very apt to crack the joints



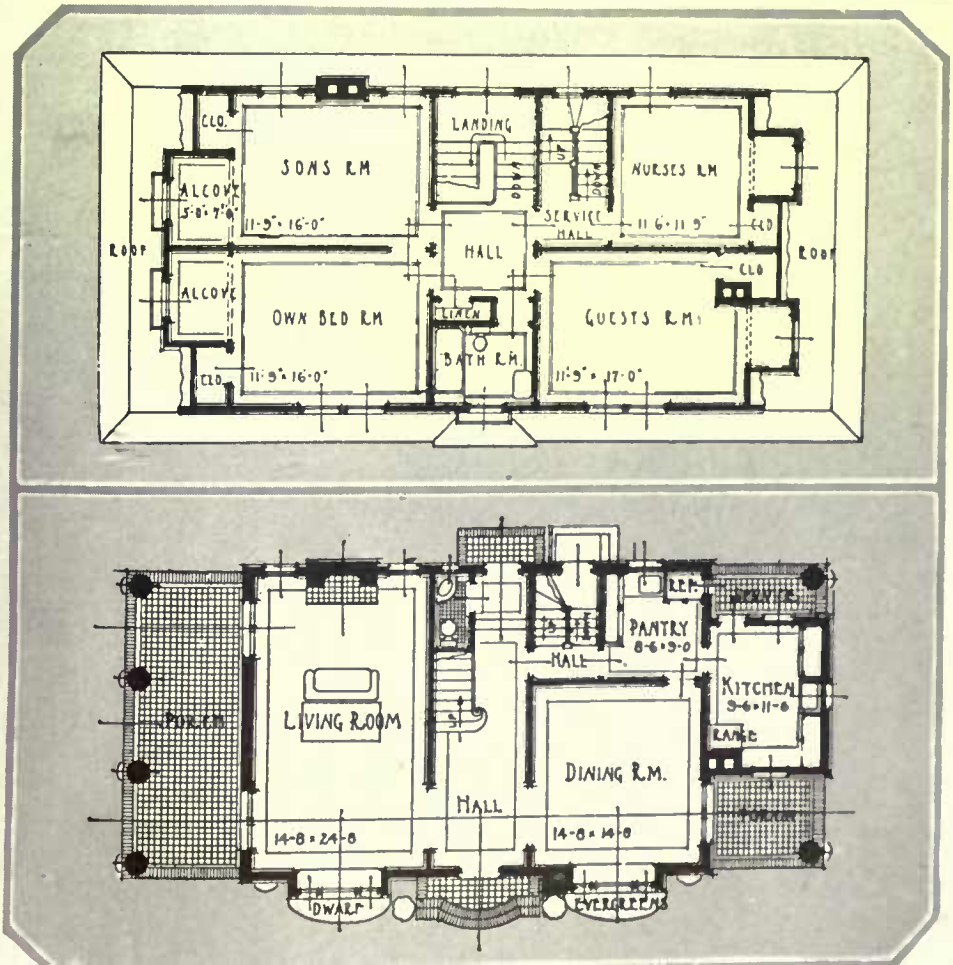
SHOWING CONTRAST IN MASONRY AND PLANTING

(*Continued on page* 54)

A GROUP OF THREE HOUSES



With this issue HOUSE & GARDEN *starts a new department. The Little Portfolio is devoted to good interiors; this new group of pages will show three houses each number. They will be small houses mainly, with an occasional larger one. If possible, the pages will be devoted to the work of one architect at a time. The group this issue shows three moderate priced houses by Dwight James Baum, the first being a small suburban home with a Dutch roof*



The upstairs rooms have plenty of head space for the windows. Four chambers occupy the corners, with a hall and stairs and a bath down the middle. Each bedroom has an alcove and cross ventilation and light

A simple disposition of rooms is found downstairs—a central, house-depth hall, with a living room and porch on one side and dining room, service and kitchen on the other. The porches on both ends are paved



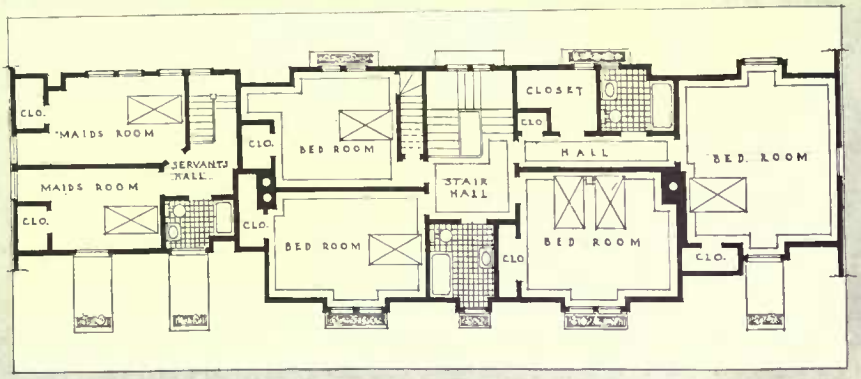
Gillies

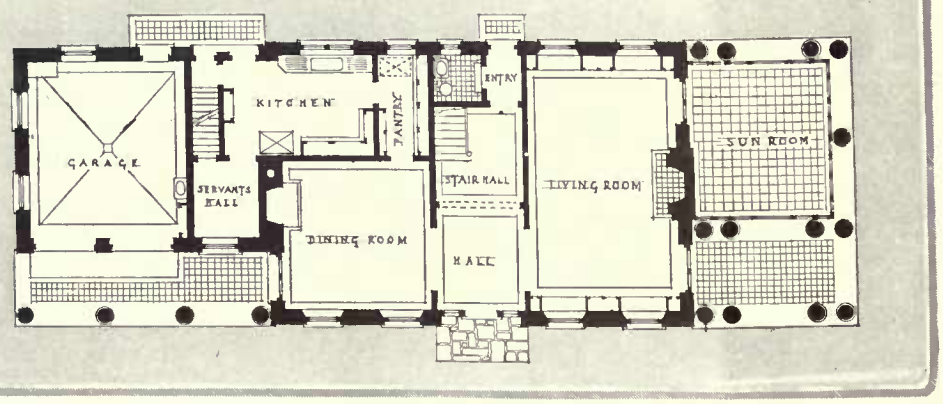
The residence of Charles Evans at Riverdale-on-Hudson is a Pennsylvania Dutch Colonial design, executed in stone laid with wide bonds and an upper story and roof of shingle

Four chambers, two maid's rooms, three baths and generous closet space are found on the second floor under the broad eaves. The two halls and stairs make for greater privacy



The roof is of shingles laid in double courses and in three different colors, giving a variety and rough effect that is harmonious with the forested setting of the house. Downstairs the shutters are white and upstairs green





The terminal units of the house are occupied by a garage on one end and a sun-room on the other. A hall runs through the center, giving a long living room on one side, and on the other the dining room and service



Smutny

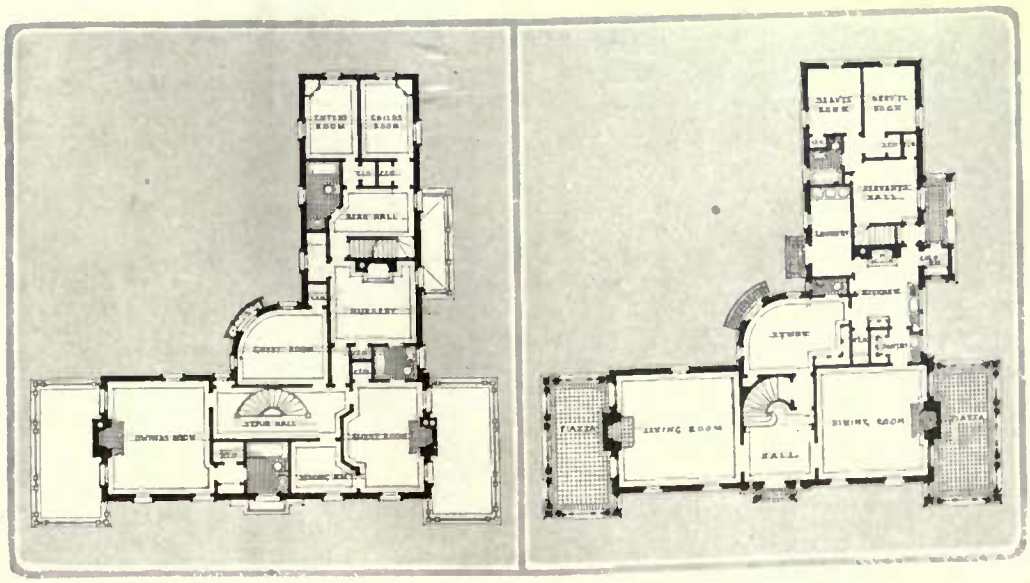
A combination of Georgian and New England Colonial has been used in the home of John W. Griffin, at Fieldston, New York City. It is executed in brick and the roof is slate of varied sizes and colors. Cream white paint has been used on the exterior woodwork. To lend a touch of contrast, wrought iron is employed on the balcony over the entrance and at the lower windows. As in the case of the other two houses in this group, Dwight James Baum was the architect



There is dignity in the Georgian type of architecture. The formal, balanced grouping of windows, the accenting of the entrance with a portico, the color of the brick, the cleanness of the white woodwork—these are important factors in the design of a house that merits distinction

To the balanced main body of the house has been added a long addition which affords space for the comfortable living of a large family. This gives a variety of spacious rooms, each excellently lighted and ventilated

The main body of the house consists of the hall, living room and dining room with a paved piazza at each end. Behind, the kitchen and pantry, with a study to one side, laundry, servants' hall and servants' rooms



January THE GARDENER'S CALENDAR First Month



During the dormant winter season is the time to use strong sprays



Pruning the fruit trees is one of the few outdoor winter garden operations



Store root crops—parsnips, carrots, rutabagas, etc.—in a trench

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
QUEER, how right in the middle of a bitter cold, old-fashioned winter—they still do come thataway up here in New England, old-timers like me to the contrary notwithstandin'—the Clerk o' the Weather slips in a fine, clear, still day with a stren'th in the sun that fair warms yer heart. Makes ye think of a gen-u-ine Feb'uary thaw, the way the icicles drip along the s'uth'ard eares o' the house an' the wet snow in the road balls up the horses' hoofs so ye hev' to pick it out like a stone after ye've drur' 'em in on the barn floor. Ye c'n hear a terrible long ways on a day like that—sleighbells clear out o' sight down the valley, an axe rappin' clear an' sharp a half-mile back in the woods, crows cawin' an' cussin' at a for in the hemlocks plumb on top o' the mounting. The smoke from the farmhouse chimneys at noontime goes straight up into air that's—won't, I dunno jus' how to call it, but it's sorter silvery-like an' at the same time makes ye feel as if the sky was all one big, ringin' glass dome that shuts right down to the horizon an' don't let no sound git out. 'Long 'bout tree o'clock a little stir o' air comes out o' the north'ard, jus' a kinder breath. The sky gits whitish-like, the stars look uncommon close. An' afore mornin' ye wake up shiverin' an' know by the grayness o' the room and the deadened way the wind whines 'round the winder ledge that another blizzard's come. — *OLD DOC LEMMON.*						1. Start the year right by making an inventory of your garden supplies. Tools, fertilizers seeds and other necessities should be listed and orders placed early where new ones are required Be sure your list is complete.
2. The soil to 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.	3. 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.	4. 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.	5. 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.	6. 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	7. The soil in the house-plant 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.	8. 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.
9. The garden furniture should be painted while it is stored for the winter. All tools that are left out during the growing season should also be painted. This is much better than frequently buying new ones as replacements.	10. 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.	11. 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.	12. Why not buy some houses for the 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.	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 must 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 pergola 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. 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 sprayings until the buds start to open along the stems.	17. 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	18. Do not scrape loose 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.	19. 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.	20. 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.	21. 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.	22. 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.
23. 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.	24. 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.	25. 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, label sticks, etc? If not, better get them at once.	26. 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.	27. 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 lawn-mowers should be overhauled while you have ample time to do it right.	28. 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.	29. Why not order or build some foreing 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.
30. 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.	31. 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 later, cherry and apple can be forced.	**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 brown ricks, snow-thatched by the storm in play,* *Show pearly breakers combing o'er their lee,* *White crests as of some just enchanted sea,* *Checked in their maddest leap and hanging poised midway.* —*LOWELL.*	



Disbudding the greenhouse carnations results in larger blossoms



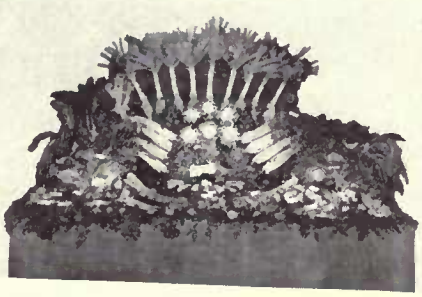
The outdoor trench protected with leaves keeps endive in good condition



The first of the year is not too early to start making hot-bed frames



One of the exhibits of the Fall Show of the New York Horticultural Society was a magnificent red chrysanthemum trained fan-shaped on a metal frame



The New York Horticultural Society exhibition contained striking vegetable groupings. The first-prize winner is shown here. It included all the well-known crops



Another of the prize chrysanthemum plants, a yellow, was trained in mushroom shape. Both plants were exhibited by Miss Alice DeLamar, of Glen Cove, L. I.



THE EXTERIOR OF YOUR HOUSE AND GARDEN is an interpretation of your taste to all beholders, but the interior furnishing of your rooms interprets your personality to your most intimate friends. Danersk Furniture will give to these rooms an original and individual appeal.



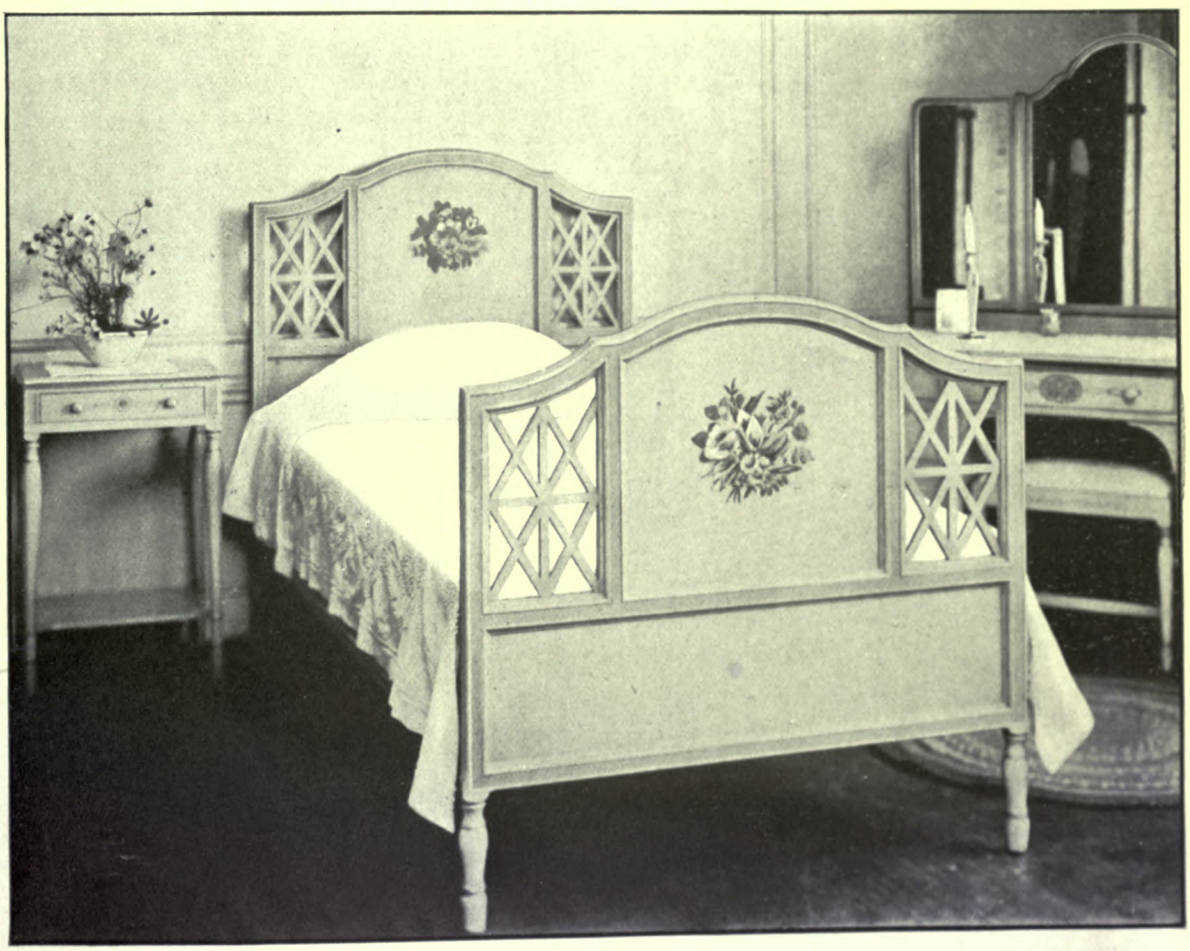
A CHOICE and beautiful design is rarely the result of haphazard inspiration. We have found that the most successful themes are evolved through much study and the co-operation of many minds.

Picture the Wittersham bedroom set with body color of golden parchment; the architectural borders of antique Venetian blue, and decorated in the classic honeysuckle design in self tones of soft yellows; each large panel done in a beautifully modelled unit that is formal, yet as full of life and fresh beauty as the flowers themselves.

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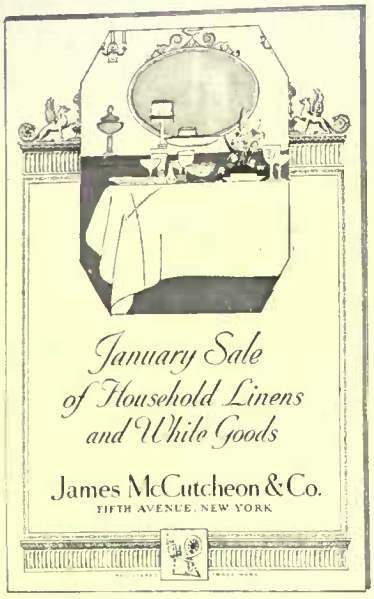


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But in order to do our part in helping to bring prices back to normal and to meet present conditions and demands, we shall make reductions during January on our Household Linens from these already moderate prices—amounting in many cases to 33 1/3%.

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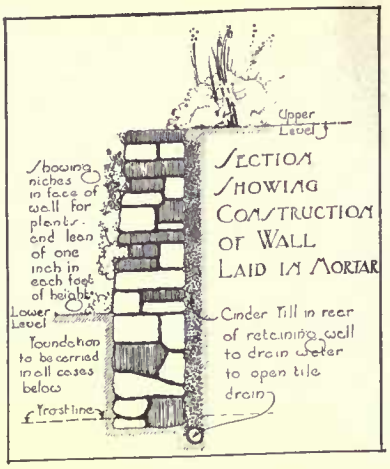
The special catalogue No. 44, giving detailed descriptions and prices of Household Linens, as well as special values in other departments, will be mailed upon request.

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Established 1855

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A Garden's Third Dimension—The Retaining Wall

(*Continued from page* 48)

and weaken the whole wall. This sort of wall need only have a batter of 1" in each foot, as its support is in itself and not partly in the bank behind it, as is the case with the dry wall. Its joints being watertight, water draining in behind it will not be readily carried off and, in winter especially, will do great damage unless we have provided for a suitable means of drainage. This will take the form of a filling of cinders rammed in behind the wall as it is erected from the bottom of the foundation to within a few inches of the top. This filling need not be more than 6" thick. An open tile drain running along the bottom of these cinders will carry off the excess water at all times and relieve the mind of direful consequences.

The thickness of a dry wall depends upon the amount of lean it has toward the higher level which it supports. With a considerable batter it may be quite thin, as it rests somewhat upon the earth behind it; the width of a stone, say 12", would be sufficient. A mortared wall should never be less than 15" at the bottom and 12" at the top and above these dimensions its width should never be less than one-third its height. The stones should be laid at right angles to the slope of the wall so that its exposed surface may be smooth and not resemble a steep flight of steps. It is unsafe to follow too closely in every case such rules and observations arbitrarily set down, but rather to use them as a guide and adjust them to fit each particular situation.

In thus attempting to exploit the low retaining wall as one of the most important features of the garden, I have only roughly outlined its materials and construction—and this purposely. For with an occasional reference to some of these essentials the garden builder may discover for himself further problems and possibilities whose solution will only give his wall and his garden a more endurable intimacy. What a time he will have with his steps (a subject for a complete volume) and (a subject for two at least) the planting of his wall! For there are steps that slip down unnoticed and steps that spill over like some molten metal; and there are for the wall harebell and fern, baby's breath and pinks, wall flowers, foxglove, sedums galore and primula. With these attributes it may be more properly established as the keynote of the garden than arbor, pergola, pool or border, and thus with its success comes the success of the whole scheme.

The Latest Laundry Lifts

(*Continued from page* 41)

for something that they can make to give to Mother, Auntie or Grandma.

Since writing the last laundry article for HOUSE & GARDEN a new washing machine has appeared, a new type of washer. Up until today we had (1) the Dolly type, the kind where a little tripod-like stool moved up and down among the clothes; (2) the cylinder in which the clothes are put and which revolves in the drum of water; (3) the oscillating, where the whole drum oscillates and the clothes are washed by the motion of its oscillations; (4) the vacuum, where the clothes are cleansed by vacuum cups (which look like large tin cooking funnels) working up and down, cleaning by means of suction.

The latest type is the alternating. Here the drum rotates, and is divided into two compartments by a perforated plate. The clothing to be washed is divided equally between the two compartments, and the mechanical action of the machine produces alternately the action of the cylinder, oscillating and the vacuum method.

Soaps and Powders

With the best washing machines you get bad results if you do not use good soaps or cleaning powders.

There is a very good powder on the market which not only cleans the clothes well, and leaves no greasy residue, but is really not a soap at all. It combines rapidly with water, and makes a fine suds and cleans very rapidly.

For the most part today, yellow soaps and white soaps as cleaners are on a par but are not as good for laundry purposes, since the resin in the yellow soap combines unhappily with the relics of the motor whirl which gets amazingly settled in our clothes.

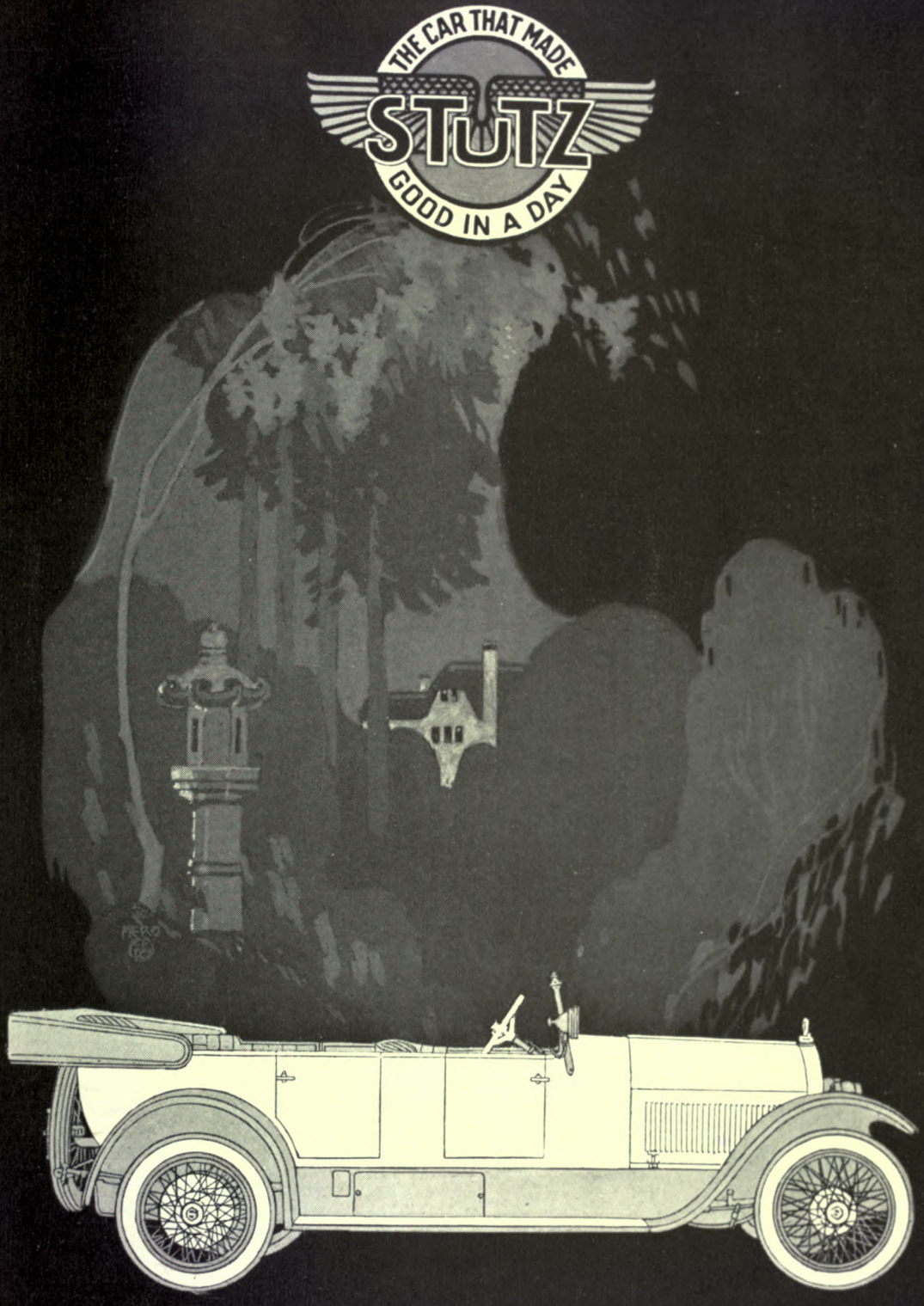
White soaps are best, if you want white results.

The Laundry Chute

Much time could be saved in the laundry if wherever it were possible a chute could be built into which clothes can be thrown and go directly to the laundry where is situated a basket or a terminal closet to receive them. Here stuffing the dumb waiter is obviated, also carrying the clothes in baskets down the lift or just using the ugly clothes hamper in dressing room or bathroom.

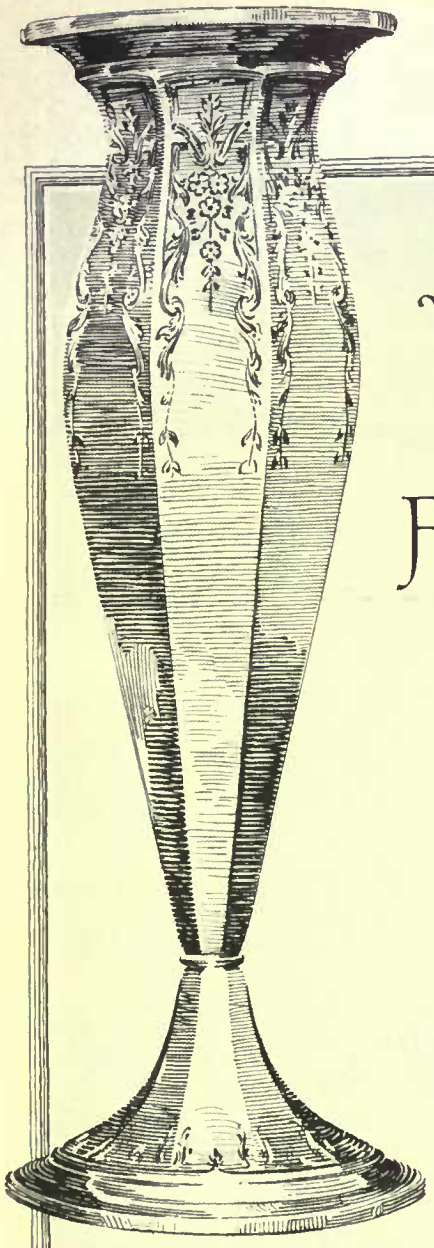
Another delightful new thing on the market is the starch which does not starch but which imparts a gloss and resistance without a stiffness. This will come as a boon to many women who do not want their lingeries stiff but

(*Continued on page* 56)



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The Latest Laundry Lifts

(*Continued from page 54*)

do want it to look as a starched bit of linen does. In the same way as starch this composition permits the lingerie to stand up longer under use.

The foregoing is just a group of ideas in concrete form to add to the comfort of laundry days. They can be passed on to friends as ideas, even ideals, or as practical, concrete gifts.

All three or any would be acceptable to the thinking housekeeper who wants 101 things done better than a man can do one thing well. So all aids in the home are worth not only considering but investigating with eye and ear as well as heart and soul.

The drawings shown in this article are from illustrations supplied by the Scientific Dryer Co., the O. K. Dryer Co., and the Poland Laundry Equipment Co.

The Newer Lilacs

(*Continued from page 29*)

Here I mention only three, but there are many others; and the collecting and comparing of such subjects is well worth the endeavor of many years of a gardener's life. It happens that my lilacs are placed only 4′ apart in the rows where they stand; and I am now in that painful condition of mind of wishing I could in some way keep them back; for such rounds of bloom, such fascinating little flower-covered shrubs, there can hardly be in any other genus.

Border Possibilities

I remember a suggestive sentence of Professor Sargent's, "The person who first arranges a fine border of the newer shrubs with regard to color and succession of bloom, will have done a great thing for horticulture in America". How simple this would be in lilacs, if one only lived near the great Arboretum, or that amazingly fine collection at Highland Park in Rochester shown here, and could watch their leafy, flowery progress through the months, make notes, have a trial ground of one's own sufficiently large, and,—most important of all,—start the work when young.

So strong is habit, especially habit of mind, that seeing these lilacs of our own, many in bloom at once, set out without regard to anything but the few feet of space allotted to each, it was impossible not to think of them as sometime or somewhere properly planted; planted with a view to contrast of color, to contrast of form, to harmony in hues, and especially, to see them blooming above other spring flowers, whose beauty should only accentuate their own.

The pinkish group in these lilacs, for those who prefer this color, are President Fallières, Montaigne, Frau Antoine Buchner (Buchner in Ridgway is "pale rose purple"); a group of deepest mauve flowers, Danton, President Poincaré, Maréchale Lannes, Marceau and Milton. The contrast in size of floret between those of *Cærulea* and Emile Gentil is astonishing. For strong contrast in color, I suggest using these pairs together: Thunberg, Maréchale Lannes; Jarry-Desloges, Danton; Marceau, Macrostachya; Diderot, Jarry-Desloges; Fallières, Gentil; Montaigne, Danton; Cœrulea, Gilbert and Macrostachya. The bluest of my little collection are *Cærulea superba,* Gilbert, Emile Gentil and R. Jarry-Desloges.

Most of these lilacs are still costly—anywhere from $2.50 to $5.00 each. These suggestions are made that those who covet this beauty for themselves can get more interest out of the buying of even two or three specimens. It is easy in choosing blindly to secure monotony, and that, of all things, is the pity in securing living subjects. Then loss of charm, of education of the selective faculty in gardening, is one of the greatest of pities.

Turning now to an even more fascinating side of the lilac, its use with other flowers, there is a field which few people have explored. One becomes desperate here for fresh adjectives. The old ones cannot express the feeling of freshness of interest in the combining of new flowers with old. It is an experience apart. For instance, below a group of the bluer lilacs. Emile Gentil and *Cærulea superba,* two tulips stand out beyond others as the ones for the place—Bleu Celeste and Ewbank. These I have held below the lilacs in bloom and know whereof I speak. Late myosotis—Perfection or Royal Blue—with *Mertensia virginica* is perfection grown below *Syringa pubescens.* On ground beneath the lovely clusters of Diderot, tulip Bleu Celeste and again the forget-me-not. President Fallières, that heavenly lilac, should have as neighbor tulip Fairy Queen; and for a picture unsurpassed let the gardener place below Jarry-Desloges that early *Iris Germanica,* Storm King, or Florentina perhaps, with loose groups of *Tulipa retroflexa,* if possible the large form of this tulip offered by one or two dealers—a very tall sort of palest yellow. Again, below *Syringa pubescens,* iris Mrs. Alan Gray and a floor of forget-me-nots is an arrangement the mere contemplation of which should cause any winter to pass quickly. Cavour seems to call for pale lavender Darwin tulips near. These are very fine contemporaries. Try the small flower experiments, I beg of you; and bear in mind that splendid sentence of Miss Jekyll's lately written, "There is no finality in gardening".

Lilacs in America

When we think of and plan and eventually see some of these spring pictures which really can be better done in America than elsewhere, then the photographs of Miss Jekyll's Nut Walk, with daffodils and primroses will not discourage but encourage us; the pictures of her spring garden will serve only to show that beauty is not the possession of England alone. For authorities tell us that America is par excellence the climate for the lilac. An experienced Dutchman once said that Europe could show no such spring spectacle as is to be seen in Mr. Havemeyer's Long Island gardens of lilacs in May; and so far as is known, there are but two enemies of the lilac in this country—wet and the borer. Old trees have been seen to droop and fail and even die in the Middle West in an over-wet spring; but this type of season is the exception with us. Many a time in winter, if the cold seems long, the snows too persistent, I walk through my lilac rows and the sight of those stout green buds, hearty and cheerful in the zero weather, is the best promise possible of Winter's end and a spring to come.



HANFSTAENGL GALLERIES



"CANAL AND CATHEDRAL" *By Kasimir*

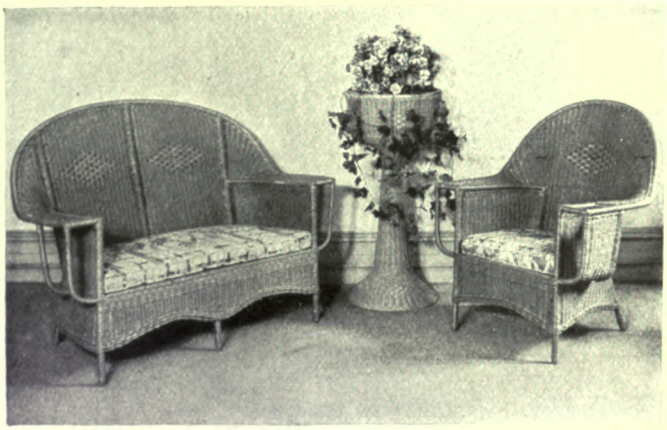
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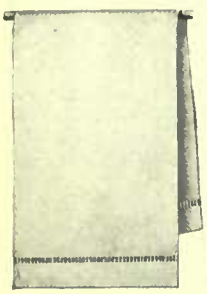
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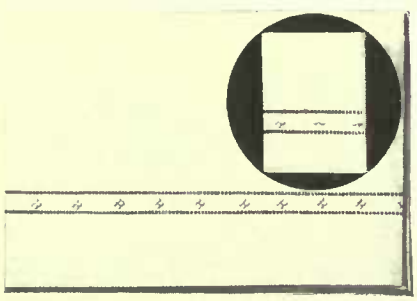
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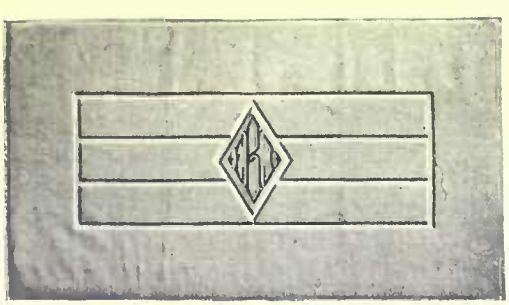
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To this putty-color painted bed has been given a canopy and spread of turquoise with rose trimmings. The walls are pale green. Miss Swift, decorator

Canopied Beds of Today

(*Continued from page 37*)

bed give to the general composition of the wall!

Generally, the head and foot board of a bed are alike if the bed is placed sideways against the wall, but when it is placed with its head to the wall or stands in a corner, they are of unequal height. This idea is exemplified in the dainty room shown here, which is so essentially feminine in feeling. The bed and the rest of the furniture are painted putty color with a line of blue running all around, decorated with a little conventional pattern of flowers in blue, rose and lavender with touches of green in the foliage. The curtains and hangings of turquoise blue are outlined by a tiny band of rose. The plain walls are painted a cool green.

In small apartments or where space is limited, a bedroom must often do duty as writing and reading room, too, or as an informal sitting room where one can receive one's friends. With this idea in view, the day-bed pictured on page 37 was utilized. It looks like a roomy couch, but possesses all the comforts that a most luxurious mattress affords. The bedspread, valance and cushions are covered with a glazed chintz that is so practical because it sheds dust easily, and a well-covered pattern was chosen with deep tones of blue and rose upon an ecru ground. A high-backed chair of the winged variety is also covered with this same material and several chair cushions. The drapery of the bed is of solid blue damask that harmonizes with the chintz. The walls are painted ecru. Blue is the dominating color, for the furniture is painted this soft tone relieved by narrow lines of ecru. The formal arrangement of the many pillows is interesting because it accords well with this particular type of canopy. The canopy is designed to break the expanse of wall and give warmth to this neutral surface.

After the bed, perhaps more comfort is derived from the little bedside table than any other piece of furniture. But it must be furnished with a good reading lamp and one's favorite volumes and placed properly as this one is with the light falling at just the right angle over the left shoulder. Who does not love to read in bed? Is there anything more restful or luxurious?

This room above all others reveals the personality of its occupant, for it is here that we may judge of her temperament, tastes and habits. In the bedroom one gathers around her the intimate and well-loved things. But one must beware of over-crowding! And above all else keep in mind the rule of suitability, which should guide one safely into restful repose.

Using the Note of Red

(*Continued from page 27*)

may be upholstered in red and fawn striped damask, an effective way to space your scarlet books through your shelves . . . the darkest notes here signifying red, and the sort of a red velours curtain one might hang should one desire. A suggestion for other color spots would be a brown velvet pillow with flaming red tassels, a flame red lampbase topped by a biscuit-colored shade, chairs that may be upholstered in brown with an orange-red fringe, or entirely in rose red, and curtains that might be of dull gold cloth embroidered in flame red and black, or brown curtains done in black, blue, gold and flame.

The notes of red in either drawing are entirely sufficient, eked out by a separate book group or so, to supply one big room with cheer, though, of course, they have been grouped in the drawing more closely than they would be in an actual room.



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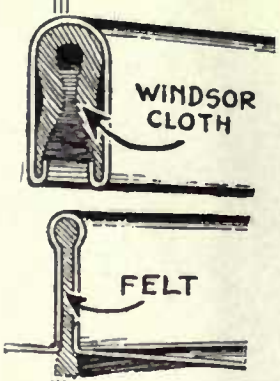
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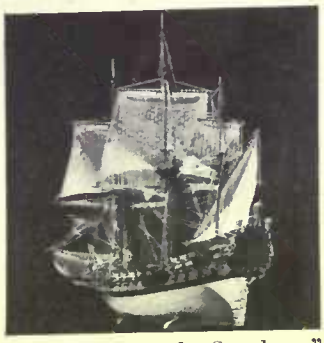
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Spanish Plate Ship, 1740.
By E. W. Ottie

Exhibited

International Congress of Chambers of Commerce
Copley-Plaza Hotel, Boston, Mass.
September 1912.

After beating round Cape Horn in winter weather, after the loss of five out of six ships, after months of weary watching and cruising, Commodore George Anson in the "Centurion" captured the Manila treasure ship "Nuestra Señora de Covadonga" off Cape Espiritu Santo on June 20th, 1743.

A well-built model of such a vessel calls up a host of memories of the "Invincible Armada," of Drake and Hawkins, of gold and fame and empires won by bold and hazardous enterprises.

Further Information on Request

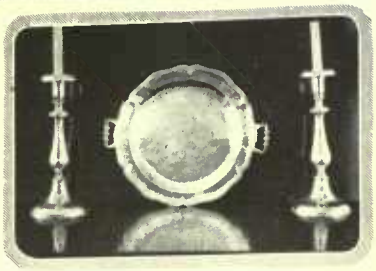
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A row of plates and beakers together with large ewer



Candlesticks from a convent and tray from an old family

SILVER *of the* CONQUISTADORES

ALIDA F. SIMS

IN the year 1704, in the ancient town of Santa Fe, New Mexico, Don Diego de Vargas Zapata Lujan Ponce de Leon, marques de la Nava de Brazinas, made a will in which he instructed that his attorney "remit or sell at the best obtainable prices the following silverware".

This is the first record extant of the silver of the Spanish Conquistadores of Mexico. That there was a great quantity of it we know, for there is much that is still being unearthed. The wealth of historical color and romance brought to light by the study of this old plate is fascinating and delightful, and the collection of remaining specimens has not only proven an absorbing hobby to the owners of the beautiful examples illustrated here, but has preserved priceless historical treasures and invaluable additions to the silversmith's art.

How It Was Brought

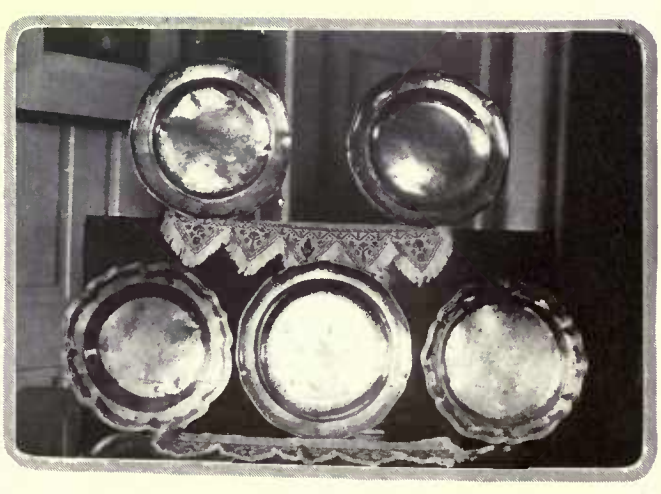
These beautiful implements, hand hammered of purest blue lighted silver, shining with the inimitably soft lustre of centuries of use, are products of a day when table ware was made to last. Every Spanish Don brought with him to the new world a complete silver service, including plates, drinking goblets, tankards, and even shaving bowls and wash basins; all of which were packed on mule back as the Conquistadores advanced from place to place.

The weight must have been very great as the silver is all massive, one of the coffee cups alone weighing a pound. De Vargas' will describes similar cups as follows: "Twelve silver porringers which weigh twelve ounces, sealed with my coat of arms, the one-fifth part taken (the exact meaning of this last is not certain)." And again, "One large silver fountain, engraved, one-fifth part taken, and weighing twenty-three marks."

What visions of luxury in mud huts, of fiery Spanish gentlemen, and gazelle-eyed "encantadores" they conjure up! Practically all of the old Spanish grandees' families are represented in this collection, many pieces dating from the 16th Century. They were gathered throughout the area occupied by the Conquistadores, from convents, from scrapheaps, and from the descendants of these ancient families, far "firster" than those of Mayflower tradition.

Quantities of this silver have been destroyed, melted down by the hundred-

(*Continued on page 62*)



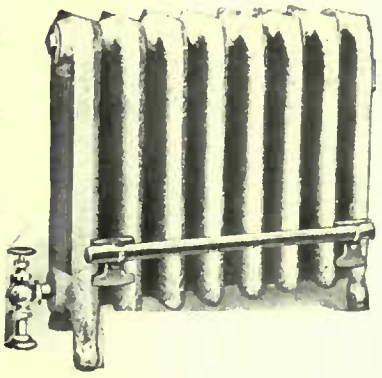
These plates are deep, which made them admirably adapted to the consistency of the Spanish dishes. The ducal coronet of the Chaves family is seen on some of them

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THE ARCHITECTURAL RECORD

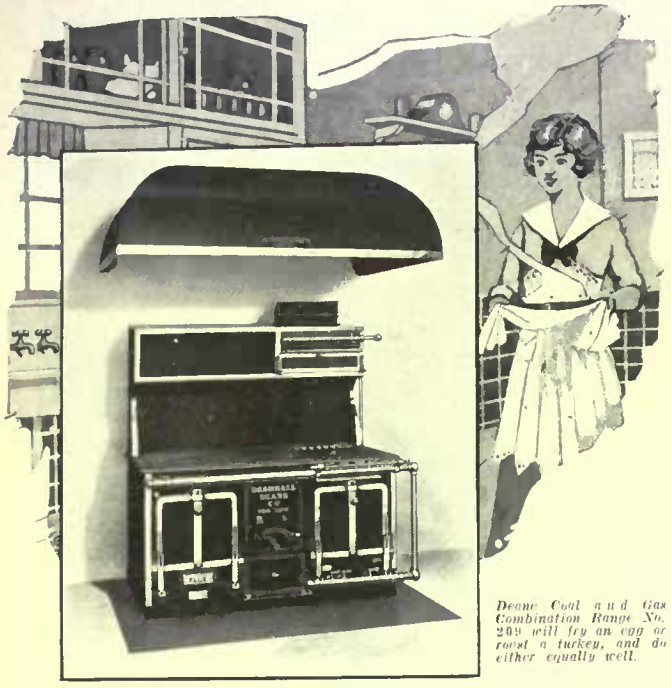
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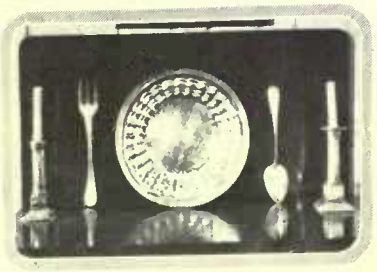
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Goblets and cups once owned by old Spanish families



A ewer from Mexico. Note size of fork and spoon

Silver of the Conquistadores

(*Continued from page* 60)

weight to manufacture the modern Mexican filigree work sold by Western curio dealers. A well known Santa Fe jeweler said he had bought and melted stacks of plates and tankards! Not a tankard remains today. Some of the very lovely pieces have been picked up by dealers here and there, but no collection has been gathered together until this. When it was heard of many contributions were made by descendants of old families, and by others who had pieces in their possession.

Whence They Came

The large candlesticks pictured were presented by Don José Leandro Perca, in whose family they had been for centuries, and who himself died some forty years ago, to a religious order from which they were secured with great difficulty by the present owners. The sisters parted from their treasures only to be enabled, by the sale, to educate some of their charges. Two of the small candlesticks were found on an ash heap, discarded, despised, and tarnished almost beyond recognition. Another was used by children to dig in the sand, and nothing is known of these other than their self-evident classic perfection. Many lovely plates were found in kitchens, one covered with green paint, china plates with red roses being preferred.

The large tray came from the family of Don José G. Chaves of Valencia County, New Mexico, a direct descendant of that Chaves of royal blood, Don Fernando Duran y Chaves, the founder of the family, who came in the latter part of the 17th Century, was driven out by the Indian revolutions, and returned with De Vargas, when in 1701 he was given lands outside of the present city of Albuquerque. The Chaves silver bears the name of "Chabes" (as it is sometimes spelled), the ducal coronet and often undecipherable marks which appear like coats of arms. Many of the plates and goblets, and much of the flat silver, are from the Chaves family.

Whether any of the silver in this collection was actually in the possession of De Vargas is not certain. The ducal coronet of his coat of arms, as illustrated in the Spanish archives of New Mexico, appears on many pieces and undoubtedly the De Vargas silver was acquired by other old families when disposed of according to his will.

Tembladera and Ewers

The many-sided dish called a "tembladera" was obtained from one of the Cabeza de Vacas (head of the cow) a name well known in Spanish-American history, and often appearing in the Spanish archives. Cabeza de Vaca entered the territory in 1523 with Padr de Las Casas. The donor of this priceless relic vouches that it has been in the possession of his family since they came to the new world from Spain

(*Continued on page* 66)



These examples of flat silver brought in by early Spaniards are hand kammered, heavy but simple in design. The shape of the forks is somewhat unusual

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Author—Kennebunkport, Me.

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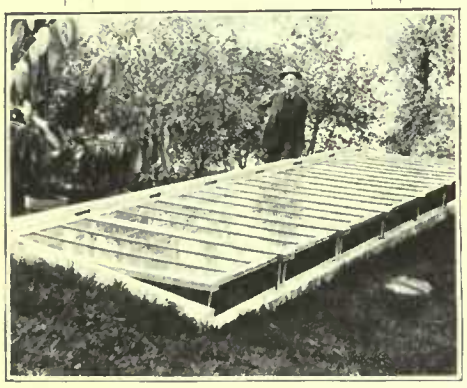
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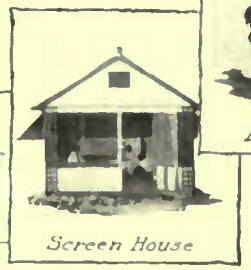
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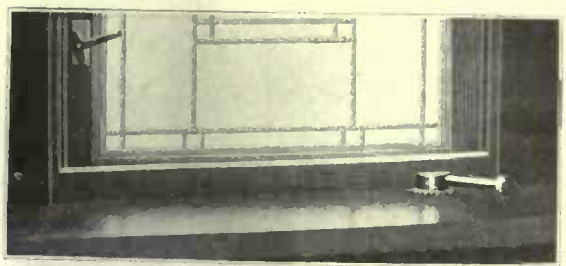
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Goblet, tembladera, beaker and salt cellar brought to America by the Conquistadores

Silver of the Conquistadores

(*Continued from page 62*)

Many of the beakers also came from this family.

The basis, or ewer, has a most interesting history. It was seen in Mexico by a friend of the collectors, and after some correspondence with them, purchased. But when it arrived at the border the customs officials would not let it pass. There it lay for over a year, while lawyers worked to secure its release. Finally the matter was taken up in Washington and after nearly two years the ewer was allowed through the customs on the ground that it was a work of art over one hundred years old.

Many of the beakers and goblets came from Governor Manuel Armijo, who ruled under three governments, Spain, Mexico and the United States. The beauty of these beakers is obvious. A well known authority on silver says that they are undoubtedly latter 16th Century, and are as exquisitely beautiful as any he has ever seen. The round chalice came from Don Manuel Gonzales; other old families represented are: Yrisarri, Montoya, Gutierrez, Garcia, Romero, Abeyta, Juan Marquez, Martinez and Jaramillo.

The Flat Silver

The large fork and spoon are particularly interesting. They were used for serving, of course, but were also employed in cooking. Silver knives were not known. The men used hunting knives, and dishes were so prepared that cutting was rarely necessary; sopas, ground meat balls and stews being the favorite manner of serving meats. An "old timer" told the writer that he had seen a large fork, similar to that photographed, which incidentally weighs more than a pound, used to spear a roasted young lamb. Fork and spoon were generally placed on the plate in the Spanish colonial way of laying the table.

The marks on the silver would furnish invaluable proofs to silver experts. The mark of the maker, the name of the owner, sometimes his crest, the names of the subsequent owners, half obliterated, the silver test, and the scratched initials of different vandals who wished to mark them as their own, appear on practically every piece.

The collection includes many pieces not shown in the photographs, among which are some plainer plates which it is almost certain were made in Mexico, and were not brought from Spain. Raw silver was plentiful in the new world and Spanish silversmiths could easily supply the lack of sufficient table ware. These latter examples are as a rule not as elaborate, not perhaps as beautiful in workmanship as those made in Spain. Although several small and charming pieces which were secured in Mexico may have originated there, an uncertainty which stimulates much romancing surrounds the entire collection.

Never before has it been written of or photographed, except on one occasion when pictures were taken as models for a superb silver service which was presented by the state of New Mexico to the flagship. Then someone had a bright inspiration, and permission was obtained from the owners to copy the beautiful designs for the benefit of the state's namesake.

Notes of the Garden Clubs

THE Garden Club of Lexington, Kentucky, founded 1916, whose President is Mrs. Howard McGorkle, has seventy men and women included in its membership, eligibility depending on owning a garden and working it. The object of the Club is "To stimulate the knowledge and love of gardening, to beautify home grounds, to aid in protection of native trees, plants and birds, and to encourage civic planting." Meetings are held weekly from March to July, and bi-monthly from September to October.

Field meets are often arranged on members' estates, sometimes of thousands of acres, in suitable season for subjects of lectures. Among these meetings was a trip to "Airdrie", the home of Mr. and Mrs. W. E. Sims, to see the planting of 15,000 roses, and a rock garden with all the native wild flowers and naturalized planting of thousands of bulbs. Another was at Mr. Kenneth Alexander's, with its garden in a natural amphitheatre surrounded by giant trees and shrubbery, where a noted Danish lecturer talked on landscape gardening; and still another at Mr. and Mrs. Lebue's "Hinata", where there is a Japanese garden. Mr. and Mrs. Louis Lee Haggin designed and laid out their own garden in colonial style, using old box borders and producing a perfect effect of the period.

Mrs. W. L. Carter, one of the organizers and a former president of the club, has a garden 65′ x 72′, in the city, which is constantly in bloom. In it are roses, 150 varieties of iris, 100 peonies, 5,000 bulbs, and all the worthwhile perennials and annuals.

Some members have grown comprehensive lists of different families of perennials, specializing in delphiniums, hardy chrysanthemums, dahlias, etc., and varieties of annuals such as zinnias, snapdragons and marigolds are grown in groups. Mrs. Carter has cross-fertilized coreopsis and gaillardia, resulting in a fluffy, beautiful flower.

In 1920 the program of each club meeting was arranged by three different members, as a surprise to the club. The May 2nd meeting at Bell Place, the home of Mrs. Arthur Cary's family for

(*Continued on page 68*)



Keith's $2.50 Offer

3 plan books, showing 100 designs of artistic bungalows, cottages, or two-story houses—in frame, stucco and brick—with floor plans and descriptions, and 8 months subscription to Keith's Magazine, all for $2.50.

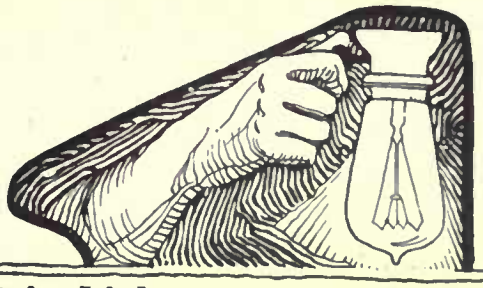
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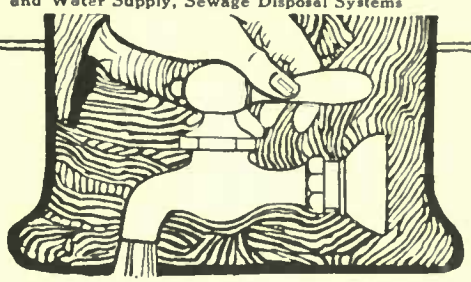
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Notes of the Garden Clubs

(*Continued from page* 66)

nearly a hundred years, was addressed by Professor de Waegenere, who spoke on the importance of school gardens. Miss Rose and Miss Smith of the Department of Music, Hamilton College, played the piano and violin. Carnations, Japanese peach blossoms, lilacs, tulips, narcissus and English cowslips were shown. At the close of the meeting the flowers were auctioned off.

Professors from the University of Kentucky have addressed the Club on chemistry of soils, landscape gardening, horticultural topics and practical gardening. The Club membership dues are $1.00, the treasury receiving aid from the sale of surplus flowers from members' gardens, sold every Saturday morning from 9 to 11. The receipts amounted to $500 in 1920. The public benefits by buying lovely flowers at low prices.

During the war the Club distributed 20,000 tomato and 40,000 cabbage plants, thousands of packets of seed, hundreds of seedlings, bulbs, hardy plants, shrubs and roses to the city school community gardens, orphans' and old ladies' homes. In addition, the grounds of the Blue Grass Tuberculosis Sanitorium were planted with trees and shrubs, money was sent to rest rooms of four schools for delicate children, and other charities were carried on. Also twelve sets of garden tools were sent to the women of devastated France. The most important plan was to plant trees along the Dixie Highway from Lexington to the county line at Fayette.

THE Garden Club of Easthampton, Long Island, Mrs. William A. Lockwood, President, was founded in 1914. To become one of the fifty members, the qualifications necessary are, "Personal interest in horticulture and summer residence at Easthampton". There are meetings every two weeks from June to October, members reading original papers or hearing lectures by professionals on such subjects as bees, roses, growing flowers for exhibition, color, flower arrangement, mistakes in the garden, getting back to peace, or stories of the flowers, the last by H. G. Faulkner. A yearly bulletin is printed giving places of meetings, subjects of lectures and lists for entries for exhibitions. Flowers are shown at each meeting, and prizes awarded. In war time there were no paid speakers, and the annual flower show was given for the benefit of the Red Cross. Among the members of the Club are Mrs. John E. Berwind, Mrs. Donoho, whose iris was painted by Childe Hassam in the "Water Garden", and Mrs. Robert C. Hill, of the Bulletin of the Garden Club of America, who designed her own wall garden on the dunes.

THE Garden Club of New Rochelle, New York, Mrs. Henry D. Winans, President, was organized in 1911, and is comprised of 113 men and women, about two-thirds of whom serve the Club in some way. There are numerous committees, including one on show visiting. Also a librarian, and a list of member specialists to whom one may apply for information on iris, rock gardens, bulbs, shrubs and trees, etc. Mr. William Currie is the authority on roses. Lantern slides, postcard size, are to be made for an evening meeting in the winter.

Meetings are held monthly at homes of members, refreshments being served. Field days are arranged on specific subjects, viz.: at Bronx Park, New York, to view trees, with Dr. Murrill of the Botanical Gardens; at Chester J. Hunt's, Little Falls, N. J., in tulip time, and on another day to study rock gardens. There are two flower shows, June and September, offering classes in fruit, vegetables, flowers and table decorations. The judges for the last show were the presidents of the Rye and Larchmont Garden Clubs, a professional nurseryman and a garden consultant.

The Club began in January, 1920, to publish a quarterly bulletin, *The Better Garden,* edited by Mrs. Wheeler H. Peckham, a former president. It includes addresses of members, programs and reports of meetings, announcement of courses of lectures on gardening at the Brooklyn and New York Botanical Gardens, timely articles by members, poems, and items of special interest. The Club is in touch with the Royal Horticultural and New York Horticultural Societies, and the American Museum of Natural History. Mrs. Peckham has specialized extensively in daffodils and other bulbs, and Mrs. Lucius W. Hitchcock in rock gardens and iris. Some of the members write for publication and talk to other garden clubs. The program for 1920 began with plans for work, taking up in order lists of best vegetable seeds, models of cold frames, a competitive showing of garden costumes, perennials, Japanese flower arrangement, etc. Vegetable plants and other assistance were given war gardens, and a sale of flowers and garden articles was held for the benefit of the Red Cross. The New Rochelle Club aids in sending a girl to Cornell, offers prizes to children winning the most ribbons in gardening, and has established a rose test garden under the supervision of the Superintendent of Parks.

THE Garden Club of Twenty, Baltimore, Maryland, whose President is Mrs. W. Irving Keyser, was organized in 1914. The members meet weekly during the flowering season, and monthly in winter, exhibiting flowers and exchanging plants. Information is collected on garden pests and their remedies, and other interesting data connected with horticulture. The most important plan the past season was judging gardens, the aim being to keep them up to high standards. Funds are distributed to various city organizations.

THE Garden Club of Allegheny County, Pennsylvania, founded 1914, Mrs. Henry Rea, President, includes approximately 130 men and women, resident members, whose initiation fee is $15, dues $10; and also a few non-resident and honorary members. In the last class are Mrs. Henry C. Frick and her daughter.

Meetings are held monthly through the greater part of the year, the hostesses having the privilege of inviting ten guests. Lectures by experts are arranged for. For example, at the meeting at Mrs. Hailman's studio, Darwin tulips were displayed and Dr. O. E. Jennings, Professor of Botany in the University of Pittsburgh and Curator of Botany in the Carnegie Museum, lectured on the structure of tulips, flower and bulb. Or again, "Some Trees and Shrubs for our Gardens", by Mr. William Falconer. Pilgrimages are arranged, as to Sewickley to view the gardens of Mrs. William Thaw, Mrs. Henry Rea, Mrs. Halsey Williams and Mrs. Harry Oliver, with tea served afterward at the Country Club.

In 1918 the Club selected a farm and established the Glenshaw Unit of the Women's Land Army, of which Dr. and Mrs. Jennings took charge. During that season forty-seven young women volunteered, living on the farm and

(*Continued on page* 70)

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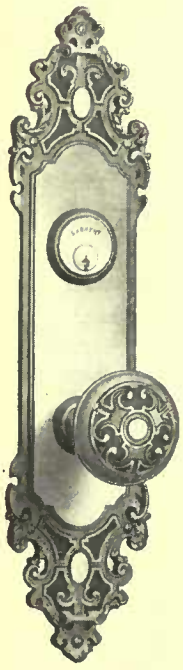
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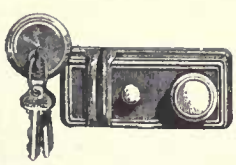
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Notes of the Garden Clubs

(*Continued from page* 68)

working on the four acres under cultivation, while assisting fourteen farmers. One day fourteen girls planted 840 tomato plants, the land having been prepared for them, and another day, six girls and two men picked up from the field and threw into wagons twenty-six two-horse wagon loads of stones. Assistance was also given by the girls in the gardening in the Pittsburgh cemeteries. A second unit under supervision of two members, Miss Ethel Christy and Miss Winifred Jones, was conducted at Sewickley, the volunteers living at home and serving on call, in hoeing, weeding, picking small fruits, etc.

At the suggestion of Mrs. Leonard Barron, the Club decided to give first-aid to farmers' wives in conserving food by providing a motor truck with complete canning equipment, including a three-burner oil stove. This truck carried six or seven volunteer workers and an instructor, visiting farms on request, and also assisted at the North Side Protestant Asylum Farm, and the Slavonic Evangelical Orphan Home, and demonstrated at the Imperial Fair. The County Commissioners provided maintenance fund for the truck.

In 1919 the Club granted fifteen scholarships to girls for the summer course at the Woman's Horticultural School at Ambler, Pa. This year the chief work is with schools in the county, offering prizes to children for raising and canning best vegetables, and aiding the farmers as much as possible with their various "direct market" enterprises.

THE Garden Club of Warrenton, Virginia, whose President is Mrs. Samuel A. Appleton, and which was founded in 1907, was the first garden club in Virginia, and a charter member of the Garden Club of America and of the Federation of Virginia Garden Clubs. This Federation was organized May, 1920, by the James River Garden Club, Richmond, Va. There are thirty women members, meeting weekly during the spring and early summer, later on at greater intervals, and all working in their gardens. Programs are informal and plants exchanged. The constant aim is to extend love and knowledge of gardening in Virginia, and all work is strictly horticultural. Plants are sold at the Woman's Exchange. An annual flower show is held at the Town Hall in June.

THE Garden Club of Ridgefield, Connecticut, Mrs. George P. Ingersoll, President, was founded in 1914, and has a membership recently increased to eighty-five. For five months in the year during the gardening season, the Club meets bi-monthly, with exhibitions of flowers, fruit and vegetables. Lectures are arranged for or papers are read by members. A show, free to the public, is given in the Town Hall in September, every member pledged to make an entry. Special new classes in 1920 are for photographs of gardens, miniature gardens, and bouquets, old and new. A cup is offered to be won by the best vegetable exhibit for three consecutive years.

Twelve members have designed and made gardens, mostly of the formal type, with arbors, pergolas, decorative sculpture, bird baths, sun-dials, etc. Three members have hybridized, Mrs. Boutelier having grown a new peony. One member, a young girl, after taking the Cornell agricultural course, runs a farm successfully.

During two years of the war, the Club maintained a camp for forty-eight convalescent soldiers. This year special attention is paid to 126 school gardens, and great emphasis is laid on the bettering of fruit trees in the locality. A committee of the Club raises its funds up to $500, employing a man to keep the streets neat, and the Club plans making a park in the center of the village with seats and a band stand for weekly concerts. Mrs. A. Barton Hepburn is a former president.

THE Garden Club of Shaker Lakes, Cleveland, Ohio, President Mrs. James H. Rogers, founded 1915, has fifty active and three honorary members. Meetings are held monthly throughout the year, December excepted. The majority of the members work in their gardens and write papers for the meetings. The chief accomplishment of the Club has been the uniting of the women of Shaker Lakes village, and beautifying the park surrounding Shaker Lakes. Mrs. James Rogers has superintended the planting for the Home for the Blind, and Mrs. K. F. Gill, the planting for the Maxfield Country Club. The contents of the Club's treasury were turned over to the Women's Land Army. A bird feeding board and beautiful carved stone bird bath have been presented by the Club to the Shaker Heights school.

THE Garden Club of Plainfield, New Jersey, Mrs. Frank Otis Herring, President, organized 1913, numbers seventy-five members, and meets every two weeks from April to November, when plants are offered for exchange. A dahlia show is held by members in the autumn.

A request from the Raritan Arsenal for flower beds for their camp brought an enthusiastic response from the Club. Besides flower beds laid out surrounding the Administration Building, a garden was planted between the hospital buildings, and a summer-house was built. The President, Mrs. Herring, motored many miles soliciting shrubs and plants, receiving $2,000 worth, which were carried to the camp in army motor trucks. The Arsenal now has assumed the care of the place.

THE Garden Club of Norfolk, Virginia, Mrs. L. W. Spratling, President, was founded in 1915. It is limited to fifty active members, and includes men among the associates. Meetings are held every month except from June to October. The program is formed of papers by members, and a question box. A flower show is held in May.

Seeds saved from members' gardens are put up in envelopes marked with the Club name and sold among the members. Planting of more vegetables and fruits is still urged to reduce the H. C. L. War work included planting of window boxes at the Navy Y. M. C. A. and intensive campaigning for war gardens and canning of food, and a committee supplied the Naval Hospital with flowers and sent seed to devastated France and Belgium. The Club has planted the grounds of the Protestant Hospital with shrubs, etc., and has laid out the planting for several city parks.

In the public schools manual training classes have been encouraged to make bird houses, members of the Club going out with Boy Scouts to see them properly placed. Largely as the result of efforts on the part of the Club, the State Legislature adopted dogwood as the State flower, and the Norfolk Garden Club before each Arbor Day circularizes the public schools, pleading for the perpetuation of the dogwood by planting it in the school yards and public places.

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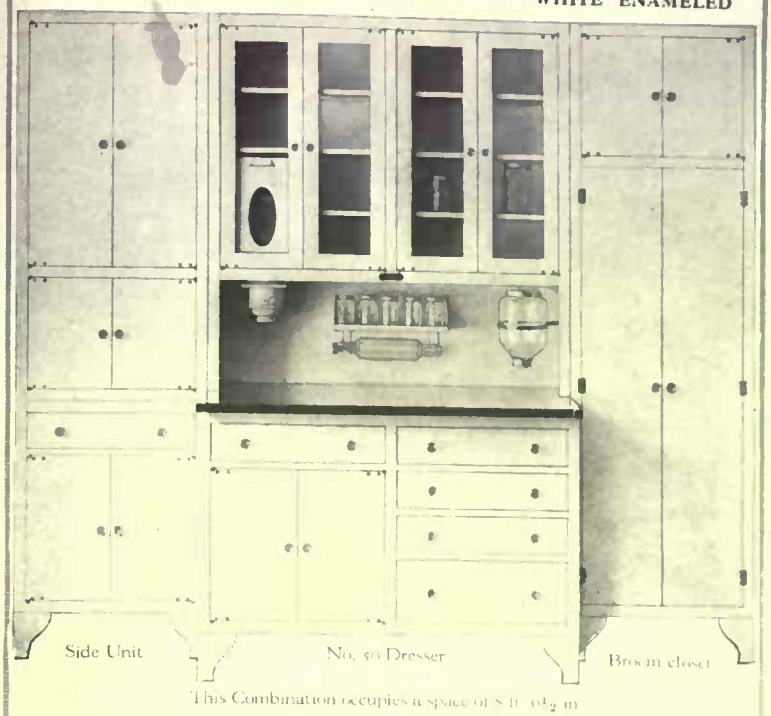
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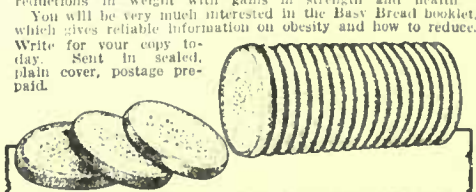
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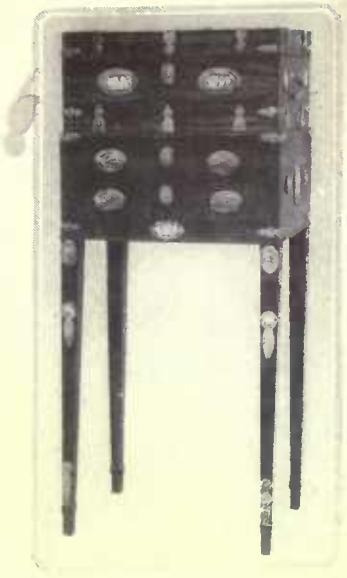
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The Princely Cabinet

(Continued from page 23)

cabinets were fitted with drawers and closed with doors. Jewelry, gems and money were treasured in these receptacles. One of these box-like cabinets was sent from Italy to Francis I. It had a covering of gilt leather finely tooled à la moresque. With the development of the cabinet proper, these small box-cabinets still held their place along with the newer forms for many years. Finally they were discontinued as the large cabinets became more and more in demand, more and more sumptuous.

German and Flemish Work

In the north countries the cabinet still held to the cupboardy appearance and became more and more monumental, never achieving the grace of the Italian pieces from Florence and the south. There was, likewise, a "gloomier" note in the cabinets produced in the northern cities of Italy. It was these northern cities which inspired the Southern German cabinets, but the Germans clung to their domestic Gothic qualities so that their cabinets were a mixture of elements. Flanders and Burgundy soon came to produce marvelously wrought cabinets and Antwerp found herself renowned for her cabinet-makers.

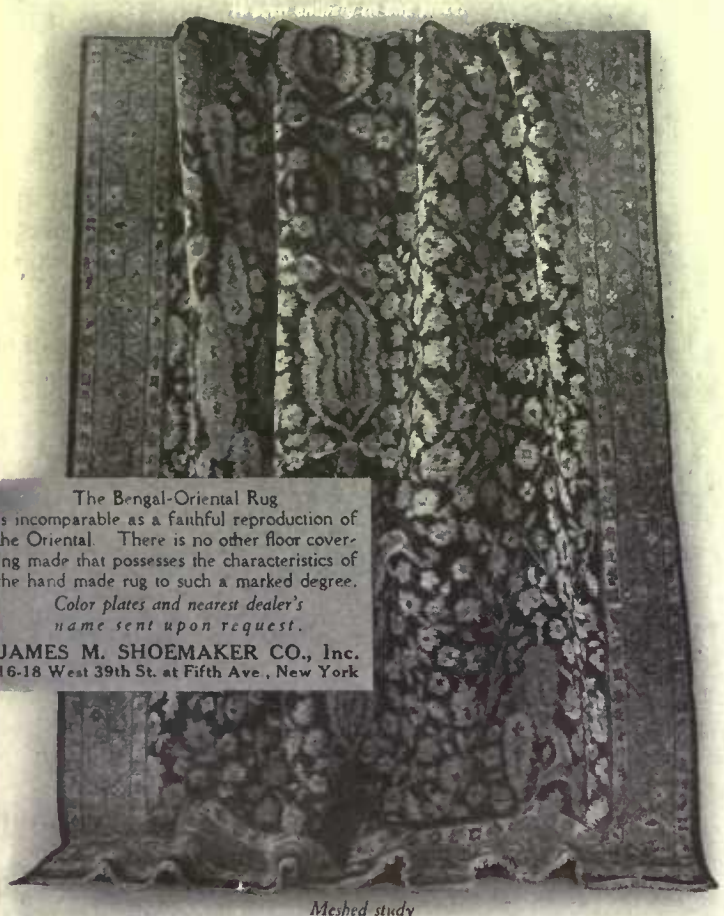
Naturally, by reason of political affinities, Spanish cabinet design was influenced by Flemish craftsmen. Indeed the fame of the Flemish cabinet-makers led Henry IV of France to send French workmen into the Low Countries to study the art. Jean Macé and Pierre Boulle were two of them. The Flemish designers and craftsmen of the best period produced many pieces having doors with painted panels.

French Patronage

Louis XIII encouraged the importation of Italian cabinets, and both this king and the Queen-Mother, Marie de Medici, had Florentine cabinet-makers working in France. In an inventory of the effects of Cardinal Mazarin we read of an ebony cabinet with molding on the sides, unornamented outside, the front divided into three arcades, six niches, in four of which were tiny figures bearing silver bouquets. The doors were ornamented with eight lapis-lazuli columns, silver columns, and the rest of the cabinet ornamented with cornelians, agates and jaspers set in silver. Over the arcades jasper masks and twelve jasper "roses" were set "mixed with six oval cornalines". The rest of the cabinet was "ornamented with silver let into the ebony in cartouche and leaf-work". In another of the Cardinal's cabinets Apollo and The Muses were represented, while Dominico Cussey made one for his patron of the arts of ebony inlaid with silver and pietra dura.

(Continued on page 74)

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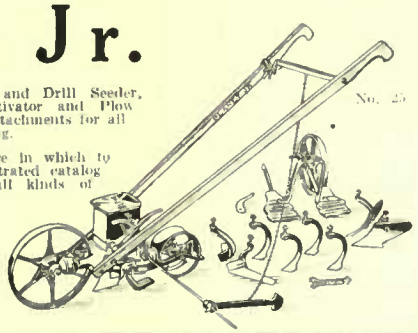


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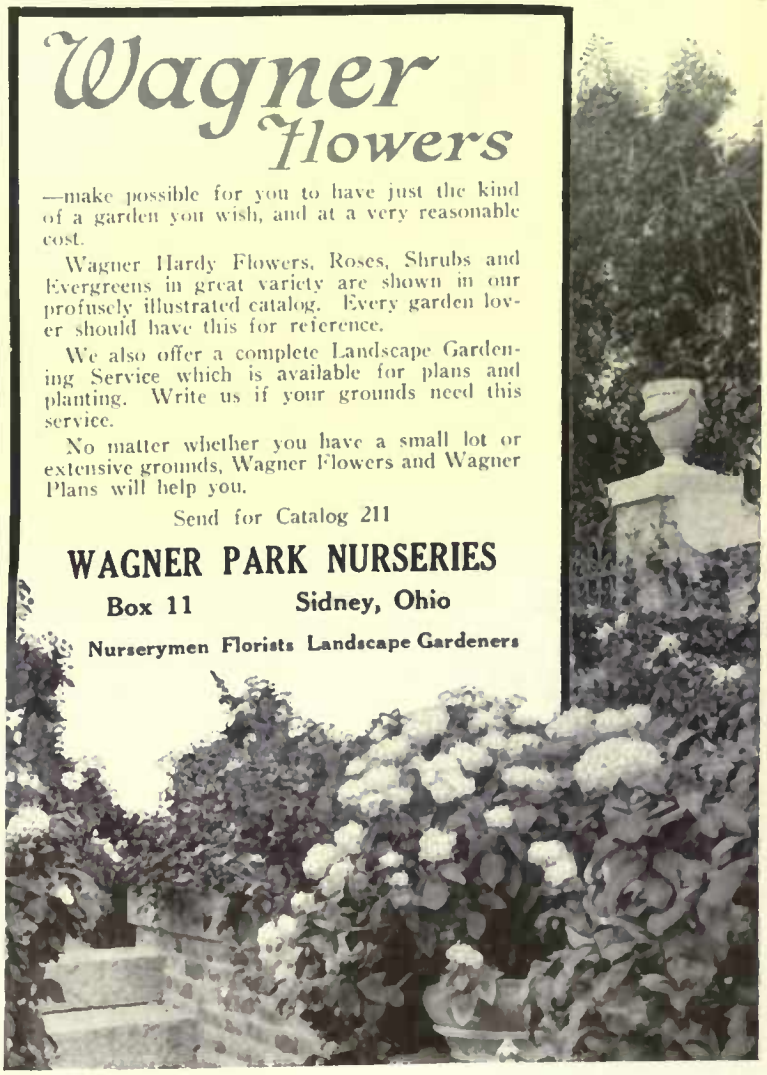
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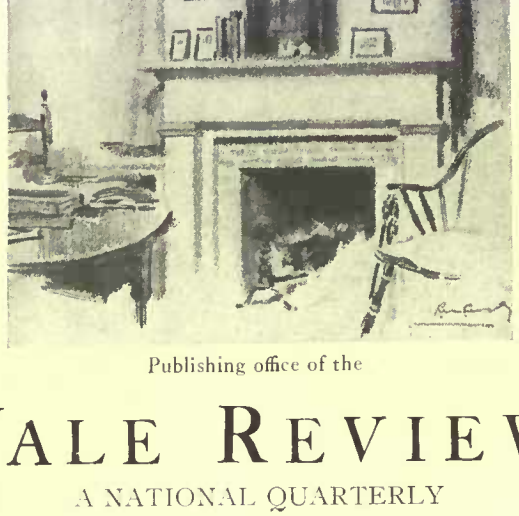
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The Princely Cabinet

(*Continued from page 72*)

This last was one of two of the Cardinal's cabinets known as Cabinets de la Paix by reason of their having been ornamented with figures representing Peace. They stood some 8′ high, were 5′ 3″ wide and 19″ deep,—princely cabinets, indeed!

Dutch Work

The ébénistes and the marqueteurs of the first half of the 17th Century, especially the Dutch cabinet-makers, produced a quantity of massive furniture and the lines of the cabinet followed the trend of contemporary taste, the key-note of which was sounded by such designers as Paul Vriedeman de Vriessl, Crispin de Passe, Serlie and others.

In Germany the cabinet assumed a monumental cumbrousness. One made for Philip II, Duke of Pomerania, between 1611 and 1617, designed by Philip Heimhofer of Augsburg and made in the shop of Baumgartner in the same city required some twenty-five workmen in its production. This cabinet is now in Berlin.

The English have always given much attention to the adornment of their homes. What could not be found in England they sought abroad. In the Verney Memoirs, for instance, we find Sir Ralph Verney recording how "My lady Lisle desires an Ebony Cabanet and for Dores or none, she leaves it to me and I cannot meet with an Ebony Cabanet, that's good, I can have choice of torties shell, garnished out with very thin silver or gilt brass, which I like much better". As early as 1550 an English inventory lists "a fayre large cabinett, covered with crimson velvet with the King's arms crowned".

Dutch marquetry furniture was in the ascendency early in the 17th Century and many marquetry cabinets were imported by the English during the reign of William and Mary. From Queen Anne onward the cabinet in English furniture followed the styles of other English furniture. Chippendale's hanging cabinets and standing cabinets in the Chinese style are especially interesting. French cabinet-makers were, of course, greatly patronized by English collectors, and the old pieces inspired by André Charles Boulle had been eagerly sought for. But, in the 18th Century, those tall wall cabinets adorned with carving and marquetry, pride of the dwelling, were now banished to antechamber and dressing-rooms, their grandeur being out of harmony with the lightness of the newer styles of Chippendale, Hepplewhite and Sheraton. The delicate cabinets of the later styles took their place. In the Georgian Period the glass-front cabinets of satinwood and of tulipwood came into great vogue.

In France and America

In France the cabinet followed the styles of the Louis and received equal attention from the designers of the Empire. The first quarter of the 18th Century had seen the French ébénistes launched successfully with their imitations of oriental lacquer, and then followed the marvels in ormulu ornament continued in the Empire furniture.

In America the cabinet has always been a favorite piece of furniture. Before the year 1700, cabinets were brought into the Colonies and not a Colonial mansion but possessed one or more. To the collector of objets d'art the antique cabinet is a delectable possession, a veritable retreat for one's treasures, a shelter for one's hobbies and an object which collectors will do well to make note of in the year's resolutions.

Rose Notes from the Department of Agriculture

THERE are right and wrong ways to cut roses. The choice of the latter may seriously injure the blossom-producing properties of the plants. This applies particularly, of course, to rose plants chosen and grown especially for cut-flower production. Such roses will be largely of the perpetual blooming sorts.

When a rose is cut from such plants—tea roses or other perpetual bloomers—only two or three eyes of the current season's growth of that branch should be left on the plant. This should give the roses very long stems. Succeeding blossoms should be cut close to the ground. It will seem like destroying the bush to take so much off it, but if the object is the production of roses, the cutting away of the surplus wood will attain the desired end.

If the spring pruning has not been sufficiently severe the plant is likely to have long, naked stalks and short stems to the flowers. With this character of growth only one or two strong leaf buds should be left on the branch when the flower is cut, so as to stimulate as much growth as possible from the base of the plant.

The greatest temptation to leave wood is where there are two or more buds on one branch, some being small when the terminal one is open. This temptation to follow a bad practice can be avoided by pinching off all side shoots after a bud has formed on the end of a branch. This prevents the formation of two or more buds on one stalk. This summer pruning will encourage additional blooms on varieties which bloom more than once a year.

Roses are not particularly well adapted to hedge making, but are sometimes used for this purpose. The briar roses make a good hedge if severely and frequently pruned, but most roses are neither sufficiently compact nor sufficiently branched to make a really good hedge. The Rugosa rose makes a handsome summer barrier, but is so poorly branched that even in summer it does not give protection against small animals, and in winter it does not have a hedgelike appearance. It may be found that some of the untried rose species will be valuable for this purpose.

Hedges need to be closely pruned. This is probably best done twice a year, in the winter or spring and again after flowering time, pruning severely for outline and compactness.

Most so-called rose hedges are rows of cut-flower roses, usually pruned for mass of bloom, with little of the appearance of a hedge except at the height of bloom. Where a few weeks' appearance of barriers is all that is needed, hybrid perpetual and hybrid tea roses may be used as well as other species for this purpose.

The hedge should be planted in a trench 3′ wide and 2′ deep, filled with soil prepared as for a bed of cut-flower roses.

The use of low growing or trailing roses as covers for certain plots of ground about homes or in parks often adds greatly to the attractiveness of such places. *Rosa lucida* can be used to advantage for covering poor banks with foliage to a depth of 2′ to 3′. *Rosa nitida* may be used in the same

(*Continued on page 76*)

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Rose Notes

(*Continued from page* 74)

way for a lower cover. This variety grows to a height of only 18". The Wichuraiana, already mentioned as a climbing rose, is a trailing rose when given an opportunity and makes a beautiful almost evergreen ground cover with small, glossy, dark-green leaves. It is useful for banks, the sides of steps, or for hanging over rock cliffs or retaining walls. When permitted to trail it mats closely and roots at every joint. Some training but little pruning is needed when it is used in this way.

A tree rose is a bush rose grafted 3' or more above the ground on a long, straight stalk of a brier, Rugosa, or other strong-stemmed rose. These bushes are not very satisfactory in the United States, because the stocks now available do not seem able to stand the hot sun and hot drying winds of the climate of most of this country. In western Oregon and western Washington they succeed. Their appropriate use is only in connection with a formal design, either in special gardens or near buildings.

Pruning

The quality of the blossoms produced as cut-flower roses can be controlled largely by pruning. For the production of individual blossoms of greatest perfection, as well as to secure a succession of bloom, severe pruning must be practiced. When a large number of blooms of small size is the aim, the pruning is less severe. Where the greatest amount of bloom is desired, without regard to the size or quality of the individual flowers, the least pruning is done.

If dormant roses have been set out in the fall, one-half the wood will have been removed. In the spring these roses should be cut back more, leaving only two or three stems with four or five eyes on each. This will leave them 6 inches or less in length. When dormant roses are planted in the spring they should be pruned at the time of planting, leaving four or five eyes on a stem, as above recommended. In regions where there is no danger of injury from frost or dry winds the final pruning, as described for spring, may be made in the fall. After the first year pruning should be done as soon as freezing weather is over. In regions where roses never suffer from cold it may be done in the fall. All weak wood and crossing branches should be removed every year. For fine specimen blooms on hybrid perpetuals, the remaining shoots should be shortened to four or five eyes. For the greatest mass of bloom only one-third to one-half the length of the shoots should be cut away.

In regions where cold sometimes injures roses, teas and their hybrids should be trimmed later than the other classes, or about the time growth starts. They should be trimmed in the same manner as the hybrid perpetuals. China, Bengal, and most roses should be treated the same as the teas and hybrid teas, except that it is not desirable to cut them quite so closely. Bourbon roses should have only half the length of the shoots removed. Summer pruning is desirable.

Special Pruning

A special type of pruning should be practiced in fall in sections where winter protection is necessary. Under such circumstances it is desirable to cut back the tops in the fall to within 30 inches of the ground to allow of more easily covering the bushes. This should be followed in the spring by the regular pruning. The long stems left in this fall pruning help hold the winter mulch from blowing away and from packing too closely. They are also long enough to allow considerable winter killing and yet have sufficient eyes left to insure ample growth for the next season's bloom.

Time of Planting

In deciding the time to plant cut-flower roses, the gardener must take into consideration the kind of plant, the location, and, to a certain extent, the season. The roses may be obtained either as dormant or potted plants. It is best to use the former and plant in the fall in those sections where the temperature does not fall below 10° F., where the winter winds are not exceptionally drying, and where the soil has been so prepared that it does not heave badly. In other places spring planting with potted plants is best. If budded or grafted roses are used they must be planted deeper than own-rooted roses would be, because of the liability of shoots starting from the stock below the scion. The point of union between the stock and scion should be planted 3 inches under the ground. By planting in this way the scion will have an opportunity to form roots from the part of the stem in the ground and thus become at least partially own-rooted. Planting the stock so deeply discourages the formation of new shoots from it. If any appear they must be removed at once.

Potted plants, as opposed to the dormant sort, should be set out in the spring after the maples come to leaf, or not over two weeks before the oaks come into leaf. With potted plants no root pruning is necessary, as any pruning required should have been done at the time of potting. Where the roses are small and suited to the size of the pot, the balls of earth are planted with the top half an inch or so below the surface. The soil is compacted about the ball without breaking it. These roses are watered in the same way as dormant plants.

Field grown plants, especially the larger sizes, usually have long roots which are doubled up when placed in a pot. In planting them in a garden, the roots should be straightened out, but great care should be taken in this process not to disturb unduly the soil adhering to the roots. By having the ball of earth quite wet, its breakage does not cause the complete dropping away of the soil when it is disturbed for the purpose of spreading the roots. Good earth must be well compacted about these soil-covered roots, and the whole should be watered and dry soil put about the plants after the water has soaked away.

Spacing Roses

Hybrid perpetual roses should be set from 2 to 3 feet apart, depending on the vigor of growth and the locality. When the greatest mass of bloom is wanted the vigorous ones had better be 3 feet apart. When used in the South they should be slightly farther apart, but because most of them bloom only once during the season, or at most only in the spring and fall, they are neglected there in favor of kinds more desirable for the region.

Tea roses should be planted from 18 to 30 inches apart, depending on the vigor of growth and proposed treatment.

The hybrid tea roses have a greater range of character of growth even than the other kinds discussed, and the proper distance for planting corresponds. The planting distance is from 20 inches to 3 feet, being greatest in the warmer regions where they get an abundance of water, and least where they are retarded in growth by cold winters or dry summers.

The China and Bourbon roses should be planted about as far apart as the hybrid perpetuals.

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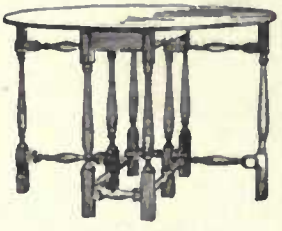
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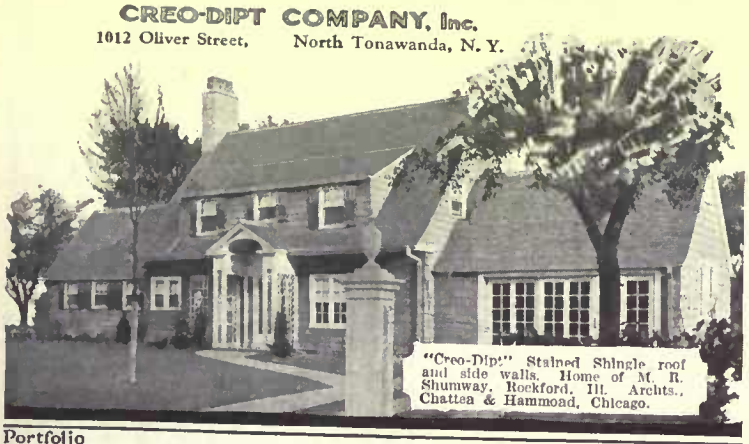
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A Separate Bed for Cut-Flower Roses

ROSE lovers who heretofore have confined their attention to general-purpose roses, cutting their house flowers from plants used for lawn or border ornamentation, or for covers for arbors, should find it desirable to plant a special rose garden for cut flowers. This is practically the only plan that will result in the production of blossoms of highest quality. A separate garden plot is desirable for roses for cutting because such plants require special care and attention and need more room and cultivation than roses adapted to border planting. Their segregation in a bed of their own also facilitates treatment for insects and fungus attacks.

Varieties

There are a multitude of varieties of roses of different hues available for use in a cut-flower garden, so that every rose gardener should be able to find some to please him. The principal groups of these are: Hybrid perpetual, teas, hybrid teas, Bengals, Bourbons and Chinas.

The hybrid perpetuals are the hardiest of the cut-flower roses and are the only ones to be relied upon in the colder parts of the country and in the rural districts of the dry-land region. They usually bloom only in the early summer, but sometimes bloom a second time if thoroughly pruned, especially if given a midsummer check by dry weather. In the warmer sections, with plenty of moisture, the hybrid teas are more desirable. When properly treated, the latter bloom from spring until cold weather. They will succeed on the southern portions of the Great Plains if they can be irrigated, but are not adapted to the sections of that region where irrigation is not available.

Tea roses are more tender than hybrid teas. Although some of them are weak growers, they are most attractive. They succeed well in the South Atlantic and Gulf States and on the Pacific coast. These and the hybrid teas provide the most satisfactory roses in the regions where they succeed.

The China or Bengal rose is one of the forms from which a great many of the garden roses have been developed. But few of these varieties are now offered by nurserymen.

The Bourbon rose is best known through the variety Souvenir de la Malmaison, which in hardiness compares favorably with the hybrid teas. There also are other varieties.

The selection of varieties is best made after consultation with near-by growers or nurserymen who are most familiar with local conditions. The larger rose-growing firms are also in a position to make reasonably safe suggestions for any region if given full information as to location, exposure, kind of soil, and other local factors.

Roses adapted to culture for cut flowers, the gardener will find, show most plainly the results of the long period through which roses have been selected and bred. Greater specialization in methods of treatment also will be found here than among other types of flowers. Plants may be had from nurseries in "own root," "budded," or "grafted" form.

The advantage of grafted and budded roses is that they are more vigorous the first few years, but they have to be watched closely to prevent shoots starting from the stock, as such shoots take the sap and thus starve the scion. The expert who constantly can watch his plants may be successful with grafted and budded roses, but the average grower would do best to use own-rooted plants, even though they do not grow so fast. The few varieties that succeed only when grafted should not be tried until the grower has become expert in handling roses. Climbing roses are grafted less often than hybrid perpetuals, hybrid teas, and teas.

Plants are propagated under glass and in the field. The field-grown plants are usually rather more robust and more likely to withstand adverse conditions.

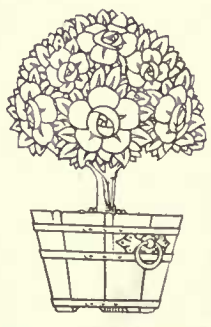
The size or age of the plant to use is largely a matter of choice. They are offered in various sizes, from 1 to 3 years. The plants from cuttings are smaller than the other plants of the same age and variety. Three-year-old plants give the quickest results. Two-year-old plants can be transplanted more successfully than older ones and are rather more satisfactory. One-year-old plants have to be grown for a year before any real results are obtained in the way of bloom. The first year the flower buds should be picked from this small size as soon as formed, to let all the strength go into growth.

Soil, Drainage and Fertilizer

Cut-flower roses thrive in a well-drained soil that is not too dry and is well supplied with organic matter. The hybrid perpetuals succeed best in clay loam or in a soil with a clay subsoil. They do not succeed so well in gravel soils. Many of the tea roses and their hybrids succeed in very light lands if well supplied with organic matter and water, although the ideal soil is a loamy one. A well-enriched soil and one reasonably constant in its ability to supply the plant with moisture is the chief requirement. On the other hand, it must be well drained, as roses will not grow when water stands about their roots.

In heavy clay soils or wherever water is liable to stand, it is desirable to provide artificial drainage. This is best done by excavating to a depth of 3 feet, placing a 12-inch layer of stones in the bottom, covering these with inverted sods, and then refilling the bed with well-prepared soil. This layer of drainage should be connected with some proper outlet for carrying off the water. A drain of a similar layer of stones, 1 foot or more wide, or a tile, should lead to some main drain, a sewer, or to an opening on lower land, so that surplus water will be carried away immediately. In well-drained soils such special precaution is not necessary. Sometimes the layer of stones without the outlet drain will be sufficient.

ARCHIBALD RUTLEDGE.



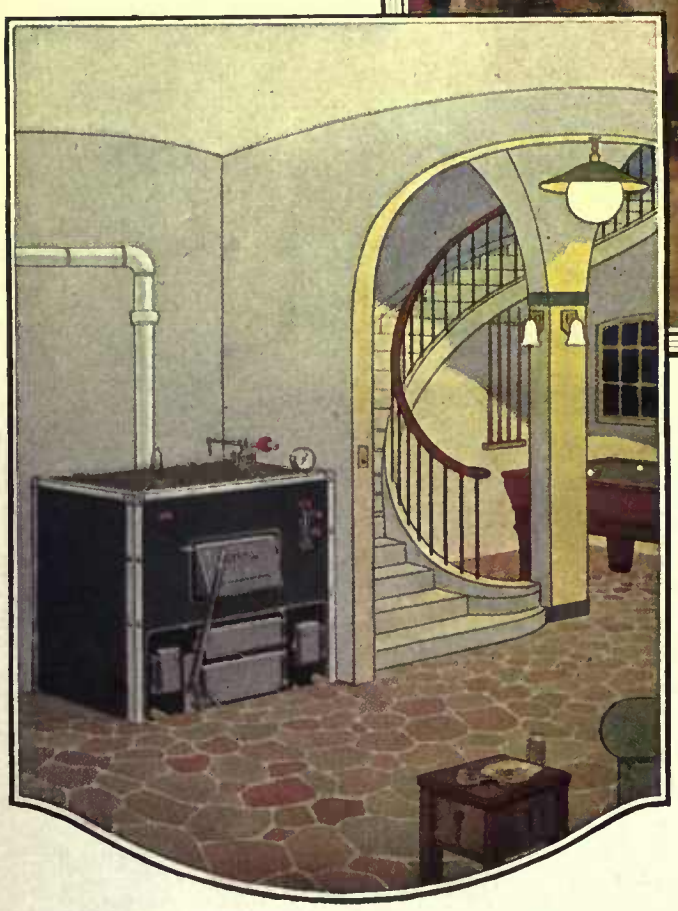
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THE SPRING GARDENING GUIDE

OF course, one really never stops working in the garden. Ice and snow have no terror; the work goes on just the same. Much of it is paper or greenhouse work—mainly paper, for the time to put the final touch to the plans for this year's garden is in February and March. That is why HOUSE & GARDEN's big spring gardening number is dated so early. The scheme of it is to provide information on the planting and maintenance of gardens which will be of service to both beginner and experienced alike. A lot of it is cold, hard facts; a lot, inspiration. Both are necessary.

The gardens around Bar Harbor, with which the issue opens, may appear simply inspirational until readers who live in that latitude or under comparatively the same conditions begin to make gardens, when they find these pictures of the utmost practical importance. So are the pages showing the trellised garden and the truly remarkable English topiary garden that was grown to full perfection in a slight thirty years. To this issue Mrs. Francis King contributes another of her delightful and helpful gardening articles. There will also be a definitive and comprehensive article on dahlias and on another page the problems of how to obtain, select and manage a gardener are discussed.



Among the Bar Harbor gardens in the March number will be this one designed by Mrs. Farrand

To make the practical gardening complete are the three pages of the Spring Planting Guide, in which the whole story of beginning and handling flowers, vines, shrubs and vegetables is tabulated in concise form. In addition to this is the complete planting table for a shrubbery border.

In all there will be seven houses displayed, one by Charles Platt, a Long Island farmhouse type; a moderate sized English house of Georgian character, designed by Richardson & Gill, the Prince of Wales' architects, and five smaller houses in a group ranging from a comfortable country home in Seattle to tiny suburban houses situated in the East.

For those whose interest is primarily the inside of the house come a page of curtain designs, the decorative use of candles and candle lighting, the charm of porcelain birds, and, of course, the Little Portfolio, which will contain some really remarkable interiors. The Collector's article, seeing as St. Patrick's Day comes in March, is on Irish silver.

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Harting

ARCHITECTURE AND PEOPLE

Behind the Dutch door stand many centuries of pleasant associations. It brings up thoughts of simple living, of sunlight splashed down quaint halls, of welcomes called through the opened top panels, of men and women and children behind it awaiting a footfall on the dooryard path. Almost every detail of architecture has some such associations, and in planning a house it is well to remember and retain them when we can. Architecture should be a thing of beauty and a joy forever, but it becomes a more personal, more living thing and a rarer joy to us when we remember the people whose lives it has enriched



TRANSPLANTING ARCHITECTURE

To Approximate the Feeling of an Old-World Home Is the Most Advisable Plan, As Witness This Home in the Elizabethan Style

EDWARD T. LARKINS

MANY of us, while visiting the older countries of Europe, have been impressed upon occasion by the seeming completeness of some of the smaller homes. They seem to be so much a living part of the landscape.

Especially are those who plan to build homes here in the States impressed. They look upon these old-world cottages and wonder what gives them their charm. And then they ask why this charm cannot be imparted to houses of like character here in America. Would such houses make good American homes, fulfill our requirements?

"House" and "Home"

There is a subtle difference between the generally accepted meaning of the word "house" and the word "home". A "home" has invariably been the primary factor in a man's desire to build, and yet, as we go about the country, how many instances do we find of people setting out to achieve a home, who only succeed in producing a house! This is a distinction with very much of a difference, and in the explanation of it lies the answer to those questions one feels when he sees old world homes.

The old homes of European countries were built to live in. Generation after generation lived in them. When the original house grew too small it was added to. Often the additions took the character of the contemporary style, quite different from the early design, as one can see in countless village homes in Kent or Surrey. The age of the house is gauged by these changes and additions.

On the other hand, only in rare instances do Americans build for generations to come. The prospective builder usually has one eye on the real estate market. If his family grows too big, he seeks another house. When the neighborhood begins to pall, he moves to a new one. This constant migration robs the house of an atmosphere which long living gives older European houses. And it is also apt to rob it of the atmosphere of a home.

Behind the charm of these old-world houses lie many conditions—the geographical condition, which greatly determines the style of the architecture, in fact, is the determining factor; climate and weather vagaries, which react upon the design and construction; and the geological conditions, which provided native materials and to a large extent influenced the development of the local style. Religion and social and political influences can also be noted in early architecture, although they do not have so prominent an influence on the design of the house.

Compared with age in Europe we are a young people and our houses, even the oldest, are new. The weathering that gives charm to old houses on the other side cannot be reproduced here without being obviously what it is. It is impossible to make a perfect counterfeit of Time's patina.

Indigenous architecture, native materials, time and contentment are the four factors that give these old-world homes their interest. Contentment comes with age, and contentment is a virtue the American people might well acquire. But of the other elements, how can their charm be transplanted to the American countryside and suburb? How much of it can be transplanted and still remain charm?

Our Borrowed Types

The United States occupies a unique position in that it possesses no local traditions or historical associations going much further back than a few hundred years. We cannot be said to have a native architecture. Nor can we ever expect to have a typical American architecture because of the diversity of climates and soils in this vast country. Our architecture has, of necessity, been borrowed, but by reasons of the geographical and geological conditions, it would be obviously wrong even to attempt to make an exact replica of a home from any part of Europe.

As Mr. Guy Lowell has found, only few locations in this country really make Italian villa architecture appear comfortably at home. In the same way a Pennsylvania Dutch Colonial farmhouse would look out of place in the flat lands of Arizona, just as an Arizona ranch house would appear awkward on a New England hillside.

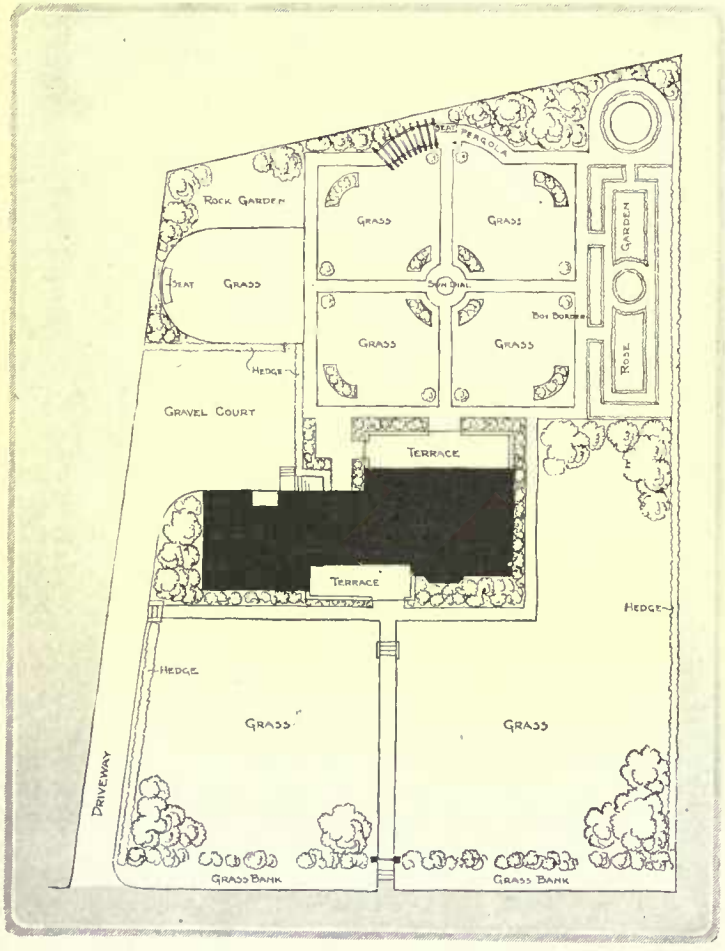
It is the work of the architect, after having noted the site of the proposed house and having taken into account the climate of that particular part of the coun-



The home of Chapin S. Pratt at Bronxville, N. Y., is along the lines of a smaller Elizabethan country house, executed in stucco and stained clapboarding with the occasional relief of half-timber. Bates & How, architects



Some of the Elizabethan simplicity of the exterior has crept through the walls. The hallway is generously proportioned, with a simple broad stairway of characteristic Elizabethan details. The floors are 5" oak planking and the walls of rough hand finished plaster



The gardens are to be laid out behind the house—a formal grouping on the axis of the living room terrace and terminating in a pergola, with a rose garden on one side and a hedged space and rock garden on the other

try, to help the client choose the style of architecture that most nearly approximates those conditions. Then he must make the design of the old-world house and modify it so that it conforms to the temperament and requirements of the modern American family and also make the design with due regard to the necessary changes of materials.

Transplanting architecture from a foreign country to the United States is not so different from transplanting foreign plants. The plant has to be acclimated to the new soil and vagaries of temperature, but before many seasons it takes on an appearance quite different from what it was in its original location. So with transplanted houses. They will never look exactly like the original; we must be satisfied—and it is right that we should be satisfied—if we approximate the feeling of the original. When we speak, then, of an English cottage in America, we mean a cottage constructed along English lines and approximating the English feeling in American materials.

An Elizabethan Design

An example of transplanted architecture that successfully approximates the lines and feeling of a small English country house of Elizabethan sources is found in the home of Chapin S. Pratt, at Bronxville, N. Y., of which Bates & How were the architects. It produces, not something new, but something good in a spirit as old as domestic art.

The house stands in a suburb, with other houses not far distant. In laying out the garden and situating the house on the lot it was desirable to make the most of the limited privacy. From the road, shielded by flowering shrubs, a stone-flagged path leads between grass lawns to the terrace where the main entrance is situated. Another terrace is in the rear of the house, off the living room. Along the axis of this rear terrace a flagged path brings one to a formal garden laid out around a central sundial. The end of the path terminates in a simple pergola with a background of trees and shrubs. On the right of this, and in view of the sun porch, is a formal rose



A house of this character should be visualized with its planting all in place. The walls need vines and the foundations some shrubbery. Border plantings will help tie the house to its site and give color to the completed picture

garden. These gardens, lawns and the trees comprise the setting of the house.

The walls of the house are covered principally with stucco in combination with dressed stone, and partly relieved by simple half timbered work, reminiscent of the Elizabethan period, stained a dark nut brown. The large gables are of red cedar clapboarding well oiled and left to weather. In time the elements will soften and enrich the colors. The roof is of dark stained shingles. Two well-proportioned brick chimney stacks relieve the roof line. The variety of gables, the overhang of the eaves and the grouping of the windows give a diversity of interest to the façades.

Something of the same simplicity that characterizes the exterior is found in the disposition and furnishing of the rooms. There is a slight irregularity in the plan that promises comfortable living. The hall extends from side to side, a generous hallway. Off this is a living room on one side and the dining room on the other. A paved sunroom adds to the possible size of the living room. The service quarters are across the terrace and beside them comes the garage. Paved terraces are a characteristic Elizabethan touch. Upstairs is a master's suite of chamber, dressing room and bath, with another chamber behind. Two other bedrooms and a bath fill the middle section. Space is saved by the hall running along the rear wall to the service quarters.

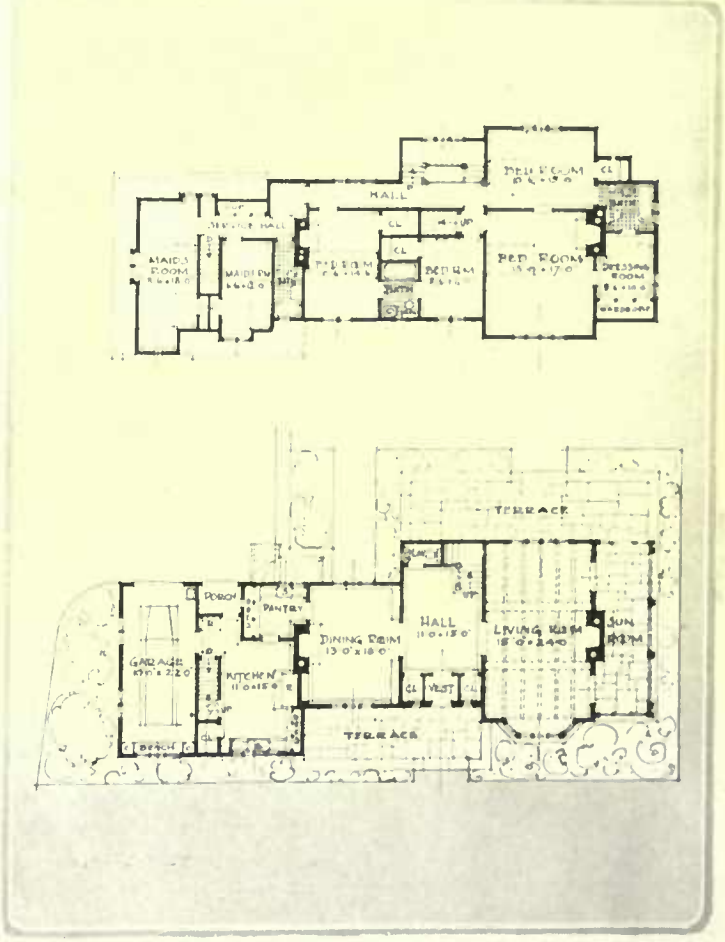
The Furnishings

The floors downstairs are of 5″ oak planking and the trim of oak, wax finished. This is in keeping with the suggestion of the Elizabethan atmosphere desired. The walls and ceilings of the hall and main rooms are of hand-finished plaster with an irregular surface the color of old parchment. In the living room the ceiling beams are exposed—two main beams 12″ square with exposed rafters between. They are of pine left in its natural color and oiled, the edges being finished with quaint chamferings. These walls give a warm background for the draperies, furniture and

(*Continued on page 70*)



No attempt is made to "decorate" the living room, as we generally know that term. Its charm depends upon its architecture — the bay window, the beamed ceiling, the rough walls and the wide plank floor. Curtains give a touch of color



One of the achievements in the plans is the housing of the garage without disturbing the general roof lines. It opens on a rear drive, the same which gives access to the kitchen entrance



The descent to the gardens will be gradual—the house terrace, the grass bank and then stone-flagged paths. It will give the house the sort of intimate garden behind, that the type of architecture and the site require





The garage is built into the house, a modern necessity that does not destroy the illusion of the architecture. It is close to the kitchen end

The house is L-shaped, one and a half stories in one end. The end shown here contains the living room. It has a rough wall with rounded eaves



LITTLE ORCHARD FARM

WHITE PLAINS, N. Y.

FRANK J. FORSTER, *Architect*

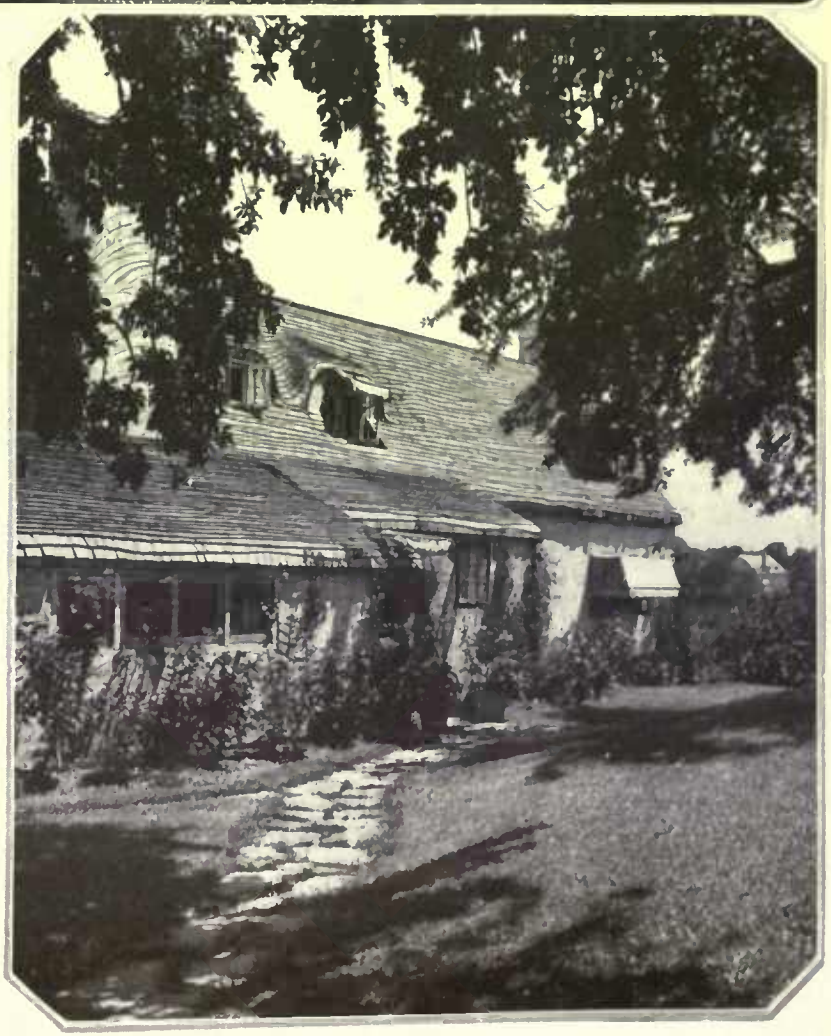
Rough troweled stucco covers the walls, giving them a pleasant variety of light and shade. The roof is of shingles laid to simulate thatch in effect and left in their natural silver color. The bedrooms are in this end with the casement dormer windows





The feature of the plan is the combined living and dining room, with its rough plaster walls, exposed beams, cottage furniture and gay chintz

There is nothing imposing about the entrance door—just a little corner shadowed by a flat awning and marked out by a pavement approach



AN ENGLISH COTTAGE ADAPTED *for* AMERICA IN STUCCO *and* SHINGLE

A path of flagstones let into the grass leads up to the entrance, the grass growing between the stones. Around the foundation is a planting of colorful perennials. The house sets low, well shadowed by trees. It is an example of successfully transplanted architecture

ON KEEPING WHITE ELEPHANTS

You May Give These Domestic Pachyderms Away, You May Secrete Them in Attics Until They Become Fashionable Again, But the Best Scheme of All Is to Make Them Change Their Hides

ONE knows of plenty of virtuous houses with no skeletons in their cupboards, plenty of new ones with no mice in the attic or black beetles in the basement; but it is difficult to think of a single one that does not suffer, more or less, from a plague of white elephants.

Offered a choice between black beetles and white elephants, a wise man will choose black beetles as the lesser evil. For black beetles can be got rid of; a few ounces of boracic powder will do the trick. But for clearing a house of white elephants, there is no dependable remedy.

It is all very well to say "Throw the old things out of the window," or "Call in the junk man," or "Give them to the Salvation Army." Few white elephants will allow themselves to be dismissed as easily as that. They attach themselves to their homes by links which, being more than merely physical, cannot be broken by merely physical means. A white elephant only becomes really white and truly elephantine when reasons of sentiment make it utterly impossible to drive it away.

THERE are many species of elephants. There is, for example, that class of elephant which has been in the family for generations, and which cannot be parted with without what almost amounts to a breach of faith with one's forebears. Who does not know that impossible furniture that belonged to a grandmother, those hideous tables fraught with precious associations, those dismal brown portraits by nobody in particular which one has not the heart to sell?

Then there are the white elephants which one has acquired oneself in moments of mistaken zeal or at a time when one's taste was different. These, too, it is hard to get rid of, partly because of old association, partly out of a foolish pride which does not admit itself mistaken.

Those first enthusiasms are rather dangerous. You stroll into an auction room, and your eye lights on something that seems particularly amusing or charming in the confused mass of things to be sold. You are attracted, you bid, and in the excitement of competition you become more and more firmly convinced of the beauty and value of the object for which you are bidding.

Finally, flushed with victory, you carry home with you an object which proves to be not only useless, but out of harmony with the rest of your possessions, and which duly takes its place with the other white elephants of your domain.

Then there is that third type—the present from a friend. Doubtless there was not a household in the land that on Christmas morning did not see some domestic white elephant led out from its paper wrappings and installed among the household effects. This type is just as difficult to get rid of, at any rate for a considerable period, varying in direct ratio with the retentiveness of the friend's memory. Such white elephants are the worst of all. They begin with a place of prominence in the house and, by gradual steps, descend into the utter darkness of the junk heap. Someone ought to do a set of plates after the manner of Hogarth showing "The White Elephant's Progress."

NOW there are many things that can be done with white elephants, and in this day of thrift (sometime in January, by the way, we are starting a Thrift Week) it is well to consider them.

You can, if you are heartless, visit them upon newly-married nieces and nephews. Their blood will be on your head, and rightly so.

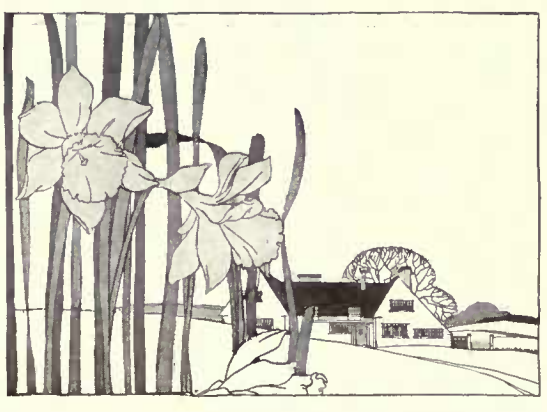
Or, if you have an ample attic, you can quietly lead these white elephants up there and hide them away. It is strange what time will do to hidden white elephants. About ten years ago there was held in New York an Exhibition of Bad Taste, and the whole town chuckled over the clever idea of the organizers and laughed uproariously at the exhibits. Today some of those very things that were held up to scorn are being used by "smart" decorators. This in one short decade! Of course, monstrosities always remain monstrosities. It is difficult for that sort of white elephant to change his hide, but popular taste changes and if you will only live long enough, some of the domestic white elephants may come in fashion again.

A third solution, and this we offer as our contribution toward Thrift Week, is to look the white elephant directly in the teeth and convince yourself that, sentiment to the contrary, it no longer is going to be either white or an elephant. Take the chisel firmly in hand, mix the paint, and when you have stripped off its decorations and varnish, reduced it, in fact, to the mere shadow of its former self, then you can begin and make of it something worth while, something that will fit in harmoniously with your other furnishings. This will require ingenuity and no little skill with tools and a paint brush, but it is the easiest solution of the situation.

THERE are many worse hobbies a man might have than carpentry. It keeps him home, it keeps him amused, will give him something to do on Blue Sundays, and eventually may save him money.

One always reads, in the romantic stories of collecting, how broken-down and impossible pieces of furniture were sent to a dear old cabinet-maker who, for a mere song, made the old things over into something new and glorious. That race of cabinet-makers and country carpenters died out a long, long time ago. Today they work on the cost-plus basis and can't be bothered with old furniture. Consequently the household which is endowed with domestic white elephants of undesirable character is obliged to turn to itself and make them desirable.

If they can't be given away, destroy them, destroy them ruthlessly. But if they show promise under their white hides, then set to work and make the most of that promise. The process may take time and the householder show the amateur touch at first, but eventually, if the hobby is persisted in, it will prove an interesting and profitable diversion. And there is always the camp or the summer cottage to which such pieces may be consigned when they are finished, places where they will look perfectly at home and can serve out the remainder of their immortal years.





Gillies

THE CHINESE FEELING

An unmistakably distinctive note is given a room when there is introduced into it some object of Chinese art. In the New York home of Chester A. Dale, the decorations of the living room were made to accord with a Chinese panel in black and white with two brilliant blue pheasants. The walls are paneled in yellow. Chinese lamps have black and white shades of Chinese silk. The rug is Chinese—yellow, blue and white. Against this background have been set a Hepplewhite sofa and two unusually attractive chairs and consoles



A fine example of 19th Century Crown Derby, a tureen and platter with floral medallions

THE PAST OF CROWN DERBY

The Collector Will Find Its Beginning Obscured and Its Career Checkered But It Is Well Worth the Hunting

GARDNER TEALL

IN the famous Mrs. Thrale's "The Wonder Years" we read how "Dr. Johnson goes to 'drink tay' with Mrs. Thrale and over his eleventh cup he berates the foolish costliness of 'chaney'. He smacks the table: 'Ma'am, I visited the Derby pottery, and I protest I could have vessels of silver as cheap as what are made of porcelain there!'" Horace Walpole would never have complained! But good old Dr. Johnson followed the progress of the high cost of living with the same enthusiasm that the master of Strawberry Hill followed the joys of collecting.

Derby porcelain is one of the most sought and one of the least written about of the English wares, although William Bemrose's "Bow, Chelsea and Derby Porcelain", a book issued in 1898 and not easy to obtain, gives us an excellent survey of the Derby porcelain through its different periods. Much mystery surrounds the origin of the Derby potteries. Before 1750 there were pot works there under the ownership of John and Christopher Heath, which works, however, appear to have been established in 1751 by William Duesbury of Lougton, Staffordshire. Duesbury himself was living in London, but his work book informs us that in the years 1751-1753 porcelain figures manufactured in Derby were being sent down to London for Duesbury to enamel there, as he was also enamelling the Bow and Chelsea figures. If Dr. Johnson's plaint to Mrs. Thrale was made at that time we might find foundation for it in the fact that whereas a pair of Bow or Chelsea figures such as Jupiter and Juno sold for 4s. 6d. Duesbury was asking nearly twice as much for Derby pieces of the same genre.

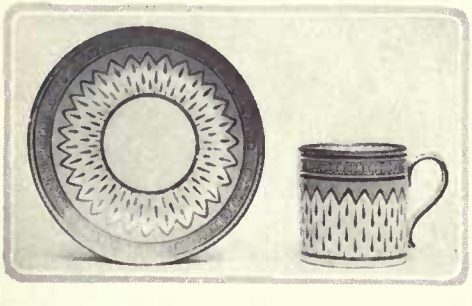
A privately printed brochure by J. E. Nightingale, F. S. A., issued in 1881 ("Contributions towards the History of Early English Porcelain") has this to say of Derby porcelain: "The earliest notice I have found of this manufactory is contained in an advertisement of a sale by auction several times repeated, in the 'Public Advertiser' during the month of December, 1756. . . . To be sold by auction by Mr. Bellamy. By order of the proprietors of the Derby Porcelain Manufactory, at a commodious house in Princes St., Cavendish Square. This and three following days. A curious collection of fine figures, jars, sauceboats, Services for deserts, and a great Variety of other useful and orna-



Examples of Chelsea-Derby porcelain are eagerly sought by ceramic collectors. The saucer in the lower right corner exhibits the French sprig decoration



(Left) "Cupid Disarmed," an unusual group in 18th Century Derby biscuit or unglazed clay, modeled by Spangler after a design by Angelica Kauffmann



Classic motifs influenced both the shape and the decoration of Crown Derby at one period, as witness this cup and saucer dating from about 1800. Gold was used with the colors for banding and enrichment



The festoon decoration is found in some of the early examples of Crown Derby, as this covered bouillon cup and saucer. This and other photographs by courtesy of the Metropolitan Museum of Art



Fluted cups and saucers with the French sprig, or blue cornflower decoration, were characteristic of many of the early Crown Derby tea and coffee services. Patterns after the style of Japanese Imari ware

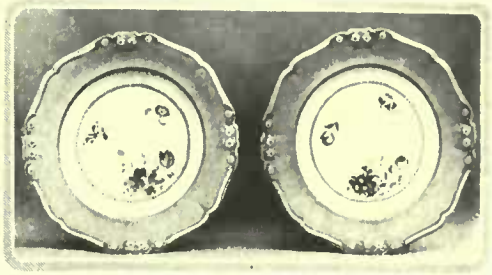






These six pieces are part of a superb Crown Derby table service of 19th Century creation. Medallion landscapes of Derbyshire scenery are introduced in the decoration, set in frames of elaborate designs

This Crown Derby biscuit figure of Lord Lyndhurst, dating circa 1810, is one of the most interesting of the porcelain figures of this period



Two early 19th Century Crown Derby plates, with floral decorations and blue borders

Contrasted with the biscuit or uncolored and unglazed figure opposite is this early Derby porcelain figure of Queen Henrietta Maria

mental Porcelain after the finest Dresden Models all exquisitely painted in Enamel, with flowers, insects, India plants, &c. . . . This and the following days will be sold some of the finest of the Derby Porcelain and Foreign China'." But even here there is room for doubt as to the figures which were referred to actually having come from Derby kilns.

Llewellynn Jewitt, F. S. A., possessed a deed of partnership made between William Duesbury, enameler, John Heath, gentleman, and Andrew Planché, china maker, dated January 1, 1757. From this we glean that the Derby porcelain was now well under way, and we know that by 1763 a consignment of over forty-one boxes of porcelain was sent from the company's Nottingham Road manufactory to London, a consignment whose valuation, according to Mr. Frederick Litchfield ("Pottery & Porcelain") was placed at £666 17s. 6d.

In 1769 Duesbury acquired the Chelsea porcelain works and for a period of fifteen years the Chelsea and the Derby factories combined and their wares were known as Chelsea-Derby porcelain, models being interchanged by the manufactories. In 1786, shortly before his father's death, William Duesbury entered the firm. An improvement in Derby porcelain followed, and it was patronized by Royalty and the Court, the Duke of Newcastle, Lord Lonsdale and Lady Spencer taking an especial interest in it. When the younger Duesbury died in 1796, a Mr. Kean managed the firm until his place was taken by William Duesbury's grandson.

From the assumption of management by Robert Bloor in 1815, Derby porcelain declined as rapidly as Bloor's fortune increased. At his death in 1849 the stock was sold off and the manufactory's buildings demolished. On a new site Messrs. Locker & Co. continued the Derby porcelain, being succeeded in 1859 by Messrs. Stevenson, Sharp & Co. Later the firm became known as Stevenson & Hancock and on Stevenson's death in 1866 Mr. Sampson Hancock became sole proprietor. The present Derby porcelain is produced by the Royal Crown Derby Porcelain Co., Ltd., the Duke of Devonshire having procured for the revived industry the Crown patent for the use of the word Royal. The early Derby patterns and decorations have been reproduced and the modern pieces attain a high degree of excellence that lifts Crown Derby far above the slump of the Bloor period.



Above is a Japanese flower motif done in late 18th Century Crown Derby



A fluted bowl of Crown Derby of late 18th Century make is shown at the left

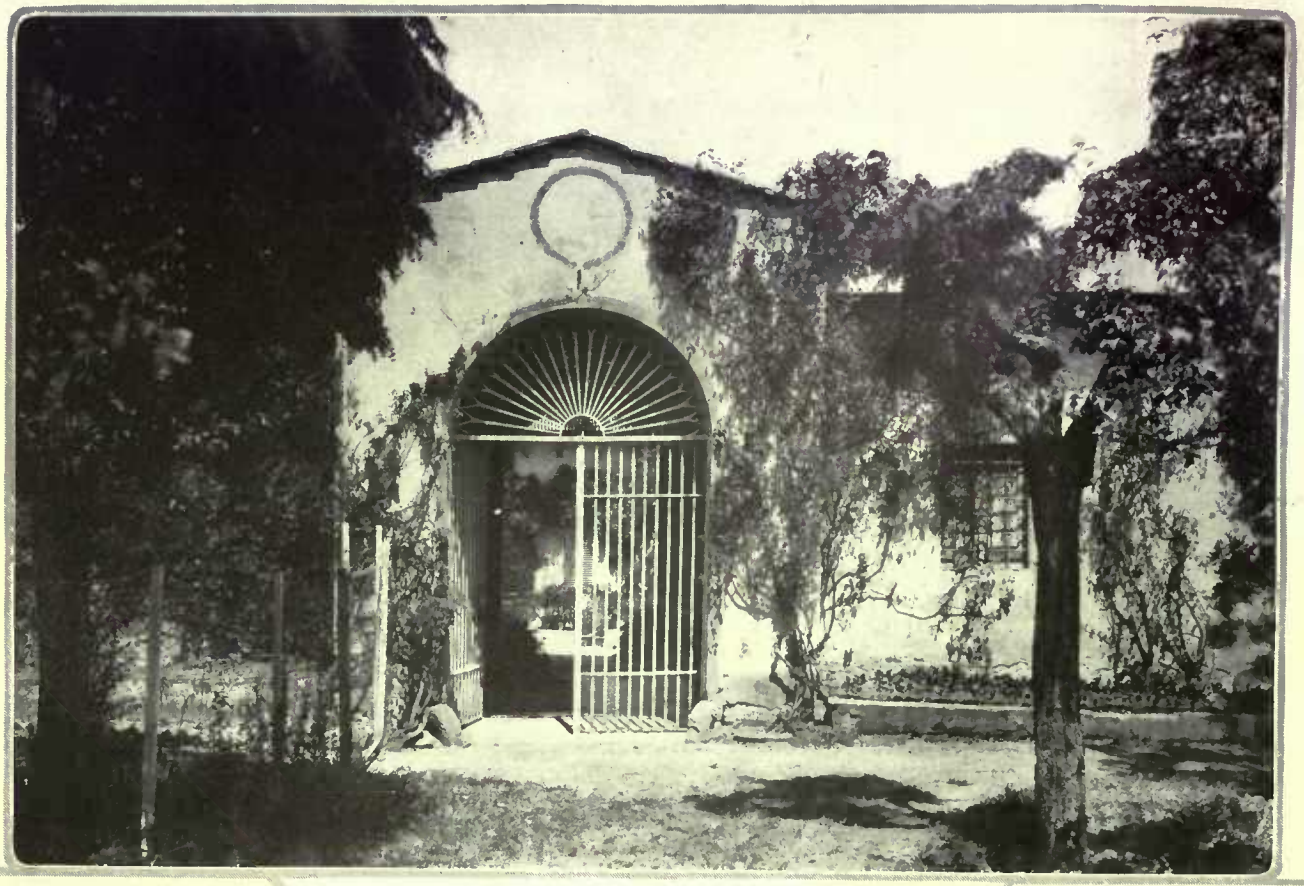
The paste of old Crown Derby is very beautiful, being fine and white and soft. The original Derby paste was probably more glassy. The dull ivory Derby biscuit, a worthy rival of that of Sèvres, seems to have been a secret that died with the old manufactory. In seeking to re-discover it, Mountford invented what is known as the Parian Derby. After the time of Duesbury and of Kean the biscuit body used for figures appears to be just the regular Derby porcelain body, left biscuit, with its chalky effect and not having the decisive texture of the original Duesbury biscuit.

The decoration of Crown Derby is beautiful. For some twenty-two years William Billingsley, a native of Derby and a pupil of Zachariah Bowman, a celebrated artist of the Dor-

(*Continued on page 58*)



Rich colors and gold were used in the decoration of this late 18th Century Crown Derby tea set. William Billingsley, a native of Derby, was the leading Derby decorator, flower designs and landscape decorations coming readily to his hand. The Crown Derby ground colors are lilac, pale blue, deep blue, green, pink and a rare canary yellow



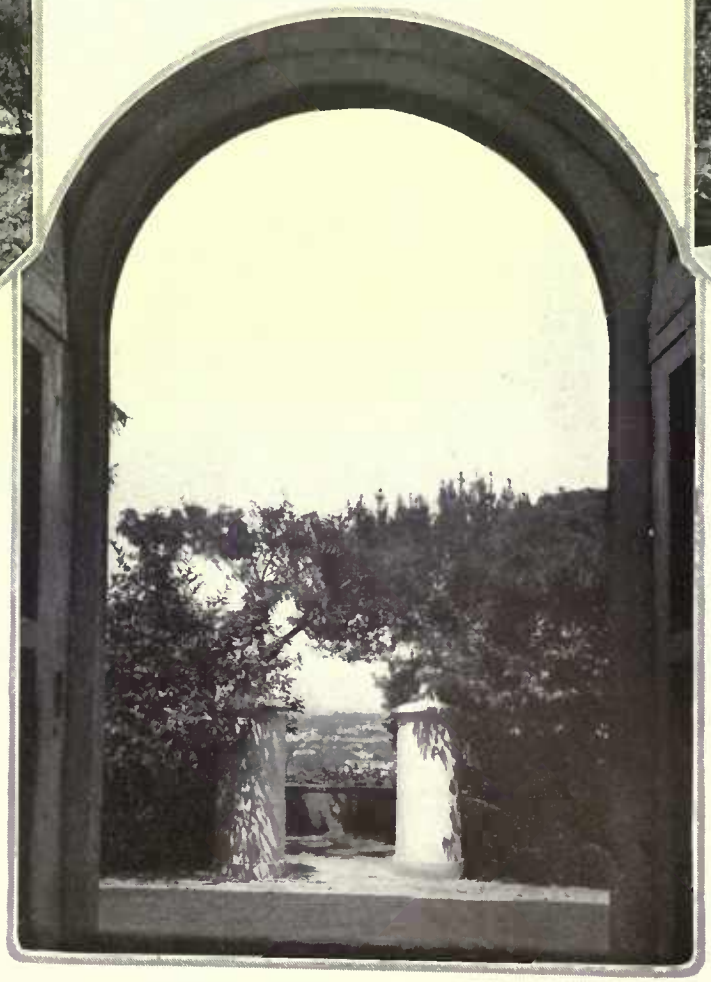
From the orchard one looks toward the lemon house through whose arched passageway is a glimpse of the garden beyond. The lemon house forms the south boundary of the garden and gives ample protection to the shade-loving plants which are growing in its lee



The view across the garden from southeast to northwest shows two of the accenting palmetto trees and a corner of the villa beyond. The arrangement might be called informally formal



At the intersection of the main axes is a little well with a stone curb and iron railing. Beyond are the arch of the lemon house and the walk which leads into the orchard



Though it is not a part of the garden, the view from the north doorway of the villa through a gap in the hedge to the valley of the Arno is a noteworthy feature of the place

AN ITALIAN GARDEN OF CONTENT

Behind the Villa San Martino Is a Little Walled-in Space from Which We in America Can Draw Lessons for Our Own Gardens

H. D. EBERLEIN & ROBERT B. C. M. CARRÈRE

THIS title may, at first glance, seem whimsical. It is not. On the contrary, it is altogether logical and truly indicative of the ensuing purport. What follows is especially intended for the many who are confronted with the problem of making the most out of a limited garden space.

To be explicit, the little garden of content referred to is the garden of the Villa San Martino, near Florence, and a careful study of its character and arrangement will supply more than one suggestion that may profitably be put into effect by architects and garden makers in America. The area of the garden is 99′ 6″ by 90′ 6″. On the north side it is bounded by the villa itself; on the south by the lemon house, which serves a multiplicity of other purposes as well; on the east and west it is bounded by walls which separate it from farming land, on the one hand, and from the vegetable garden on the other. It is thus wholly enclosed. The walls all round are about 14′ high.

On the north side the villa gives complete shelter. This barrier and the walls on the east and west suffice to keep off all chill winds of autumn, winter and spring and give full play to the sun, whose warmth is thus conserved. The high wall of the lemon house along the whole southern boundary yields ample protection to shade-loving plants, even during the heat of summer. The scheme of arrangement in this way provides a suitable place where any sort of plant that will grow in the latitude of Florence can find congenial conditions.



The villa with its flower-hung walls closes the garden on the north, a superb background for the planting as one sees it on passing through the gate into the lemon house archway

A Symmetrical Design

In its general plan the garden is symmetrical —one could scarcely call it "formal" in the usual acceptation of that term—being cut into four approximately equal parts by two axes. These two axes are the two main walks which intersect at the center of the area and run respectively north and south, and east and west. Four other walks, around the four sides of the garden, frame in the whole composition and clearly define the subdivision of the plot into four principal sections. These four chief parts of the layout, although they conform in outline to the general symmetry of plan, disclose a wide diversity in their individual internal arrangement. Taken all together, they embody what might be styled the principle of "informal formality."



It is a completely enclosed garden. At the west end of the crosswise walk a little gate in the wall leads to the vegetable garden

The northwestern section (one of the two nearest the house) is cut into by a tile-paved terrace (fig. 10 on plan, page 68), shaded by a wistaria arbor. Low stuccoed walls enclose the angle of this terrace, and the portion of the wall facing the south affords a suitable background to an architectural pump which masquerades as a fountain—the pump handle is ingeniously concealed behind the wall—and also supplies a warmth-reflecting back to a raised bed for seedlings. This bed is walled and is raised about 2½′ above the ground. The subdivisions of this section are arranged according to utilitarian convenience. The other three sections, although each displays a different plan, maintain a more regular aspect. As central features of the two southern sections there are circular plantings, indicated by figures 11 and 12 on the plan. On axis with 11 and 12 are four palmetto trees, indicated by foliage like rays of a starfish.

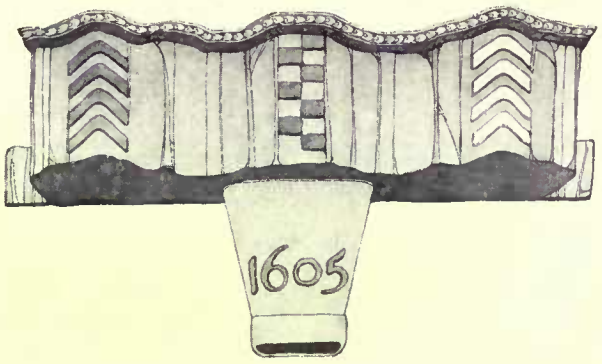
Trellis and Walks

At the eastern end of the broad walk before the house, and in a measure balancing the tile-paved terrace with its wistaria arbor at the opposite end, is a trellis covered by a grape-vine (figure 4).

The broad walk or terrace (figure 1) in front of the house, upon which the doors and full-length windows directly open, is paved with gravel, as are also all the other walks. The broad central walk (10′ wide) running north and south, from the house at one end to the lemon house and gateway into the orchard at the other, is graced at its intersection with the east and west path (6′ wide) by a little well (figure 3) with a stone curb and an iron railing.

The small circles on the plan shown surrounding the well, along the middle of the north and south walk, and in other parts of the garden also, indicate potted plants which the gardener disposes at discretion, in rows or in irregular groups, according to variations in exposure or conditions of bloom and the massing of color. Those familiar with Italian gardens know how fond Italian gardeners are of this pot grouping and what pleasing effects they produce by it. The large circles, whether in the beds or on the walks, indicate lemon trees in large red earthen pots, some of which are 3′ in diameter. These potted trees, of course, are stationary during warm weather,

(*Continued on page 66*)



About the early designs there is a remarkable simplicity that gives them charm

A DETAIL WORTHY OF ENRICHMENT

The Old Designs of Rain-water Pipe-heads Can Be Used to Decorate the Exterior of the Country House

HARRY C. RICHARDSON

THE extent to which decorative rain-water pipe-heads have been made use of by our architects in designing country houses is but little appreciated by the American public. The real reason behind this lack of appreciation lies in the fact that our pipe-heads have almost always been properly designed and used—that is to say they have always been in keeping with their surroundings and never insistent. They may be beautifully, even richly, ornamented and designed, but they must always be subordinated to the architectural design of the house which they are to adorn else they will stand out too prominently from the house mass.

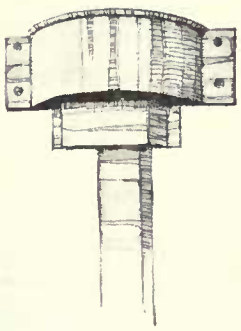
As a note of exterior decoration few objects can lay claim to so distinctive a value as the rain-water tank with its attendant gutters, down-water pipes, pipe-sockets and goose-neck. To be beautiful and yet wholly utilitarian is a combination which always demands careful study in design, whether the subject be dormer, portico, stair-railing or just gutter pipes.

In the case of gutter pipes we must keep in mind the material of which the wall is built and the various reliefs to flatness offered by such breaks as windows and doors. The old English designers of Jacobean and Tudor houses visualized the completed façades in full detail, for in only the rarest instances do their gutters, pipe-sockets and pipe-heads look out of place. The color of the lead blends in with the brick or stone walls and offers a happy contrast to the green of the vines. Yet these rain-water adjuncts were a vital necessity, a purely utilitarian object enriched.

Had we used, here in this country, our rain-water shed for the household water supply during the past few hundred years we would no doubt be blessed with a crop of the most outrageous cast iron rain-water systems that fancy could conjure. Fortunately, we have been spared this orgy and are permitted the use of the rain-water head as a decorative accessory to the necessary gutter system. True it is that almost all our houses are equipped with gutter and down-water pipes, but they are for the main part of so simple a design and are so utterly lacking in individuality that we always accept them more as a necessary incumbrance than as a thing of useful beauty. Our best American designs are found in old Georgian houses, although, because Georgian architecture did not permit of as much originality as Tudor and Jacobean, the expression is more restrained.

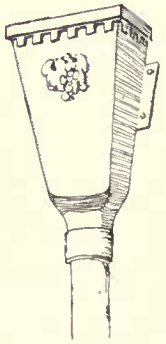
Various materials have been made use of in the construction of rain-water pipe-heads, among the most desirable being cast iron, lead, copper and wood. Lead, however, is the material with which this article deals mostly. It is, and always has been, the most satisfactory material





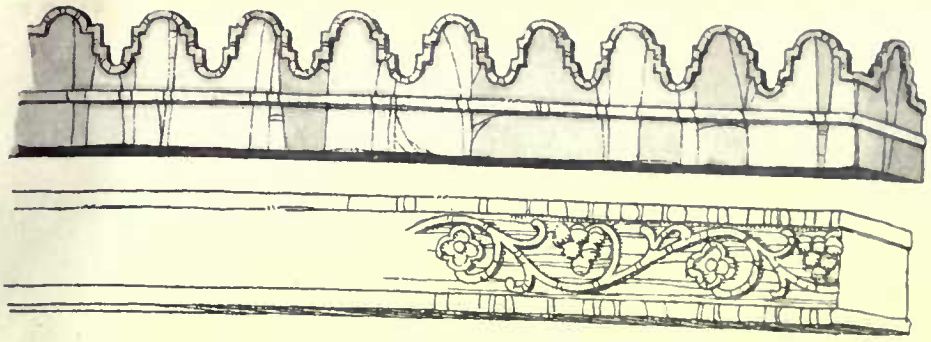
This simple design for a small house can be executed in lead, copper or cast iron

In England we find our best examples of lead rain-water pipe-heads. Some have been in position many centuries and the modern work generally copies the old designs. This example is in Worcestershire



While lead is the usual material for pipe-heads, this design can be made in cast iron

for the purpose of conducting waste water. In the first place lead is a pliable and workable material for hand craft, this virtue alone giving it superiority over any other medium. Then, too, lead requires no painting, no finishing and little repairing, being more resistant to the effects of water than any other of the usable materials. It weathers beautifully, turning to a lovely shade of silvery-gray, streaked with darks and lights. Lead also offers the unique distinction of being capable of ornamentation, particularly with reference to bright tinning. Color may even be used in rare instances.



We have become so accustomed to the rounded trough and the galvanized pipe that we often miss the possibilities in decorative pipes and gutters. The formal, elaborate designs require, of course, a formal house of pretentious size, but even small houses could afford a simple elaboration at these points. The two designs above are for lead gutter piping, copies of old examples found in English houses. These would serve admirably to finish many types of eaves

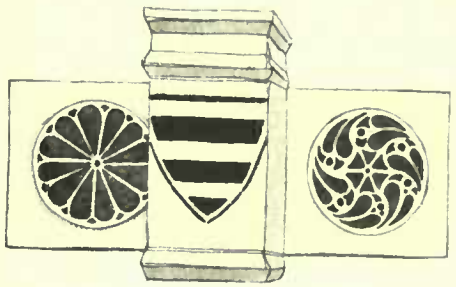
Lead rain heads seem to have been a peculiarly English device. There are to be found examples ascribed to as early a date as 1525, while references are found in historical writings which would indicate the use of lead as a rain-water discharge medium some two centuries earlier. Examples of full rain-water systems of lead are available from 1670. In the old times lead work was an art apart, like carpentry or cabinet work; it borrowed neither from stone nor wood in its designs. Mediæval lead, as one authority expresses it, was wrought like a colossal goldsmith's work.

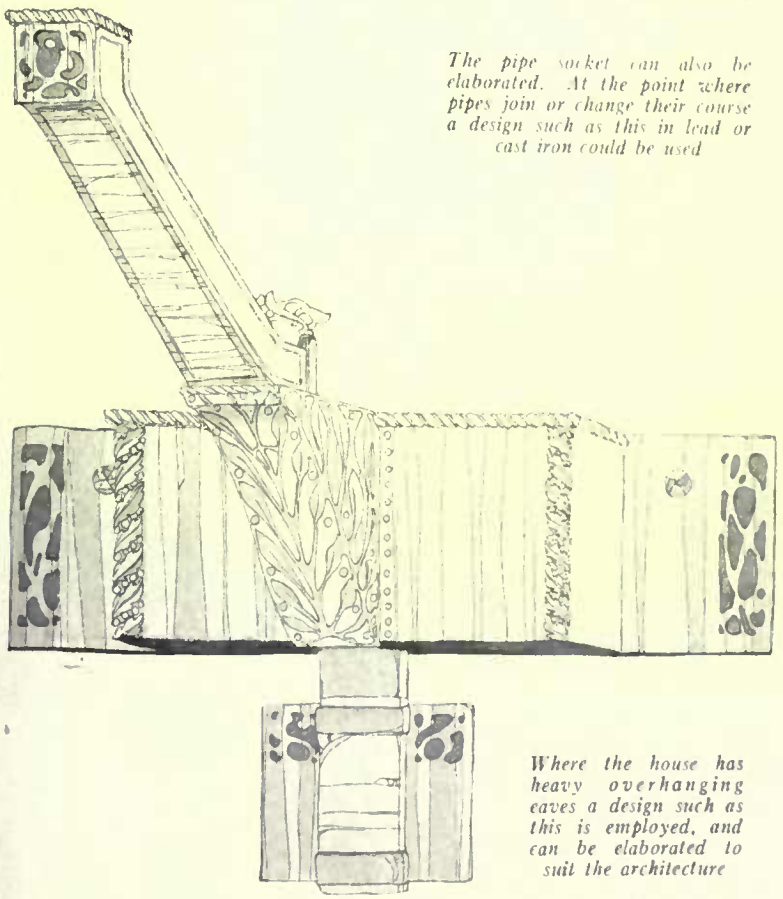
17th Century Heads

The first few years of the 17th Century brought further heads of charmingly decorative design, many of them beautifully delicate and of the most excellent craftsmanship. Designs with checkers, chevrons, and strapping, all brightly tinned, were exceedingly effective, especially after weathering. Intricate designs were pierced into the most lacy patterns and applied flat, giving, in the sunlight, a remarkable play of light and shade. Flat pierced panels of bolder but no less lovely designs were often used, especially in the making of pipe-sockets. It is to this period that we owe much of what is best in the basis of our modern designs.

Heraldry and coats-of-arms, as well as turrets and Masonic emblems were of course among the earliest designs used. Almost none of these details, however, is of any value to our American usage, fascinating as they undoubtedly are in their own environment.

The usual way of making the earlier heads was by the application of layer on layer of sheet lead, or "simple plumbing". Nor does our modern craftsman work differently, except that molded heads have become more common, especially where a number of similar heads are to be used. Molded leadwork, however, lacks much of the charm of the built-up work for it always has a sanded surface and lacks the hand-made touch.





The pipe socket can also be elaborated. At the point where pipes join or change their course a design such as this in lead or cast iron could be used

Where the house has heavy overhanging eaves a design such as this is employed, and can be elaborated to suit the architecture

Modern Systems

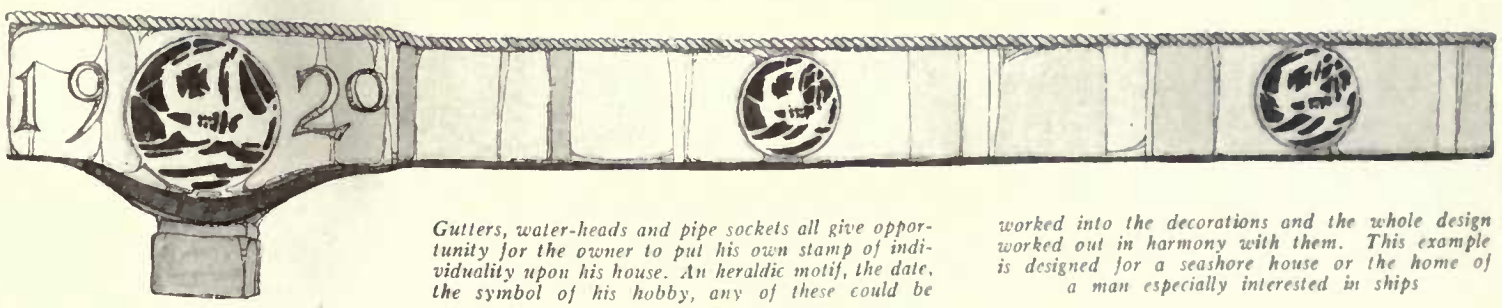
The usual modern lead rain-water system is comprised of several parts, all of which are open to decorative treatment. Even the gutter-pipe may be decorated, its possibilities running all the way from a simple rope border to schools of brightly tinned little fishes swimming thoughtlessly along and disappearing down the hungry goose-neck which leads from the gutter to the pipe-head.

It is the pipe-head, of course, which must receive the most careful design, if the system is to be a success. The pipe-head may be considered as a separate piece of design or it may be combined with the goose-neck and the two parts treated as a whole.

Decorative down pipes and pipe-sockets complete the system to the ground where the water is received either into a decorative cistern or a ground drain.

For the fine country house where expense is not a fundamental consideration there is to be found the greatest wealth of decorative possibility in the use of these lead rain-water discharge systems. Particularly effective are those heads designed for special places, such as elongated heads for occasional use between dormers or ells. Corner heads are unusual, too, and are adaptable for use with either outer or inner corners.

(*Continued on page* 54)



Gutters, water-heads and pipe sockets all give opportunity for the owner to put his own stamp of individuality upon his house. An heraldic motif, the date, the symbol of his hobby, any of these could be worked into the decorations and the whole design worked out in harmony with them. This example is designed for a seashore house or the home of a man especially interested in ships

A NEW ENGLAND GARDEN BY THE SEA



Below the retaining wall with its sheared privet hedge are the clipped turf walks and formal flower beds bright with delphinium, lilies, phlox and many other plants. A thick hedge of arborvitæ surrounds the whole and, with the trees, forms an effective background

In front of the house a long stretch of ground has been converted into a formal garden. A Druid feeling is given by an old wooden sundial set in a circle of turquoise and flame slate flags, with curved stone benches and bay trees on either hand in symmetrical arrangement



Northend

CURTAINS THAT ONE REMEMBERS

Color as Much as the Quality of the Fabric Lends Distinction to Modern Hangings

MARGARET McELROY

A NEW era has arisen in America in interior decoration. It might be called The-After-the-War Period and it relies for its existence solely on the broad usage of splendid color. We have been subservient to line for so long that it is a little startling to realize a factor has come up that makes even line fall into the background. As a proof of this witness the ugly monstrosities made possible by a few coats of paint; the barns and stables turned into attractive living quarters, and the mid-Victorian furniture made almost graceful by a clever use of painted decoration.

So in the last analysis the most important element to be taken into consideration in decorating is color. It is the thing we are conscious of first and remember longest about a room. Also it is rare. For years we have been afraid of it, accepting drab color combinations as being beautiful and right simply because we had grown used to them. It was a case of mental laziness and only recently have we had enough daring and initiative to break away and blaze a new path, demonstrating anew that sheer color is among the foundations of human happiness.

There is also satisfaction in knowing this does not necessarily mean expense. In the jungles of the old and new world, it is not always the rare birds that flaunt the most brilliantly colored plumage. In fact, quite the reverse is true. And a small cottage can be made charming, livable and unusual through the use of comparatively inexpensive hangings and upholstery that are remembered chiefly for their radiant color.

There are many ways of introducing this element into the general scheme of decoration. A bright vase in a dark room will instantly focus attention; a vivid hanging on the wall can make one oblivious to the surrounding setting and will be remembered long after the rest of the room is forgotten.

The most natural and graceful way of bringing about interesting color effects is by means of hangings. For the summer cottage which relies for its charm on a certain distinctive simplicity nothing could be a better choice for curtains than gingham. This fabric is inexpensive, durable and a welcome change from the ever-present chintz.

In a cottage bedroom that has cream walls, plain French blue gingham edged with yellow

(*Continued on page 54*)



In the room shown at the right, the casement windows are simply curtained with a deep, reddish-orange silk, a striking spot of color against neutral walls



In the room below two figured materials have been used, the bold design of the hangings in no way impairing the effect of the thin, shimmering under-draperies

MAGNOLIAS TO BLOOM IN THE SPRING

Some of the Best of These Flowering Shrubs and Trees Which Are Adaptable to Many Situations

E. BADE

THE magnolia season is an annual surprise that never grows old. So early in the season that they companion the golden flower bells of the forsythia, the first blossoms appear, great pink or creamy saucers poised on branches still bare of leaves. Many kinds are fragrant, all are strikingly beautiful even without the long, glossy leaves which follow and persist through the season.

The species of magnolia which are generally grown as ornamentals are either bush or tree forms. The smallest can be successfully planted in a very modest space.

Various Species

Perhaps the most commonly seen magnolia is *M. Soulangeana,* a cross between *M. denudata* and *M. liliflora.* Its bell-shaped flowers are often purple without and white within. They appear in May after *M. Stellata* has bloomed and while *M. glauca* still has its flowers closed. If the four smaller species, *M. Stellata, M. Soulangeana, M. glauca* and *M. Thompsoniana,* are planted one will have flowers from the end of March to and through June. Under some conditions *Soulangeana* flowers in late summer—that is, when it was excessively pruned or when the flowers were injured by drought. This species has a number of varieties, the most important of which are *Lennei, nigra, Alexandrina, Nobertiana* and *speciosa.* They differ from the type species in having blossoms of a slightly different color or opening at a different time. The flowers of *Lennei* are crimson instead of red. *Alexandrina* is purplish outside, while *speciosa* has white flowers striped with purple. None of these varieties is as hardy as the species.

Magnolia glauca and *M. tripetala* have produced the variety *Thompsoniana,* but this is not as hardy as the two species from which it was derived. It is a bush or small tree form with fragrant white flowers which appear in June and on into July—the last of the magnolia varieties to bloom.



One of the hardiest magnolias is M. Kobus, with flowers 4" to 5" across. It is a tree form, sometimes 80' high



M. Soulangeana has white, often fragrant flowers, purplish on the outside



The flower above is M. Yulan. It is fragrant and when open is 6" across



A particularly showy sort is M. Yulan, with flowers white or pinkish

The earlier magnolias flower before the trees leaf out. Below, Soulangeana



Other Good Sorts

M. stellata, which is also known as *M. Halleana,* grows broad and bushy and develops its flowers while still young. They appear in March, before the leaves. This species should be planted in light shade so that the early buds and flowers will not be frost-killed. When it has plenty of room, *stellata* will develop into a well formed bush without the necessity of pruning. The flowers always appear on the new wood. The known and recognized varieties are *rosea* and *flore pleno.*

White and reddish flowers are produced by *M. parviflora,* an inhabitant of Japan, and *M. Watsoni,* both flowering in June. These species are comparatively hardy.

Both the species and varieties of *M. glauca* thrive best in a damp, boggy soil, where they develop into small trees. For more or less dry places, *M. macrophylla* is the best fitted. This species is more delicate and its flowers are not so beautiful. *M. acuminata* is suitable only for extensive grounds, as it grows into a tree sometimes upward of 80' high. Its flowers are neither large nor striking, but its coral red fruit makes the tree more beautiful and ornamental. *M. kobus* develops into pyramidal form and grows to be a small tree covered with white flowers early in spring. *M. Yulan,* or *conspicua,* is also comparatively large, as is *obovata,* the best known red magnolia.

Planting

Although the majority of bushes and trees can be successfully transplanted in the fall as well as the

(*Continued on page* 58)

A LITTLE PORTFOLIO OF GOOD INTERIORS



The color scheme in this city living room is especially attractive — green walls, plum colored curtains with narrow cording of green, sofa and chair in old green and blue chintz, window benches in gray striped satin, an upholstered chair in yellow. Mrs. Emott Buel, decorator

Harting

English Lancashire chairs and a gateleg table seem to go particularly well against a background of old cottage paper. In this dining room the rug is Chinese, of blue and gold, and the woodwork white. Bits of brass and old china give further color notes. J. L. Mills, architect

Gillies

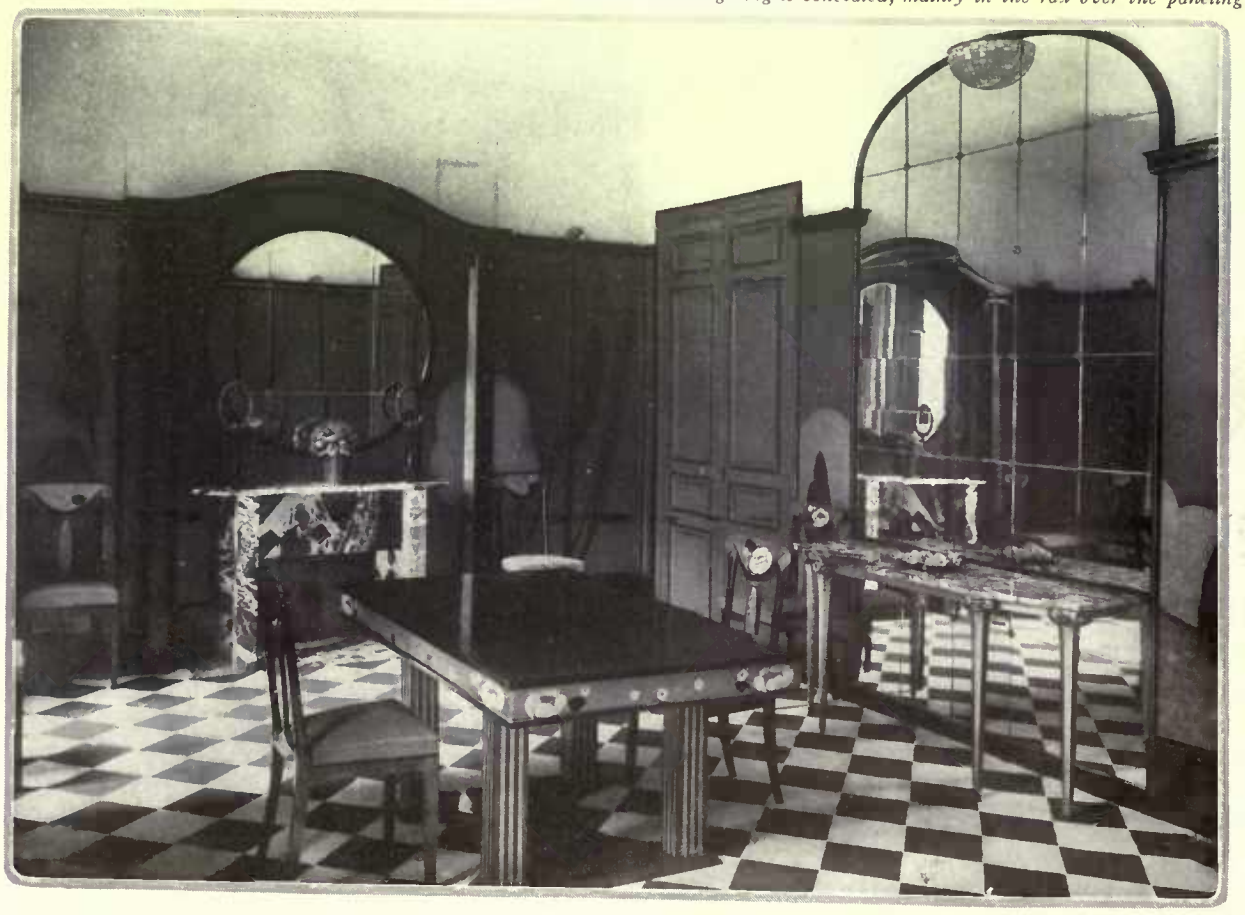




Mirzaoff

Walls hung with light blue tapestry, furniture in gold with lighter blue decorations, violet cushions and a curtain of mauve—these are some of the color elements in this unusual Parisian boudoir in the modernist style. Instead of an over-mantel decoration is a window, the fireplace flues being set in the side of the wall

In this same home, the residence of Mme. Henry Esders, the dining room is also executed in the modernist style, which includes a black and white checked carpet, walls of midnight blue relieved by large black trees and touches of gold, and furniture in blue and gold. The lighting is concealed, mainly in the rail over the paneling





In this entirely modern home the bedroom, generally the one room furnished with modern furniture, is completely fitted with antiques. Here colors and contours are traditional; in the other rooms they are obviously new. Such a combination of the orthodox and the heterodox in decoration gives the house variety, balance and distinction

The salon woodwork is gray with raised decorations in gold. An orange brocaded silk covers the walls. The rug is blue, and the upholstery blue velvet on light gray wood. Two reclining chairs, designed by Paul Iribe, are light green and gold upholstered in silver with a black cording and decorations. The salon was decorated by Mam



THE GARDEN SWIMMING POOL

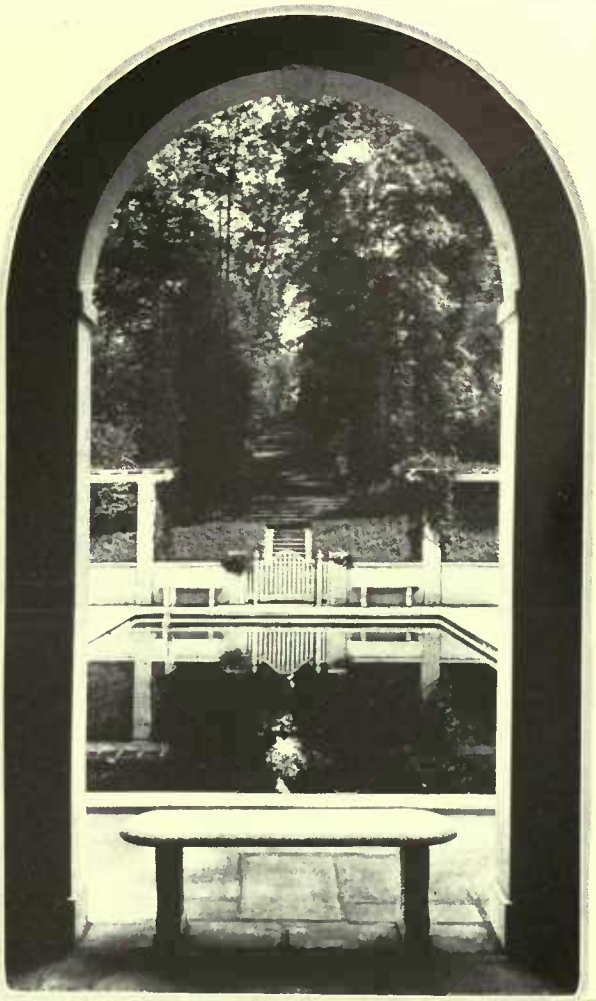
Apart From Its Obvious Uses It Can Be Made a Decorative Asset in the Garden Landscape Scheme

CHARLES ALMA BYERS

THE size and location of one's grounds permitting, the swimming pool constitutes a most delightful garden asset, with both esthetic and utilitarian value. It is, indeed, doubtful if any other garden feature affords greater possibilities decoratively and is, at the same time, capable of furnishing more appreciable enjoyment. And, incidentally, it is gratifying to note that its various admirable points are steadily winning wider recognition—that the private swimming pool is becoming quite popular.

Naturally, it is as a utilitarian asset of the home that the garden swimming pool is particularly to be appreciated. Making it not only possible but invitingly convenient for one, on a summer morning, to walk directly forth from sleeping room into garden and there to take a plunge in the pure, crystal-like water of one's own swimming pool, the feature gives a rare, genuine delight, indeed. This experience that it makes a pleasure is, moreover, beneficial to one's health, for a plunge into the pool's cool depths always refreshes and invigorates and thus the better fits one for the day. In short, such a featu is everlastingly and conveniently a sour of both healthfulness and enjoyment, an one that invites participation in its benefi by every member of the family.

In respect to the decorative possibilitie of such a pool, water alone, whether flows in a stream or reposes in a limpi body, always adds charm to a garden And the swimming pool, with its gleam ing surface mirroring its environment o flowers and trees or something architec tural, to say nothing of the beauty of it sheen alone, becomes a most delightfull enhancing garden asset. It also afford an engaging excuse as a center for variou attractive schemes of gardening. It ma be concealed from view by a screen o trees, shrubbery and flowers, with perhap paved or graveled paths winding amon them; or, also as a means of secluding it it may be surrounded, either wholly or i part, by something in the nature of pergola, rustic or formal, with its column and overhead framework possibly support ing a profusion or a mere tracery of vines The possibilities it affords in a decorativ



The swimming pool on the estate of George Pratt at Glen Cove, L. I., is set in a clearing of the trees. At one end the path leads through a gate, across a stretch of lawn and up through the shadows of a forest alley

A formal bathing pavilion creates a background for the pool. The low enclosing wall is surmounted by a pergola. Entrance is gained through the wooden gate. The whole is painted white. Delano & Aldrich, architects



M. E. Hewitt



Save for the house this California pool has no immediate privacy. It is, however, the dominant feature of the garden scheme, adding color and light to the lawns and border plantings



An ideal spot for a bathing pool is a patio or an enclosed area where the house wings protect three sides of a corner of the garden, as in this New England country house

way are quite unlimited; and, by proper discrimination, it may be appropriately introduced as a feature of almost every garden scheme, from informal to the strictly formal.

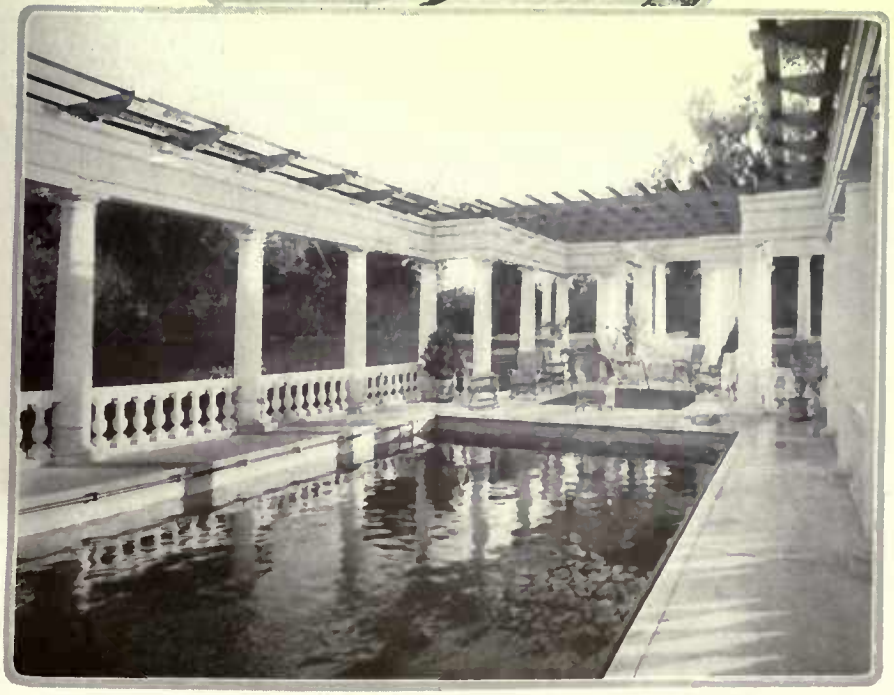
A pool large enough for swimming and bathing, and actually to be so used, is, however, only possible as a feature of the country home, or of the home surrounded by fairly extensive grounds, located in a suburban community. This, however, does not necessarily restrict it only to the wealthy, for the pool itself may naturally be greatly varied as to both size and construction cost, and the sum expended upon its surroundings can be especially varied.

As to location, the pool, first of all, should be conveniently accessible. And, placed somewhere in the rear of the house and preferably not more than a few steps distant, it should also be so located as to have a certain legree of privacy. Naturally, he use of trees and shrubery, or of something in the vay of garden architecture, vill very materially help to ecure for it this desired se-lusion, but the matter of ocation nevertheless deserves o be carefully considered in his respect. And lastly, it is mportant that the pool be placed to good advantage, in a decorative way, in respect to the general garden scheme.

The swimming pools illustrated here not only speak more convincingly than words of the charm and usefulness of such features, but also will be found beneficially interesting for the suggestions they have to offer in the matter of design, construction and general treatment.

The California pool shown at the bottom of this page is especially elaborate as to environing architecture. Entirely enclosing it is constructed an attractive formal arrangement suggestive of the classic garden pergola. The plain, round columns, the low, neat railing that links them together at the base and the coping effect that forms a continuous girder over their tops are of pure white; finishing the top in somewhat pergola fashion, and extending inward, is an open wood framework that is painted green. The pool is bordered, inside the columns

(*Continued on page 70*)



The pergola makes the best sort of a surrounding for a pool. Thus it has been used on this California estate, with a space reserved for an outdoor living room, which vines will eventually roof over



© by Asahel Curtis

Among the things one should see in America are the summer flowers in Mt. Ranier National Park. Here is the natural habitat of some of our finest alpinii, flowers we carefully transport to rock and upland gardens. This vast sea is of avalanche lilies



R. L. Gilsan

July and August are the months when the mountain flowers grow in greatest profusion. These natural gardens spread mile on mile, a prodigious display of lupines and daisies, basket grass and heather and innumerable other blossoms, under the shadow of mountains

WHY GO TO SWITZERLAND?

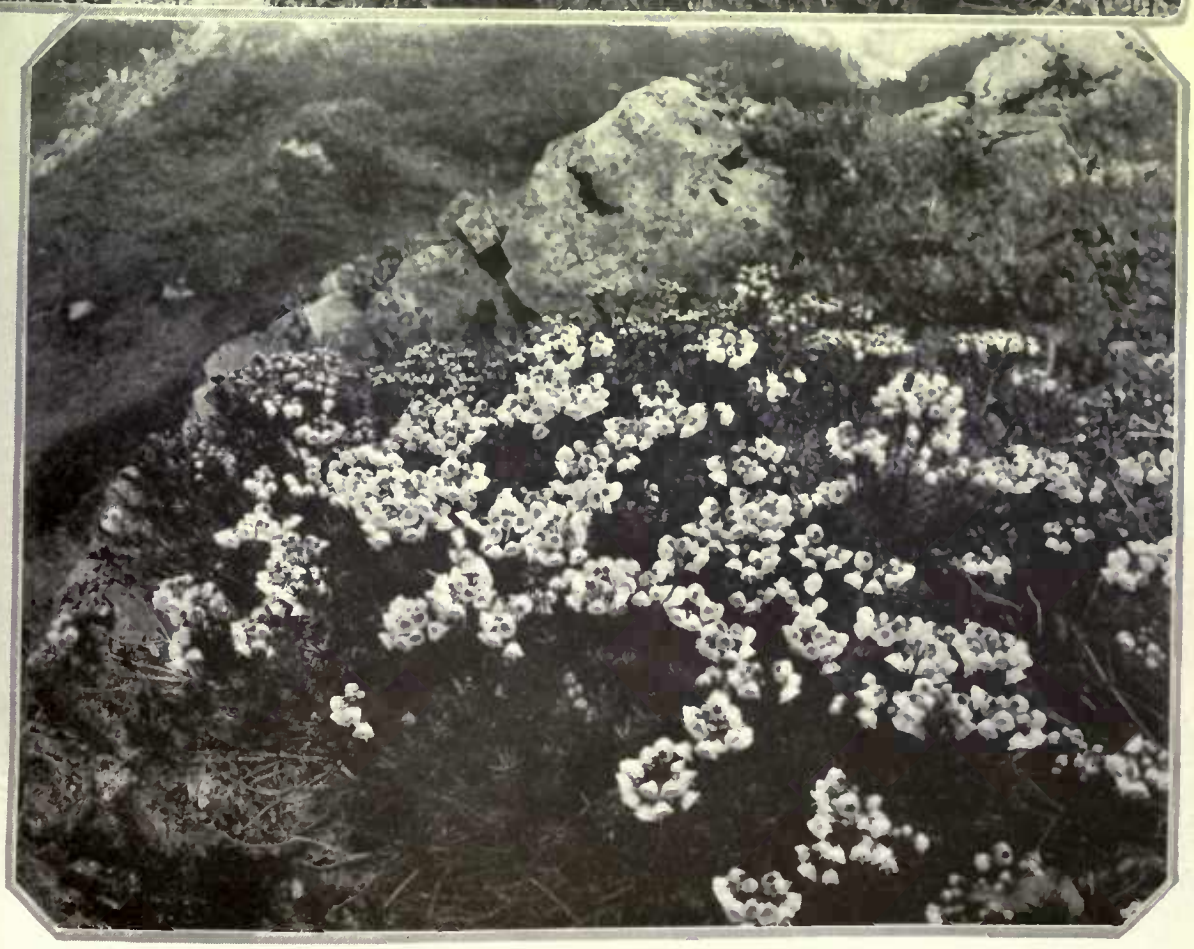


Asahel Curtis

The fluffy heads of basket grass are held high on tall, thin stems. They grow in great drifts in these mountain-top meadows, cropping up wherever the soil is kindly. The snow-clad peaks of the Tatoosh Range form the wall for this great natural garden

Reaching far up the ridges of the mountains, braving the snows, are out-croppings of pink and white heather. They seem to thrive on a handful of soil in pockets of the rocks, that shelter them from the wind. Who would not have such heather in her rock garden!

WITH ALPINE FLOWERS HERE



Asahel Curtis

WHEN THE FRAME FITS THE PICTURE

The Day of Cut-and-Dried Picture Frames Is Over, for Modern Art Requires an Individual Setting

PEYTON BOSWELL

OF all the transgressions of good taste and common sense that have been made in the sacred name of art, those connected with the framing of pictures are perhaps the most flagrant. This country especially has been a hard offender. Just as our forebears used to obscure the female form in horrible hoop-skirts, so they were wont to ensconce their pictures in heavy, ornate frames and—save the mark!—they even hid away both frame and picture in a tunnel called a "shadow box". This last named monstrosity has almost disappeared; it comes forth only now and then when paintings are brought out of old houses to be put up at auction sales. But the ornate and vulgar frame is with us still, casting its blight on whatever painting it can find to obscure and rob of its true effectiveness.

A picture should be dressed in a frame pretty much in accordance with the same canons as are applied to the dressing of a cultivated man or woman. If anything, those canons should be more strictly applied, because if you take them as they come, paintings are finished with a great deal more care than are the bodies of human beings—at least they hold their shape better and keep their attractions, when they have them, a great deal longer. They never become distended through over-eating and never lose their complexions unless they are put in a damp cellar or fall into the hands of a devil-may-care restorer.



This soft landscape, "The Enveloping Mantle" by Willard L. Metcalf, is in a frame designed by the artist for the picture. Courtesy of the Milch Galleries



Herman Dudley Murphy is the dean of American picture framers. One of his designs was made for this canvas "The Story of the Cross", by Albert P. Ryder

Sizes and Colors

So it follows that if a picture is so gaudily and flashily framed, or is given a frame that by its size is all out of proportion to the picture, it is just as much a crime against good taste as if a human being did exactly the same thing. It would be hard to realize a spirit of harmony in a room in which such badly set pictures are hung.

When it comes to the color of frames, equally as great crimes are committed. How many times have we seen subtle color harmonies on the canvas absolutely killed by glaring, glittering gold on the frame?

Artists long felt themselves to be helpless in this matter. Whistler was one of the first to rebel. To him it was a matter of first importance that his delicately toned pictures, with their soft nuances, should not be stultified by discordant frames. Despairing of any framer putting his pictures in the exact settings they should have, he undertook to make the frames himself. He designed them, toned them and sometimes painted them. In order that canvas and frame should never be separated—for owners have a way of sending their pictures to be newly dressed every so often—he gave some of his frames an extraordinary value by actually signing them, with the Whistler Butterfly.

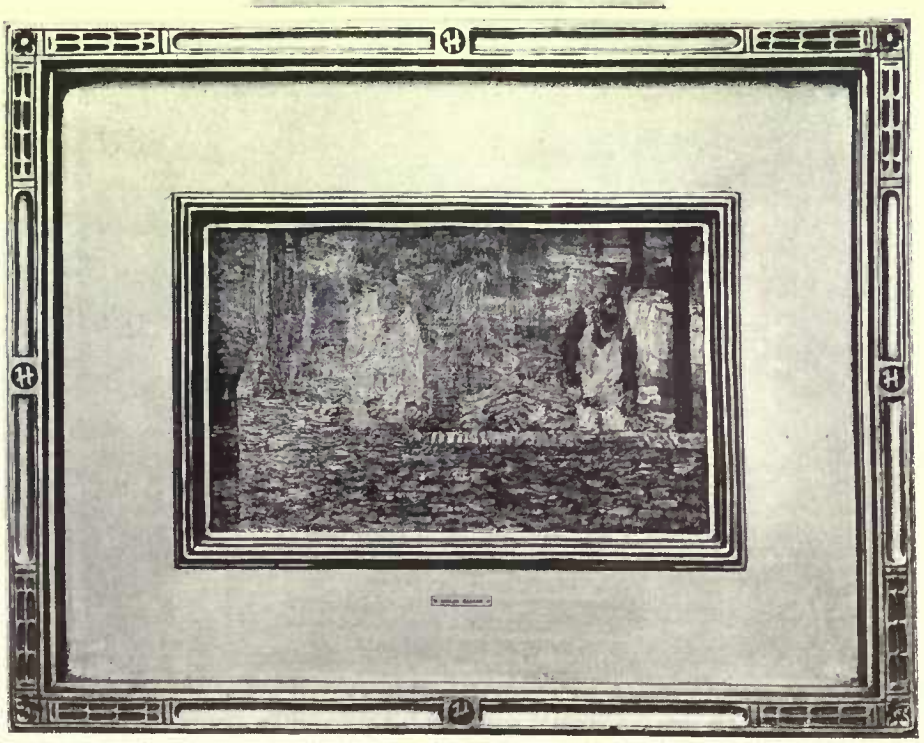
Probably the first artist in this country to follow Whistler's example was the landscapist, Herman Dudley Murphy, of Boston. So successful was he in framing his own pictures that he was asked by collectors and by brother artists to apply his ideas to other pictures. Today frames that are made to harmonize with individual pictures are known roughly in this country as "Murphy frames", no matter who the designer may be.

Because he is regarded in a way, as the dean of individual framers, Mr. Murphy was asked at one time to say something about his artistic credo.

Individuality

"The framing of a picture," he began, "is in every way as important a factor in its looking well and receiving the attention it deserves, as is the suitable and becoming clothing of a person. To frame pictures of different styles alike in one design of frame is to kill their individuality. They may look well as an aggregate, just as a regiment of soldiers looks well in uniform, but it should be remembered that the barber plays an important part in making the soldiers all look well in their uniforms. Imagine a person who has

(*Continued on page* 62)



Among American artists, Childe Hassam is most active in designing the frame to fit the picture. This small painting has a frame signed by Mr. Hassam; note the "H" on each side of it. Courtesy of the Milch Galleries

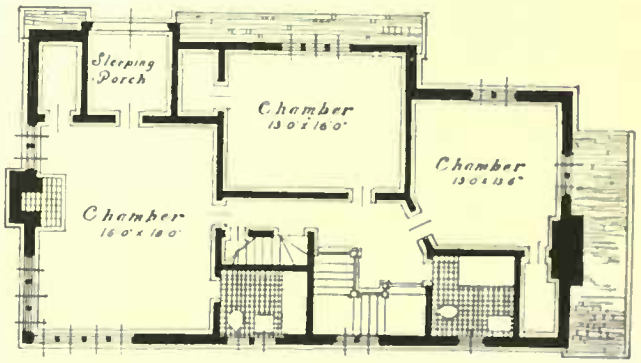


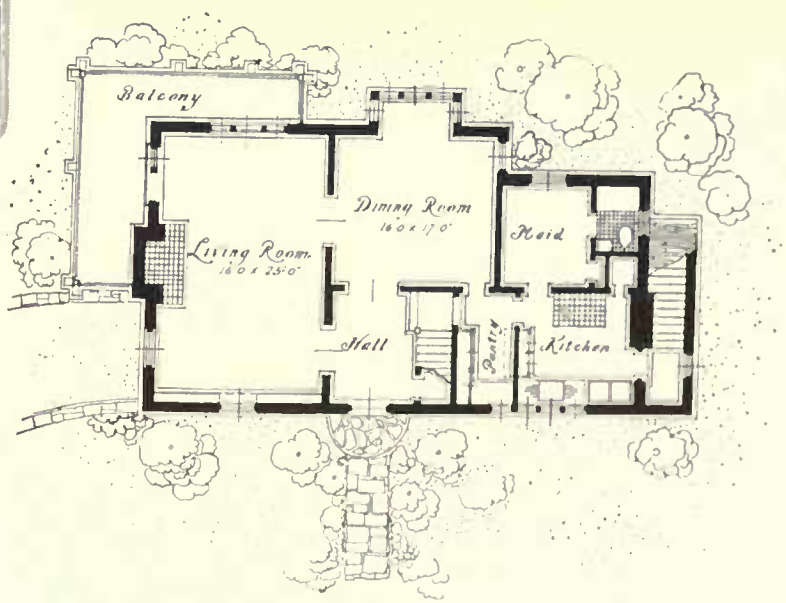
The house built on a steep hillside always offers an interesting problem to the architect as it usually necessitates an irregular arrangement of rooms and a fine economy of space. Such was the problem presented in building the residence of Mary M. McKelvey at Spuyten Duyvil, N. Y. A stucco house with occasional outcroppings of stone, leaded casement windows and a shingle roof laid to simulate the irregularity of thatch, it stands on the edge of a steep hill. Sufficient level ground was left in front to give the house approach. Julius Gregory, architect



A pleasing accent is given the entrance, a stone-flagged path and platform, brick sill, a batten door with a leaded light and a top surround in wood carved decoratively

The most is made of the view, the living and dining rooms and two of the chambers looking out over the Hudson River. So does the owner's sleeping porch. A balcony is run around the corner downstairs. The garage is below the living room





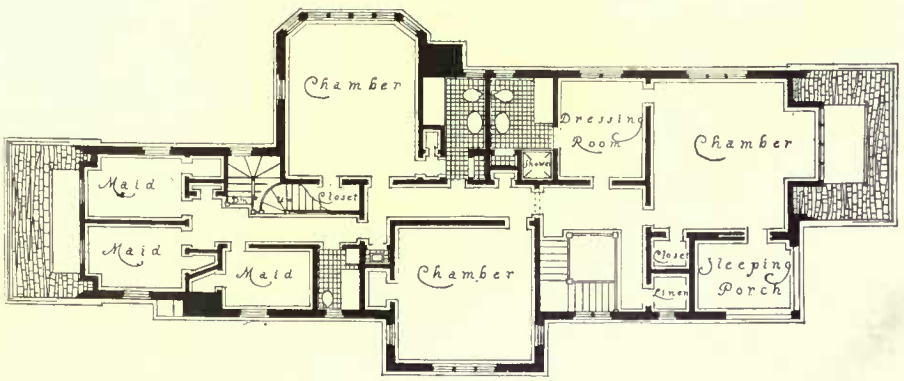
A GROUP OF THREE HOUSES NEAR NEW YORK

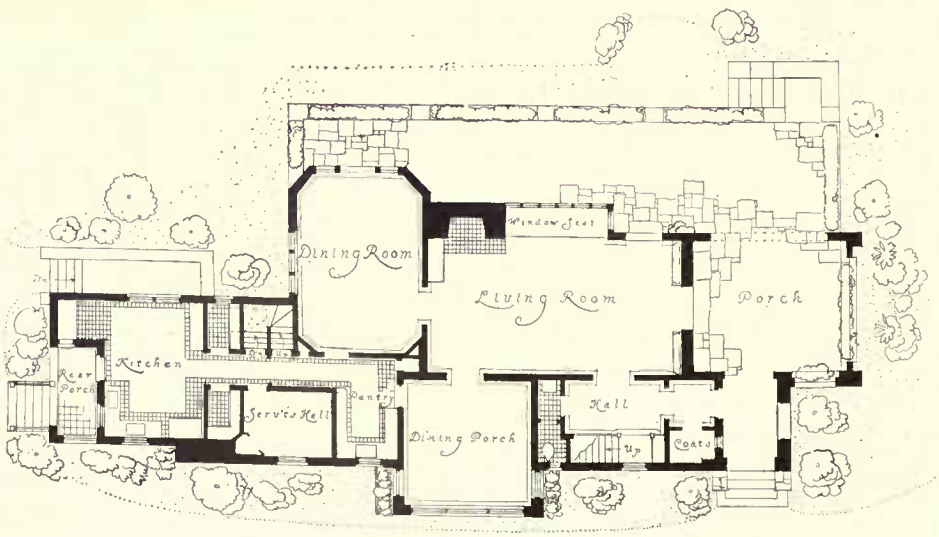


Stucco over hollow tile, half-timber and stone have been combined in the construction of this house at Elmsford, New York, the home of Herman Younker. The stone foundation creeps up the wall and masses solidly in the chimney stack. Stone is also used for the terrace. On the side shown here, which is the rear, can be noted the end of the dining room and the large chamber above it with open windows. The range of casements downstairs is in the living room. Buchman & Kahn, architects



Inside the woodwork is white, the hall being typical of the finish. A mahogany hand rail is used above white balusters. A lantern is suspended from the second story ceiling into the stair well. All radiators are concealed

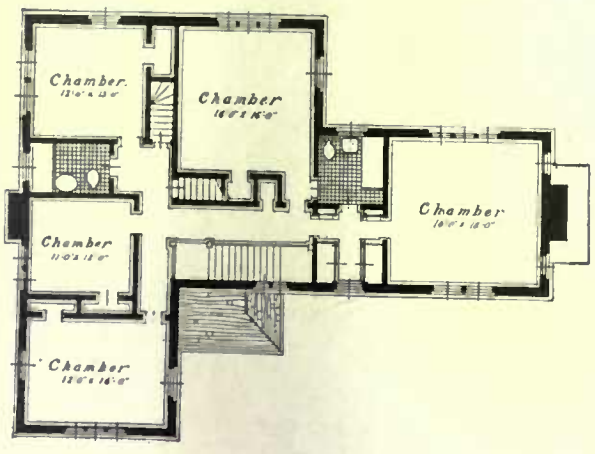




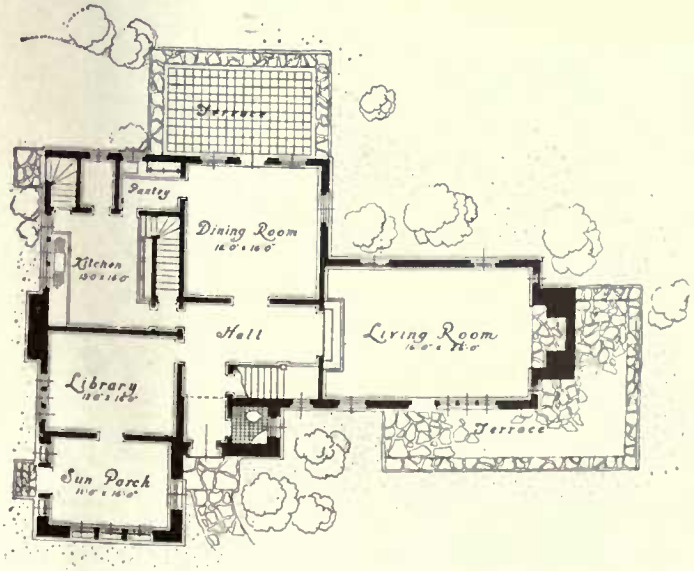
An irregular arrangement of rooms adds to the interest and livableness of the house. One side of the living room is opened by casements above a window seat. The fireplace is in the corner. Tiling is carried throughout the service quarters. Upstairs are three chambers, dressing room, two baths, plenty of closets, and the servants' rooms in a separate wing



The residence of Clarence McDaniel at Hartsdale, N. Y., shows some interesting features—the long roof lines are relieved by a slight sway, chimney pots give relief to the skyline, stone crops out naturally in the stucco walls, the window sills are red brick and on the entrance and porch doors the trim is heavy, hand-adzed timber. Julius Gregory, architect







Although the base of the walls is hollow tile, stone has been introduced naturally and creeps out in the foundations and chimney stack. The heavy timbering of the entrance gives it a strong accent which is relieved by the small paned doors and lights

The shape of the lot, which was like a segment of a pie, necessitated the angular shape of the plans. This has given ample exposure to all the rooms, affording a living room lighted on three sides. The garage is on the lower level, the top serving for a paved terrace

THE AXIS IN GARDEN DESIGN

Simple Principles and Rules Upon Which the Landscape Arrangement Should Be Based, and an Example of How They Are Applied

RICHARD H. PRATT

NO garden can be truly successful if it wilfully violates certain simple rules of design which should be carefully considered before a spade is turned. Its beds and borders may proceed from month to month with the most delightful effects of color and mass; its walls and steps and architectural ornament may be executed with skill and exquisite taste, yet it will remain a meaningless array of misplaced beauty if it lacks the essential relation it should bear to its surroundings, and if its various parts want a proper coördination to bring them into focus and to give them their inherent value. It will be rather like a marionette without strings.

Stripping off all artistic vagueness and getting right down to the bones of garden design, we find that in this case the strings are nothing more than the center-lines or axes; and that a proper arrangement of these, one to bring into a convincing and logical relation to the garden the surrounding natural and architectural features, is the skeleton of the scheme. Upon this structure of strings that ties the garden to the house and to the dominant natural growths of the site, the actual plan is made. These imaginary lines—these center-lines and axes—then become on the plan something more substantial when they define the direction and location of paths, vistas, boundaries and borders. It is here that they begin to work and their usefulness becomes apparent.

The First Plan

A graphic illustration of the evolution of a garden scheme is given in the accompanying series of plans. These show the development of the axial lines and, by means of them, the subsequent development of the garden on a place of moderate size where the character of the ground is consistently level and unbroken throughout. Plan 1 represents the house and site before any center-lines are drawn and a final arrangement seems correspondingly obscure. The letters on the plans mark the several features of the property that must be taken into consideration in order appropriately to locate and design the garden. Thus "A" is the house of which the extremity of the south wing is a loggia or built-in porch opening upon a cluster of closely grouped trees. "B" indicates the most suitable spot for the flower garden, "C" the open lawn space, "E" the vegetable garden, "F" the tennis court and "G" the garage. The disposition of these various elements of the plan is arrived at by a study of the adaptability of the ground for each. Thus, it is desired to reach the garden through the loggia, but as there is a greater wish to keep the space on the east front of the house in open lawn, and as the space just off the loggia to the south is far too shady, it seems best to place it at "B" as shown. Then, at "D" the vegetable garden will connect with the service portion of the house and, at the same time, balance the flower garden on the opposite side. This leaves a place east of the gardens and the lawn for a tennis court and completes the sketching in of all the spaces that lie in some relation to the garden.

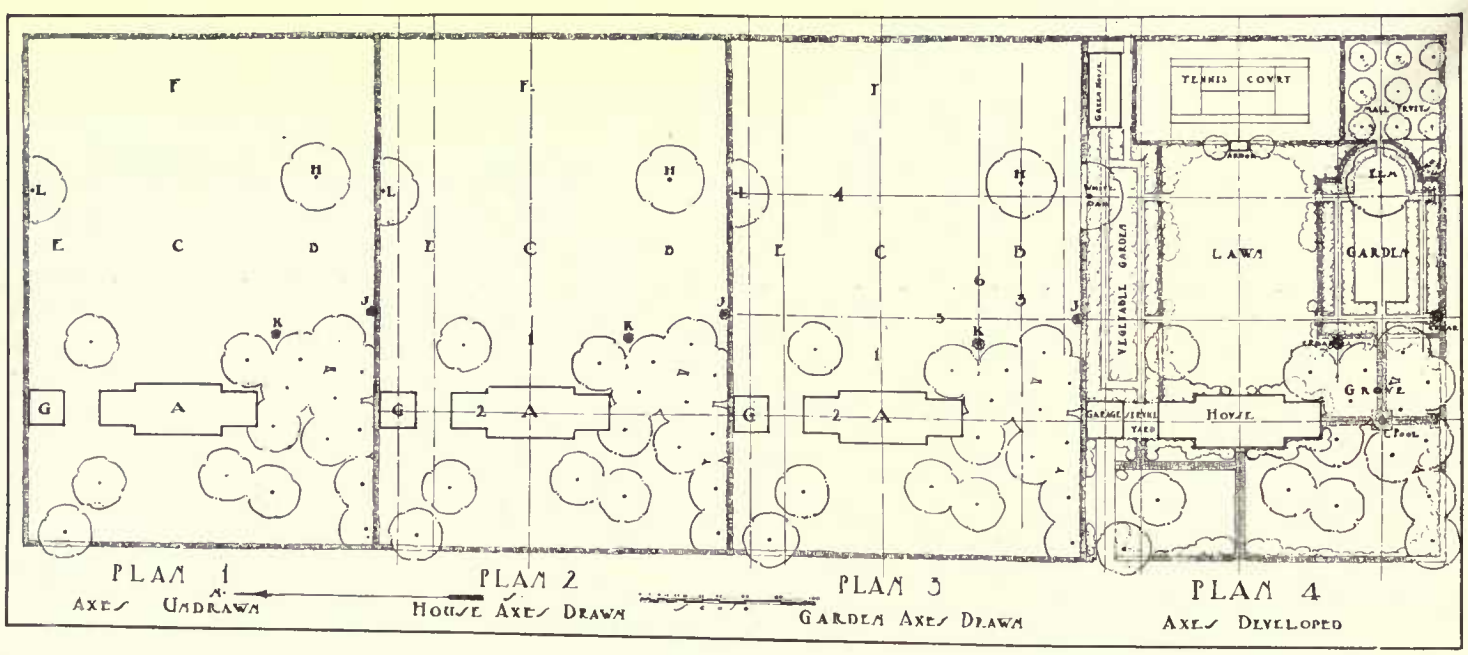
As yet there has been no definite tying in of these various elements. The gardens, lawn and tennis court have been apportioned to their proper places, but there has been no attempt made to shape them up or to connect them to the house or to each other. To do this it is first necessary to draw in the axis lines of the house group as in Plan 2. This house plan, being simple and symmetrical, its axes will bisect the plan in either direction; the main axis, 1, cutting the principal faces of the building and the secondary axis, 2, cutting the less important faces at the ends. These center lines must form a right angle with whatever face of the house they happen to cut. Axes are drawn through the garage and kitchen yard to help in the development of the service portion of the grounds.

Axes and Details

The approximate location of the flower garden having been already determined, it is now necessary to devise a system of axes upon which it may be developed more precisely, and by which it may be convincingly connected with either one of the house axes. As there is in this instance no unusual characteristic in the topography of the site or an existing minor bit of architecture from which to get a start we must use the trees. Of all those on the property only the ones designated by letter are of sufficient individual excellence to warrant their inclusion in the scheme as units in the design. A high arching elm is marked "H", two well developed cedars "J" and "K", and a nicely proportioned white oak "L". As the elm, "F", might serve as the keynote of the garden and as it is just about halfway between the property line and the edge of the space allotted to the lawn, a line, 3 on Plan 3, is made to bisect it and, furthermore, to intersect the secondary axis of the house with a right angle.

We now have the main center-line of the garden and have it connected with a center line of the house, but we want something more than a backbone and we want to tie in also, if possible, the two cedars and the white oak. The cedar, "G", and the white oak are readily worked into the scheme by connecting them

(*Continued on page* 60)





Hewitt

The English criticize us for what they call our "high altar" effect in furniture grouping, and yet for a hallway where formality is desired no better combination can be made than a rare old cabinet and a pair of wrought iron candelabra or candlesticks with a tapestry for a background. Especially is this commendable when, as here, the chest is French Gothic of the 14th Century and the tapestry Gothic of the late 15th

GROUPS IN THE LARGE HALL

Three Studies in the Use of Antiques



Balance lends dignity and an air of dignity is what the large hall requires. The balance here is effected by the two chairs and the two silver sconces on either side of a Gothic armoire. A Della Robbia panel hangs above



Instead of the console, one can use a refectory table where the hall is wide. In this case the background is Gothic and the antique table in harmony with it. The same principle could be carried out with a less expensive table

DECORATING YOUR OWN FURNITURE

With the Aid of Stencils Even the Amateur Can Make Furniture Old or New Blossom With Color

ETHEL DAVIS SEAL



EVERY time you see a piece of beautifully decorated furniture in the shops or elsewhere, you are apt to think with longing of some old furniture of your own at home that would fully equal it if you only had this art of camouflaging at your finger tips and could reel off birds and flowers and unbelievably straight lines with the best of them.

There's that corner cupboard of your grand aunt's, of an unassuming cherry and badly worn in spots: beautifully high priced this would look painted in old blue with an interior of lemon yellow and decorated on its drawers and cupboard doors with nosegays of light yellow, green and gray! Those quaint cottage chairs, so shabby that you have hid them in the attic years on end, how gloriously satisfying they would be done in Chinese red, dull gold accenting their turnings, and new soft-yellow rush-bottomed seats! And your bird's-eye maple wedding present would more than make up for its decade of blatant butter color by assuming a new dress of a putty tone, with lines of old rose along the edges, and colorful decorations where each should be, at head and footboard of the bed, on dresser drawers, on the backs of chairs!

But why tempt you with these fond ideas? You have never painted? Designing is beyond you? You know nothing of art, you say?

Experience Not Needed

But I have tempted you with a purpose, for it is not necessary to be experienced in any one of these. With faith in your powers, some colorful paint, the proper implements, some stencils cut and ready, these directions that will follow, and the experience that comes of practice, your decorated furniture that is to be will rival all those things you have been gazing at so long through eyes of envy.

There are two fields for exercising your endeavor. New furniture you have ingeniously bought for just this purpose, and your old, shabby things at home. New furniture intended for painting is either procured unstained, if you are lucky enough to find it in this condition, or in the form of inexpensive pieces of excellent lines, in spite of some cheap and unattractive finish such as shiny oak: these you buy up for a song when you find them, promising a speedy new coat which will fit them for the highest society.

And as it is never wise to put the cart before the horse, while I know that you are on tiptoe with impatience to be told how to achieve flowers and posies, it is really best for you to know first how to get the proper painted background for your effective decorations. If your furniture to be painted and decorated is in its natural state and has never before been guilty of even a finish, it should first be coated with shellac. This not only fills the open grain of the wood, and causes even the first coat of paint to go on better, but it seals any imperfection or any resinous knot that would thereafter give endless trouble by oozing inconveniently when brought in contact with heat, thus spoiling the painted surface. So much for absolutely unfinished furniture.





If the furniture is old and shabby, and the former finish broken, cracked or worn, it should be removed by means of a paint and varnish remover or thorough sandpapering. After all the old finish has vanished and the surface is clean and dry, the coating of shellac should be applied as for originally unfinished furniture.

If the furniture is new and varnished the finish may be disregarded, except for slight sandpapering, and the preliminary coat of paint laid on. Otherwise, if desired, the varnished finish may be removed, in which case one has at once unfinished furniture requiring a coat of shellac as already described.

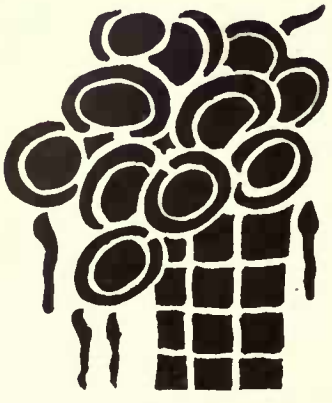
The First Coats

The first two coats of paint required for furniture may have their chief foun- of white lead with turpentine and dryer, but with no oil. This may be freely mixed with the color pigment to be used for the final coats if desired, though this is not necessary. After every coat of paint is finished it should be allowed to dry thoroughly, then before laying on the next one it should be well sandpapered: every surface should be smooth and free from lumps, drops, or other irregularities; also it should be sufficiently roughened









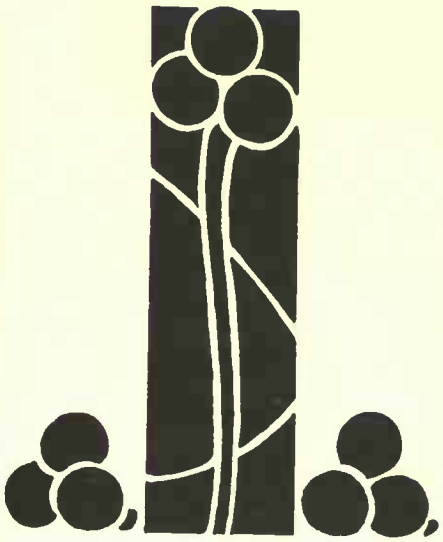
to hold tightly the new coat. After two coats of paint have been applied, the furniture to be decorated is ready for the enamel finish. This should be eggshell enamel, and may consist of one or two coats, depending on the desired perfection of the finished work, and the appearance of the first coat when dry. After the final coat of enamel is dry, if its color is light it should be carefully rubbed with powdered pumice and water, but if the color is dark, the powdered pumice should be moistened with oil instead. The furniture is then prepared to receive what flower-like ministrations you feel qualified to apply.

Before the subject of preparing designs and stencils is gone into, and while still on that of the paint medium, the thought of the actual decorating will be enhanced fourfold if you know you may be allowed to use real artist colors squeezed out of tubes upon a palette. Such is the delightful case; and with them you should mix a drying oil; and for brushes you should select oxhair or sable, unless the surface to be decorated is of an extremely high polish, when the brushes should be camel's hair.

The Cut Stencil

For one who has had little experience with the brush or no skill in drawing, the cut stencil provides a means to the end of decorating furniture which is not to be scorned; especially so since stencils are used by many professionals able to paint in any other way, but preferred when a certain effect is desired. The design to be used should be traced with care on a piece of heavy manila or stencil paper, laid on a piece of smooth glass and the design cut out with a sharp knife. The edges should be clean and unroughened; the ties holding the design together should be as narrow as is practicable and of a uniform width.







Applying the Paint

After the stencil is cut and the colors mixed, the stencil is held on the piece of furniture at the desired point and the paint is applied through the holes. Great care should be exercised in lifting the stencil so that the design is not smeared. An aptitude with the paint brush is now found useful, as some people treat the stencil merely as a guide and touch up the design by hand after the stencil is removed.

If you took first prize in drawing at school another possibility is yours to command. You can copy freehand any design you happen to fancy, in which case you are not dependent on stencils, but may reduce or enlarge designs at will to fit your furniture. After you draw out your prospective design on manila paper, accurately follow its lines with the well-marked prick of a pin or needle, so that it is now a perforated pattern. Fill a small coarse cotton or linen bag with powdered chalk or charcoal, depending upon the light or dark color of the furniture to be decorated. Hold your perforated pattern in place on the furniture and rub over it your pounce bag, as the filled bag is called. Lift up your pattern and you will find the design transferred beneath. You may then proceed to paint the design on your furniture.

A striping brush can be procured for

(*Continued on page 70*)



In its simpler applications paint is used in the following way on furniture—to give an all-over tone, to break surfaces with a contrasting stripe and to accent certain points with colorful decorations. It may be possible to make a stencil or copy the design from the curtain fabric. This is applied to the furniture either in a flat tone or in color. Courtesy of Danersk



The herbaceous border is a perpetual delight, when it is planted with a definite color succession in mind. It is best placed in front of tall shrubbery or trees that will give the flowers a background. Such is this border on the estate of J. K. Secor at Toledo, O.



Many elements contribute to the charm of this pool in the garden of J. J. Gilbert at Little Falls, N. Y.,—the brick wall and fountain, the oblong pool, the brick pavement set in wide grass bond, the overarching trees. The architecture and green growing things are nicely blended

THREE TYPES *of* GARDENS

WILLIAM PITKIN, Jr.
Landscape Architect



An orchard can be made to grow both fruit and flowers. On the Secor estate, the old trees were supplanted by new dwarf varieties. Then down the length of the orchard were run three wide borders with open grass paths between



For the foundations of a formal house evergreens make the best type of planting. They give pleasant color all the year round. Here they are used on the residence of J. B. Crouse at Cleveland, O. Meade & Hamilton, architects

POLISHING YOUR WATER SUPPL

A Summing Up of the Filter Situation, with an Analysis of What a Filter Must Be Like to Fulfil Its Duty

ETHEL R. PEYSER

"I FOUND a fish in my bath-tub today," said I to a friend.

"Wasn't that the best place in the house to find one?" was the reply.

"Yes," I said, "but I can't say I enjoy bathing in an aquarium, and my civic pride is hurt because I have been so proud of my city water quality and all of the sister municipalities which filter or chlorinate or both."

In this anecdote is the crux of the filter situation.

In times gone by a filter was sold to save life from polluted waters, from streams, wells, surface sources, sewage-burdened rivers, etc. It was a dire necessity and became by its efficiency or lack of it a godsend or a menace. If it were a good filter it needed care and attention in the greatest degree to make it a boon; if it were a bad filter it continued despite care to be a curse far more dangerous than the unfiltered product because it became a collector and a breeding place for bacteria and doled out water as pure to the most modest of drinkers.

But as with every department of living in this realm, too, things have moved on. In this case gloriously. For since the municipalities have taken our lives in their hands the dangers from bad filters are slight and the need of good ones necessary but not a life-and-death matter. In short, the excitement about filters in the home is dead but their use goes marching on.

However, as this story will be read by inhabitants of unfiltered municipalities and towns, whatever danger and comfort can accrue from non-filtration or filtration of water will be evident after a glance at this attempt to bring it to your mind. Just as this goes to press we see in the paper that a western town of Salem has seven hundred and eighty cases of typhoid in a population of ten thousand. Here is food for thought!

Hundreds of towns (one firm alone has installed about 163 plants) in the United States have municipal filtration plants. Some even oxygenate the water by fountaining it esthetically skyward and allowing it to entice to itself oxygen (from the free air), by which it gets life and polish and becomes refreshing.

SOME towns chlorinate the water supply. When water is chlorinated, minute quantities of chlorine are added which absolutely destroy the germs in the water, but do not alter its chemical or physical characteristics in the least. The difference between a water that has been chlorinated and one that has not been so treated is that in the first case the germs are destroyed, but in the second case they remain in the water to cause possible disease.

This process is rarely used in the home as the control is too difficult. But in the case of the elaborate residence with large incumbencies in the way of model farms, dairy, stables, machine shops, etc., it is used. Also the smallest plants are used in the case of large swimming pools in and out of fine residences, where, of course, the water has been found to be bacterially degenerate and where the work of purification is not done by a benign municipality.

TO get to the roots of the matter we want water (we don't care what the high-browed engineer does to give it to us) to be:

1. Colorless.
2. Tasteless.
3. Odorless.
4. Free from suspended matter.
5. With enough oxygen gas to make it refreshing and give it life.
6. Without germs or food for germs.

What we want to keep out:

1. Suspended impurities: vegetable, animal (such as the fish), mineral, microscopical algæ (what one sees on stagnant waters), infusoria, etc.
2. Dissolved impurities.
3. Disease germs: typhoid, cholera, etc.

What we must demand in a filter:

1. All the above.
2. Durability.
3. Simplicity of management.
4. Nearest approach possible to self cleaning. (The uncertain human element makes many a good filter fall down.)

These four things are essential to the longevity of the filter and to you, if you inhabit filterless vales.

To clarify after its long pipe journey (probably through rusty pipes, etc.); to insure plumbing (in case of the installed filter in the cellar) against clogging, incrustations and general wear, accumulations of material bound to enter the water on its trip through the pipes to the house—due to broken water mains, fires in the city—accidents of any kind; to give the laundry a clean appearance, for the best laundry work availeth little if the water is murky or turbid; to polish water, or render it free from flavor and turbidity.

When typhoid had its happy hunting ground in plumbing it was thought quite in keeping to have typhoid cases in abundance. In Pittsburgh and other such afflicted towns it is now felt to be a heinous sin, since filtration has become a part of the service that towns render to their inhabitants. In fact, all boards of health today feel it to be felony and disgrace to find a case of such a disease in the community.

So, to public-spirited citizens in unfiltered regions, your task is cut out for you. You can get rid of muddy, dirty water by municipal filtration plants or home filters and care.

For those who live in filtered towns the use of filters is manifest, too.

THERE are various kinds of filters in us but only two kinds are of interest for us in the home.

1. The type affixed to spigot (or wate cooler).

2. The installed filter placed in cellar o other part of the home to filter the whol water supply.

These are divided into many technical cate gories, but what we are interested in are th following questions: Do we need a filter What shall we have to know to buy a filte intelligently?

Rapidly stated, it is safest to buy a filte from a manufacturer who says "my filter not absolutely perfect but it is the neare thing to perfection we can get. We know ou filter can render water from 90 to 100% fre from bacteria, as we have had bacteriologica tests made by competent chemists."

When you want to order a filter, put dow on paper the answers to the following que tions, and send them to the manufacturers wh will then give you data and prices. Choos the best manufacturer and then invest:

1. Are the fixtures all on direct water suppl or are they supplied from an open storage tan or combination of the two?

2. What are the source, nature and peculiar ties of the water to be filtered? Has it odo taste, vegetable discoloration, clay or iro stain?

3. What sort of water supply system do ye use and what of the water pressure? What the size of the supply pipe? (Ask you plumber.)

4. How many gallons of water are require to be filtered per minute, per hour or per 8, 1 12, or 24 hours? (Ask your plumber.)

5. How many bathrooms and other wat fixtures are in the home?

6. Is there a municipal plant in your town What kind?

SINCE 1885 thousands of filters ha been patented. Years ago the smalle and most unreliable makers would put filter on the market and promise immunity fro death and let it go at that, because folks a anxious to be saved. Today not many more th six filters are really sold with a guarantee reliable firms backing them. Why? Becau most of these filters were cheap and flim did nothing but strain water and strain th point as well. These small manufacture would spring into being one day and si into oblivion the next. The filters, if they d filter (not strain, only), would become bree ing nests for bacteria. Physicians feared a forbade them.

The filters on the market today are in va ing degrees reliable, depending greatly on th functions, on the amount of care and we

(*Continued on page* 56)

DOORWAYS *to* COTSWOLD HOUSES

A porch dating from the latter half of the 17th Century, is found on a house in Gloucestershire. It is typically Cotswold in design—spindles and door wrought in native limestone and a box sundial above, a type common in the Cotswolds





Though built in the first part of the 17th Century, the door to this Cotswold house retains the Perpendicular Gothic spirit in the dripstone, the flat arch and the spandrels with laurel and rosette



This characteristic doorway of 17th Century workmanship is executed in Cotswold stone and presents an unusual combination of Perpendicular Gothic and Flemish Renaissance motifs



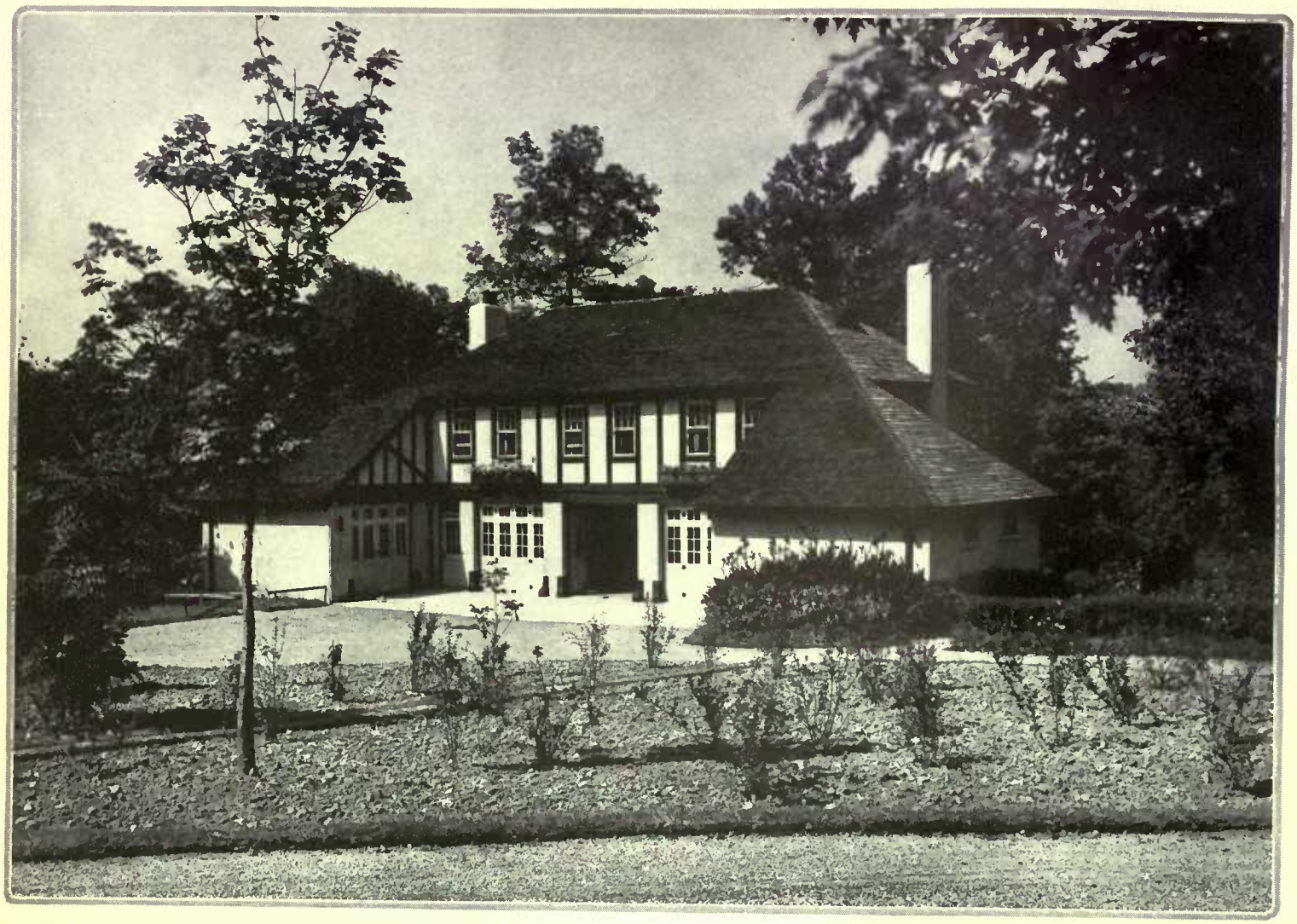
Although evidently executed by an untutored local craftsman, this doorway to a 17th Century house reflects the Renaissance influence, of which Inigo Jones was the great English exponent. These doors should interest prospective builders here



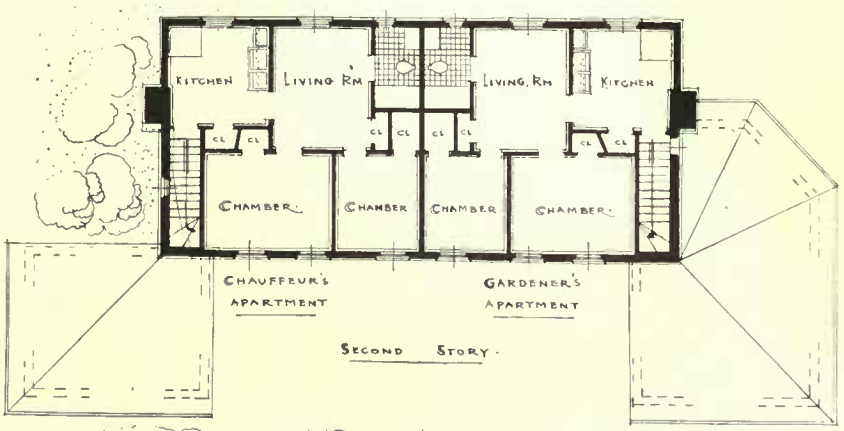
These triangular hoods with wooden fronts and stone-tiled tops combine the utmost simplicity with not a little grace



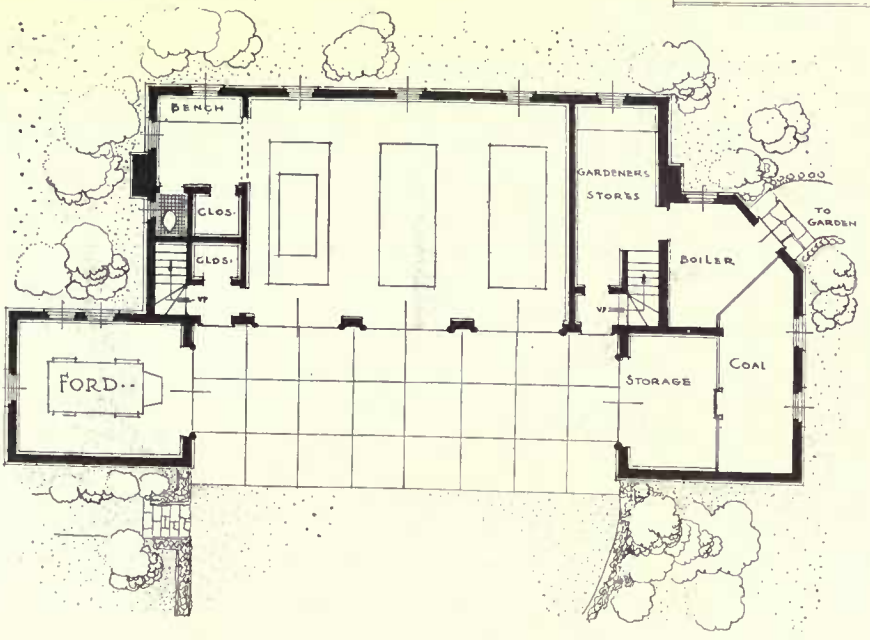
The proportions of the hood and the vigorous corbel blocks are interesting details of this 17th Century Cotswold door



Long roof lines and wide overhanging eaves give this garage a nice relation to its site. Touches of half-timber are witness to the English source of the design. Two wings form a commodious court. It is on the estate of Herman Younker at Elmsford, N. Y.



Upstairs there is accommodation for two families —the chauffeur's and gardener's—each with its two chambers, living room and kitchen and each distinct from the other and each with a separate entrance. Exposure and ventilation are amply provided for



On the bottom floor there is space for three cars, the less aristocratic Ford being segregated in a wing by itself. Behind this wing are closets and a work-room. On the other side is the gardener's tool house, boiler, coal and storage

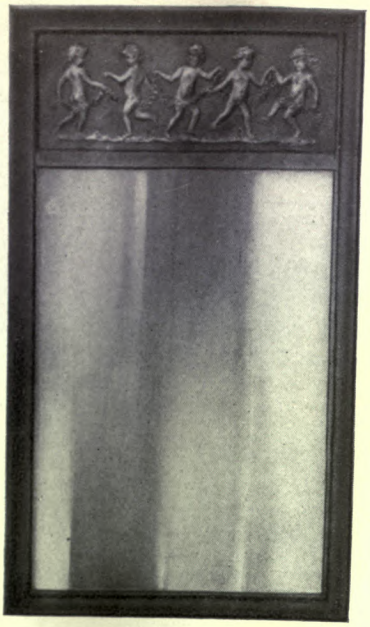
A GARAGE *and* SERVICE HOUSE

BUCHMAN & KAHN

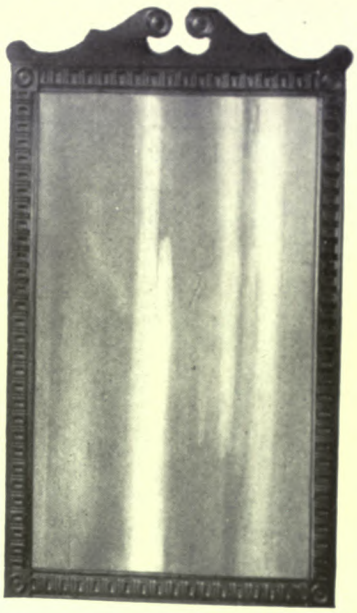
Architects

MIRRORS FOR MANY PLACES

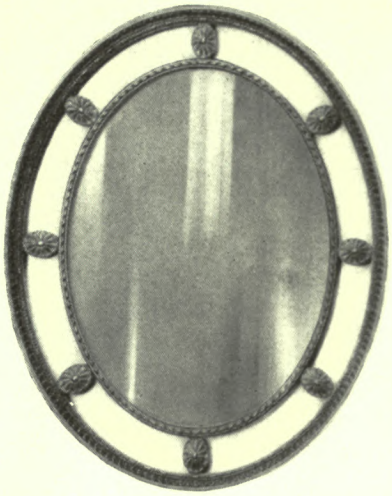
They may be purchased through the HOUSE & GARDEN *Shopping Service, 19 West 44th Street, New York City*



A mirror for a child's room comes in gilt with the figures in the frieze in polychrome and the whole antiqued. 18"x31". $37.50



A modern reproduction of an old English mirror comes in mahogany. It has excellent lines, is 23" x 36" over all and is $38



(Below) An unusually lovely mirror finished in antique gilt with either a blue glass or plain border. It is 30" x 42" outside. $112.50

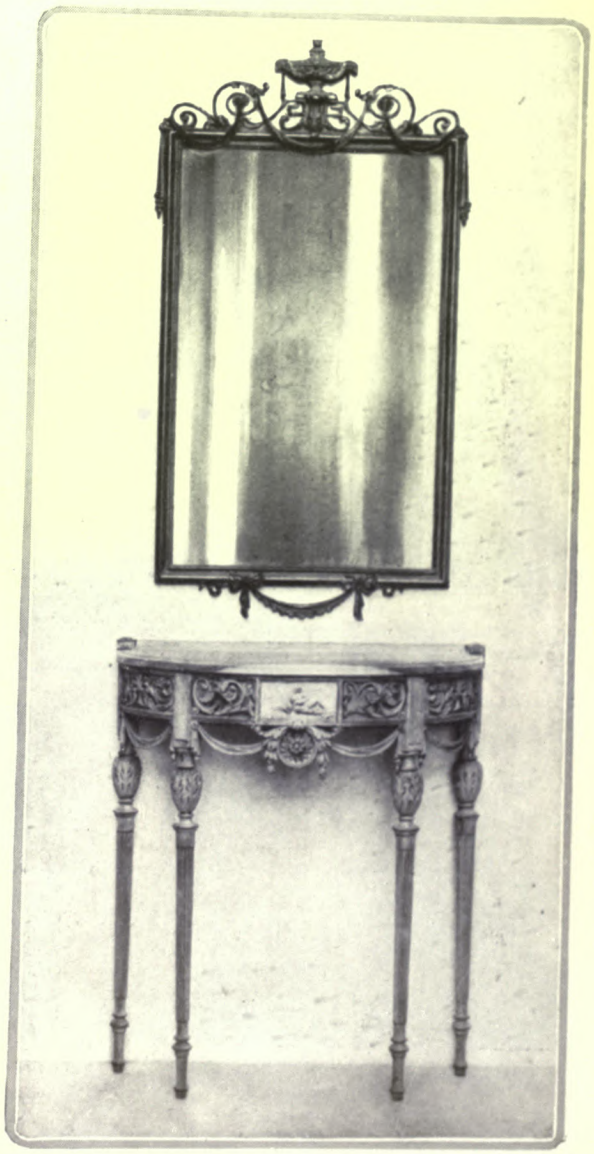
(Below) The decorations of this delicate Adam mirror are in dull gilt and the frame is finished in Adam green. 22" x 34" glass. $112.50

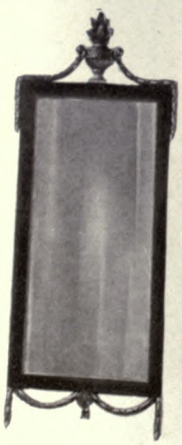
A mirror that is distinctive through the beautiful simplicity of its design comes in antique gold. 32" x 40" outside. $142.50





A Queen Anne mirror with the wooden frame and composition decoration finished in dull gold. It is 20" x 34" and may be had for $45





This mirror is mahogany with a fine line of inlay. The decorations and beading around the frame are of gilt. 33" long and 17" wide. $41

February **THE GARDENER'S CALENDAR** *Second Month*



Gruss an Teplitz is still one of the best hybrid tea roses. Rich scarlet



A good tree clipper is the easiest tool for pruning high branches



By the end of the month branches of flowering shrubs can be forced

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Like the tints on a crescent sea beach *When the moon is new and thin.* *Into our hearts high yearnings* *Come welling and surging in—* *Come, from the mystic ocean,* *Whose rim no foot has trod—* *Some of us call it longing,* *And others call it God.* *—W. H. Carruth.*		1. 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.	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.	3. Plant stakes are necessary evils; we all wish that the plants would not require supporting, but they do, and we must accommodate them. Order stakes now. If you can't do this, cut some in the woods.	4. All plants that have been in the same pots for any considerable time, such as palms and other decorative things, should be repotted before their active growing season starts. Top dressing is the alternative.	5. Summer flowering bulbs such as cannas, gladioli, dahlias, caladium, etc., should be looked over carefully. Excessive heat or moisture will start them into growth: dampness with a low temperature is apt to cause decay.
6. 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.	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 practised, so your labor will be well repaid.	8. 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.	9. 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.	10. Deciduous trees and shrubs also require pruning to keep them in good health. Early flowering subjects such as the lilac or spireas are best pruned after they have finished flowering along in the spring.	11. 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.	12. Bay trees, hydrangeas, oranges and other plants of this type that are used for decoration outside in the summer should be looked over to see if the tubs will stand up through another season's use.
13. 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.	14. If you like golf, you should have a practice green constructed on your grounds—some screened corner where you can practise when you want to. Sow it with fescue and creeping bent grass in equal quantities.	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.	16. Start to prepare your hotbed now. At least 12 inches of good hot manure will be necessary for making it. Tramp this firm and cover it with about 4 inches of good garden soil that has been well screened.	17. 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.	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.	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.
20. If you cannot afford a greenhouse there are numerous styles of plant protectors that are helpful to gardening. They should be ordered now, as their greatest value is in the early season. Glass ones are excellent.	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.	22. Stock plants of all kinds of bedding subjects should now be started into active growth so that the necessary quantity of cuttings will be ready for taking when the proper time for them comes in the spring.	23. 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.	24. Before work is started outside you should make an inventory of your tools. Any new ones necessary must be ordered now. Tool designs keep on being improved as well as other things, so look them over.	25. Garden arbors as they are now made are very attractive and necessary accessories of the garden. If you wish to enjoy them this summer they should be ordered now, as well as the roses or other vines for them.	26. 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.
27. Sprays of all the early flowering spring 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.	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.					

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.

D'YE know, thar's somethin' kinder sneaky about cold weather. Not the blusterin', howlin' kind that comes a-ridin' down out o' the nor'west on a fifty-mile gale, but the real bitter, silent sort we git this time o' year, 'specially at night. Ain't likely to be no wind at all when the mercury slips down to fifteen er twenty below—jus' a still, sparkly night with a million stars bright as di'monds an' the shadders o' the trees lyin' blue-white on the crust—ye don't realize how almighty cold it is, it steals in that easy an' onsuspected. Comin' back from the barn after beddin' down the hosses fer the night the snow squeaks dry an' fine underfoot, an' yer nose stiffens up inside with ev'ry breath. Ye stop to draw a pail o' water at the well, takin' care yer bare hand don't touch the iron handle o' the windloss an' freeze fos'. How quiet ev'rythin' is—p'inted spruces ag'in the sky, light from the kitchen winder streamin' yeller across the snow. Then, 'way back yonder in the woods, a tree splits with the frost, a poppin' crack in the distance. Purty soon 'nother one, louder an' nearer. 'Thout no noise er fuss, sayin' nothin' to nobody afore he gets a-holt, the cold is tightenin' his grip.

—Old Doc Lemmon.



Tulips grown in fibre instead of earth can be flowered indoors



Sweet peas can soon be started in pots indoors for early setting out



The soil for early seed planting should be made light and fine



When watering seedlings care must be taken not to wash the soil from their roots. A fine spray is needed



The polyanthus narcissi, of which the paper-white is best known, flower six weeks after planting in pebbles and water



If the greenhouse walks are of concrete it is a good plan to hose them so as to increase the moisture in the air



Let Wagner help make your Grounds more beautiful





Wagner Flowers *and* Wagner Service —will change your yard into a Garden by Magic—

WAGNER Hardy Flowers, Roses, Bulbs, Vines, Shrubs, Evergreens, and Ornamental Trees, if put into the ground this spring will make your lawn a joy to you and to every passer-by.

Our plants are vigorous and full blooming. They will bring to your garden exquisite colors and delightful perfumes.

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The broad principle of Wagner Landscape Garden Service is to create a garden of originality and loveliness that will be permanent.

The delightful garden you have been dreaming of, may cost you far less than you expect.

If you are a flower lover, of course you will want our new catalog. It also gives information regarding Wagner Landscape Service. It is free. Please ask for No. 212.

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SIDNEY, OHIO



McCutcheon's
New Fabrics *for the*
Spring and Summer Wardrobe

ONLY when you choose your own dress-fabrics are you sure of securing individuality of dress.

You will find that McCutcheon's latest importations of French, Swiss, and English dress fabrics —a number of which are exclusive with "The Linen Store"—suggest a delightful variety of smart new styles for spring and summer frocks. Uniquely interesting patterns and new unusual textures, make their particular appeal for the costume of distinction.

ENGLISH PRINTS offer dots, scrolls, figures and the quaintest of color designs in as many as fifty various patterns that are delightfully smart.

ENGLISH SATEEN—Plain shades as well as figured color designs, make this soft, rich fabric particularly suitable for street or afternoon wear.

TROPICAL PRINTS in Batiste weight are enjoying much popularity as a dainty and practical fabric for the warmer days.

FRENCH SATEEN comes in small geometrical and novelty printings and chic color-effects that are distinctly of French origin.

IMPORTED ORGANDIES—Crisp Swiss and French Organdies in a host of plain shades and in the stamped and floral printings now so popular in Paris.

GINGHAMS continue to be the smart fabric for Spring wear. McCutcheon's Ginghams, in checks, plaids, stripes, and plain colors, have established a reputation for quality and beauty.

VOILES—This summery material, in many new printed, woven and embroidered color-effects, makes its special appeal for the dainty frock.

HANDKERCHIEF LINEN—A complete range of the newest plain shades of "McCutcheon Quality" Pure Linen.

DRESS LINENS—Linens always lend enviable elegance to the simplest made frock. "Non-Krush," French Linen, and Linen Crash, in White, Cream, and all the prevailing Spring shades, can be had at McCutcheon's.

Samples of any of the above fabrics mailed on request.

Registered Trade Mark



Established 1855

James McCutcheon & Co.
Fifth Avenue, 34th and 33d Sts., N. Y.

A Detail Worthy of Enrichment

(*Continued from page 27*)

Special heads and gutters for roofs with other than overhanging eaves may be classed in interest with those designed for use around curved or angular bays, to which they impart an amazing sense of structural fitness. Finally, if the house warrants its use, a whole network of interlacing pieces of decorative lead work may be employed to make up a system in infinite beauty and grace.

In so far as symbolism is concerned, there is nothing in antiquity to show that water forms were ever made use of as decorations for rain-water systems, unless we except the cockle-shell. It is quite probable then that the greatest opportunity for our modern designers lies in the use of conventional waves, fishes, shells, ship panels and ship details.

For suburban homes and smaller country houses simply designed heads, with or without decorations, will be found amply interesting, even when used with the conventional round or rectangular (but never corrugated) piping.

When equipping a small house, if lead is felt to be too expensive a medium, very satisfactory results may be rendered in cast iron, always remembering that cast iron has an individuality of its own and should never be used to imitate leadwork. There are a good many examples extant of Colonial and post-Colonial cast iron heads, some of them of excellent design, but they accumulate within a deposit of rust that must ultimately cause their disintegration. Copper and zinc also can be made use of and even wooden heads fitted with metal containers are perfectly adaptable.

In studying photographs of newly erected houses we are often struck by the way the ordinary down pipes protrude their ugliness upon the façade. Little or no effort seems to be made to enrich their stark utilitarianism. They are boldly pipes—and nothing more, and they contribute nothing to the beauty of the house. Often they detract from it. The simplest solution is to make those necessary and useful adjuncts things of real beauty.

It is probable that more people are today interested in home building than ever before, and they are certainly spending more time in decision than they were ever wont to do before building prices rose to the present rates. The wise buyer must exercise the greatest care, if he is to realize on his investment in years to come. It is, then, practically certain that many details such as the rain-water drainage system will receive far more attention than they have heretofore. This prediction is especially applicable to the many superfine small houses which present-day conditions have made desirable.

Curtains That One Remembers

(*Continued from page 29*)

cotton fringe makes charming curtains and bedspreads. A shaped valance of yellow and blue striped gingham, wicker or painted furniture done in bright yellow, cushions covered in the striped material and a two-toned tan rug would make an attractive ensemble. Jade green pottery lamps with yellow parchment shades are the interesting color contrast the room needs.

In a living room that gets plenty of sun, the walls and woodwork are painted a pale gray-green and the furniture is done in a deeper shade of this same restful color. Here the hangings are of orange and gray striped gingham with tie-backs of plain gray gingham. The chair seats are covered in a heavy linen a deeper shade of gray-green than the furniture and the cushions are covered with the striped material. Chinese red jars with gray silk shades lined with orange make the lamps and a black and white rug complete a striking and interesting room.

Lavender is a charming color for a summer bedroom and a welcome change from the stereotyped blue and pink combinations we have grown used to. Against a plain, pale lavender wall, yellow checked gingham curtains make an effective spot of color. Paint the furniture lavender, decorate it with sprays of yellow and blue flowers or simply a fine line of yellow and cover the cushions with the gingham. Fill a powder blue pottery vase with daisies and put a yellow, black and lavender rag rug on the floor and you will be surprised and content with the effect of the room.

A room that I remember well depended chiefly for its interest on the blue-green gingham hangings at the windows. This was a peculiar, vivid shade and was excellent in the room which was filled with sunlight most of the time. These curtains were finished with buff colored tassels sewed at intervals to the edges. The walls were buff colored and the slip covers of black and buff striped linen with the cushions and rug of the same lovely blue-green color.

For a young girl's room, nothing could be more attractive than pink and white pin-check gingham hangings over ruffled dotted Swiss glass curtains and against a white wall. Plain pink linen should be used to make the bedspreads and chair covers, with cushions of the gingham. The furniture should be painted ivory color and decorated with baskets of old-fashioned nosegays; the rug, pale gray. Forget-me-not blue lamps with rose shades and a yellow bowl filled with flowers would make an effective room and one easy to live in.

In a little kitchen that had pale green walls, a deeper shade of green was in the checked gingham curtains. The linoleum was black and white, the cooking utensils aluminum, all combining to make a cool and attractive interior in which to work.

Gingham has solved the problem for many of the summer hangings. Interesting color effects can be obtained through its use at a comparatively small outlay and its durability and laundering quality make it a welcome addition to the list of summer fabrics for the household.

For more striking effects, silk offers the largest choice of colors. Here the field is limitless, but care must be taken not to decrease the apparent size of a small room by the use of the wrong colors. Dark, sombre tones in upholstery and hangings should be used only in spacious rooms, while light, more delicate colors will increase the apparent size of a small interior.

In the room pictured on page 29 the hangings at the casement windows are a warm, reddish-orange silk, making a brilliant spot of color against the neutral walls. Here the interest is centered in the color effect while in the other room shown at the bottom of the page, design added to color has been relied on for interest in the curtains. These show the possibility of two designs being used together. In the over-curtains the figure is bold and striking which in no way interferes with the effect of the

(*Continued on page 56*)

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Curtains That One Remembers

(*Continued from page* 54)

delicate pattern in the shimmering under-draperies.

In a bedroom that had an all-over chintz paper, vivid blue taffeta hangings were used. This color brought out the blue in the wall paper and was the striking note the room needed. Another room had striped blue and gold silk curtains against a blue wall and pale gold silk gauze glass curtains. The furniture was upholstered in blue velour and the lamps were bright yellow jars with parchment shades decorated in blue and black. This was a room where the blue walls were more than offset by the golden glow created by lamps, curtains and accessories.

The hall is usually neglected, especially if it is small and dark. I recently saw a hall that had been completely changed and made attractive through the judicious use of paint and hangings. It was very dark so the walls were painted orange and the woodwork gray, striped in orange and green. At the one small window orange gauze glass curtains were used with a gray and emerald green striped linen for over-draperies. This same linen covered the two gray chairs on either side of a wrought iron console that had an old gilt mirror above it. The lighting fixtures were painted black. The small hall had become smart.

Another hall had a mulberry and gray color scheme. The woodwork and walls were painted light gray and the hangings were a lovely shade of mulberry silk. A fitted valance was made of a mulberry, gray, green and black cretonne which also covered the chairs. The rug was a deeper shade of mulberry and the lighting fixtures were dull silver.

In all these rooms color was the dominant factor. Its great value in decoration lies in the fact that it makes for individuality and this, provided it is attractive and not merely freakish, is what we must aim for if our homes are to have distinction as well as charm.

Polishing Your Water Supply

(*Continued from page* 48)

and how they are used. For example, coarse gravel as a medium through which to purify water might be good to take out bits of sediment—big bits—but it would not act on the bacteria.

In general, the materials used in filters through which the water must pass to be purified are: sand, quartz, charcoal, cloth, paper, etc. Another class of filters passes the water through a bougis or candle made of unglazed porcelain (Kaolin), natural stone, artificial stone, asbestos, diatomaceous earth, etc. The pores through which the water flows catch the bacteria and sediment.

With this list before us we must ask ourselves if we need only a strainer. Is our water free from bacilli? Have we a municipal chlorinating plant or filter plant? If so, any good filter will do to strain out suspended matter; but if we are very anxious to have perfect water we cannot go wrong by having a filter which will catch bacteria which may have accidental entry, in any community whatever.

If we know we have dirty water and no municipal plant we cannot be too careful as to what we use in rendering safe the water from well, stream or any other source.

The most reliable faucet filter is the diatomaceous earthen candle type which is simply cleaned by brushing off its soft surface and boiling occasionally to kill furtive bacteria. The great drawback to this type of filter is that it is not a reformer and cannot force the user to keep it clean. Therefore it is up to the user, and as its agent told the writer, "Filter use in a city like New York is a matter of temperament. Some people enjoy caring for a filter in order to make a splendid water supply foolproof, others dislike the care and do not mind the slight risk in any city water supply or the discoloration that is often inherent."

Filters, whether installed or attached to faucets, are built to fit the occasion.

It is interesting to realize that nearly every fine home in New York, especially on Fifth Avenue, has a filter, despite the city's excellent water supply. Not so much to save life, as it so often does owing to frequent invasions of germs into even excellent water, but for the feeling of clean, unflavored, unfishy, unwoody water and for the insurance of long life of the plumbing system—and to save deterioration in plumbing is a thing devoutly to be wished.

Sand or quartz is the usual medium for filtration in the home. Bone char is often added to them to destroy taste, for there is nothing as disagreeable as water with a decided taste.

There are a few filters today which when installed in the cellar consist of one or two vertical tanks attached to the water supply. In one tank is quartz through which the water passes and in the other is bone char to carry away flavor.

In one case the filter has a simple lever which when set at a certain spot on the dial washes out the filter beds and frees them from contamination.

As the impurities in the water are removed by a filter they accumulate in a mass or cake on top of the filter bed. If this cake or matted formation is not broken up and thoroughly disintegrated, it will roll up during the washing process and not only clog but contaminate a filter bed, utterly destroying its efficiency as a purifying medium, steadily diminishing the water supply. Hence a cutting plate is placed immediately above the bed of quartz. As soon as the operating lever is moved to the point "Washing", the washing current is introduced at the bottom of the filter, the filter bed is lifted bodily upward and forced through the cutter, which literally tears the matted film of impurities into fragments. At the same time it thoroughly breaks up the bed, separates and perfectly scours each grain of filtering material, by the force of the reverse current of water in a space twice the size it occupies during the filtering process.

The impurities having been separated from the bed and broken up into minute particles are carried out of the filter through the waste pipe by the reverse current of water. During this process a screen at the top of the filter prevents the filtering material quartz from escaping out of the filter.

In this way by the least effort—the turn of a handle—once a week—the filter becomes a boon and not a menace.

After the cleaning process is over, a matter of from ten to twenty minutes, the lever is turned to another point "designated in the bond" and the filter goes back to normal. The agitated sand and char are calmed down and ready to chasten the next lot of water.

In some localities where the water (though it may be chlorinated and bacteria-free) is dark and turbid and full of the finest sediment, the usual sand or quartz (even with the tiniest of spaces between the grains) cannot pre-

(*Continued on page* 58)

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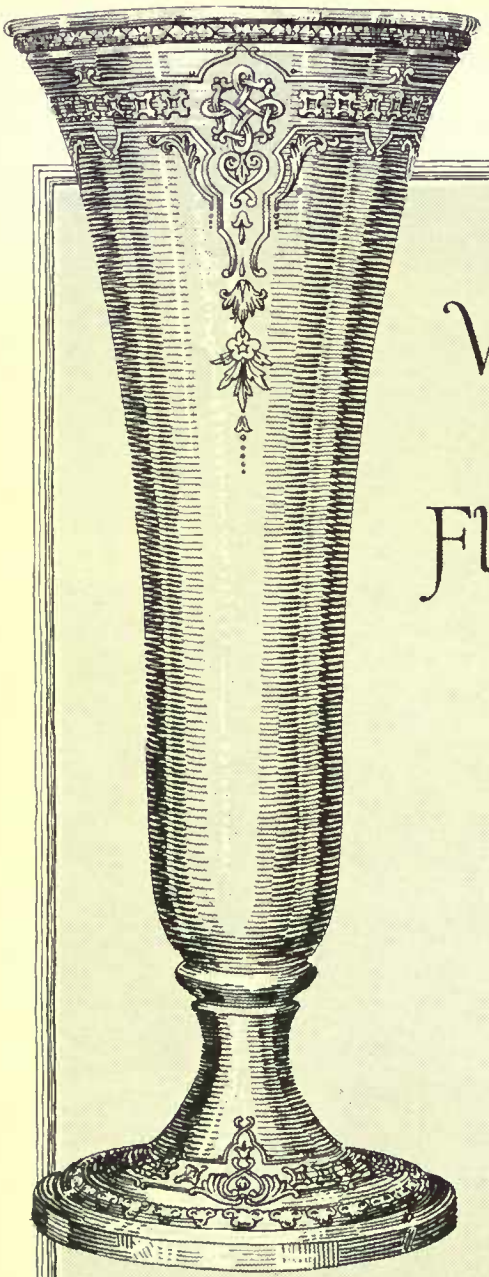


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Polishing Your Water Supply

(*Continued from page* 56)

vent this hyper-fine sediment passing through into the filter. In order to catch this impure water with its fine sediment alum is often introduced into the filter to coagulate the fine sediment (as you have seen the white of an egg coagulate coffee grounds) and permits it in the "flock" to be caught as it passes through the interstices of the filter bed.

Here you can easily see why you must be careful to give the filter manufacturer a graphic description of your water supply.

There are some filters on the market (this caution is for the unfiltered community) which only strain. Those fitted with paper, cloth, cotton, etc., are fine in their places, but you must know their places.

One filter, for example, is said to be very speedy. However, in this case (this filter is attached to the faucet) you are admonished to let the water run for about half a minute, because, as the water ran through before, the collection of germs must be given a chance to flow out. In this filter the water flows in at one end through bone char and quartz and the next time it is used the current is reversed and flows back through the filter bed, self-washing but carrying with it the bacteria collected on its last passage. Therefore, if you forget to let the water run for a time, you may get your stomach full of more potent germs than if you used the ordinary water with its occasional bacteria.

Good filters in the last analysis spell "safety first" wherever they may be. For despite municipal intervention accidents will happen, and even though the trouble be corrected in a short time, fifteen minutes can prove a real menace.

Filtering, unlike sterilizing, does not take the life out of water or make it readily absorb odors and flavors.

Remember, that some filters remove bacteria and the finest sediment only (the bougis type). Others remove sediment of all sizes and bacteria, too; while still others kill flavor to boot. Discuss the point with your plumber, architect, doctor and manufacturer and water department. As with clothes so with filters: buy what suits the need and buy carefully after securing all the advice available.

One might say pompously that the purchasing of a filter may be the purchase of life itself, or—facetiously—that the good filter takes the "imp" out of impure water.

Magnolias to Bloom in the Spring

(*Continued from page* 30)

spring, magnolias should be set in the spring only. They are quick growers, but require a good soil as well as abundant light. The young plants are not hardy, and it is well to provide a winter covering for the roots, at least for the first five years. Although the wood can withstand considerable frost, the flower buds are easily injured by cold.

Magnolias do best where they are protected from the cold north and east winds by windbreaks of pine. When they are planted in a deep, loose soil containing a little clay or loam, with good drainage provided, they should do well indeed. In times of drought the plants should not lack moisture, as they require a large amount of water during their period of growth. They should not be treated with animal fertilizer.

Magnolias are propagated by seeds sown as soon as possible after ripening. The seeds are placed in boxes or pots containing light, sandy soil. The containers are then kept at a moderate temperature and the soil maintained in a moist condition. The young plants have to be hardened off before they grow too old.

If the layering instead of seed planting method of propagation is tried, several years must elapse before the layers have struck good roots. Such layers are girdled in the usual way before they are placed in the ground. It is also possible to graft magnolias, but this is seldom accomplished.

The Past of Crown Derby

(*Continued from page* 23)

cester manufactory, was the leading Derby decorator. His flower designs are hardly to be surpassed and his landscape decorations are equally admirable. The landscape and figure medallions on plain colored grounds are much sought after by collectors. Lilac, pale blue, deep blue, green, pink and the rare canary yellow are especially characteristic old Crown Derby ground colors. The tea and coffee sets with borders of rich, transparent blue in combination with gilt are one of the distinctive features of Crown Derby. Fluted patterns were also favorite cup-and-saucer forms in the earlier porcelain. The sprig pattern was also one of the features of old Crown Derby. Kean probably introduced the patterns after the style of the Japanese Imari ware and these continued through Bloor's régime.

Before 1770 Derby pieces were unmarked. In this year Duesbury adopted a trademark in the form of a capital letter D in script. In 1773 this D was surmounted by a crown and was printed in blue and occasionally in puce or gold. From 1778 to 1784 we find the D replaced by an anchor, and in 1786, the crown alone with the word Duesbury above it and Derby below it. These form the marks of the First Period, 1756-1786 (Duesbury I).

The Second Period, 1786-1794 (Duesbury II), marks begin with the crown, under which are printed crossed batons with six dots and the letter D below, also factory numerals. In 1788, the mark continued, varying in design and printed in blue, puce or vermillion. In 1788, we find it in gold, in 1790, the number prefixed with the abbreviation number.

The Third Period, 1795-1809 (Duesbury II—Kean) combines a K with the D, and we find also, in this period, the mark of W. Duesbury (Duesbury III) in 1803, having the mark of the Second Period and the name and date, "W. Duesbury, 1803," added above it.

The Fourth Period, 1809-1811 (Duesbury III), marks have unjewelled crowns with crown, baton, dots and D, with crown, D alone, or with crown and the word Derby.

The Fifth Period, 1811-1828 (Bloor), marks have the crown above and words

(*Continued on page* 60)



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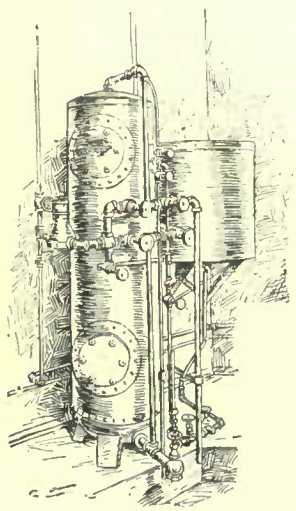
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The Past of Crown Derby

(*Continued from page* 58)

"Bloor" and "Derby" below, or a B in the center of a sun-like petalled circle. Bloor's finest pieces, such as services for Royalty, were sometimes marked "Robert Bloor & Co., 34 Old Bond Street."

The later marks have the words "Bloor" and "Derby" (1830), Derby in a scroll under crown (1830), scroll alone with word Derby (1830), or more or less elaborate crowns with D below. The Locker mark bears Locker's name, and under Stevenson and Hancock the batons of Duesbury gave place to crossed swords, six dots, the letters "S" and "H" either side, D below and a crown above.

Occasionally oriental marks were employed, as in Bloor's service for the Persian ambassador, decorated in 1819. Early Crown Derby marks were painted on the porcelain. Later ones, from Bloor's time, were printed on. Various colors were used for the marks, but gold was confined almost entirely to Chelsea-Derby pieces. One occasionally comes upon a fine piece of Crown Derby on which the letter "N" or the letters "No" in large script are impressed in the piece. This was done to indicate fine paste or glaze. The Royal Crown Derby porcelain of our own time is marked by two interlaced script D's beneath a crown with the words "Royal Crown Derby" above and "Trade Mark" below. The mark of the New Crown Derby Manufactory of 1875 had only the crown above and the interlaced D's.

This brief historical sketch of Crown Derby may serve to deepen the interest of American collectors in the subject. Crown Derby is not, however, to be found lurking under a bushel everywhere! A pair of Mansion House Dwarfs in Derby porcelain, decorated by Coffee, which cost 18s. at the manufactory in 1874, sold at auction for £36 a few years ago and probably would bring much more now. Happy indeed will be the collector of old Derby if he chances to "discover" such a treasure as the little Derby figure of a Dwarf which came into the collection of Lieutenant-Colonel Powney, and which bore this inscription, "Dr. Fudgeheim Will give a course of lectures on Phrenology, Astrology & Necromancy. By the formation of the skull he will tell the Fortune of any Lady present in a superior style to any Fortune telling Gypsy—lectures on the Brain & will prove the strength of the Brain by his newly invented Brainometer—Lectures on Physiognomy & how to prove good and Bad Character. All who attend the Lectures must have a gold Ticket or they cannot be admitted. Novelty & credulity strengthened—Poverty & Common Sense insulted—Several poor peoples heads wanted—A good stout Resurrectionist May have a good situation & paid according to merit. Apprentice wanted with premium."

Such was the humor of early Derby, though rare indeed are the pieces of this sort which have survived Time's fickleness. When one is found, a red-letter day can well be marked.

The Axis in Garden Design

(*Continued from page* 42)

to the established main axis of the garden by means of lines 4 and 5; their intersections forming right angles. If the cedar, "H", were drawn into the scheme with still another minor cross axis, the garden would be brought too far within the heavy shade of the tree group; so that it is better to connect it to the other cross axes with a line parallel to the main center-line of the garden with the hope that this connection may be of some value later on.

Paths, Boundaries and Pool

The next step in the evolution of this particular problem is the shaping up and the adding of flesh to the meagre carcass, and it is probably the most fascinating step of all. In Plan 4 we see how the different elements of the scheme have been proportioned and how the paths and boundaries have been located by means of the axis lines previously sketched in. The cross axis of the house, line 2, has formed the basis for a path which leads from the loggia to a pool in the paving of the path, marking the intersection of the main garden axis, then on to a seat, where it terminates at the high boundary of the property line. This pool is a sufficient accentuation in the path from the loggia to designate convincingly the intersection of the two axes and to divert the attention down the path leading to the garden on the line that ends so effectively at the large elm. It is largely a matter of taste whether or not to mark with some ornament the intersections of the cross axes, lines 4 and 5, with the main axis of the garden. They have served their purpose in defining to some extent the limits of the garden and in creating the cross paths. Line 6, tying in the cedar, "H", has become the reason for the longitudinal path on the north side of the garden and, for symmetry's sake, this path has been repeated on the opposite side. There is a tremendous satisfaction in looking along these paths and seeing at their ends, centered upon the vistas they form, some well established object stopping pleasantly the view. Such planning gives an enviable air of age to the garden and with it a reason for the form which it takes.

It is not always well to take advantage of every opportunity of this sort. One falls here so easily into errors of commission. And there is an art so subtly concealing all evidence of effort that the effect is one of having been accidentally accomplished. For example, in a carefully studied garden scheme, the deliberate offsetting of an object from the center line of a path or vista leading in its direction, is sometimes more satisfying in the composition than the conventional procedure. This, however, is a stunt to be carried out with a great deal of assurance. For the same reason constant repetition of the obvious in the designing of a garden takes from the result a charming quality of surprise that might be retained if, for instance, a path leading to some object on its axis were diverted for a space, to return to its original line before reaching its end; thus breaking the monotony of a continuous line, yet leaving enough intact to carry the eye to its objective. The ability to break these rules effectively, however, will come only after they can be skillfully followed.

Stevenson has said somewhere in his essay on Style that one has a natural dislike of tearing apart the methods of his craft to expose its first principles, and there is a faint touch of a similar feeling in a discussion of center lines and axes. A garden placed intelligently upon its site, making a logical use of its surroundings and giving something of itself to them, yet all without a feeling of sophistication, is a work of art and a successful application of these principles.



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Feraghan study

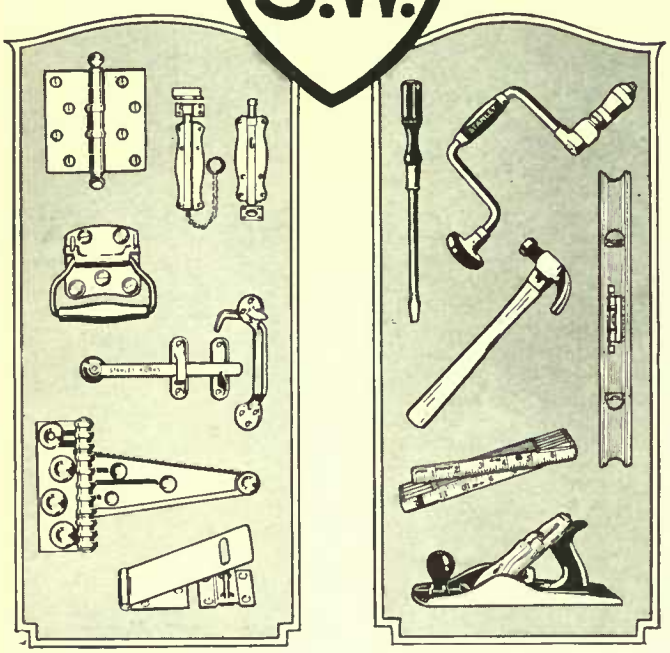
Very deep mulberry background; many blues, sages, taupes and gold colorings produce an exquisitely subdued effect.

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"The Flower Girl", by the late J. Alden Weir, in a frame designed for it by Herman Dudley Murphy

When The Frame Fits The Picture

(*Continued from page 38*)

always worn his hair rather long, as Paderewski, for example, being put in the close-fitting uniform of our army. You would laugh at the incongruity, and feel the need of clothes of a different shape, or else the close cropping of his hair.

"Would you have all the women do their hair alike and dress in the same clothes? Would the clothes of your mother of sixty be becoming to your daughter of eighteen, or vice versa? Why not?

"Do you think it a mere matter of fashion that a quiet, refined old lady looks her best in dignified black or silver gray, with white lace repeating the note of her white hair? Not at all! Every individual finds some clothes more becoming than others. The more pronounced the personal characteristics are, the more necessary is it that the clothes shall best set off those characteristics.

"You may spoil absolutely the effect of a fine picture by an unsuitable frame, just as you may make an almost poor one look distinguished by a proper setting. Put a delicate, subtle Whistler nocturne in a glittering, heavily ornamented frame and hang it on a wall with a lot of other pictures and you will never see it. Put a simple flat frame of parallel lines upon a sumptuous Venetian subject of the style of Titian or Veronese and it would at once cheapen the picture and make it look almost tawdry.

"But it must not be forgotten that it requires an expert properly to harmonize frame and picture. The choosing of a frame to bring out the best qualities of a picture is a matter requiring the personal attention of a man trained in this particular field of art. For this reason it is possible for a person to choose one of the new style of frames and still have the effect turn out to be as incongruous as if he had employed one of the tawdry frames of the past. The copies that are made of frames designed for particular pictures bear the same relation to the originals as copies of Corots, Rembrandts or Titians bear to the originals. However, to those who do not know the difference between an original Corot and an auction room forgery they pass very well, though they often cost more than the real thing with the personal attention of the designer."

The Purpose of Frames

The original trouble with picture framing—the primal misconception—seems to have been that paintings needed a house to live in, rather than a mere dress. This figure is made apt because for so many years frames have been considered almost solely from the architecture viewpoint. A man who wanted a house decided whether he would have Tudor architecture, Colonial, French chateau, or what not. And when it came to a painting he decided whether to give it a Renaissance, Florentine, Flemish or some other sort of frame. These different styles got their architectural features from decoration and furniture of the periods of the same name. You can see how utterly lacking in individuality this method was. It was likely enough to put an ornate, decadent Renaissance frame on an impressionist landscape or a Louis XIV frame on a Winslow Homer marine.

However, in very old pictures there really can be an historical appropriateness about frames, and in many cases it is absolutely necessary to follow historical precedent. This precedent is usually artistically correct. An old Florentine painting certainly looks right in a paneled and architectural Florentine frame, and it would not look right in any other sort of frame. Just so an old Spanish picture looks at its best in a frame of old Spanish design, full of broad effects and color. But these are very exceptional cases and have nothing to do with the thousands of modern and contemporary pictures that in homes outnumber the old masters.

Separating Picture and Wall

In framing the great mass of pictures it is first necessary to recognize that the frame is merely a space of demarkation between the picture and the wall on which it hangs. In times of antiquity when pictures were painted directly on walls a marginal line sufficed to hem in the composition, as can be seen in the ruins of Roman residences at Pompeii and on the walls of Egyptian temples of 3,000 years ago. The frame, performing this function of demarkation, should relate the picture to the wall and make an easy transition from the one to the other. If, however, it attracts attention to itself because of its garishness or its ornateness, it is a failure and a register of bad taste. If it attracts no attention to itself, it is a success; and if, without attracting attention to itself, it can set off and enhance the qualities of the picture, as a gown does the beauty of a woman, it becomes an artistic triumph.

Besides Herman Dudley Murphy, other artists, with the aid of sympathetic frame-makers, have achieved this result in America. Notably among them

(*Continued on page 66*)

The Electric Dish Washer for Fine Homes



YOU wouldn't think of having your rugs swept by hand. You wouldn't be without a clothes washer in your laundry. Yet the one thing of which you have felt the most need in your home is a machine which will wash dishes three times a day. Here it is—the real, de luxe dish washer. Built especially for homes like yours—built to make house work easier—to enable you to keep the best class of servants.

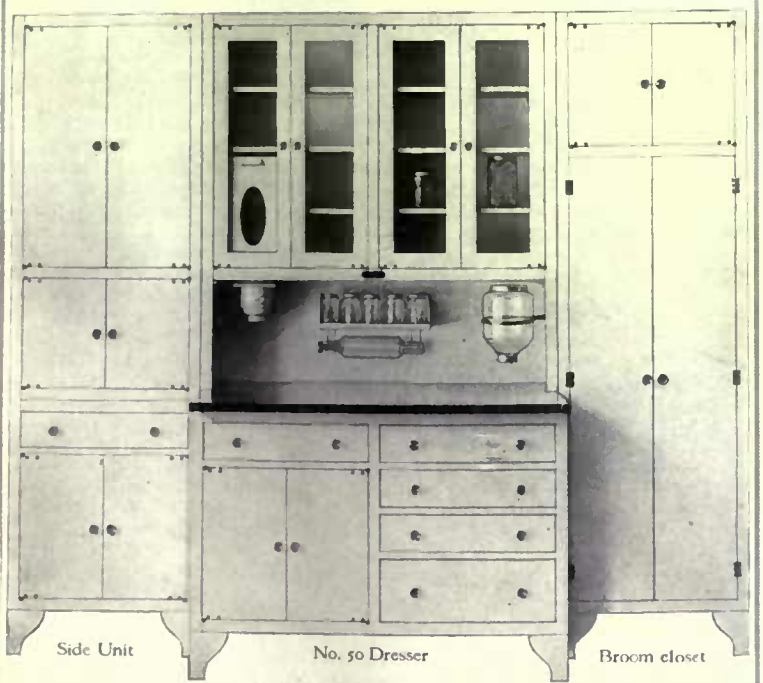
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is a strong, rapid grower and the bushes are covered with deliciously flavored, big, sweet berries, from June until freezing weather. The fruit is the same large size and flavor from first to last. The fruit is much larger and has fewer seeds than any other raspberry.

Do not confuse La France with any other so called "everbearing" raspberry. None other compares. It is the kind grown in the gardens of J. P. Morgan, Glen Cove, N. Y.; P. S. du Pont, Wilmington, Del.; Chas. M. Schwab, Loretto, Pa.; William Ziegler, Noroton, Conn.; J. J. Hill, Lake Geneva, Wis.; Senator Frelinghuysen, Elberon, N. J.; and others who demand the best.

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Fruits early in July, the first season planted and continues constantly in fruit until frozen up. The berries are the same large size and delicious flavor throughout the season. Plants multiply rapidly. Free from insects and disease.

A Great Money Maker for Berry Growers

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RASPBERRY NOTES FROM THE DEPARTMENT OF AGRICULTURE

THREE important factors which should be considered in the selection of a site for raspberry bushes are the soil type, the moisture supply, and the air drainage.

Although the raspberry will succeed on a wide range of soil types provided suitable moisture conditions prevail, the best results will be secured only by studying the peculiar requirements of the different varieties. A fine, deep, sandy loam is perhaps the most desirable soil for growing raspberries, because it is managed so easily. Equally good yields of some varieties will be secured on clay and on sandy soils if they are well managed. In general, however, though the black raspberries seem to do best on sandy soils, they are grown extensively and succeed well on clay soils. Among the red raspberries the Ranere does best on sandy types, but the June prefers a clay soil. Other varieties, such as the Cuthbert and King, succeed on a wide range of soil types.

The most important, perhaps, of all the factors entering into the growing of raspberries is the moisture supply, and where there is the possibility of a choice, the soil which will furnish an ample supply of moisture at all times should be chosen. At no time, however, should there be wet places in the plantation. Thorough drainage as well as a full supply of moisture is essential.

Another important factor is air drainage. Cold air settles to the lower levels, and plantations situated on land elevated above the surrounding fields will not be as subject to the extreme cold of winter as plantations on the lower levels. Winter injury to the canes may often be avoided by choosing a site higher than the surrounding country. Furthermore, plantations on the higher elevations are not as subject to frost injury in late spring as those not so favorably located.

In the Southern States, a fourth factor in the selection of a site is of some importance. If raspberries are to be grown in those States, a northern or northeastern slope is preferred for the plantation, as humus and moisture are retained better in fields on such slopes than on southern slopes.

For home gardens, the chicken yard is frequently a desirable place for the raspberry patch. Poultry keep down weeds and enrich the soil, and do not often injure the berries.

Planting

The time of planting raspberries varies in different parts of the United States, according to the local conditions. In general, however, the plants should be set in early spring in the eastern part of the United States, but on the Pacific coast they should be set during the rainy season, whenever it is possible to do the work.

Because better plants of the black and purple varieties can be secured in the spring, that is the best season for setting them. Red raspberries, however, may be set in the autumn with good success in sections where the winters are mild or where there is a good covering of snow to protect the plants.

Three systems of culture are used in growing raspberries, the hill, the linear, and the hedge systems. The term "hill system" is restricted to that method of tillage in which the horse cultivator is used on all sides of each plant. When the cultivator is run in only one direction and only the plants originally set are allowed to fruit, the term "linear system" is used. If some of the suckers which come from the roots of red raspberries are left to form a solid row and the cultivator is run in one direction only, the term "hedge system" is employed.

The distance between the rows in each of these systems should be determined by economy in the cost of cultivation and in the use of land. Where the area of land available for planting is not limited, usually it will be found most desirable to make the spaces between the rows wide enough to allow the use of 2-horse implements in cultivation. Where the area of land is limited, the rows may be placed closer together and 1-horse implements used.

Planting Distances

Under the hill system of culture the plants usually are set about 5 feet apart each way. This, however, allows the use of 1-horse cultivators only. The hill system is used to some extent in New York and other States in raising red raspberries. It has the advantage of requiring less handwork in keeping out grass and weeds, as the cultivator can be run in both directions; and the berries can be more easily harvested from fields under this system.

If the hedge or linear system is used the horse cultivator can be run in one direction only and more hand hoeing is necessary. Under these systems the red varieties usually should be set from 2 to 3 feet apart in rows which are 6 to 8 feet distant. In the eastern United States 6 feet is the most common and desirable distance between the rows for the shorter caned varieties, such as the Ruby and Marlboro, and 7 and 8 feet for the tall-caned varieties, like the Cuthbert. To use two horses in a plantation the rows must be at least 8 feet apart. In the Pacific Northwest, where the canes grow very tall, the planting distance for red raspberries is usually 2½ by 7 or 8 feet. In parts of Colorado and other States where irrigation and winter protection are necessary, the plants are usually set in rows which are 7 feet apart.

Setting the Plants

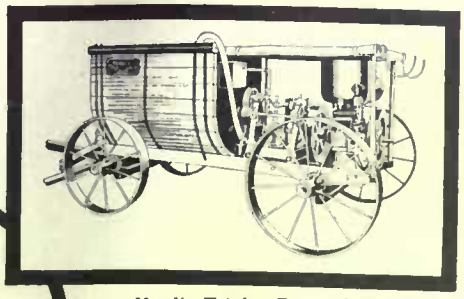
Before planting, the tops of the plant of all types should be cut back to inches or less in height. To make it easy to handle the plants and to indicate the rows after setting, 4 to 6 inches of the cane should be left. If a garden patch is being planted, it is better to cut the canes back to within a few inches of the leader buds. The plant should be set slightly deeper than they formerly grew. Sometimes it is well to set red raspberries as much as inches deeper than they grew, in order to protect them from drought. Black and purple raspberry plants should be set not more than an inch or two deeper than they formerly stood, as there is danger of smothering the tips.

Moisture Supply in the Soil

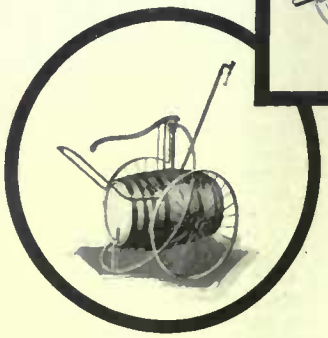
From the time raspberry plants are set, they need an ample supply of moisture, and they are affected more quickly and seriously when it is deficient than most other fruit plants. In the sections where the highest average yields of red raspberries are obtained, often 6,000 quarts of fruit per acre are secured. The average for the whole country, however, is not more than 1,500 quarts, and the difference is due almost wholly to difference in the moisture supply. In the sections referred to as giving the highest yields, a deep soil furnishes a uniform and ample supply of moisture at all times. To secure the best results, therefore, the grower should, by tillage and by supplying humus, maintain a uniform and ample moisture content

(*Continued on page* 82)

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Hardie Wheel Outfit



Hardie Triplex Power Sprayer

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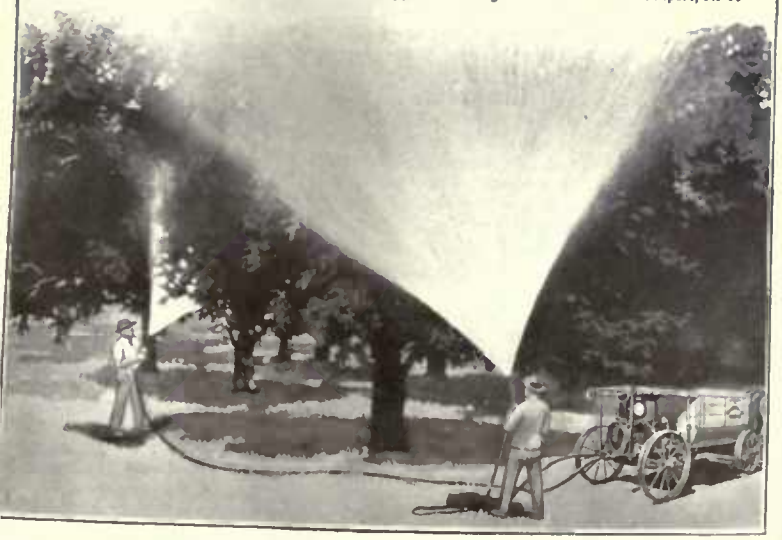
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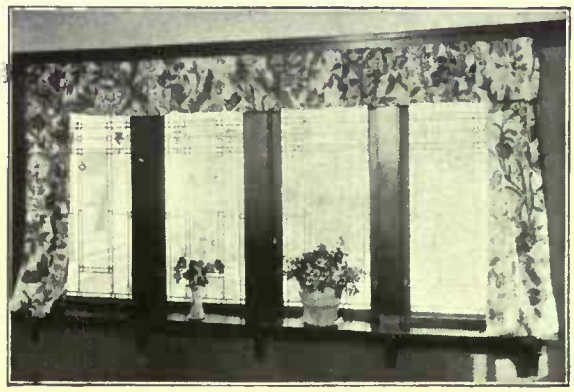
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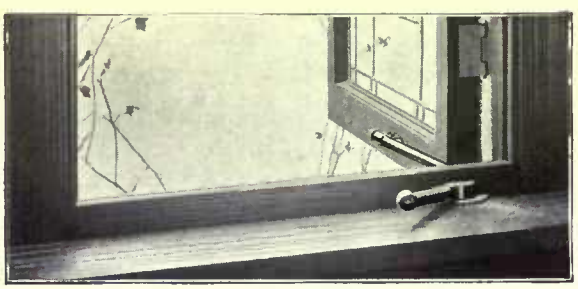
mean satisfactory casements



Appearance: It is a big part of the 'BULL-DOG'S' merit that it does not intrude. In the above installation the adjusters are invisible when sash are at rest—open or closed.



Efficiency: But when you want to change the position of the sash, the 'BULL-DOG' is all there. Note powerful leverage of telescoping handle (patented). No need to touch the screen.



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Pioneer manufacturers of modern casement hardware and only organization specializing on quality adjusters for out-swung sash

When The Frame Fits The Picture

(*Continued from page 62*)

are Childe Hassam and William H. Metcalf, each of whom sees to it personally that his canvases are placed in a harmonious setting. In the cases of many other artists, the picture dealers take the responsibility and co-operate with the frame-makers. But it is just as much the part of the art-loving public to insist on the correct framing of pictures as it is to insist on the good taste of anything else that goes into the home.

As has already been said, the ancients had no frames at all for their paintings, which were executed directly on the walls, with lines for demarkations. In fact, there is no record of a picture frame before the 16th Century, unless it can be said that works painted on panels in carved altars were framed. But when they did come into use, their development was rapid and the art was soon in full flower.

At first frames were carved by hand exclusively, and pigment of gold leaf was applied direct to the wood. This was the golden age of frame making, when every picture was given an individual setting, designed and carved especially for it. Most of the so-called antique designs now in use—or misuse—date back to this time. These designs were beautiful as works of art, and were quite proper when seen with the pictures for which they were made.

But somebody came along and invented a composition that could be molded, then attached to a wooden background, after which the laying on of gold leaf hid the process and made them look very much like carved frames. This proved the death knell of originality in designing frames. Thereafter frame making became literally "cut and dried". Henceforth the person with a picture to frame could look at an original and say, "I'll take that", and, presto! it was done. The framing of pictures by dealers, artists and laymen became simply the act of choosing something out of a frame-maker's stock, giving an order, waiting a few days and getting the frame, ready for the picture to be inserted. It was almost as simple as buying a pound of cheese.

Out of this slough of universality such men as Whistler and Herman Dudley Murphy pulled modern pictures. Stanford White had his share in the good work, for, even before Murphy, he designed a simple and beautiful frame, consisting of row after row of Greek ornamentation, with repeat patterns of such motifs as darts, scrolls, or laurel leafs, with no ornaments in the corners. Whistler's ideal was a reeded arrangement, reminiscent of early Greek design, with one terrace after another, the whole purpose being to hold the eye to the picture and to get light and shade. The Hassam frame is likewise quite simple, mainly a flat surface with an unobtrusive carved and raised molding binding it on the outside and a Whistler-like margin within. The modern idea is to get away from ornate moldings.

The last type of the "stock" frame, and one which is much used at present, is the Barbizon frame. They consist of scroll and leaf forms, worked in high relief, and advancing forward several inches from the picture. They are in almost every home. When the color of the gilding is correct, toned so as to complement the picture, they are not bad, although they could be better. Instead of being bad, they are good when they surround Barbizon paintings—such as works by Corot, Rousseau and Diaz, or their American followers, Inness, Martin, Ranger, Tryon and men of the older school. But when we come to impressionist pictures and works by the modern colorists, there is nothing in the whole past of frame making that is appropriate. For such paintings we cannot consider old French frames, either Barbizon, Empire, or any of the Louis periods. Ornate and bold Italian Renaissance will not do, nor will columned Florentine. English, with Hogarth moldings are impossible. Nor is Spanish, with its exaggerated roughness, nor Flemish, nor Dutch, nor sharply-cut German, a whit more useful. Gothic with its panels and polychrome colorings, of course, is unthinkable, and so is Colonial, which is reminiscent of ancient Egyptian design.

The best frames are covered with leaf gold, which is afterwards, by means of chemicals, toned to any hue that harmonizes with the picture. The use of gold provides the "high lights" that are necessary in a frame. It is remarkable what color effects, even, can be produced. Some of the old Spanish frames are marvelous, rich symphonies in color. One striking effect was obtained by the use of red pigment under the gold.

The new movement in framing is in consonance with the spirit of the age in art. Old things are no longer accepted simply because they were once liked. The moderns demand to know for what esthetic reason a work of art lays claim to acceptance. It is this that is driving solecism and sterility out of picture framing.

An Italian Garden of Content

(*Continued from page 25*)

but are moved into the lemon house at the approach of winter.

The beds in all four sections are edged with low-growing plants, indicated on the plan by the broad lines in lighter tone, while the inner portions of the beds are reserved for larger plants and shrubs. In some cases the edgings are composed of violets, of sweet alyssum, or even of strawberry plants, while in others they are formed of clipped box. The idea of a retaining or defining band has been adhered to throughout, but the nature of the band has been varied.

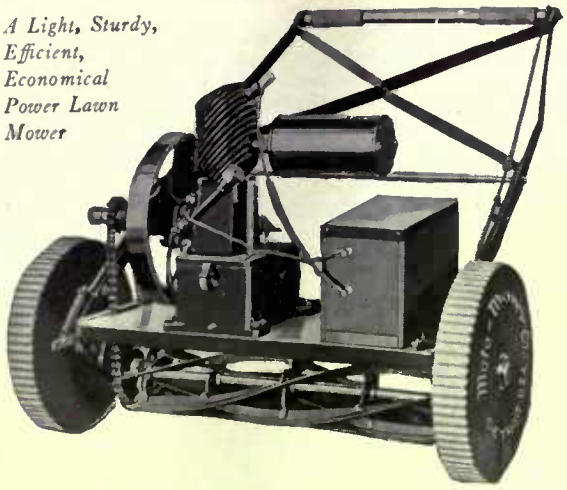
At the center of the eastern side of the garden is a greenhouse (figure 9), of simple but architectural character, on axis with the garden gate (figure 2), at the opposite end of the east and west path, which opens into the vegetable garden (figure 14). Beds at each side of this greenhouse fill the space between the wall and the eastern broad path. These beds are raised within a low retaining wall, similar to that which encloses the bed by the wistaria arbor, and the earth in them is level with the top of the retaining wall.

In the southeast angle of the garden walls is a great oleander, growing in a stepped circular bed with a stuccoed brim which is raised high enough to carry through the lines of the adjacent raised beds. Smaller oleanders are espaliered against the east wall. Nearby, and terminating the vista of the eastern path, is a stepped platform of stuccoed brick (figure 6), against the south wall, upon which tiers of potted plants may be set.

The high south wall of the garden, formed by the north wall of the lemon house (figure 8), is covered with ivy. Seven tall clipped yew trees are planted close to this wall. Their perpendicular lines and their pointed tops rising above the coping carry a strong vertical emphasis and modify the long horizontal

(*Continued on page 68*)

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The cross-walk is a bower of growing plants. Lemon trees in large red earthen pots are on either side. They are taken indoors for the winter

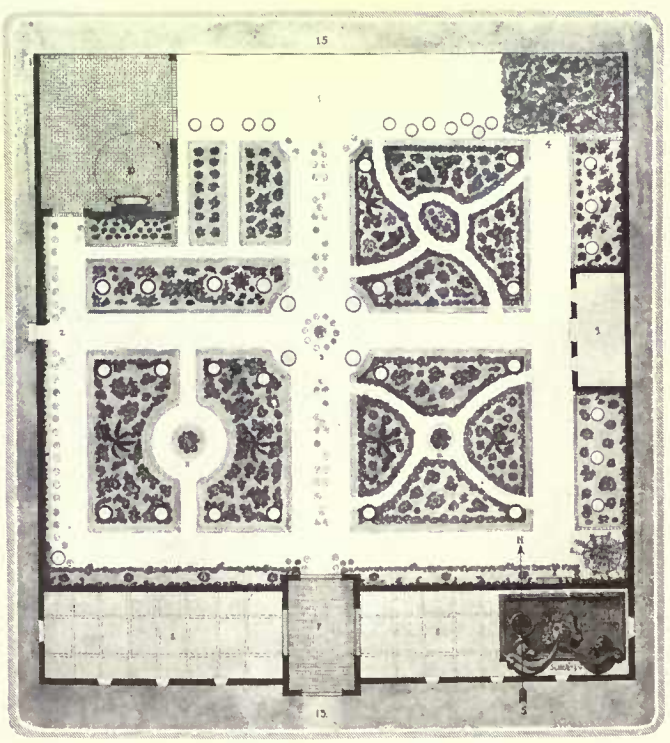
An Italian Garden of Content

(*Continued from page 66*)

line of the wall behind them. They also give the effect of projecting pilasters of orderly foliage. The space at the foot of the wall between the yew trees is filled with a lush tangle of ferns, myrtle and ground ivy with small leaves.

The whole aspect of this south wall is not only cool and restful, with its dense mass of luxuriant dark green, which contrasts sharply with the brighter tones prevalent in the rest of the garden; it is also distinctly architectural in character, and the central stress of the composition is supplied by the urn-surmounted gateway and arched passage (figure 7) through the lemon house, with its framed vista of the olive orchard (figure 13) beyond.

The garden of San Martino commands no far and splendid vistas, such as one may expect from a place of more palatial extent. If one wishes a long vista, viewed with a free, deep-drawn breath, he can have it by going to the north front of the villa and looking out, through the opening in the laurel hedge, across the broad valley of the Arno below. Nor does the garden afford opportunity for great, spectacular massings of gorgeous color, blazes of purple and crimson and gold, too dazzling and overpowering for close view. To attempt a broad massed color display in so small a garden would be like making one listen to the blare of a full orchestra in a small chamber. Such chromatic emphases of planting, admirable as they are in their proper place, demand broad spaces and adequate distances from which to be seen. They are at their best in gardens of the scale one may find at Versailles or Hampton Court, where the environment is glorified by them and yet mellows them at the same time, but they are not for limited compass.



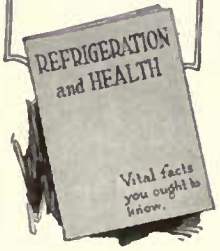
Symmetry in general design is a characteristic of the plan. Potted plants can be moved from place to place in the broad walks. Drawn by Robert B. C. M. Carrère



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Transplanting Architecture

(*Continued from page 17*)

rugs. At the windows hangs an English printed linen of putty colored ground with a close, broad floral pattern in old blue and crimson. The furniture is mostly of oak, relieved with an occasional piece of walnut. The rugs are orientals with a soft profusion of color.

In the treatment of bedrooms it has been said that the French desire a room in which to go to sleep, the English one in which to awake. Those in the Pratt residence have been built and furnished on the latter principle. There is ample sunlight in each chamber and each is roomily comfortable. The woodwork is white and the walls recede into a putty color. Draperies are of printed mohair.

The livable atmosphere of this house is evident. It is not over-furnished nor are its windows over-draped. There is no attempt made at stage setting the furniture, which, by the way, is one of the criticisms lodged against a great deal of our contemporary pretentious decoration. The house is comfortable architecturally. It is a good type of architecture for the country or the suburb and it stands as an example of what can be done in transplanting the atmosphere of an old-world home to this new-world environment without being a frank copy of the archaic or an unwieldly and questionable grafting of old-world details on to a new-world design.

The Garden Swimming Pool

(*Continued from page 35*)

and railing, by a wide cement-paved walk; and at the further end of it, particularly deserving of notice, the materially narrowed enclosure is extended into a roomy and charming lounging retreat—comfortably and attractively furnished in wicker and reservedly decorated with potted shrubs and plants—into which descend steps from a graveled garden walk.

The pool itself is comparatively small, being about 10′ wide by 18′ in length. It is, of course, walled and floored with concrete, and graduates in depth from about 2′ at one end to 7′ at the other. The water level is so regulated as to remain within approximately 6″ of the top of the basin, and the edge is finished with a metal hand-rail. Equipped with intake and outlet pipes, the water supply is constantly refreshed.

The swimming pool illustrated at the top of page 35 is comparatively simple, with nothing in the way of screening architecture or nearby trees, save on the side opposite the house, to shield it from view. However, it is located in the rear grounds, and there are trees and foliage somewhat removed from the pool that help to seclude it from the street. A red brick walk, edged with cement, borders it on three sides, and a short space back from one end, with the ground underneath paved, is an inviting semicircular garden seat backed by a box hedge that, with the small table included, constitutes a pleasant little retreat for resting or for refreshments. The pool is about 12′ wide by 24′ long, and, walled and floored with concrete, graduates in depth from 2′ at one end to 7′ 6″ at the other. Here again intake and outlet pipes keep the water clean and fresh. The convenience of its location deserves to be especially noticed.

In the construction of swimming pools it is, of course, particularly essential that there be provided intake and outlet pipes for a constant refreshing of the water. This does not mean, necessarily, that the water is to be kept flowing to and from the pool continuously, but the supply should be more or less changed each day. Frequently the pool is, incidentally, connected up with the irrigation system of the garden, when it becomes a sort of reservoir, and when this is the arrangement the renewing of the pool's water supply is made a very simple matter, practically automatically. And besides the intake and outlet pipes, there should be assured, if the latter pipe will not accomplish it, a means for completely draining the pool occasionally, to the end that it may be cleaned.

While concrete, cement surfaced, is generally employed for the walls and floor of swimming pools, a tile-finished basin is also often found. The depth is usually graduated, something after the manner of the pools here illustrated, and frequently a spring-board, placed over the deep water, will be included in the equipment. In most parts of the United States, outdoor bathing and swimming are, unfortunately, possible or enjoyable during but a comparatively small portion of the year. Hence, in order to lengthen this period, some builders of private swimming pools provide a special system for heating the water. This commonly consists of hot-water pipes extended horizontally along the sides of the basin, beneath the water surface—one perhaps near the bottom and another about midway of the depth. In this way the temperature of the water may be raised to almost any degree desirable.

Decorating Your Own Furniture

(*Continued from page 45*)

putting on those unbelievably straight lines which so enhance the appearance of decorated furniture, and it will well pay to master its use, even if a lesson or so is necessary. The principle of the whole matter lies in holding the handle of the brush with the thumb and first two fingers of the right hand, so placing the last two fingers that the edge of wood near which the line of color is being painted will act as an undeviating guide, and since the position of the hand is unchanged, becoming viselike in its grip, it is pulled along by the strength of the upper arm, the even stripe of color appearing magically from under the dragging brush.

If decorated furniture is artistically planned from the beginning, its final effect is assured. One of the prettiest conceits is to paint all the outer surface of a piece of furniture, such as a chest of drawers, a dull flat decorative color,—blue, green, black, putty, and to paint its interior, which in the case of the chest would mean the entire drawers with the exception of the outer front, a brilliant hue, such as Chinese red, orange, amber, mauve, peacock; decorating the outer surface, which is the dull color, with a design formed of bright bits of contrasting color.

In bedroom furniture it will be found effective to paint all the pieces a soft putty color, except for the tops of the bureau, dressing table, chest, desk and table, which may be a peacock or dull

(*Continued on page 72*)



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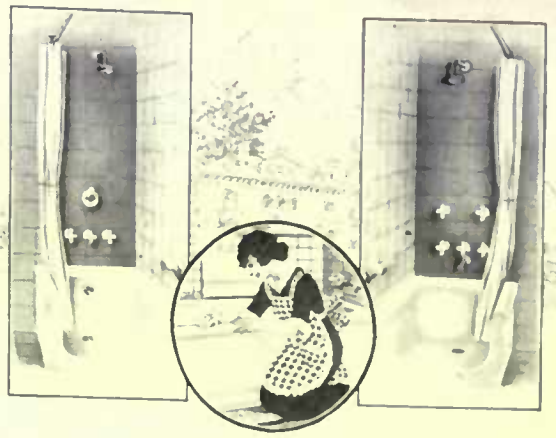
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Decorating Your Own Furniture

(*Continued from page* 70)

rose. A use for the striping brush may be found here, for a black line three-quarters of an inch from the edge, and a quarter of an inch wide, may be run on three sides of all the tops, excluding the back edge. Another quarter-inch stripe, this time matching the color of the top, may be run around all panels, knobs, and drawer edges; and a design, such as the largest basket stencil, in blended colorings such as rose, blue, green, brown, ivory and black, may be applied in the middle of the second bureau drawer, and on the head and foot of the bed.

To render a design at times more effective try first laying on a medallion or square of deep ivory paint, and after this dries stencil the design in colors upon this background. The small design at the bottom of the page, at the left of the ribbon and flower festoon, may be handled this way if desired. First cut a stencil the shape of the outer edge of the entire design, the dotted line making this clear. Through this stencil paint in the ivory. Prepare a second stencil, disregarding the dotted lines, simply cutting the blackened part of the design, and stencil it onto the ivory ground; the foliage of the tree might be dark blue, the trunk brown, the grass bright green, the tiny windows a Chinese red. This design may be used as a separate unit or as a border.

Black furniture may be given a Chinese note if decorated with narrow lines of gilt. The design at the top of page 44 at the left of the oval may form the half of a nearly square design to be placed in the panel of the head and footboard of such a bed, in colors dark rose, dark blue, tan, gray-white and green, with the outer line of gilt with matching gilt lines on the edge of the bed panels. The other pieces of the suite may be done likewise. This design may also be used for a border, or as a separate unit as it stands, or horizontally on chair backs and various other places.

Two-toned furniture is also effective. Mouse-colored pieces may be stenciled in Vandyke brown, putty stenciled in deep blue, green stenciled in ivory, black stenciled in dark blue with gold centers to the flowers. Once started in this fascinating undertaking, many new and varied combinations and ideas will be suggested, and each month the coming of a new magazine will be fraught with exciting and novel suggestions.

NOTES OF THE GARDEN CLUBS

THE Garden Club of St. Louis, Mo., whose president is Dr. Hermon von Schrenk, has a limited membership of 54 men and women, a majority of whom are married couples. A requirement of admission to the club is that one should have a garden, be interested in gardens, or in the growing of plants and shrubs. From October to May meetings are held monthly in the homes of members, many of whom prepare original papers. Notable in the club membership are Dr. George T. Moore, Director of the Missouri Botanical Garden (Shaw's), Dr. B. M. Duggar, in charge of plant pathology at Shaw's Garden, and the President, Dr. von Schrenk, a scientist of note.

In May, 1920, the First Annual Flower Show was held in the Floral Display House of the Missouri Botanical Gardens. Any person living in St. Louis or within twenty-five miles of the Court House, was invited to exhibit cut flowers, potted plants, branches of flowering trees and shrubs, wild flowers, edible mushrooms and kitchen herbs. The purpose of the Show was not only to stimulate greater interest in horticultural excellence, but to demonstrate the large varieties of plants which could be grown in and near the city. Seventy-two varieties of perennials, cut in bloom, appeared on the list offered for prizes, as well as over a dozen annuals, all by May 15th. Fuchsias and Lantana were among the potted plants listed for prizes. In addition to many ribbons offered to amateurs, was a large variety of prizes, including garden tools, a trellis, a bird house, a bird bath on a pedestal, stakes, a basket and cutting knife for the best asparagus, a hand cart, books on gardening, "fitted" and other garden baskets, flower containers, etc. A silver vase offered must be won three consecutive years to be retained. The commercial growers received $1,500 or $1,600 in awards. One of the entries for competition was the best pansy bed 25' square. No charge was made for entries or admission, and the Show was most successful.

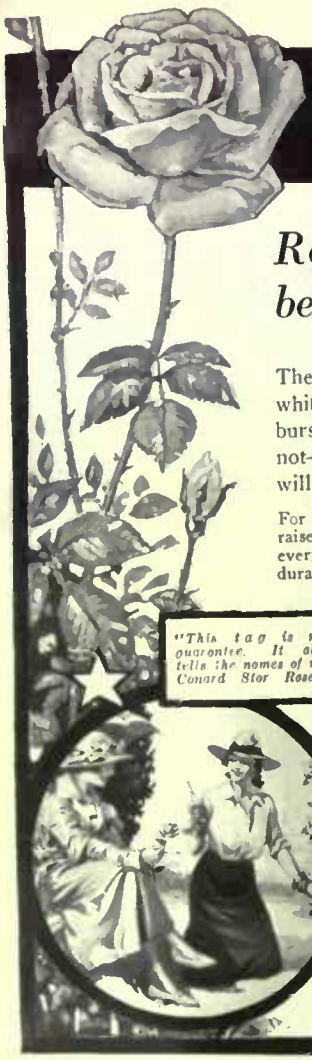
THE North Country Club of Long Island was organized in 1913, and the President is Mrs. Beekman Winthrop. There are 44 members, men and women, many coming from the large estates at Oyster Bay, Glen Cove, Mill Neck, Westbury, Cold Spring Harbor, Huntington and Syosset. The Club has ten social summer meetings, with no formal program for the season, and the business meeting in April. One of the members, Mrs. Harold I. Pratt, has been especially interested in roses, on which she wrote an article which was published in the Bulletin of the Garden Club of America. The rose garden of Mrs. Aaron Ward, at Roslyn, has been famous. The late Mrs. Doubleday (Neltje Blanchan) was a former president, known and loved for her books, "Nature's Garden", "The American Flower Garden", etc. The Club has contributed to local flower shows, and during the war also sent funds to the Royal Horticultural Society.

THE Garden Club of Trenton, New Jersey, was organized in 1912, and the president is Miss Frances M. Dickinson. The Club is composed of 29 members, women, most of whom are active gardeners. The Club meets monthly from October to May, and many of the programs are original papers by members. Miss Anne McIlvaine's articles on "The Broadening Use of the Garden Club" received the prize from the Garden Club of America in 1916, and during the war, she was Chairman of the New Jersey Committee of the Woman's Land Army.

Occasionally professionals deliver addresses to the Club, and with the proceeds of the lecture by Dr. Reik of New York in 1920, shrubbery and box-wood were planted in the grounds of the "Barracks", built in Trenton in 1758, and which are an important Colonial landmark. During the war the Club cooperated with a committee carrying on vacant lot gardens, and in addition a gift of shrubbery was sent to the grounds at Camp Dix.

THE Garden Club of Ulster County, New York, was organized in 1914. The President is Mrs. John Washburn, and there are 40 members, all of whom do gardening; also there are three "summer" and two "honorary" members. Meetings are held every two weeks from March to November, and two field days are arranged, one for Kingston and the other for Saugerties. Prizes are awarded for exhibitions of flowers displayed in shop windows, as well as for exhibits

(*Continued on page* 74)



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will be of inestimable help to you in your garden work. It is both precise and practical, giving detailed methods that any one can carry out. It is like having a veteran gardener at your elbow for advice in every emergency.

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HOW TO GET THEM

Simply state where you saw this advertisement, enclose ten cents for mailing the big Diamond Anniversary Catalogue, and the seeds will be sent without extra charge.

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1921 CATALOGUE NOW READY

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168 pages

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The **West Bend Tea Kettle** exemplifies the high standard of workmanship, originality of design, and beauty of finish which discriminating housewives appreciate. Like the 200 other items in the **West Bend** line of aluminum ware, the tea kettle is stamped from a single sheet of **99% pure aluminum** without seams or joints. It is built especially heavy and strong where strength is needed. **West Bend** welding is guaranteed permanently sound. **West Bend** spouts will not break off, even under hardest usage.

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West Bend
QUALITY UTENSILS

Notes of the Garden Clubs

(*Continued from page 72*)

private residences. Members exchange plants and seeds through an exchange committee.

The most important enterprise of the Club in 1920 was a competition for dahlias raised from seed. Besides this, school gardens have been organized and interest was stimulated in beautifying the county.

THE Garden Club of Greenwich, Connecticut, whose newly elected president is Mrs. Luke Vincent Lockwood, was organized in 1913, and has 60 members, women whose eligibility for the Club depends upon their working in the garden. There are monthly meetings from April to November, with extra field days on which sometimes as many as four or five gardens are visited. The last annual Flower Show was held at the home of Mrs. E. Dimon Bird.

At a recent meeting of representatives of Garden Clubs of Greenwich, Bedford, Larchmont, New Canaan, New Rochelle, Rye and Ridgefield, it was decided to hold a joint show to be called the Flower Show of Westchester and Fairfield Counties, in June, 1921. Following a general suggestion of the Garden Club of America, a number of members' gardens have been listed with the secretaries who issue cards of admission to visitors from affiliated clubs.

The Garden Club of Greenwich has received so much public appreciation of its planting of the grounds of the local hospital that a committee will endeavor whenever possible to extend planting to the grounds of other institutions, the next one to be undertaken being the Y. W. C. A. One of the members, Mrs. Frederick Gotthold, has had a diversified garden including one of the earliest water gardens and also a rock garden. Another member is Miss Lilian C. Alderson, a garden designer.

THE Garden Club of Somerset Hills, New Jersey, whose president is Mrs. Francis G. Lloyd, was organized in 1914. The membership is composed of 70 women, a number of whom work in their gardens, and who meet twice a month from May to November, arranging exhibits of flowers and vegetables, and occasionally a lecture by a professional is provided. In June, 1920, the members joined with the clubs of Summit, Morristown, and Short Hills, in holding a Rose Show at the latter place. One member, Mrs. S. S. Wheeler, has hybridized amaryllis, and another member, Mrs. William A. Hutcheson (Martha Brooks Brown), is a professional lecturer and designer of gardens. The Club supervises village planting in three places, including the grounds of the Bernardsville Bank, and has planted a simple garden at the Clinton Reformatory for Women.

THE Garden Club of Middletown, Connecticut, was organized in 1916, and the president is Mrs. Robert Herndon Fife. The number of members is limited to 30 women, most of whom are practical gardeners. Two meetings are held in May and two in June, and the rest of the year monthly. The program this year has included papers on the gardens of New Orleans, California and Hawaii.

The president (Sarah Gildersleeve Fife) is the author of "A Diary of Flowers". The Club provides garden books, and catalogs of nurseries and seedsmen for a shelf in the local public library, the grounds of which it has planted with shrubs and flowers, with the double purpose of beautifying this place and of demonstrating the possibilities of maintaining a small garden in a town. The chief achievement of the Club has been the important part it takes in the Annual Garden Fete, which is conducted by a committee representing all the charitable organizations in Middletown.

THE Garden Club of Norristown, Pa., was organized in 1913, and has a membership of nearly 200, open to men and women. The president is Mrs. Randolph Wright, and meetings are held in the Regar Museum every month in the year. The dues were originally only 25 cents but have recently been increased to $1.00.

A printed program is issued in which are included monthly reviews of magazines on gardening and forestry, as well as papers by the members. Occasionally professional specialists address the Club. The subject for this year's program is Trees. There are two Field Days, or Pilgrimages, each year, when visits have been paid to the best nurseries, Bartram's Garden, the Rose Garden of George C. Thomas (now removed to California), the Botanical Gardens of the University of Pennsylvania, to Dr. George Woodward's to see his Wall Garden, to Edwin Gribbel Dreer's, to see his collection of all the varieties of trees adapted to the climate and conditions of that section of the country, and to a rare natural habitat of the closed and fringed gentians.

Spring and Fall Flower Shows are held, the last one having been in the Ersine Club, and are open to the public. The exhibits of flowers are sold and the proceeds applied to the purchase of prizes, which included a sprayer, labels, stakes, books, a garden magazine subscription, flower containers, etc. Prizes are offered to the High School pupils for the best poster to be used to advertise the shows. At the Annual Plant Exchange, the townspeople are invited to cooperate by bringing plants to exchange.

Most of the members have small city gardens, some not over 15′ or 20′ x 50′ or 60′. The garden of Miss Bertha Harry, founder of the Club, is of this type, yet it contains roses, and nearly fifty varieties of perennials and annuals from which not only the house was constantly supplied with flowers, but in one season nearly 200 bouquets were sent to the local hospital as well as weekly flowers to a chapel and some to a Philadelphia hospital.

The Club sends flowers each week of the growing season to the Flower Mission of Philadelphia, and, at Christmas, plants to shut-ins. The periodicals taken by the Club are passed on to the library.

During the war vacant lot gardening was started for all interested and sales of flowers were held in the Public Square, the receipts from which were contributed to the War Chest, Red Cross, The Camp Garden Fund, and an Armenian and Servian orphan were "adopted"; also an orchard was planted in France, and boxes of plants were sent by members to Camp Dix and the Philadelphia Navy Yard. Recently two memorial trees have been planted on the High School grounds in honor of Norristown heroes.

THE Garden Club of Essex Fells, N. J., organized October, 1919, is composed of thirty-two women who meet once a month. Mrs. Condict is President. She has done original work garden planning, etc. Although such a new club, it has already inspired women to make gardens for the first time, as well as supply older gardeners with definite information as to better choice of flowers, etc. Mrs. Frank Richards Ford, of New York, is especially interested in securing lecturers for the Club.

THE James River Garden Club, Richmond, Va., Mrs. Thomas S. Wheelwright, President, was organized

(*Continued on page 76*)

Individualism in Good Furniture

IMAGINE a golden stream of morning sunlight pouring into a room containing this dainty breakfast set!

Windsor chairs, drop-leaf table and console harmonize to perfection. Obtainable either in antique finish or sea foam green: hand decorations with both styles.

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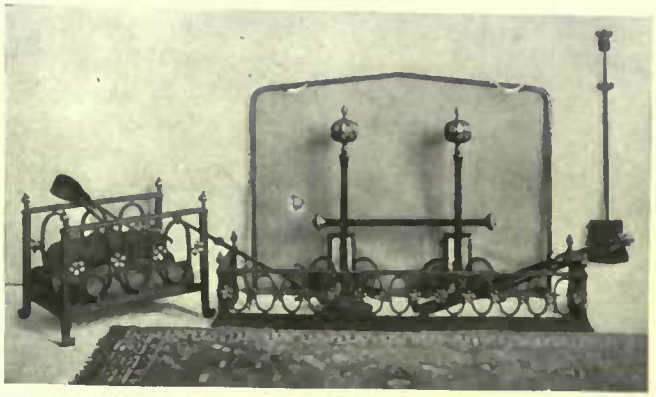
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Notes of the Garden Clubs

(*Continued from page 74*)

1915. There are fifty-seven members, women, who almost all work in their gardens. Meetings are held at irregular intervals throughout the year excepting in July and August, and there are exchanges of plants and sales of flowers. Last spring exhibits were held of a large variety of daffodils and irises.

Garden produce and flowers were sold last spring, first on the curb, and later from a market stall—a large sum being netted for European relief. A separate flower sale was also conducted. Members prepare papers for many of the meetings and Mrs. M. C. Patterson, Mrs. Frank Duke, and Mrs. Wheelwright have written for one of the leading garden magazines. Lectures at meetings were on "Practical Gardening" by Mrs. Edmund, State Garden specialist, and Mr. Duncan Lee.

This year experiments have been made in forcing French endive in a cellar, and in fall planting of Chinese Celestial radishes. In 1920 members planned a city lot in a contest judged by Mrs. Charles F. Gillett, landscape architect, who had given the Club instruction in mapping and planting. The most important part of the Club's program for the current year is writing up and illustrating "Historic Gardens of Virginia", and last fall, planning and planting with a border of two thousand plants the grounds of the Children's Free Hospital for Cripples. In 1920, the Club has established twenty-five Junior Flower Clubs in three public schools and distributed more than 500 packets of seeds and about 2,000 plants, 1,500 coming from the garden of the President. Fifteen dollars is offered in prizes to the Junior Clubs.

So far as the members know, their Receipt Book for Conservation of Food, published before America went into the War, was the pioneer of such literature in America. Other War work of the James River Club included help in the Victory Loan Drive, a school prize of $10 to Richmond School gardens, a $25 scholarship in the Women's Land Army Training School, at the University of Virginia, and responding to an appeal from Europe for garden seed, implements, etc. In the city of Nisch, Serbia, there is a school garden tended by little children, known as the James River Club, which supports the garden.

ELLEN P. CUNNINGHAM.

ARE THESE YOUR PROBLEMS

In the past year HOUSE & GARDEN'S *Information Service answered over six thousand inquiries on matters falling within the scope of the magazine. A fee of 25 cents for each question is regularly charged. The questions which follow are examples of those which we have answered and stand ready to answer for you*

I have purchased a house and am making some changes in it. My problem is the outside. I want it painted in a two tone combination and would like to have some of your advisers suggest harmonious color combinations. I am enclosing a photograph. The house has now a yellow body and dark brown trim. Thanking you in advance for any suggestions you can give me, I remain, ——.

Answer—An attractive color scheme shows a green shingled effect with white trim throughout. Stain the roof a golden brown, paint gables and body tan, bordering on chocolate, and make the sash a deep brown and the porch floors dust color. Or you might have the house deep yellow with white trim, black sash, soft harmonizing green for gables, moss green roof and red chimneys. Still another arrangement when the lower and upper part of the house are different, is to paint the lower story red and the upper body gray, the trim in either case to be self colored; sash, white, roof, natural wood shingles, blinds, dark green.

The following are some color schemes for body, trim and sash:

Pearl gray, pure white, maroon.
Cream, light brown, dark bottle green.
Ivory white, pure white, maroon.
Pure white, dark bottle green, black.
Medium drab, ivory white, maroon.
Chocolate brown, pure white, maroon.
French gray, pure white, maroon.
Colonial yellow, pure white, white.
Bronze gray, pure white, maroon.
Fawn, pure white, maroon.
Stone color, ivory white, chocolate brown.
Slate, pure white, warm brown.

Inquiry—I am a reader of your very interesting magazine and being in need of some advice have decided to avail myself of your generosity and ask your help in the furnishing of my dressing room. This room has an eastern exposure and is papered in a very pretty and unusual but cold gray paper. This paper has a somewhat bluish cast and makes the room cold and uninviting.

The furniture is dull mahogany with a little carving.

My chief problems are curtains and draperies—the color that will best harmonize with the paper. Whether a day bed or chaise longue would add to the room and what kind of lighting fixtures would be the most effective.

And one other matter. Can you advise me where to purchase two painted wooden chairs for the living room?

Answer—I would sugegst that you have rose-colored taffeta hangings over the palest of pink silk gauze sash curtains. These will counteract the effect of the gray paper and will give a charming light in the room.

I think a chaise longue would be the most appropriate in this room and I would advise you to have it upholstered in a gray and rose cretonne and piled with cushions covered with pink taffeta.

In the matter of lighting fixtures, plain dull silver would harmonize with the paper and be effective and in keeping. I would also suggest a powder blue pottery jar for a lamp, with a pale rose-colored shade.

I am enclosing a list of firms that have a large variety of lighting fixtures and also some manufacturers of painted furniture.



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offer something entirely new and original for your garden. Far removed from the common sorts in type and exquisite coloring, their ruffled petals carry a stamp of beauty as well pronounced as it is undefinable.

Our splendid new catalog will be sent free on request. It describes eighty new sorts introduced this year for the first time, and illustrates many of them, eight in natural colors. In addition it includes valuable cultural information that you should have. 44 pages of Gladioli matter—all of it interesting—send today for a free copy.

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The illustration gives but a faint idea of this lovely flower, which must be seen to be appreciated. The finely laced flowers are of the most exquisite light blue shade, and are gracefully borne on long stems. Beautifully decorative in a vase or bowl. **Pkt. 50c.**

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There is a place for Redwood in the construction of every home, whether it be but "four walls and a ceiling" or an architectural masterpiece of design and planning. In many parts of your new home Redwood will be best adapted to architectural design and builder's construction practice in ways that will assure your greatest satisfaction in its use and your protection from the expense and annoyance of repairs and replacements.

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All through the range of design, from houses of bungalow and semi-bungalow style, up to the spacious mansions, Redwood may be adapted to the design and plan in perfect harmony with all other materials used, while giving better service and longer life wherever it is installed.

Its use in the bungalow type of home is a natural outcome of the conditions and place of its growth, —California. As this style of home is becoming more and more of a national type, it is everywhere accepted that Redwood is necessary to its construction if the style and "atmosphere" be maintained.

But it is now known that the utility and long life of Redwood gives even better reasons why it should be used in the more elaborate and spacious homes where the building investment is so much greater. It is in these homes that repairs and replacements, due to the decay and rot in the wood used, soon increase the building cost to astounding figures.

This increased cost will not be necessary if Redwood is used wherever there is contact with weather, water or earth.

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Redwood, unlike most other woods, is free from resin and pitch, and contains a natural preservative that permeates the trees from core to bark. So every piece of Redwood that goes into your home has a remarkable resistance to all forms of rot and decay, and is moreover unusually slow to ignite,—a poor food for flames, and easy to extinguish.

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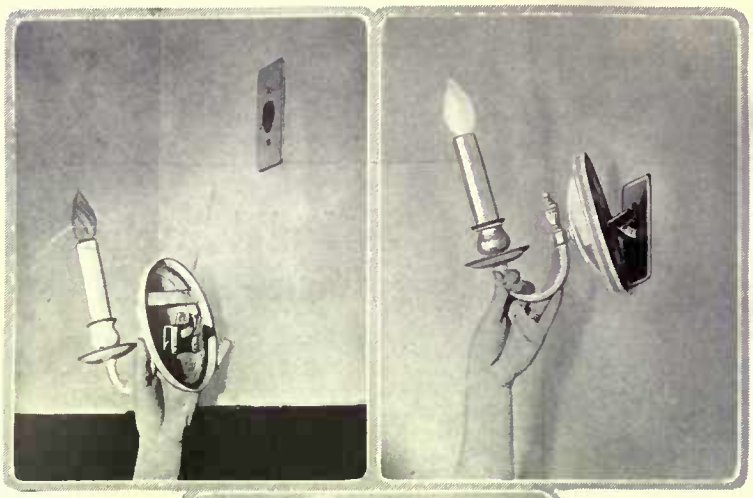
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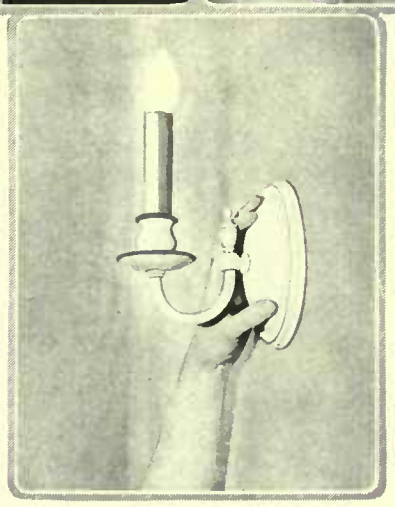
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The fixtures are as portable as pictures and can be moved from one socket to another

The device is so made that the fixture can be "plugged in" easily and quickly



The shield of the fixture covers wall receptacle completely and does not appear portable

PORTABLE LIGHTING FIXTURES

NEW home conveniences are ever welcome. And one of the most welcomeable of these is a recent invention which makes possible the utmost flexibility in the lighting of the home.

This new arrangement, originated by Cantelo White, a New York lighting expert, is greeted by architects who have seen it in use as one of the greatest recent electrical strides.

Electric lighting fixtures need no longer be fixed, since the introduction of this new method of wiring the home. Instead, they may be as portable as pictures. With the new plan, a tenant may have as many or few lighting fixtures in a room as suit his need or taste for any occasion. When he desires to remove a light, he lifts it from the wall with the same motion as he would to take his hat off a hook. If he wishes to place it in another part of the house, he has but to thrust it into any one of a number of outlets, situated at various places—as easily as plugging in an electric iron for use.

A new kind of outlet or receptacle and a new type plug, with curved blades instead of the usual straight ones, to fit into it, form the basis of the new invention. The wall outlet looks much like the ordinary baseboard plate and is installed in a similar way. The ceiling receptacle is marked by a small brass plate, the center of which is a rounded triangle, containing the two contact slots for the curved blades of the plug.

These outlets are placed at the various places about the house where lights may be required. Here ends the work of the electrician. He need never be called in again whenever shifts of fixtures are necessary. The householder can do the changing as easily as hanging pictures. The outlets are inconspicuous and will not mar the harmony of any decorative effect.

The new type plug is attached to the fixture, in the case of wall lights. This is easily plugged into the outlet, the curved blades pointing upwards. Thus the electrical and mechanical connections are made at the same time. The curved blades are strong enough to support the heaviest fixture.

The plug for the ceiling fixture is made so one-half of it is inserted at a time, the curved blades extending in opposite directions like the prongs of an anchor. A hook on the lower end of the plug holds the chandelier. The harder the pull, the more firmly the plug holds the chandelier.

This new arrangement will make it possible to bring a light where it is needed and remove the light conveniently from places where it is not needed, without leaving any gaping holes or any dangerous dangling wires to touch.

Another advantage is the ease with which fixtures may be taken down for cleaning, or when a room is cleaned. An important electrical manufacturer recently said that the reason why most householders were fussy and hard to please when selecting fixtures is because they realize when a fixture is once installed under the present method it is up for good.

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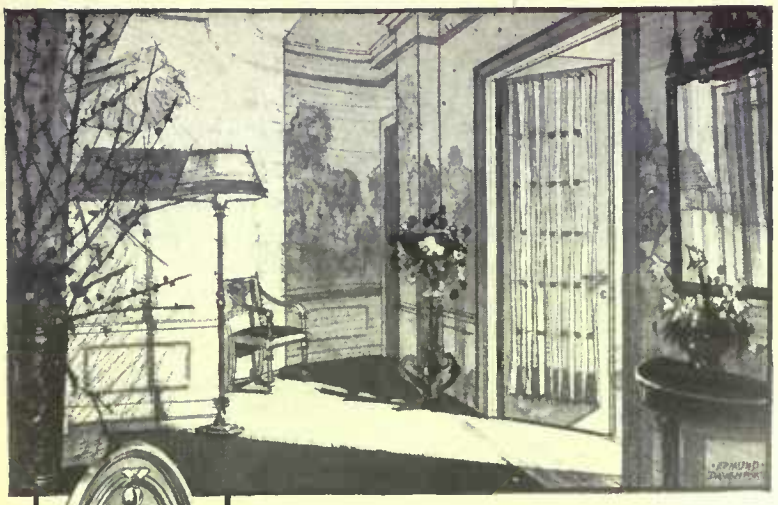
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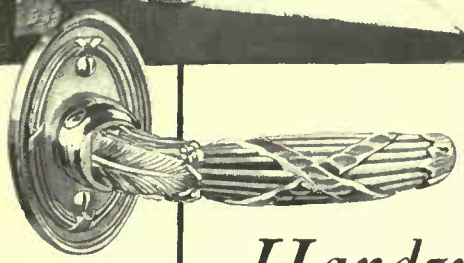
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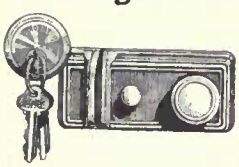
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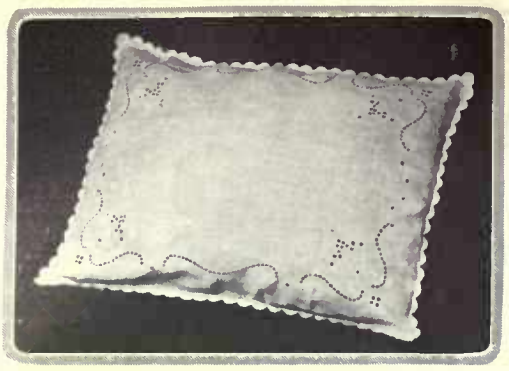
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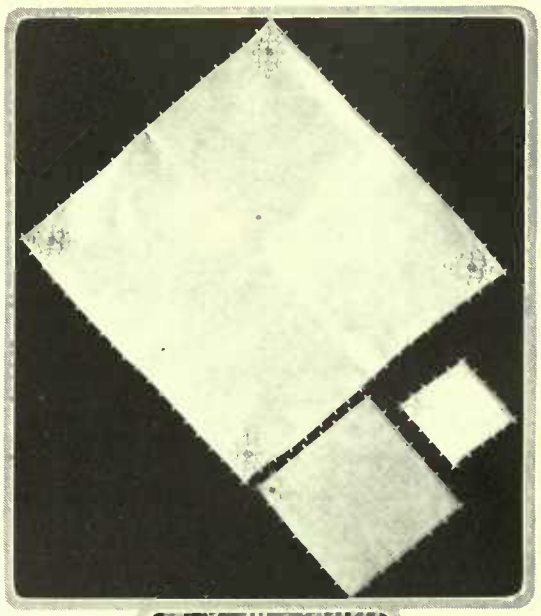
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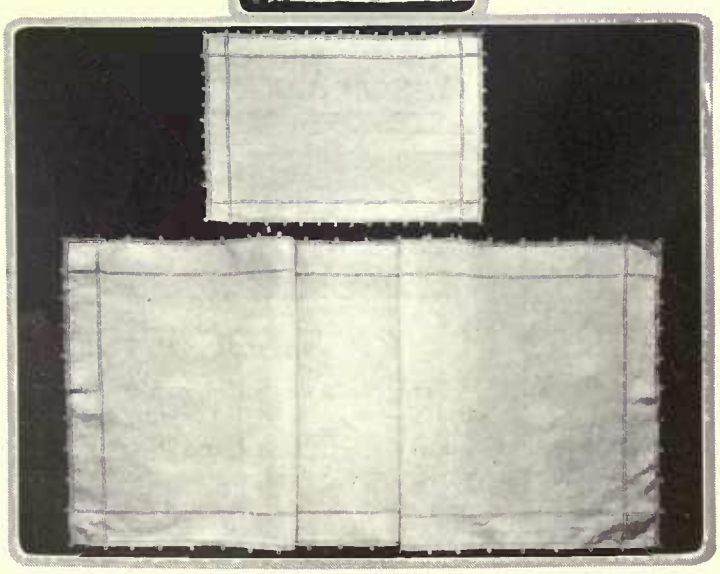
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Raspberry Notes from the Department of Agriculture

(*Continued from page 64*)

his soil, not only during the growing and ripening of the fruit but also while the canes are developing. Some growers make it a regular practice each year to mulch their fields to a depth of several inches with straw, leaves, or green hay. When this practice is followed, the cost is great but the moisture supply is retained well.

In the humid sections of the Eastern States, irrigation should be used chiefly or entirely during the growth and ripening of the fruit and will pay only when an ample moisture supply can not be maintained by tillage. As the raspberry ripens its crop during the summer when droughts are likely to occur, some growers have found irrigation profitable.

Systems of Training and Pruning

The best system of training and pruning the different types of raspberries depends largely upon their manner of growth. All types send up shoots called "turions" from the leader buds which usually are formed at the base of the old canes. Sometimes only one such bud is produced on each cane, but usually at least two are formed, and sometimes three or more appear. Thus, if two canes grew the first year after planting and each produced two buds, four canes would appear the second year, eight canes would be formed the third year, and by the fourth year there would be 16 canes. However, some of the buds do not start and many of those that do start make weak canes, so that when plants are in bearing about the same number of strong canes are produced the first year after the plantation comes into full bearing as during each of the following years.

The new shoots of all types of raspberries complete their development in size the first season. The second season small side branches are sent out on which the fruit is borne. As soon as the berries ripen the cane dies and is cut out. Thus the canes are biennial, that is, they live for part of two years; and the roots are perennial, living for many years. A few varieties of red raspberries, among which is the Ranere, bear fruit on the tips of the new canes in the summer and autumn of their first year of growth. Such tips die back, and the parts of the cane which have not fruited bear the following summer.

In addition to producing canes from the leader buds, red raspberries send up shoots called "suckers" from their roots, but the black and purple varieties do not send up suckers. Some varieties of red raspberries produce suckers in large numbers; others produce few. Deep cultivating may cut the roots of the red raspberry and cause an increase in the production of suckers. Therefore, if some system of training were not used a red raspberry field would soon become a dense thicket of canes, each competing with others for food, moisture, and light, and the berries could be picked only with difficulty. Because of this the methods of pruning and training of red raspberries differ from those employed with the black and purple types.

The system of training and pruning varies not only with the type of raspberry, but also with the vigor and nature of the variety, with climatic conditions, with the cost of materials, and with the preference of the grower. Thus, the Ranere red raspberry makes a dense growth of comparatively slender canes, while others, like the Marlboro and Ruby, make fewer canes, which are much stouter and more erect. The Ranere is not a tall-growing variety, but the Cuthbert canes grow very tall. Varieties of the black and purple types do not show such great differences in growth as the red sorts.

Under the conditions which are found in New England, canes of the Marlboro red raspberry usually grow from 3 to 5 feet high, yet in Washington and Oregon they may grow to a height of 10 to 14 feet. Similar differences occur when other varieties are grown in such sections and make it necessary to use training and pruning systems especially adapted to local conditions.

Where the canes are stout and from 3 to 5 feet tall, growers often allow a solid row or hedge 2 to 3 feet wide to form. This system is very common over all the eastern United States and is adapted to such short-caned varieties as the King, Marlboro, Herbert, and Ruby. A modification of this system is used extensively in New Jersey in growing the Ranere. The canes of the Ranere are comparatively slender, and in early spring growers cut the tops back with hedge shears so that they can support the crop in an erect position. Sometimes the Cuthbert also is grown under this system.

The hedge system is modified further in some sections where the canes grow taller or are not stout enough to hold the fruit in an erect position. Under such conditions a "horizontal trellis" is made when the plantation is 1 year old by stringing two wires along each end of crosspieces which are attached to posts set every 15 to 30 feet in the rows. The wires support the canes, so that they are not broken by pickers or by those doing the cultivating. No pruning back in done.

The best form of the hedge system for most sections is that called the narrow hedge system. Suckers are allowed to grow up only in the rows between the plants originally set, and all others are kept out. The rows then will be about 12 inches wide, and a large part of the tillage can be done with a cultivator. Wire trellises are used with this.

Removing Old Canes and Thinning New Ones

In nearly all sections, under all systems of training, the fruiting canes should be removed as soon as the crop has been harvested. If this is done the young canes have more room in which to develop and will have more sunlight. Also it is supposed that by the removal and burning of the old canes on which may be insects and diseases, the plantation will be kept in a healthier condition.

At the same time that the old canes are cut out the young canes and suckers should be thinned. Where red raspberries are kept in hills, all suckers and all the weaker new shoots should be removed. Ordinarily 5 to 7 strong, vigorous canes should be left, but as high as 8 or 9 canes may be safely left in vigorous hills where the plants are set 5 feet apart each way. In the irrigated sections of Colorado, however, it is considered best to leave 8 to 12 canes per hill of the Marlboro variety. The Ranere in New Jersey makes a large number of small canes, and as many as 10 or 12 may be left to each hill. Sometimes, in order to secure a large crop on the new canes of the Ranere in late summer, all canes are cut off at the ground in early spring and the strength required to mature an early crop forced into cane production. Four or five canes per hill of the black and purple raspberries should be left under all systems.

When the hedge system is used the canes should be thinned so that they are not closer together than 8 inches. When several canes appear from the same crown, the more vigorous should be left

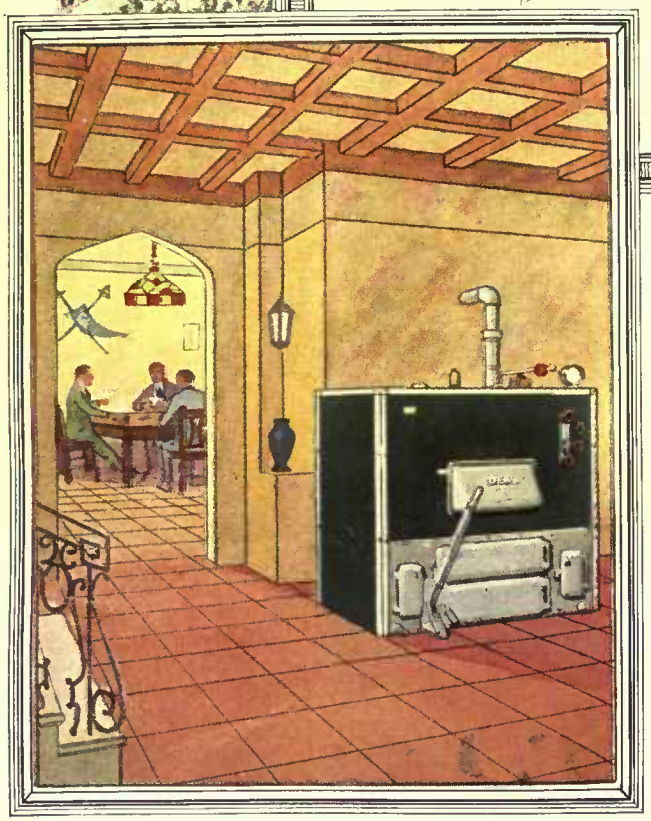
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AS TO INTERIOR DECORATIONS

IT is said that there are more nervous breakdowns among interior decorators than in any other calling. An amazing mass of details go to make up each completed article. Assembling a decoration issue of HOUSE & GARDEN is not unlike that. There are so many possible things that ought to be spoken of or explained or exhibited that the task is bewildering. And yet, as this April number begins to take shape in the proof book, it seems that a great number of subjects have been covered in its pages.

There is that first article on the newer forms of curtains by Ruby Ross Goodnow. The last word in curtain design and fabric is explained. Or the article on satinwood, one of the more decorative forms of antique furniture. Or the story of chintz, by Aaron Davis, a well-known fabric authority, in which chintzes old and new are displayed and explained. Or the five pages of interiors, showing a great variety of rooms in both America and England, all of them the work of representative architects and decorators. Or, finally,—for we must stop somewhere,—the page of chair legs of the French periods, an invaluable guide. These are only a few of the many decorating suggestions in this issue, a few of the details that go to make up the completed number now being assembled.



A house on a hillside is among the illustrations of the April number

For April brings other interests besides decorating. Garden, for instance. Here are two pages of garden gates, quite unusual. Beyond, is a remarkable garden. Farther on the Editor of the *American Rose Annual* writes of new single roses. Beyond that we come to an article on boxwood, then one on garden walls and shelters and finally an excellent little contribution on delphiniums by Frank Galsworthy, the English flower painter and brother of John, the novelist.

Of the houses that will inspire prospective builders is a beautiful little design in Wilmington, Delaware, a Georgian house from England and the group of small houses which has become a feature now of the magazine.

In addition to these—yes, there are more things—is the discussion on collecting American pottery and the page of bird houses and the household equipment contribution on brushes and, for a last filip, the new designs in country house writing paper.

You see, it is not merely an interior decoration number.

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TO HELP THE FLOWERS BLOOM IN THE SPRING 59

THE GARDENER'S CALENDAR 60

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Curl

A STUDY IN GARDEN TEXTURES

Nature is generous to the gardens of Bar Harbor. However hot the day, evening always brings a cool dew to refresh the plants and assure sturdy growth. Moisture blows in from the sea, giving life to the trees and green to the lawns. This accounts for some of the rich growth in the garden of Mrs. John S. Kennedy, a spot that affords a pleasant study in garden textures. Here is the velvet of a rich, deep lawn, here the endless play of light and shade among the phlox, delphiniums and marguerites. Above the wall Lombardy poplars sweep eloquently and the turfed alley leads gently toward the vine-roofed pergola



SOME GARDENS AT BAR HARBOR

Where the Climate and Soil of the Maine Coast Make Possible a Variety and Perfection of Flower Growth that Can Hardly Be Rivalled Elsewhere

MERVIN JAMES CURL

THE thing that kept Diocletian down was his lack of travel. Could he have sailed around the matchless rock headlands of Mount Desert, Maine, and landed and strolled through Bar Harbor, his cabbages would have suffered, but how the man would have gained! For it is not possible to be devoted exclusively to cabbages when you can walk through your garden in the cool of the evening and observe your foxgloves rising six feet and more high, your larkspurs attaining eight and even nine feet. Unfortunately for the emperor, no regular line of steamships was running to Mount Desert in his time; but for such gardens as Bar Harbor can show, well might he have abdicated a throne.

Among the well known gardens are those of Herbert L. Satterlee, Murray Young, and Mrs. John S. Kennedy of New York City; Mrs. Edgar Scott, Mrs. John Markoe, and Miss Coles of Philadelphia; Mrs. Farrand of New Haven; Mrs. J. T. Bowen of Chicago, and Mrs. George Vanderbilt of New York City. Of these the senior Olmsted designed the Vanderbilt gardens; Mr. James L. Greenleaf, the Blair garden; Mrs. Farrand, her own and those of Mr. Satterlee, Mr. Young and Mrs. Scott; Mr. Herbert Jaques and Mr. Joseph Curtis, the Bowen garden.

Well might the finest designers spend their efforts here, because floriculturists declare that the climate of Mount Desert is the finest along our eastern coast for the growing of flowers.



The Bar Harbor region is a land of wooded hills and blue water, of far-reaching views and the romantic wildness of a North that strongly suggests the Scottish coast. Informality is the keynote everywhere. From here, on the summit of the Beehive, one looks down upon the Satterlee estate with its gardens and bungalows hidden away among the trees. Great Head lies beyond



The regular planting of the Murray Young garden, its bright colors set off by the dark spruces and pines, softens to informality along a low stone wall. The crests of Flying Squadron and Champlain mark the skyline

Whatever the reasonable demand of the gardener may be, here is his satisfaction. If he ask for health and vigor of growth, for brilliance of color, for a reasonably long season and a large variety, here he will find what he asks for. And if he should request a romantic setting, a garden that is a very part of the sun and the air and the soil of this romantic northern island, he will find no denial.

There is a reason for this perfection of gardens. Where wild flowers grow in profusion and strength, there will a well-watched garden thrive. Mount Desert is the very home of wild flowers. Professor M. L. Fernald, of Harvard University, wrote after twenty-five years of investigation, "This extraordinary accumulation within one small area of the typical plants of the arctic realm, of the Canadian zone, and in many cases of the southern coastal plain, cannot be duplicated at any point known to the writer."

These wild plants of various latitudes, which find their home on Mount Desert, are always sure of cool nights. However hot the day may have been, after the sun sets the cool air sweeps in from the sea over the island, the dew is heavy, and the plants are refreshed. So they are never weak or puny. Plentiful moisture comes in again by day from the sea. The heavily wooded reaches of spruce, pine and hemlock aid by retaining much moisture in the soil. When cultivated, the wild flowers attain much greater size, like the Solomon's seal of the Farrand



When wild flowers, like the meadow rue in the Farrand garden, are transplanted with care they attain wonderful size and profusion of bloom. Against the dark green of the forest wall they show to perfection. Mrs. Farrand herself designed the garden scheme



The charm of different levels is evident in the garden of Mrs. John S. Kennedy. Three old millstones have been set in as steps, flanked by a low retaining wall with geraniums bedded at its base. Here, as in other Bar Harbor gardens, trees form the background

garden, which is as attractive as if imported from distant lands. To this felicitous climate is added a kindly soil of powdered granite, shale and slate with plentiful humus from the falling leaves of succeeding autumns.

And the result: note the meadow rue in the Farrand garden, which rises a good two feet above the gardener's head; note the bluebells reaching almost to his shoulder, considerably over four feet; note in the Kennedy garden the larkspurs along the wall, about nine feet high. Everywhere a growth that would be rare in other gardens is in these the normal thing. Not only size, which is a good but not exclusive virtue; the number of flowers to each plant is here much larger than usual. The great pools of bloom in the Scott garden are not the result of many and large plants only, but also of the vigor of the individual plant. A noted gardener has remarked that in Bar Harbor plants thrive, whereas often in more southern gardens they merely grow. Surely he is right.

But even the most brilliant, most sumptuous blooms fail of their full effect when set in the midst of a naked waste. A background, a frame, a setting must be had, else something is lost. Mount Desert gardens always have this setting. The red spruce, which here reaches well toward its southern seaside limit, rears its almost black branches in great profusion. Against such a black-green rampart wall veiling the romance of the garden, the

(*Continued on page* 70)



Mrs. Scott's garden has all the charm of complete seclusion within its wall of birches and spruce, as well as a fine amplitude of lawns, the colors of the flowers, and the friendly gables of the house showing above the trees





Where the little stone bird bath, the bluebells, the meadow rue and other lesser plants unite to form a pleasant place of intimacy against the evergreens that surround the Farrand garden. Here bird life centers about the constant lure of water and seclusion

The planting among the rocks that circle the Sieur de Mont's spring is of native grasses and flowers like thoroughwort and hardhack, a scheme of simplicity and great charm. The spirit of the North is apparent in all the surroundings



The Long Island type of Colonial farmhouse is low and long and comfortable to live in. And it has an admirable habit of fitting the site. Here it is executed in white shingles, green roof and chimneys painted white



A broad drive approaches the front of the house. The entrance is accented by a portico. At each end are living rooms with light from both sides, and with sleeping porches above. The garden is laid out in the rear



Its proportions and simplicity in its wall finish and furnishing make the dining room a dignified place. The paneled walls are painted in neutral tones with white trim. An antique carved wood mantel is surmounted by a marble bas-relief. The furniture is antique and of the simplest character. The screen of old prints and the pedestal add interest



From the living room one can look through a massive architectural door to the upper level of the drawing room. Here the walls are paneled in gum wood, which is a tobacco brown. Against this background are spots of color given by the bookbindings, paintings, bibelots and upholstered chairs. The room has a dignity that is compatible with comfort

THE HOME OF MEREDITH HARE HUNTINGTON, L. I.

CHARLES A. PLATT, *Architect*

THE SPRING AND FALL OF MAN

Is Gardening a Mild Form of Insanity?
Could a Constitutional Amendment Put an
End to this Annual Corruption of Mankind?

IT is recorded that man was first tempted in a garden, and to this day the temptations of the garden are the most alluring that can be presented to him. Once he eats of the fruit of the tree that grows in that garden, his innocence is gone. Thereafter he is eternally conniving, figuring, laboring, indulging himself. He takes up with queer companions. He spends his money like a profligate. He even speaks a strange tongue. Would that a new Milton might arise to write this Spring and Fall of Man!

THE first evidence of the temptation comes about the beginning of February. It is accompanied by seedsmen's catalogs and price lists of pots, watering cans and manures. If these can be kept out of his hands, there is a fair chance of his resistance functioning. Once he has opened them, however, there is little hope that it will.

A man on our street has this catalog complex. A nice fellow; trades in leather. He isn't precisely what you would call a bookish person, although he has a library. Two whole shelves are given over to seed catalogs—and you know what a messy appearance catalogs make. His wife pleads with him to keep them out in the garage, but he is adamant.

If you ask him why one catalog isn't enough, he assumes a learned air and shows you. "Now Dreer lists only five varieties of aquilegia—that's columbine—but Sutton shows twelve! Or take calceolaria—three varieties in Dreer, sixteen in Perry! Think what I would miss!"

Or delphiniums. "In Henderson only four. Imagine it! Turn to Wells of Merstham, and what do you find? Fifty-five, my boy, fifty-five!"

"Are you going to grow all fifty-five in your garden?" you meekly ask.

"Well, ah. . . ." And he dodges the question by leading off into a rhapsody on the flowers that Peterson carries.

Venusburg is tame compared with this catalog temptation. Cards and drink and roistering and vermilion Sundays are as child's play. There is no devastation like the complete corruption of a man under the spell of gardening catalogs.

A man of my acquaintance (he has since gone into the Church) once paid $48 for a single narcissus bulb. When it came to choosing between a new hat for his wife and a new dahlia for himself, he got the dahlia. Even when he was in debt that man would blithely hand over practically his last cent for some miserable packet of seeds that were more choice than those I could afford.

It was strange, too, about his vocabulary—asparagus was its terminus to the east and in the west he would not go beyond witloof; he knew nothing farther south than abronia, nothing farther north than zinnia. I used to respect his judgment, but my regard began to wane when I saw him lose his balance over the pictures in the catalogs. He actually believed that onions could grow as big as a hat, carrots like thighs and lupins as tall as a steeple. It was fortunate that he caught religion.

THE second temptation becomes a veritable field day, a saturnalia, an orgy, an hilarious bust. Let the maples begin to leaf, and he drops his old, steady life, his regular habits, his friends of long standing—and he disappears.

Planting, he'll explain. Nothing of the sort. He's gone on a seed drunk; that's what he's done. He's bought far more seeds than he could afford, far more than he ever can bring to flower, and he's sticking them into the ground.

There's my friend, S——, the editor, who went to France last year, ostensibly on magazine business. The gay lights of Paris had no peculiar temptation for him; in fact, his wife assures me that he was in bed before ten almost every night. So far as she knew, he escaped Paris unscathed. Ah, but how he had deceived her! In December there arrived three mysterious parcels from a seedsman in Versailles. He opened them boldly in front of her. Seventy packets of various aster seeds, fourteen of gaillardia, eight of marigold, six of Baby's Breath, twenty of poppies, and a lot of other things. That's what he had been doing in the daytime in France. No wonder he wanted to hide his head under the coverlets before ten!

I asked him what in thunder he was going to do with all those seeds. You wouldn't believe it, but he talked precisely like some poor half-wit in an asylum who thinks he is endowed with omnipotence. He solemnly told me that he was going to give up an entire acre of his country place to raising those seeds, that he would make it blossom like Paradise!

This is a desperate case, but even in this stage there is hope for a man's recovery. He may overwork and become satiated and in his satiety revolt against the autocracy of gardening. My friend perhaps never will; he has the constitution of an ox.

THE third temptation is to speak a strange language. His native tongue no longer suffices; he needs must converse in Latin. Does he talk about marigolds? No, he calls them calendulas. The good old name of candytuft, which satisfied generations, he dubbs iberis! Come on him unawares, and you'll hear him murmuring sensuously, the way a small boy rolls a sour ball around in his mouth, such succulent word as "salpiglossis", "scabiosa", "sphenogyne". In his exalted moments he will show what a great man he is by pronouncing "sisyrinchium", "hemerocallis", "portenschlogiana", "escscholtzia", and "mesembryanthemum".

When he has reached the Latin stage, his family and friends may as well give him up. He no longer cares for fine clothes or whist or social progress or making lots of money or becoming a power in the land, to which normal people devote themselves; from that time on he'll earn his bread by the sweat of his brow—and be proud of it! He'll count his capital in potatoes. He'll rejoice in rotted manures and blabber about mulch. His dream will be delphiniums towering behind madonna lilies and three heights of snapdragons flirting in the sun. His ideal will be the columbine that always comes true, and his Paradise the garden where there is no winter.

Mad, utterly mad!

He makes a sorry figure. His hands are always dusty and his trousers bagged at the knees. He writes letters to people in distant parts, long communications about geums and how to treat them, and what to do for aster beetles and why you can't keep phlox from losing color.

He is easily flattered, too. Tell him that his iris pumila are the smallest you've ever seen, he'll swell with pride and talk miles over your head on iris. Mention rock plants to him and he'll talk alpinii till you cry for help. Of discussing nymphae he has no end. The last state of that man is far worse than the first. He has become even more terrible than ruined, he has become a bore.

THIS is a very serious condition, this spring and fall of man. It is an annual insidious devastation of the manhood and womanhood of America. How can it be stopped? How can the temptation be removed?

If we reformers vote a new amendment to the Constitution forbidding the sale of seeds, he'll grow them at home. If we lock him up, he'll raise a flower in the crack of his prison walk.

Frankly, there is no solution for this terrible indulgence. We have to bow before the reality of the fact. These men are tempted more than they are able. And if, as the cynic says, the only way to get rid of a temptation is to yield to it, then the only way for normal people to handle these floral drunkards is to become garden slaves themselves.

Strange, my brothers, but there's no getting out of that Eden once you've passed inside its gate.



Gillies

WHEN YOU THINK OF A HOUSE IN THE COUNTRY

When you think of a house in the country you think of just such things as are pictured here—long windows letting onto a garden, a bedroom with a balcony, the shade of trees, and roses clambering up a trellis. Well, this balcony does happen to be off the master's bedroom; and the garden scents are wafted indoors through shady Venetian blinds. And one can step from the living room onto the turf path. It is the home of Meredith Hare at Huntington, L. I. Charles A. Platt, architect



These two loving cups and the cup and cover date from the end of the 18th Century

THE OLD SILVER OF ERIN

In the Times of Her Peace Ireland Produced Famous Silversmiths Whose Wares Collectors Seek Today

GARDNER TEALL

IN the perennially refreshing "Last Essays of Elia", Charles Lamb brings to mind the joys of sacrifice on the part of a collector of the interesting things of days gone by. There you will find Cousin Bridget saying, "Do you remember the brown suit which you made to hang upon you, till all your friends cried shame upon you, it grew so threadbare—and all because of that folio Beaumont and Fletcher, which you dragged home late at night from Barker's in Covent-garden? Do you remember how we eyed it for weeks before we could make up our minds to the purchase, and had not come to a determination till it was near ten o'clock of the Saturday night, when you set off from Islington, fearing you should be too late — and when the old bookseller with some grumbling opened his shop, and by the twinkling taper (for he was setting bedwards) lighted out the relic from his dusty treasures — and when you lugged it home, wishing it were twice as cumbersome—and when you presented it to me—and when we were exploring the perfectness of it ('collating', you called it)—and while I was repairing some of the loose leaves with paste, which your impatience would not suffer to be left till daybreak—was there no pleasure in being a poor man? or can those neat black clothes which you wear now, and are so careful to keep brushed, since we have become rich and finical, give you half the honest vanity, with which you flaunted it about in that overworn suit—your old corbeau—for four or five weeks longer than you should have done, to pacify your conscience for the mighty sum of fifteen—or sixteen shillings was it?—a great affair we thought it then—which you had lavished on the old folio. Now you can afford to buy any book that pleases you, but I do not see that you ever bring me home any nice old purchases now. When you came home with twenty apologies for laying out a less number of shillings upon that print after Lionardo, which we christened the 'Lady Blanch'; when you looked at the purchase, and thought of the money, and looked again at the picture—was there no pleasure in being a poor man? Now, you have nothing to do but to walk into Colnaghi's and to buy a wilderness of Lionardos. Yet do you?"



From Cork, being the design of William Reynolds, came this beautiful tray



The work of the Irish silversmiths sometimes took elaborate forms, as in this epergne or branched decoration for the center of a table. It dates from the 18th Century and shows remarkable beauty of workmanship

Would, dear reader, that I could hold out the hope of obtaining any bit of old Irish silver antedating the mid-eighteenth century, at even the sacrifice which Cousin Betty and her cousin were called upon by their acquisitive



Candlesticks are not an unusual form to find in the work of the Irish silversmiths two centuries ago



As in the case of most silverware, the history is read through the marks. Ireland had her own silversmiths' guild and its work bears individual markings. The marks on these trays and creamer place them as being made in the 18th Century



This pair of candlesticks dates from the 18th Century, a prolific era in the making of Irish silver



Potato rings are round circles of silver, not unlike enlarged napkin rings except that the base is slightly larger than the top. The potato bowl was set in them. They gave an excellent opportunity for the silversmith's skill



The first is a coffee spoon showing unusual decorations on handle and bowl; the second a sugar spoon. Both from the 18th Century



The sugar sifter, which is of elaborate design, and the coffee spoon both were made in the 18th Century by Irish silversmiths



Tankards are not an unusual form to find in Irish silver



Lion feet give this cream pitcher its unusual aspect

longings to make! Would that I could honestly tell you it would be safe to deliberate over the projected purchase of such a piece if one came upon it! Alas! Times have changed, Cousin Bridget, have sprightly changed, Charles, since those who had nothing to do but walk into Colnaghi's didn't, and you could flatten your noses against the panes and run a slow race for your heart's desire, almost sure to win. Times have changed! Those who can walk into Colnaghi's do, and into every other place under the sun where the treasures they seek are apt to be found. We may still discover precious books, rare prints, delectable china, a thousand and one other things dear to the collector's heart here, there and elsewhere in Bargain Land, but old Irish Silver before 1750—it seems cruel to break faith in miracles.

How be it, may there not chance to exist those who can find some satisfaction in collecting with the Inner Eye? Some too who may discover in their ancestral or nearly ancestral posses-

(*Continued on page* 78)



In this group are found some of the more ambitious pieces of Irish silver, all c, it from the rare 18th Century. Here is an epergne, a bread basket, a punch bowl, two standing cups with covers and a salver. Illustrations by courtesy of the Metropolitan Museum of Art

HOW TO MAKE LIVABLE ROOMS OF GREEN

By Choosing the Right Shades and Combining With Them Harmonious Colors Something of Nature's Softness is Produced

ETHEL DAVIS SEAL

THERE is something about nearly every green room that is hard and depressing, and something, too, that we decorators might call "Thin". There is no subtlety of atmosphere between you and the green chairs and sofas; the green walls are unchanged in their bleak harshness of tone as the day waxes and wanes; the green rug is as unimaginative as a frozen field, camouflaged with the lushness of June; and the best that can be said for the average green room is that it duplicates the fixed and fading green smile of late midsummer, with, however, none of the allure of spring.

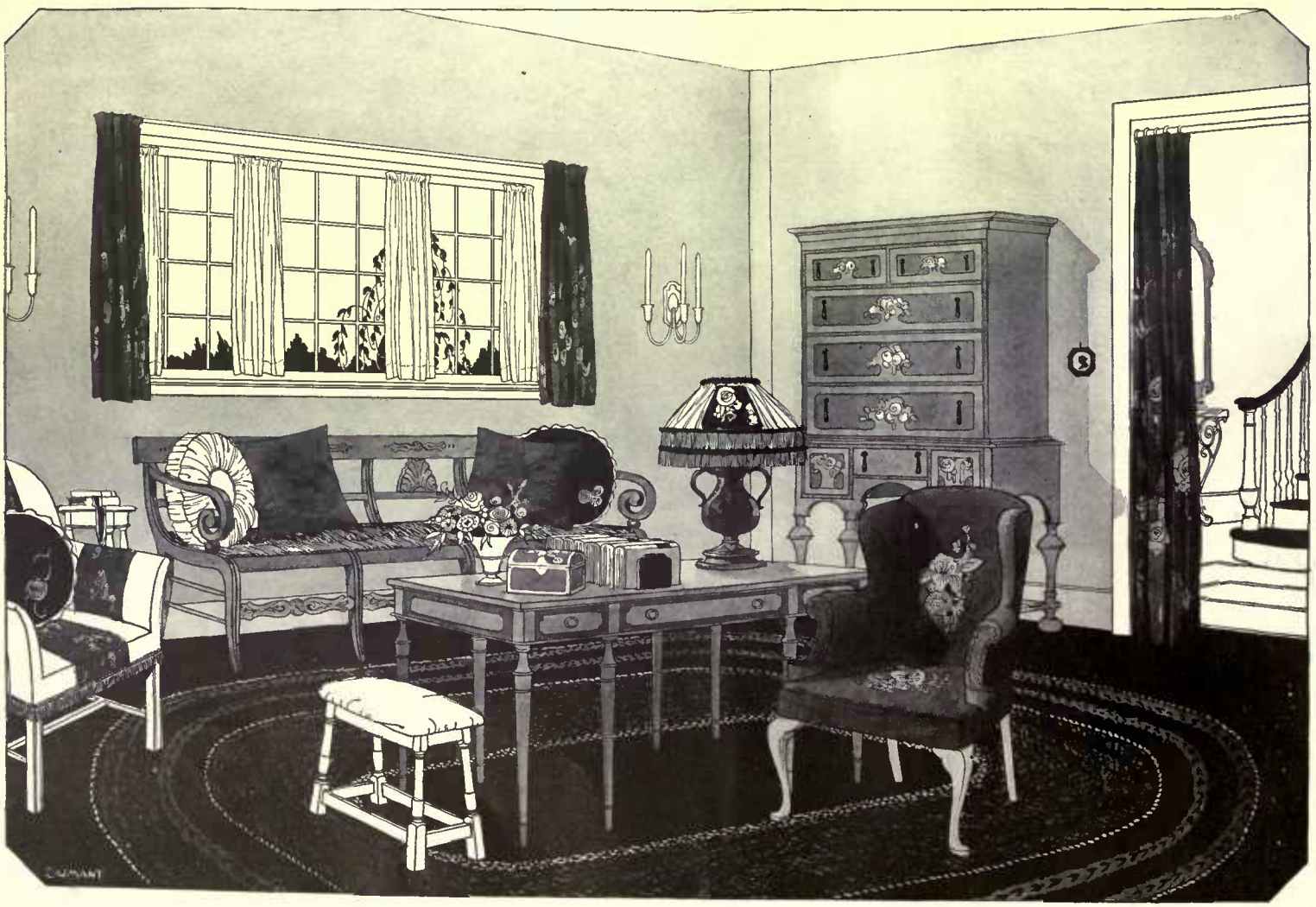
What you should strive after in your green room is this same charm, this lightness, airiness and grace of spring. In this most delightful season there is no harshness of color, no cumbersome masses, no soggy luxuriance: the miracle of an emerald field is thrown into strange relief by the surrounding drabness of tone; the pale green leaves hover over the trees like a perfume; the dead vines of winter clinging to the sides of the houses quiver with life and a faint aura of green creeps in the wake of the sun; green shutters loom into prominence as decorative notes that blend with the vines, the fields and the trees; shy flowers spring out of the turf, blossoms hide in the woods close to the gray trunks of trees, pushing blue and pink faces through the dead brown leaves of winter. And over all, the sky, blue, gold, rose, or gray, be-

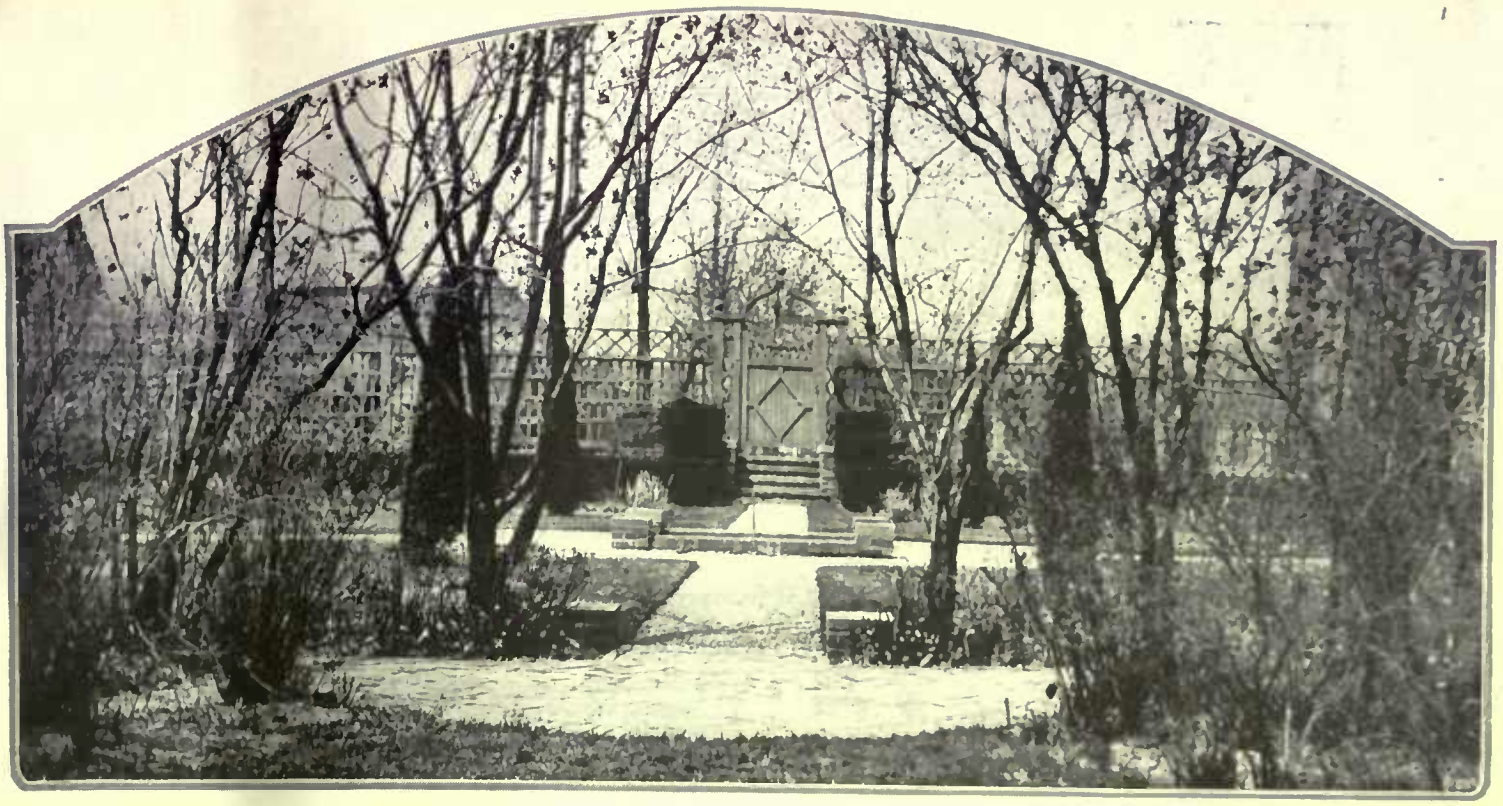
(*Continued on page 72*)



Oyster white walls, a mauve floor, a green, black and lavender hooked rug; lavender furniture trimmed with black and jade; bedspread of jade green taffeta quilted in mauve; cretonne drapes of green, mauve and rose. Thus the bedroom has been done

In this living room a dark leaf green has been used on the floor with an oval braided rug in gray, green and black. The tallboy, settee and table are two tones of green—the green of a lilac leaf, soft and tinged with a delicate silvery gray





Where the main garden gives on the grassy slope of the orchard a little fan-shaped space of brick lies beneath the shelter of two flanking apple trees. Here, in spring, daffodils and tulips, puschkinias and dwarf iris help to make gay one of those garden meeting spots of which one loves to dream on winter evenings

RANDOM NOTES IN MY GARDEN

Wherein Are Recorded Some of the Little Things that Count in Building Up the Garden Scheme, and the Large Pleasures They Afford

MRS. FRANCIS KING

TO the eye of a gardener, snow is no winding sheet, none of the covering of death; it is the warm wrapping mantle of beauty asleep. Beneath the whiteness lie endless radiances of color, wonders untold in flower, plant, tree. How can those who do not garden, who have no part nor lot in the great fraternity, who watch the changing year as it affects earth and its growth, how can those keep warm their hearts in winter? They are as those who have no hope. A winter day of the coldest may glow and shine with thoughts of summer, but always provision must have been made for the summer by burying the bulbs, by covering the rosettes of the Canterbury bell or the cut stalks which mark the delphinium root's portion of the garden. These things properly accomplished, the fancy may happily dwell in winter upon the rosy tulip, the golden daffodil, the campanula's full round bells and upon

"Larkspur lifting turquoise spires
Bluer than the sorcerer's fires—"

And then the first signs of spring, those days in mid-January when daylight lasts an hour longer than in December; that blue of the January sky which hints intangibly of bluer skies to come; the warmer sun. On such days I venture forth into a snow-covered garden, look carefully over shrubs and trees here and there, scrape the bark of a rose or thorn, hoping to find beneath that faithful strip of green, the proof of life and strength. So walking, I come to a spot which, almost hidden by snow, is a source of warm delight; and it is only the mind that makes it so, the memory and the imagination.

On a hot August day of last year, I suddenly realized that a pair of Cox's Orange Pippin trees flanking the entrance of the main garden to the grassy slopes of the orchard were really grown. They cast full-grown shadows. At once chairs were brought, and a garden tea table, and the true enjoyment of those trees began. Two garden benches then were set along the edges of the gravel walk, just within the garden, and also beneath the pippin's shade. The popularity of this sitting place was at once established. Where the two chairs stood just outside the garden, they were backed by tall lilacs growing almost to the height of the young apples, by Spirea arguta and by a few deutzias, well grown.

But now the frequent occupation of those chairs began to leave its mark upon the grass, worn spots ap-

(*Continued on page* 62)



In the shadow beneath shrubs, and overtopped by Ariadne narcissus, May finds the blue blossoms of mertensias. Scarcely eight inches high, but they gleam like sapphires, each flower panicle beautifully rich in color and effect

A LATTICED FORECOURT *on the* ESTATE OF MRS. ROBERT HAGER, Jr.

OYSTER BAY, L. I.

PRENTICE SANGER,
Landscape Architect

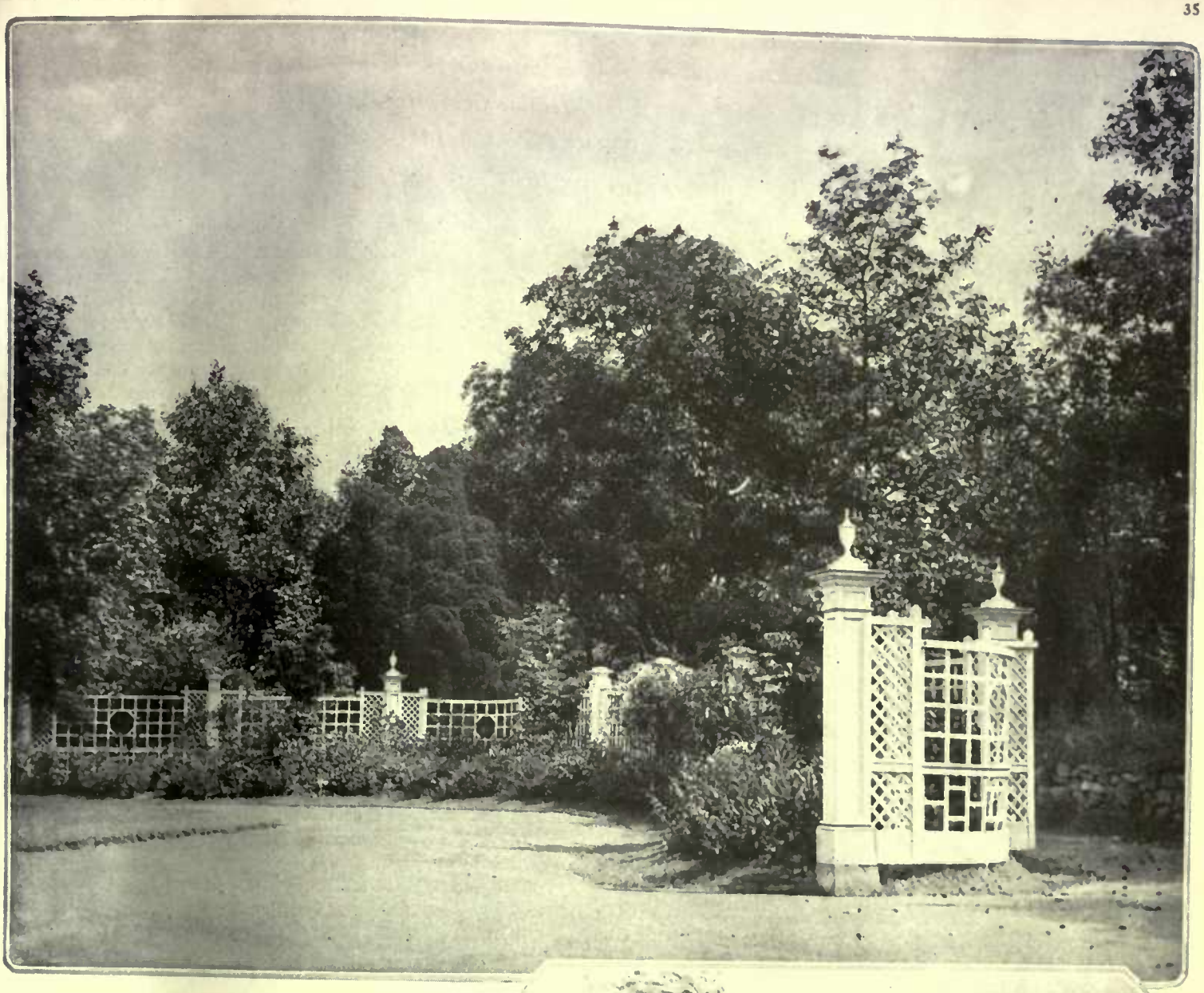


Van Anda

The trellis is used either to enclose a garden, or to separate the various parts so that each can serve its own purpose. On this estate the problem was to plot the drives and planting so that the service end of the house, which is at a lower level, could be easily reached. Consequently, a forecourt was created

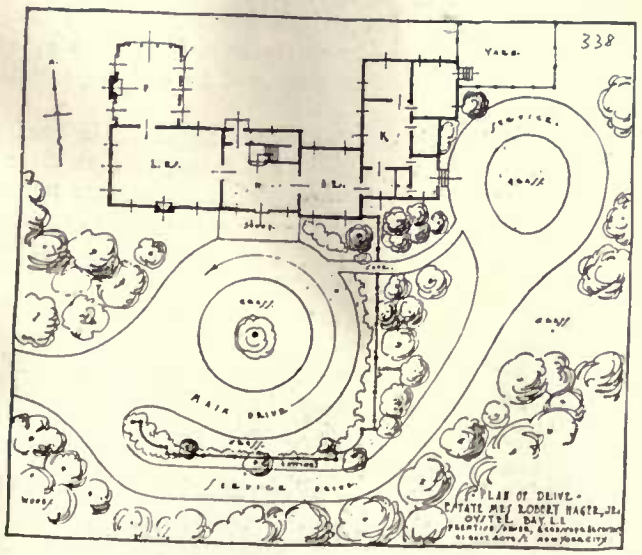


The picture above shows the southeast corner of the forecourt in which are planted rhododendrons, azaleas, ferns, heather and other shrubs especially those with heavy foliage. The rear of the south side of the lattice, shown to the right, fences the service road. It supports Dorothy Perkins roses, clematis paniculata, Lonicera Japonica and Celastrus scandens. The charm of both these views is due, of course, to the design of the lattice itself. A variety of motifs has been used, giving a background that does not grow monotonous

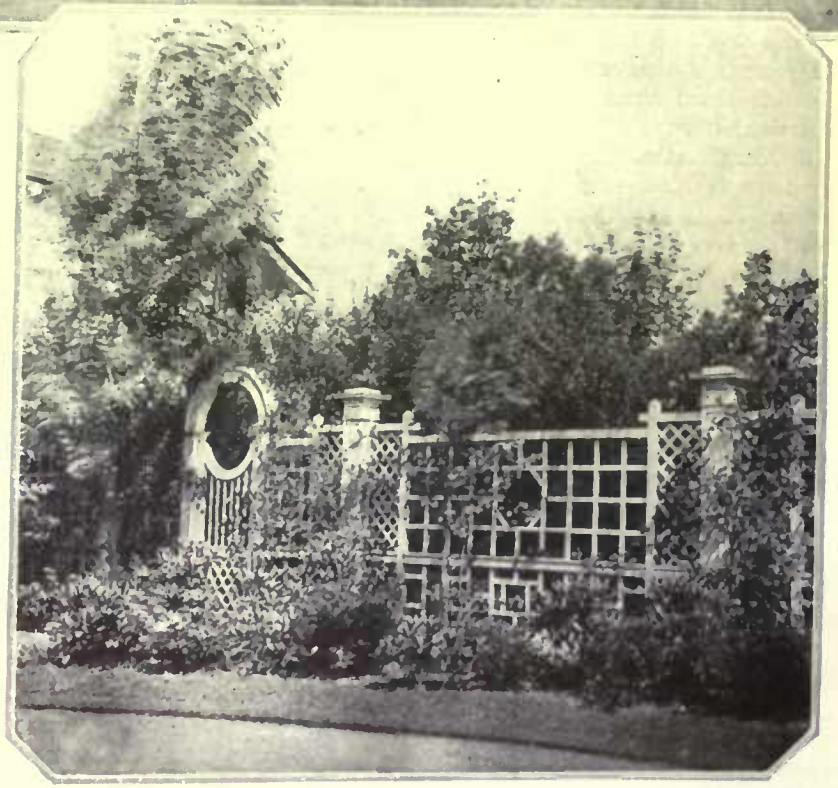


To the left is the forecourt; to the right, the service road. The photograph shows how completely the service road has been screened. From this view can also be appreciated the value of the white painted lattice against the background of the trees

The plan shows the nice economy of space which has been effected by plotting unusual drives and paths so that both the house and service entrances are reached in the easiest possible way, while the front entrance is given the enclosed garden that it requires



PLAN OF DRIVE - ESTATE MRS ROBERT HAGTE, JR. OYSTER BAY, L.I.



A direct route from the front drive to the service is gained by a path that leads through an arched gate. As the house stands on the brow of a hill, at this point the land drops about 6' from the level of the forecourt. The garden view is to the north of the house. This glimpse of lattice and gate is quite one of the most charming on the place. The planting is set out in pleasant relationship to it

THE QUALITY OF CANDLE LIGHT

Since No Other Form of Light Possesses Its Peculiar Character the Candle Will Always Find a Place in the Decorative Scheme of the House

LEONARD CHITTENDEN

SO many generations of good, honest service, of poetry and romance lie behind it that we are apt to take the candle as a matter of course, and taking it that way we are apt to overlook the important rôle it can play in the modern house. Yet candles persist, despite our vast improvements in lighting systems; they are being used more and more. The reason for this lies in the romance that surrounds the candle, in the nature of the candle form and in the peculiar quality of its light.

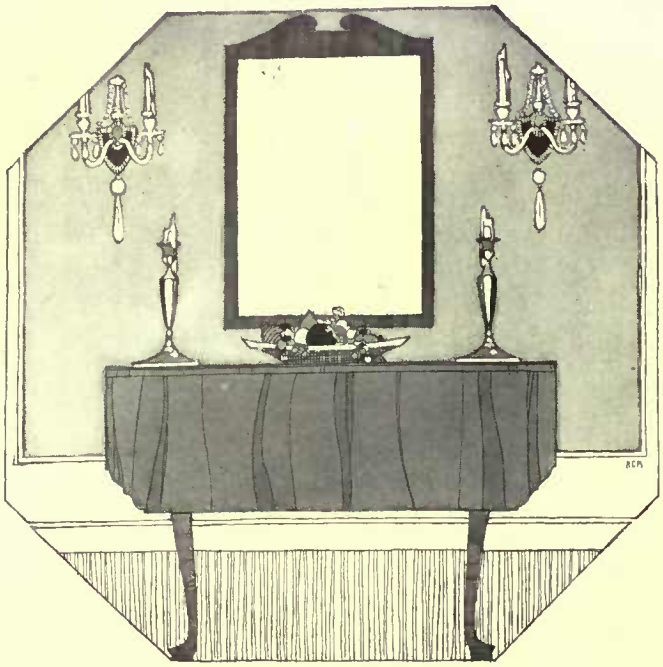
No imitation electric or gas fixture can ever approximate the candle sufficiently to deceive one; in fact, the average imitation candle is such a poor imitation that it had better not be used. The shape may deceive for a moment, but the light never does. Both of them are constant and unchanging. Part of the candle's charm lies in the fact that it isn't permanent, that it is gradually consumed, that its wax runs down the shaft in grotesque stalactites.

CANDLE light is a yellow light and it is soft. It is not a constant power, and that accounts for much of its interest and beauty. Its glow increases in a pleasant, gradual crescendo, flares lustily for a moment and dies off as the wax floods up the dam of the candle rim. Dimmer and dimmer grows the light until the wick seems almost engulfed and the flame strained upward as if being suffocated. Then the dam breaks. The hot wax spills merrily down the shaft—and the flame springs into life again.

Something very human in this—like inconstant endeavor, like the changeable interests of a woman. It is not a steady current, but a pulsation of light; it has a beginning, a climax and an end; a zenith and a nadir. Its softness is the softness of a caress; candlelight does not hurt the eye. Its full flame is at once consuming and consumed. The cycle of its glow is rounded, complete and satisfying.

No other light possesses these qualities. Others are doubtless more efficient, less trouble to care for, safer—but! But complete efficiency lacks romance; many of the beautiful things in the home are manifestly a bother, and we have pushed the Safety First campaign too far.

Candles have a distinct rôle in the lighting system of the modern home and definite provision should be made for them. Unless one wishes to reproduce an archaic interior there is no reason to do all the lighting by candles; in fact, this is inadvisable. It is best to consider candles simply as decorative adjuncts to an installed lighting system, to be used on occasions of festivity or when unusual spots of naked flame are desired in a room.



THE first room in which they naturally find a place is the dining room. Custom today calls for wall fixtures to afford the general light and candles on the dining and service tables. The old-style dome that flooded the dining table has gone out of good usage, and it is well that it has. Sitting at a meal under its glare was like eating in a spot light. Now dinner should be a pleasant ritual and the persons concerned should appear at their best. The gourmet might have relished a flood of light to eat by, but he did not make a pleasant picture. The fairest woman in the world prefers a soft light on such occasions, and she is wise in her preference. Not alone people, but objects—napery, silver and crystal—blend more harmoniously in a kindly glow. Consequently the dome has been relegated to the undesirable; its place is taken by candles.

The use of shades on the dining table candles is merely a matter of preference. Covered, they give a pleasant, colorful glow, but there is much to be said in favor of the naked flame. An electric light hidden in an imitation candle shaft would serve about the same purpose if a shade is used. They are suitable for a restaurant when the refinements of service are not exacting, but in a home one can scarcely conceive of their being adopted for table use. The naked flame of a candle is its point of interest; why then hide it under a shade?

One general criticism can be leveled at most of the candles found on dining tables—they are too low, they remind one of boudoir lights. They can be seen in dozens of houses—dinky little silver candlesticks, one at each corner of the table, with the top coming at about the eye level of the guests. When you speak across the table you have to talk through flame. It is far better to have the lights clustered in a more pretentious candelabra that will hold the flame up above the heads of the diners. This type of candelabra will also give the table an air of great dignity. Visualize such a table set for, say, six. It is long enough to support two candelabra for six or seven candles each, set toward the ends of the table. An interesting center piece of Italian majolica or Wedgwood stands in the middle between them.

White twisted candles are preferable to the colored variety, although at Christmas time one might follow the excellent Polish custom of using red candles, which give an added air of festivity. We prefer the twisted variety because plain candles are too reminiscent of religious ceremonies, and the one thing the hostess does not want to do is to make her dinner table look like a high altar.

THE living room presents many opportunities for the use of candles. There is usually a mantel shelf on which candlesticks can be placed or even a three-branched light. In rooms which tend towards the Jacobean or Italian one may use floor candelabra of wrought iron in which many candles can be lighted. Certainly in this room the flame should not be covered. When such groups are being burned, there is no necessity for a great deal of general light. The candle should never be obliged to compete with a plenitude of electric bulbs; in fact, these two kinds do not mingle any too pleasantly.

Candlesticks and candelabra for the living room can take such a variety of shapes that one must exercise care in the choice of candles for them. A candlestick without a candle is a contradiction in terms. We must have candles, and we should have them suit their holders exactly. A great pair of Italian altar lights standing on the mantel shelf, for example, require the thick, sturdy type of candle used for Mass lights. They can be purchased at stores dealing in ecclesiastical wares. A Colonial candlestick may require a bayberry dip, and these can be purchased in the shops almost anywhere.

Cautious housewives might be inclined to rail at candles in a bedroom, and yet there is no light in the world more pleasant to read oneself to sleep by. But if caution denies the candle as a night light, then at least give us a candle to light us to bed.

Come up the stairs of a country house and find a row of candles on a table on the landing. They look so simple, so kindly, so wishing you a pleasant rest. You light yours and wander off to your room. They make you feel that life is a little less complex, these night candles; they remind you of the men and women who, if we can believe history, found living a simpler matter than we do.



Good architecture always takes into account the existing features of the site, and if those features happen to be noble trees, then half the beauty of the finished picture is already accomplished. At times it is even advisable to change the plans of a house altogether rather than destroy the trees



TREES AND THE HOUSE

A Study in Southern Colonial

The house illustrating this point is a dignified interpretation of Southern Colonial, a type that requires the immediate presence of large trees and the approach of broad lawns. It is the residence of Dr. Harold Springer, at Centerville, near Wilmington, Delaware. Brown & Whitesides, architects

THE PLANTING FOR THE HOUSE FOUNDATION

General Principles and Specific Details for the Attainment of Good Results—Two Plans and Their Final Effects

CHARLES S. LE SURE, *Landscape Architect*

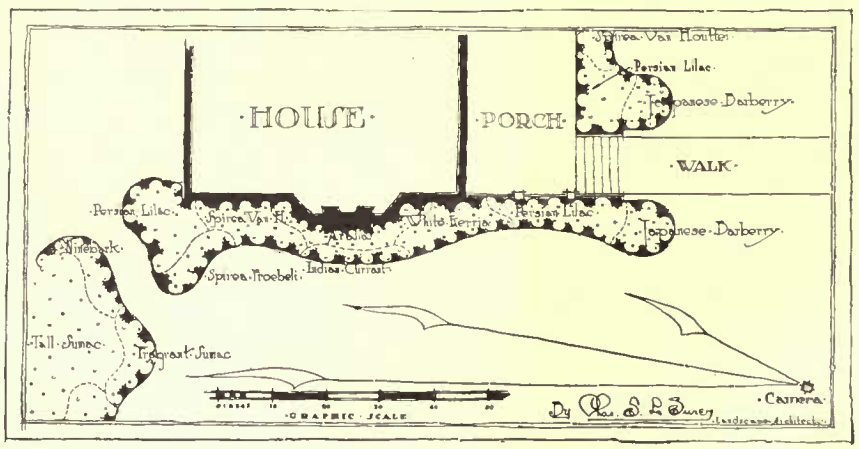
FOUNDATION planting, at first thought, seems a simple problem, and of course it really would be if we accepted what we see extensively in different residential sections of our cities. It is a simple problem to the landscape architect, but to the householder it becomes difficult if he attempts its solution in the right way. It is easy enough for the amateur gardener to turn over a few pages of past gardening methods and duplicate on his own place some such arrangement of plants as a stiff row of cannas or a few dozen gaudy salvias. But it is a different matter to plan and plant the base of the house according to certain definite principles which will produce the desired effect.

Annuals of all kinds rightly belong to a garden which should be enclosed on at least three sides. More than this, they are impractical and expensive when used about the house. A type of plant should be selected which will give some effect during the bleak months of winter as well as in the growing season. The best reason, however, for not using them is that they are considered to be in poor taste in landscape art, except where they are combined in masses in regular garden beds or scattered in natural clumps among the shrubs in a large natural border.

The best materials we have for use in the foundation planting are the hardy flowering shrubs. There are many beautiful varieties to select from, and besides, they offer the permanency so much desired against the house. Excellent effects will result from their proper use.

Generally, as we find foundation planting, it presents a certain monotony which is tiresome, especially when the same uninteresting effect is repeated for blocks at a stretch. The monotony is the result of using one or two kinds of shrubs in a hedge effect immediately adjacent to the foundation. The only effect is a regular band of green about the house. One writer referred to this method of planting as the "feather boa style". Frequently it consists of a hedgerow of Spirea van Houttei faced with another hedgerow of Japanese barberry. Yet when used in the right way, there are no better all-around shrubs than these two.

Foundation planting, it seems to me, is an essential to the completed house and should be done as soon as the building is finished. A new home without an effective planting on the outside is almost as incomplete as the interior without the pictures on the walls or the draperies. Neither is absolutely necessary for physical comfort, but all are needed for



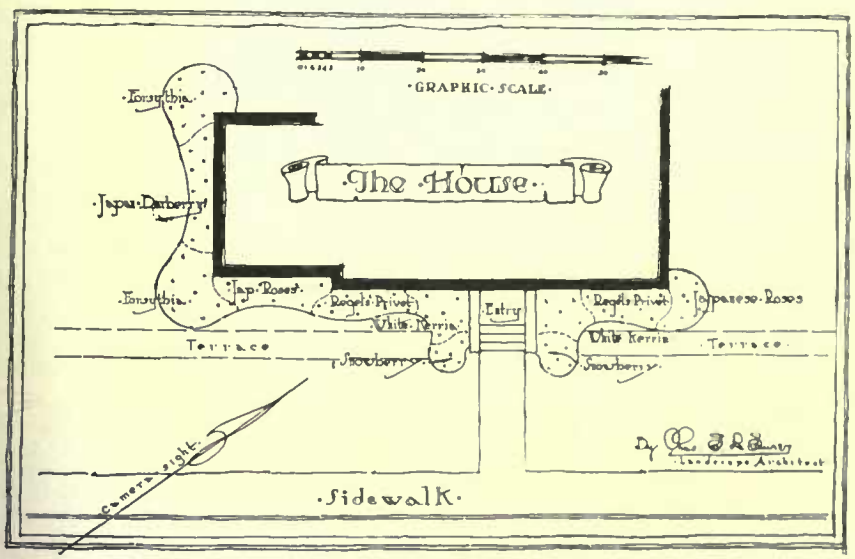
Straight, hedge-like effects should be avoided in foundation planting. The plan at the right embodies the sort of curves and irregularities which should exist

A photograph of the actual planting indicated on the plan shows the effectiveness of variations in height as well as ground space. Seven sorts of shrub are used





The great aim of foundation planting is to tie the house to its site. Without shrubs the house would look bare and uninviting



Only six kinds of shrubs are used in securing this effect. White kerria and snowberry flank the simple hooded Colonial entrance

complete mental enjoyment.

Just a word now about the principles used in this or almost any style of good landscape planting. In the first place, simplicity is most important in the solution of the foundation problem. The reason so many places are spoiled is because of a desire to have every kind of plant advertised. This results in a botanical collection rather than a landscape garden. There must be variety and harmony in the planting. Varieties should be selected which blend easily together to form the general mass effect. Attention should be given to the form of the planting, or the contour of the shrubs. Variety in this respect is secured by setting taller growing varieties at the corners of the house and on either side of the entrances. The other spaces may then be filled in with somewhat lower growing sorts and the taller or accent shrubs faced with lower plants like the Japanese barberry, snowberry, Indian currant, or dwarf spireas and deutzias.

In planting, seasonal effects should be kept in mind. Shrubs should be so selected that the general beauty will be year-round. There should be good flower value in the spring and early summer, attractive summer foliage, brilliant autumn leaves, colored fruits and barks for fall and winter. There are only about a dozen varieties of shrubs ordinarily used in foundation planting which are refined enough in texture. There are many other good kinds, but most of them are better for border or other types of planting. The twelve varieties are appended at the end of this article.

The shrubs should be planted in thoroughly prepared and fertilized beds of pleasing outline, long, smooth curves being the best. The plans indicate this idea clearly. The distance apart to plant varies with the different shrubs. The spaded beds should be kept cultivated during the growing season until the mass occupies the entire area.

Autumn is the generally recognized season for deciduous shrub planting, for the reason that bushes set then can become thoroughly established before any demands upon them are made by the season of natural active growth. There is no reason, however, why spring planting cannot be successfully carried out if certain rules are followed.

The shrubs should be set as early in the spring as the ground can be worked. In the interval between their arrival from the nurseryman and actual planting their roots should not be exposed to sun or drying winds which would injure if not really kill the smaller feeders. If they cannot be regularly planted for several days after receipt it is a good plan to "heel them in"—lay them on their sides along the edge of a shallow trench and cover their roots with earth.

Tall Shrubs	*Distance Apart*
White kerria	3½′
Aralia pentaphylla	3′
Spiraea van Houttei	3½′
Regel's privet	3′
English Privet	3′
Persian lilac	4′—5′
Low shrubs	
Japanese barberry	2′—2½′
Snowberry	2′
Indian currant	2′
Spirea Anthony Waterer	2′
Deutzia gracilis	2′
Spiraea callosa alba	2′
Stephanandra flexuosa	2′

CONSIDER THE GARDENER

What He Should Be and What He Often Is—His Rightful Relations to His Work and Employer

ELLEN P. CUNNINGHAM

IN America today, unless the gardens are of the intimate form and size in which many of our colonial ancestors and later such enthusiasts as Celia Thaxter joyed to labor, the ubiquitous pest of which not even a quarantine ruling of the Federal Board of Horticulture can rid our Edens is the labor problem. Gardens may have to be simplified, if they are too large for the sole care of the owner, because a wealth of literature and visits to perfected old-world gardens have stimulated taste beyond the physical power to apply it. How can we escape the wilderness unless more skilled gardeners come to the rescue?

Whatever the nationality of workers at present listed on the family tree as gardeners, they may apparently be anyone shouldering a shovel as a symbol. The dictionary justifies this classification, for it defines "to garden" as not only "to lay out, to prepare, to cultivate land as a garden, to practice horticulture", but "to labor in a garden." So "gardener" is interpreted in various human forms.

WE have found that a gardener may be an untrained day laborer who ignorantly follows or fails to follow directions as he pleases, possibly weeding out even rose bushes without prick of thorn or conscience and hoeing up the precious self-sown seeds. He may be a sporadic worker—perhaps a Norwegian sailing-master, driven to shore tasks by the sinking of so many of his country's ships during the war, and who climbs down from a painter's ladder patiently to extract miniature bulbs from the sod where they have become naturalized. Or there is the odd-job man who with a little general knowledge and experience contracts to care for a place by the season, but who takes no special interest in any particular one, as his attention is distracted by the claims of other places.

Then we have the resident handy man who serves as bathing master in the summer and caretaker in the winter, working in the gardening incompletely—for when some flowers are missed from the beds, they are found lying indoors in their original packets. Again, an ex-blacksmith of Herculean stature, deprived of equine customers, essays kitchen-gardening, growing fruits and vegetables to scale with his own bulk and admitting that he can, where flowers are in question, only distinguish a cabbage from a rose. Finally, there is the chauffeur gardener, who is likely to be called at any moment from the intricacies of mechanics to those of horticulture. Fortunate are the flowers if he is country-bred, and to be pitied if he has been raised in the city.

IN some places the old family gardener still exists, perhaps too illiterate to read or properly pronounce the names of the flowers with which he works such wonders, and skeptical of everything in print, declaring that you can put anything in books but not in gardens—if he can help it! He respects only bought or home-grown plants, ruthlessly destroying, no matter how beautiful they are, all native vegetation which he calls wild, saying self-righteously that he is "a poor hand to save weeds". Seldom visiting flower shows to absorb new ideas, he sees no necessity for replacing old plants and shrubs with improved new varieties. He has never heard of color schemes, yet by familiarity with local soil, climate and the family taste he is enabled to produce satisfactory results of a certain kind, and he is so devoted to his flowers that he will spend portions of even Sundays transplanting tiny seedlings with his pen-knife. Surely such a man can say "I count not hours by dollars, but with flowers". To this class of gardeners we owe a lasting debt of appreciation for faithful service to the best of their ability. They toiled early and late, in heat and cold, rejoicing in the pleasure of the family as much as in the beloved flowers.

The garden consultants, often highly educated women who assist in ordering and advising as well as in the manual work of planting, are a new type of gardener. And then, our large estates are especially indebted to the scientifically trained private gardeners who have come from Denmark, Germany, England, Scotland, etc., where a man aspiring to become a superintendent is expected to serve years of apprenticeship before assuming the larger responsibilities. In the United States one of the well-known seed houses said that scarcely any young man applying for a position wishes to go as an assistant; every one wishes to be a head gardener, with high wages.

WHY are intelligent, trained private gardeners so scarce? Mr. William N. Craig, President of the National Association of Gardeners, offers several answers. First, that the war has depleted the ranks of gardeners, as of other professions. Second, that salaries for superintendents have not risen proportionately to pay for less skilled workers, and many expert men have gone into more lucrative occupations. Third, it is increasingly difficult to recruit the ranks of gardeners from American boys who are unwilling to give so many years to preparing themselves professionally. Nurserymen and market gardeners are not considered at the moment.

Evidently, if high standards of gardening are to be maintained, more of our young people must be interested in scientifically training themselves as horticulturists and as managers of large and small estates. Nature study classes and school gardens are awakening special powers of observation and emphasizing the practical value of patience and diligent perseverance. As the minds of the boys and girls expand, let us further open their eyes to the joyous possibilities of self-expression in outdoor life, before youth is stifled in the commercial confines of the city where, amidst the ever-increasing roar of industry, the call of the country is heard too late. Public and private enterprise must combine to throw searchlights on the path to be chosen, revealing the mysteries of science as related to horticulture. Even soil, when discoursed upon by such a man as Professor Button of the Farmingdale, L. I., State School of Agriculture, teems with history, science, poetry and religion, as he explains how destinies of nations depend upon the character of their soil, and how, by altering it scientifically, the trend of civilization is changed. Furthermore, poetry and religion draw their inspiration from the beauty of bloom issuing from the soil.

ONCE the desire to study gardening is created, how is it to be gratified? Glimpses at home and abroad show some of the methods of training gardeners. In Europe there are special schools. In England alone, last summer, Miss Elizabeth Leighton Lee, Director of the School of Horticulture for Women at Ambler, Pa., visited a dozen of the many schools for women in Great Britain. On the Continent, familiarity with three modern languages is sometimes required, and a health certificate, as conditions of admission to classes, thus hinting at the high standards for gardeners.

In this country, in addition to the public opportunities offered by colleges and botanic gardens, the garden clubs are not only educating thousands of their members in practical planting of public and private grounds, but, like the Woman's National Farm and Garden Association, are giving scholarships for the training of women gardeners. For two summers a new departure has been successfully made by Mrs. James Duane Livingston, who opened her place, "Garden Home", at Barnstable, Mass., to young women coming from such elaborate homes that the multiplicity of gardeners and domestics prevents the future mistresses of estates from learning gardening and household management.

Another opportunity for training is offered by Mrs. Samuel T. Bodine of Villa Nova, Pa., whose extensive estate and eminent superintendent-gardener, Mr. Alexander McLeod, have formed an exceptional combination. Young girls are received here for practice and instruction, are partially paid while learning and have model housing accommodations. Mr. C. T. Crane's estate, at Ipswich, Mass., has also employed young women under the superintendent-gardener, Mr. Cameron. An October conference at the Massachusetts College of Agriculture is said to mark a new epoch in

(*Continued on page* 62)

A LITTLE PORTFOLIO OF GOOD INTERIORS

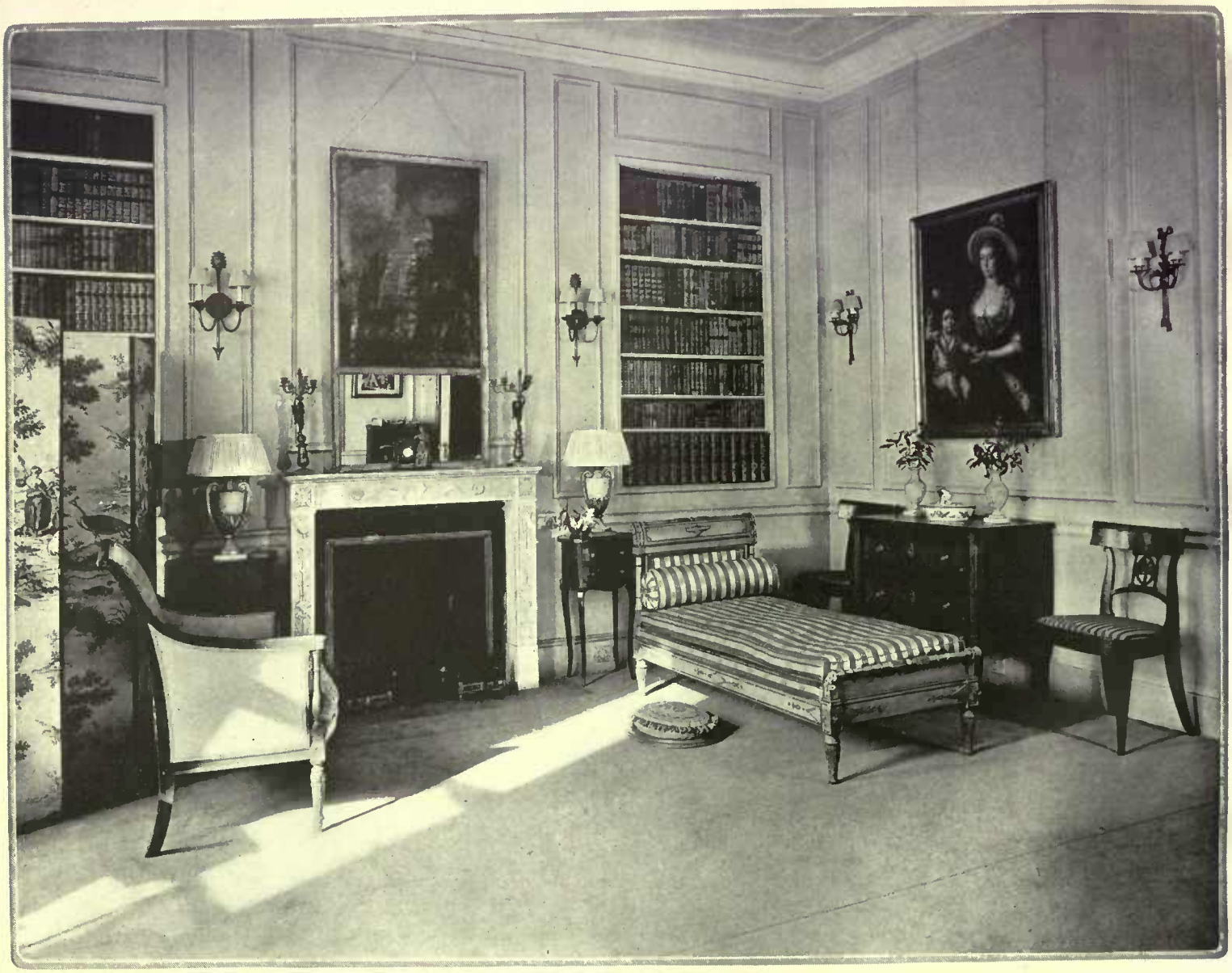


Hewitt

Linen-fold paneling was the graceful product of a dignified era in furniture creation and its use in this library helps to create the dignified atmosphere the room deserves. It is surmounted by old red damask. The table is Elizabethan



Leaded windows set in stone frames form one side of this Gothic dining room. Another is paneled in a number of motifs characteristic of that age. Jacobean chairs are used here with an Elizabethan table. The ceiling is of molded plaster



France of the 18th Century had an elegance which, expressed in furniture, can readily be adapted to the town or country house of today. We find that spirit crystalized in this living room. The walls are paneled and painted yellow. The furniture is of the epoch, some pieces being pronouncedly Directoire



Another view of this living room shows the gold taffeta hangings, the Toile de Jouy screen and the cabinet painted in dull green. The mantel is Italian. On the old painted day bed, which is gray and gold, is a satin cover of striped gray and green. Fakes, Bisbee, Robertson, Inc., decorators

In another living room by the same decorators is found the spirit of 18th Century Italy. The walls are pale green. The sofa, in wine colored velvet, has for background a Renaissance tapestry. The lighting fixtures are modern Italian iron. Tan linen hangings are embroidered with crewel work



The Directoire atmosphere is created in this bedroom, where yellow walls form a ground for the Directoire bed in gray and gold, canopied and covered with gold taffeta of purple and blue stripe. Toile de Jouy hangings of yellow and lavender are edged with gold. Fakes, Bisbee, Robertson, Inc., decorators

EXPERIENCES WITH DAHLIAS

JOSIAH T. MAREAN

For the past twelve years Supreme Court Justice Marean has made the growing of fine dahlias his especial hobby. In the creation of new varieties he finds a delightful pastime and that deep satisfaction which comes to one who, though well past three score years and ten, is still active among his own flowers. His flowers have won many prizes and amply justify the pride of their creator in them. It is a privilege and pleasure to be able to present to the readers of HOUSE & GARDEN *this article from a man who has done so much for the development of one of our finest garden flowers.—Editor.*

DURING many years of gardening one of the first things that I have learned is that it pays to confine oneself to the really superior things. When one considers the time and expense given to growing plants and flowers, the initial cost for the procuring of the material pales into insignificance and therefore plays no important rôle whatsoever. It has therefore been my principle to purchase for my private gardens always the choicest that money can buy, rather contenting myself with fewer flowers, if necessary, so long as they be superior.

This principle I followed some fifteen years ago when I became interested in dahlias of the better sorts as then available. Soon the growing of these plants became a great hobby with me and I began to realize what a source of pleasure and excitement it would be to create a new strain, finer than any existing, through careful selection, segregation and patience.

Indispensable Flowers

After amusing myself for a few years with my dahlias, they became a great fascination, and, particularly at the autumn of my life, I have become enamored of these beautiful flowers, which, in my opinion, are indispensible and which make the garden gay throughout the fall until the heavy hand of the frost descends upon them and ruthlessly destroys in one night that which it has taken an entire season to create.

From year to year I have grown at my country place at Green's Farms, Conn.—which is in a very beautiful, rolling section of country between Bridgeport and Norwalk on Long Island Sound, with a wonderful view of Long Island in the distance—three or four thousand seedlings, using only the best seed procurable from my own plants. This scheme I am still pursuing; it affords me the same sort of excitement which as a boy I found in my matinal visits to the fish-lines set the night before. Now and then something worth while was pulled out of the water.

A great man is born once in a while, but the majority of children, whatever their parentage, turn out to be just plain "folks". Dahlias follow the same law, and out of the mass I have found each year only a few worth saving. These I remove from the seedling garden and try them out in my ornamental gardens before selecting further.



Levick

The view through the arch into Judge Marean's formal garden shows the effective way in which the dahlias are combined with other flowers



"Hercules", a dahlia of enormous size, is tangerine color blended with deep yellow. This and other photographs by courtesy of John Scheepers, Inc.

Hybridizing

When one gives some study to the natural laws which govern the evolution of a superior strain of dahlias, which I have done for some ten or twelve years, one will find that what is called the hybridist, who laboriously combines two existing varieties, is wasting his time. No matter what their parentage, not more than one in five hundred new varieties thus obtained is in any way superior to, or the equal of, its immediate parents. The rest are just common stuff.

The matter of hybridizing may just as well be left to the bees, only seeing to it that none but the best existing varieties are growing in the neighborhood. Out of the twenty-five thousand seedlings which in the last twelve years I have grown from seed taken from the best of my plants, I have obtained only about fifty varieties which I consider superior. Whether they are superior or not I leave to their record in the American Dahlia Society Shows of the last six years.

I doubt very much whether the deliberate hybridist can exhibit any better results. Of course, new varieties of some sort are easily produced by any amateur. But the evolution of a superior strain is a work that demands a long period of time, infinite patience and great expense.

It seems impossible adequately to describe dahlias as to form and color; none is of any pure prismatic color and few adhere strictly in form to any of the types which have been arbitrarily adopted for their description. I have divided my dahlias into two classes—those of superlative and unrivalled merit for both size and beauty, and those which fall

(*Continued on page* 76)



From left to right, "Mrs. E. T. Bedford", "Judge Marean" and "Le Toreador", three of the Judge's splendid dahlia creations, all of the decorative type



A single plant of "Mrs. Josiah T. Marean". The blooms are of the peony type, old rose in color with golden shadings showing at their bases



From left to right these are "Venus", "Mephistopheles", "Marion Weller" and "Peg O' Me Heart". All are very large and colored, respectively, creamy white suffused with lavender; ruby red with minute golden points on the petals; chrome yellow with darker shadings; and old rose shaded golden yellow. Imagine the display value of such splendid varieties in the formal garden beds





Advantage is taken of the view. The curve of the shore around the bay and the distant stretch of sea are commanded by this broad brick walk beside the house. It breaks the hedge on the shore side and opens up the garden's vista



Small gardens, especially those intimately connected with the house, are coming more and more into favor. This one is close enough to the house so that the living room windows overlook the vividly colored picture of blending flowers

In this tiny plot a wind break is provided by a high brick wall on one side, the house on another and a privet hedge on the third. Back of the wall are planted Lombardy poplars. The flowers are planted in beds around a central sundial

The GARDEN *of* RODMAN PAUL SNELLING NEAR BEVERLY FARMS, MASS.

ROSE STANDISH NICHOLS,
Landscape Architect

HOUSE & GARDEN'S GARDENING GUIDE



A Condensed Ready Reference for the Year on Culture and Selection of Vegetables, Flowers and Shrubs and for Planting, Spraying and Pruning



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.
Calycanthus Floridus	Strawberry shrub	4′–6′	Brown	May	Flowers are delightfully fragrant.
Clethra	Sweet pepper bush	5′–7′	White	July-Aug.	One of the best of the smaller shrubs, very fragrant
Deutzia	Deutzia	4′–6′	White, pink	June	Very free flowering; a great favorite for grouping.
Exochorda grandiflora	Pearl bush	5′–6′	White	May-June	Good for cutting; best effect obtained through massing with other shrubs, charming flowers.
Forsythia	Golden Bell	4′–5′	Yellow	April	Large yellow flowers blossom before the leaves appear
Lonicera tartarica	Tartarian Honeysuckle	4′–6′	White, pink, yellow, red	May-June	Most striking when clumped; strong grower, free blossoming.
Philadelphus	Mock-orange	6′–10′	White	June	Profuse bloomers; a valued and favorite shrub.
Prunus	Flowering plum	8′–10′	Deep pink	May	Flowers of a beautiful shade.
Rhus	Sumach	15′	White	July-Aug.	Suited for damp places; brilliant in the fall
Ribes	Flowering currant	4′	Yellow	April-May	Fragrant; nice foliage; grows well even in moist spots.
Spirea	Bridal Wreath	4′–6′	White	May-June	A shrub of exceptional gracefulness.
Viburnum	Snowball	12′	White	May-June	There are many varieties; each has some good point.
Vitex	Chaste Tree	5′–6′	Lilac	Aug.-Sept.	Graceful; long spikes; flowers late in summer
Diervilla	Weigela	6′–8′	Red, white, pink	June-July	Of robust habit, blooms profusely, and easy growth.
For Individual Specimens					
Althea	Rose of Sharon	8′–12′	Rose, white	Aug.-Oct.	Among the best of tall shrubs; very hardy.
Acer Japonica	Japanese maple	6′–10′	Foliage, various		Leaves of many distinct shapes and attractive coloring, especially in early spring.
Aralia spinosa	Angelica tree	10′–15′	White	Aug.	Unique tropical looking.
Baccharis	Groundsell tree	10′–12′			White fluffy seed pods in fall.
Cercis	Judas tree	10′–12′	Rosy pink	April-May	Flowers before leaves appear, very attractive.
Chionanthus	White fringe tree	8′–12′	White	June	Very distinctive and attractive in appearance, flowers resemble fringed decoration.
Cornus	Dogwood	15′–20′	White, red	May	Not symmetrical in shape but very striking, foliage highly colored in autumn.
Rhus Cotinus	Smoke tree	12′	Smoke colored	July	Very distinctive; flowers in feathery clusters.
For Hedges and Screens					
Althea	Rose of Sharon	8′–12′	Rose, white	Aug.-Oct.	See above; plant close, 15″ to 18″.
Berberis	Japanese barberry	3′–4′			Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries.
Crataegus	Hawthorne	12′–15′	White, red	May-June	Very attractive; many different forms; long lived. Colored fruits.
Hydrangea paniculata	Hydrangea paniculata	6′–10′	White to rose	Aug.-Sept.	Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles.
Privet	Privet	To 8′			Most popular formal hedge plant; plant close, 8″ to 10″, prune to shape frequently. New varieties hardier than California.
Pyrus	Japan quince	6′–8′	Bright scarlet	Early May	Set 15″ apart; makes a dense hedge; requires a little pruning.
Spirea	Spirea	6′–8′	White	May-June	Plant 1½′ to 2′ apart; very graceful in formal hedge, especially for boundary lines.
Syringa	Lilac	15′–20′	White, pink, lilac	May-June	Plant 2′ to 3′; very fragrant; good for along walls, etc. Japonica latest blooming.

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.
Wistaria	Wistaria	Purple or white; immense pendent panicles	Of twining, not clinging habit, especially good for pergolas, etc. Attains great height with suitable support. Sunny position; rich soil.

SUMMER FLOWERING BULBS

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
Anemone	12″–18″	White, crimson, pink, blue	July-Sept.	Plant in May in sheltered position, in groups, about 6″ x 6″. Hardy.
Begonia	12″–18″	Pink, yellow, red	June-Sept.	Start in heat, or plant in rich, light soil in open. Water freely.
Calla	18″–24″	Yellow, white	June-Sept.	Plant suitable varieties in rich warm soil. Plenty of water; store for winter in warm temperature.
Canna	2′–6′	Pink, yellow, red, white	June-Oct.	Start in heat, or plant dormant roots in rich soil. Store for winter.
Caladium	18″–5′	(Foliage) green or variegated		Sheltered, semi-shaded position, light rich soil. Store in warm place.
Dahlia	2′–6′	White, pink, yellow, red, variegated	June-Oct.	Start in heat or outdoors after danger of frost, in deep, rich soil; thin and disbud for good blooms.
Gladiolus	2′–5′	Pink, red, white, yellow	July to frost	Succession of plantings from April to June for continuous bloom; store cool for winter.
Ranunculus	2′	White, yellow, scarlet	May-June	Single and double forms; easily grown; good for cuttings.
Montbretia	2′–4′	Red, yellow, scarlet	June-Oct.	Culture similar to that of gladiolus. Plant 3″ in 6″ each way; take up or protect.
Tigridia	18″	Blue, pink, yellow, scarlet	June-Oct.	Culture same as above but should be stored for winter.
Tuberose	2′–3′	White	July-Sept.	Plant out in May, or start in heat. June and July planting for late flowers.
Zephyranthus	8″–10″	White, pink	June-Sept.	Good for masses or borders; plant two clumps, in early spring. Store like gladioli.

FLOWERS FOR EVERY PLACE

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
For Beds and Masses				
Asters (A)	18″–30″	Various	July-Sept.	Protect from aster beetle by hand picking and Paris green.
Begonias (TP)	12″–18″	White, pink, red	May-Sept.	Very free and continuous flowering; bushy, compact growth; good for edging. (P)
Cosmos (A)	2′–8′	White, pink, red	August to frost	Very graceful and artistic; good for backgrounds or massing against buildings, fences, evergreens, etc. (P)
Celosia (A)	18″–4′	Red, yellow	June-Sept.	Colors rather crude but brilliant; good effect at a distance.
Heliotrope (P)	12″–24″	Blue and white	May-Sept.	Flowers freely until frost; give good soil; fragrant. (P)
Marigold (A)	10″–36″	Pale gold to orange	July to frost	Easily grown, free flowering; select color with care, avoiding mixtures.
Nasturtium (A)	12″–24″	Various	July to frost	Especially good for new or poor soil; for best flowers soil must be not too rich.
Pansies (A)	6″	Various	May to frost	For immediate show get old plants, but for a long season new plants just beginning to bloom. (P)
Petunia (A)	12″–24″	White to claret mixed	July to frost	Use named varieties, or keep in seed-bed until first blossom opens before transplanting. (S B)
Phlox Drummondi (A)	12″–36″	Various, brilliant	July to frost	Unsurpassed, brilliant and harmonizing colors; many fine named varieties. (S B)
Salvia (A)	12″–36″	Scarlet	August to frost	Unequalled for brilliant massed effect; select variety for height wanted; pinch back for stocky plants. (P)
Verbena (A)	6″–9″	Various	July to frost	Most brilliant for low, spreading, carpet growth; flowers to hard frost. (P or S B)
For Edges and Borders				
Ageratum (A)	12″	Blue, white	June to frost	Compact, upright growth; will not spread out over walk. (P or S)
Alyssum, Sweet (A)	6″–12″	White, lilac	May to frost	Trailing or spreading; very graceful in habit. (P or S)
Bellis perennis (HHP)	6″– 8″	White, pink, red	April-July	Neat, compact, cheery; wonderful number of little daisy-like flowers. (P)
Marigold (Dwf. Srt.) (A)	9″–12″	Orange and yellow	June to frost	Dwarf sorts in named varieties very effective for narrow borders. (P or S B)
Myosotis (B)	6″–12″	Blue, white	April-July	Best blue edging plants, especially dainty. (P)
Zinnia (Dwf. Srt.) (A)	12″–18″	Crimson, yellow and white	June to frost	Neat, upright, formal effect; dwarf varieties, selected colors.
For Shady Place				
Antirrhinum (P)	24″	White, red, yellow	July-Sept.	Select dwarf, medium or tall varieties as wanted; stake tall sorts loosely.
Aquilegia (P)	12″–36″	White, orange, blue	June-July	Graceful, open habit of growth; fine in combination with other things.
Canterbury Bells (B)	18″–30″	Pink, blue, white	June-August	Wintered over plants or started early in heat; avoid crowding. (P)
Delphinium (HP)	3′–4′	Blues	July-Sept.	Germinate in garden for bloom; started in heat will bloom first season. (P)
Digitalis (B)	12″–36″	White, pink, purple	June	Easily grown old favorites; wintered over plants or started early in heat. (P)
Myosotis (B)	6″–12″	Blue, white	April-July	See above; good for moist situations; some fine new varieties. (P)
Pansy (A)	6″	Various	May to frost	Succeeds in partial shade, but blooms more freely in sunshine.
Poppy (P)	12″–18″	White, yellow, orange	May-Sept.	Long season of bloom; one of the most satisfactory of all; start early. (S)
Schizanthus (A)	24″	Mixed—yellow to lilac	July-August	Exceptionally gay, free flowering dwarf sorts for borders. (S)
Torenia (A)	8″–15″	Blue, white	July-Sept.	Trailing, especially fine for porch hanging baskets, etc.
For Cutting				
Arctotis (A)	12″–15″	Rich, various	June to frost	Easily grown, give sunny situations; start in heat or outdoors. (P or S)
Asters (A)	18″–30″	Various	July-Sept.	Protect from beetles; dishud for finest flowers. (S or P)
Calliopsis (A)	12″–18″	Yellow (orange-brown)	June-Sept.	Give plenty of sun; keep dead flowers cut off. (S)
Chrysanthemum (A)	12″–36″	Various	August-October	Very showy; pinch back to get bushy plants. (P or S B)
Cosmos (A)	2′–8′	White, pink, red	August to frost	See above; start in heat for early cutting. (P or S)
Dianthus (A)	10″–18″	White to rose	August to frost	Exceptionally easy growth; brilliant, rich colors; avoid crowding. (S)
Gypsophila (A)	12″–24″	White	June-Sept.	Unexcelled for use with other cut flowers; small sowing every month. (S)
Poppy (P)	12″–18″	White, yellow, orange	May-Sept.	Cut opening buds; keep old flowers cleaned off; avoid crowded plants. (S)
Salpiglossis (A)	12″–24″	Crimson, rose, purple, white	June-Sept.	For stronger flowering plants start early; use selected colors. (P or S)
Scabiosa (P)	15″–30″	White, black-purple, blue, rose	July to frost	Old favorite but one of the most satisfactory; try improved named varieties; avoid crowding; cut flowers.
Sunflower (A)	3′–7′	Yellow	August-Sept.	Great variety; continuous supply; sunny positions; keep cut.
Shasta Daisies	15″–18″	White	August to frost	One of the longest keeping, especially good; wintered over plants, or start early; seeds.
For Fragrance (Cutting)				
Centaurea (Sweet Sultan) (A)	24″–30″	Rose, lavender	June-Sept.	Make second sowing; favorite old "Sweet Sultan."
Heliotrope (P)	12″–24″	Purple, white	May-Sept.	See above; select most fragrant plants for stock. (P)
Marguerite Carnations (P)	15″	Blue to white	May-Sept.	Bloom early from seed; give good stand; selected colors. (S B)
Mignonette (A)	12″–18″	White, yellow, pink, red	July to frost	Sow every month or so for succession; cool, moist soil. (S or S B)
Stevia (TP)	24″	Pale gold to orange	July to frost	Free blooming, one of the purest whites. (S or S B)
Stocks (A)	12″–24″	Lavender, pink, yellow, scarlet	June-Sept.	Give rich soil; start indoors or in seed bed and transplant twice to select double flowers only. (P or S B)
Sweet Peas (A)	2′–6′	White, rose, pink, crimson, mauve	June-Sept.	Plant deep, avoid overcrowding; water abundantly; *keep old flowers picked.* (P and S)
Wallflower (B)	12″–30″	Brown (yellow)	July-Sept.	Winter over or start early in heat to get flowers first season. (P)
For Climbing				
Canaryhird Vine (A)	10′	Canary yellow	June to frost	Fringed, bright yellow flowers, very unique; rapid grower. (P or S)
Cardinal Climber (A)	30′	Scarlet	July to frost	New rapid grower; unparalleled for brilliant display; soak or file seeds. (P or S)
Dolichos (Hyacinth Bean) (TA)	10′	Purple, white	Mid-July to frost	Easily grown; very free flowering; good for screening. (S)
Moonflower (TA)	15′–30′	White, blue	August to frost	Unique and fragrant; some new good varieties; start early for best results. (P or S)
Morning-glory (TA)	15′	Mixed	June to frost	Old favorite but greatly improved; for covering fences, rubbish heaps, etc., as well as climbing.
Nasturtium (A)	6′–10′	Crimson, maroon, orange, white, rose	June to frost	See above. Use self-colors for most striking effects.

NOTES: "A" annual; "B" biennial; "P" 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.
"Tender" annuals, biennials, or perennials require warm weather, and should not be planted until "corn-planting time."
"Half-hardy" biennials and perennials are those capable of resisting frost, but not of surviving the winter without protection.
In the Directions: S—sow seed in the open, where plants will bloom. S B—sow plants in seed bed or border, to transplant to permanent positions. P—plants from frames, greenhouses, or florists.

VEGETABLES FOR A CONTINUOUS SUPPLY

VEGETABLE AND TYPE	REPRESENTATIVE VARIETY	FIRST PLANTING		SUCCESSIVE PLANTINGS Weeks Apart	AMOUNT OR NUMBER FOR 50′ ROW		DIRECTIONS
Bean, bush, Green Pod	Early Bountiful	April 15		2-3: to Aug. 15	1 pt.	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. 1	1 pt.	18″ x 4″	In dryest soil available; cover first planting 1″ deep.
Bean, bush, Lima	Burpee Improved	May 1		3-4: to July 15	1 pt.	24″ x 6″	Plant with eye down, when there is prospect of several days' dry weather.
Bean, pole	Golden Cluster	April 25		June 15	¼ pt.	4′ x 3′	Place poles before planting in rich hills; thin to best plants.
Bean, pole, Lima	Early Leviathan	May 1		June 15	¼ pt.	4′ x 4′	Eye down in slightly raised hills; thin to best two plants.
Beets, Ex. Early	Early Model	April 1		3-4: to Aug. 15	1 oz.	12″ x 2″	First planting shallow, about ½″ deep and extra thick.
Beets, main and winter	Detroit Dark Red	May 1		3-4: to Aug. 15	1 oz.	12″ x 3″	In dry weather, soak seeds; firm well; for winter use sow about three months before harvesting.
Brussels Sprouts	Dalkeith P	June 15		July 15	35	24″ x 18″	Transplant at four to six weeks; same treatment as late cabbage; pinch out tops of stalks when "buttons" are formed.
Cabbage, Ex. Early	Copenhagen M'k't	April 1	P		35	24″ x 18″	Set out well hardened off plants as soon as ground can be worked; fertilize in rows.
Cabbage, summer	Succession	May 1	P	June 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.
Cabbage, late	Danish Ball Head	July 1	P	July 15	30	30″ x 18″	Transplant from seed sown June 1st; use water in bottoms of holes if soil is dry; firm well.
Carrots, Ex. Early	Early Scarlet Horn	April 15		3-4: to Aug. 15	½ oz.	12″ x 1″	First planting extra thick only ¼″ to ½″ deep; thin early.
Carrots, main and winter	Danvers	May 15		July 15	½ oz.	12″ x 2″	Select rich, deep soil to get smooth roots; for storing plant about 90 days before harvesting time.
Cauliflower, spring and fall	Early Snowball	April 10	P	4: to July 10	35	24″ x 18″	Enrich rows; protect from cutworms; plenty of water when heading.
Celery, Early	Golden Self-Blanching	May 1	P	June 1	100	24″ x 6″	Enrich rows; plenty of water; hill up to keep stalks upright; blanch two weeks before using.
Celery, late	Winter Queen	June 1	P	July 15	100	36″ x 6″	Sow seeds six to eight weeks before transplanting; hill up; store in cellar for winter.
Corn, Early	Golden Bantam	May 1		3: to July 15	½ pt.	3′ x 2′	First planting in dry soil; cover only 1″ deep; give protected sunny exposure if possible.
Corn, main crop	Country Gentleman	May 1		4: to July 1	½ pt.	3′ x 3′	Thin to 3 or 4 stalks in hill; plant 3″ deep in dry weather; cultivate shallow.
Cucumber, for slicing, etc.	Davis Perfect	May 1		June 15	¼ oz.	4′ x 4′	Enrich hills; thin to 3 or 4 plants; protect from striped beetle.
Cucumber, for pickling	Ever-bearing	June 1		July 1	¼ oz.	4′ x 4′	Gather fruits while quite small; keep them all picked for continuous bearing.
Egg-plant	Black Beauty	May 20	P		25	30″ x 24″	Enrich hills; give plenty of water; protect from potato bugs.
Endive	Giant Fringed	June 1		4: to Aug. 1	½ oz.	12″ x 12″	Culture same as for lettuce save that leaves should be tied up to blanch for use.
Kohlrabi	White Vienna	April 10		4: to July 10	½ oz.	15″ x 4″	Treatment similar to turnips; thin out as soon as possible; begin to use while small; 1″ or so in diameter.
Leek	American Flag	April 15		4: to June 15	½ oz.	15″ x 3″	Transplant at size of lead pencil to deep, well enriched trenches; hill up to bleach.
Lettuce, loose leaf for spring	Grand Rapids	April 10	P	3: to May 20	50	12″ x 6″	Sow seed when plants are set out, and for succession plantings, thinning out early.
Lettuce, "Butter Head," for spring and fall	Big Boston	April 10	P	3: to May 20	50	12″ x 8″	Thin out early, for fall plant again July 15 to August 15.
Lettuce, "Crisp Head," for summer	Brittle Ice	May 15		June 15	¼ oz.	12″ x 10″	Give plenty of water; top-dress with nitrate of soda; thin out as soon as possible.
Melons, musk	Netted Gem	May 1		June 15	¼ oz.	6′ x 4′	Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetle.
Melons, musk, bush	Henderson's Bush	May 1		June 15	¼ oz.	4′ x 3′	
Melons, water	Halbert Honey	May 15			¼ oz.	6′ x 6′	Same as for musk melons; pinch out tips of runners at 5′ or 6′.
Okra	White Velvet	May 15			½ oz.	3′ x 15″	Give warm, rich soil; nitrate of soda during early growth; treat like corn; use pods while young.
Onions, "sets"		April 1			½ pt.	12″ x 2″	Mark out drill; insert up to neck.
Onions, globe	Yellow Danvers	April 1			½ oz.	12″ x 2″	Keep clean; top-dress with nitrate of soda; do not thin until well along.
Onion, large Spanish	Gigantic Gibraltar	April 10	P		150	12″ x 3″	Start seedlings and transplant to rich soil; give plenty of water.
Parsley	Emerald Curled	April 15		June 15	½ oz.	12″ x 4″	Soak seed twenty-four hours; cover very lightly; thin out early.
Peas, smooth	Alaska	April 1			1 pt.	30″ x 2″	Cover first planting about 1″ deep; sow only a small quantity as wrinkled variety is better flavored.
Peas, Early, wrinkled	Gradus (Little Marvel Dwarf)	April 10		3: to May 20	1 pt.	36″ x 2″	Dwarf varieties 22″ x 2″; make first plantings in light soil, or on slightly raised drill ½″ to 1″ deep.
Peas, wrinkled, main crop	Alderman (British Wonder Dwarf)	April 15		3: to June 15	1 pt.	36″ x 2″	Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop.
Peppers, large fruited	Ruby King	May 15	P		40	24″ x 15″	Same as for egg-plant; use good strong potted plants for both to get best results.
Peppers, small fruited	Coral Gem Bouquet	May 15	P		40	24″ x 15″	Top-dress with nitrate of soda during early growth.
Parsnips	Improved Hollow Crown	April 10			¼ oz.	18′ x 3″	Select deep, loose soil or trench before planting to get good smooth roots.
Potatoes	Irish Cobbler	April 10			½ pk.	28″ x 13″	For earliest results sprout four weeks in sunlight before planting.
Pumpkin	Quaker Pie	May 15			¼ oz.	6′ x 6′	Plant in rich hills; if space is limited, put near edge of garden, or train where vines can run along fence.
Radish, Early	Crimson Giant Globe	April 1		2: to Sept. 15	½ oz.	12″ x 1″	Make frequent small sowings; work lime plaster, soot or wood ashes into row, take up and destroy roots not used.
Radish, summer	Chartiers	May 1		3: to Aug. 1	½ oz.	12″ x 2″	Thin out early; plant in finely prepared soil to get good, smooth roots.
Radish, winter	White Chinese	June 15		4: to Aug. 15	½ oz.	12″ x 3″	Roots for storing in winter should not be planted until quite late, as they are better both in keeping and eating qualities not overgrown.
Rutabaga	Golden Necklace	May 1		4: to July 1	½ oz.	15″ x 1″	Excellent for storing for winter; culture similar to turnip; late planting makes best quality roots.
Salsify	Sandwich Island	April 10			¾ oz.	15″ x 2″	Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots.
Spinach	Victoria	April 1		4: to Sept. 1	½ oz.	15″ x 4″	Sow in rich soil; thin first to 2″ apart; second thinning may be used for table; apply nitrate of soda.
Squash, summer	Golden Summer Crookneck	May 1		June 1	¼ oz.	5′ x 4′	For bush 4′ x 3′; enrich hills; thin to two or three plants; protect from bugs.
Squash, winter	Hubbard	May 15		June 15	¼ oz.	6′ x 6′	Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs.
Swiss chard	Lucullus	April 10			¾ oz.	18″ x 8″	Sow about half as thick as beets, thin out as soon as well started; cut leaves in gathering 3″ or so above crown.
Tomato, Early	Bonnie Best (Chalk's Jewel)	May 1	P		25	4′ x 2′	Enrich hills, use plant support or stake; keep suckers trimmed off; apply nitrate of soda.
Tomato, main crop	Stone	May 15			18	4′ x 30″	Use poison bait for cutworms before setting out, thin fruit clusters if fruit rot appears.
Turnip, summer	Amber Globe	April 10		4: to Sept. 1	½ oz.	12″ x 3″	Sow thinly and thin out as soon as possible, avoid fresh manure and too rich soil.
Turnip, winter	White Globe	June 1		Aug. 1	½ oz.	12″ x 4″	For winter use do not sow too early, two to three months before harvesting, according to variety.



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.



AMERICAN ANTIQUES IN ITALY

Points of Similarity Between Italian and American Furniture Made These Pieces Appear at Home in Their Unusual Setting

H. D. EBERLEIN and ROBERT B. C. M. CARERRE

CARRYING coals to New Castle can scarcely be called an act of wisdom. Neither would the carrying of American antiques to Italy seem any more to be commended on that score. However, under the saving grace of "exceptions that prove the rule", one may find justifiable instances contradictory of almost everything that is usually deemed the wise or proper thing to do.

The transporting of American antiques to Italy to be used in the partial equipment of an Italian house, in the case under present consideration, was quite justifiable on the grounds of personal attachment to the objects which the American owners wished to keep about them in their new home overseas. It is always a wrench to sacrifice one's Lares and Penates, and a sacrifice that ought not to be made save under stress of the direst necessity. It was quite justifiable, too, on the score of decorative propriety, as the illustrations show. Good taste and tact in combining the American pieces with supplementary Italian acquisitions produced results agreeable and illustrative of certain sound principles.



The niche on the stairs was formerly painted black and the walls had a striped dado and frieze. All this was eliminated by painting the walls cream with a plain dark base line

The House

The Villa Ruspoli, just outside of Florence, is much like other moderate-sized Tuscan villas except that being of modern construction it has rather more coherence of plan than the older dwellings, which often represent a long period of growth with sundry additions made from century to century. The house is L-shaped with the entrance at the angle. To the left, upon entering, at the elbow of the L, is the service portion of the establishment, while to the right are the drawing room, dining room, library, and several smaller apartments.

The house is comfortably spacious and, as is frequently the case in the modern villas, there are no door nor window trims with molded projections of stone, wood or plaster, but all the openings are merely sharply rectangular penetrations in the plaster surface of the walls. The doors are often set back a few inches within the jamb. Sometimes, in this type of house, a doorway boasts a broad, flat, and absolutely unadorned stone architrave, projecting about half an inch from the wall surface, but this is the utmost elaboration and by no means universal. The window reveals are slightly splayed and the casement woodwork is as plain as a pipe stem.

Walls and Decorations

Thus the background to begin with was favorable in that there were no architectural features at all of a pronounced character to interject a possibly disturbing or limiting element. The only intractable feature was the painted decoration—polychrome dados and stripings, with paneling painted in perspective, while the niche on the staircase glowered in gloomy black. All of this was promptly eliminated—it was the only possible thing to do—and the walls from top to bottom were uniformly painted a pale cream color, with a plain dark base line extending about 9″ above the floor.

The polychrome decorations of the beamed ceilings in the drawing room, library, and dining room were allowed to remain untouched. The doorway decoration in the drawing room—which is not in relief at all but painted on the perfectly flat plaster surface—was also retained. Up to this point one may see how much could be accomplished by merely neutralizing the background. The painted ceilings and the tiled floors, so characteristic of all Italian work, yield a note of cosmopolitan interest that is not in the least objectionable or incongruous.



Combined with Italian pieces in the library are American antiques—a Queen Anne walnut lowboy, upholstered sofa and chair and little mahogany pedestal tables. The polychrome decorations of the ceiling, painted on the flat surface, remain as originally

The Drawing Room

When we come to analyze the furnishing of the drawing room, we find, at one end, an American Empire mahogany sofa, an American mahogany Chippendale chair, near it a mahogany Heppelwhite armchair; in the nearer foreground an Italian painted chair of Heppelwhite affinities, a painted commode or lowboy

ith cabriole legs, standing neath an American Empire triple mirror with gilt ame, and an all-over upolstered chair which might e of either British or merican origin. At the ther end of the room, at ne side of the door, is a ate 18th Century painted enetian settee of marked Heppelwhite affinities, beond the door an upholtered chair of no particular national stamp, a low ainted Venetian table, another Italian Heppelwhite ainted chair, an Italian walnut secretary of Heppelwhite relationship, an American Sheraton mahogany hanging corner cupboard, and another American Empire gilt-framed mirror. The painted Italian pieces have polychrome decorations on a pale green ground.

Unifying Influences

This inventory sounds exceedingly heterogeneous and not altogether promising. As a matter of fact, however, there are three factors that have contributed to produce a very comfortable sense of corporate unity, notwithstanding the very divers individual items in the ensemble. First of all, the room is large enough so that the objects can be kept sufficiently far apart to avoid any jangling conflict between utterly dissimilar pieces, conflict that closer proximity might precipitate. In the second place, there are certain points of similarity and contact between some of the American antiques and some of the Italian pieces —notably between the mahogany Heppelwhite armchair and the painted Italian chair of related design—to serve as a unifying bond. It is largely due to the same spirit of design that simultaneously influenced all the better furniture made on both sides of the Atlantic in the latter part of the 18th Century and created a certain family resemblance, making it easy to reconcile local differences. Thirdly, the uniformity of upholstery stuff —the ground is old blue with a fine light tan foliated figure—exerts a potent effect in tying things together. The flower panels in uniform frames of old dulled blue and gold might indeed be considered a fourth element in the production of unity.





Two views of the drawing room show American and Italian pieces used together in perfect accord

While the high-post bed is Italian it has strong affinities with the American Empire pieces



In the library the American walnut Queen Anne lowboy, the comfortable upholstered sofa beside the fireplace, and the little walnut pedestal table with serpent's-head feet are of distinctly American provenance, while the Empire mantel and the Empire mirror above it, though actually Italian, have so many American counterparts, that the tone of the room is thoroughly consistent. The unmistakably Italian sconces and the lamps made from old Italian candlesticks add just enough of the Italian element to give a note of distinction and piquancy.

The Dining Room

The dining room, save for the drop-leaf table of Queen Anne kinship, is altogether Sheratonesque. The sconce above the sideboard, though characteristically Italian, merely serves as a foil to emphasize more strongly the dominating Sheraton accent of the room's composition. The ceiling is beamed and painted, like the ceilings in the drawing room and library, but the tones and pattern are so subdued and unobtrusive that its effect is simply an influence of quiet enrichment.

One of the bedrooms also illustrates the harmonious manner in which Italian and American antiques can be made to dwell together. The dominant piece in the room is an Italian four-post bed. The bed itself is quite low and massive and the posts rise high above it, deeply carved and with decorated terminals. In the same room are used pieces of the American Empire era. The bed has such strong affinities with the American Empire type that it accords admirably with the American pieces in the room. The mirrors are Italian, too. The walls and ceiling are plain.

Throughout the whole house one perceives not only a sense of balance and discriminating restraint in composition, but also finds justification for transplanting antiques that have proved their fitness as instruments of a pleasing cosmopolitanism in interior decoration. They have shown that American antiques in Italy need not be like fish out of water any more than well-bred and well-behaved Americans are out of place in like surroundings.



In the space at the foot of the bed can often be placed a chair, couch or table. In the bedroom to the right the small table breaks the vertical lines of the four-poster and affords a place for flowers in a vase—the last things to look upon at night and the first in the morning

A daybed or couch is almost an essential in the bedroom of a busy housewife, who should retire for her forty winks in the afternoon. This spares the bed and gives an added air of luxury to the room. In the room below the daybed is a fitting adjunct to the four-poster

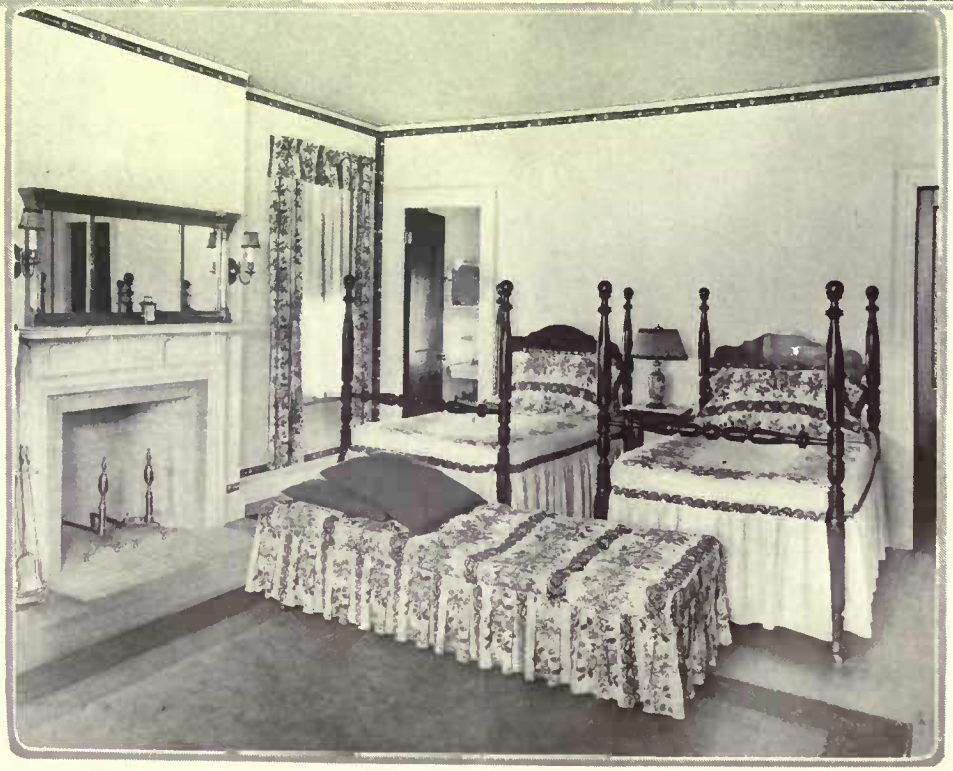
Northeast



AT THE FOOT OF THE BED



Small, low chairs placed in bedrooms have been given the pleasant name of slipper chairs. When they are at the foot of the bed, as in this Colonial room, they are reminiscent of childhood, when you were taught to fold up your clothes at nights and place them on a chair

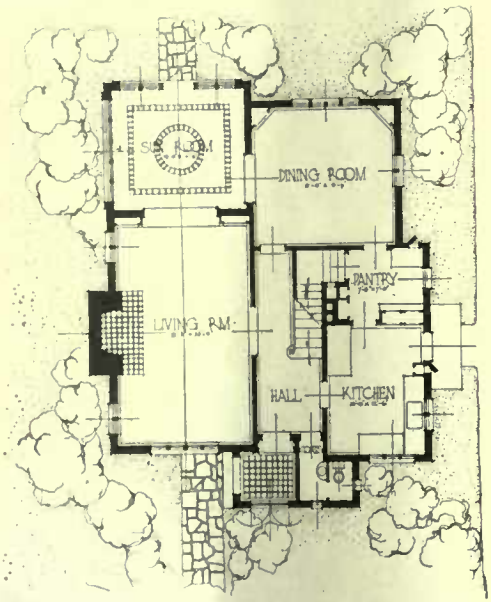


The air of harmony in the bedroom to the left is produced by using the same pattern chintz at the windows, for bedspreads and on the couch at the foot. The seeing housewife will probably criticize this arrangement because the couch has to be moved when the beds are made



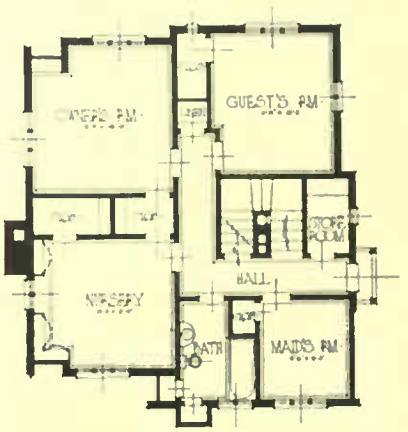
Shingles as an outside wall covering have many advantages in addition to their length of life and moderate price. They can be painted, as here. They can be laid with an occasional narrow course, thus breaking the monotony of the wall surface. This home, a residence at Spokane, Washington, also presents an interesting study in gables

Upstairs the hall space is kept at a minimum, giving plenty of closet room, making the chambers of ample size. The exposure of these rooms and their ventilation has been well handled. A feature of the plan is the nursery, which in time can become the child's bedroom. It is a livable house for a small family with one servant



A GROUP *of* FIVE SMALL HOUSES

In Which Shingle and Stucco Have Been Successfully Employed



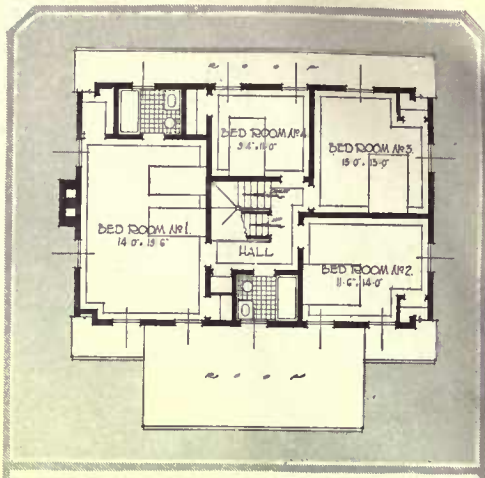
Practically one half of the bottom floor is occupied by the living room and its attendant sunroom, which commands the garden view. The entrance is effected through an outside vestibule, with a lavatory placed behind it. Service quarters are in the front and side of the house, placing the dining room at the rear facing the garden

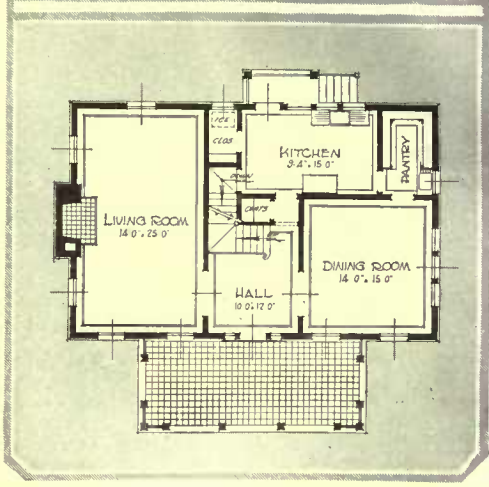


The roof is deeply indented, dormers crop out unexpectedly, the shingle of the roof spills over the shingle of the walls, yet the whole effect is pleasant. Color is given this wall by the rough stone chimney stack. The windows throughout the house are casements, the entrance lavatory being protected by a casement grill. Whitehouse & Price, architects

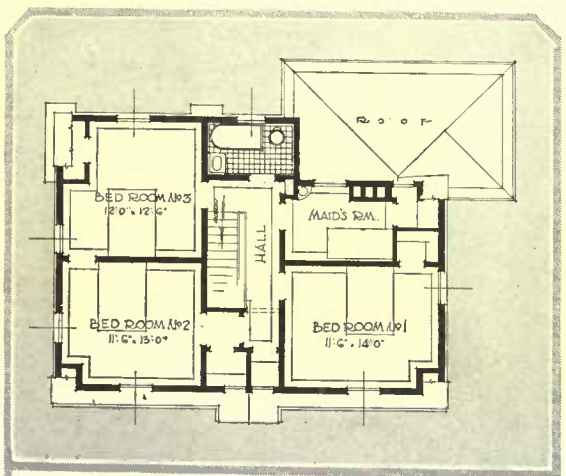


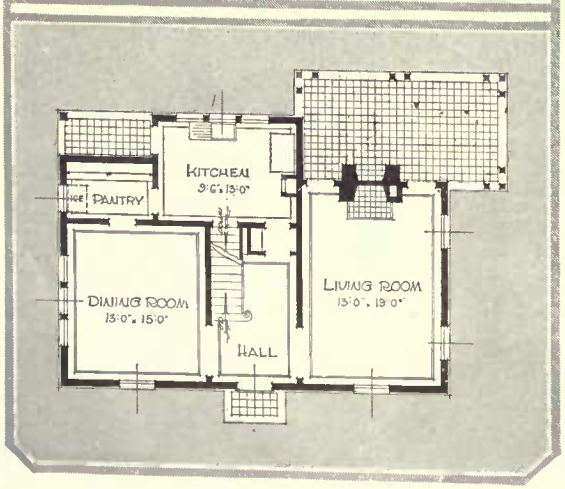
The Dutch Colonial style has been followed in designing a small, livable house for A. J. Bleecker at Tenafly, N. J. A sturdy chimney of native rubble stone displays a great variety of colors, separated by wide joints. The shingled walls are finished with an old white-washed effect and the roof shingles stained a weathered brown. Blinds and shutters are pumpkin color. In locating the house the existing trees were spared and will form a valuable part in the composition. Vines and shrubbery will help to complete the exterior. R. C. Hunter & Bro., architects





The plan is compact and convenient. A living room extends the depth of the house and the hall and dining room are of good size. The second floor provides four bedrooms, two baths and ample closet space

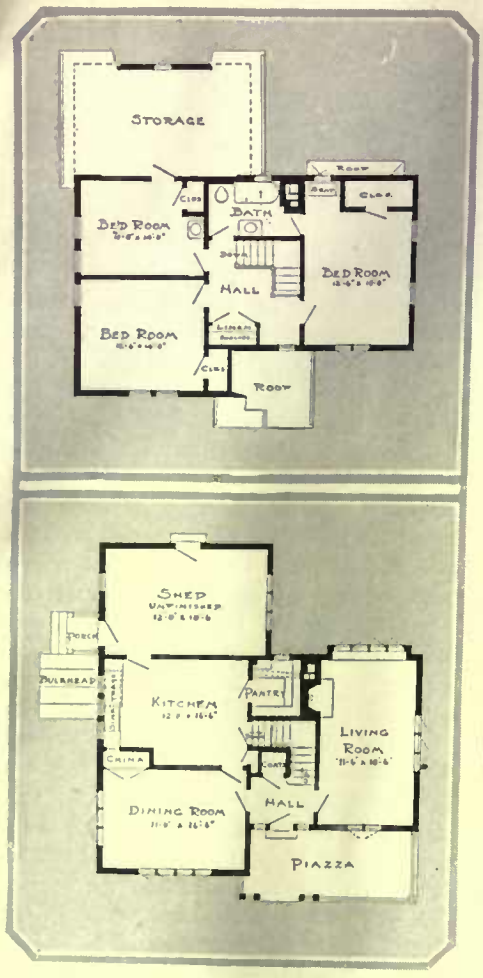






A small house, but eminently livable, is the home of H. L. Braisted at Englewood, N. J. By bringing the roof down to the first story the house is given a low appearance. The wide dormer provides comfortable bedrooms

Fireplaces on the porch and in the living room are served by one chimney. The dining room is of ample proportions and the kitchen is well lighted. The dining room walls are paneled. On the second floor are three family bedrooms, all of good size, a bath and servant's room with lavatory. R. C. Hunter & Bro., architects



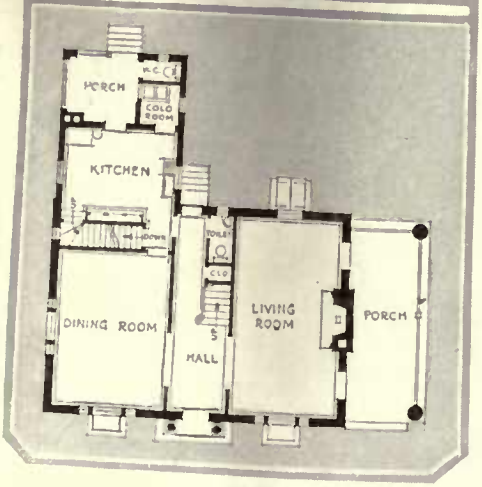
By reversing the plans the layout of the rooms fits the photograph more readily, the shed forming the ell shown in the view. There is accommodation downstairs for a kitchen, dining room and living room, with a small hallway



Upstairs are three bedrooms and a bath, together with storage space over the shed. This plan would serve for a small family. What is now a shed could easily be transformed into a garage, thus combining under one roof the essentials of a small suburban or country house

The outside walls of this Massachusetts cottage are finished in grayish cream stucco with brown stained cypress trimmings. The roof is of dark red shingle tile. Inside the woodwork is cypress stained on the first floor and painted white on the second. Chapman & Frazer, architects





A livable plan is found in this home at Pottsville, Pa.—large living and dining rooms, convenient kitchen, an upstairs library and sun room, with guest and master chambers, C. E. Schermerhorn and Watson K. Phillips, associate architects of the house



The house is built along Italian lines, of hollow tile with cream colored cement stucco finish. The roof is of shingles stained several shades of green. Two servant's rooms, bath and store room are provided on the third floor, no plan of which is shown

THE DECORATIVE QUALITY OF POTTERY BIRDS

Valuable Accessories That Combine With Flowers in Creating Spots of Interest and Color

MARGARET McELROY

IT is not strange that in the very beginning birds were one of the main motifs in decoration. They had so much to offer—color, form and the endless variety of motion. That the designer was quick to see and seize the tremendous decorative value of these qualities is shown by the bird motif that has come down the ages.

Ancient Egyptian decoration was essentially gay, perhaps to counteract the sombreness of their architecture. Color was used lavishly and in many instances we find graceful and strange looking birds in the frescoes on the walls of their tombs and palaces. On the side of the sarcophagus of one of the wives of King Mentuhotep III, birds are an important part of the carved design and a famous Egyptian frieze shows three species of geese, exquisitely drawn by some artist in the Third or Fourth Dynasty, six thousand years ago—a decorative record, indeed.

Their Influence Today

So it is to the decorator, perhaps more than anyone else, that birds have been the greatest source of inspiration the world over. There is practically nothing that goes into our homes today that has not been touched and enhanced by their graceful forms, from the countless designs on china and chintz to the little silver pheasant salt shakers or the majestic eagle poised proudly on a Georgian mirror.

Of late the wonderfully decorative quality of pottery and china birds has been rediscovered and they hold a deservedly prominent place among the unusual accessories that lend distinction to an interior. Their success is legitimate. With the exception of flowers, nothing so quickly satisfies the demand for something truly beautiful as a graceful bird in porcelain, exquisitely colored.

Fortunately, these birds can be used successfully in a variety of places. They are as charming an addition to an 18th Century boudoir as they are a successful part in the decorating scheme of the most modern interior. They are adaptable and often lend just the note needed—that elusive something that immediately stamps a room as individual.



Harting

Gray, green and rose-colored Chinese porcelain birds harmonize well with the old Spanish mirror and console. Courtesy of Darnley, Inc.



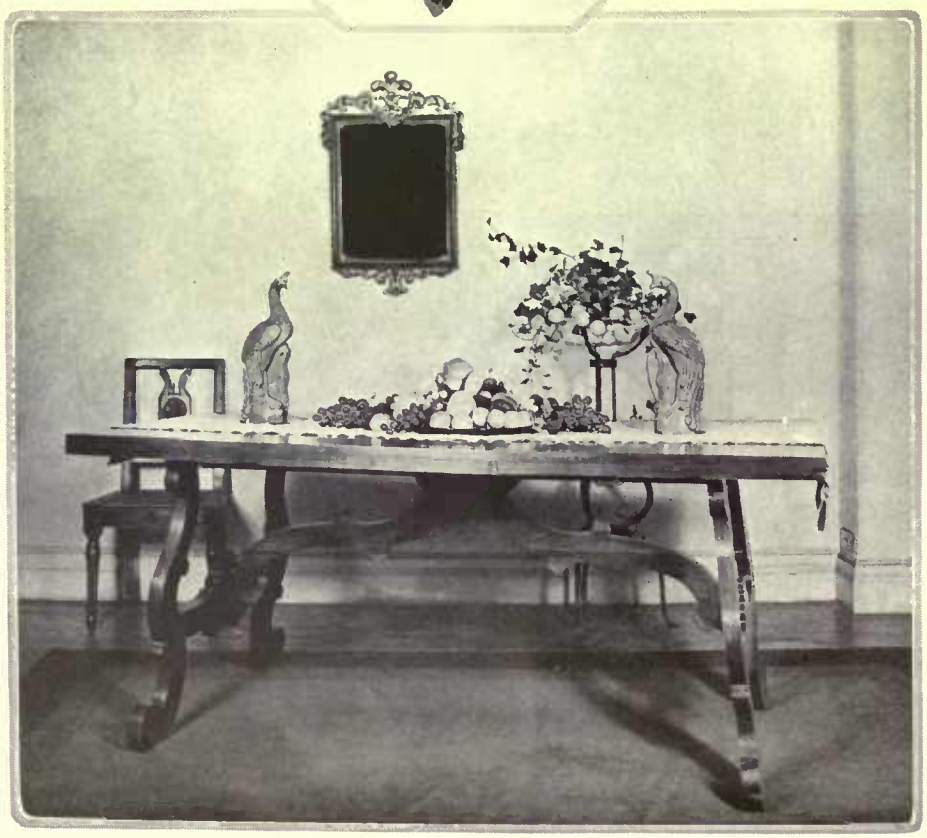
A brilliant bird makes an unusual and attractive wall pocket for trailing ivy or a cluster of graceful peacock feathers. From Darnley, Inc.

They cannot be used indiscriminately. The surroundings must be carefully considered, especially the background. If you are using a pair of brilliant cockatoos, do not put them against a color that does not absolutely harmonize. A dull, neutral tone would be far the best and one only has to visualize the effect against the deep green of their native haunts to realize the value of a one-tone background. This was peculiarly exemplified in a country house morning room. Against a span of casement windows had been placed a refectory table. There was nothing on it but a large yellow bowl filled with spring flowers and two porcelain parrots, placed at the right interval on either side. The windows were open and the birds had for background a green expanse of velvet lawn which deepened to almost black in the trees beyond. It was a charming picture as one entered and demonstrated the immense value of birds in a decorating scheme, especially when placed in so natural a setting.

It is in sun rooms that they can be used perhaps the most effectively. The object of this kind of room is to bring the outdoors inside the house, and here gayly colored birds are more than a decorative accessory; they are a natural part of the surroundings and may be placed on a table, or a ledge flanking a little fountain; they may rest amid a mass of foliage or swing nonchalantly from a perch, or may be used simply as wall holders for trailing ivy. But however placed, they are an attractive and gay addition to any sun porch and can be had in colors that will complement practically any scheme of decorating that is desired.

Table Decorations

It is not alone in sun rooms that these porcelain birds are used successfully. In one of the loveliest dining rooms that I know, the whole color scheme was based on the deep blue of two china cranes that stood



Chinese blue peacocks on a strip of gold cloth and a profusion of colorful fruit make an effective table decoration. Darnley, Inc.



Harting

The soft tones of tapestry are an excellent background for the cream colored Wedgwood used here. The birds are Italian pottery and the candles orange colored. Courtesy of Darnley, Inc.

on the side table flanking an alabaster urn of flowers and balanced by a pair of lovely old crystal candelabra—the whole reflected in a mirror. Another grouping consisted of an Adam console used as a serving table on which had been placed a central dish of fruit, a pair of gray-green birds that admirably matched the color of the paneling and two tall silver candlesticks.

On the dining table itself many charming groupings can be evolved with the aid of pottery birds. They can be made to harmonize with many forms of table decoration and are often just the color note needed. A pair of cream-colored birds, of that lovely shade Wedgwood discovered would be effective used in connection with some colored Venetian glass. Or four little parakeets might be arranged around a crystal vase of fragile glass



Northend

An especially graceful arrangement has been accomplished here with the aid of two little colorful parakeets

flowers, providing an ensemble individual and pictorial if frankly artificial. A pair of these birds are especially attractive used in groupings on refectory tables. Placed either side of a bowl of fruit or flowers they are usually what is needed to break the long line.

In other rooms they find many places. Often one or two tiny china birds are just the accessories needed to balance a lamp or figurine on a marquetry table, and for a mantel they are the ornaments par excel-

(*Continued on page 76*)



Northend

Fruit, birds and flowers combine well in any scheme of decoration. The Chinese chanticleers shown here complete an effective grouping

THE KNIFE-LIFE OF THE KITCHEN

Very Important Adjuncts to the Proper Management of the Cuisine Are These Simple Tools

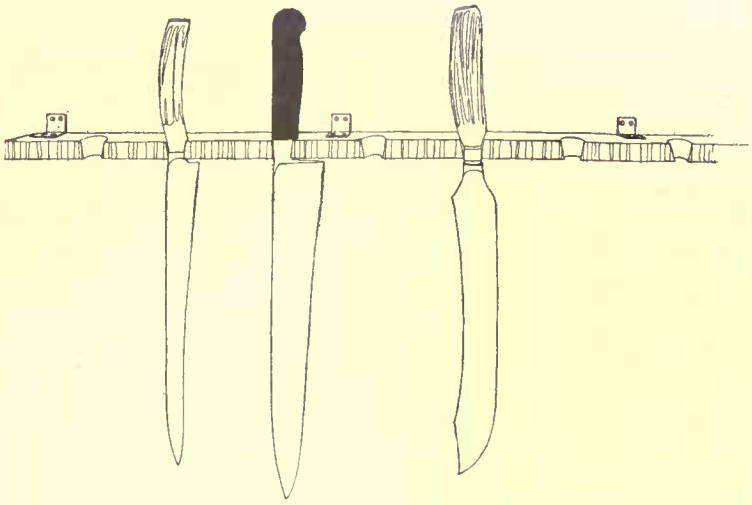
ETHEL R. PEYSER

"I WOULD like to have a vegetable knife," says a woman to the salesman.

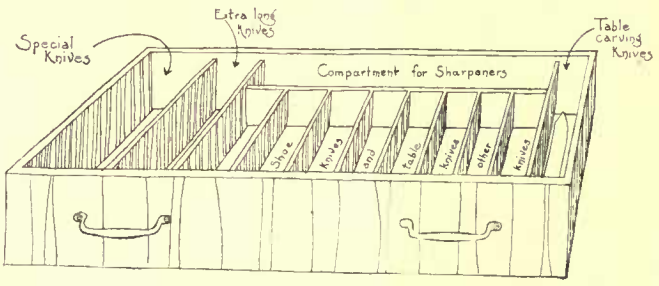
"Yes, Madam," says he, handing her a knife.

"Thank you," says the customer, not even looking at it. Then she goes home and tries to pare a pumpkin with the dainty little flexible knife that she has bought and finds that the task is quite impossible. Why? Because she has used a knife not designed at all for anything but a potato or an apple.

Such things are very frequent because the purchaser doesn't realize that "vegetable knife" as well as "motor car" spells many types, and that the knife is even more diversified in design than the car to meet various kinds of work. What carpenter would think of cutting across the grain with a plane meant for cutting with the grain? The carpenter realizes the range of design in his tools, however. So should it be with women if they wish to save their nerves, their hands and their time and make their food look worthy of its cost.



A very simple device for hanging up the larger knives is to use a narrow notched shelf above the work table, on which the knives can be suspended blade down and always within reach



The average kitchen table drawer is a Reno for the knife. Instead of huddling all the knives together, give them separate compartments

The background of the knife and fork is surrounded with historic significance and romance. The knife seems to be the first-born of Father Cutlery and the fork a late development as a table essential; and the spoon comes so late that it isn't even romantic.

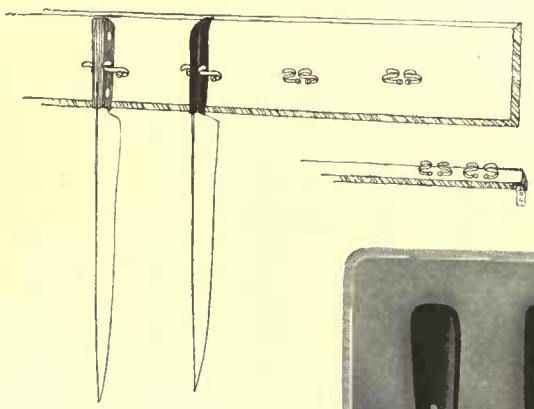
First of all, cutlery was developed from the hunting knife in various guises. Then it became the sword of history. Not until the Middle Ages were knives used on the table, and then only one or two. Not until two or three hundred years ago were they used by each individual! And this first took place in Italy.

Ordinary cutlery was really first used in the form of the sheep shears, very much like the shears used in the Rembrandt painting: The Old Woman Cutting Her Nails.

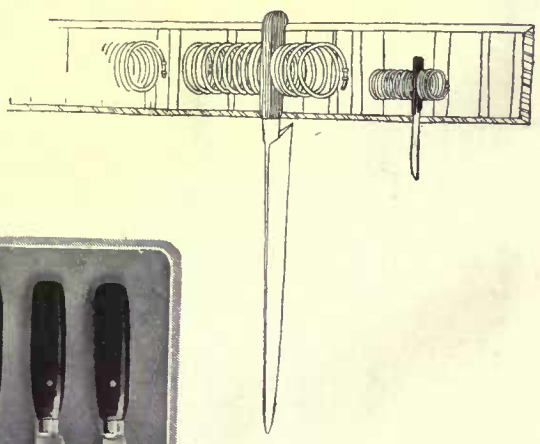
Before steel was used, bamboo, shell, then copper, bronze, tin and copper and the so-called "steel" of Damascus were the materials out of which the knives and swords were built.

As forks were a late develop-

(*Continued on page* 90)



Tight springs can also be arranged to hold knives. The larger knives are kept far apart and the smaller close together



The old coil spring can also be employed for a knife rack and presents one of the easiest solutions of the problem



A complete gamut of kitchen cutlery runs from a small paring knife to a broad spatula for cleaning pots and includes a variety of knives and two forks. Courtesy of the Harrington Cutlery Co.



A gathering basket of hand-wrought tin, enameled in black with painted decoration in various designs. 14" deep. Price $14



A serviceable gardening apron of gaily colored chintz. $3



A charming flower basket, 16" long and 12" wide. In natural wicker it is $3. It may also be had stained any color, price $3.50

TO HELP *the* FLOWERS

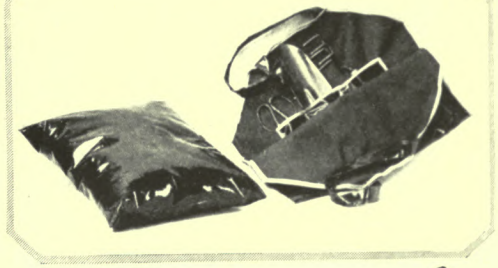
BLOOM *in the* SPRING

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

They are practical or indispensable, or both, and should be in every flower gardener's equipment.



For the garden lover comes this box containing four excellent plans, a dozen packets of seeds and three little luck birds. $5 is the price for the set



Kneeling pad and bag of black oilcloth, with weeder, trowel and flower scissors. $3



Painted watering can in pink, blue, yellow or green. According to size, $2, $2.75, $3.50 or $4 each



Garden line and reel for marking out beds and straightening edges of paths. Two sizes, $1.75 and $2.75. 100′ of line, $2.50. Pruning gloves, 75c



Celluloid garden labels, $2.50 per doz. Strongly woven brown wicker basket containing all necessary tools, bundle of raffia and package of labels. $12 complete



Spring pruning of the hardy roses should be done before growth starts



The sweet pea trench can be prepared as soon as the frost is out



The coldframe helps gain several weeks on the producing season of plants

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Worn is the winter rug of white, And in the snow-bare spots once more, Glimpses of faint green grass in sight,— Spring's footprints on the floor. Spring here—by what magician's touch" 'Twas winter scarce an hour ago. And yet I should have guessed as much,— Those footprints in the snow! —Frank Dempster Sherman.		1. 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.	2. All the necessary pruning must be attended to now. Foliage trees and shrubs, all the flowering types that blossom on the terminals of the new growth, such as roses and fruits of all kinds require attention.	3. 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.	4. 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.	5. 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.
6. 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.	7. All the exotic plants, such as kentias, draecaenas, cocos, arecas, etc., should be re-potted at this time. Use pots about 1 inch larger than the plants now occupy. The soil must be light, containing plenty of leaf mold.	8. Where absolutely necessary, bay trees, hydrangeas and other ornamental plants should be retubbed. Others can be re-fertilized by digging out some of the old soil with a trowel and filling in with a rich, fresh mixture.	9. 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.	10. Better make arrangements now to use your greenhouse for some useful purpose this summer. Potted fruits, chrysanthemums, melons, English forcing cucumbers, etc., are some of the many possible products.	11. Cannas, especially the newer or better types, should be divided by cutting the eyes apart. 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.	12. Cuttings of all the various types of bedding plants should be started in sand in the greenhouse early this month. Coleus, geraniums, lantana, heliotrope, ageratum, etc., are some which come under this heading.
13. 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.	14. Sowing of all the more common types of annual flowers should be attended to now. Asters, zinnias, calendula, balsams, salvia, marigold, scabiosa, pansies, stocks, etc., are some of the many varieties that may be planted.	15. 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.	16. Specimen trees of all types that are not growing satisfactorily can be invigorated by cutting a trench entirely around the tree about four feet from the trunk and filling it in with good rich earth well tamped down.	17. 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.	18. Before the buds burst on the deciduous trees and shrubs, the whole growth should be looked over carefully for any caterpillar nests, which can easily be destroyed by burning without injuring the plants.	19. The covering on the strawberries should be removed and burned 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.
20. 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 from seed now under glass.	21. 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.	22. The top protection on the rose bushes can now be removed; dig the winter mulch of manure well under. A liberal application of bone meal to the soil will produce worthwhile results during the flowering season this year.	23. 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.	24. 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.	25. Sweet peas may be sown out of doors now. Dig trenches about two feet deep and the width of a spade. Fill the trench with good top soil and manure well mixed and sow the seed about two inches below the surface.	26. 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.
27. 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.	28. 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.	29. 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.	30. Boards, straw, burlap, cornstalks and other winter covering materials for boxwood and such tender plants must be removed now. If possible, select dull, cloudy weather for carrying on this important operation.	31. Rhubarb should now be showing some growth. Barrels placed over the plants will give earlier and better stalks. Beds that were not mulched should have a good application of manure dug into them at about this time.	*He must go— go— go away from here! On the other side the world he's overdue. 'Send your road be clear before you when the old Spring-fret comes o'er you, And the Red Gods call for you! — Kipling.*	

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.

I SEE in the paperwhere oneo'these here commutercusses down Pennsylvany way's ben puttin' eelectric lights in his chicken coop so's the hens'd think it was daylight all the time an' keep on layin' accordin'ly. Seems he had to let 'em have some sleep, but 'twarn't only a few hours a night.

Durn mean trick, I call it, to fool them poor hens thataway. But they got onto him purty quick an' wouldn't wake up when he switched on the lights at three A. M. Then he goes an' gits him a wholin' big alarm clock, sets it fer Gord knows how early in the mornin', an' puts it on a shelf in the coop. 'Cordin' to the paper it worked fine, an' the hens git to scratchin' 'round an' layin' two-three hours afore sun-up.

Don't it beat all how ornery mean some folks'll git jus' fer the sake of a few more eggs?

—OLD DOC LEMMON.



For early flowering, start antirrhinums indoors this month. Courtesy of Dreer



Thorough cultivation with a rake is a necessary preliminary to good crops



Shells or broken crocks over the hole in the pot bottom prevent clogging



The improved large-flowering dwarf zinnias come in a wide range of colors—canary, orange, scarlet, white, etc. Courtesy of Henry A. Dreer



A new double dahlia-flowered zinnia grows 3' tall, with flowers 6" across. It is to be had in many colors. Dreer



Before the seedlings begin to crowd they should be transplanted to other pots or boxes where they will have room to develop properly before setting out



The Galleries of Suggestion

AS often happens nowadays, a single piece of Furniture may suggest, by its unusual charm, the decorative scheme for an entire room.

¶ The dignified English Dining Room illustrated here is a case in point: the beautiful Walnut Furniture was inspired by an original Early XVIII Century console. It is in the creation of just such delightful ensembles as this—from a seemingly unrelated piece perhaps—that the extensive exhibits in these Galleries invariably prove an unfailing source of inspiration.

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Consider the Gardener

(*Continued from page* 40)

the advance of women in agriculture and horticulture. Boys have worked during the summer under Mr. Craig, superintendent for Mrs. Edward Brandigee's Faulkner Farm, Brookline, Mass., and Mr. Untermeyer and Mr. Dupont have agreed to receive groups of boys on their places.

Should there be any question of adequate pecuniary reward if gardeners are properly qualified? Certainly in few other professions is the laborer more worthy of his hire. America cannot, any better than an individual can, live by bread alone, and never has there been greater need of the spiritual refreshment coming from the beauty of gardens which depend so much upon the persons caring for them. In spite of this, Miss Ellen Eddy Shaw, head of an educational department of the Brooklyn Botanic Gardens, states that the most frequent question she receives is "How little can a woman be secured for?" Not "How much should be paid for the best woman?" She believes the profession of gardening owes itself suitable standards of salaries to ensure the respect of the public, as well as to protect the workers from the deadening economic pressure of under-pay. Furthermore, it would not be justifiable to persuade intelligent persons to enter a profession which would not furnish a living wage. Here, it seems, is a case for educating the public to pay for value received, even though the artist of the out-of-doors as well as the indoor fields of literature, etc., receives a compensation in happiness which is all his own, and may think first of the work and last of the reward. Improvements in housing and recreations may be counted on as additional inducements for the right persons to take up gardening and apply trained intelligence to it.

Finally, however, after the last word has been said on education and salaries, the most delicate and difficult part of the problem remains—the adjustment of temperament and point of view, the human relationships. No matter how well laid out or flourishing horticulturally our land may be, it will be impossible to achieve our heart's desire, the perfect garden, unless there is harmony between employer and employee. For instance, a certain owner wearied of the ceaseless laments of her gardener, inconsolable for the frost-blighting of his weigela hedge, the glory of whose bloom illuminated a large part of his calendar. Then, suddenly, she became sympathetic as she realized that, much as she loved her beds and borders, her disappointments found distraction in travel over the entire globe, while the gardener's joys and sorrows were intensified within his hedge-hemmed world.

The cloven hoof of avarice occasionally leaves its prints in a paradise, as when some artistic woman's soul is starved and skimped for flowers for which her well paid gardener ever insists there is neither time nor fertilizer, while vegetables are raised far in excess of the family needs, the surplus going to over-fed employees. Another owner despairs of having her favorite flowers, which her gardener insists are not adapted to the soil which, nevertheless, can grow all his favorite specialties for exhibitions. On the other hand, an example of extremely friendly relations is afforded by a gardener who walks miles, in his spare time on Sundays, to aid in labor beyond the physical strength of a former employer whom change of circumstances had forced to let this man seek another place. He refused all pay for his generous services, threatening never to return if money were mentioned!

Mutual consideration is the true touchstone, and Mr. Walter Wright, the English author and Kent County-Council gardener, intimates that co-operation in plans from the beginning will go far toward their success, as the gardener is then more interested in assuming responsibilities with his employer. So many problems occur, requiring both points of view, that it may be worth while occasionally to hold forums for employers and gardeners, where on a platform of knowledge, taste and sympathy, discussion will promote complete understanding, without which we can never attain the true definition of a garden—"a delightful spot".

Random Notes in My Garden

(*Continued from page* 33)

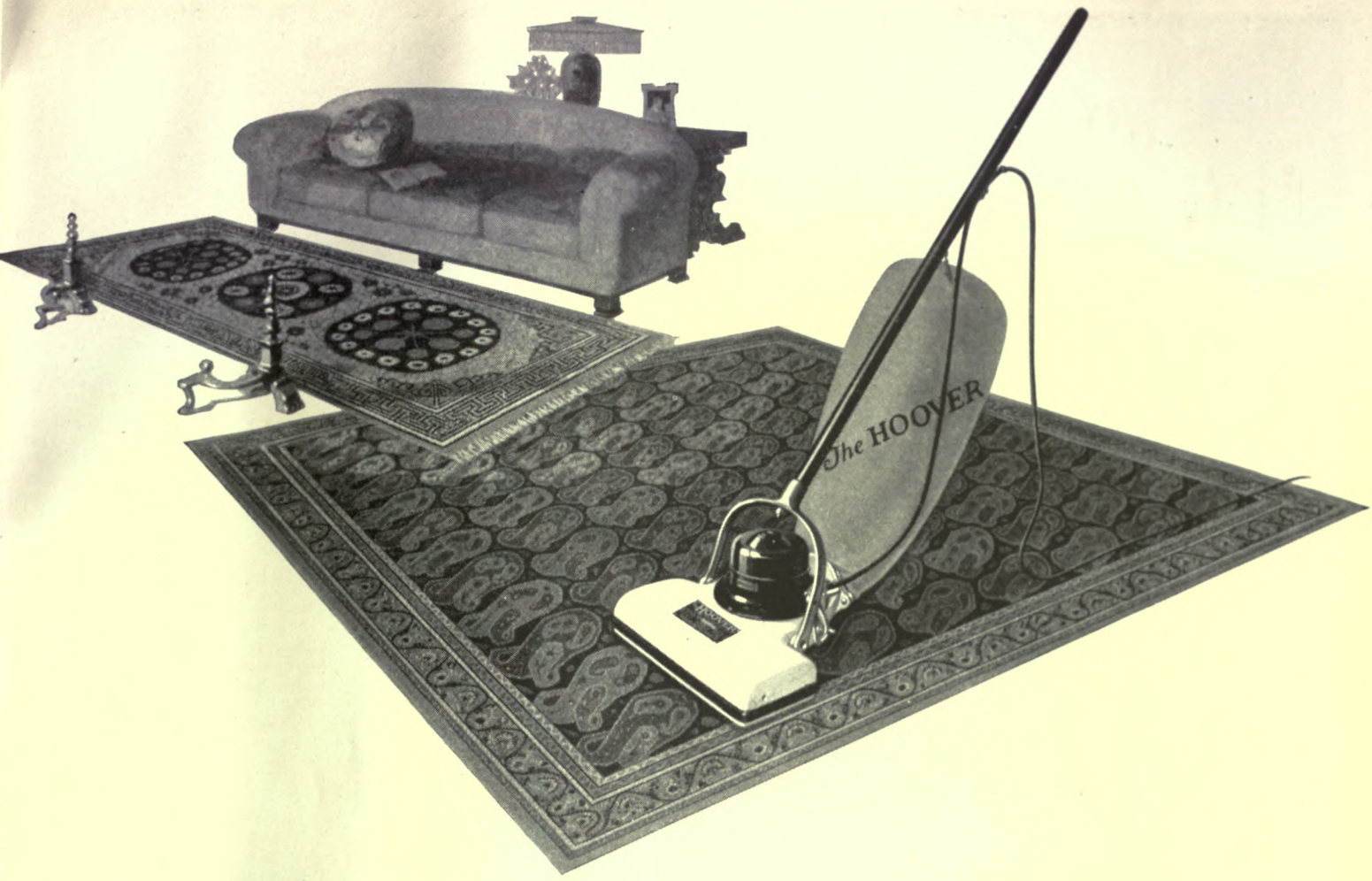
peared, and as I considered a remedy for this, an experiment flashed to mind. Why not, said I, take the note from the small brick sill which marked the ending of gravel walk and the beginning of grass? Why not lay a little platform of brick below the chairs? Then why not give this platform a little design? Two large deutzias were taken out to make more room, the apple boughs lifted a little and tied into position by means of heavy twine, with lengths of old garden hose around the bough itself, and a fan-shaped space lay below to be paved.

The line was carefully marked—the flat side of the open fan next the garden, the curve outside toward the lawn, the brick laid herring-bone in sand. At once the tree shadows found a lovely background for themselves in the warm tones of the brick, and then a little decorative planting suggested itself. Six plants of *Evonymus vegetus,* lusty and shining, were brought from a border where they were really wasting themselves, and set around the curves of the platform, to be staked and trained as a low evergreen hedge perhaps a foot high. Below this, and close to the edge of the brick, also only against the curves, we placed a narrow line of *Iris pumila,* the deep violet one. Beyond this little platform, I shook out bag after bag of bulbs of daffodil and tulip, Orange King, for a spring picture to be seen stretching away from this little new place. Puschkinia is already naturalized there, tulip Kaufmaniana gives an early glow to the earth below the lilacs, and now and again a cluster of species tulips, the remnant of generous plantings of years gone by, Clusiana, Greigii, Viridiflora, make their own interest, too.

I leave the reader to judge if snow can cool the prospect of the spring when one has managed to plan just one small meeting-place like this. It should be really poetic, but one can hardly plan for poetry—that happens or not. A little focal point for friends to use among flowers, that must result in something happy. This reminds me of one of the most charming invitations of my life, an invitation given in a Californian city, the words said in that sweetest of American voices, the voice of the South: "Come and see my Daphnes." It has haunted me as a line of poetry will do.

Who is not familiar with April cold—that chill in the air which in our Northern States seems more unsuitable because of the marvels of color every-

(*Continued on page* 64)



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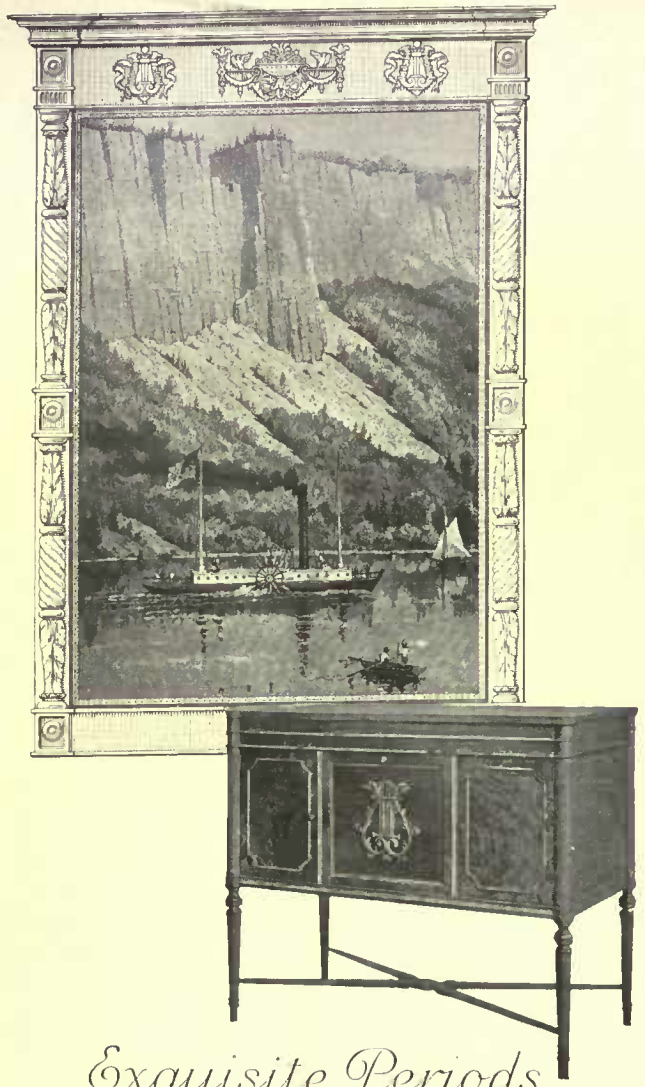
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Random Notes in My Garden

(*Continued from page 62*)

where on the landscape—those mists of carmine on the swamp dogwoods, that "mealy redness" of the elm blossom, the willow's golden clouds, all backed by distances of smoky blue and canopied by a clear blue sky? It is not when we are wrapped around by warmth that such pictures exist. They come into being through that force which only the spring knows. They compensate one for the cold winds and chilly airs of our April, which as Horace Walpole said of May in England, comes in "with its usual severity".

Well wrapped against the weather, April has its peculiar pleasures. Here snowdrops and the earliest species crocuses have been gathered long since, and now we search the borders and not in vain. It is the eighth of May; the first green leaf of the year is everywhere; do all gardeners rejoice as I do over the look of the garden as it is now? Not a flower in it, but grass edges have been trimmed, sod added where those edges were overwhelmed last year by the spilling over of lavender, Nepeta, Ageratum and other things which do their creeping-out so softly and surely. The grass is mowed, the beds of the garden cultivated—by hand where lilies are supposed to be. Tufts and mounds of all shades of green appear above the fine, smoothly tiled earth. These are the first growths of all the beauties of early and midsummer in perennial flowers.

All is in low relief, but in perfect order, an order which is enchanting because a living plan is spread out before one—drawn in dazzling green and rich purplish brown—with the surrounding hedges, shrubs and trees picked out in their own first greens, from Norway maples' wondrous light yellow green to the silvery leaves of shadbush. On the old apple trees there are but pin pricks of that sweetest of all greens, their leaf buds. Puschkinias and crocuses are faint now, fading, and in unexpected places, under delicately leaved shrubs Daffodils come into their own, a golden flood.

In one such spot today, I found a colony of Narcissus Ariadne in full bloom over a group of little mertensia of a much darker blue than *M. virginica*. This must be, I think, *Mertensia lanceolata*—very early; in the shadow, below shrubs, the flower, almost like sapphires. An interesting flower this, about eight inches high, with a deep rose colored bud, the whole panicle of bloom made richer in color and effect than the commonly used lungwort of Pennsylvania, Delaware and Virginia.

But over the garden picture in late afternoon come the long rays of brilliant spring sun; then the pattern stands out as almost too dazzling; then beyond the garden the blue-greens of bush honeysuckles against the black greens of pine and hemlock in the shadow, show the beholder one of the glorious moments of this lovely month of May.

SIMPLE SURGERY *in the* ORCHARD

HUGH FINDLAY

HAND in hand with the growing interest in gardening which recent years have witnessed has come a greater appreciation of the possibilities of the home orchard. Even though the planting consists of but a few trees, we have learned to look upon each limb as a source of visual pleasure as well as a producer of fruit. The saving of broken branches and the rejuvenation of sickly ones arouses in the owner of a few trees an interest which the orchardist who works on a large commercial scale often does not feel.

There are a number of causes for the breaking down of large limbs, the most common one being an over-production of fruit. This often takes the form of breakage at the crotch which might have been prevented if the tree had been started right with alternate instead of opposite limbs. It might also have been prevented in many cases by thinning the apples when they are about the size of a quarter, or shortly after the June drop. Usually only one apple is left to develop on a spur and the apples are spaced on the limbs about 6″ apart. Where the limbs are alternate and the tree is heavily fed, thinning may not be advisable.

Another cause of breakage is the weather. I have seen apparently strong limbs split at a crotch after a wet fall of snow followed by severe freezing weather and high winds. There may be other causes such as the brushing against a weak limb while cultivating, the action of fungus and insects in the

(*Continued on page 66*)



A bad crotch plus wind was the cause of the damage. The bark of trunk and limb has not been entirely severed



The limb in place, the wound sealed with grafting wax, and the scions which will serve as braces inserted



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Simple Surgery in the Orchard

(*Continued from page 64*)

crotch, and the strain of severe storms.

If the limb is down, the thing that concerns us is whether to cut it off and make the tree one-sided, or try to save it by a bit of simple tree surgery. Certainly, if a little of the bark is still adhering to the limb and the parent trunk at the base of the break, there are hopes of setting the broken arm and having it continue to grow and bear fruit.

If you decide to save the limb, take a sharp chisel and cut away a little of the core wood so that the limb may be fitted back to the parent tree. The core wood should never be hollowed so that water might lodge in the cavity and cause decay.

The next step is to prune back the tip of the broken branch, cutting away almost completely the young growth and pruning out small limbs wherever possible. This will help to insure the life of the limb by cutting down the demand for moisture and food as well as lightening it so that it may be handled more easily.

All of this work should be done early in the spring, just about the time the sap begins to flow. Lift the limb into position slowly and brace it to the tree with wire. Use bits of rubber hose or auto tires to prevent the wire from cutting into the bark. If the limb is lifted into position when the bark is dry and there is much frost in the air, there is always a danger of severing this bark connection, which makes the saving of the limb almost impossible. A bolt with washers at each end may be used in young trees to hold the broken limb secure.

After the limb is fastened in position and its bark and that on the trunk of the tree fit perfectly, you are ready to insert the scions or live braces. The twigs used for these should always be of the previous year's growth and long enough to reach from the trunk about 2″ below the base of the break to the same distance above the wounded area.

All eyes or buds of the scions must be carefully removed without injuring the bark. Then cut the scion wedge-shaped at both ends, preferably at the buds because more cambium or growing tissue is exposed at these points. Make an incision in the bark, cutting through it and a little into the wood. Insert the wedge-shaped scion into these incisions so that the cambium tissue of the scion may come in direct contact with the cambium tissue of the parent tree and limb. Be sure that the scions are right end up, as they grew; otherwise they will dry up and die.

A scion may be inserted every 1½″ to 2″ apart. It may be advisable to drive a fine brad into the scion at the point of connection in order to hold it firmly, but great care should be exercised to prevent injury of the bark with the hammer.

The next and a most important step is to apply grafting wax at each point

(*Continued on page 70*)



Burlap is wrapped around the completed repair to prevent the scions being dried out by exposure

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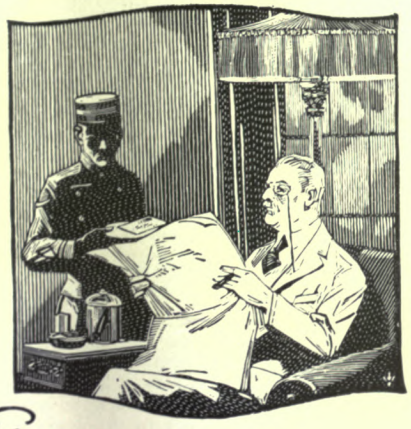
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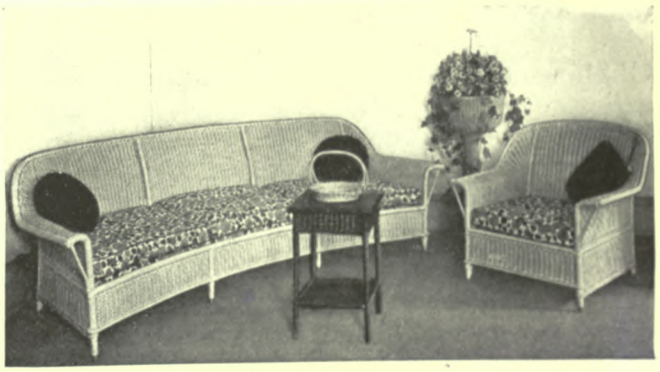
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HOME HANGARS FOR THE 'PLANE OR FLYING BOAT

GEORGE W. SUTTON, Jr.

As the sport of flying becomes more and more a part of our social life, the question of private hangars is going to receive more and more attention. It is quite true that for your airplane or flying boat you need a storage space similar in many ways to the garage in which you house your automobile. But, except in very rare instances, the motor car garage is in no way adaptable to the protection of the flying craft. The airplane takes up much more room than the motor car. Spare parts, such as wings, rudders, propellers, and so forth are considerably larger than motor car parts and necessarily require greater space for storage. With the land machine the housing proposition is not so serious as is the absolute requirement for a long, smooth space in which to land the machine. More of that anon.

In the older days of motoring it was the custom to build a garage to conform to the general design of a country house and to buy a machine to fit the garage. Now, however, in laying out an estate a man has a pretty definite idea of the car or cars he is going to possess and his garage is built accordingly. It is constructed with much thought to the storage of gasoline, oil and heavy equipment and other things which take up space and which, if left out of the consideration, must be stored outside or in a leanto against the garage, an unsightly, bulky and inconvenient arrangement.

Two Kinds of Craft

There are two kinds of flying machines for our consideration. One is the land craft, the other the water craft. The person who has a home on a protected body of water has a comparatively simple problem in housing his hydro-airplane or flying boat. The question is hardly more intricate than that of providing suitable quarters for a motorboat or small yacht. The wing span of sporting airplanes and flying boats varies from 25′ to 40′, the length from front to rear is usually from 25′ to 30′. The height varies from 12′ to 18′. Several designers of aircraft are now building machines with folding wings in order to ameliorate the housing problem. This development, however, has not come into common usage as yet, so in any discussion of hangars we must consider only the 'plane or flying boat with rigid wings. In the case of the boat you need a skid or runway from the hangar direct to the water's edge; the water in which you launch your machine does not necessarily have to be deep, as the pontoons or hulls of a flying boat or hydro-airplane require only 2″ to 4″ draft.

In considering the height of your hangar, it should be remembered that many times it is necessary to climb a stepladder and work on the top wings. This is very important, as the machine must be inspected thoroughly before every flight.

The land 'plane is usually of larger dimensions than the flying boat and hangar space should provide for from 35′ to 40′ wing spread. The doors should be sliding and so constructed that when they are pushed back the full front of the hangar is open. It has been found that a concrete floor with a drain in the center is the best arrangement. Since you must care for a flying machine as you would a motor car and wash it frequently with soft soap and lukewarm water, it is essential that sufficient room be left around the machine and above it to do this work without cramping.

The danger from the exhaust from an airplane is greater than that from a motor car; therefore, gasoline and other explosive materials should be stored underground, or at least outside and away from the garage. The fabric of an airplane is combustible when exposed to a direct flame. This fabric is easily damaged by tools and other hard objects falling on it. A special room should be provided for the storing of tools, of which there are two distinct kinds. One set entailing the use of several hundred instruments is known as the rigging set and is used on all parts of the 'plane excepting the motor. For the motor, an ordinary set of mechanic's tools is adequate. The tool-room should be equipped with a good-sized work bench and lockers and drawers for the storing of tools in an efficient manner. The workroom should also be equipped with a vise, a blow-torch and other paraphernalia because it is found necessary to replace wires, turnbuckles, cotter-pins and other bits of metal about the 'plane.

Materials and Construction

The hangar must be windproof and solid. Sheet iron has been found a very good lining for airplane hangars because of the simplicity of construction and the ease with which it can be altered. If one's hangar is near a municipal landing field, with which many cities are now equipped, the entrance to the hangar should be from a very broad roadway leading to a main road so that you can wheel the machine or "taxi" out to the flying field. If there is no flying field near your hangar, you must provide one with at least a 100′ run in every direction.

The architectural design of a hangar may be any one of a number of diversified types. Probably the best for all practical purposes is that with leanto sides.





The wheelwright invented the Windsor chair by adding a back to the ancient Saxon stool



DANERSK FURNITURE



The Windsor set is finished in walnut or the beautiful Danersk lacquer colors

THERE is an inherent romance about Windsor chairs that attaches to no other style or period. Originated by the wheelwrights of old Windsor in the days of Queen Elizabeth, they were an evolution of the ancient Saxon stool. The wheelwright added a comfortable back built on the principles of a wheel with spindles and a bent bow in place of the spokes and felloe. He also inserted a splat in the back with pierced wheel as the sign of his craft.

The Danersk Windsor Bed, Chairs and Chaise Longue are built according to the true principles of ancient handiwork. The posts have long tenons that come clear through the seats and are wedged from the top. Spindles are hand-split and shaped from straight grained hickory. All turnings are made by hand and the Chests and Bureaus to go with them are of the same early period. The Windsor set is finished in rich-toned walnut or the beautiful lacquer colors. You can purchase for immediate delivery either through your decorator or dealer, or direct.

Danersk furniture is made for all the rooms of the house. The services we render in point of individual decorative schemes are without added cost.

Before you purchase, send for our Danersk C-3 and visit, if possible, our display of unusual groups, finished to go with the new imported fabrics.

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Medium dark blue background; deep gold scrolls, peony in many attractive harmonious shades.—Border background mellow gold.

Send 10 cents for portfolio of color plates and nearest dealer's name.

La France Giant Everbearing Red Raspberry



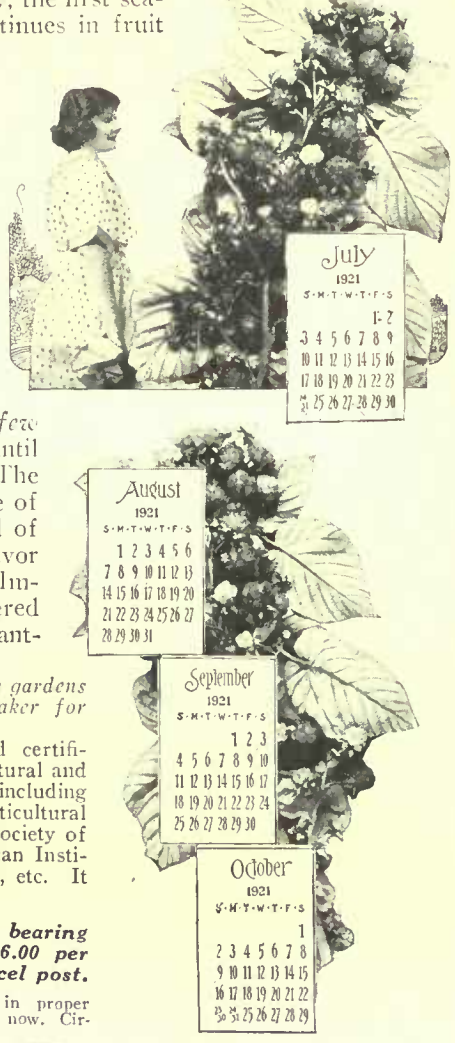
BIG JUICY SWEET BERRIES FROM JULY TO NOVEMBER

GROWN in the gardens of J. P. Morgan, Glen Cove, N. Y.; John D. Rockefeller, Pocantico Hills, N. Y.; P. S. du Pont, Wilmington, Del.; Chas. M. Schwab, Loretto, Pa.; James J. Hill Estate, Lake Geneva, Wis.; Henry Ford, Dearborn, Mich.; and others who demand the world's best.

The La France Red Raspberry is perfectly hardy. It has been carefully tested for years, to absolutely prove its merit.

Fruits early in July, the first season planted, and continues in fruit until frozen. Free from insects and disease. A dozen plants will supply the average family all season, year after year. Plants multiply rapidly.

The bushes grow rapidly, and are covered with firm, luscious, wonderfully flavored berries, *with few seeds*, from July until freezing weather. The fruit is twice the size of other raspberries and of the same delicious flavor from first to last. Immense branches covered with berries are constantly ripening.



It is the best for home gardens and a great money maker for marketing.

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Strong, field grown, bearing plants $1.50 each, $16.00 per dozen, by prepaid parcel post.

Safe delivery guaranteed in proper time for planting if ordered now. Circulars on request.



John D. Scheepers
Inc.
522 Fifth Avenue
cor. 44th St.
New York
N. Y.

Raspberry Farms at Sound Beach, Conn., and Glen Head, N. Y.

Simple Surgery in the Orchard

(*Continued from page 68*)

of connection of the scion with trunk and limb. Also cover the wounds of the limb where it split from the parent tree. Grafting wax should be used freely so that all moisture may be kept out of the crotch of the tree. If the scions are now left exposed to the weather, they frequently dry out. Therefore it is advisable to wrap burlap or some other material around them to protect them from the direct rays of the sun and the drying winds. It is to the advantage of the tree to leave this protective covering on for at least a year. The tree should be wrapped with great care and stakes driven around it so that the scions will not be disturbed.

The following spring the scions will have made the proper connections and the covering may be removed. In a few years the scions expand and not only supply the necessary sap to the broken limb, but completely heal the wound. All fruit should be kept from the broken limb for at least two years so that there will be no undue strain on these living bridges.

Often the lower limbs of a tree are sickly or weak. In this case, sucker may be used as scions. If suckers do not develop at the base of the tree—and they should not if the tree is planted properly—one may remove from 2 to 4" of soil from the base of the tree so that the air and light can reach the wild stock into which the desired variety has been grafted. In this way suckers frequently appear. After one or two years' growth, cut out all buds and cut the tips of the suckers wedge-shaped. Insert these tips into incisions made in the sickly or weak limbs and cover the wounds with wax. Frequently the suckers are bound with tape to hold them in position. This operation should be performed early in the spring, about one week before the buds start. The suckers will grow vigorously and supply an extra supply of sap to the sickly limbs as well as form natural braces.

Some Gardens at Bar Harbor

(*Continued from page 25*)

gardener can secure his delight. The white of meadow rue, the red and the blue of other flowers make their most eloquent gestures against the evergreens. Nothing of effect is lost when such a screen stands behind the flowers.

Best of all, the wall has exquisite texture of its own. Upon the spruces and cedars around the Murray Young garden, for example, the light falls in dark or in light masses where twig tips spread it in silver gleams or recesses of branches dye it black. The wall thus is significantly beautiful itself.

This general character of the natural setting has deeply affected the style of the gardens. One who stands on any of the mountain peaks and sweeps the surface of the island with his eye sees at once how shaggy, how romantic, how wild it is. Thus the view of the Satterlee bungalow and its surrounding forest.

Though some gardens are here wholly formal, and others have sections of formal planting and architecture, the general tenor is informal. As a famous gardener has remarked, it is impossible to make this northern island look like Italy though one spent a million dollars a year. It simply won't be made into what it is not. When one spies the exquisite spring house of the Sieur de Mont's Spring, in the Lafayette National Park, near Bar Harbor, for a moment sweeps over him the delusion that here is Italy, but he is quickly recalled to his northern surroundings. The effect is more truly that of the Scottish coast. The gardeners have therefore obeyed, most often, the demands of strong landscape, and have conformed.

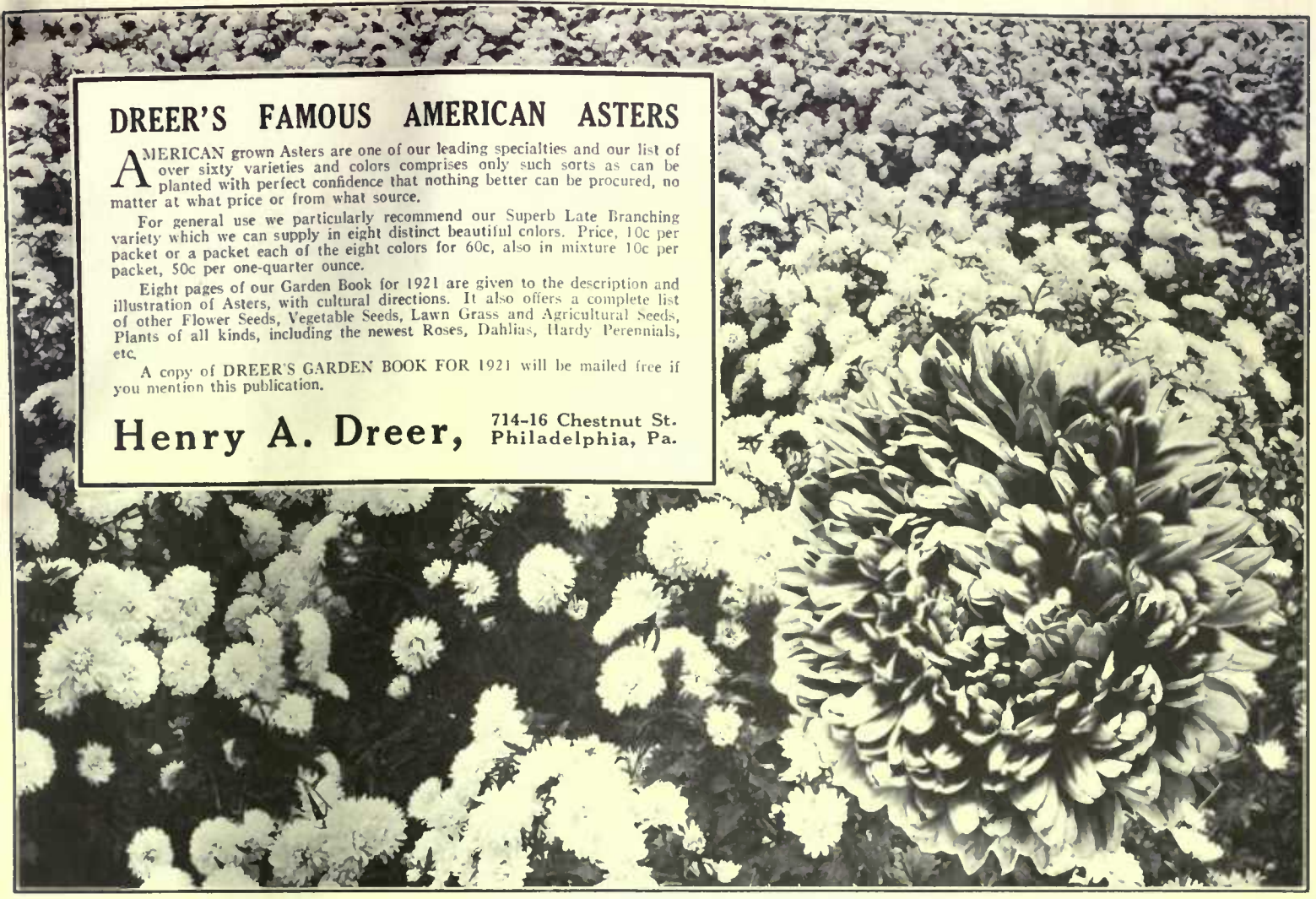
Some of the gardens, being on the edge of the rocky seashore, make no attempt to wrench the coastline into new forms, but adapt their own to what they find. In the same way the garden do not contend with the walls of trees which are ready to make the frame but conform to the winding edges that the trees allow. By so doing they often gain in winning charm. The fine freedom when plants creep snugly into all the little recesses among the trees but give way for the thrusting growth wherever it serves, makes a perfect transition from garden to nature growth and unites the whole landscape into a complete composition.

To the gardener's aid in this finely informal work comes the chance for paths and stone work from the granite that the island so richly holds. A step from the porch leads into the lawn. The eye catches the light from the gra

(*Continued on page 72*)



The garden path must invite the feet if it is to be a real success. Along this path of stepping stones in the Farrand garden the landscape designer and the stroller alike realize their dreams



DREER'S FAMOUS AMERICAN ASTERS

AMERICAN grown Asters are one of our leading specialties and our list of over sixty varieties and colors comprises only such sorts as can be planted with perfect confidence that nothing better can be procured, no matter at what price or from what source.

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Erskine Park Everbearing Red Raspberry

The early 'till late berry

SHOULD BE PLANTED IN EVERY GARDEN

Conceive the job and satisfaction of having such berries on your table all through the summer and autumn, the source of wonder to your neighbors, that you can pick the **finest raspberries from the latter part of June until the snow flies.** On November 20th we cut a large branch of the Erskine Park with blossoms, green berries and ripe fruit upon it.

The plant is by far the strongest growing raspberry we have ever seen. It branches like a tree, and it also has the largest and most roots of any with which we are acquainted.

It was first **discovered on the beautiful estate, "Erskine Park,"** of Mr. George Westinghouse, Lee, Mass. This estate is in the midst of the beautiful Berkshire Hills, with a temperature in winter of 30 or 40 degrees below zero, so that the hardiness of this berry is unquestioned.

Whether it is berries, or fruit trees, shrubs or roses, evergreens, hedge plants, or ornamental shade trees, we are headquarters for a large stock in unlimited assortment. Send for our general catalog—it describes all—it's yours for the asking.

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Are the product of generations of careful selection, scientific propagation and testing for Germination, Purity and Vitality. This assures a certainty of results not possible with seeds of less definite parentage.

For better vegetables—for fine and FREE flowering plants, sow

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They cost no more than the ordinary kind, and results considered, are the most economical and profitable to use.

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Evidence of the success met by flowers under cultivation at Bar Harbor is given by these plants of native Solomon's seal which are far larger than others growing in the wild state

Some Gardens at Bar Harbor

(*Continued from page 70*)

stepping stones as in the Farrand garden that beckon off into the delights of flowers. When stepping stones are not desired, when the wish is rather for grass walks, the gardener is equally fortunate, because the cool nights and the sea mellowness make turf such as may well be his pride. With incidents such as stone seats or bird baths in order, the granite awaits its use. The beauty of this work is that around and behind and beneath the seats native ferns will thrive, making the fine combination of strength and solidity and lacey delicacy that New England can so well boast. The bird bath of the Farrand garden, sunk in the ground, appears to be of primordial age. Between it and its surroundings there is no quarrel.

In some ways the finest thing about these gardens is their vistas. Note the invitation in the Murray Young garde to raise the eyes to the crests of th mountains that loom above the spruce In other gardens the eyes gaze dow long alleys where the roses shin sometimes past them and out to se sometimes into the heart of the wooc sometimes to a gleaming pool at th end. For many people this intimac with the woods and the sea is priceles

The rocks of the northern and th eastern shores are high and rugged. Be low them the sea churns and sobs c roars and pounds. Through gaps or catches the blue-green waters of French man's Bay or the Atlantic. Now an then a stately white sail moves amon the islands. The tang of salt is in th air. Romance stirs the pulse and whisk the beholder away to the land of heart desire, the perfect land of flowers an of dreams.

How To Make Livable Rooms of Green

(*Continued from page 32*)

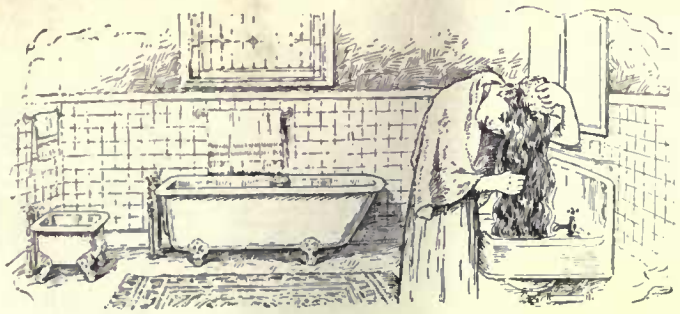
nignly accepting these tributes uplifted to its pale glory. So, too, might the green room be. . . .

But leading to the accomplishment of any miracle there is a slow path of patient plodding: the honest study and experiment of effects, the wielding of transforming paint brushes, the pricking of the needle as the thread of flaming amber wool slides vividly between its fellows of green; there is the contemplation of texture and its effect in this color; the importance of the decorative breaking up of surfaces, the peeping of flowers, the judicious placing of delicate green tones charmingly against somber gray ones; the tall slender grace of green furniture.

To know how to accomplish a really successful green room is to know and appreciate color and form, plus acquiring the ability to capture a certain shy beauty, perpetuating its charm without losing its fresh sweetness. This may not be accomplished by sheer expense of materials, neither by brilliant expanses of color: such effects are too clearly not to be bought by the yard. This we know intuitively, but never do we realize it so poignantly as when we stand, as I did just lately, in the room fairly reeking with rich unctuous green. The floor was covered with a thick-piled, moss-green carpet,—not moss-green in shadow, but the insistently brilliant tone of a mossy stream-bank momentarily caught by the sun; a ton that is beautiful in Nature because o its rarity and briefness, but which i deadly spread all over a floor in a bril liant fixed stare. By and by the floo permitted one to glance painfully at th rest of the horror: the rich cream wall nearly bilious in color, at the window the long floor-length curtains of moss green velours, the fatly overstuffe chairs resembling the stream-bank i color, texture and form,—rolling, blanc moss-covered. And yet the pride o possession kept the well-meaning in habitant of this greenness from realizin the thin obviousness of the scheme.

But the joy that may be gotten fror the green room brought about on thi wise! Misty gray walls, which are jus as they imply, the color of a mist early morning; gray woodwork of slightly deeper tone, and, since the roor is a dining room, a built-in corner cup board, from which peep out allurin lemon yellow china things from betwee the soft green curtains; at the window green curtains, too, of a pleasant roug silk; the buffet and drop-leaf table c leaf green decorated in a dull mustar yellow nearly the color of gold, th interior of the drawers of the buff lined also with this; on the yello Chinese lacquer tea wagon a pewter te service, and on the buffet a pair c pewter candlesticks and a black bo

(*Continued on page 82*)



Sparkling Soft Water from Every Faucet

Clear, clean, drinkable water that is actually softer than rain, can be had from every faucet in your house.

No tanks or cisterns to build, no pumps, no motors to buy—just a simple, clean, compact apparatus that connects anywhere in your piping system and miraculously turns the hardest water supply into delightfully soft water. There are no chemicals added to the water, no muss, no bother.



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It is stored in a metal shell connected into your water supply line and about once a week you wash out the accumulated hardness with a brine made up from a small amount of ordinary salt. The salt cost does not exceed a few cents a day and that is absolutely all the running expense there is.

Permutit has been used for years to remove all hardness from the water supply in textile mills, dyeing plants, canning factories, hospitals, residences and places where exact, dependable results are imperative. Thousands are now in daily use, and you too can have wonderful, sparkling soft water in your home no matter how hard your present supply.

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Our original "Sun Ray" inside finish gives **West Bend** *ware the lasting brilliancy of sterling silver. Very beautiful and easier to keep clean than ordinary finishes.*

Ask your dealer for **West Bend** aluminum ware. If he cannot supply you, write us giving his name, and we will see that you are supplied.

Send for *"Kitchen Kraft,"* a booklet telling how to use and care for aluminum, and illustrating many of the 200 aluminum utensils which make up the **West Bend line.**

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The expense also is not so great as for the old ring type needle.

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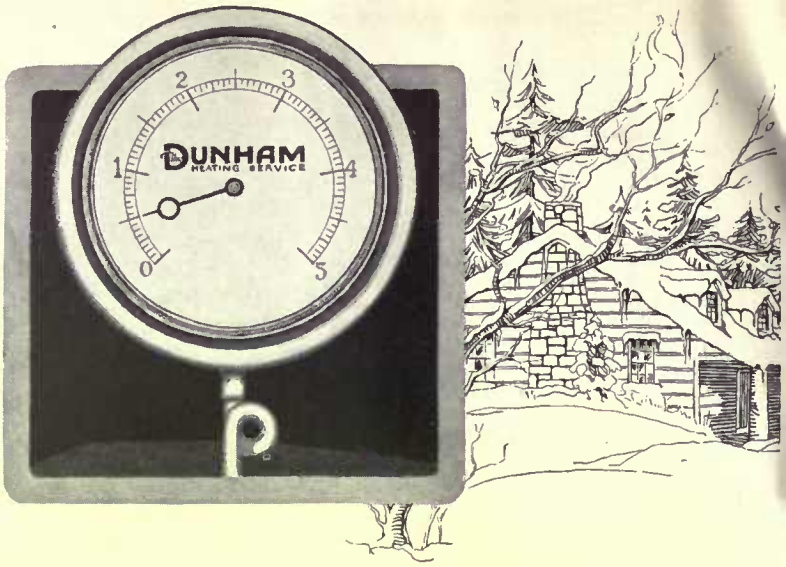
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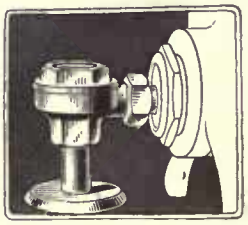
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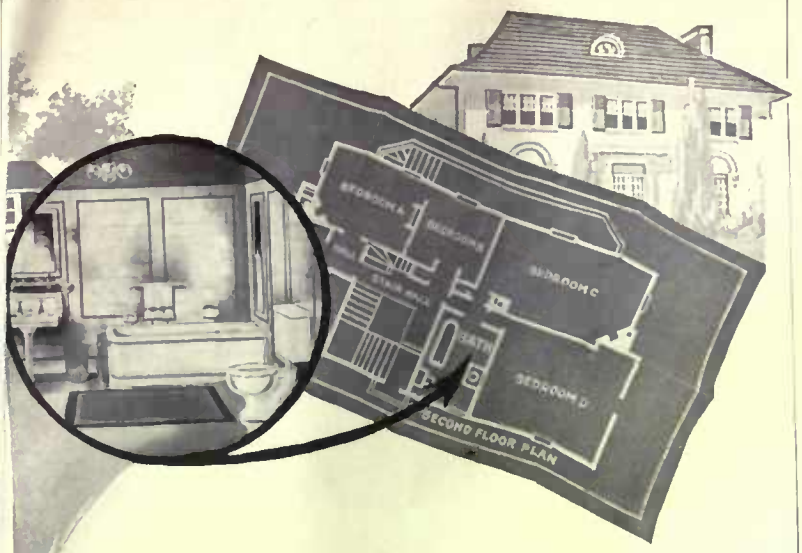
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We assume that everyone's natural inclination would be to install the Silent Si-wel-clo in their house. Unfortunately, we cannot manufacture this toilet at a price within the means of everybody. But we always have made other closets. "Why not," thought we a couple of years ago, "perfect one closet of each type as it has never been perfected before, so that people who cannot afford a Si-wel-clo can be assured of getting the best value for their money."



So we have named each one of them, priced them F. O. B. Trenton, and have placed them in the hands of the plumbing contractors awaiting your call. We lay no claim to attempting to turn out cheap water-closet combinations, but we do say that they are the nearest thing to "no-trouble" you can buy, and you will find a reputable manufacturer in back of them.

SIWELCLO

Prices:
White Seat . . $108.35
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BOOKLETS—So that you may learn why some closets cost more than others we have prepared booklets showing the difference between the types. We want you to send for them, also for our bathroom plan book—"Bathrooms of Character," Edition H.

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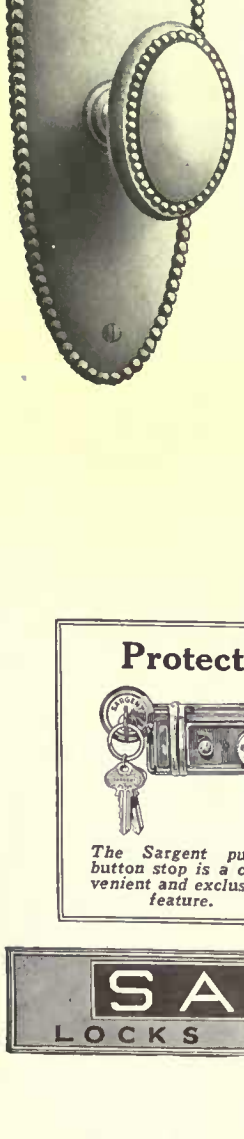
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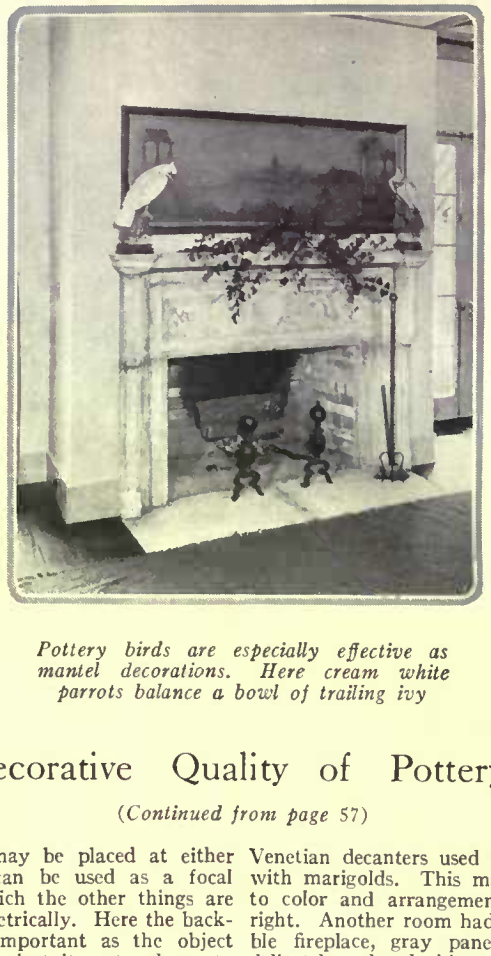
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Pottery birds are especially effective as mantel decorations. Here cream white parrots balance a bowl of trailing ivy

The Decorative Quality of Pottery Birds

(*Continued from page* 57)

lence. They may be placed at either end; or one can be used as a focal point from which the other things are arranged symmetrically. Here the background is as important as the object to be placed against it, not only as to color but in size. If the space is small, do not use a tall crane and a low pheasant with a spreading tail against a great wall expanse.

In an old Southern house I saw a mantel that was easily the most interesting spot in the room. Over a black marble fireplace had been hung a rather elaborate gilt mirror. In the center of the shelf was a beautifully carved little statue of Buddha in ivory; on either side had been placed a brilliant green porcelain bird a trifle smaller than the statue; at the ends were high Venetian decanters used as vases, filled with marigolds. This mantel group as to color and arrangement was exactly right. Another room had a white marble fireplace, gray paneled walls and delicately colored chintz hangings. On the mantel in the middle was a low sea-green bowl filled with hydrangeas. At either end was a prim stork, slim, graceful and of a lovely shade of gray blue that harmonized with both walls and flowers.

So a graceful pottery bird can become an important element in a room, making a delightful spot toward which we look and linger in quiet satisfaction. The appeal is something more than one of outward color and form, for it has the power to evoke memories and suggest dreams.

Experiences With Dahlias

(*Continued from page* 44)

little short of that but are yet worthy associates, differing only as great ability differs from genius. These all have been growing only for their effect in my ornamental gardens side by side with the whole range of other effective flowers.

I do not plant my dahlias in rows; I group them with other flowers and they lend themselves admirably to this decorative effect. Some of them are at their best early in the season; others are at the zenith of their perfection late in September, standing defiantly and boldly, flamboyant and dashing, replete with evidence of their fiery Spanish ancestry, challenging with their might and beauty the expected season which will destroy them.

My gardens are terraced; in certain parts there is a considerable slope and always a wash, and there my dahlias seem to display themselves in their greatest splendor, which would prove my contention that no artificial or chemical fertilizer is required to produce fine plants and flowers. I do not permit the use of any such fertilizer and my gardener does not use it. I prepare my gardens in late fall with natural stable manure, and that is all the feeding they get.

There is nothing new about the planting and culture of dahlias; I believe that they require only the same general care that every plant does, if the best results are to be obtained. My gardener, John Harding, knew nothing about dahlias when he came to me. From close study and observation he and I have learned what we know about them today, and he now knows the growing of dahlias as very few gardeners in this country do. Any lover of beauty in flowers, able to define qualities of superiority, can succeed with them provided he or she will give some study to their requirements and, of course, the cultivation, weeding and general care demanded by virtually all of the larger garden flowers.

I plant my dahlias about May 20th. They will begin to bloom about the middle of August, but if August is hot many blooms are generally not very perfect, the later flowers being far superior. I will harbor no plant that does not grow freely, producing strong, straight stems; I immediately discard any variety showing the least sign of weakness. They must have beautiful colorings, must be fine of form and have distinct merit, or they do not long remain in my garden.

A dahlia of large size, provided it

(*Continued on page* 78)



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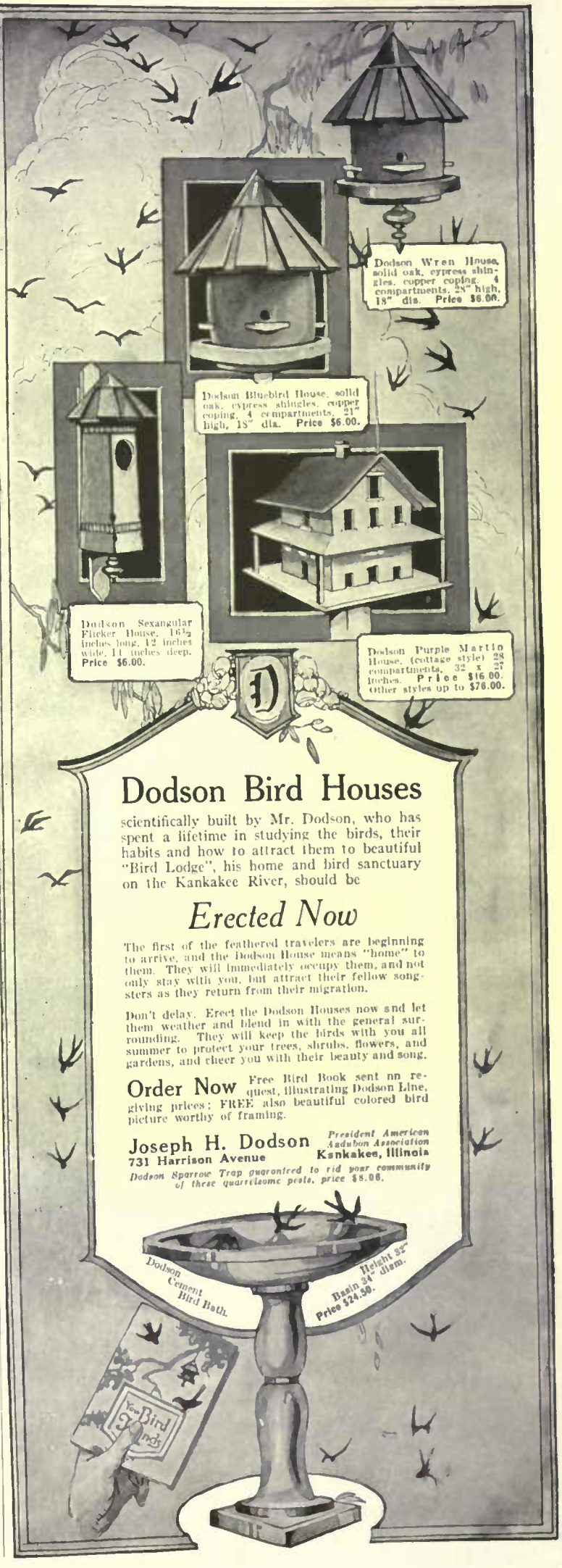
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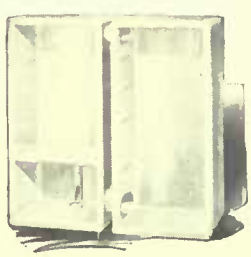
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Experiences With Dahlias

(*Continued from page 76*)

stands on a stiff stem with strong neck, makes itself felt in the garden. If you will once walk through my gardens, where ten thousand blooms thrust their insolent beauty in your face, you will agree with me. Beauty is enhanced by size, and mere size without beauty excites emotions. For my part I have always preferred the eagle to the canary, and the elephant to the jackass.

Many thousands of dahlia lovers, many thousands of Garden Club members from all over the country visit my gardens in autumn. I shall be ve glad indeed to receive anyone wi wishes to come to my place to see m dahlias and share with me their wo ders. Horticultural Societies and Ga den Clubs, who came last season, sh again have permission to visit me a wander through my gardens. It is or two hours from New York by motor Post Road through Norwalk and We port, Conn. My place is a mile e of Westport between the Post Road a the Shore Road.

The Old Silver of Erin

(*Continued from page 31*)

sions objects not to be found carelessly grouped in the ensemble of an antiqueman's shop? You may consider that I offer you an avid occupation, a forlorn hope, but let me whisper a secret to you:

One day—and it was not so very long ago—I chanced to be discoursing on the interesting history of Irish silver to one who knew nothing about it. My friend was blessed with the Inner Eye, however, and some photographs I had shown were visually taken possession of. I had discoursed, too, of the marks on early Irish silver and had made a few rough sketches of some of them. These too were seized upon by the Inner Eye and, so equipped, it chanced that my friend began to rummage around the family silver. Fortunately it was a large family, an old family, a careful family and an unsuspecting family. But I doubt if any of its members combined the diplomacy, the acuteness, the suasion and the Inner Eye that made it possible, when next I dined with my friend, for him to present on his board five pieces of Irish silver—five!—successfully gathered within the patriarchal precincts. An achievement.

And so, dear reader, there is no futility in cultivating the Inner Eye, nothing hopeless in the thought of setting it to work. What one cannot acquire from the cold outside world does many a time await the home explorer. At any rate if you can be convinced that this is worth believing, you will, perhaps, not think it entirely a waste of time to give further perusal to these paragraphs.

The Fate of Old Plate

The troublous times which have attended Ireland's progress have been the cause of the rarity of early silver by the Irish makers. Again and again, in times of stress, much of the old plate has been melted up, again and again much of it has been practically confiscated. In 1686, for instance, two years before the Revolution of '88, the Provost of Trinity College sold a great quantity of the College plate, almost all of its domestic plate having been disposed of the preceding year. No new plate, or at least very little, was acquired by the College until after the Battle of Boyne, 1690. Most of the College plate was acquired, piece by piece, by gift, from what one might term as special students, or non-corporate members of the College, a gift more in the order of an entrance tax, which afterwards it seems practically to have been. Such a piece was the fluted cup, ex dono, presented in 1690 by "Jacobi Caulfield", son of Lord Charlemont.

At one period Trinity College disposed of some four thousand ounces of its plate in order to obtain funds for the purchase of an estate. It is probable that a goodly portion of this consignment found its way to the melting-pot. It may be that in the transaction were included the dozen silver spoons costing £4 and the two silver salts costi £3-6 which figured in Provost Alvet expense book for 1605.

Of the early history of the Irish s versmiths very little is known. But do know that the Goldsmiths Compa of Dublin had complete direction of Irish goldsmiths and silversmiths, organization, or guild, corresponding the famous Worshipful Company Goldsmiths of London. The origi articles of incorporation of the Dub company, granted in 1638 by Charles show it to have been founded by nin teen Dubliners (the list presents bo Irish and English names) and two H landers. The company was held in hi esteem and we are told by Mr. Arth Butler that in 1649, when the Go smiths Company of Dublin consent to take part in a Dublin civic processi it was considered a great condescensi on the part of that guild.

Early Marks

Between the years 1697 and 17 there appears to have been no silv of as high a standard as that which known to us by the name of Britann silver made by the Irish silversmitl Just what were the marks on the ear est pieces of Irish silver it does not see possible to discover. In the reign Elizabeth the mark may have been Irish harp, as in the reign of James We can be reasonably certain that pr to 1638 letters of the alphabet were use as silver-marks. When Charles granted charter to the Dublin compa the puncheon to be used was designat as "The King's Majesty's stamp call Harp—Crowned now appointed by said Majesty."

The first division of marks which can follow in Irish silver extends 1638 to 1658. Through this period series of Roman capital letters, us consecutively year by year, maintain The A (1638) is the only letter of t series within a fancy shield.

The second division marks exte through 1658-1677, and consist of English capital letters, while those the third period, 1678-1697, consist Old English capital letters of a mo pronounced type. We are told that l tween 1684-1693 only the letter E a pears on extant pieces. There are, sa Butler, gaps in letters which indic loss of pieces between 1701-1705 a between 1711-1715. However, it is po sible that certain letters may have sto for several years different of fabric tion instead of for just one. From 17 until 1720 the shield in which the let appears varies in base. In 1718 lett in Court Hand appears but do not e tend beyond the letter C. Thereaf the Old English alphabet returns. Bu ler says that between 1746-1795 it difficult to date pieces from their ma definitely. In 1730 the figure of Hib nia seated was introduced as an ad tional mark and still another punch w added in 1807—the King's Head. this it will be seen that the Irish Hib

(*Continued on page 82*)

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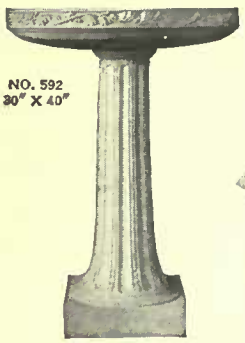
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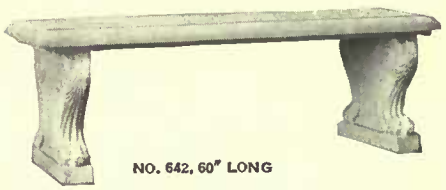


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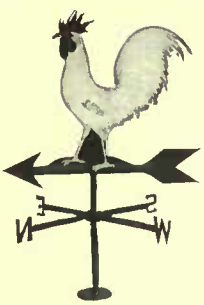
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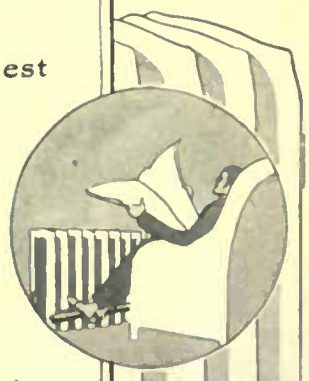
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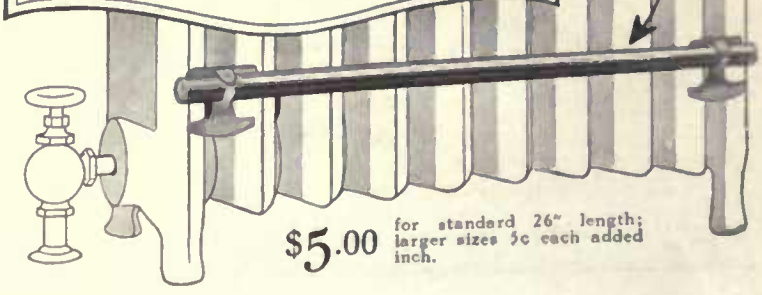
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The home of Fisk Tires, Chicopee Falls, Mass., is equipped with Thomas Maddock fixtures

Remember the importance of the plumber in protecting the family's health

The Old Silver of Erin

(*Continued from page 78*)

nia antedated the grant of the Scotch Thistle standard mark by some twenty-nine years.

Hibernia was added to the Harp and Letter marks to denote a tax on silver of 6d. per ounce, and the King's Head mark as an additional tax of 6d. per ounce. These two duty marks were not removed until 1890, when silver duties were withdrawn. When the tax of 1807 was imposed, no allowance was made for the earlier tax whose payment was indicated by the stamping of the Hibernia mark, and so the Hibernia puncheon was disregarded although we find it with the King's Head mark accompanying it.

It is not the writer's intention here to go into the intricacies of the multitude of marks on Irish silver, but it may be added that for about a hundred and fifty years from the establishment of the Goldsmiths Company of Dublin the escutcheon on the crowned harp puncheon remained practically the same. There were different forms of the crown from 1700 to 1785, and then from 1785 till 1972 an oval was adopted for the crowned harp, from 1792 till 1800 giving place again to an oblong escutcheon with sharp right-angle corners. Thence onward the shield varied little though sometimes it exhibited rounded and again clipped corners. The same styles were followed for the escutcheons of the Hibernia mark.

While the Dublin company controlled the Irish silver manufacturers, a goldsmiths company was formed in Cork as early as 1656, adopting as its distinguishing mark a large galleon and a single castle, both within escutcheons following the outlines of their emblems. Makers' initials were added, and at a later time the word Sterling sometimes also appeared. There were also other silver centers in Ireland, notably those of Yonghal and of Limerick, but the local marks upon these pieces are rare and I do not know that they have yet been deciphered. Finally mention should be made of the Swiss Protestant refugees from Geneva who emigrated to South Ireland and worked as silversmiths near Waterford 1783-1784. Their settlement was called New Geneva and they were granted certain powers by the Crown and an assay office, but discord having arisen, they fled the country and I know of no record of any plate bearing their marks, which are, I believe, confined to watches of their fabrication.

The earliest pieces of Irish silver appear to have been communion plates, alms-dishes, flagons, bowls, salvers, covered cups, maces and the like. Then there are the great massive tankards, pieces of great beauty, such as the pair bearing the date 1680, now owned by the Merchant Taylors Company of London, to which guild it came upon the dissolution of the Dublic Merchant Taylors Guild. Later domestic silver was produced in quantities. Among these pieces the Irish silver potato rings, 18th Century circular stands for the wooden bowls in which potatoes were brought to the table, are eagerly sought by the collector. Those marked with the initals C. T. were made by the Carden Terrys, father and son, famous for pieces of this sort, and fortunate indeed is the collector who chances upon a piece from their hands.

Fortunately for the love of old silver we have in our American public collections some exceptionally fine pieces which can there be studied. The Irish silver in the Metropolitan Museum of Art presents an unusually fine group of examples and the writer is indebted to this Museum for the courtesy of the accompanying reproductions.

How to Make Livable Rooms of Green

(*Continued from page 72*)

of yellow freesias, on the table a pewter bowl of fruit. Mealtime in such a room would be far from a horror, but rather as refreshing as a woods in spring.

Unless one has a certain sort of a house, or a certain sort of taste, one should refrain from the green living room, for unintentionally it is apt to grow into the repp, velours and tapestry dullard that breeds a morbid mind. But granting a sunny out-of-town living room, or a city room with a view of a river, or up near the clouds, one may go as far as one likes in this new treatment of green.

Quite the talk of the town was this unusually pretty living room of a low-eaved Dutch Colonial house. The walls and woodwork were a tone no darker than ivory, but grayer and softer; the floor was painted a dark leaf green, with plenty of gray in the mixing so that it would avoid either an olive or bottle green effect; and on this leaf green floor there was an oval braided rag rug in gray, green and black, with a faint picking of ivory. So far, nothing unspringlike in the setting, you see.

Then in this room the furniture was green, but with what a difference! The tallboy was in two tones, with two other pieces matching it in this particular, the table and settee, but the tallboy was the only piece that was decorated with flowers; these were done in rose, yellow and green, with baskets of dull gold and gray, and the drop handles on the drawers were of silver, matching the wall sconces holding their three orange candles. The green of the furniture was as nearly as possible the color of a lilac leaf, and every one knows what a beautiful green that is, and how the front and the back sides are slightly different tones, which had been duplicated for the two tones of this lovely green furniture.

At the windows and at the doorway there were hung curtains of green grounded cretonne, with flowers of rose, orange and yellow with black leaves; the glass curtains were of a delicate sunset-colored silk gauze. One chair, the wing, was upholstered in a soft-finished linen canvas embroidered in wool; the other upholstered one was done in green linen with appliqued bands of the cretonne; the legs of both chairs were painted the lighter tone of green used on the painted furniture; the green-painted stool has a cushion of orange velveteen in a burnt tone; the cushions on the settee were respectively yellow, jade green, rose and black; the cushion on the linen chair was of black with an edge of yellow and a flower of rose. The lamp, with its gray base, had a shade of dull yellow with Chinese embroidery panels; the books on the table had dull rose leather bindings tooled in gold; the bonbon box was peacock blue, and the flower bowl was of orange luster.

How long, I wonder, has green been considered a fitting accompaniment to ponderous furniture, to scroll mahogany sofas and Empire chairs, to bulbous overstuffs and the company room! But now one always chooses a slender and graceful chair for the covering of green, a table of dainty proportions to interpret this color, a tallboy of elegant line; one

(*Continued on page 84*)



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Does *the* work of five hand mowers

How to Make Livable Rooms of Green

(*Continued from page 82*)

associates painted surfaces with green; soft, smooth-finished light weight materials, such as linens, taffetas, pongees, rarely anything heavier than a velveteen; one thinks of green in its rare tones, the leaf greens, jades, apple greens and pickle greens, with occasionally a dull olive and sage. One relieves green surfaces with adorable splashes of rose and yellow, blue, black, gold, and silver: one weaves in the story of green the joy of living, the power of new growth.

Quite in line with this principle is this bedroom furnished in green: the walls are oyster white, the floor mauve, four or five tones darker than the furniture, which is also of this color but heavily trimmed with black and jade green; the interiors of the chest drawers are bright jade color; the mirror gold framed. The hook rug is of green, black and lavender, the bedspread of dull jade green taffeta quilled in mauve, the cretonne window drapes are predominantly green, mauve and rose.

Rose is another delightful color with which to combine green, but one must avoid the pink and green idea of childhood; the rose should be surrounded by areas of white, cream, or palest gray, there must be some contrast of black, and a few notes of yellow do but enhance the scheme. Silver and pewter blend better with green than do gold, brass, or copper.

If green is handled lightly and delicately, there is no room in the house in which it may not be used, if desired. Olive green woodwork and buttercup yellow curtains make a charming kitchen; green furniture and rose-sprigged chintz delight the kiddies in the nursery; in the dining room it is refreshing, in the living room it is restful, in the hall it is calm and spacious, in the bedroom it is full of peace. The only thing one must do, however, to obtain these results is to approach the color from the proper angle: which means to surround it with a neutral pale tone, to combine it with the bright colors and sober masses of spring and invariably to select for its interpretation delicacy of texture and slenderness of line.

Rejuvenating A Grapevine.

A GRAPEVINE is one of the very few forms of vegetable life which will immediately and satisfactorily respond to a little attention on the part of the gardener, even if this attention is not given until the vine has shown actual signs of decay. In this respect a grapevine is unusual; and I should say that its powers of recuperation border on the wonderful. What tree, for example, if cut off short to the ground, will send up a new tree as fine as the old, and as heavy a bearer of fruit? Yet the grapevine will do this.

Often, after a vine has borne for a dozen years, and is full of old, hard wood, the thing to do is to cut it off a few inches above the ground, and then take care of one or two of the finest shoots that are sure to appear from the stump. But there is another method which is less drastic and which does not rob the grower of a season or two of the vine's bearings. I mean the rejuvenating process, which can be applied to any vine anywhere. And this process should be applied every three or four years to any vine, so that the forces of decay will not have an opportunity to attack it in a weakened condition.

During the autumn or early spring clear the ground thoroughly in a 10 circle about the root of the vine. Rak away a little of the top soil; the fibrou grape roots will not be injured enoug to hurt them. Then apply a heavy top dressing over the entire space. Thi dressing should consist of a light cover ing of good loam to replace the eart removed; then pack down rather tightl 1′ of rich, strawy manure. When thi is in place, a further light dressing eithe of bone-meal or of nitrate of soda wi supply further valuable fertilizer.

Having thus taken care of the root trim the vine back severely, removin all dead wood, and at least half of th bearing canes, cutting back the beare retained at about two buds.

This rejuvenation of a grapevine no experiment. It is an easy and pleasant task; and its results are cer tain and gratifying.

A. RUTLEDGE.

Roses for Arbor and Trellis

THE character of the foliage and hardiness should be important considerations in choosing types of climbing roses for covering arbors, trellises, pergolas, pillars and similar structures. Roses used in this way are usually in conspicuous places and flowers can be depended on for ornamental effects for a relatively short period only during the year. Climbing roses with a poor leaf development or those especially liable to attack by insects and diseases, therefore, make but a poor appearance.

The climbing roses are divided roughly into two divisions. The pillar roses are those not growing more than 6 or 8 feet high. The more vigorously growing roses of the group are the climbers or ramblers.

Of the trellis and arbor roses the members of the Wichuraiana or Memorial group are among those most resistant to disease and insect attack. They have foliage pleasing to the eye throughout practically all seasons. The blossoms are white and single. The Multiflora climbers flower in cluster Many of them, however, especially th so-called ramblers, are subject to mi dew and insect attacks. They are rea sonably hardy in the North. Roses o the Laevigata group, represented by th Cherokee, on the other hand, require warm climate. This is true also of th roses of the climbing Noisette grou represented by the Marechal Niel an Lamarque. These roses are suitable fo culture only in the warmer section where the winter temperature seldo falls below 10° F. above zero.

Climbing roses require large quan tities of plant food. The body of goo soil available should be equal to a ma 3 feet square and 30 inches deep. hole of this volume should be dug an filled with good garden soil mixed wit well-rotted manure. Climbers, like a other roses, require good drainage. N roses will thrive where water stand about their roots. Planting should b done carefully, as in the case of ro for landscape purposes.

—U. S. Dept. of Agriculture.

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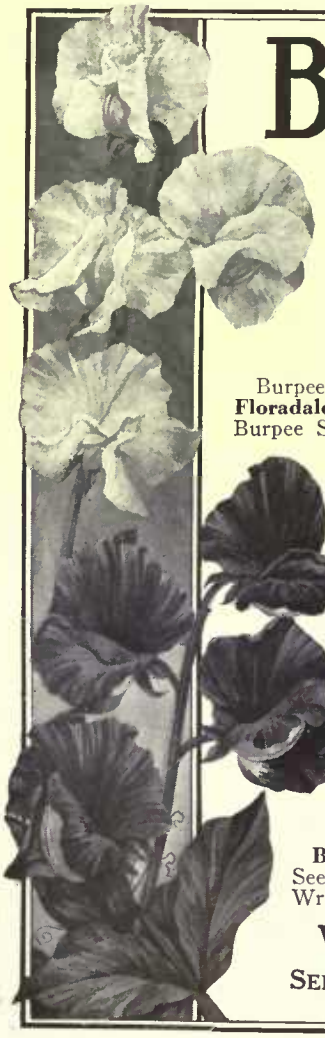
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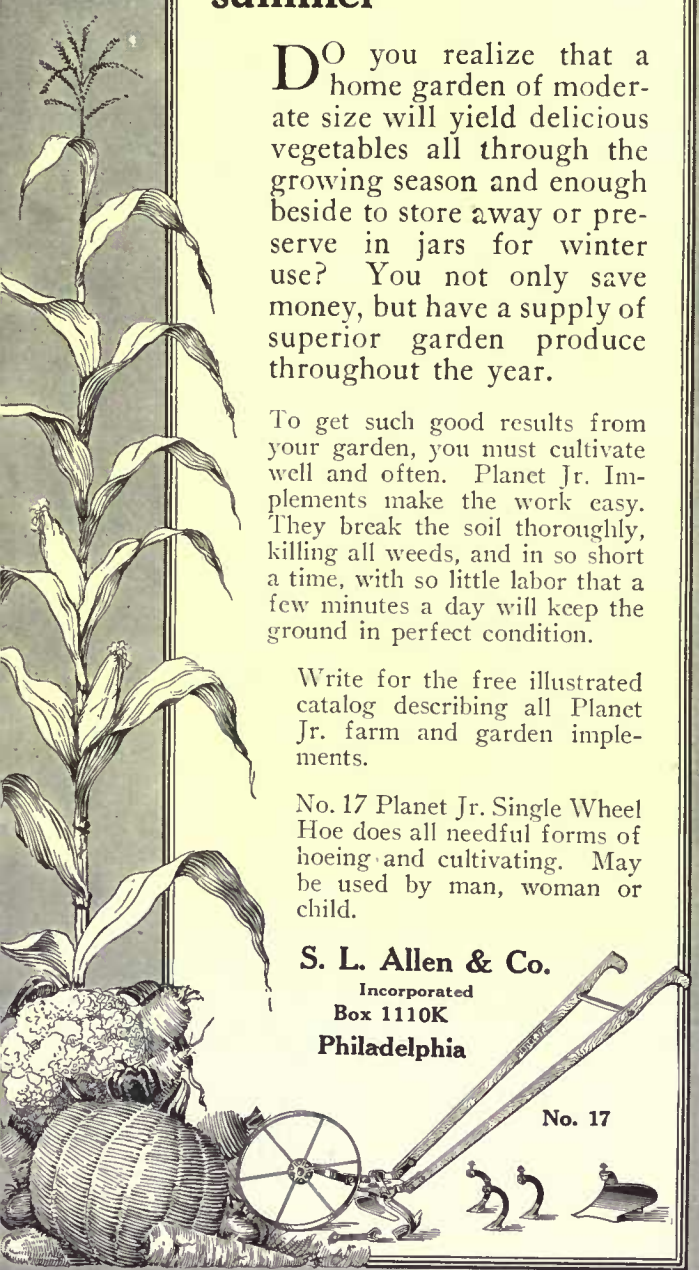
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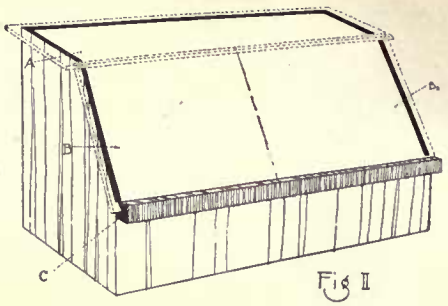
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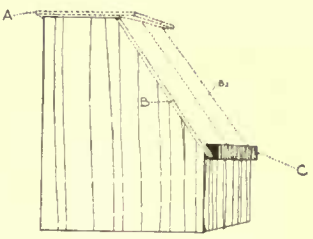


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"EARLY" is a word to conjure with in the vocabulary of the garden enthusiast,—early tomatoes, early corn, and that dishful of early peas triumphantly served at least twenty-four hours ahead of the man across the street. But to realize these hopes in the case of those vegetables which are "set out" one must do some very early planting, even the middle of February being none too soon, unless one enjoys the prospect of paying fifty, sixty, or seventy-five cents a dozen in May for greenhouse products.

Another condition which must be met if really good results are to be obtained is that the growth of the young plants be as continuous and rapid as possible. For those who have a greenhouse or conservatory this condition presents no difficulties, and the problem is quickly solved for those who can have a succession of hot-beds, but the simple little contrivance shown here will solve it also for the man who has an ordinary sunny window in an ordinary everyday room. It may be put into operation by Washington's Birthday, or even the Lincoln anniversary, if one is particularly patriotic and impatient. If it is then supplemented by one hot-bed, made up the last of March or the first of April, in which the seedlings, already well started, may be forced for five or six weeks, so much the better—if not, very good results may still be realized by transplanting into larger pots and richer earth as fast as possible.

How It Is Made

The size of the box will be determined by the amount to be grown in it, the principle of light and ventilation being the same in all cases. Care must be taken, however, to allow plenty of room for the growth of the plants. Fig. I shows the solid end with reenforcing strips (a-b) and the narrow extension in front (c) on which the slanted glass rests. In Fig. II the division of the glass is illustrated by the dotted lines and it will be clear that the greatest possible amount of space is obtained while admitting plenty of sunlight in a nearly direct line. The question of ventilation is very important, but can be readily taken care of by the use of three pieces of glass, one across the top, and two on the face, slightly overlapped in the center, all of them about 2″ larger than the area to be covered. This overhang facilitates handling and also guards against draughts during the periods of ventilation.

For the best results the forcing box should be placed in a south or southeast window and high enough to permit the sunlight to fall directly on the pots. The temperature of the room may be quite low, for it will be found that even on hazy days the heat in the box will be several degrees higher than that outside while full sunlight converts it into a veritable hot-bed. The young plants must have plenty of fresh air from out-of-doors and there is hardly a day, except in the case of a bitter cold storm, when the window may not be safely opened a little and the protecting glasses of the box lifted by means of small wooden wedges in as many directions as varying conditions demand. The first trace of mould on the earth or the damping off of even one seedling is an S-O-S call for more air and should be heeded at once.

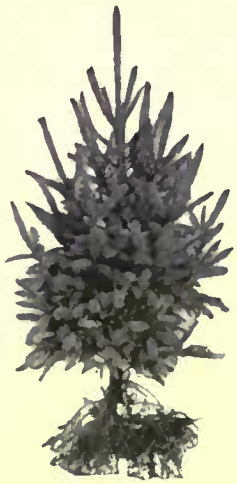
Planting and Watering

Place an inch or two of broken earthenware, small stones, or cinders in the bottom of 5″ pots, fill with any good not over-rich loam mixed with about one-third coarse sand if possible, firm well and soak thoroughly. Scatter the seed thinly over the surface, covering with the required depth of earth which should be dry enough to spread evenly, press down and place the pot in a saucer, shading the surface from direct sunlight until the seeds have sprouted. Keep the soil moist but never wet by filling the saucer with as much water as will be readily absorbed. This method avoids the caking of the earth and the danger of water standing about the stems of the seedlings, and also does much to keep the air moist.

Transplanting should be done as the second, third, or even fourth leaves appear, according to the rapidity and sturdiness of the growth, about half of the tap-root being pinched off to induce formation of good bunchy roots and heavy stems. Eggplants, peppers, etc., should be set in the fresh soil about as deep as they stood before, but tomatoes or anything else that forms rootlets along the stem should be put in deep enough to leave only one pair of leaves above the ground.

MARY N. LEMMON.

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The Cover of our 1921 Catalogue
Illustrated below
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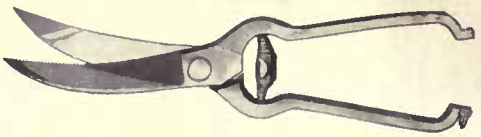
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THE ORINOKA MILLS, NEW YORK



Poultry bone clippers come in handy size, with one tooth-edge blade and one sharpened. These, and sharpener below, by courtesy of Landers, Frary & Clark

The Knife-Life of the Kitchen

(*Continued from page* 58)

ment and were used at first only as a means of helping the diners from the central dish, it was necessary for the diners to wear gloves to shield them from the rigors of hot foods. Therefore, with such methods it was necessary to recover in sanitary fashion and to this end servitors would meet each diner with a bowl of water and a towel. Thus has the finger bowl descended unto us.

For some time after the knife and fork were used generally, each person would carry his own beautiful set in a handsome case at his belt or girdle. During the 18th Century when the fork was commonly used it was with the knife superbly fashioned of jewels and metal work. For the most part forks were two pronged, and not until Louis XV of France did the four-tine fork come into being.



The knife sharpener is an essential

So from the hunting knife and the crotched wooden stick was born our own diversified cutlery. Not only in steel of fine temper and hardness, but recently of steel with the added qualities of stainlessness.

Although Sheffield, England, in the past has had the reputation for the finest cutlery in the world, and although Sheffield must be given the credit for fathering the craft, yet the United States today is making some of the best cutlery and bids fair to outmake and outsell the world in quantity and quality.

Kitchen Cutlery

The subject of kitchen cutlery, the one which this article is dealing with, does not interest itself in silver plate and all the cutlery so beautifully made for table use. The same general principles apply, but there is too little space here to go into the detail of pattern, brands and general details of table cutlery.

However, the blades for most cutting articles are made of shear steel, and for this crucible cast steel and forged steel are used.

The essential parts of the process of cutlery making are: (1) forging; (2) hardening and tempering; (3) grinding; (4) polishing; (5) assembling, honing and the finishing touches; and these are subdivided into many divisions, making nearly a hundred in some instances and more in others.

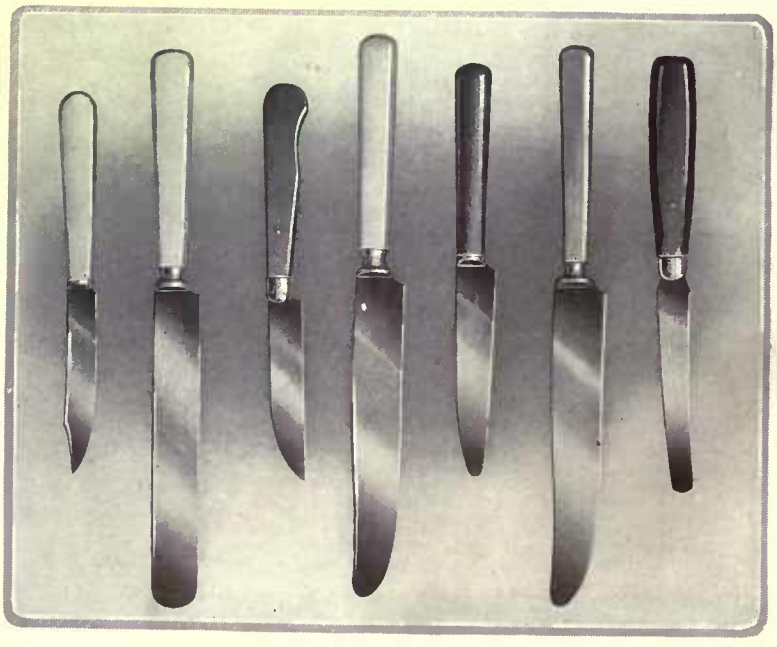
The last division is the one which the "cutler" does today. In the 18th Century the cutler did the whole work of making a knife, but today the polisher polishes and the grinder grinds, etc. The hundreds of processes today in the course of the manufacture of one piece of cutlery are in the hands of nearly as many workmen.

Of course, the value of modern cutlery is in the finesse of manufacture and the quality of steel that is used, and in the perfection of its varying parts and their assembling.

Knives are meant to cut.

Knives, therefore, must be so made that they will keep their cutting edges, so proportioned as to fit the thing to be cut; so limber or so stiff as to be comfortably wielded; so assembled as

(*Continued on page* 92)



Stainless, non-rusting steel keeps a fine edge and does not require polishing. Hot soapsuds and water are sufficient. This kitchen set of knives are shown by courtesy of the American Stainless Steel Co.



C-41—*The solid black background and the rich colors of the decoration make this a distinctive tea set. 21 pieces, price $25.00*

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Schling's Seeds

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Rot and decay start under porch columns, porch posts and flooring, exterior siding, eaves, gutters, door and window frames, rails, roof or side shingles, mud sills — wherever there is exposure to earth, air or water.

So, now, when your new home is to be built,—isn't it a good time to give thought to whether anyone else would want that house, if you should desire to sell it?

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The Knife-Life of the Kitchen

(*Continued from page 90*)

to keep their handles fastened to them; and so balanced (even as a golf club) as to be not only easy but pleasant to use. Pleasant tools make light work.

The knife has three or four main parts—the blade; the tang (that part which fits into the handle); the handle itself, or haft, as it is sometimes called; and in some cases a metal ferrule. Much depends upon the way these parts are made and fitted; they must be so married that nothing can divorce the knife from the handle, so that they will preserve their oneness indefinitely. The great Reno for the knife is the huddled drawer in which it is for the most part kept, but more of this later.

Variety in Knife-Life

The kinds of knife in which the housewife is particularly interested are: carvers, vegetable slicers, parers, fruit, cleavers, etc. Subdivided, they are: paring, bread, meat, poultry, carving, cake, boning, paring (small pocket type style), spatula, lemon, grape and orange, curved in French, German and American fashions, cleavers and scrapers.

Where it is necessary for a knife to conform to shape in paring, a flexible knife is more comfortable than a stiff one. Therefore, if you want a vegetable knife for slicing potatoes never think of buying a long stiff one because your work will be seriously impeded. If you have the right tool the job of paring, or what not, will be as much fun as carving is for the artist who in his turn always has the correct tool.

"Gracious, I can never slice a ham that it doesn't look as if some one bit it up," said a friend of mine.

As gently as I could I told her it was because she was trying to do the impossible. She used a knife for bread and cake, broad and short, and expected it to do the work of a long, thin blade slightly curved off at the end. The heavy, wide-bladed knife cleaves to the surface of the meat and makes it a practical impossibility for any ordinary mortal to push it through. The narrow blade is what you must have, as it requires less strength and cuts therefore more efficiently. The knife with the almost scimitar formation makes it simple to cut around a bone.

Most everybody has a bread knife, so we need not bother about that familiar object, but the only thing necessary is that the bread knife should be kept for bread (and kept sharp) as far as possible, unless it is adapted by having a medium wide blade, to cut meat and cake.

For hot meats a rather flexible, but not too flexible, knife should be used, especially in the case of hot steaks and ham. It is a real comfort to have a good knife for these things; the meat is not chewed before its time and is not wasted in formless gobs.

For the person who must economize on the number of utensils, a knife about 8″ or 9″ long with rather wide blade can be bought which can very comfortably be used for cold meat slicing as well as bread and cake. A set of six knives, two spatulas and two forks, will fill most kitchen needs. Other knives and forks can be added as specials. Here is the 2″ paring knife, 3″ for splitting. The general household keeps a fork with the French pattern blade for general work and the heavy 6″ blade for cutting vegetables such as turnips, pumpkins, squashes, etc., where a thin blade would snap; the fork has hardened blades with needle points. The spatula for pastry works as well as the wide spatula. The carving knife in 8″ short blade, and the flexible slicing knife with 9″ blade usable for cold meats, cake, bread, etc., and the general utility knife.

For tough cutting and broad surfaces the narrow, stiff knife is best, for crumbly broad surfaces the broad, stiff knife. For rather tough, small surfaces, to be pared and trimmed, the medium flexible, narrow blade is best. Use the narrow and stiff and short knife for tough small surfaces like squash and turnips. With these simple logical suggestions the knife problem is easy.

"Had I only learned the use of the spatula in cooking school I should have thought my course to be a lifelong economy." This was said somewhat in jest, but it shows just what the value of the spatula is. It is an economy. It is not a cutter but a very flexible, bendy blade with round corners which can assume the curve of any vessel and pick up dough or anything left behind in bowl or pastry board which is worth saving. It is a scraper and saver. You need not waste a bit of the precious egg on the sides of your dish or a bit of batter if you use the spatula. It also lifts comfortably the egg, griddle cake, fish, etc., from the pan. It is really a joy unbounded.

A larger sized spatula is a convenience, too, for scraping and cleaning large kettles and also for a cake or pie lifter. Being larger it is a trifle stiffer. One corner of the end of this blade is sharp and the opposite corner is round. The reasons are obviously for attacking corners and not scratching surfaces.

Home Butchering

In some homes a certain amount of butchering is done in the kitchen, sometimes to save expense and sometimes for certain very fine results if the chef is a jewel.

To this end there are some good implements on the market: strong, well balanced and riveted to give good service. Knife blades for this work range from 5″ to 14″ in length and are in various styles.

The cleaver is a good thing to have should the butcher sometimes neglect to break a furtive bone. These come in pleasant weights and dimensions, the one with blade 6″ long by 2½″ wide, weighing in all one pound.

In connection with knives for fruits and vegetables we cannot but tell the story of the late product of steel which is so fast coming to the markets of the world. It is stainless steel. A steel (with an admixture of chromium) which resists rust, does not corrode or scale, and is impervious to food acids (with the exception of the mustard plus vinegar plus salt combination which makes a muriatic acid, which is the acid with which steel is etched).

It keeps a fine edge and is of fine temper and hardness when made by accomplished manufacturers. The steel we use now is a carbon steel. Before the war, both in England and America, it was rapidly coming into our markets, but the value of such steel was so patent to governments that the war and construction departments used it all. Now, however, it can be bought even in some department stores.

Think of not having to scour or polish your knives. Think of the knife having an indefinite life and always looking highly polished. Soon, too, even the handle will be made of this steel and the knife will look like a highly polished silver utensil.

No cleaning powders must be used to clean this steel; only warm water and a mild soap. Its advent reminds one of the early days of aluminum utensils, doesn't it? The manufacturers are planning to make kettles, pots and pans of it, as they will wear well, and will not scale and wear as do iron ones.

As this steel is non-staining, the hands are not stained as much when it is used with fruit juices; the factor of the juice

(*Continued on page 94*)



Residence, Glen Ridge, N. J. *Architect, Frank Goodwillie, New York*

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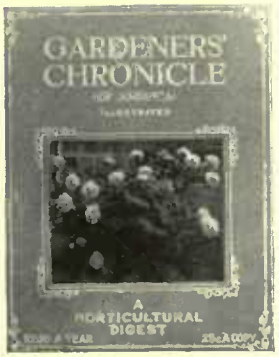
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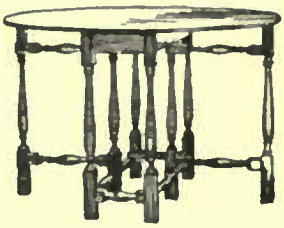
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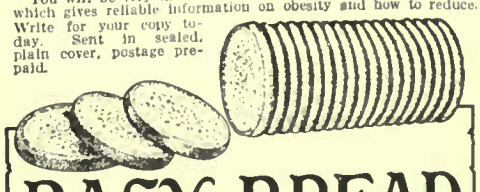
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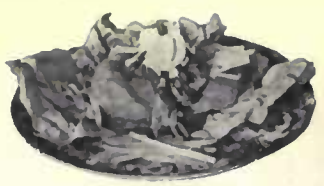
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The Knife-Life of the Kitchen

(*Continued from page 92*)

combining with the elements in the steel is absent. There are some people whose hands stain from certain juices whereas the hands of others do not, but generally speaking, there will be less hand staining with this newer steel.

The few years of its service may not have revealed all of its good points or some of its bad points. Only time will tell, of course. But as a fruit knife at present the stainless type seems to be a fine thing, though the ordinary steel knife, if sharp and well made, is no less of a joy than ever it was. Manufacturers are adopting the stainless—even those who think that it isn't as good as it is claimed to be.

Vegetable and fruit slicers and parers come in many sizes and styles. They are usually small and light with narrow blades and sharp. They are to be had in stainless and carbon steel in sets and in singles, and when bought wisely make the kitchen maids' job an artistic one.

Grape-fruits and oranges have knives for their very own. Manufacturers have given much time and thought to the easiest method of preparing these fruits easily, without loss of juices and flavor, and without waste of time on the part of the operator. And so there have been born a few of these knives which are excellent and live up to their glowing advertisements.

Their characteristics are: Two-edged, like the great swords of old. They cut from either the right or left with ease; the blade is curved to fit the fruit and has rounded points so as not to lacerate the outer skin and waste the juices and spoil the shape of the fruit. The blade is exceedingly sharp and honed carefully like a razor—the sharper it is the swifter it will do its work. The blade must be securely fastened in the handle. The handle must be light, of comfortable shape and well balanced. In a few words, the knife must be able to get down and under the center, cutting the side segments as well and making the tough walls "fade away" easily.

The knives are made in stainless steel, in nickel-plated steel and in the ordinary and fine vanadium steel. Your fruit when prepared with such a knife may look as if hands never touched it.

Handles

The question of handles is interesting because the knife without the handle, however sharp it may be, is of little use. The main question is of ease in gripping, in the balance, and in the duration of time that the blade will stay firm in the handle.

There are many ways of accomplishing these things: in some cases the tang of the blade is cemented in the handle. This is done where the knife is used with little pressure and strength, such as the feather-curling knife of the milliner; there are some knives which are riveted such as butchers' knives because much force is used with them; household knives are pinned and pinned and cemented sometimes, and in the case of home butcher knives as many as three pins are used to keep the handle steady.

With knives like the corrugated types, there are often metal wire handles drawn out on them. The corrugations on these blades are to obviate tearing and reduce, some think, the pressure necessary in cutting.

Handles themselves are made of various things,—woods, rubberoid, celluloid, metals, stag and in the case of table knives, mother-of-pearl, shell, silver over nickel, etc.

The kitchen knife handle must be able to stand all heats, be impervious to hot water, be smooth and comfortable in shape, and must be nicely finished so as to give the worker a feeling of worth-whileness in his job. Sloppy tools make for sloppy work.

The housewife errs in no place quite so much as in the care of her cutlery. In nine and one-half houses out of ten the good blades are huddled and hustled into a drawer where they loosen from their handles, nick, scratch and hammer each other to their own destruction. What good, ask we, is there in having good materials if they are to be stored in this manner?

Consider the carpenter how he stores! He hangs each tool in a certain groove, and as he desires a certain thing he extracts it. He can't afford to have auto-destruction—it is too extravagant a disease. Yet it is the hardest thing in the world to make the housewife hang up her few knives and keep them forever in good shape.

Clean them after every using. It's easier then. A little scouring powder now and then will keep them in condition. Do not use scouring powders with stainless steel, as it reduces the polish —the very thing which maintains its imperviousness to stain.

All new knives should be so finished when you buy them that they need no further edging. The best manufacturers see to this and have a department just to hone and make knives ready for use.

Sharpening

The housewife's best method of sharpening or rather keeping the edges straight and keenly cutting is the steel. When the knife really gets dull it should be ground. The use of the stone or carborundum by the ordinary operator often wears the steel. However, if the use of the grinder or the stone or the carborundum is really known, time and money will be saved in the sharpening process. Sharp knives save temper, save food to a great degree, and therefore if you can't sharpen knives yourself send them out to be taken care of once or twice a year.

There is a special stone on the market for stainless steel sharpening; it is well to get this for your stainless utensils. Follow the directions with it carefully.

All sharpening steels should have a guard for the hand in case the knife slides back toward the fingers.

Never hold the knife on edge on the steel, for it should be quite flat; remember you are trying to flatten the two sides toward the edge, and thereby make it a better cutter.

There are good rotary grinders and polishers on the market, and knowledge of them and their use is very valuable. There are also stones flat and stones in handles, all for keeping knives sharp. They are yours if you want them and realize that you must know how to use them to save rather than destroy your cutlery.

The story of forks is almost the same as that of its confrères, knives.

The tines must be rigid and sharp enough to pierce immediately and not drop their prey by dull points.

Forks were not meant to open cans or lift lids. Many a perfect fork has had its life history snapped by this usage.

As with the sharpening steel, so with the fork which accompanies the carving knife—it too should have a guard to prevent the knife slipping and injuring the left hand.

If you buy the best cutlery from the most representative firms you will have the best results and be well repaid. Good cutlery, like everything good, is more expensive than cheap varieties. Good cutlery may stand up longer under bad usage than poor cutlery; but don't tempt it and waste your money!

A little care with cutlery will curtail your bills, give your food a better appearance and your maids swifter accomplishment, for, after all, the kitchen work is mostly cutting up.

House & Garden

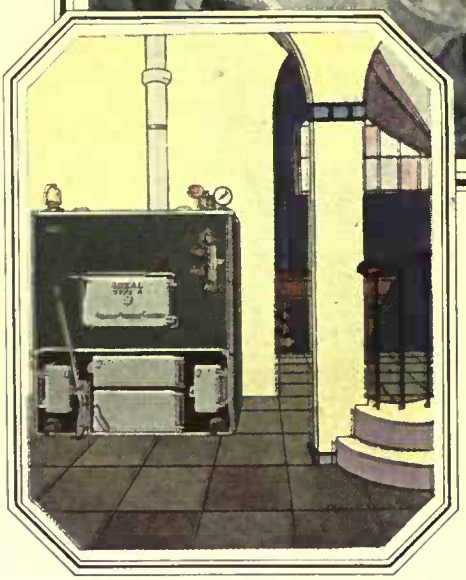


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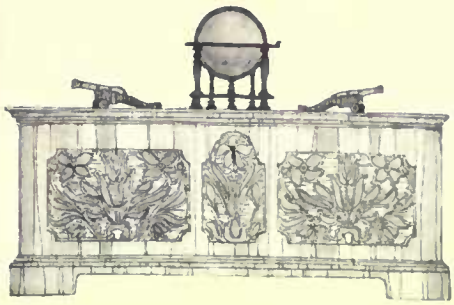
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THE NEXT TEMPTATION

AMONG the reliefs to the winter of our discontent is thinking of how we are going to refurnish that country house for next summer. It is a pleasure to spend hypothetical thousands even if, after all, we only buy new curtains for the guest room or a few new pieces of smart wicker for the porch. Being a magazine of constant domestic temptations, House and Garden is deliberately filled with all manner of alluring ideas for that house next summer. The time to think is now. As the issue will be on the newsstands by the 20th of April there will be ample time to study it, make your selections, and buy. Just a few of the temptations are—

A page of new willow and wicker chosen from the latest stocks and with very reasonable prices; a page of new curtaining fabrics, equally enticing and equally fresh; a page of garden baskets that would make a Maud Muller of the most hardened city devotee. With these are suggestions for furnishing country cottages, showing two types of interesting treatments and a double spread of porches enclosed and open, and breakfast terraces. Then a splendidly suggestive article on arranging furniture to the best advantage. For a filip come two pages of suggestions for painting floors,



There is something immensely livable about Orchard Farm, the English country house shown in the May issue

delectable floor color schemes that will give new interest to country house rooms. Feeling that these ideas were not quite enough, we have added an article on books in the guest room—a subject that has immense possibilities for delight in reading and the practice.

And while we think at this time of refurnishing the country house, the country garden presses hard for recognition. Here again are temptations. After you have seen the pools and water gardens in this number you will not rest content until you have laid out a pool or run a canal the length of your lawn. Window boxes, another garden temptation, are illustrated with three unusual types.

Have we mentioned the Italian patio? Or the article on Spring Cleaning? Or the beautiful old house from England with the glorious big living room? Or the collector's article on Viennese lace? Or the house by John Russell Pope? Or the group of four small houses? Or the article on pines and how to propagate them? Or the Little Portfolio?

These comprise most of the temptations. The only way to rid oneself of a temptation, of course is to yield to it.

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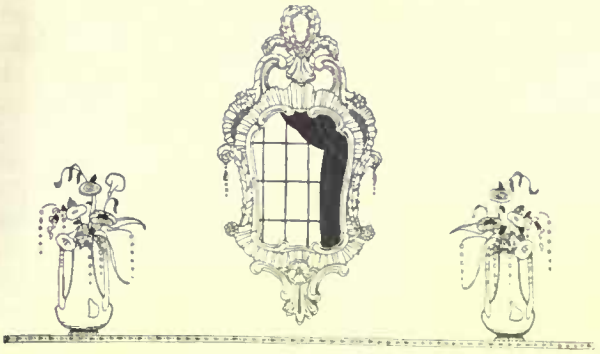
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THE WALLS *of a* SMALL STUDY

This small study which is in Vernon House, the London residence of the Dowager Lady Hollingdon, owes its decorative effect almost entirely to the vivid coloring and design of its Japanese wall paper. The ground is duck's egg green and the pattern of birds and vines is carried out in reds and greens. A cornice and low paneled wainscot frame the paper at the top and bottom. In the design of the Georgian mirror hanging over a carved mantel of the same period is found an Oriental tendency which is quite in keeping with its background. Sir Ambrose Poynter was the architect



A CINDERELLA ROOM AND SOME OTHERS

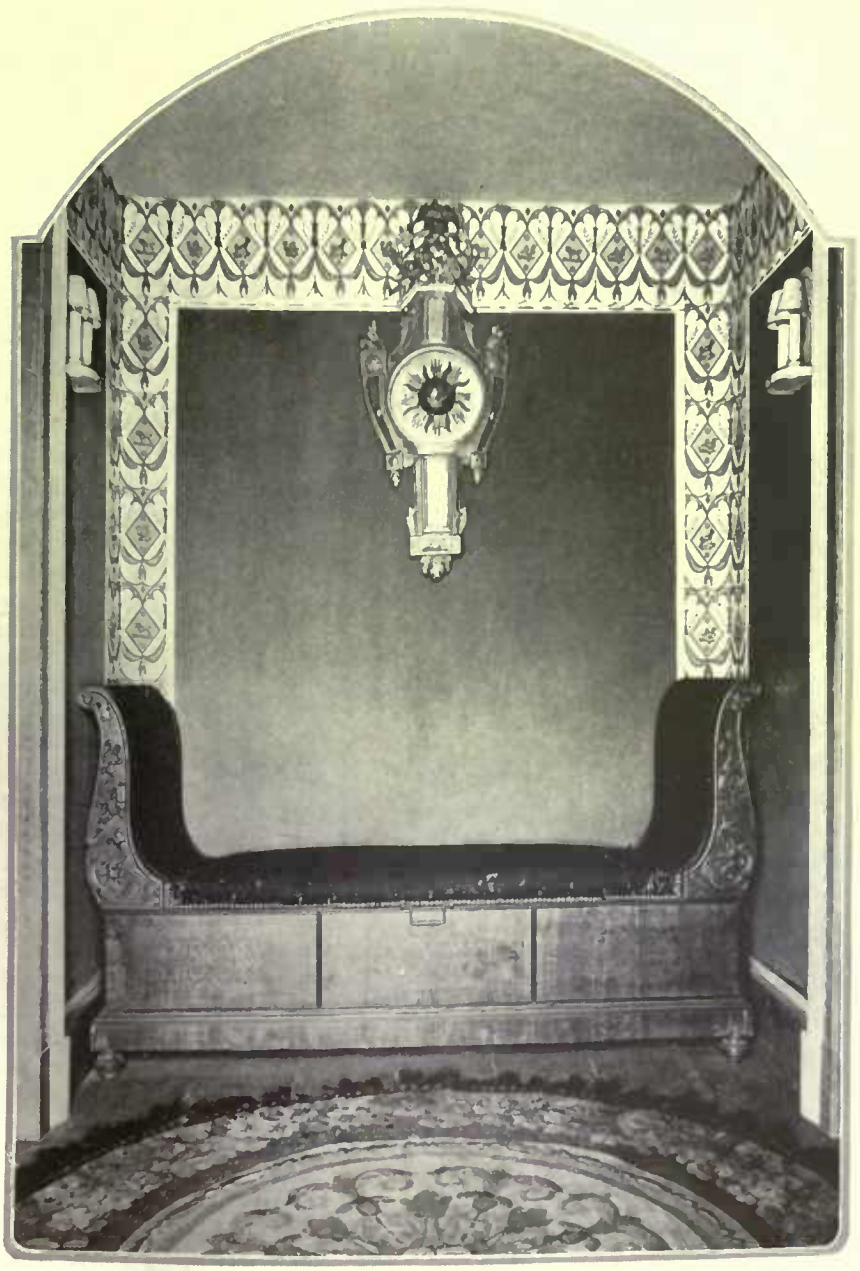
Illustrating the Decorative Use of Exceptional Wall Papers in Completing Town and Country Houses

RUBY ROSS GOODNOW

IN April the decorator's idea of heaven is a mansion of countless rooms, and countless lovely and suitable papers with which to hang them. An angelic and an infinite task! But even rooms as they exist, and wall papers as they exist, are thrilling in Spring. I often wonder if there is a pleasanter job in the world than that of the paper hanger, who waves his slap-dash brush and realizes a miracle. What a thrill it must be, this producing a garden out of nothingness. I like to sit quietly in the corner of a room in process of being papered and watch the amazing orderly business of pattern meeting pattern. Few processes are more encouraging to the beholder, for rooms also may be Cinderellas.

Take, for instance, the transformation of a dull room in a great city house, a drab poor relation of a room among a dozen charming neighbors, an uninteresting oblong box with a grim northern exposure, no sunshine, no fireplace, no accent of interest. Its two windows looked out upon brick walls with not a tree to break their monotonous red. No room could have been less promising, and yet, through the miracle of a blossoming wallpaper, through the inspiration of rainbow masses of birds and flowers and grasses in fresh pale color, this room became the gay young child of the house. It was planned like a garden, with a deep green carpet for greensward, and palest blue painted ceiling for sky, and this delicate 18th Century paper for flowering.

This wall paper was found in an old trunk in a London attic, rolls and rolls of it, very early Victorian in design, and delicately thin in texture. But once safely on these solid walls it became an eternal hanging garden, a proof of the permanence of the flimsy. The room in which it was used was a sort of left over, probably intended for a maid's room in connection with the large bedroom into which it opened. But fortunately it also had a long narrow corridor connecting with the main hallway of the house and a connecting bath as well, and so it was possible to make it into a guest room which might be used ordinarily by the mistress of the house as a sitting room.



A small box of a hall has its wall spaces papered in plain green-blue, and wide borderings at cornice and corners cut from a Directoire wall paper printed in yellow, green, blue and white

When the color of the room had been determined (deep bronze-green carpet, faint blue trim and ceiling from the ground of the paper) it still remained a difficult, if lovely, box. But there is a sort of divine luck which grows out of such difficulties, for everything brought into this room seemed more than right.

The collection of Frieseke paintings, budding orchards and red haired women and muslin babies, which seemed to belong nowhere, found themselves here in exactly the right setting. A piece of silk made before the war, thick cream faille, striped broadly in rose and yellow, made delightful curtains. The hideous radiator placed under one window necessitated a cover, so two small cabinets were made, one to be used as a cabinet for books and the other to screen the radiator. Pale yellow paint, striped in green, and yellow marble tops and great turquoise colored Persian jars of flowers, brought these cabinets up to the mark of the room.

On the wall space between the two windows an old commode of glowing marquetry, with marble top, was placed and this also was massed with flowers—all kinds of flowers in all kinds of vases. Above this commode a large Venetian mirror, tarnished and faintly gilt, was hung. Old mirrors are particularly lovely against brilliant paper, so two old English appliques, with their



Against the pale brilliance of this blossoming wall paper tarnished mirrors and polished wood are relief to the masses of fresh flowers



This dressing room is gay with the Italian paper border one sees in the mirrors reflected

Flowery spaces form a background for paintings by Frederick Frieseke in this room



mirror backs engraved with peacocks were placed on this wall space. Two fine white and gold Adam chairs with blue brocade seats, were used to complete this wall.

Against the long wall opposite a great Louis XV daybed of the most gracious curves was placed. The frame of the bed was light green, aged to a finer tone. A new covering was necessary so a deep brown-green moire was found at the dress goods counter, very much the color of the carpet. The largest of the Frieseke paintings was hung over this bed, and now when one comes into the room there is always the question: "Was the room evolved from the painting, or from the paper?" A comfortable lot of small tables and chairs complete this grouping. The other wall spaces are broken by two doors each, leaving smallish center panels. One of these is background to a flat French desk, furnished with lamps and books and flowers, with another Frieseke painting hanging above it, and the other is an arrangement of a small commode, Frieseke's painting "The Bride," and a pair of delicate white Battersea candlesticks.

Flowered Papers

It is difficult to understand why there are so few flowery patterns of wall papers to be had, when the appeal of flowery things is so universal. We have ransacked dozens of wall paper houses in an effort to find a paper as gay as the paper used in this Cinderella room, and yet surely there are hundreds of just such dismal rooms waiting for color and charm. A request for a canary yellow paper patterned with waving green branches was merely the exasperation of our disappointed imagination, and after that we amused ourselves by inventing papers we'd like to have and demanding them of bewildered dealers—papers of hyacinthine blue clouded with white and yellow butterflies; papers of pinky-violet thick with London anemones—pink and purple and white; papers of sky blue dotted with gold stars; papers of pale green spotted with stiff bouquets of moss roses; all the entrancing things that should be and are not. In the basement of one wholesale house we found a lot of old paper (ten years old, perhaps, not really "antique") of the desirable gayety—a fresh, baby blue ground, spotted with bouquets of pink and red geranium flowers—which the dealer was glad to sell for twenty-five cents a roll. In a Fifth Avenue shop we found a set of chemise-pink paper, a reprint of a Georgian one of Chinese design, at ten dollars a strip, but at prices between these, nothing. The dull doctrine of safety first is still favored by most wall-paper makers, and among a thousand imitations of tapestries and grass cloths and such uninteresting subjects one finds few fresh stripes and polka dots, few designs of any real merit.

Fortunately, there are still enough old papers reproduced to meet the modern needs, and from France we get occasional shockingly nice new ones. The last time we investigated the Paris shops we not only found the most beautiful of the 18th Century toiles de Jouy reproduced in paper, but also a generous lot of new designs that made us sigh over the paucity of ideas of American designers. Among the re-

prints there was a Watteau shepherd scenic one, in red inks on white; a Directoire one of beaux and belles dancing and swinging, in violet on white; a spirited hunting scene, very English, in red on white; and a dramatic red and white one of great ships in full sail, and islands where Indians and elephants and donkeys were amicably disposed. This last one I used in an old room in my Connecticut farmhouse, a low ceiled room of unexpected doors and windows and alcoves, with a great old-fashioned fire place. The small wall spaces are too lovely, with their exaggerated red ships. No pictures are used in this room, but many bookshelves go from floor to ceiling, the varied colors of their contents furnishing those differences in tone and pattern furnishing the needed relief to monotony.

Totally different is the use of a toile-de-Jouy paper shown in one of these illustrations. This is printed in snuff colored ink on a deep yellow-cream ground. The room in which it is used is Louis XVI, paneled, with its wood all painted the deep cream color of the paper, a faun colored carpet and snuff colored curtains of crêpe-de-chine. The lighting fixtures in this room are not French, they are old Georgian ones of carved pine, aged to a soft snuff color, lovely in this room. A mixture of furniture has been used, but pattern has been avoided. A screen made of marbleized paper, pale blue and rose, bound with gray ribbon, is a pleasant spot that is found in this room.

At "Vestiges"

The decorator of taste loves to admit rules, because then there is a pleasure in breaking them. An architectural axiom successfully ignored is like dissonance in music, a delight to him who appreciates it. "Vestiges," the reclaimed farmhouse of Paul Chalfin at Greenwich, is full of subtle accomplishments in use of wall papers. There is a low ceiled dining room, for instance, where Mr. Chalfin has first exaggerated the horizontal lines of the room by breaking the walls with a wainscot, and then boldly used a paper of conventional design, great scrolls enclosing vases of flowers, all printed in yellow and brown inks on white, to fill the spaces between wainscot and ceiling. At the very top of the wall an inch wide paper border of black and gray beading is used like a fine accent. This old room would have been very correct and charming with a modest striped paper and a straw matting, but with these great yellow scrolls and a lovely flowered Aubusson carpet it becomes a good room plus. Mr. Chalfin has emphasized the extreme simplicity of the shell of the room. The wainscot is made of plain planks, the mantel is the original one of the cottage, the floor is made of plain boards, but he has by the introduction of this finely designed wall paper made a proper background for furniture of his own taste, a mixture of 18th Century things from many countries. The carpet is French. The curtains are of old Italian yellow silk, the table is a simple drop leaf American one, the chairs are Italian walnut, with rush seats. The two great gilt consoles and the magnificent paintings hanging over them are fine masses of color and gilt in a room that seems simple

(Continued on page 90)



Yellow scrolls and flowers are used between white ceiling and white wainscot in a low room

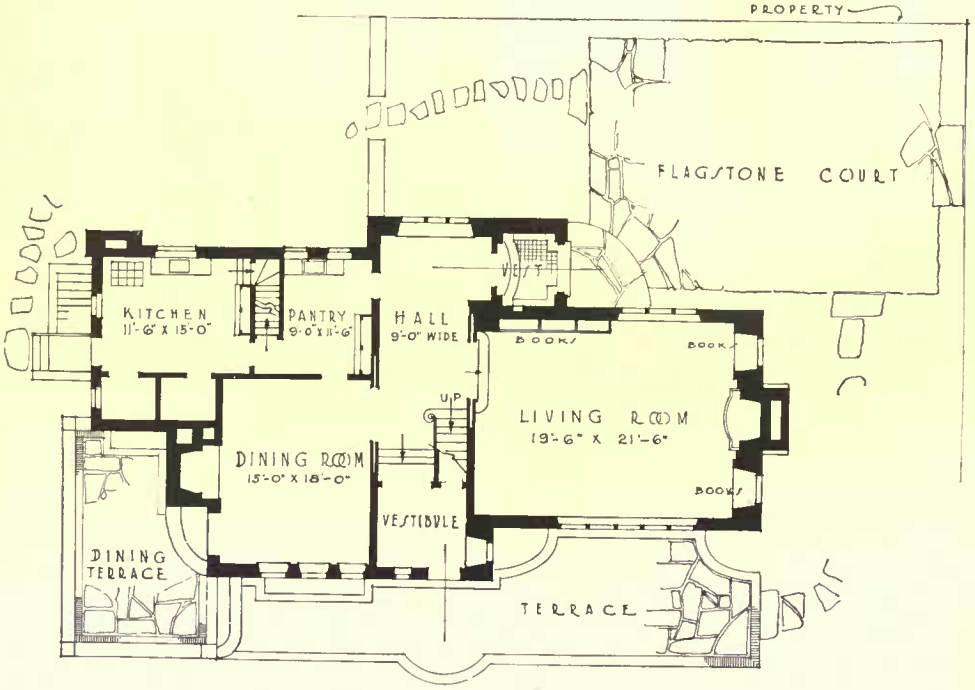


A pleasant use of pattern against pattern—red and white toile-de-Jouy against gray and white paper—in Paul Chalfin's house

An old toile-de-Jouy reprint in brown ink on cream fills panels in a Louis XVI bedroom







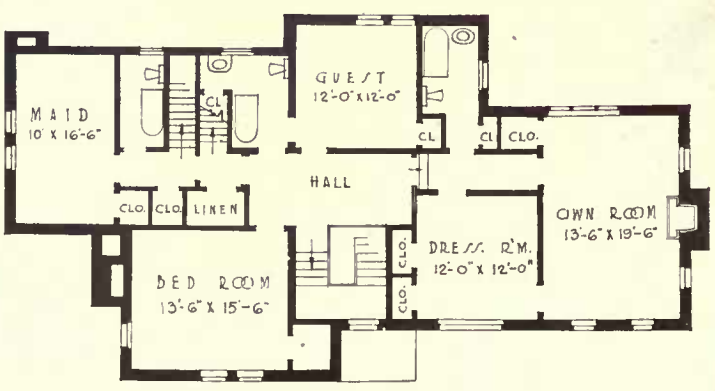
A slight irregularity lends interest to the plan downstairs. One end is occupied by a large living room, placed on a level below the hall. The dining room is pleasantly lighted with a row of casement windows and its door opens on a dining terrace. Service is in the rear

Apart from England, few foreign countries have much modern domestic architecture that we can adapt to advantage in the United States. One of the reasons is that American architects are today outstripping the world in designs for livable houses. The Burnett residence follows somewhat the type of the modern British effort

The RESIDENCE *of* PHILIP BURNETT

WILMINGTON, DELAWARE

BROWN & WHITESIDES, *Architects*



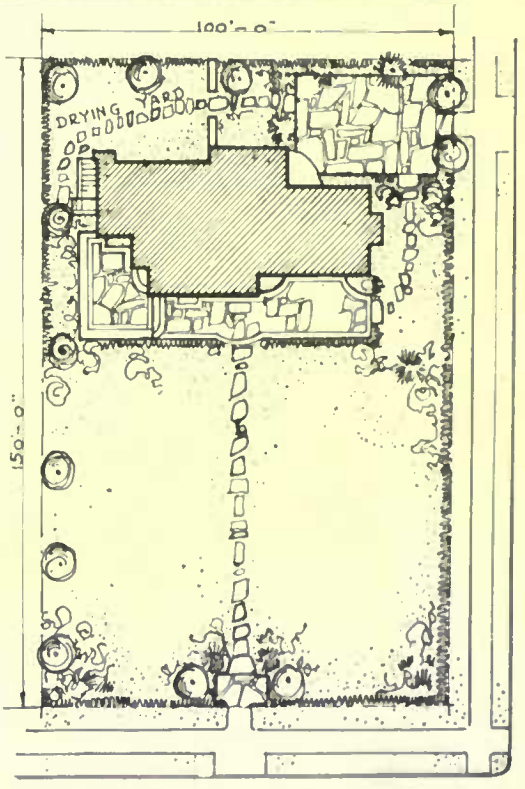
The owner's suite occupies the space above the living room—a chamber, dressing room, bath and separate hall. A guest room and bath en suite, an extra bedroom and a maid's bed and bath occupy the remainder of the floor. There are plenty of commodious closets



There are two entrances, the main one shown here and a rear door leading from the hall to the terrace and garden. A pleasant vestibule opens at the head of the hall. It is accented by a slight ornamentation and a beamed ceiling



The keynote of this house is its simplicity and restraint. The architects have depended upon shrubbery planting and vines for their ultimate effects. The walls are whitewashed. The windows throughout are metal casements with leaded panes. Slate of variegated colors gives a rich roof. The chimney stacks are solid and imposing and the slight finish at the top gives just the desired shadow and variation of line. The house is as simply furnished as it is in design



The site presented no difficult problem; it was oblong and flat. The house was located at one end, with an entrance in the farther corner by the street. A drying yard occupies the other cornee. A paved terrace runs along the othee side



A planting of evergreens and shrubbery screens the entrance from the street and gives the house the gradual approach that is desired for a house so close to the property line. This contrast between shrubbery and white walls is ideal

DO ANTIQUES FEEL HOMESICK?

Their Romantic Past Lays a Burden of Responsibility and Respect Upon the New Purchaser

PAUSING before the windows of the Antiquity Shopkeeper's we often wonder, as Omar Khayyam wondered about quite a different set of venders, what they buy "one-half so precious as the stuff they sell." Some of the things are not valuable, of course, but even then they have been part of family life, part of romance, part of history, perhaps, and just a little of their old atmosphere must hang about them.

That rather ugly bead bell-pull, for instance, will have been touched by trembling fingers as Angelina parted forever from Edwin in some mid-Victorian drawing-room and signified to her Abigail, waiting in a black and white marble paved hall, that the front door was to be opened for the last time to him.

Those quaint, hideous candle-sticks, made to represent male and female Moors in full gilt panoply holding aloft cascades of dangling glass, most probably stood side by side with great Southern shells and Northern whales' teeth on the Best-Room mantel-piece of a coast-town cottage, and have seen the joyful meetings of wives with husbands newly returned from "going down to the sea in ships."

These old-fashioned, yellow ivory yarn-winders on their carved stands must have turned and turned to the gentle hands of old ivory-faced grandmothers in warm, fire-lighted parlors, while they took "blind man's holiday" and meditated upon the socks they had knitted for their children and were about to knit for the newer generation.

DO the people who part with their old things miss them properly? Do the people who acquire them really want them?

Do they mean just bread-and-butter to the seller, and a caprice to the buyer? Does the former owner realize that a bit of himself and his ancestors goes with them,—or does he feel the loss of nothing beside the article?

And does the new one understand that he has bought all sorts of home-memories with his purchases? That there are faces and faces, with the background of their familiar rooms, coming to him with his dim mirrors? That long library windows, overlooking sheltered lawns or brilliant flower-beds, form themselves behind his brown-stained globes?

This little Chinese cabinet, black and gold lacquered, with its trays and its drawers, came from the celestial country, no doubt, what time Perry was opening Japan to an acquisitive world, and the young lieutenant who brought it back to his sister-in-law, also brought back the red and white carved chess-men under their glass dome. They probably lived on a gold-and-brown chess table of their own in the corner near the conservatory door, and were considered too wonderful for ordinary use. Will the new master of them ever think how many childish noses have flattened themselves against that dome, while the eyes belonging to them saw the knights charging the elephants and castles? Perhaps he will let his own children play with them carelessly, after he has brought them home and found his Mathilda disapproved of them, and they will go down to shattered oblivion under the shock of battle with the tin soldiers and lead cannon of today.

THERE is much to be said for preserving beautiful things; quaint interesting, curious things; and if they are sold by people who d not value them to people who do, one likes to think of them flauntin their dignity of age and position among the new arrivals from moder places, happily appreciated. But if those who loved them were starve into selling them,—if the dealers bought cheap and intend to deman a terrible toll from people who will only buy because the price is hig and the craze fashionable, then how much rather would we think o them as dying with the old rooms in the old houses they belonged to Before we touched them brocades should hang in tatters on the walls o the Italian palaces where their reflections had so rosily tinged whit shoulders and thrown into fine relief so many proud, dark heads! Th delicate, graceful French furniture,—chairs with their fine tapestry,— bureaus with their exquisite inlay, should dry-rot in their dear an slowly fading surroundings. Great pictures of great persons from th hands of the English Masters should cling to their oak panelling i the halls and galleries of the English country houses till both crumble together.

To have intimate possessions of that kind, family appurtenances, an personal acquisitions of the wise, or brave, or beautiful, or swee familiar people of our own race and to think of them in the houses o strangers who only estimate them according to the money paid and th amount of satisfaction a new ego absorbs from ownership, is to wish w had broken or burned them with our own hands!

WE often wonder whether the altar laces, made by swift, piou fingers in sunny convent gardens, shrink when they take thei places among hot eyes and bare arms at the modern dining table; th cool, old laces, with the scent of incense in every thread! Or how th copes and chasubles, and church vestments generally, feel as they han upon unclerical walls, or over civilian sofas, or even from the hand some shoulders of lay persons, far distant from the solemn roll of th organ and the high intoning of the Mass. Do they dream of th cathedral arches and the jewels of the colored windows there amon the chairs and tables of the collecting citizen's home? Or have the no more memory of where they came from than he has?

How do the old books like their new quarters on our shelves? Man second-hand libraries are coming over the seas to us, and when w touch the mellow reds and dull greens of their smooth leather binding and look at the names so elegantly written on the first pages,—th stilted little presentation sentences, the intimate affectionate words, o perhaps just the book-plate of the family founder from whom the came,—how can we help thinking that if every volume does not g where it is honored, it had much better have mouldered comfortabl away in its appointed niche in the carved bookcases, possibly besid those same long windows where the brown-stained globes had stood

Sometimes we long to be like the Bride, in the "Mistletoe Bough and, getting into our own oak chest, snap-to the lid and stuffily expir among our own goods and chattels rather than run the risk of bein forced to sell them to friendly aliens.



A weather vane designed by Hunt Diederich for the residence of Robert W. Chanler



Gillies

THE HOUSE ON A HILLSIDE

Too much of sentiment has been wasted over the cottage in the dell. Such cottages are apt to be damp, muggy in summer and stuffy in winter. Their only redeeming feature is that they look picturesque. It is far better to build your house on a hillside, where there is a free play of air, a command of view and where the gardens hang one above the other on enchanting levels. The cottage in the dell is easier to get at, but the house on the hillside is much more wonderful when you reach it. That is one, among many, of the outstanding advantages which characterize this home of George W. Olmstead, Esq., at Ludlow, Pa. A. J. Bodker was the architect



American Rockingham ware of 1850 is illustrated in the mottled brown and yellow hound-handle pitcher to the right, the dog and Swan Hill pitcher

EARLY AMERICAN HOUSEHOLD POTTERY

The Lead Glazed Earthenware of Post-Revolutionary Days Affords a Pleasant Hobby for the Collector

M. HOLDEN

EARLY American household earthenware, fashioned on the potter's wheel, glazed with lead, sun dried or fire burnt, represents the extent of the product, skill and craft of the early potters of America, from whose hands they passed into the homes of this land, serving well the humble purpose for which they were made. Now after years of faithful service, such examples as are extant have come to be sought by the collector who has an eye for their unassuming beauty of color and form, and also for the story they tell.

Common household utensils of clay they are, but they "tell a tale of early days and of things as they used to be". They tell of the homes of the colonist in early Colonial days. They tell of the pioneers and early settlers who built new homes, ever westward fro the sea, all over this land; and to n they tell of the old farm home whe pottery utensils such as these were us in grandmother's time,—row upon ro of preserve jars on the shelves in t cellar, milk pans on the old bench the stoop, pie-plates and bacon-platte in the kitchen cupboard,—and in t evening when the snow drifted deep outside and the log fire burned high inside, there on the dining table table set for twelve) would be t earthenware pitcher filled with cid and the bowls of apples, while t shadows that danced on the log cab walls were surely those of good che

Earthenware household utensils we needed most and largely used in t farm homes from the earliest Coloni times until the Civil War. They we



Harting

Early American Dutch pottery is found in the Hudson River valley and adjacent counties of New Jersey and Connecticut. These examples have a black glaze



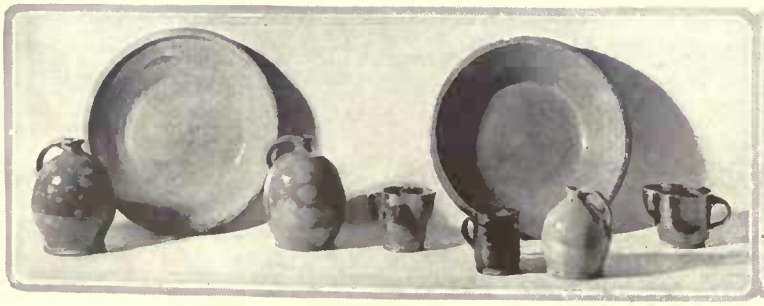
A horse and hounds design in Rockingham ware



These examples of early Pennsylvania pottery show two of many types made. The flower pot and two plates on either side of it are sgraffito ware or mersed pottery. The others are slip ware, so called from the type of glaze



Washington is pictured on this Rockingham pitcher



The three jugs are of early Maine pottery, the balance are from the pottery of Jeremiah Burpee. The milk bowl to the left is mottled green slip ware and the other of yellow slip



This group is of early American Dutch ware—pie plates with inscriptions, a bacon dish with zigzag decorations, jelly moulds and an apple bowl, all representative of the kind and period



An interesting group of early American Dutch pottery shows preserve jars on the ends, pickle jar in the center. These are glazed deep red with brown spots. The butter crocks are light yellow with brown markings. Above hangs an early picture of New York with tiles from old New York houses made in that city before 1700



A Rockingham ware pitcher showing the huntsman design is to the left; the jar in the center is early Massachusetts pottery, made at South Danvers around Revolutionary times. Another Rockingham to the right





(Below) The two Rockingham pitchers show a stag and a Columbia design. This pottery takes its name from the English Rockingham and was first made here in Jersey City in the year 1845

of course used in the homes of the cities, towns and villages but not nearly to the same extent as in the farm homes. For two hundred and forty years the potters with their small potteries scattered over the country supplied this household need, making lead glazed earthenware household pots. After 1735 they commenced to make salt glazed stoneware as well, which required larger plant machinery and capital to produce their earthenware.

Both earthenware and salt glazed stoneware were manufactured after the fashion of the Dutch, English and German pottery of the 17th and of the 18th Century. Hence our early pottery has so large a range and is so varied; for it combines all the knowledge, skill and craftsmanship of the potters who came here with the early settlers from these three countries, while American potters added thereto designs and decorations distinctively American as time went on.

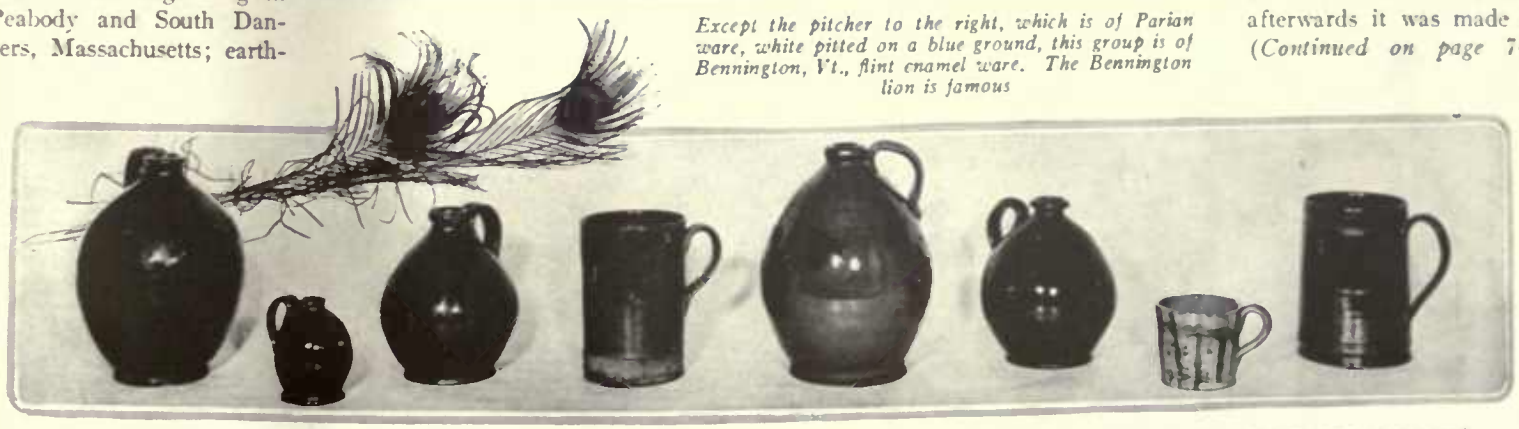
All too few are the pieces of American-made pottery dating from Colonial times in our museums and private collections, — examples of Pennsylvania earthenware; earthenware originating in Peabody and South Danvers, Massachusetts; earthenware mantel tiles from New Amsterdam (New York), among the pieces from known localities of original manufacture. American pottery made from 1800 to 1865 is the sort the collector is most likely to come across. After the Civil War, tinware, chinaware and glassware displaced earthenware household utensils, and the days of the small individual potters were over (excepting of course the revival of interest in ceramic handicraft in recent years).

The early earthenware pottery found in the farm homes of the Hudson River counties and Long Island, New York, also in the adjacent New Jersey counties and Connecticut localities along the Sound, is of great beauty and strongly exhibits the Dutch influence. This earthenware is glorious in its coloring of orange red and olive, splashed with dark brown markings; also single colors of yellow and black and mottled green were combined with other colors. No more beautiful earthenware was ever made in America than this early pottery with its Dutch shapes and the orange of the flag of New Amsterdam in its glaze. It originated in New York State, then afterwards it was made in

(*Continued on page* 74)



Except the pitcher to the right, which is of Parian ware, white pitted on a blue ground, this group is of Bennington, Vt., flint enamel ware. The Bennington lion is famous



Jugs and mugs of red and black glaze show the range of the early American Dutch pottery, characteristically Dutch in shape. This ware originated in New York State and afterward was made in New Jersey and Connecticut. All the illustrations are from the author's collection

THE PIPE ORGAN IN THE HOUSE

While an Insignia of Aristocracy the Pipe Organ Can Now Be Built to Suit Homes of Moderate Size

CHARLES D. ISAACSON

I HAVE had the privilege of writing for House & Garden on several different occasions and have referred to the importance of the music room as an essential part of the modern home—a music room that not only contains instruments but puts them to use. I have discussed the piano, the harp, the instrumental ensembles. I have shown how it is possible to retain the period atmosphere of the home or the room with all instruments and especially and particularly with the phonograph.

Now I come to what I consider to be the zenith of musical possibilities, the pipe organ.

I have observed that while the piano is found in nearly every home of the slightest beauty, the pipe organ for obvious reasons is limited to the special elect. In the residences of such men as Charles M. Schwab, George Eastman, the late George Woolworth, the pipe organ is a living entity in the daily routine of life. For Mr. Schwab, the organ has become his greatest hobby, the opening spirit in the great scheme of philanthropy which has made Andrew Carnegie's successor a figure of history. Charles M. Schwab has learned to play the pipe organ himself, and while he is very modest as to the quality of his performances, his week is never complete without his day at home in which music is the sole subject and object of his attention.

"I would feel lost," said Mr. Schwab to me one day, "if that day



(Right) The organ in the residence of S. Harold Green at Newton Center, Mass., is built over and back of the fireplace. The console is located at the opposite end of the room

(Below) The rear wall of the sun porch screens the pipes of the organ in R. E. Forrest's house at Rye, N. Y. The large Italian living room gives ample space for organ sound



of music were denied me. It revitalizes my whole being, gives zest to my mental activities, suggests new ideas. My pipe organ for myself, and more particularly when it is played upon by the visiting artists at my home, my pipe organ I consider to be the livest member of my family outside of my wife and myself. That pipe organ has changed my whole attitude on art—not only on music—indeed, it has changed my attitude on life and seemed to shout at me: 'if you can have this joy of music, why not others?'—and so I jumped at the opportunity of supporting the Bethlehem Bach festivals (in which the villagers participate), I inaugurated bands and choruses and classes for my factories, and if there is one extravagance of my life, it is music, aided and abetted by my organ."

In each of Mr. Schwab's homes the pipe organ is a prominent element. Somebody waggishly said that in planning a residence, Mr. Schwab instructs the architect to place an organ and build around it!







Where one has a special music room, the console can be placed in one corner, as in the room above, and the pipes behind the screen in the farther corner

Take the case of George Eastman, the famous kodak man. His residence in Rochester has one of the finest private organs in America. It was built into the house a long time after the place was constructed. I mention this fact and will comment on it later. The essential idea about Eastman is that the pipe organ became such a factor in the life of that great business man, that he engaged an organist to live with the instrument—and a button connecting with Mr. Eastman's suites, brought the artist to his keyboard at any time of the day or night, generally both! It was Mr. Eastman who recently

(*Continued on page 70*)

The console of the organ in George Marshall Allen's residence at Morristown, N. J., is placed in a hall gallery and the pipes across the hall. Photographs from the Estey Organ Company

From the upper terrace one looks across the stretch of the lower planting to the farther reaches of the hemlock windbreak. The nearer paths are laid in flagstones between beds of fragrant heliotrope bordered with petunias





The heliotrope planting comes up to the house terrace and the shady loggia where tea is served of afternoons. Oleanders in jars mark the opening. Above is the sleeping porch with its window boxes

The house garden is fenced in with split palings brought from France. Against this is a wide herbaceous border. Mr. Chester Aldrich, the architect of the house, assisted Mrs. Wittpenn in planning the garden

The GARDEN *of* MRS. OTTO WITTPENN

BERNARDSVILLE, N. J.



Green Heys, the residence of G. H. Garrett, at Snape, Suffolk, England, is a modern house built in the Queen Anne style, but following the Suffolk tradition in the detail of the plaster work. The relative proportions of the Queen Anne type are retained while the quasi-grandiose effect generally associated with Queen Anne architecture is avoided in adapting this classic model to modern requirements

THE QUEEN ANNE STYLE APPLIED TO A MODERN HOUSE

DUMBAR, SMITH & BREWER, *Architects*



The back of the house, seen from the stable arch, shows the variety of types of windows used. Yet the group is completely harmonious since perfect balance is maintained in their disposition



Although it bears little or no trace of the Queen Anne tradition, the hallway has a distinct individuality. The dark furniture accents the white walls and green and white marble floor

THE CHINTZ IN YOUR CURTAINS

Behind It Lies the Romance of the East and the Clipper Ships that Makes the Designs Even More Cheery and Interesting

AARON DAVIS

SOME DAY a man will write a book, and it will be called "The Glory of the Commonplaces," and on its pages will be listed those humble things that are humble only because the lives of many men and the passing of many years have made possible the wide use of each item. And in this list will be those printed cloths that serve to make homes hospitable and gracious.

Chintz, the word, is from the Hindoo "Chint," meaning "full of color." During the early part of the 19th Century "Indienne" was a trade term for printed calicoes, and the great cloth-printing works near Rouen are still called "Indienneries." Thus India, so far as we know, was the original source of printed cloth.

The merchant marine supremacy of England started with the British East India Company. This corporation was founded to fetch native wares from India and distribute them in the company ships to the great markets of the world. Among the chief articles of rare merchandise which these bluff-bowed vessels carried were the glorious old hand-painted calico curtains, sold into England and France, to lend a foreign savor to the manor house and the château. These original curtains were of large pattern with no repeat to the design, and were primarily intended to drape the banquet hall of some Oriental nabob. Their use was limited both through the size



Chintz is especially useful for country house couch covers because of the brightness of design and color. W. & J. Sloane, decorators

Curtains of glazed chintz, reproduced in England from an old Italian pattern were used in the room below. Mrs. Monod, decorator











The design at the top is "Harwich Bowl" and that at the bottom "Queen Anne Lace", both English chintzes rich in color and pleasing in design. Courtesy of the Erskine-Danforth Corporation

The "Carlisle Butterfly" and the "Lion Crest" are two designs in old chintz reproduced for modern decoration, being especially adaptable to country house interiors. Courtesy of Erskine-Danforth

of the curtain itself and its large expense. But the charm and gaiety of this new accessory to household decoration were so great that industry overcame the limitation of the originals by producing what we call "yard goods." So the chintzes and cretonnes which you purchase today have a truly noble ancestry.

Glazed chintzes have been a staple article of trade of England and the Continent for above a hundred years. One of the managers of a large glazing establishment in Manchester stated that in his belief the glazing or calendering of textiles originated in Holland during the days of the Dutch East India Company. Holland cloth is still the name for a filled cloth used for roller shades.

Glazed chintzes can properly and effectively be used for almost all purposes to which the unglazed material is put. When the glazed surface wears away, as it will in time, the fabric can be cleaned. You then have a chintz that is practically new, since the glazed finish has actually prevented dust and dirt from getting into the fabric itself and rotting the cloth.

The process of glazing is of itself a simple one. The fabric, plain or figured, is first immersed in a starch solution and then run between heat and friction cylinders. If you asked the Chinese laundryman to put a polished finish on a dress shirt or collar he would go through practically the identical process.

Glazed chintzes do have a mellowness of color that adds immeasurably to their charm of design and ground. And then there is a quaint primness in the way a glazed fabric hangs that coincides wonderfully with the informal and livable rooms which most of us wish for.

Oberkampf was the genius of France who raised the cloth-printing industry of his country to international fame. Those delicate and dainty Toiles, depicting pastoral and classic scenes, were the product of his print works near Versailles. So great was the reputation gained through his craft that the Emperor Napoleon when inspecting his plant took a medal from off his own coat, and, pinning it on the breast

(*Continued on page* 86)



This hand-painted calico curtain from India was originally designed to ornament the walls of the banquet hall of a native rajah. Such panels were the ancestors of our chintz



Chintz is so useful that today our rooms could scarcely get along without it. Here it supplies curtains and bed valances for the four- posters. A design can be taken from it and painted on the furniture. Its colors suggest hues for wall finish and the details of binding, cushions and lamp shades. The pattern used here is from printing blocks which are over a hundred years old. Erskine-Danforth, decorators

Harting

The drawing room, which occupies the entire front of the second floor, is furnished in the Georgian style. The sofa is covered with blue and green damask and the chairs with red and blue needlework

Pale green paneled walls form the background of the drawing room. The door is accented by a Georgian arch. In placing the furniture a balance has been maintained, which adds to the room's dignity

Three large, arched, double windows fill the house-front side of the drawing room. At these blue curtains are hung, contrasting with the pale green walls and light trim. The rugs are Orientals



The overmantel in the study is a Chinese painting mounted on old red Chinese fabric with dark blue damask behind it



Another corner of Mr. Trevor's study shows two more Chinese paintings, part of a large and valuable collection

THE NEW YORK HOME OF MR. AND MRS. JOHN TREVOR

AMONG THE NEW NATURAL ROSES

The Forebears of Our Infinite Rose Family Were Simple and Single, Qualities Which Are Still of Great Garden Value and Characterize a Number of Splendid Modern Sorts

J. HORACE McFARLAND, *Editor of the American Rose Annual*

HOW did Dame Nature make the rose? Did she produce offhand the sweet La France, the queenly Druschki, the glowing "Jack," and with them gladden the eye of the first man who glimpsed the rose?

Not at all! The first roses, the purely natural roses, are the so-called "wild" roses, native in all the arable lands of the earth, and spreading mostly by mere chance as the seeds are sown by the winds and birds.

Count the petals of the wild rose—the lovely *Rosa setigera* of the east and of the prairies, the sweetbriar of England. They are five in number and the rose is therefore single, having but one row of dainty and more or less colorful petals. Then tear apart, if you are sufficiently hard-hearted, a modern greenhouse rose, and your count will show twenty-five or more petals, up to ninety or so on the very double varieties.

Old Double Roses

The rose has, it seems, a natural tendency toward varying into the production of more petals, for double roses were known to the gardens of long ago in Europe. For a long while the estimation of the value of a variety was in close proportion to its doubleness, and the open rose was almost despised and altogether disregarded. The bud received all the attention; the search for rose perfection a generation and more ago, and even yet in the estimation of some growers, would be at an end when a variety had been produced that would be "full double," and would remain as a bud, without opening, until it faded.

I can remember how, as a boy, I was considered unconventional and somewhat queer because I loved a certain rose which remained but a few hours in the bud form, quickly opening into a glorious flat ivory-tinted flower showing a golden heart of stamens. That lovely old Sombrieul—I haven't seen it for a full two score years!

The more completely double roses are not now in the greatest favor, even with the folk who know only what the florist forces for or on them. The looser Killarney type has taken deep hold on the preferences of the rose-buying public, and in gardens such semi-open sorts as Gruss an Teplitz, Ecarlate, Los Angeles, Willowmere, Mrs. Aaron Ward, Duchess of Wellington and many others are now cherished.

New Single Sorts

But this is a story of natural roses, of single roses, and not of the petted greenhouse sorts or of the scarcely less petted garden hybrid teas and the more rugged garden hybrid perpetuals. I want to tell of some newer forms of these natural roses, and to urge their proper placing and planting, as shrubs for the driveway and border, holding place with the lilacs and spireas and hydrangeas, or climbing wide and high over trellises and fences, or serving as hedges.

North America has nearly a score of these native roses, several of which are not hardy north of Tennessee. They are all described and many of them are illustrated in the 1921 *American Rose Annual.* The familiar prairie rose, *R. setigera,* is a good shrub,



A climber of far-reaching power, but which may readily be trained to post or pillar, is Paradise, large and of unconventional form, in color a light but not pale pink. It is one of the newer natural roses



The hybridizing of our familiar prairie rose with the Japanese R. Wichuraiana has produced American Pillar. Its flowers are of white-eyed crimson to pale pink, with golden stamens



"W. M. 5," one of Dr. Van Fleet's creations not yet available in the trade, bears superb 2-inch blossoms in clusters which combine the crimson of Moyesi with the white of Wichuraiana



A splendid natural rose is Hugonis, with buds and blossoms of clear yellow set closely along arching stems. The foliage is good and the blooming season begins very early. One of West China's rose contributions



Another of the Van Fleet unnamed hybrids is "W. S. 18," a blend of Soulicana and Wichuraiana, of odorata and setigera. In June it is covered with wonderfully numerous pure white single blossoms. An excellent variety

but with a tendency not to hold its peculiarly pale green foliage all the season. Its exquisite pink flowers fairly flood it for its one great bloom experience, and it earns its garden way quite as well as any lilac does. Very aptly named is a hybrid of this robust natural rose with an equally robust trailing natural rose of Japan, *R. Wichuraiana;* the hybrid, also robust and with far better foliage than either of its parents, being American Pillar. With great flowers of white-eyed crimson to pale pink, with a glowing center of sunny stamens, this rose is certainly a prize for trellis or hedge or pillar, or as a trained shrub. It will hold its good leaves to the time of frost, and its thick, upstanding canes denote its vigor.

Other Good Sorts

The other American native roses that seem generally happy as shrubs are *R. nitida* and *R. carolina* in the East, and *R. Woodsii* and *R. nutkana* in the West. I suggest their use, with certain foreign sorts, in the larger shrub plantings rather than in the intimate garden. The exquisitely fragrant sweetbriar or eglantine of England, *R. rubiginosa,* is a delight, and there are vigorous hybrids of it, known as the Lord Penzance sweetbriars, which provide varied hues of most pleasing flowers.

Taking a long look around the world, we find the natural roses of Japan and China providing us here in America with colors, fragrances and foliage very different from those of the Occident, and very desirable to have. I have mentioned one in describing a hybrid, the Japanese parent of which, *R. Wichuraiana,* is of a trailing rather than climbing disposition, and with glossy foliage. The only common name for this beautiful white-flowered rose is a gruesome one—it was largely sold in America as the "memorial rose" because of a fancied fitness for decorating graves! This is hardly better than the awkward botanical cognomen, in memory of a certain Baron Wichura of Japanese fame. The rose is lovely in itself, but it lives for us particularly in a class of hybrids to which it has imparted good foliage and a vigorous climbing habit. Indeed, the best of our larger flowered American climbing roses are crosses with R. Wichuraiana (pronounce it comfortably *Wy-choor-eye-anna,* if you please), including Silver Moon, Climbing American Beauty and other prizes. But they are double, and not within the scope of this story.

Rosa Rugosa

Also of Japan is *Rosa rugosa,* a chiefly beautiful and useful natural rose. Named for its rugose or wrinkled foliage of deep green, it has also to commend it very large flowers of a hue nearly the objectionable magenta in some forms, but varying easily to bright pink and pure white. Great vigor, an upstanding bush form, and rugged hardiness also characterize this natural rose, which is useful as a striking shrub in the border, as a splendid hedge plant, and directly in the garden if it is occasionally pruned severely or cut off right at the roots. The rugosa roses are early in bloom, and tend to be continuous throughout the season, while their seed

(*Continued on page* 66)

TO KEEP *the* BIRDS *in the* GARDEN

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



A bracket wren house of rustic cedar with a one-inch hole to keep out sparrows. $1.50



A house for bluebirds, both attractive and practical, is made of sweet-smelling Jersey cedar. $1.75



A hanging house for wrens that was copied from a bamboo Japanese lantern. It is $1.75



(Above) Purple martin house of sassafras, evergreen and red cedar woods. 28" high, twelve chambers. $36

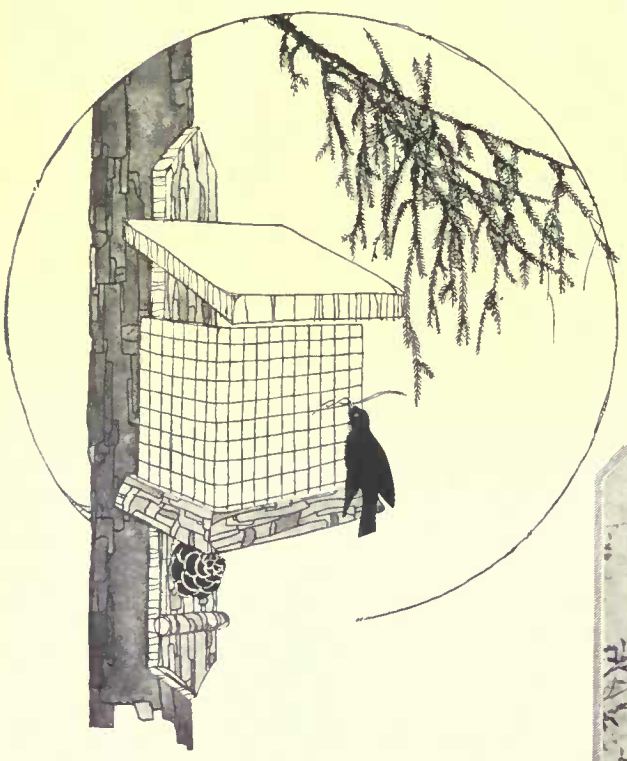


It is said sparrows do not trouble a swinging house. This one is for wrens or bluebirds. $1.75



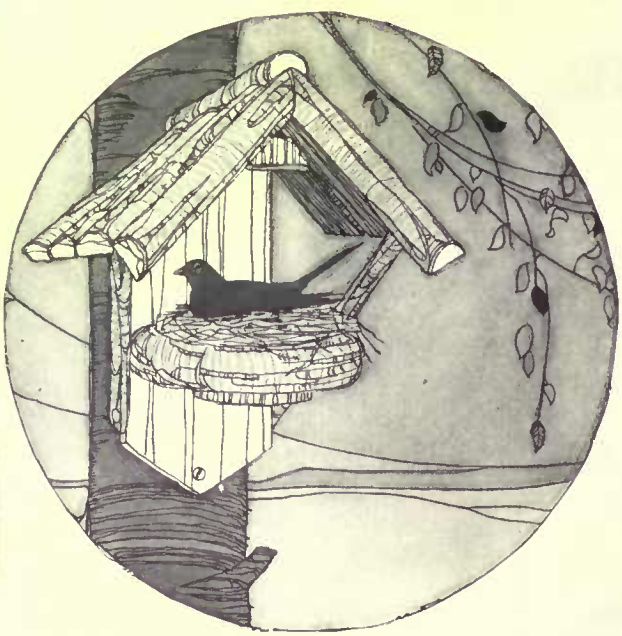
(Below left) An unusually attractive home for a wren is made of rustic cedar. $1.50

The house shown below is for bluebirds. It is well made and practical. It comes for $6



A nesting station to be placed on trees or the sides of dwellings. Fitted with screen holders for four kinds of nesting material and a cone screw for fall and winter feeding. 18" x 7½". $1.50





A nest shelter for robins and barn swallows. To attract robins, it should be placed on a tree trunk with the front side turned away from the prevailing winds. 16" high. Price $2



A LITTLE PORTFOLIO *of* GOOD INTERIORS

It is a mistake to suppose that an effective furniture arrangement depends either on a striking color scheme or on the emphasis of any one period. In the corner of this back drawing room of a city house, a room usually difficult to furnish, a number of good pieces in different styles have been happily combined because they happen to be sympathetic in line. The mirror is Venetian, the cabinet an Italian piece in lacquer, the table is Queen Anne and the upholstered chair French. Placed in harmonious relation one to another they create a graceful and balanced grouping for a small room



While the Gothic style may not seem appropriate for bedrooms, its austerity can be relieved by the furnishings and by decorations on the walls. In this chamber a plaster design was modeled onto the chimney breast. Another design adds to the interest of the sunny recess that serves as writing corner

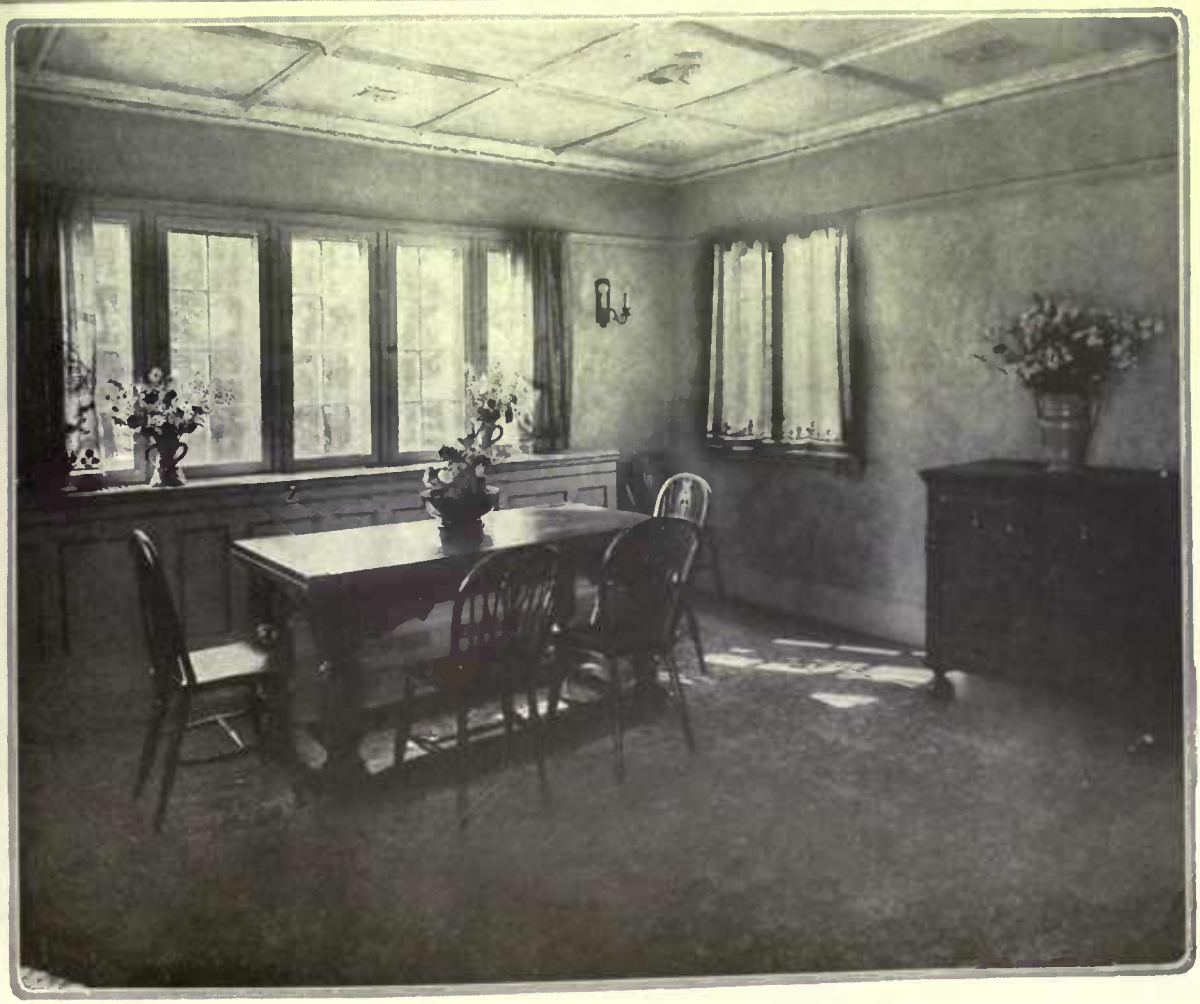


The peculiar charm of the Georgian interior lies in the dignity of its paneling and in such accents as the mantel and the cabinet. It is an architectural interior, balanced, classical and not too delicate. It is an unsurpassed background, as in this living room, for furniture of good line and color

Hewitt



Paris, London and New York each has its own expression of modernist decoration. The work of Mr. G. F. A. Voysey in London comprises a school in itself. In the room above the wainscot marks the designer's individuality. It is of green slate. Allegorical flower pictures, framed in silver, are let into it



The refectory table is a type that appears to advantage when placed off center in a room. Thus in this simple dining room, it stands close to the window. The casement windows, the molded plaster ceiling and the Jacobean oak sideboard combine to create an harmonious atmosphere for the table. E. J. Kahn, architect

Gillies

SATINWOOD FURNITURE

The Furniture Which Marks the Highest Achievement of 18th Century Cabinet Making

THE 18th Century has been called the Golden Age of English cabinet-making. It was a time when luxury was allied to refinement and good taste; the standard of workmanship was high, originality of design and idea was passionately sought for. From the Adam Brothers on to poor Thomas Sheraton (the last, and, perhaps, the greatest of the 18th Century's designers), carpenter and painter, craftsman and designer were all artists working together to produce beautiful or fitting things for the wealthy and profoundly fastidious dwellers in the homes of that period.

Of this Golden Age it is hardly stretching a point to call satinwood furniture the consummate achievement. True, the satinwood period is towards the end of the century; it goes linked with Sheraton's name. But Chippendale, whose name is linked with mahogany, used satinwood quite soon after its first arrival from the East Indies, and it was employed by other makers, eminent in their day, whose names are now forgotten, and whose work is attributed to, or merged in, greater names.

Light-colored woods were just coming into fashion; mahogany, though still used, had become less inevitable. This change in fashion was chiefly due to the Brothers Adam; dark, heavy-colored woods were inconsistent with their classic white rooms and marble mantelpieces. If Robert Adam could have had it all his own way he would most likely have furnished on the stone and marble lines of ancient Rome. But, although his influence was enormous, and his adopted style permeates the whole of that period, it was too cold and severe for comfort, and certain modifications there had to be. Light-colored wood at all events was essential, and the newly-imported satinwood was timely.



A large card table typical of the period is inlaid with a border and center circle of darker wood. The border is decorated with a painted design of roses, jasmine and polyanthus

Two kinds of satinwood are used for cabinet-making: East Indian and West Indian satinwood. Botanically considered, the trees are not closely allied, but the wood of one bears so close a resemblance to the other that it is well to note the points of difference.

East Indian satinwood (*Chloroxyeon Swietenia*) is cut from a fairly large deciduous tree, allied to mahogany, growing in central and southern India and Ceylon.

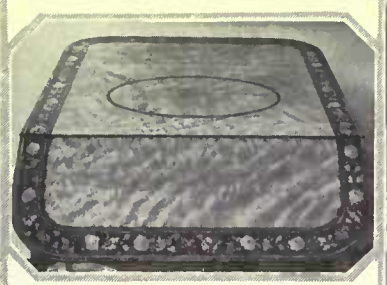
A fruit and flower design has been used to decorate the top and graceful tapering legs of the semi-circular console





Nasturtiums, crocus and red currants form a decorative border for the top of the painted satinwood table to the left





A closer view shows the decorative banding of the large card table

The contour and decorations make this satinwood table a remarkable piece



(Left) The ground color of this small console is a very beautiful pale gold





It is unusual to find drop handles on a table of this kind. Gray and pink silk makes an appropriate background for satinwood furniture, since it is typical of the period to which these elegant trifles belong

The figure of the grain is short and broad, and the color—lemon or light orange—turns to a warm yellow with old age. When burned or scraped the wood gives out a peculiar aromatic perfume.

Among the varieties of West Indian satinwood (*Fagara Zanthoxylum*) the best comes from San Domingo, and was formerly imported to England in logs from ten to twelve feet long. It is of a greasy nature, and has a scent like coconut oil. Paler in color and with less lustre than the East Indian satinwood, it passes from a subdued yellow into brown. The figure is horizontal and more distinct than that of the East Indian variety.

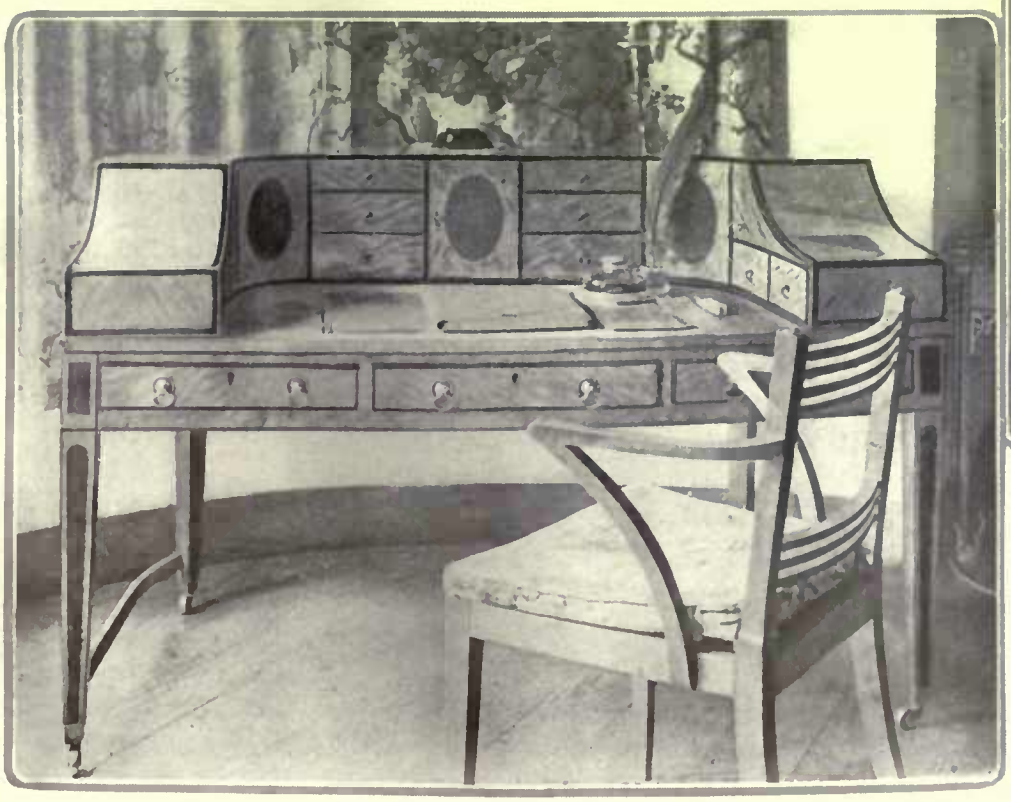
Both woods are extremely hard, and have a close, even grain, which varies considerably in the markings of different pieces. Both take

(*Continued on page* 64)

(*Above*) Many of Sheraton's writing tables were designed as drawing tables as well. This is an exception. The top folds over, affording a generous writing space. A drawer and two side cabinets complete the piece, which is beautifully decorated with panels of a darker wood



A screen which lifts up at the back of this Sheraton writing table enabled a lady to sit close to the fire without fear of scorching her complexion



This lady's drawing and writing table, the work of Sheraton, has a movable desk, which is made to slide forward when used for drawing

THE ALLURING GARDEN GATE

It Stands a Symbol of the Beauty Hidden Behind It and Brings Garden Contrasts into Greater Relief

MARY H. NORTHEND

GREAT changes have taken place in the enclosing of our gardens since the days when the Colonial picket gate swung back on its hinges and through it one passed down the box-bordered central gravel path to the vine-clad arbor beyond. Perchance, sauntering along, one imbibed the sweet odor of cinnamon pinks, or watched stately hollyhocks uncurl their silken petals, shaking out the tucks and wrinkles of their buds like newly awakened butterflies.

There was dignity in the square wooden posts, a charm in their carved balls, urns, or torches, which architects to-day are reproducing in the entrances to our 20th Century gardens.

With the introduction of wrought iron into modern art Italian Renaissance designs have been revived in planning the gateways that open into many of our present day estates. This material seems eminently fitted for garden entrances as it is durable, withstands the ravages of winter, and, like the garden itself, gains charm with every passing year.

As a staunch support is necessary, gateposts of brick or stone must be constructed but with a foundation several feet below the surface so that they shall not be thrown out of plumb by frost. Corresponding always with the exterior of the house and strong enough to allow the insertion of iron hinges on which to swing the gate, a gatepost of this type imparts an air of distinction to the entire garden.



This wrought iron gate between a kitchen and a flower garden bears a symbolic panel of fruit

Various Types

Nothing produces so natural an effect as the rustic gate set to break either a stone wall or a rustic fence. A vine-covered rustic arch is especially appropriate for a simple garden.

The gate typifies the garden and the taste of the owner and should be a part of the scheme that ties the house to the garden. Framing a vista, it lures the visitor to enter.

In planning the garden enclosure the paling fence is not to be despised, particularly where an old-fashioned garden is in evidence. In olden times the palings were set close together; now they are often several inches apart to allow a better view of the garden plot. The gate occasionally shows an inverted arch, the standards varying in height. The gateposts here are smaller and less classical in design while the urns depart from the usual small, delicately shaped post caps, becoming elongated.

An archway gives dignity to the Colonial gate and forms a support for twining vines and rambler roses, green even in off seasons. If ferns are planted at the foot of the post they hide the base of the vine which often grows straggly as the season progresses.

Then again, we find the wooden gate used in connection with a well head and brick posts and walls after the Italian type of garden entrance. A charming example shows a gateway. Hung on iron hinges, the latticed gate, painted a soft gray, contrasts pleasantly with the brick. Instead of vines trees have been planted to meet overhead, the soft green leaves proving an effective foil for the red of the roof. Pottery baskets of bright colored flowers lend a touch of joyousness needed to light up the dull tones of the brick.

Often the combination of brick and wood is desirable, the latter being used for the roof, supports, and the gate, while the wall and posts are of brick. This combination affords a pleasing contrast.

Ornamentation

Many of these gates are hung by iron or brass hinges, the latches being designed to correspond. Occasionally we find a motif let into the gate, often designating the name of the estate, such as the dainty little iris that forms the central feature of the entrance into "Iristhorpe". Instead of wooden posts this is set between field stone columns connected by a latticed pergola. For color scheme, vines have been planted that wind around the posts and will later cover the pergola top so that one enters the gateway under a bower of soft green.

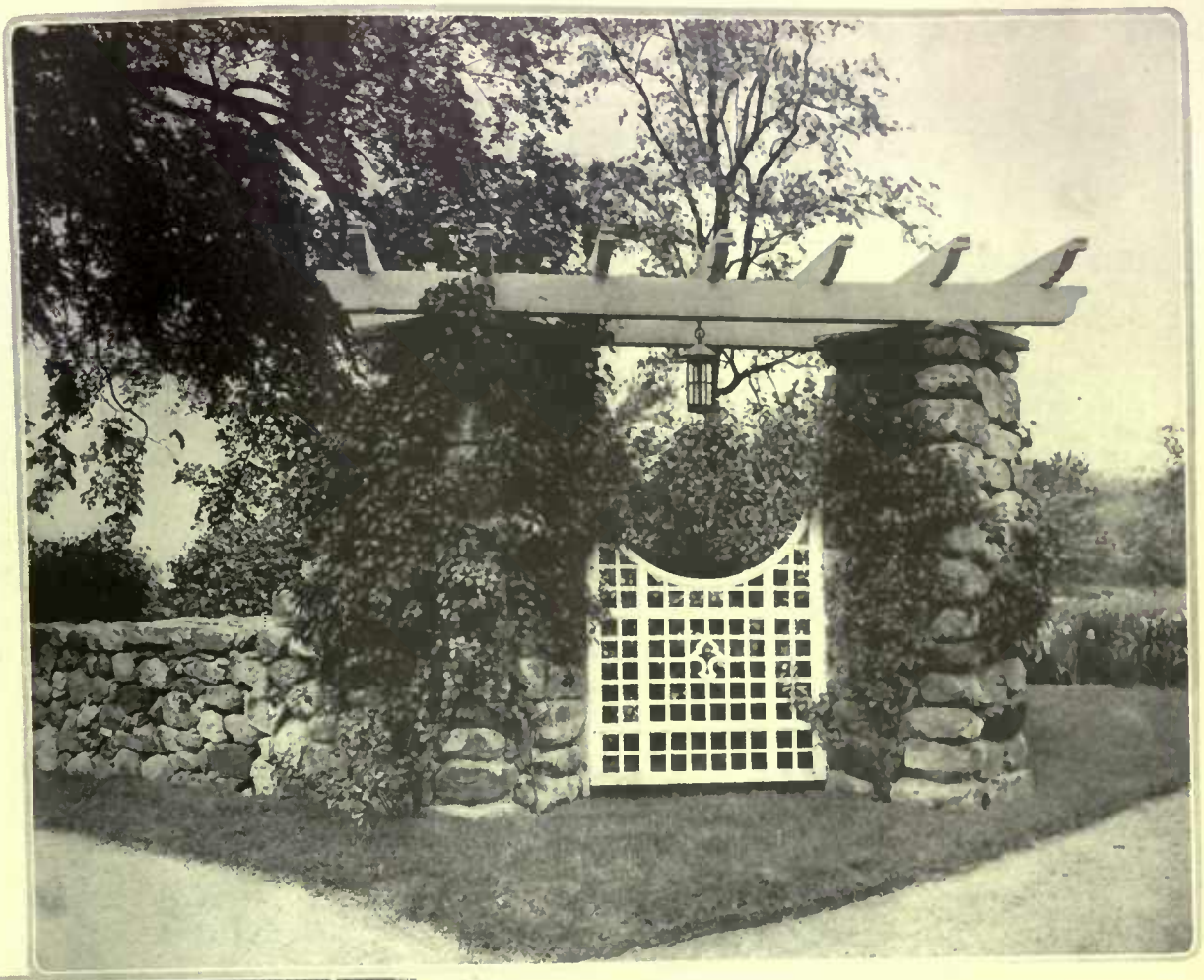
Unusual gates can be de-



This roofed gate after the Italian manner leads into a walled garden. The gate itself is painted gray, contrasting with the bricks

signed to give character to an estate and are much more effective than the ordinary type. Take as an instance, a wooden gate with strapped hinges that leads into a duck yard. Cut out the figure of a duck in the lower panel, which may be silhouetted in black by the placing of a thin piece of painted wood underneath, and it attracts the attention the moment one enters the garden. Carrying out the old-fashioned idea this gate demands a

(*Con't on page* 66)



Whereas the gates of English manorial estates bore the owner's coat of arms, the American garden bears the symbol of the owner's favorite flower. Thus "Iristhorpe," the garden of Mrs. Homer Gage, at Shrewsbury, Mass., is symbolized in the conventionalized iris of the gate. Mrs. Gage's garden is well known for its iris



Quite an unusual interest is given the minor garden gates if the symbol of the place to which they lead is marked. This little wooden gate with strap of iron hinges and a duck ornamentation opens into the duck yard of a garden at Osterville, Mass.



For an old-fashioned garden especially there is no type of fence or gate to equal the Colonial post and paling. Whereas the paling used to be placed quite close together, it is now the custom to use them farther apart, affording a glimpse of the garden beyond. The gate posts can be finished with ornamental urns. This gate lets on the old-fashioned garden of the William Brewster Page house at Fitchburg, Mass.

MY GARDEN IN MAY AND JUNE

Notes of the Spring and Early Summer Flowers and the Effects They Render—The Mixed Plantings of Hyacinths, Tulips and Daffodils

MRS. FRANCIS KING

SOME years ago, I had given to me a few roots of the old single white fragrant violet. By clearing out space for this darling of the spring, we now have several little colonies in open ground below lilacs; and nothing is more valued or more welcome than this small old-fashioned flower. It seems as though no florists' violet could compare with it in scent, so rarely sweet it is, and the groups of little flowers are like a tiny milky way upon the ground when their time is ripe for bloom.

Hyacinths now are to the fore, also. Of these I have not many; but Oranjeboven running in and out of that pale crocus, Scipio, is very nice, pale coral and pale lavender. And while we are on crocuses, Scipio again, threading its way between the very pale lemon green leaves of *Hemerocallis Florham,* is a charming sight. The delicate tones of crocus and lily foliage prove excellently related. Among other hyacinths is Grand Maitre in streams of rich and lusty violet, blooming with daffodils of various names, chiefly Katherine Spurrell, blossoming thickly all about. There is here a very simple but very nice combination of flowers, one which the smallest of gardens might afford and which the garden's owner would be certain to enjoy to the full.

The Daffodils

I come in from the garden on May 16th with my small copper watering pot, capacity about two quarts and with hooped brass handles, filled with choice labelled daffodils, every one new to me this year. Of these, most have graced tables in English shows for some years past, and some American amateurs have had them in their gardens for almost as long; but these of mine were bought in 1919 and it is an excitement of some intensity to watch the varieties as they open. Tresserve is a glorious clear yellow trumpet of great size, a most conspicuous daffodil; Fiery Cross has the richest stain of orange rimming its yellow cup; Great Warley, Miss Willmott, among the Incomparabilis tribe, are very fine. Sirdar is a magnificent flower. But the three outstanding ones to me are: Tresserve, Loveliness, and Salmonetta. Loveliness is a slender straw colored trumpet of most beautiful form and color, perianth white, a flower one would notice anywhere; and Salmonetta is a little Poet of great distinction.

Combinations

As I was carrying my pot of treasures down the garden walk in the evening light my eye fell upon a line of a dozen glorious tulips, the single early Illuminator. This tulip is of a flaming orange, a superb flower. At once, I thought I must hold my pot of daffodils near Illuminator and see which becomes it the best. Salmonetta's wonderful orange cup won this distinction for itself. Use this daffodil—with tulip Illuminator, a carpet of single rock cress below, and a backing of *Spirea arguta* now coming into bloom—and a smiling spring picture is created, a picture which upon a day of cloud and shower will catch and hold its own sunlight.

(*Continued on page* 86)



Especially bold and good is the effect of Valeriana officinalis, its silvery flowers rising well above the nearby plantings. I have arranged them in eight balanced spaces around the garden



Long, loose groups of violet and lavender hyacinths among the daffodils, with a few yellow tulips to reinforce the latters' color, trail down a slope beneath Japanese quince and cedars

THE ARISTOCRAT OF SHRUBS

Is the Boxwood, Old-Time Favorite and Now Eagerly Sought When One Attempts to Re-create the Garden Spirit of Earlier Days

H. STUART ORTLOFF

DOWN through the centuries with bits of history and romance still clinging tenaciously to it, has come the boxwood tree. No other tree or bush seems to have the same tendency of re-creating our childhood dreams, or recalling to our mind's eye the pictures of the courtly days and ways of our ancestors.

Well is it called the aristocrat of shrubs, and well that it should be sought after and treasured; because in these days when habits and customs are changed so lightly and abruptly we should foster in our gardens something which will bring us the charm and beauty of the old order. A gnarled oak, or an old elm with far-flung shade and lofty branches inspires within us a feeling of veneration, but there is something more intimate, more domestic and more personal in a venerable specimen of box which clearly shows its antiquity, and bespeaks the petting, the coaxing and the cherished care of generation after generation of garden lovers.

The use of box is very, very old. We are told by the Jesuit poet, Rapin, in one of his quaint old poems, that Flora's hair hung all undressed, neglected "in art-less tresses" until in pity another nymph "around her head wreathed an boxen bough," which so improved her beauty that trim edgings were placed ever after "where flowers disordered once at random grew." Pliny tells of box in his Italian gardens. Historians of England have associated it with many old events and customs. It was popular because it was so wide spread, so hardy and thrifty, and so varied in its use. There were no better shrubs for borders and edgings. And it was so effective both in winter and in summer. Then when the craze for topiary work descended with all its awful force, it was discovered that the box would cut into grotesque shapes and train very easily. One can almost appreciate the feelings of a young husky box bush as it went under the shears and came out from the ordeal in the borrowed form of beast, bird, or fish.

Then there were the utilitarian functions. It was early discovered that if my lady's linen was spread on the broad flat tops of the box hedges it would bleach wonderfully well. It was a day of ceremony, this wash day, for it was an annual affair. The large linen chests held a huge supply, and only once a year did it all see the light of day and bleach in the sun. Many are the tales which the good housewife could tell of the gangs of men who made it a business to prey on the hedges of linen on these great days.

With all these uses in mind is it little wonder that when the sturdy Pilgrim fathers loaded their household gods on the good ship *Mayflower*, which was to bear them away from their native land to one which promised peace and liberty, they should remember to stow away carefully some little sprigs of box and nurse them tenderly?

You can easily imagine the Puritan mother with a far-away look and tears in her eyes, planting the little sprigs near her cabin door when the first warm breath of spring came. It reminded her of the hedgerows of old England, and friends. The stern religion of these

(*Continued on page* 84)



An air of venerable age clings to the boxwood, a heritage, perhaps, from the centuries through which this bush has come down to us. From the sun-steeped leaves rises a pungent, spicy odor whose appeal cannot be denied. By courtesy of Lewis & Valentine, landscape contractors

BRUSHING UP ON BRUSHES

A Practical Exposition of How the Different Kinds of Brushes Are Used and What They Are Made Of

ETHEL R. PEYSER

HOUSEHOLD work is drudgery unless it is put on as nice (I say "nice" advisedly in its purest sense) a plane as any other craft. The best way of doing this is to have tools that are adapted to the different kinds of work—and furthermore, and quite as important, tools you are proud of, proud enough to keep well and advantageously.

The carpenter does not use one kind of tool for everything—he does not use a chisel where a plane could be used not only to better the job but for his own comfort or pleasure. The same thing can be said of the painter, who would not use a whitewash brush for a varnish job. But the housekeeper seems to think it part of her duty, somehow, to use a one-for-all tool, and then wonder why her work is irksome and her job ill done.

Brush work in the home is the most pregnable of citadels, but one that can be easily fortified against calumnies by a little attention to what a brush is, does, and can be.

Of course, a brush is meant to brush. The two main classes of brushes in which we are interested are the household and personal. Of these two we will discuss the household and just touch in passing the personal brush (such as nail brush, clothes, etc.), and will not enter into the paint-brush story even though the paint-brush is in household use on a surprising number of occasions.

Bristles and fibres and hair are the brush of the brush. The finest brushes are of bristle and hair and the less fine are of fibre save where bristle would not function any better for the job than fibre. Hair is used in some brushes where fine work and delicate surfaces are involved. For example, the shaving brush is of hair, the silver brush of bristle, the whisk of fibre. A room wall brush, too, is often of hair to save the paper or wall finish.

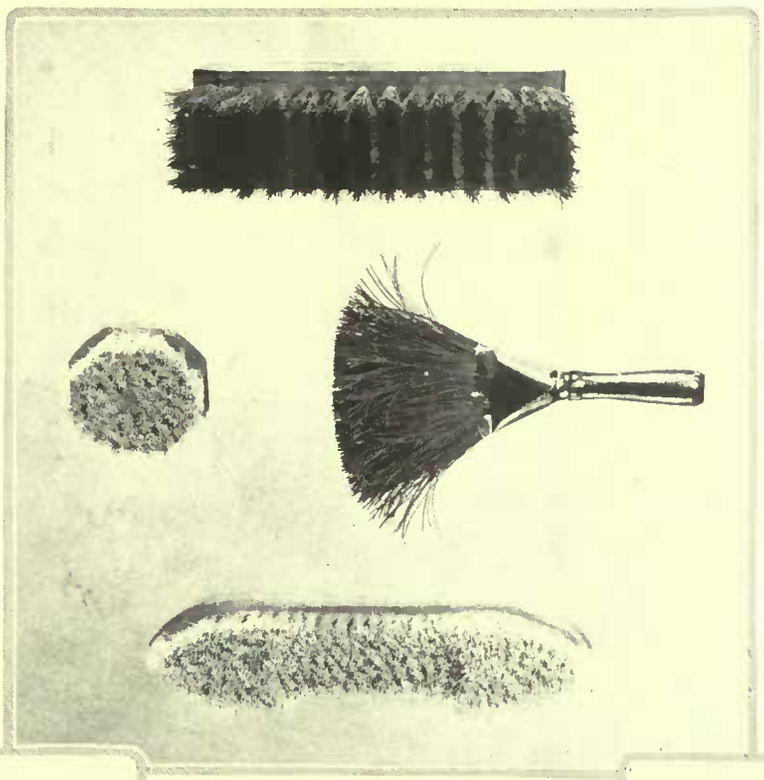
Bristles come from the hog's (or boar's) back, and the colder the country in which this quadruped roams the longer and tougher the bristle. Therefore, the Siberian bristle has always been the toughest—and the Chinese have come a close second. We get bristles, too, from France and Belgium. The bristles from the United States are not tough, as we kill the hog too soon—for bacon. However, for a soft brush these bristles are very fine. Japan imports bristles and so did Austria before 1914.

The resilient, springy quality in the bristle cannot be duplicated in any other brush material. Due today to the disorganized trade conditions with Europe and Asia, the bristle brush is almost a luxury.

The American brush has been conceded to be as fine as the European or magically "imported" brush, as there is not any place today where the home is being studied by the brush maker as it is being done in America.

Bristles don't break if bent—and the longer the bristle, the stiffer and stouter is the butt end by which it is securely fastened. Therefore all hail the wild old hog!

Horsehair, badger, camel's hair, etc., are ideal materials for some brushes. Many household brushes are made of horsehair, shaving brushes of badger, and the artist's brush is made of camel's hair when it can be had. Hearth brushes are sometimes made of the mane hair



(Below) The first is a general utility brush of hair, the middle for a radiator, the third, a general shelf brush of fibre

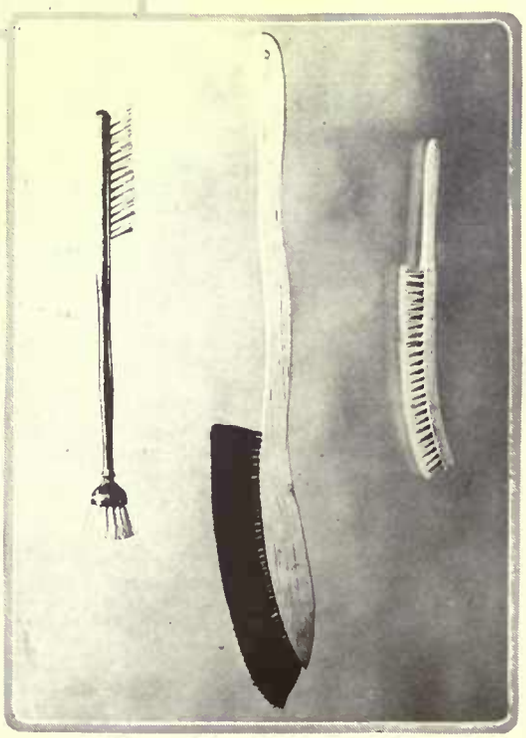
(Below) from left to right, a general utility furniture brush of hair, a radiator brush and a brush for silver, of white bristles



A dependable scrub brush is at top, with nail, sink and scrub brush below it, all of fibre. Courtesy of Wanamaker



A self-reversing dry mop has a handle set in a rubber neck. Courtesy of Lafayette Brush Co.



of the horse, wall brushes, too; sometimes goat hair is used. Among other brushes made of horsehair frequently are the crumb (table), pastry, bottle and dish washing (white hair). The very best white horsehair comes from the Russian pony and is very nearly as stiff as bristles. The black horsehair of the finest grade is also imported, as the domestic is not as good. Other horsehair comes from China, Australia, South America.

Fibre or Bristle

When you buy a brush, if you don't know a fibre from a bristle, ask your dealer. He may say: "No, this is not bristle, it is made of Bass" (or Bassine, Kitool, Palmyra or Palmetto or Rice Root, or mixed fibres, or union, or union marble, etc.). If he is a good dealer you need not fear; if his price is not very low you need not be suspicious, because no good brush is inexpensive today and no cheap brush is a saving.

Of all the fibres Tampico (from Mexico, Central America largely), the product of a species of cactus plant, is probably the best fibre. Palmyra, too, is an excellent fibre, and comes from a plant indigenous to regions near the Indian Ocean and the Valley of the Tigris. What geographical scope we have in our homes!

There are trade names for fibres such as Ox fibre, a fine quality of fibre from the cabbage palmetto, and many other trade named fibres which must be procured by ye purchasers only from purveyors of royal lineage.

Brushes are made of mixtures of bristle and hair, such as some flesh brushes or hand brushes, the bristles taking the brunt of the action and holding the water better, yet protecting the hair. Fibre and bristles are sometimes used in combination, too.

If you buy an "all bristle" brush you don't want a mongrel variety. If it is a mixture you are getting a usable and amply priced brush.

Black bristle is often made into pipe, window, stove, wall, radiator, milk bottle and percolator brushes.

The color, black or white, of bristles doesn't stamp quality. In some cases black bristles are bleached for esthetic reasons. For example, a white toothbrush is more attractive. The natural white bristle usually comes from China and the natural black from Siberia.

Fibres in browns and whites, blacks and whites are mixed in brushes for appearances. Color in brushes is a matter of attractiveness and does not alter the usefulness or the wear of them.

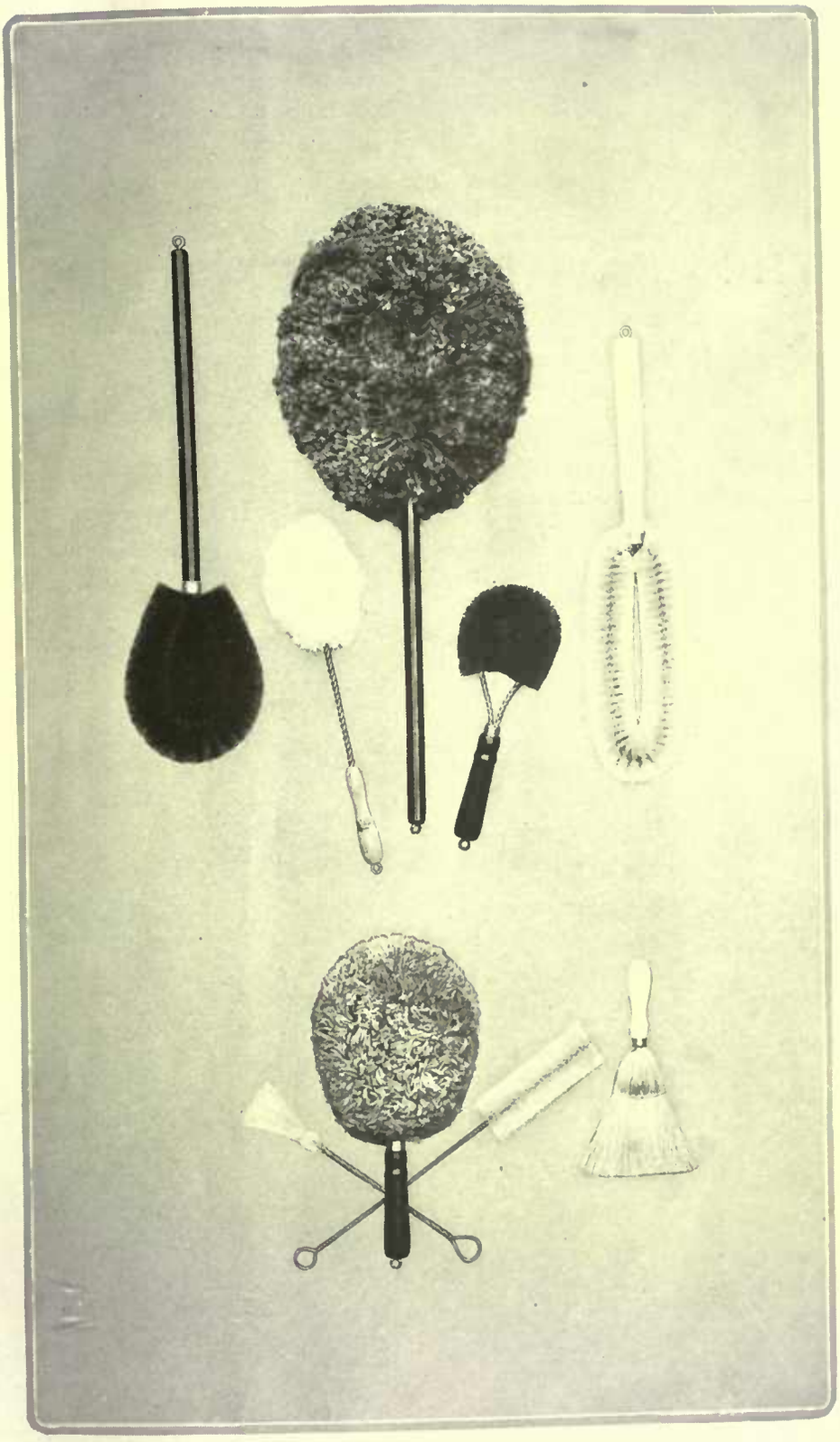
The number and variety of brushes on the market are tremendous — one firm makes sixty-nine ordinary household brushes, and besides this has others tucked away, to say nothing of the personal, industrial and professional classes of brushes. Thousands is not an exaggerated figure to apply to the variety of brushes for all uses on the market today.

Another firm shows twenty-nine different kinds of scrubbing brushes (all of fibre—Palmyra, Rice-Root, White Tampico, Ox Fibre, Palmetto, etc., etc.) of varying shapes, sizes and color. The object being in every case for the purchaser to buy the brush that fits the hand and the job.

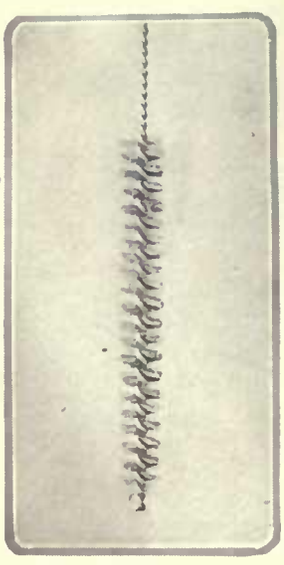
Brushes Must Brush Only

Brushes, like any other implement, should do their own jobs only and nothing else. A brush that gouges and does a chisel's work is a poor brush, no matter what quality the fibre or brush

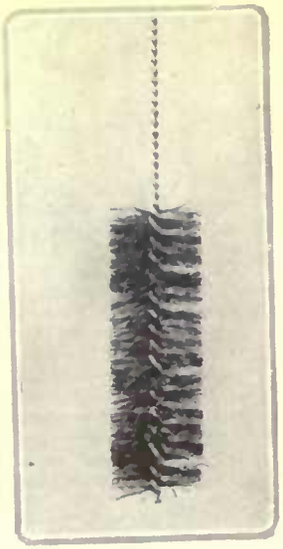
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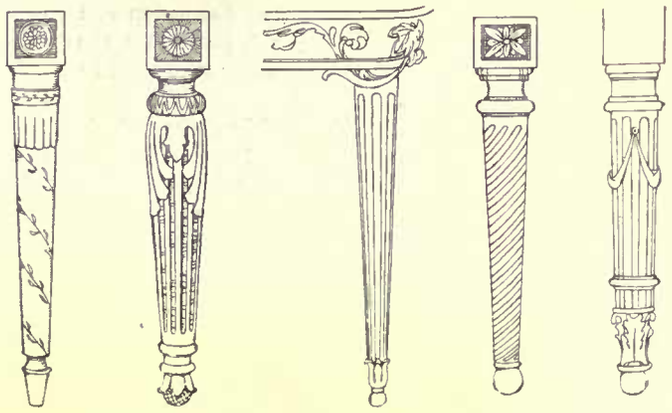
Not until one begins to buy brushes does she realize their amazing assortment or the diversity of their uses, methods of make and material. In this group the top set is as follows (Left to right), bowl brush of bristle, desk mop of cotton, cotton duster, scouring brush of fibre and flask brush of bristle and hair. Below come a pastry brush of bristle and hair, cotton duster, bottle brush of white bristle and hair and a sink brush of cactus. Courtesy of the Fuller Brush Co.



For cleaning the drain pipe in the ice box comes this highly specialized brush. From Wanamaker



This bottle brush, of fibre, reaches the utmost corner and guarantees a thorough cleansing

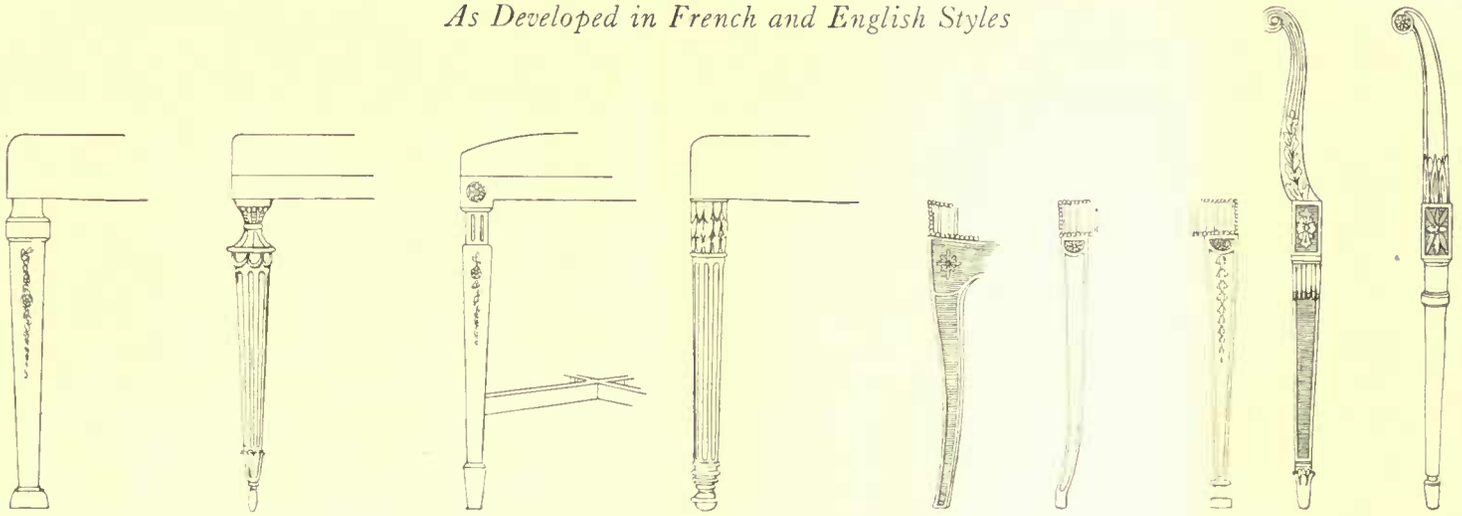


The style of Louis XVI (1774-1793) shows a departure from the styles of the preceding Louis. The chair legs are uniformly straight and round. The ornamentation is classical and yet delicate and the construction, while never lacking in grace, is heavier than that of Sheraton, who combined the delicacy of the Adam designs with the contour of Louis XVI

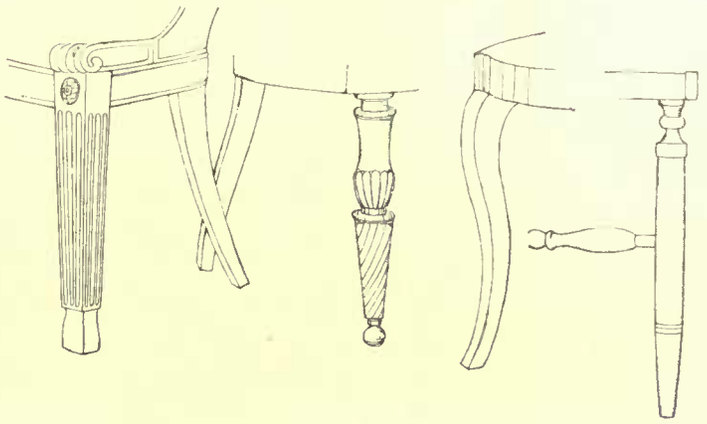
This page of period chair legs, together with a similar one in the January issue, comprises a condensed guide to judging the period of chairs. In that number some five English periods—Sheraton, William and Mary, Queen Anne and early Georgian, Chippendale, Jacobean and Carolean. Here we have Adam, Hepplewhite, the three Louis and the Empire

THE CHAIR LEGS *of* SIX PERIODS

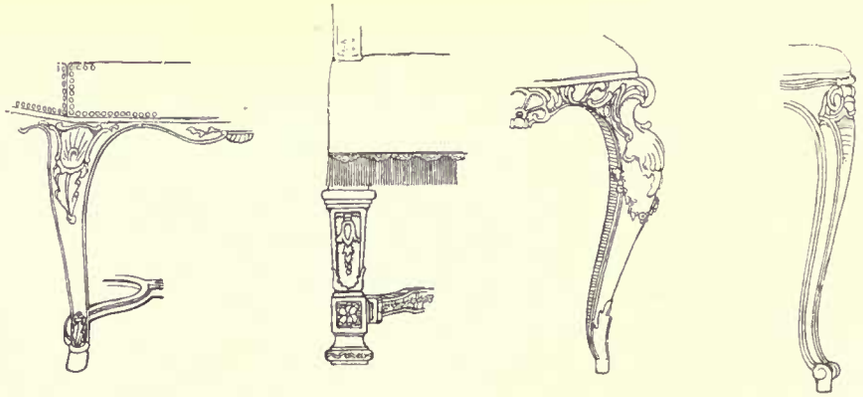
As Developed in French and English Styles



In the row above the four to the left are Adam designs (1762-1795). First a square leg with block foot and flower relief; then a fluted column round leg of delicate construction; next a square tapered leg with spade foot, showing use of the Saltrine stretchers, and finally a fluted column with simple turnings at the foot and classical leaf carving above



The Hepplewhite style dates from 1765 to 1795. The first two illustrations above on the right are inlaid and carved legs for sofa or settee ends, showing Adam influence. The chair next is a square leg with block foot showing Adam origin. The next is a more usual design and the last is distinctively Hepplewhite — veneer and outline moldings and decoration



The group in the center above are Empire legs, dating from 1793 to 1830. The first on the left is English Empire, heavy in front and the back legs being rather graceful. The next is French Empire, a rather unhappy translation of Louis XVI. The other two are American Empire. They were either curved or straight and turned, without ornamentation

Louis XIV and XV are represented in this group. At the left, a Louis XIV cabriole leg with cloven hoof, carved decorations and molded flat stretcher; an early Louis XIV, square with carved ornaments; a Louis XV cabriole showing the Rococo manner; and a well-proportioned cabriole leg typical as the base of the best work of the Louis XIV and XV

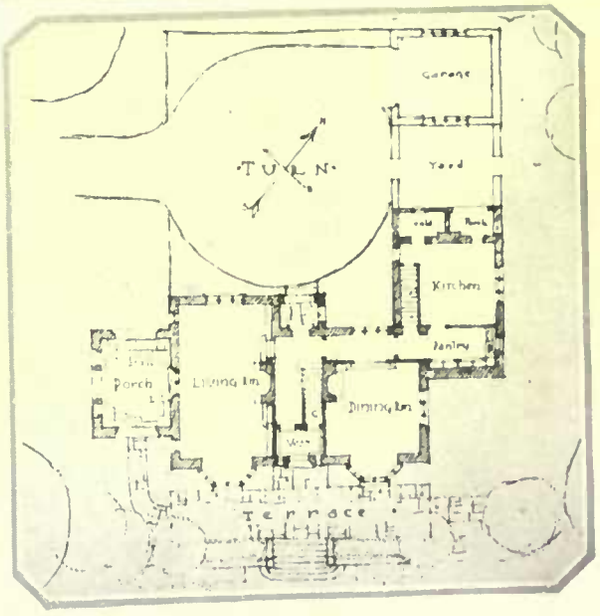


The house for Miss Rodman is in the Cotswold style. Windows and doors are arranged in groups and bays on this southern exposure, giving an abundance of light and air and yet retaining the blank wall surface characteristic of the Cotswold manner



Retaining walls are used to create a variation in ground levels, which give both the house and its grounds the privacy found in old-world architecture. Native stone laid in wide bond gives these walls a rich coloring and diversity of texture





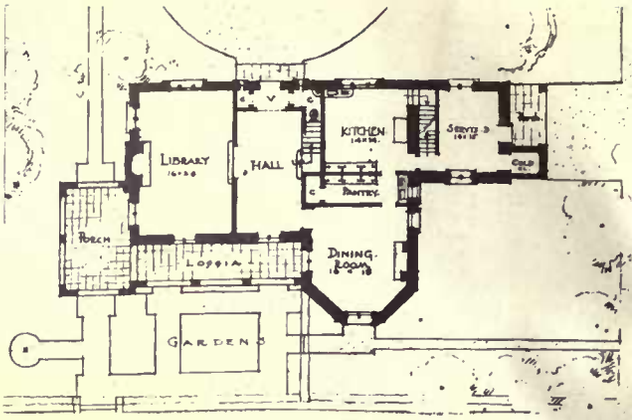
The garage is not an isolated unit, but a valuable part of the general composition, being connected with the house by walls enclosing the service yard. There are a house-depth living room, a smaller dining room and hall and kitchen

THREE HOUSES AT CHESTNUT HILL, PA.

ROBERT R. McGOODWIN, *Architect*



In the house of Norman Mackie a loggia forms the connecting link between the first floor rooms and the garden. From these rooms one may step here to be outside the house and yet be protected from the weather. The garden paths are laid out in rough stone, the cross axis from the loggia being marked by a bird bath. A low foundation planting ties the house comfortably to the ground



The entrance is as far separated from the living side of the house as is possible in so small a plan. Thus the owner's privacy in his garden or on his loggia cannot be disturbed by an unexpected visitor. This loggia and the porch are decided features of the plan. The library is a commodious room faced by a wide hall. The dining room is in the rear bay extension, thus putting the kitchen and service quarters on the entrance side



The warm gray, sand-finished plaster of the walls forms a pleasing background for the evergreens, vines and flowers in immediate proximity to the house. This texture of the walls, which has been carefully studied, will weather quickly to an appearance of age and be harmonious with the surroundings. One of the interesting features of this view is the varying roof lines

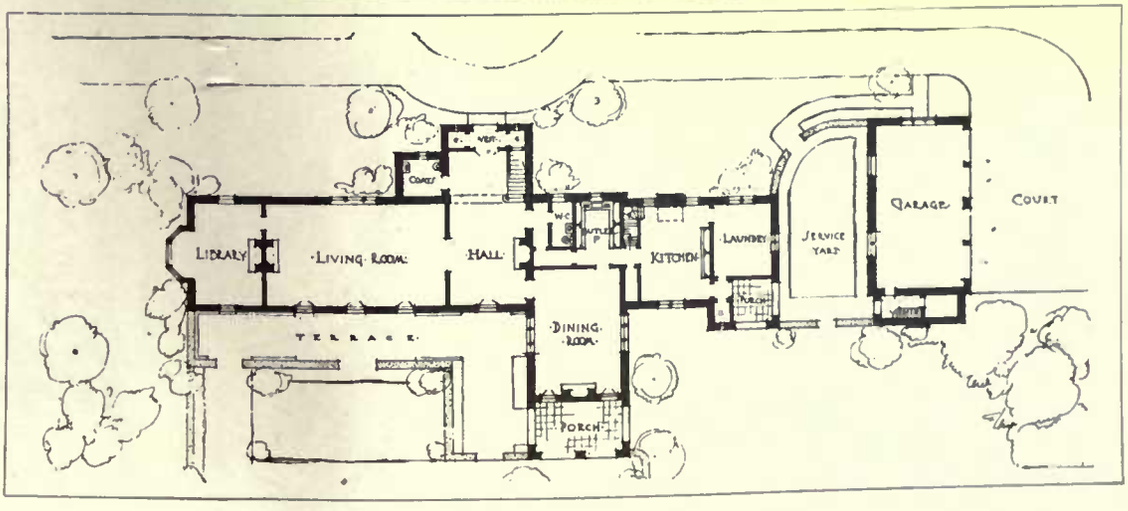


The residence of Walter M. Schwartz is a type of modern domestic architecture that combines the quiet and hospitable formality of the Georgian period with the freedom and latitude of design more prevalent in earlier periods. This view shows the southern exposure and library bay window at the nearer end



When the season is hot and protection from the sun is desirable, brilliant colored awnings are swung out over a part of the terrace, thus enclosing an outside living room. The terrace extends to the dining room and its porch. Rounded-top doors and low windows under the eaves are a feature of this façade

As the house is located on a hill top it is so placed as to give every living room a view of the garden and the southern exposure. All these rooms open onto the flagstone terrace and garden. The library is quite isolated. A service yard wall ties the garage to the house group





These four views are of an English walled garden, a garden set on a hill exposed to winds that made walls a necessity. The garden is on the place of Mr. Thackeray Turner, near Godalming, Surrey

(*Below*) *From the seat in this sunny recess in the wall one can see through an arch into the garden behind. This arched niche promises a windless spot where one could sit in cold weather*





When the sun becomes overpowering one may retire to a little stone porch that makes a cool oasis in the midday heat. Contrasted with its shadowed darkness is the blaze of Shirley poppies



A garden architecture that shall seem a natural outflowing of the earth is the ideal of Mr. Turner's school of landscaping. These walls are of rough-hewn stone fledged with plants



This tennis house, standing at the end of a main garden path, is an elaboration of the low retaining wall which gives a level table for the tennis court beyond. Ralph M. Weinrichter, landscape architect

GARDEN WALLS AND SHELTERS

How the One Can Be the Outgrowth of the Other In Completing the Framework of the Garden Picture

WHILE the functions of garden walls and garden shelters are quite different, the one is so often a part of the other that it is advisable to consider them together.

The garden wall may merely enclose a garden from the wind and the curiosity of outsiders, or it may divide the different parts of the garden, such as the kitchen garden from the flower garden, or its presence may be made necessary by the contour of the land.

The garden shelter, on the other hand, is a feature more or less architectural, according to the nature of the garden. If it is a formal garden, laid out with the precision and balance one sees in the magnificent work of La Noitre at Versailles, then the shelter will require a decidedly formal and architectural character. It may be a garden house or a Temple of Love such as the historic example in the garden of the Petit Trianon. At the other end of the pole stands the rustic summer-house, which is perfectly at home in the informal and wild garden or in a garden that is laid out in the immediate presence of many trees. Midway are those garden shelters of cypress painted white and fashioned in delightful designs of rose arch, grape arbor, pergola and tea house that we find in so many American gardens today. The white of their paint forms a pleasing contrast to the green growing things about them. Midway, also, we find the various types of garden shelters built as part of the garden wall or as an elaboration of it, such as those illustrated here. These represent more unusual designs and have a value because each is the result of a separate landscaping problem. The fact that they come from both America and England adds further to their interest.

The English example is from the home of Thackery Turner at Godalming, Surrey. The site is somewhat exposed, and in designing the garden Mr. Turner found that a plentiful supply of walls and shelters was a necessary provision against the effects of the wind. He has turned this necessity to very good esthetic ends. The walls and shelters are built of irregular blocks of soft sandstone. This has been weathered to a pleasing mellowness.



A new development in the H. H. Rogers garden at Southampton, L. I., is marked by a rise in level, reached by low brick steps and pronounced by a wall

The building in this garden is in no sense architectural, as in old French and Italian gardens. The walls are not meant to impress the eye by the fact of their geometrical hardness and symmetry; it is not intended that the work of man should be sharply contrasted with nature. They are essentially an organic part of the nature around them—walls of roughly hewn local stone, fledged with living plants. The shelters are of the least elaborate character—an angle of the wall covered in with rough stone roofing serves as protection from the rain. Another shelter takes the form of an arched niche built into a bank. In other cases the shelters are built out from the walls and roofed with tiles.

The two American examples have equally distinctive character. In the garden shown at the top of this page the main garden axis terminates in a building which is a natural development of the low retaining wall. This wall supports the level of a tennis court, and the house serves the logical purpose of spectators' shelter and tea house. Its heavy timbers and broad, low roof make it very much a part of the garden. Herbaceous borders line either side of the path and the planting is brought up close to the steps of the house.

More pronouncedly an elaboration of the wall is the new garden shelter on the estate of H. H. Rogers at Southampton, L. I. A level space has been walled in and is called the Children's Garden. At one side brick steps lead up to a flat terrace that reaches the level of a shelter. Through this one can go into the other parts of the garden behind. The combination of brick walls and cement walls is very pleasing. Hydrangeas in pots mark accent points in the garden path, and

(*Continued on page* 84)



Underwood and Underwood

The stately beauty of the delphiniums shows to perfection against the tree background in Mr. Galsworthy's garden in Surrey, England. Among them are many of the tall hybrid varieties, their spires rising well above the broad masses of the herbaceous border, fitting accents in the garden picture

HYBRID DELPHINIUMS IN AN ENGLISH GARDEN

Their Selection, Care and Place in the Garden Picture—Some Notes on Culture Which Are of Interest to Flower Lovers Everywhere

FRANK GALSWORTHY

IN the warm summer days when the garden smiles with joyous color and on every hand the flowers are competing with each other to attract the bees that are working from dawn till dark, it is pleasant to sit, as is my custom, and paint the blooms growing and sparkling in the sunlight. There are few flowers in my garden that have not had their portraits taken at some time or other. I think this is the best way to learn their characteristics and their beauty, and certainly the best way for a student to become skilful in flower painting. The lights and shades are so constantly on the move with every breath of air that it requires greater effort to get their shapes, colors and shadows into the mind, after which it will be a comparatively easy task to make a picture of a bunch of cut flowers in a vase standing in the still and unchangeable light of an ordinary room or studio.

One day I was out-of-doors painting a rather fine spike of a very blue delphinium called Florence, long since discarded in nurserymen's catalogs for better varieties. I had done about half of it and was wondering whether I should have the perseverance to continue the almost monotonous repetition of the same shape until I arrived at the bottom of the spike, when I was suddenly aware of a great to-do and commotion around me, and a fat bumble bee flew upon my painting, there alighted and wandered about with some noise and, I suppose, disappointment.



One of the most pleasing of Mr. Galsworthy's flower paintings is a group of delphinium trusses, violet, heliotrope, and blue

Of course this pleased me tremendously, for I felt sure at the time that the bee was paying me a great compliment, and that the painting must be good in order so to deceive it. But I know better now, or am more modest, for I have found out that any bright color is very alluring to bumble bees, and it was the color, not the skilful deception that had attracted it. I caught that bee under my hat and procured a glass in which it was made prisoner until I had painted its portrait hovering in the air by the side of the blue flowers.

The pleasing recollection of this incident, one among many pleasant happenings which frequently occur to those who quietly study nature, has left an undying affection in my heart for these beautiful larkspurs, and I grow them not only for myself but for the appreciative bees.

There are many species of delphinium, most of which are grown only by gardeners who interest themselves in rare plants, but the most

(*Continued on page* 74)

COUNTRY HOUSE NOTE PAPER

Some Unusual Designs for Correspondence That Lighten the Task of Letter Writing In the Informal Time of the Year

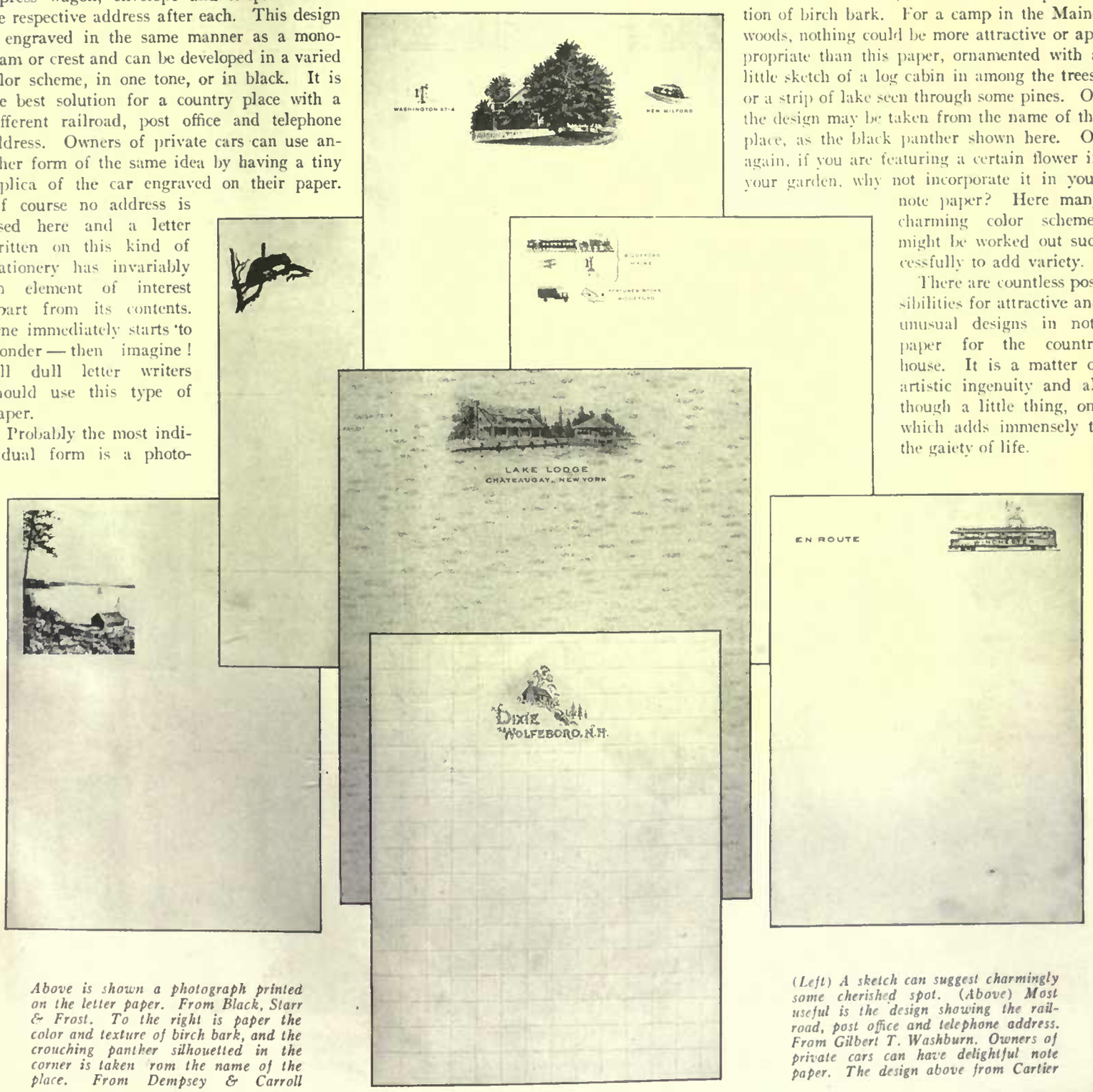
SUMMER is primarily the season of gaiety, a time to break away from many staid habits and conventions and revel in a certain amount of delightful informality. A country house reflects this spirit in its furnishings, its cuisine and even in the many charming designs made for note paper. The variety and originality of these surely must go far toward lightening the task of letter writing.

A design that tells all the story and is deservedly popular with dwellers off the beaten paths who welcome visits from their friends, is illustrated here. It consists of a funny, old fashioned engine attached to a train of cars, express wagon, envelope and telephone with the respective address after each. This design is engraved in the same manner as a monogram or crest and can be developed in a varied color scheme, in one tone, or in black. It is the best solution for a country place with a different railroad, post office and telephone address. Owners of private cars can use another form of the same idea by having a tiny replica of the car engraved on their paper. Of course no address is used here and a letter written on this kind of stationery has invariably an element of interest apart from its contents. One immediately starts to wonder — then imagine! All dull letter writers should use this type of paper.

Probably the most individual form is a photograph of one's country house or some cherished corner of the grounds at the head of the letter paper. This can be reduced to the proper size and pasted on, which is not very satisfactory from point of appearance, or it can be printed directly on the paper. The picture at the head of the group on this page shows a view of a house with sweeping lawn and trees in front. On one side is the telephone number, on the other, the railroad address. Sometimes only the name of the place is used, or if no name and address are desired, just the picture alone. This form is the most satisfactory for any one desiring something peculiarly one's own.

Photographs are not the only medium for picturing a country house on paper. After the photographer, the artist comes into his own and often a little sketch, by its very simplicity, will go far toward suggesting the charm of some wooded spot or garden close that would mean nothing in a photograph. Every large stationery firm has an artist on its staff able to carry out any idea brought him or to submit original designs. At the bottom of this page is shown a sketch of a tiny cottage, the pine trees in the distance immediately suggesting the type of surrounding country. The paper just above this is interesting from the fact that in color and texture, it is a faithful reproduction of birch bark. For a camp in the Maine woods, nothing could be more attractive or appropriate than this paper, ornamented with a little sketch of a log cabin in among the trees, or a strip of lake seen through some pines. Or the design may be taken from the name of the place, as the black panther shown here. Or again, if you are featuring a certain flower in your garden, why not incorporate it in your note paper? Here many charming color schemes might be worked out successfully to add variety.

There are countless possibilities for attractive and unusual designs in note paper for the country house. It is a matter of artistic ingenuity and although a little thing, one which adds immensely to the gaiety of life.



Above is shown a photograph printed on the letter paper. From Black, Starr & Frost. To the right is paper the color and texture of birch bark, and the crouching panther silhouetted in the corner is taken from the name of the place. From Dempsey & Carroll

(Left) A sketch can suggest charmingly some cherished spot. (Above) Most useful is the design showing the railroad, post office and telephone address. From Gilbert T. Washburn. Owners of private cars can have delightful note paper. The design above from Cartier



The sweet pea trench must be deeply dug and very thoroughly enriched



Where new ground is to be used for the garden the sod must be removed



A straight board will serve as a guide for even edging of the lawn area

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Every clod feels a stir of might, *An instinct within that reaches and towers,* *And, groping blindly above it for light,* *Climbs to a soul in grass and flowers.* *—Lowell.*	**This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**				1. Early planting is the first essential to success. Finish all plantings of deciduous trees and shrubs at the first opportunity. Firm the plants well in the soil and don't allow them to suffer from lack of water.	2. Weather conditions vary, but usually it is safe to start sowing seeds of the more hardy types of vegetables now. Peas, spinach, radishes, onions, parsnip, beets, carrots, Swiss chard, etc., are all seasonable.
3. Raspberries, blackberries, currants and gooseberries that were buried last fall can now be unearthed. An application of good manure worked into the border now will materially improve the fruit.	4. Strawberries should now be uncovered for the season. The winter mulch of manure can be forked under. If no mulch was applied, however, give the bed a good top dressing with bone meal before digging.	5. If you have not pruned the hardy roses it must be attended to at once, because roses start into active growth very early. Prune the hybrid types to three eyes, but leave about 4" of new wood on the teas.	6. That unproductive orchard 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.	7. If the asparagus bed was mulched last fall it can be turned under now. Hill the soil up to the rows if you like your asparagus white. Salt in liberal quantities should be applied to keep down the weeds.	8. The lawn should be looked over carefully to assure a velvety green sward this summer. Sod any small bald spots, and spade and seed down large spaces. An application of bone meal or wood ashes is advisable	9. Before the trees and shrubs leaf out it is advisable to go over them carefully, destroying any caterpillar nests before they hatch. An asbestos torch is the best weapon to use; slight scorching will not injure the plants.
10. Have you stakes on hand for dahlias and other tall flowers, raffia or jute cord for tying, an arbor for the garden roses, a sundial for the flower garden? You are sure no essential has been forgotten? This is the time to check them up.	11. If properly hardened, plants of the more hardy types of garden vegetables can be set out now, such as cabbage, cauliflower, lettuce, onions, etc. Cover them with plant protectors or paper on dangerously cool nights.	12. The secret of success with potatoes is early planting; these plants are quickly destroyed by hot, dry weather. To avoid this danger plant now, so that the crop will come to maturity before the trying weather strikes it.	13. The perennial border should be overhauled. Any existing voids must be filled in either by new plants or by dividing those which are left. Dig under some good manure or give the beds a top-dressing of raw crushed bone.	14. Plants in tubs intended as specimens for the grounds should be watered freely with liquid manures. Where it is not convenient to make or use this, a top-dressing of pure cow manure can be applied to them.	15. All borders or open spaces around plants should be kept loosened up with a digging fork. This admits the necessary air to the soil and also prevents the rapid evaporation of the moisture if the weather is dry and sunny.	16. Seeds of the more hardy flowers such as snapdragon, asters, alyssum, calendula, centaurea, pansies, violas, scabiosa, etc., may be sown outside at this time. Have the soil well pulverized, as flower seeds are very fine.
17. Do not let your greenhouse be idle all summer. There are many worthy crops which can be started now, such as potted fruits, melons, tomatoes, cauliflower and chrysanthemums. Do not let the house be empty.	18. Frames for the melons must be set in place now. See that the hills are well prepared inside them, using plenty of good manure and chopped sod. The seed may be sown just as soon as the soil is thoroughly warmed up.	19. This is the proper time to start some plants from seed for flowering next winter in the greenhouse. Primula, cyclamen, snapdragon and many others should be started now and grown during summer in frames.	20. Keep the soil constantly stirred between the garden rows. Seeds that are slow in germinating can be protected by placing the lime between the labels. Soil cultivation is more necessary with young plants than old.	21. Start hardening off the bedding plants in the greenhouse or frame now. It is certain death to set out coleus, geraniums, etc., unless they have been properly hardened, which ordinarily takes about two weeks.	22. Any large trees that have been recently transplanted must not be neglected. Liberal watering is essential, and heavy mulching is also a good practice. Make soil tests to see that the soil below the roots is sufficiently moist.	23. Summer flowering bulbous plants as gladioli, montbretias, begonias, etc., need very little effort and are worthy a place in any garden. They may be planted any time now, the gladioli at biweekly intervals.
24. Do not neglect the sweet peas when they are small—see that they are properly hilled when about 4" high. Supporting them should not be postponed until they have been flattened by wind or rain and damaged.	25. Bean poles can now be put in place for the limas. Dig liberal sized holes for them, working plenty of manure into the soil when refilling. The mound, or hill should be about 4" above the adjoining grade.	26. 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 preceding sowing is above ground.	27. Have you spraying materials on hand for the bost of bugs and diseases that are certain to visit you this summer? Spray the currant bushes now with arsenate of lead to destroy the green currant worms while small.	28. This is the proper time to have the greenhouses overhauled. Broken glass should be replaced, loose glass can be reset, and the woodwork should be protected by at least one coat of good exterior paint.	29. If you grow any crops for the livestock the ground for them should be made ready. Mangels, carrots and sugar beets are staples and can be sown now, although corn must wait for warmer weather.	30. Thinning out crops is more important than many suppose. Plants that are allowed to crowd become soft and spindly and can never develop healthily. Crops that require thinning must be attended to when very small.

IT'S been rainin' all day, one o' them soft, fricn'ly, s'utherly rains thot kinder talk to the earth an' make it stir 'round an' sing to itself so low ye can't hear nothin' but only sorter feel the sound. Thar ain't hardly been no wind, though when the clouds lightened up enough fer ye to tell t'other from which ye could see they was a-racin' along like the whole stren'th o' the spring pushin' up from the s'uth'ard was drivin' 'em. Now an' ag'in they'd thin out an' the sun purty near come through, an' then ye could feel the wormth on yer face os ye looked up to see if the storm was really gittin' over.

I like a rain like that, 'specially at night. It's mighty soothin' to lay in bed an' lis'en to the drops rustlin' on the shingles jus' over yer head. The winders're open, an' ye can hear the trillin' o' the peeper frogs down in the swamp medders, thin an' fine an' tinkly. A screech-owl whimpers out in the dark some'res, over an' over ag'in. Then one o' the hosses out in the barn kicks the side o' his box stall —ker-thump! I cal'late he's thinkin' o' how the grass on' clover are a-startin' to grow, on' gittin' impatient for the time when tchy'll be tall enough fer him to crop.

—Old Doc Lemmon.



The cottage and Darwin tulips grow much taller than the old-fashioned kinds



If any of the roots of new stock are broken, cut them off before planting



The back of a rake may be used to cover over the planted vegetable rows



Glass bell jars, or one of the other good types of portable forcers, will hurry along individual vegetable plants or hilled crops. They catch and hold the sun's warmth



Hardy violets are among the best of the early spring flowering plants. Here they are in blossom in April



If space permits, be lavish with the narcissus bulbs. They are admirably adapted to border planting, to the edges of the shrubbery groups, or, as here, to naturalizing

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Fifth Avenue, 34th and 33d Streets, N. Y.

Satinwood Furniture

(*Continued from page* 47)

a fine polish, and are durable, but with a slight tendency to split.

For the satinwood furniture that is made to-day, for the decoration of cabins in passenger steamers and so on, the West Indian kind is used almost exclusively, but in the 18th Century it was the East Indian satinwood that was held in highest esteem and used for most of the finest furniture.

Its satiny grain and figure accorded well with the Adam treatment, but the peculiar value and charm of satinwood was in the color. Whether inlaid with devices of rose and purplewood, banded in tulipwood or holly, applied fanwise as a veneer, or painted by such decorative artists as Angelica Kauffman, satinwood seems perfectly to embody the spirit of the age.

It was a costly wood, which demanded the most skilful workmanship. Careful seasoning was needed and the preparation of its surface for painting was a tedious and delicate business. Yet it would seem as if the craftsmen of that age not only delighted in overcoming difficulties, but loved adding new complexities to their task; the interiors of their cabinets are often miracles of ingenuity and skill.

All this fine work was stimulated by the interest which the aristocracy showed in it. One of the first books on furniture of that century had for its revealing title: "The Gentlemen's or Builder's Companion." Sheraton's "Drawing-book" had a huge list of subscribers which was by no means confined to the cabinet-makers, upholsterers, and general artists, to whom it was addressed. Ladies of fashion, not to be behindhand in the prevailing taste, ordered plain satinwood furniture to be made for them, and painted and decorated it themselves in the popular style of sentimental classicism. Sometimes they used a little Bartolozzi print of Pergolesi or Cipriani and applied it as a centerpiece or panel, varnishing it in so cleverly that the illusion of painting was nearly achieved.

Tracing the course of cabinet making in satinwood, it is possible to learn more than a little of the modes and manners of that age.

Uses and Manners

It was an era of candlelight and cards; the pomps and vanities were flaunted; hours were spent at the toilet, and the dressing table often doubled the functions of the secretaire and sideboard. Early rising was unfashionable and the fine ladies received morning callers in their bedrooms. One of the rare examples of satinwood used solid and carved is found in the pillars of a bed. Quantities of secretaries, dressing tables, and cabinets were designed to meet the requirements of these exacting fine ladies and gentlemen; a typical piece, designed by Sheraton, veneered in the finest satinwood, and painted by Zucchi, is best described in his own words: "A cabinet to accommodate a lady with conveniences for writing and reading, and holding her trinkets, and other articles of that kind." Such combinations were exceedingly popular, and had infinite variety. A table of fine West India satinwood, with the writing slope lined with old velvet, has immediately under the slope a sham drawer fitted very compactly with a mirror and compartments for powder, patches, haresfoot, and red. For men, the sham drawer would contain a spirit decanter, and a three-bottle cellaret with drainage hole all complete is concealed in one secretaire-bookcase veneered with satinwood and banded with rose.

For these bandings, borders, and inlays, many different kinds of wood were used, some of which are now rare, as, for instance, Zebra wood, which is a light, yellowish brown, with dark vertical lines almost like a zebra stripe. Tulipwood, which was so much employed with satinwood, is beautifully striped, and distinctly pink when new. Kingwood is something like zebra, but more red in tone, and darker, and marked with fine dark lines. Harewood is sycamore, in the same cutting as that used for fiddle backs, stained with water, to which oxide of iron is added, to an ashen gray, which fades to a yellowish color with age. The green stained wood, which was so often used as inlay for leaves and husks, was pear or beechwood stained bright green by an oxide of copper, but of its brilliance only a faint olive now remains. Boxwood and holly were also frequently used, cherry, laburnum, yew, purplewood, which turned almond black, ebony, and the rare Coromandel and Amboyna.

Sheraton and Satinwood

Sheraton delighted in these elaborate pieces, with their dignified and exquisite exteriors, and their unexpected and hardly less exquisite interiors, often miracles of mechanism and fittings. Valuable papers, jewels, and money were kept in these secret drawers and recesses with hidden springs. Some of the Harlequin tables seemed made more for a freak than for any particular use. In Sheraton's "Drawing-book" the amusing titles tell their own tale: "The Sisters' Cylinder Bookcase (with a short waistline pair of sisters each occupied at her side of the desk and separated by the bookcase), "Horse dressing-glass and writing-table," "Conversation chair," and so on. The peerless card tables of satinwood, Pembroke tables and chairs of that epoch, which were painted with a fine disregard of the damage which sooner or later overtakes chairs and tables, are entirely typical of the age—reckless in pursuit of beauty at any cost.

After the dawn of the 19th Century a period of decadence set in which lasted over fifty years, when there was a revival of interest in satinwood. The firm of Wright & Mansfield, who had begun to make it, sent a fine cabinet to the International Exhibition in Paris 1867. It was decorated with Wedgwood plaques after Flaxman, and its workmanship was of a high order. Collectors now began to look for Sheraton satinwood (as it was called), and when, by and by, demand occasionally exceeded the supply, as usual the forgers "got busy."

The old designs were requisitioned, and the satinwood itself was carefully treated (sometimes with coffee) to give the look of age.

Originals and Imitations

It may be said that a clear deep yellow indicated old wood, and that the silky grain, which gives to satinwood its peculiar charm, is found larger in the 18th Century pieces than it is to-day. But, further, there is in genuine 18th Century satinwood an indescribable softness, almost a translucency that is, in point of fact, inimitable. The forgers were clever people, and they did pretty well. Sometimes they realized good sums, but they failed and always will fail to render that one essential quality that time, and only time, can give.

On account of its light color and the fineness of its texture satinwood furniture needs greater care than mahogany or oak. Old pieces should be dusted with a soft cloth kept for the purpose,

(*Continued on page* 66)



The Galleries of Suggestion

HAVING enjoyed the seclusion of its quiet surroundings, one no longer wonders that such a room as the Georgian Study sketched above is to be found today in a growing number of American homes.

¶ Well chosen, its appointments will accentuate the feeling of warmth and intimacy always associated with the Library or Study: the deep-seated Sofa and Chairs echo the friendly spirit of treasured volumes and evoke communion with one's books and thoughts, while the stately *Secretaire* and sturdy Walnut Table contribute an equal measure of usefulness and distinction.

¶ There is a wealth of suggestion for just such engaging interiors as this awaiting the visitor to these Galleries —not alone in the exhibits of beautiful Cabinetry but in all those accessories essential to the well considered decorative scheme. Withal, the countless objects of uncommon character on view here are none the less charming because of their moderate cost.



De luxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.

New York Galleries

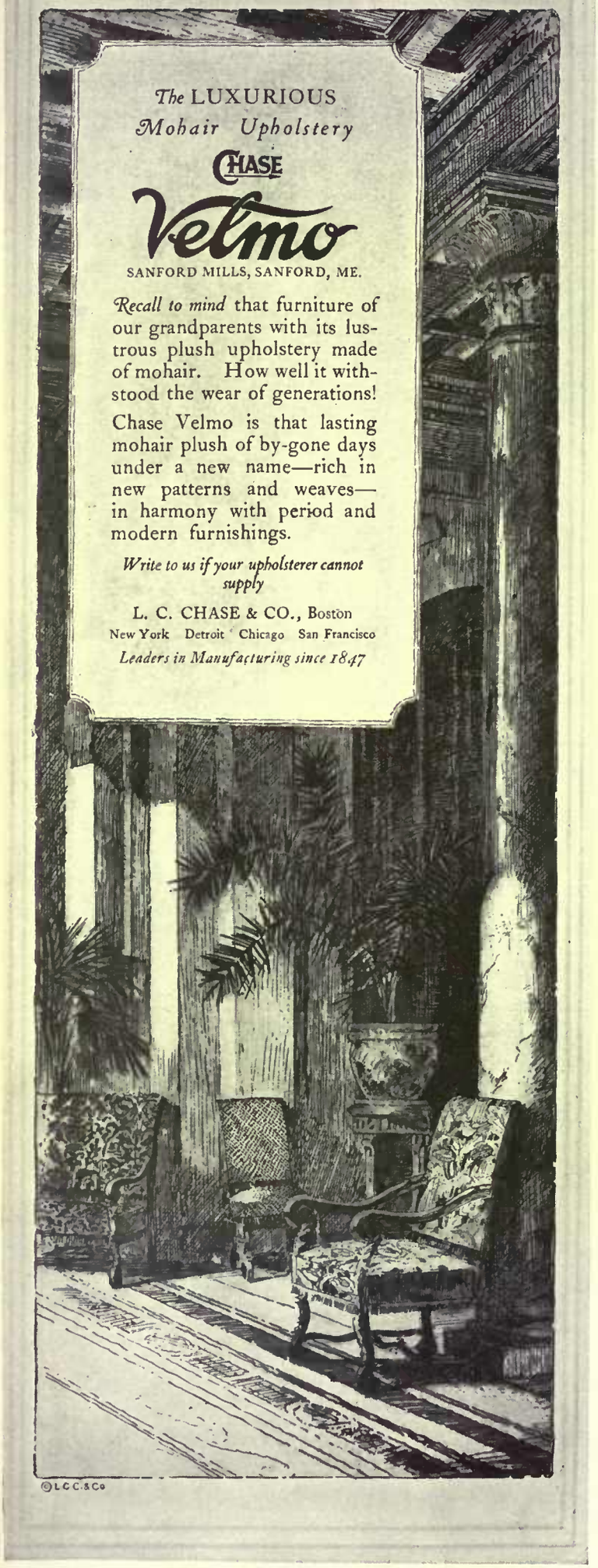
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Furniture : Decoration : Antiquities



Satinwood Furniture

(*Continued from page* 64)

and polished with a piece of old soft silk. None of the bees-wax and turpentine preparations should be used for satinwood. If the furniture has been allowed to become dry and lustreless a little pure olive oil may be applied all over the surface; but here judgment is needed, as the natural tendency of oil is darkening, and after a few minutes it is necessary to go over it all again with a clean piece of old linen. Stains of long standing are difficult to remove satisfactorily, and it is not always wise to make the attempt. But if the furniture has been neglected and allowed to become dirty, it may be washed, using a chamois leather, wrung out in warm water, to which a little Castile or other pure oil soap has been added, that is to say, soap without a trace of soda. This cleaning must be done quickly, and the moisture removed at once. An old silk handkerchief, warmed, should be used for the final polish.

The Alluring Garden Gate

(*Continued from page* 49)

long latch and bars across to hold it in place. Sometimes the gate will represent the figure of a horse, and again sheep are shown. While these are odd yet they are effective and tell at a glance what one may expect to find in the inclosure beyond.

Instead of ordinary posts use ornamental ones and add a pergola archway to frame in the wrought iron decoration. This scheme is worked out in a vegetable garden where a basket of fruit has been inserted as a motif. This shows brick posts with cement ornamentation and a decorative archway of wrought iron from which a lantern depends. Italian vases are placed at either side, with charming effect. Through this gate one views a well head which breaks the center of the path, while at the end a wall fountain defines the background.

Not all wrought iron fences are as decorative as these, for often they are designed with simply a panel effect and lack the polychrome decoration. Again, they are simply bars of iron with little thought of figure insertion.

Natural material is coming more and more into use, and we find rubble walls constructed from stones and boulders left sometimes rough and again filled in with red cement. The entrance posts follow this same line of treatment but are often left hollow, packed solidly inside with small stones to keep them in place, the top filled in with rich soil and bright blossoming plants introduced. This gives a charming bit of color that acts as a foil for the soft gray of the stones. With a rough stone pillar it is sometimes in good taste to have a solid wooden gateway, possibly of oak. This can be bolted together that it may be in keeping with the ragged character of the wall or it can be elaborated with wrought iron strapped hinges in character with the architectural design. These are much more attractive the second year when they have weathered into a picturesque pearly gray.

Among the New Natural Roses

(*Continued from page* 41)

"heps" of bright scarlet extend the attractions of the species.

As a parent, rugosa is a success, and I would tell of the glorious blooms of some of its progeny if that would not lead me too far afield.

Both Japan and China own as native the natural rose described botanically as *R. multiflora,* and in country-wide evidence as the specific parent of the over-planted Crimson Rambler, which, indeed, is probably a natural variation of long ago in some Chinese garden. Multiflora, many-flowered, means also cluster-flowered, and so is the great bush that this natural rose soon becomes. Its tall stems, eight feet and more in height, are crowned with a cloud of small white flowers, followed by clusters of red fruits or "heps."

Far better in the garden is the rare Cathayensis form of the multiflora, of purely Chinese origin, and desirable either as a climber or as a trained bush which in June will be covered with lovely wands of dainty pink blooms, much larger than the true or basic species. My Breeze Hill plant of the multiflora Cathayensis single rose is one of my cherished prizes.

Multiflora, too, is a potent parent, giving to its progeny the cluster-flowered habit of Lady Gay, White Dorothy, and others of the so-called rambler type of climbers, though they do not ramble any faster or farther that the large flowered forms of Wichuraiana parentage.

West China, "six weeks up the Yangtse-Kiang," in the travel phrase, has sent us in the past decade some wonderful natural roses, new to us, but probably as ancient as mysterious Cathay itself. Of these I may mention only a few, the first of which is the very different *Rosa Hugonis.*

"Father Hugo's rose" is the translation, but Hugonis is easier to say. It is an astonishing natural rose, in its foliage, in its bloom color, in its earliness. May has hardly settled into her bloom stride when one morning I see unrolling dainty little close spirals of clear and definite yellow into bright blooms of the same rare hue, about an inch and a half across, and set so closely along the arching stems of the plant that they provide an almost symmetrical double row, the flowers touching each other for a foot, two feet or more. The pale green foliage, small and dainty, is just what these different flowers seem to need, and the attractive oddity of the whole vigorous plant is enhanced by the red hue of the younger shoots.

Here is a true shrub among roses, providing flowers weeks before any other rose dares open, and with a graceful arching habit resembling that of the well-known *Spirea Van Houttei.* The blooms persist for nearly three weeks in an ordinary season, and in the fall the foliage sometimes turns to a deep purple before frost strips it from the plant.

Hugonis seems generally hardy, and it is surely a very real advantage to have it in any garden that can give it a place to spread to six or eight feet through and as high.

Its hybrids—ah, I must restrain my enthusiasm and my pen! But they are coming, and in entrancing forms, these Hugonis hybrids, worked out by Dr. Van Fleet, a very real wizard with the plants he loves.

(*Continued on page* 70)

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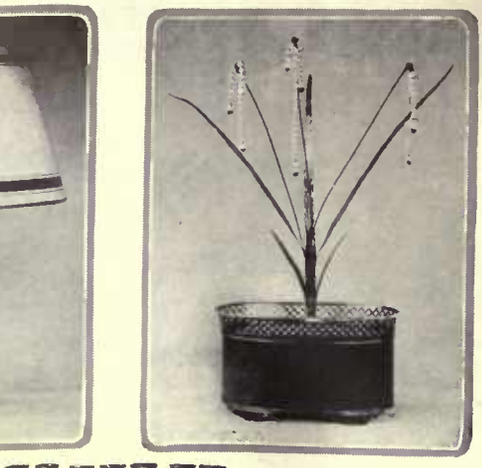
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A beautiful Rose which, for delicacy of coloring, is not comparable to any other variety. The flowers, which are similar in shape to Los Angeles, are beautiful in all stages of development and are at their best in the half-expanded flower. These, in expanding, are of a soft, silvery shell-pink, the base of the petals of a rich golden-yellow which gives a golden suffusion to the entire flower. Particularly brilliant early and late in the season. Strong two-year-old California-grown plants, $2.50 each.

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The unique coloring of this novelty is a combination of tints difficult to describe. The flowers are of large size, full double and delightfully fragrant. Color, deep coral-red with a golden, coppery-red suffusion. The plant is a strong, vigorous grower, and very free-flowering. Strong two-year-old California-grown plants, $2.50 each.

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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, Ilex, 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 1921 catalog. We will send it by return mail.

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Among the New Natural Roses

(*Continued from page 66*)

The far reaches of West China give us another very different natural rose in *R. Moyesi*, the reddest of wild roses. Of the species I will not write, because the already accomplished hybrids are so superior and so valuable. It is to Dr. Van Fleet (who works in the Federal Department of Agriculture) that we owe "W. M. 5," not yet named, but combining the crimson of Moyesi with the white of Wichuraiana in a superb and striking flower about two inches across, produced in great clusters on a husky plant that will climb or work into a thick bush as you may want it. It is a prize, and it will soon be in commerce, I hope.

Another Van Fleet Creation

Rosa Soulieana is another of these Chinese naturals which contributes good qualities to its progeny. Dr. Van Fleet has made in his unnamed "W. S. 18" a rose blend, if such a word may apply, in which Soulieana and Wichuraiana of the Orient, *odorata* as modified in Europe, and *setigera* of America combine to produce a rose covered in its June season with "wonderfully numerous pure white single blooms that cover the entire plant." I know it is lovely, for my cherished plant of it so proves itself.

The so-called Scotch or Burnet rose is another white beauty. *Rosa spinosissima* of the *Altaica* form, sometimes called *Rosa Altaica,* has very large white blooms, set off by leaves of brilliant green, on a rounded shrub or bush that tends to spread out rather than up. A most admirable lawn shrub is this, meritorious not only for its bloom but for its habit and its early and late foliage.

That careful rose-worker, Captain George C. Thomas, Jr., has given us some lovely roses in the natural or single form. His Dr. Huey, with immense flowers of deep scarlet on a sturdy semi-climber; his unnamed "66 H" which has pink-tipped blooms and a primrose center, and also persists in repeatedly blooming, and several others as good, show appreciation of the few-petaled forms.

The English hybrid tea rose Red Letter Day is not quite single, but nearly so. Its blooms are pleasingly irregular in form, large in size, and brilliantly deep scarlet in color. For the rose-garden, not as a shrub, it is a prize, and its striking flowers last long when cut.

Of all these newer natural roses I think I should prefer, if I had to choose, the Walsh series. They are climbers of far-reaching power, but are readily trained to posts or pillars, or intertwined into an informal shrub that will stop any passerby when in bloom with its sheer arresting beauty. Let us begin with the pure white Milky Way, the petals of which incurve in the most lovely way. Then comes Paradise, also large and in unconventional form, the color being a light, not pale, pink. Following, Evangeline blushes more deeply, and the cluster of golden stamens at its heart—as distinguishing also all these single roses—seems to raise it to a higher power of beauty.

The fullest depth of color is reached in Hiawatha, which glows in bright carmine crimson, with white centers, and lasts long in bloom.

These four will give garden joy over a trellis, on a hedge or fence, up a tree or porch. They surely establish the charm of the natural roses.

Culture

Let me write a word or two of culture caution about these natural roses. They are usually hardy, usually vigorous, usually informal in habit. No especial care is needed either in planting them or for soil, though like all strong-growing plants, they are better for rich soil. The pruning is what I would especially mention to the amateur, so that he does not cut them back like hybrid tea and hybrid perpetual roses. The blooms come each year from young shoots which spring from canes of that year or the year before. The long shoots of the current year do not bloom the same year. They are in preparation for the next year.

The pruning, therefore, consists principally in cutting out at the base the canes of two or more years of age that have begun to lose vigor, and in snipping off tips that are in the way. If grown to posts or pillars, pruning may be more severe, in the way of cutting back to six or ten inches the lateral or side shoots from the heavy canes. This induces a concentration of the flowers about these stems.

These newer natural roses are surely worth a place in the garden, in the park, along an embankment, over a hedge or fence. They are rugged, reliable and beautiful.

The Pipe Organ in the House

(*Continued from page 33*)

contributed several millions for a musical school in Rochester. The organ did it!

The late Mr. Woolworth had a music room in his home, where he spent the greatest part of his spare moments. This room contained a magnificent pipe organ, with special lighting effects, special musical paintings, which changed to suit the mood of the master of the house and the compositions which were played.

Of all instruments the pipe organ is the most decorative and plastic and variable. It is not in a single, adamant piece like the piano. It is large, outspreading, subject to whim, taste, conditions. While the player's desk (the console) may be anywhere in the house—on the floor, up in a loft over the balcony, in sight or out of sight of the living room, the organ parts may be quite separated. While the actual speaking parts of the instrument (where the player's demands are changed into actual sounds) may be in one part of the house, the decorative exterior can be in still another place.

From the keyboard, air is sent to the reeds and tubes. A pipe organ is made up of many and varying kinds of voices. It has not just one quality of tone as in the piano where the hammer strikes the strings, or as on the violin where the bow is drawn across the string, or as on the harp, where the fingers pluck the strings, or as on the wind instruments, where the air is blown through the stops. On the organ all tones are approximated—from the hard clanging of the chimes to the almost human quality of the vox humana. Flute, clarionets, 'cellos, basses, oboes are suggested in the organ. Whereas the key is depressed by the finger, that same note can be played in any timbre or quality by indicating the "section" which is to speak. Thus it can whisper in the pastoral timidity of the oboe or

(*Continued on page 72*)

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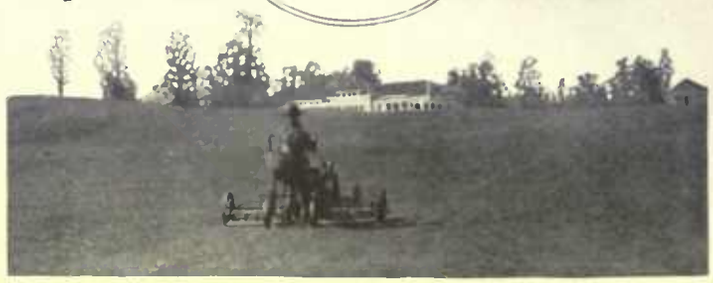


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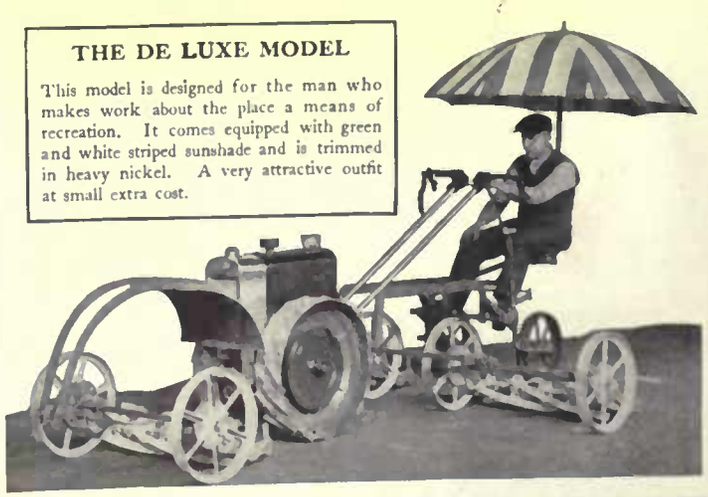
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WHITTALL RUGS

The Pipe Organ in the House

(*Continued from page* 70)

shout in the clangorous metal of the trumpet.

The interior of the organ is mysterious,—almost uncanny. It looks like a collection of all sizes and kinds of metals and woods. On close examination it is found that some of them are square, some round, some very short, some very tall. In each there is an opening at the bottom through which the air comes, from the player. Also at the top an opening. Somewhere in the middle is an opening—the lips. I never shall forget the first time that I visited an organ factory. The artisans, old men, were at work upon the pipes. The metal is cut to the length, then the lips are carved out, and the air is forced through. Finally the voices come—and by the change of the length, the change of shape of the lips, the timbre of the tone is changed.

Combining the Pipes

Generally the pipe organ is made up in different sections—all the notes of each quality being together. The entire mechanism of the instrument can then be built in one huge bulk behind the walls (this part is not seen at all). But the general practice is to separate the different sections and place them judiciously in various parts of the house. Thus one set of notes might be in the cellar, another in the attic, the most delicate reeds close at hand, the chimes out in the laundry, the echo at the entrance to the garden. One gentleman had a set of chimes set out several hundred yards from his house, so that when visitors came or went, the presence of this gentleman was realized from the sound which issued from the great emptiness of space.

Quite apart from the actual mechanism of the organ that speaks, is the exterior or decorative mural. Here are the golden pipes you see, the frieze, the fret, the rich coloring. Here is the architect and the painter's skill. The exterior of the organ can be placed anywhere, in as limited or broad a space as desired. Its design can be made to blend with the spirit of the room in which it appears, to curve and shape itself to the space in which it is placed, to adopt the color, the emblem, the design which is most characteristic of its surroundings. Or it can suggest and dominate the spirit of all size which is placed within its ken.

Placing the Exterior

Thus, I have seen the pipes crowning the fireplace, or mounting the curving steps, as they look down upon the humans underneath with quiet condescension, or entirely covering the four walls of the living room or auditorium. I have seen the elimination of pipes and instead the introduction of a grill with fretted designs. I have seen a pipe design carried through an entire home,—on every floor being the repetition of the same grouping of the tapering memories of Pan.

In this respect the pipe organ is the joy of the architect and the interior decorator. It is so amenable to change and adaptation, so suggestive in its possibilities for the rest of the decorative additions.

Picture yourself, with your guests, after dinner, retiring to the living room. The organist goes to the console, and first whispering from what seems to be the far distance, are trembling notes. Gradually the tone increases, and as if a celestial choir had descended, the room rocks with the mighty diapason of voices.

To be sure, many have been hesitant to consider the pipe organ because it seems almost prohibitive in price. This is a great error. It is possible to make an organ to suit one's requirements in all senses. While it is possible to spend half a million dollars on an instrument, it is also possible to make a showing with a very few thousands of dollars. While it is the height of luxury to engage an organist with the organ, as one has a chauffeur with one's car, nevertheless this is unnecessary. Practically everybody who plays piano can make something of the organ at once. Of course closer study and acquaintance develops the special nuances and delicacies of shadings and subtle effects, which are reminiscent of Sullivan's sentiments in "The Lost Chord."

Playing with Rolls

Then, it must be also remembered that, with modern progress, it is possible to play the organ with rolls, after the manner of the player-piano. Special recording made by the most famous organs can be played upon the pipes, by turning on the current, and these performances are most satisfactory. The repertoire of the catalogues is large and practically everything worth while in the classics and modern music is available.

The time has not yet arrived when thousands will instal organs, fortunately for those who seek to keep something for the exclusive. But it is interesting to observe that several inventors are on the threshold of a mighty development. What they seek to accomplish is this: Using the ordinary piano as the keyboard, it is hoped to add an attachment which will operate the pipes. The goal is not impossible or even difficult to imagine. The pipes are now operated from a special keyboard. If the piano keyboard can also be used, with one instrument a home will be able to make piano or organ music.

But fortunately that idea has not yet arrived, and it is likely that it will not be a factor to be reckoned with in the present generation.

Latitude of Choice

Nevertheless, the desire to own a pipe organ can be fulfilled. In the purchasing of a pipe organ it can be cut to measure. You can have as few sections or as many as you care to buy. You can start with a part and add to it as you go along, just as with the sectional book-case. This makes it so much more inviting to the gentleman home-owner who does not choose to load himself with a great expenditure; the personal and intimate value and pleasure to himself he cannot really judge until he has found in use. Take the phonograph as an instance. After the instrument has become familiar and has assumed its definite place in the household the call for records is increased.

Nevertheless, I believe I can state conservatively, that the introduction of a pipe organ into a home, operates a change in the whole house, upon the furniture, the pictures, the draperies—and almost particularly the people who live there. If it were possible I would enter upon a metaphysical discussion of the effect of the tall, majestic pipes, the thrilling, clear, celestial tones—upon the life of the people who are in contact with the organ through two of their senses—hearing and seeing.

But it would scarcely be in place. Let me repeat that one sure insignia of certain aristocracy which is unmistakable is the pipe organ in the private residence.



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Hybrid Delphiniums in an English Garden

(*Continued from page* 60)

popular and certainly, in my opinion, the most effective kinds are the tall hybrids, some of which are figured in the picture on page 60. These are the perennials which make a brave show in all herbaceous borders and which have been grown of recent years to such perfection and in such varied hues that they may be said to be one of the favorite flowers of summertime.

Many nurserymen in America and England specialize in these glorious things and anyone can select and buy them who so desires, but my particular experience is that it is better to raise them from seed. For several years after I had started a garden I used to buy a dozen or two plants from a nursery, getting good clumps of each variety, selected in the hope that they would reward me the following summer with a fine show of bloom. The first year I found they did but indifferently; the following year most of them died out entirely, and it was not until I had many failures that I discovered that "good clumps" do not like being removed, and that a well established old plant is best left alone.

People are generally in too great a hurry, and the desire to possess and grow plants without a due amount of waiting and of care will often end in disappointment. The best way to procure a quantity of good delphiniums is to grow them from seed, and any flower-seed merchant will supply a good strain which will yield a varied mixture of colors. If sown in spring in frames or a glass house and potted up about March, one seedling in each pot, they can be planted in their permanent places about two months later. It should be in good rich soil deep enough to allow their roots, in dry weather, to go down to the moisture beneath. Some of these plants will flower the first year, but it is unwise to judge of their merit until they have been better established.

Pests

The cultivation is quite easy, as every gardener knows, but when the plants are young it is well to be constantly on the lookout for slugs, which eat and destroy the shoots. In my garden I do believe all the slugs from the neighborhood come to eat my young delphiniums! They lurk in the long grass and under stones and come out in the night to do their obnoxious work. I am at perpetual warfare with these unpleasant creatures, and find the best way to keep them off is to shake a ring of Sanitas disinfecting powder around the plants when in growth.

My first introduction to the wonderful flowers shown in the picture was at the garden of a friend in Lincolnshire who has for over thirty years selected and grown delphiniums from seed, saving his own seed from his best plants and sowing it every year. He selected from his seedlings only a few of those he considered best, and seldom more than a dozen were kept out of about two hundred young plants. He used to set the seedlings in rows in a field and ruthlessly tear up and throw away, as they came into bloom, all that he considered were not up to his expectations. The chief points he aimed at were large individual flowers (sometimes in catalogs given the foolish name of "pips"), the truss well furnished with bloom and without gaps, and the blossoms having one color only to each flower.

The Delphinium Painting

The illustration at the bottom of page 60 was painted from the result of all these years of work and selection. The dark flower on the left, all the petals of which were of a deep violet with a flat ivory-colored eye, was, in my opinion, one of the most effective delphiniums ever grown. The one next to it on the right was a pinkish heliotrope color, and its individual flowers were quite two and and a half inches in diameter, and very close together. The third one was a clear sky blue, as good a blue as the well-known Belladona, without even a suspicion of violet.

The next smaller truss I took from a fine plant of a very deep blue color with a dark brownish eye in the middle of each flower, the effect of which, in the garden, was a very pleasing contrast to the more usual light centered ones. The smaller flower bent over on the extreme left was put there because it was the pinkest delphinium in the garden and, I imagine, anywhere grown. But it was not a good pink, being a rather washed-out looking creature, and personally I don't like it. In time, however, we may raise a really good pink, one which will be a great addition to a collection containing every shade of blue and violet and mauve. There is a so-called white delphinium and I have seen it—a dirty-looking white, as if it had been dipped in mud and washed with a syringe. I hope amongst the one hundred and fifty seedlings I brought up last summer there will be none of this sort. If there is, it will certainly be among those eliminated and thrown away.

It is the custom for the nurseryman to split up or take rooted cuttings from his good plants and sell them under a name he has given to each seedling. These can, of course, be made to flourish and give satisfaction, and indeed it is the popular way of procuring a delphinium collection, but I have never so bought them, for I find it gives a much greater pleasure and a greater variety to raise them from seed. I have succeeded recently in so interesting my gardener in this that his admiration and enthusiasm have caused him to plant rows of seedlings in the kitchen garden to the exclusion of so many mere cabbages and potatoes. You can buy vegetables, but you can't buy such delphiniums all a-growing and a-blowing in your garden! The small amount of patience required for the process is well rewarded, and I would recommend every good gardener to start at once this fascinating hobby.

Early American Household Pottery

(*Continued from page* 31)

New Jersey and in southern Connecticut. The quaint slip ware pie-plates, with their mottoes in yellow slip, smack of Colonial farm days—"Hard times in Jersey"; "Good for Amelia"; "Money Wanted"; "Chicken Pot Pie"; etc., while the pie-plates with central medallion portraits of George and Martha Washington and of Lafayette were made in numbers by George Wolfgang at River Edge, Hackensack, N. J., about the year 1830. All of this early Dutch pottery is well worth collecting.

The early earthenware of Massachusetts, Virginia and the Carolinas was fashioned somewhat after the pottery made in England during the 17th Century, to which it bears a strong resemblance.

In Colonial Massachusetts earthenware was made at Peabody, Weston and

(*Continued on page* 78)



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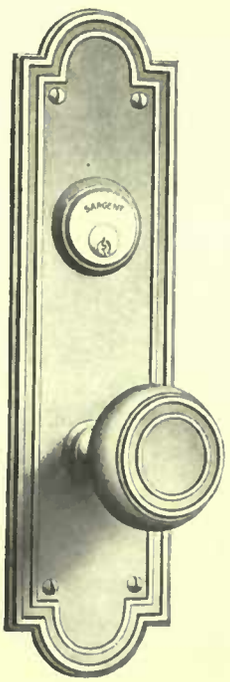


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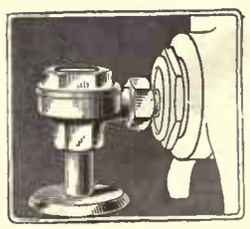
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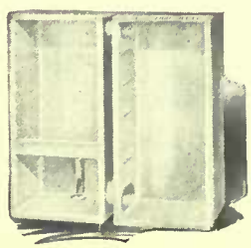
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Early American Household Pottery

(*Continued from page 74*)

South Danvers. The two specimens illustrated have a deep black glaze on red earth and were made at South Danvers. With the pottery of Danvers is associated the story of Jothan Webb, the local potter, who was married on the eve of the Battle of Lexington. Near the end of the wedding feast, when called to join his company, he declared he would go and fight in his wedding suit and the next day he was among the first of his comrades to fall on the battlefield.

The Massachusetts earthenware made since 1800 at Somerset, Whateley, West Amesbury and South Danvers is very beautiful, and one may find many tavern, buckwheat-batter and cider pitchers, glazed in single colors of red, brown, yellow, olive and tan of this pottery. These tavern pitchers are reminders of the old stage coach days and of cross-road inns, while no New England farmhouse kitchen of those days was complete without its buckwheat-batter and cider pitchers. The bean-pots went so often to the oven that no good specimens of those made in early days remain.

The early potters of Maine, New Hampshire and Vermont have given to America some very beautiful household earthenware. In a land of so much scenic beauty, a countryside of valleys, mountains, forests, lakes, rivers and streams, it seems natural that art should vie with nature, even the potter's art.

The Bennington Factory

At Bennington, Vermont, scene of the famous battle, William and John Norton commenced making earthenware in 1792. After 1800 they made stoneware, then in 1849 one of their descendants, along with Lyman Fenton, produced the famous Bennington Ware. This ware has a flint enameled glaze, which for depth of richness of glazing and the glory of its color, has never been excelled in any household pottery. In some pieces the browns, yellows, greens, orange and blue are beautifully combined, the rocks and autumn colors of the Vermont forests. This Flint enameled ware is dated 1849 and is eagerly sought by collectors. The Bennington factory also produced Rockingham Ware with ordinary glaze, and was the first factory in America to produce Parian ware. This Bennington Parian ware was of excellent texture. As a rule, the design was marked "U.S.P.Co." On a ribbon scroll—United States Pottery Company.

Some lovely pottery was made near Portland, Maine, around 1820. It is of mottled greens and yellows with smoke balls floating around them in varying hues of brown and orange.

About 1825 a potter named Jeremiah Burpee made a trip through the Merrimac River valley, New Hampshire, seeking a bank of suitable clay for making earthenware. Finally his search was rewarded by the discovery of one near Pennacook in Boscawen Township. There he established a pottery, calling it "The Valley of Industry Pottery". Like a prophet of old, he saw in a vision the future of the Merrimac River valley, how it would come to be a great valley of industry, from the White Mountains to the sea. At that time there were only the virgin forests, the distant mountains and the Indians in their canoes passing down the river to Concord to trade. For thirty years Burpee made an excellent red earthenware glazed with an iridescent slip ware glazed of green, yellow, brown and black that now, after use and age, shows in the sunlight all the colors of the rainbow with an iridescence as beautiful in sheen as a humming bird's wing. Burpee's product consisted of large deep milk bowls, pitchers, shaving and drinking mugs and other household utensils. After making up a wagon load of these he would then hitch one horse to the wagon and go peddling his wares to the settlers of the surrounding country, taking farm produce or wool in exchange. No doubt he also gave pottery money banks and miniature pottery pieces to the children as toys, as other pottery peddlers did in the early days in lieu of meals or lodging, which the settlers gave gladly, refusing to accept payment. Jeremiah Burpee is a type of the early potters of America, who tried and succeeded in giving expression to the beauty of their surroundings to the common clay in which they worked.

Rockingham Ware

Another interesting American earthenware is Rockingham pottery. This resembles the ware made in Rockingham, England. American Rockingham was first manufactured in Jersey City in 1845, and later in Bennington, South Amboy, Philadelphia, Baltimore, Pottsville, Pa., East Liverpool, Ohio, and in several other localities. The pitchers have over twenty different raised designs of American scenes and personages upon their sides, and for their historic illustration they will be collected and preserved. The first "Rebecca at the Well" teapot in Rockingham ware was made at Baltimore in 1852. The subject has been a favorite one ever since, and is still produced by the hundreds of thousands. As some may wish to know where the Rockingham ware spaniels were made, I have been informed that nearly all of them were made at East Liverpool, Ohio. Bennington made French Poodle dogs with baskets of flowers in their mouths, and one small spaniel as a paper weight.

Pennsylvania ware has been so learnedly written about by the late Dr. Atlee E. Barber and other writers, that it is unnecessary to say more about it here than that it adds great lustre and fame to our early American products in earthenware. Some of the mottoes on the Pennsylvania pie-plates read like the maxims of Benjamin Franklin, while others are philosophical or religious. Here are a few translations:

"Out of the earth with understanding the potter makes everything."

"To paint the flowers is common but God above is able to give fragrance."

Sing, pray, go on your way, perform what thou hast to do faithfully."

"I like fine things even when they are not mine and cannot become mine, I still may enjoy them."

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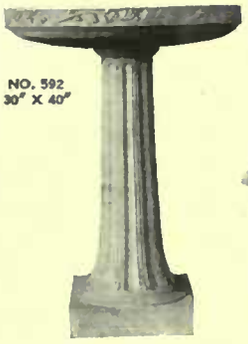
Galloway Pottery is strong and durable Terra Cotta usually made in Light Stony Gray, a finish harmonious in all surroundings. Red, buff and other colors will be made on order.

Our collection includes reproductions from the antique and many beautiful Bird baths, Fonts, Fountains, Vases, Flower pots, Boxes, Ferneries, Sun dials, Gazing globes and Benches.

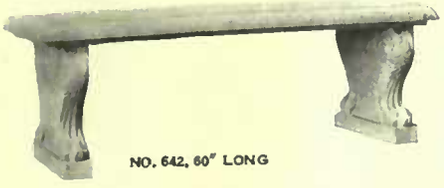
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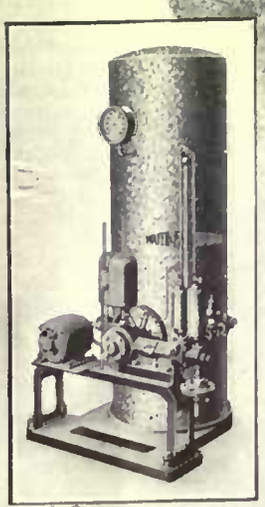
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BAY STATE
Brick and Cement Coating

Brushing Up On Brushes

(Continued from page 53)

mark. The brush you buy for your wall or your hardwood floor must not scratch, and must have nothing in its construction that can scratch. Likewise, the brush you buy for your toilet bowl must not scratch or wear the enamel and the bristles must be bristles, for if of fibre you will have your brush acting like a blotter. Your brush must clean and brush, it must not become a bacteria nestling haven.

Brushes bought for the radiator can get under the piano and into small spaces, but they are still brushes and the more things they brush the better, of course. Furthermore, bristles in a stove brush should not be stiff enough to engrave designs on the nickel-work on the stove.

The same may be said for the pot-scouring brush. It (if made of fibre or bristle) must not chip enamel or aluminum by any part of its construction.

The brush that fits its work saves time. For example, the brush that is meant for the toilet bowl should be shaped to fit the toilet trap. It should be so built that its wire will not rust; after it is shaken out it ought not to drip when hung up; the bristles should not mat or separate and should be so made as to bend to your will. If it is of fibre, this brush will mat and become of no avail in short order. Such a brush can be used as a bath-tub cleaning brush and will not break the back when functioning.

Baldness is the worst disease of bad brushes. Bristles and fibre must be stitched and anchored so as not to shed. The frosting brush would be a danger if a bristle were swallowed with a bite of cake. You probably know the agony of a clothes brush that sheds bristles.

The backless twisted-in-wire brushes give brush area on all sides, and are so secured that the bristle is fixed indefinitely. The brush that is all brush, which has no emerging back to scratch, and which brushes at every angle, saves time and extra effort, too.

The Protean Vegetable Brush

One of the most useful brushes on the market is the vegetable brush. A little brush whose uses are many. If there are a few in a household they can be used for washing vegetables, scraping silk from corn, scrubbing poultry, scouring pots and pans, cleaning white shoes, sprinkling clothes, for they hold enough water, and scrubbing dishes.

For the kitchenette today the sink brush and dish-washing brush with their long handles are a boon for the housewife, as she can keep her hands in condition by not getting them into hot water so constantly. These brushes have various other obvious uses besides.

Don't use paper to grease pans or glaze cakes; use a pastry brush. Of course this brush must be made without glue or cement so that it can be frequently washed in scalding water and the bristles still be where they should be.

A brush small enough for the percolator tube is to be had. It is good for teapot spouts, gas burner holes, typewriter interstices, etc.

Among other brushes to which you may need introduction are:

Wicker-Reed. This gets in the tiny places so annoying to clean with mammoth tools.

Refrigerator (or pipe brush). This is a fairy wand to keep off plumbers from your estate. Almost a pipe-dream in its general pipe-cleaning skill.

Hearth Brush. A good utilitarian tool for those owning not only a home but a hearth.

Radiator. Gets around a radiator as if it loved it. Can be used under piano, etc. Good for chandeliers, under oven or gas stove, etc.

Remember there are hundreds of brushes and that they are designed for every kind of thing, and best of all there are companies who exist just to fit you out with brushes and who will advise you just what kinds to get.

Mops and Dusters

Just a word or two about mops, which are more and more coming to be made of cotton which, though not technically absorbent cotton, does absorb the dust. They are not oily, but chemically treated and so will not hurt the rugs. They should be of wire construction, no parts exposed so as to scratch. They must be of strong, enduring cotton, reversible, washable, with an adjustable long handle, usable for ceiling, walls, doors, windows, pictures, baseboards and floors; good for corners. The handle should be at least long enough to obviate all back bending.

Of course there is a dish mop for washing cups, pitchers or dishes, and the light weight wet mop, with long handle, of washable, reversible, corner-hunting, absorbent cotton yarn.

The duster that dusts and does not smudge is what is needed. The one that can dust finger marks off polished surfaces, absorb the dust and can get into difficult places without breaking the back or — more important still — the heart. These and many other brushes are to be had for your comfort and for the asking—and paying.

Many times in the use of fibre brushes, whether for personal or household uses, it is wise to immerse them completely in water for one-half minute and set them aside to dry, resting on the fibre face of the brush instead of the wooden back or on one of the ends. Laying the brush flat down permits the entire surface to drain in the shortest possible time. The object of dipping the brush in water before use is to overcome a factory defect which is possible in some factories, for once the fibres of the brush are dipped in water, the water is drawn up into the hole by capillary attraction and rusts the staple which is of iron wire; and as this staple starts to rust, it forms a bond with the wood that makes the anchoring permanent. Should there be one or two loose tufts, they will be cured by the rusting process.

After using the brush, shake out the water and place it face downward or standing on the bristles so that it will drain and dry.

We are not particularly interested in the manufacture of brushes, except to get what we pay for.

The handles of our brushes must be comfortable, smooth, long enough in some instances to save our backs from pain and short or small enough to fit our hands. In all cases they must be firm and reliable. The handles are preferably not joined with a swivel joint, as this is apt to turn. The clamp is a better fastening.

In the best grade of household brush most of the handles are of wood or twisted wire, treated so as to be practically rustless.

The nail brush and tooth brushes, of course, are often of French ivory and the handle is so made as to allow no dirt to remain in the handle. Often, too, the bristles can be taken out to be cleaned or replaced. (The hair brush is a story in itself.)

Brushes must be easily cleaned and cared for.

Brush racks can be bought or carpenters make them very simply.

Above all, we want a brush that brushes, whose bristles or fibres are anchored to stay, whose utility goes with years, not months, whose death depends not on use but abuse, and to whose employing we look forward with pleasure.

Individualism in Good Furniture



This solid walnut, polychromed, Italian Pilaster chair is upholstered in imported brocaded velvet.

The famous Italian motif carved upon the stretcher has never before been reproduced in furniture and typifies the indisputable originality and good taste characterizing all of the Elgin A. Simonds designs.

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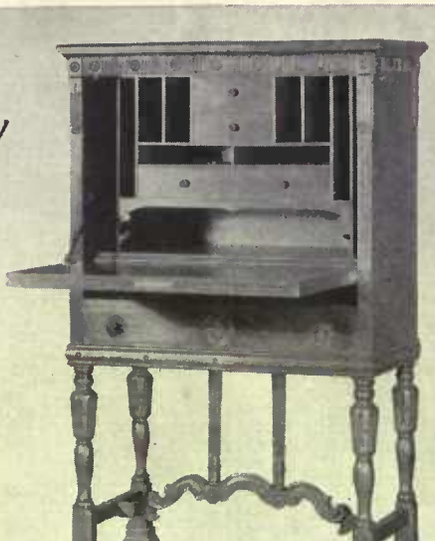
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They look like Orientals, they feel like Orientals and they wear like Orientals.

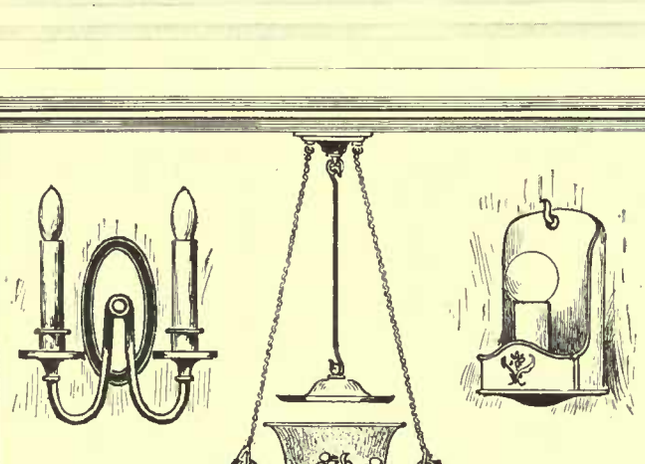
Bengals cost more than domestic rugs but are only a third to a fourth the price of Orientals.

Send 10c for portfolio of color plates.
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Typical Kirman coloring. Rose predominating; blue border; many shades of rose, ivory, sage, gold and light blue.



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Cut glass globe and pendalogues $75.00

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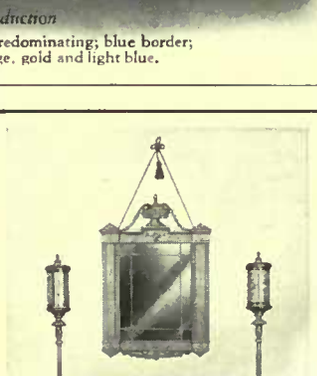
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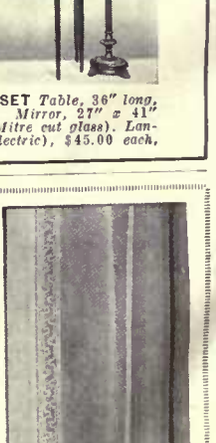
THE most beautiful of all curtains. Hand made in exclusive designs. They hang straight, wear well, launder perfectly. Made on English Nottingham looms. Threads to match. Designs to order. We can also supply

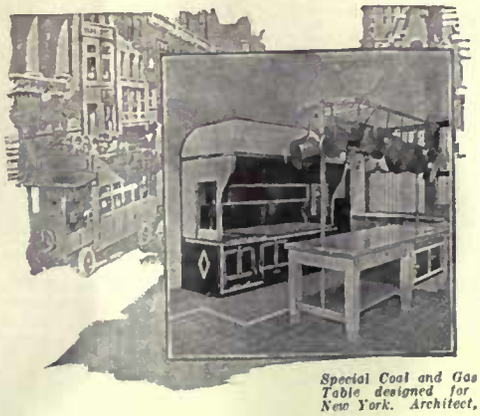
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THREAD BY THE SKEIN

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Harriet deR. Cutting Studios
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DEANE RANGES satisfy every kitchen requirement, because they are designed with a knowledge of conditions. The number of people to be served, the fuels used and the space available are some of the things we should know before we can submit suggestions.

Being master range builders, it is our aim to make the best. Naturally a Deane Range is more costly than an ordinary range, but it is preferred by those willing to pay for a superior product.

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Tell us the fuels you intend to use and the number of people to be cared for. We will submit suggestions and send you our catalogues.

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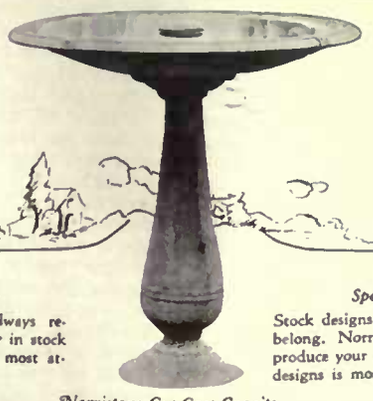
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Stock designs do not always belong. Norristone ability to produce your ideas in special designs is most appealing.

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Fountains, Bird Baths, Benches, Pedestals, Pots, Urns, Etc.
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Your Grass Cutting Problems Simplified

The work of taking care of large areas of grass is greatly simplified where Ideal Power Lawn Mowers are used. For one man with an Ideal can easily do as much work per day as five hard working men with hand mowers. Best of all, the Ideal, besides providing this big saving in labor, also does better work.

Moreover, any lawn that is cared for the Ideal way is always well rolled, because the Ideal is a power mower and power roller in one, and the sod is rolled every time the grass is cut. Authorities on lawn care agree that rolling is a vital necessity to any well kept lawn.

That the Ideal is of great value in caring for large lawns is plainly evidenced by the thousands in use on private estates, municipal parks, college grounds, golf courses, ball parks, industrial grounds, school grounds, cemeteries, etc. Here are just a few names from the thousands of Ideal owners: Geo. W. Perkins, Riverdale, N. Y.; Springfield Park Dept., Springfield, Mass.; City and County of Denver, Denver, Colo.; Midland Golf Club, Midland, Ont.; Atkins Residence, Indian Hill, Ill.; Dr. C. E. Burt, Beverly Hills, Calif.; Princeton University, Princeton, N. J.

With riding trailer, the Ideal makes the most practical and economical riding mower possible to procure. Furnished either with or without riding trailer.

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IDEAL POWER LAWN MOWER



Does the work of five hand mowers



At one spot in the new H. H. Rogers garden, flat brick steps create a terrace for a garden shelter which is placed naturally, as part of the garden wall

Garden Walls and Shelters

(*Continued from page* 59)

vines are fast covering the walls.

Even from these unusual examples one can very well read the lesson of handling even so simple a shelter as a pergola or a rose arbor seat. In too many of our gardens we see them set out in the open without any apparent connection with other structures on the place. If the garden is not fenced in with a lattice wall, or with a hedge, then the stark nakedness of such garden shelters should be tied to the ground by shrubbery planted around them to give approach and background. Nor should these simple garden shelters be placed without regard to the lines of the garden itself. They should form the natural terminus for a garden walk or the end of the cross axis or the crossing of the two or more garden axes.

The Aristocrat of Shrubs

(*Continued from page* 51)

people forbade the pleasures of a garden, but it was in the well ordered beds of "simples" and herbs that the box found a home.

Later "company gardens" found favor, and each dooryard had a box-lined walk, and beds neat edged with the stiff twigged box, and filled with the humble flowers our grandmothers loved. Some of these gardens still exist. The rigors of the winter winds and snows have not downed these sturdy plants.

In the South the climatic conditions were less severe and we find the box more abundant. But we must also remember that the people who founded their homes there did not turn their backs so emphatically on the mother country. Therefore they used more of the plant material with which they were familiar, and planted it after the fashion which was prescribed as correct in the 17th Century. The parterres were all box bordered.

One of the most popular designs in the southern gardens was a huge circular garden with a fountain or a large bush of box in the center where the hub of a wheel would be, and paths radiating from it like the spokes of a wheel, marking the box-bordered parterres. Then around the whole a hedge of box like a tire. Another popular form was to lay out a huge sundial with the figures made of small box plants.

But now when the cry for the antique is loud, long and insistent, these old gardens are not to be found, because they are not. For although fragments may linger here and there, the old-fashioned garden in its completeness is a thing of the past. In Washington and other older cities of the South one may behold a sturdy bush thriving in a dirty, unkempt backyard, its pungent odor noticeable above the smells of such a place. Again we find a tangled jungle where once was beauty and joyousness. Overgrowth and decay have laid their heavy fingers on it and stripped it of its loveliness, but the box still lives.

Antique box, like old furniture, should be inherited. If it does not grow in your garden through the foresight of previous generations, there is but one way to procure it: the nurseryman.

Old box is now greatly sought after to produce immediate effects in elaborate garden schemes. People vie with each other in procuring beautiful specimens. Some of the prices are enormous. The more aged, perfect, or historical the specimen is, the more it costs.

One of the old box hedges is that which Betsy Patterson and her gallant and courtly lover, Jerome Bonaparte, brother of the great Napoleon, planted in their garden in Baltimore, before the shadow of a throne came between to mar and shatter their happiness. Through all these years this tragic romance has clung to the old hedge, and even now, when it has been moved from its old home, it is known as the Bonaparte hedge. Story has it that when the evening shadows creep up from Long Island Sound, and steal across to the gardens where this old hedge now stands, the spirits of the bygone days slip out from the cool shadows of the old bushes and re-live the vanished scenes of happier days.

But be this as it may, we must admit that the pungent, bitter, spicy odor of box steeped in the sun exerts a peculiar influence on our senses. It hypnotizes us and awakens within us hereditary memories. We re-create the days of yesteryear and feel the romance and witchery of the olden times.



Nature and the Greenhouse

"Now Nature hangs her mantle green
On every blooming tree,
And spreads her sheets o' daisies white
Out o'er the grassy lea."
—Burns

It's simply a matter of climate. And man supplements the work of nature by building a greenhouse, in which the climate is whatever he wills. So he grows roses, and violets, and orchids, and chrysanthemums, or whatever he pleases, whenever he pleases, regardless of nature's limitations.

And, speaking of climate, there is no greenhouse built that gives more complete climatic control than the V-Bar, nor that stands higher in all-around adaptability and efficiency. It is economical, too, both as to operation and up-keep.

You will find our photographs and plans interesting and instructive, and we shall be glad to show them to you.

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Here, in the form of a book by a leading authority, is such an ever ready friend to every grower and would-be-grower of fruit. Its name is "Fruits for the Home Grounds."

Besides all the rest, it is filled with invaluable information as to care and fare. The only book of its kind yet published. Worth many a dollar; sent for so little as 10 cents.

Your Home Grounds How to Plant Them

Liberty H. Bailey, of Cornell, has been induced to write another of his delightfully informative planting books.

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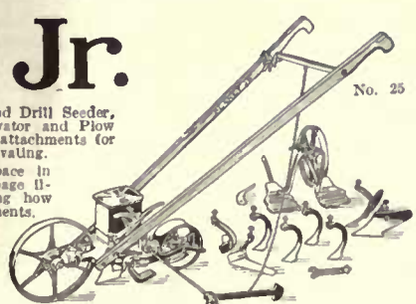
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The Chintz In Your Curtains

(*Continued from page* 37)

of the artist, exclaimed, "You should wear this, for it is you who are doing more to defeat England than I."

The English never developed such a distinct type of design as did the French under Oberkampf, but they did adopt, improve and modify those patterns that came home to them across the high seas of the world. A student of design can discover in the pattern of a fine English chintz a conglomerate mixture of motives native to a score of lands.

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Let your imagination gallop for a moment and perhaps you can hear the chantey songs of the capstan-bar or the tales of the clipper-ship races from Shanghai to Baltimore, from Bombay to London, laden with the new spring tea and fine cloths. And when the ship was securely berthed, there was the captain riding to his home with a treasure trove of gifts from foreign ports; a dinner set of Canton ware, a fan of carved ivory, twenty yards of cream silk for a wedding dress, and enough chintz to drape the hall or drawing room.

When next you look through a range of chintzes, one of which is to make your home a bit more cheerful and make your life a little sweeter, try to remember this: that you are not purchasing a yard of woven cotton and an ounce of dye, but that you are obtaining something that will give your home an effect, and back of that effect are the age-old traditions of commerce and adventure, the study of chemists, mechanical engineers, artists and real craftsmen.

Dated Sept. 5, 1663, the following entry is found in the Diary of Samuel Pepys, "Today I bought my wife a Chint for to line her study."

My Garden in May and June

(*Continued from page* 50)

It is some of the older, cheaper sorts, however, that if I could I should buy by the thousand, to set hyacinths streaming through them in color combinations to charm the most indifferent eye. Katherine Spurrell, Mme. de Graff, Ariadne, Flora Wilson and with these the five hyacinths with which we have tried this spring a very successful experiment, a group of colors from deepest violet to "lavender-blue touched corn-flower blue"—a true color description from the list of a good dealer. The hyacinths were Enchantress, Schotel, Grand Maitre, King of the Blues and Lord Derby. Fifty of each were set in long, loose groups among other loose groups of the daffodils, running down a slope beneath Japanese quince and cedar with a few yellow tulips to reinforce the color of the daffodils. This planting is only some sixty to seventy feet from the southeast corner of the house and lies in and out of an almost invisible wire fence and very near the sidewalk for a distance of about fifty feet.

Many are the passers-by who have enjoyed this picture with us this year. We see them stopping to gaze. Motors go slowly by this spot too, for this reach of flowers makes a bold, brilliant foreground for the gentle rise and fall of green lawn beyond, and in every light it is an example of fine color. The play of morning and late evening light is especially interesting on these rich violet flowers.

No finer spring has ever dawned upon our small place than that of 1919. A cool, wet May until about the 26th, when with sudden heat, waves and billows of bloom broke over the old bush honeysuckles and lilacs. There is nothing softer than the bloom of these Tartarian honeysuckles—the pink and the white, especially the latter, which with the deep color of its fading has a generally creamy appearance. The lilacs, clouds of purple, mauve and white, have drooped under their weight of color and scent except those like Ludwig Spaeth, which have the stiff habit of trees whose newer stems, even, are woody. Tulips have also showed what they could do, but, under a hot sun, their day of glory has been but a day. I have liked some fine groups of yellow tulips, raising themselves above the lavender phloxes of spring—Mrs. Moon, Avis Kennicott, *Flava,* Miss Willmott, *Retroflexa superba,* all beauties among spring flowers.

For a pink tulip, there was a time when I thought Inglescombe Pink the loveliest of all. I have now fixed the opinion upon the lovely Cottage tulip, Mrs. Kerrell. Is there any one unappreciative of the beauty of rose color as it appears in the soft clusters of buds and flowers of Bechtel's double-flowering crab? Let me say that this tulip, Mrs. Kerrell, blooming with me this spring below this crab-apple, is one of the sweetest of all May pictures. The relation of color is true, the relation of form is a delightful contrast. The tulip is one of great elegance of form, and, partly because I have it in half shade, of fine lasting qualities. Twelve bulbs are all I own. I could wish this number multiplied by tens and hundreds if I had place for them.

Under a drooping apple bough I sit at twilight of the last day of May. Before me is a plant grouping of much variety and charm and the air is filled with the fragrance of lilac and of lily-of-the-valley. The lilacs now, some twelve feet high, are in clouds of white, mauve, and purple bloom. Delicate whitish Persian lilacs are interspersed with those of French descent; the effect is a sumptuousness of bloom which cannot be surpassed. In what might be called a bay in these tall lilacs, a space some twelve feet wide and running back into the tall blooming trees for say six feet, this arrangement occurs. Against the tall lilac trees stands a young specimen of *Syringa pubescens,* a species of lilac heavy with delicate lavender-white bloom. The bush is about five feet in height and stands on an almost solid carpet of forget-me-nots. Before the lilacs are masses of bleeding-hearts in full flower—to the right, Clara Butt tulips. In the foreground of all this, a soft round mass of ribbon grass, with Clara Butt rising now again through the striped leaves; to the left, and also in the foreground, tall forget-me-nots in a long blue drift, and beyond these, lily-of-the-valley, blooming whitely to their tips against their stiff green leaves, "each one," as a remarkable English writer has it, "tented in its little pavilion of green." The myosotis and the convallaria have naturalized themselves, run into each other, pink tulips and dicentra overhanging.

As I sit on the little platform of a June afternoon looking through the tracery of apple-leaves to the bright

(*Continued on page* 90)

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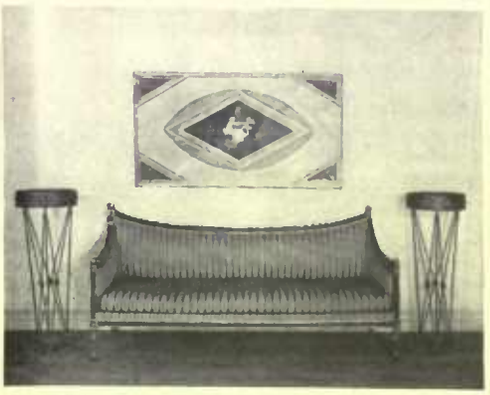
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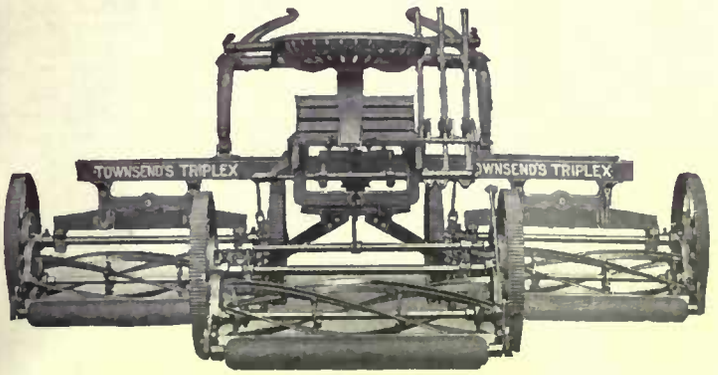
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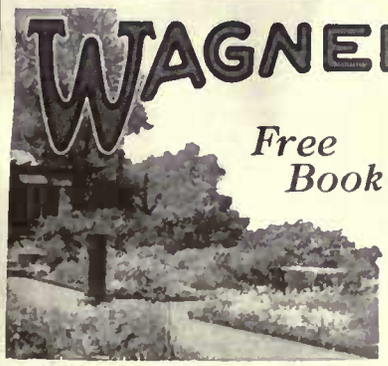
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My Garden in May and June

(*Continued from page 86*)

garden beyond, I am struck by the vast improvement made this year by the introduction of valerian in eight balanced spaces. Especially bold and good is this because its silvery flowers rise beside spires equally tall of the purple *Campanula lactiflora*, also in full flower. *Geranium grandiflorum's* low mounds of brilliant violet flowers form a lovely foreground from where I look, for these two taller subjects. This year I have this hardy campanula all over my garden. It is only three feet tall at present, due to fall moving, and next year it will probably exceed height limits; but for the present it is giving a most lovely effect. The clear-cut flowers, the fine pointed upright buds, the uniform bright color of the bloom—these attributes make this perennial campanula valuable. Through a series of mishaps I have this year no Canterbury bells, but they are hardly missed, thanks to this vivid substitute from their own tribe. As *C. lactiflora* grows old, as it becomes established in its appointed place, there is a tendency to monotony of height in flower stem. Then we have a more or less uninteresting barrel-like effect of bloom. The remedy for this is division and moving in the early autumn.

A Cinderella Room and Some Others

(*Continued from page 25*)

and spacious, despite its ornate belongings.

Another room in this same house which shows a successful use of pattern against pattern is a bedroom papered with a delicately designed paper of pale gray on white, faintly checked panels spotted with a pastoral group of a shepherdess and her sheep. This paper also is finished at the ceiling with a narrow bordering of gray. The bed in this room is a very narrow Portuguese one, of walnut, with an interesting oval headboard exactly filled with a pattern of old red and white toile-de-Jouy. The flat valances and the plain bedspread are of toile-de-Jouy, which is very sophisticated in its beautiful design, very French in spirit, and yet absolutely pleasing against the restrained grisaille wall paper. The curtains, also of red and white toile, bordered with narrow cotton fringe, are merely graceful draperies around the windows. They are not used to screen the room from light, but to frame the sunlit, muslin hung openings agreeably.

In the Hall

The hallway of this house is very small, a mere passage leading into dining room and other hallways, but it instantly declares the unusual charm of the house to the visitor. Its wall spaces are plain green-blue paper, with wide borders cut from a Directoire paper. The one large wall space is filled with an old walnut seat covered with red velvet, and the entire floor space is covered with a circular Aubusson rug, a fragment of some old carpet, finished with a dark red wool fringe. The gilt barometer, very rococo in curves, is lovely against the dark blue wall. Small candle holders of white and gilt tin are the wall lights. This small space is a triumph in decorating, for there is nothing to be eliminated, nothing to be added.

Another charming treatment of such a small box-like room, whether it be a hallway or telephone closet or powdering room, is to cover the walls with a brilliantly colored paper of large design, and to frame the spaces with narrow bandings. Mirrors are always lovely against pictorial or flowering papers and plain borderings of color and gold give an air of great chic. One such little room was papered all over, ceiling and walls, with the twenty-five cent paper we found in the basement, the light blue spotted with pink and red geraniums. The tiny room was only large enough for a dressing table and a pair of stools, but it simply spills over with color, and we have only to leave the door open to bring spring into the oak hall from which it opens. The paper goes over its surface bandbox fashion, but where it touches the wood trim of doors and windows it is bordered by a dotted green band, an inch wide. The one window is hung with generous curtains of bright pink muslin, bordered with double ruffles of the widest footing we could find. The dressing table is a wooden box hung with petticoats of the same muslin and above it is a mirror in a rather coarse gilt frame. The toilet things are of red glass, some old, some new.

A City Dressing Room

Very different is the dressing room in a city house recently done. This little room opens from the main hall of the house, which is Empire in treatment, and a certain amount of Empire feeling has been brought into the guest's dressing room. The walls are papered with a plain white paper, the ceiling is whitewashed, and the decoration of the room comes from a brightly colored border of old Italian paper, cerise and sapphire and pink and yellow swags and fringes and garlands. The dressing table is a curving shelf, fitted into a mirrored recess. This recess was an accident of building, and was utilized in this way. The shelf is covered with a blue and yellow and cream striped silk. The two lamps used are of toile, black and gilt, with yellow silk shields. Old green glass vases hold bouquets of many colored flowers, and a few pieces of old glass and a small pin cushion repeat the gay cerise and blue of the wall paper border. The pictures used in this little room are old French color prints, with blue striped mats. The one chair is of black lacquer, covered with Victorian silk, sapphire blue, with bouquets of flowers in black medallions. The rug is a specially made one, of black fur. The washstand is an old Empire one of walnut and gilt which has been fitted with modern plumbing and a black lacquered bowl.

The plain white walls and ceiling spaces make the success of the brilliant paper border, which is the source of all color used in the room.

You can do surprisingly good things with these deep borders and narrow bandings. Rooms of large wall surface that ordinarily suggest wooden moldings become much more interesting if panelled with narrow bandings. In my old house in Connecticut I have used a number of these old-fashioned borders with totally different effects. The long double drawing-room, with its six chintz hung windows, its sky-blue ceiling, its whitewashed walls, and its bare floor of wide boards, seemed exactly the right place for an eighteen-inch Victorian border of blue swags, yellow tassels, and pink roses. This gay border is the only paper used in the room, and is applied directly to the rough whitewashed walls. It looks as if it were painted on, and is tremendously gay in the cool, scantily furnished room.

(*Continued on page 92*)



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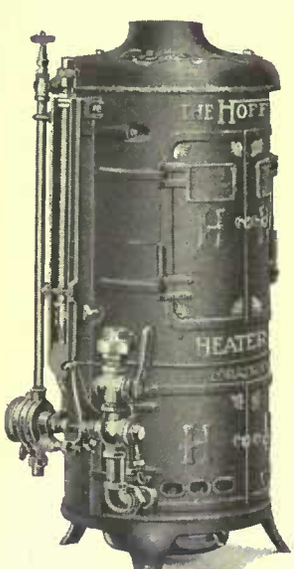
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A Cinderella Room and Some Others

(*Continued from page* 90)

Two other rooms in the same house were papered in imitation of paneling. One of these, a bedroom, had plain beige colored paper on the walls and ceiling. The wall spaces were papered with a two-inch paper "molding" of light brown and deep green, in panels as carefully drawn as if they had been of wooden moldings on a wooden wall. On the ceiling, circling the space where a light was dropped, I made a wreath of wall paper flowers and applied it. The floor of this room was painted in imitation of a Directoire Aubusson carpet, in pale biscuit brown, with white stars at irregular intervals all over it, and a three-inch border of dark brown following the wall. This floor was given several coats of shellac, and is a hard and lovely background to a few small bordered rugs. The curtains in the room are of brown glazed chintz covered with pink and red roses and huge green leaves.

The dining room is papered with the same beige colored paper, but this room I wanted to suggest a classic, rather than a whimsical, artifice, so its panels were formed of two-inch molding of pale blue and gray, in a Greek Key pattern. This room has a mixture of furniture, mainly a huge oblong walnut table and rather heavy white and gold Italian peasant chairs, and a bare floor of waxed boards. There are no pictures on the plain walls, but one heavy gilt mirror hangs over the mantel, and a small table in the corner holds a dozen pots of flowers, and a length of peach colored brocade is used on the table between meals, so that there is color aplenty. But the restraint of the pale tan walls and the cool blue and gray borderings is very desirable in a country house dining room.

House & Garden's Bookshelf

"THE COLONIAL ARCHITECTURE OF PHILADELPHIA"
By Frank Cousins and Phil. M. Riley.
Little, Brown and Company, Boston.

THERE has long been need of just such a book as the admirable volume on "The Colonial Architecture of Philadelphia," with text by Phil. M. Riley and copious illustrations from photographs by Frank Cousins. It is a layman's book as well as a book for the architect.

We have, in the past, had many books touching upon early Philadelphia architecture, but these volumes have devoted themselves, primarily, to the lore of Colonial days in the old city, in which the surviving edifices had been concerned, rather than to the architecture of the first capitol of the United States as a main theme. The present book follows the latter plan and the prospective home builder and his architect will welcome it; nor can the visitor to Philadelphia help finding an interest in the Quaker City enhanced by a study of these clearly written and beautifully illustrated pages.

In their foreword the authors say, "Interesting as was the provincial life of this community; absorbing as are the reminiscences attached to its well-known early buildings; important as were the activities of those who made them part and parcel of our national life, the Colonial architecture of this vicinity is in itself a priceless heritage—extensive, meritorious, substantial, distinctive. It is a heritage not only of local but of national interest, deserving detailed description, analysis and comparison in a book which includes historic facts only to lend true local color and impart human interest to the narrative, to indicate the sources of affluence and culture which aided so materially in developing this architecture, and to describe life and manners of the time which determined its design and arrangement." The authors have succeeded in presenting such a volume.

The first of the chapters in the book is an outline of Philadelphia architecture in general, followed by chapters on Georgian brick country houses, brick city residences, ledge-stone country houses, plastered stone country houses, hewn stone country houses, doorways and porches, windows and shutters, halls and staircases, mantels and chimney-pieces, interior wood finish and public buildings. Fortunately the Philadelphia of today has not only a distinctive architecture in its brick, stone and woodwork, but a diversified architecture embracing both the city and country types of design and construction, a priceless heritage which makes it, in extent, unique among American cities.

The illustrations are unusually fine. Their clearness and sharp focus reveal the detail essential to the student and every one of the ninety-five plates is interesting and a valuable record. The volume's index is carefully worked out, one of the most useful and satisfactory among the architectural books that have come the reviewer's way this season.

OLD BRISTOL POTTERIES
By W. J. Pountney.
An import by E. P. Dutton & Company, New York

THE appearance of W. J. Pountney's "Old Bristol Potteries" will fill the hearts of collectors and connoisseurs of pottery and porcelain with delight. This new work is truly a monumental one and it will supersede Hugh Owen's "Two Centuries of Ceramic Art in Bristol," published in 1873, excellent as that pioneer work is, for Mr. Pountney supplements as well as covers the field of the earlier work.

It has long been regretted that more excavations have not been undertaken—often this has not been possible—on the sites of the early English potteries. Fortunately Mr. Pountney has been led both by his enthusiasm and his scholarly instinct to examine and make excavations on the sites of the old Bristol potteries, with gratifying results, as noted in this book. The author likewise appears to have dug into historical archives as assiduously, and a wealth of material discovered in consequence is embodied in these chapters.

As Bernard Rackham points out in a foreword which he has contributed to the volume, the wares of the early Bristol potteries were by no means easy to distinguish from some of those of their Dutch fellow-craftsmen of the period who were then employing the same technical methods, including the yellow lead-glaze on the back of dishes as a means of economy in tin, and very similar formal designs, down to the blue dashes on the rim, a feature which probably was introduced from Italy. Mr. Rackham says: "A pattern which the men of Bristol seem to have made peculiarly their own, and perhaps their most effective one, is that of tulips, fritillaries and other flowers springing from the lower edge of the dish or arranged in a vase, a theme unknown on the Continent, and probably not certainly to be associated with any other English potteries." Bristol delft ware enjoyed a wide and international popularity at the zenith of its manufacture. Notwith-

(*Continued on page* 96)



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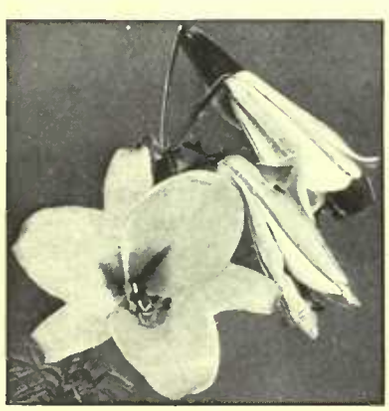
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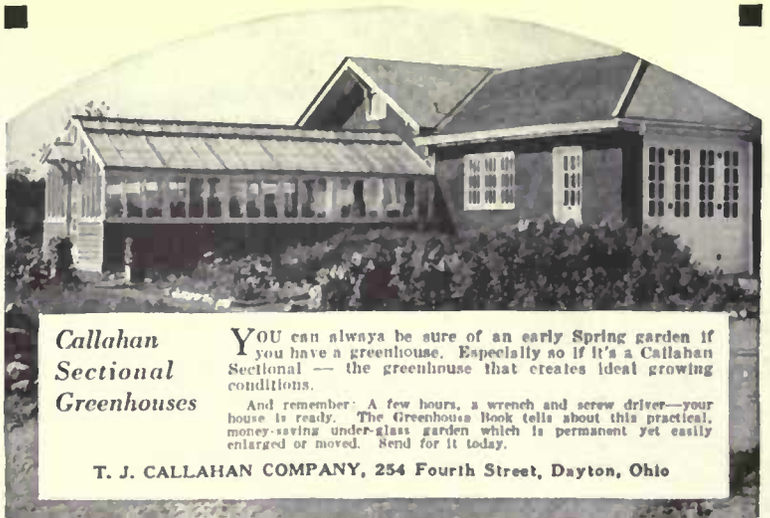
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House & Garden's Bookshelf

(*Continued from page 92*)

standing this, fine pieces of the ware are uncommon enough and eagerly sought by collectors. The Brislington pottery, *circa* 1650, was probably the first either in or near Bristol to produce delft ware, while the earliest porcelain works were started about the year 1745.

The twenty-eight chapters of the book are supplemented by an apprenticeship list of Bristol potters, a list of potters in the Bristol Burgess list and a schedule of deeds of the temple pottery. Over ninety excellent half-tone reproductions and a map of Bristol in the 18th Century, showing the principal potteries, illustrate what must be regarded as a very important contribution to ceramic history.

OLD ENGLISH FURNITURE AND ITS SURROUNDINGS FROM THE RESTORATION TO THE REGENCY
By MacIver Percival
Charles Scribner's Sons, New York.

IN his new book, "Old English Furniture and Its Surroundings," MacIver Percival shows himself thoroughly qualified to treat of the subject. While the 203 pages of Mr. Percival's work neither pretend nor can be expected to be exhaustive, they do, nevertheless, present a clear and definite outline of old English furniture from the period of the Restoration to the Regency. The four divisions of the book—I. The Restoration, II. The End of the Seventeenth Century and the Early Eighteenth, III. Early Georgian, IV. Late Georgian—each contains profusely illustrated chapters on furniture, permanent decoration, upholstery, including wall and floor coverings, table appointments and decorative adjuncts. We have not had a book on English furniture on this plan until the appearance of this volume by Mr. Percival. The illustrations, fortunately, are of typical specimens of the style in vogue at their respective periods, wherein lies their especial value to the student who wishes to follow the evolution of the English interior through the periods here considered.

The last third of the 17th Century, as Mr. Percival points out, found English domestic architecture in a state of transition. The influence of the Renaissance was reaching forth to England, which had been slower than the Continent to come under its dominion. Pepys, Evelyn and other diarists of the period, give evidence of this fact in their observations, and also of the taste in interior decoration which accompanied the architectural innovations. Mr. Percival tells us much of interest of panelling, stairways, floors, ceilings, fire-places, in the Restoration chapters.

In the second division of the book we learn how, beginning with the King and Queen, who were adding to and generally refurbishing Hampton Court, all ranks of Society were taking steps to house themselves in accordance with the new ideas of beauty. Defoe, in 1722, expresses amazement at the number of houses that had been erected at the beginning of the century, which gave to London "almost a new face." The furniture of this second period was also of great interest, although showing great divergence. However, a fine feeling for proportion and an appreciation of the decorative possibilities of wood (nearly always walnut until the introduction of marquetry *c* 1675), as a material distinguished it. The beginning of the Early Georgian period found architecture thriving, and every gentleman conversant with "The Orders." Interior fittings witnessed a change of fashion and the introduction of mahogany gave a wood best fitted to express the English version of Rococo. The late Georgian period dates from about 1760 and the new spirit in domestic architecture—a classical type but more graceful and relaxed—was met on the threshold by the ideas of the Brothers Adam, followed by a host of imitators. The furniture which was demanded with the changes of 1760 was later to crystallize into what we term Sheraton, although Chippendale was so firmly rooted in the affections of householders that the newer furniture gained ground somewhat slowly, despite Sheraton's somewhat spiteful pen. All of these things Mr. Percival dwells upon at length in a delightful manner and informative way and the book is blessed with an excellent index, a virtue which cannot be encouraged too greatly.

TEN GOOD BOOKS ON INTERIOR DECORATION

"Interior Decoration." By A. L. Rolfe. Published by The MacMillan Company.
"Interior Decoration for Modern Needs." By Agnes Foster Wright. Published by Frederick Stokes & Company.
"Practical and Artistic Home Furnishing and Decoration." By Alice M. Kellogg. Published by Frederick Stokes Company.
"The Art of Interior Decoration." By Grace Wood and Emily Burbank. Published by Dodd Mead & Company.
"The House in Good Taste." By Elsie de Wolfe. Published by The Century Company.
"The New Interior." By Hazel H. Adler. Published by The Century Company.
"The Practical Book of Interior Decoration." By Eberlein, McClure & Holloway. Published by J. B. Lippincott & Company.
"A History of Lace." By Mrs. B. Palliser. Charles Scribner's Sons.
"A Lace Guide for Makers and Collectors." By Gertrude Whiting. Published by E. P. Dutton & Company.
"The Lace Book." By N. Hudson Moore. Frederick Stokes & Company.

Notes of the Garden Clubs

THE Bedford (N. Y.) Garden Club was founded in 1911, and the President is Mrs. Rollin Saltus. There are 100 members, women representing Mt. Kisco, Bedford Hills and Katonah, who meet monthly from March to November inclusive, and whose qualification for membership depends upon their actually working in, or planning and planting their gardens.

The program for 1920 included a paper by Miss Katherine Mayo on garden books and one by another member, Mrs. Frank Hunter Potter, on annuals, for which she supplied a planting plan offering a plan for the best bed of annuals grown by any one in the locality. Mrs. Potter's article was published in the local newspaper. A meeting, held in the Community House, and open to the public, was addressed by Mr. Fletcher Steele, on "Village Gardens versus Neglected Real Estate," and the Garden Club offered a prize for the best plan for developing the grounds of the Community House, the accepted design to be used by the Club in planting the grounds.

Most of the meetings are held at the homes or in the gardens of members, and upon one occasion stereoptican slides of their gardens were shown, the slides being later donated to the Garden

(*Continued on page 98*)

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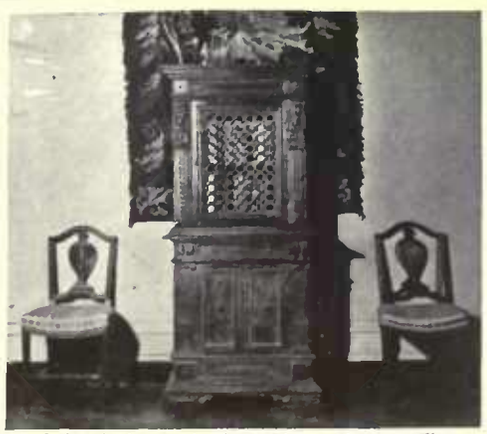
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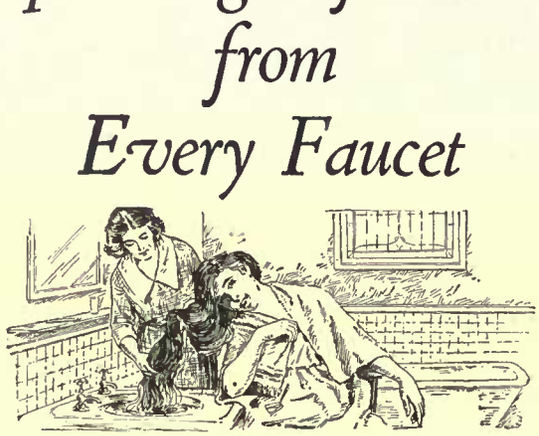
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Notes of the Garden Clubs

(*Continued from page* 96)

Club of America's Library of Slides. In June an exhibition of flower arrangements was held in the Court House, open to everyone, a popular vote awarding the prizes; and in September, at the Flower Show, a special feature was the exhibits by school children, to whom the club had distributed seeds in sixteen districts, and giving prizes for the best specimen and collection of vegetables and flowers. In October several neighboring Garden Clubs were entertained and shown the gardens of the hostess club. It is planned to arrange a joint flower show, probably in Rye, under the auspices of seven Garden Clubs, in June, 1921.

A number of the club members have written for publication or lectured, among them being Mrs. Arthur H. Scribner, who is an authority on bees, and Miss Delia Marble, who was chairman of the Executive Council of the Women's Land Army. The club cooperates in maintaining the first camp of Farmerettes in the country. The most important achievement of the club, apart from its horticultural activities, was the establishing, during the War, of the first community dehydrating plant in the East.

THE Garden Club of Lookout Mountain, Tennessee, of which Mrs. T. H. McClure is the President, was founded in 1916, and is composed of about 50 women, who all work in their gardens. Meetings are held once a month, and exhibitions are arranged at the homes of Club members, some of whom have unusually lovely flowers, as for instance Mrs. Z. C. Patten, Jr., and Mrs. W. M. Lasley. A flower show is to be held for the first time this spring, and a dahlia show in the autumn. Mrs. Francis King has recently addressed the club on proposed plans for the future, and the chief project contemplated is the protecting and the developing of the great natural beauty of Lookout Mountain, by preventing the placing of any advertising billboards on or about the mountain and by planting evergreen and suitable supplementary shrubs along the roadsides, and also by seeing that the sidewalks are consistent.

THE Garden Club of Southampton, L. I., was founded in 1913 by the late Mrs. Albert Boardman and Mrs. Hoffman. There are 40 members, nearly all of whom do practical gardening, and meeting every two weeks during the summer season. The President of the club is Mrs. Harry Pelham Robbins. The 1920 program was partly as follows:

In June a competition for the flower arrangement for a luncheon table; in July an experience meeting, at which several members read accounts of their personal work and its result; and in August Miss Marian Coffin, the landscape architect, delivered an address. Also in August, a garden excursion was planned. The Garden Club has aided school children in the immediate locality to beautify their places.

THE Garden Club of Kenilworth, Illinois is composed of three groups, "The Anchusa," "The Bergamots," and "The Candytufts"—25 members in all, the first chapter (The Anchusa) being organized in 1915 and named in honor of the *nom de plume* of Mrs. Viber Spicer who acts as President of all the members, when required, and keeps them in touch with the Garden Club of Illinois and the Mid-West Branch of the Woman's National Farm and Garden Association, to which she belongs. The chapters meet separately, fortnightly, from May to October, but sometimes unite. There is an exchange of plants and these are also donated to sales arranged by other clubs.

The members take special interest in visiting each other's gardens, socially. The Kenilworth Club co-operated with the Chicago Chapter of the Wild Flower Preservation Society of America's Loan Exhibit, held at the Art Institute of Chicago, in December, 1920, and January 1921.

Besides special articles on gardening, Mrs. Spicer has published two volumes of verse. One, entitled "The Skokie," contains a number of poems relating to gardens, and is named for the vast marshy districts northwest of Chicago. Mrs. Spicer's garden is only 100'x150', but is very artistic, planted three deep and is constantly in bloom.

THE Garden Club of Oak Park and River Forest, Illinois, of which the President is Mrs. Harry L. Clute, was organized in 1917, and includes both men and women in its membership of 200. Meetings are held once a month, usually in the afternoon, but sometimes in the evenings. The dues have been one dollar, but were increased Jan. 1st to two dollars. A guest fee of twenty-five cents is also paid, and to supplement the funds of the treasury, sales of flowers have been held in stores on Saturday afternoon, and in addition there is every fall a sale of winter bouquets made of dried flowers artistically arranged. Mrs. W. R. Corlett, one of the members, has written and lectured on the possibilities of using dried material decoratively.

The program for the 1920 meetings included, besides the more familiar horticultural subjects, Flower Legends and Music, Garden Poetry, and Flowers of Field and Forest. One evening meeting was devoted to a lecture on "The Forest Preserve" by Mrs. J. C. Bley, illustrated with a stereopticon by Mr. Rosenfeld, and on another evening "Happy Combinations and a Few Cultural Directions" was the subject treated by Mrs. James H. Heald (a member), who illustrated it with stereopticon views of the member gardens. Mrs. Russell Tyson, President of the Mid-west Branch of the Woman's National Farm and Garden Association, in December talked on Japanese Gardens she had visited, showing views she had taken of them herself.

On field days excursions have been conducted to "The Dunes," blue with lupins in May; to the extensive estate of Mr. W. C. Egan, rich in rare shrubs and with thousands of beautiful ferns; to the highly developed grounds and gardens of residents along the Lake Shore, such as at Mr. Harold and Cyrus McCormick's, where there is a lovely stairway of rocks, beautifully planted with rock plants, leading from the top of the bluff down to the water. At Mrs. Walter S. Brewster's place an afternoon was enjoyed in studying the series of separate seasonal gardens unified in the entire landscape design. The Club's chief plan for the current year is to establish a bird sanctuary in an oak grove between the villages of Oak Park and River Forest. The grove is owned by the Forest Preserve commissioners of the County who will co-operate with advice, etc., concerning the contemplated planting.

THE Garden Club of Harford, Md., of which Mrs. Bertram M. Stump is President, was organized in 1914 and is composed of 30 members, meeting fortnightly in summer, sometimes including men as guests. Practical work is done by all the members of the club, which has done much to increase interest in gardening and garden planting.

(*Continued on page* 100)

The Height of Dahlia Splendor



The wonderful new Decorative Dahlia, Patrick O'Mara, is now offered for the first time.

The flowers are a rare and beautiful autumn shade of orange-buff, slightly tinged with Neyron rose, 8 inches or more in diameter, on strong stems that support the flowers well above the plants.

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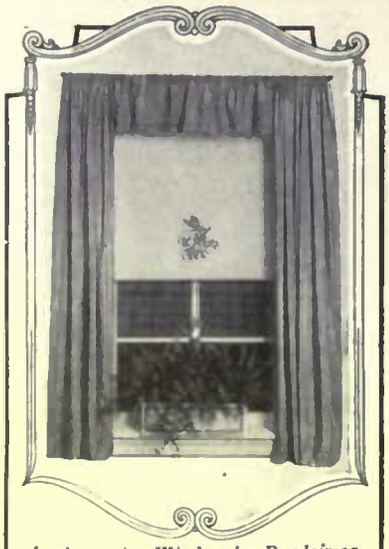
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The beauty of these Flowering Trees is enhanced by group planting. The Dogwood—the favorite of the poets—is especially recommended. Plant a group of Dogwood if you plant nothing else!

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Notes of the Garden Clubs

(*Continued from page 98*)

THE Garden Club of Danville, Va., was organized 1918, and Mrs. William D. Overby is the President. There are 30 active women members, and 10 honorary, some of whom are men. Meetings are held every two weeks, the nine gardening months of the year, with spring and fall exhibitions held at homes of members, the flowers being afterwards sent to the City Hospital and the vegetables to the Orphanage, the grounds of which the Club hopes to lay out and plant soon with flowering shrubs.

A number of the members of the club have designed their own gardens, and prepare papers for the year's program which includes such subjects as grapes, vegetables, special flowers, etc., also the old English garden, the rock garden, and water gardens. One of the members, Mrs. Brimmer, after crossing the Beefsteak and Ponderosa Tomato, for years, has placed a new tomato on the market, and one meeting was devoted to explaining the culture of this new variety which Mrs. Overby has grown to the length of 14′, cutting out all suckers, and gathering tomatoes averaging one pound and a half and running as large as two and a quarter pounds each. The late Maurice Fuld gave two lectures for the club to which friends were invited, and upon another occasion it entertained the State Federation of Clubs. The arousing of interest in gardening is considered the chief accomplishment of the Garden Club.

THE Garden Club of Evanston, Illinois, of which the President is Mrs. Leslie Hildreth, was founded in 1915, and is composed of 50 active women members, and includes men on the list of associates. Professor Waterman, the eminent authority on the Dunes, and Professor Atwell, the specialist in trees and their protection, are honorary members of the Club. At the monthly meetings the speakers are frequently from the University of Chicago and the Northwestern University, though sometimes from more distant places, even from England. When there is a subject of general interest the public is invited to attend. Topics which have been considered are gardens in relation to the home, color in various aspects, soil, scientific plant-feeding, botany as the foundation of agriculture, by Professor Henry Coles, and War Gardens. On field days a group of gardens may be visited by previous arrangement or perhaps a whole day is spent at one of the members' places, as at Mrs. Clay Baird's extensive fruit farm, which she has planted with plums, peaches in succession of about three months, and choice apples, all growing successfully on volcanic soil.

Another day a motor trip was made to Grass Lake, where a motor launch enabled the Club to view the lotus field. Two of the most successful of the numerous exhibitions held were arranged in a park in the center of the city, and there is an annual exhibition of asters, the flower selected by the school children of Evanston to perfect, prizes of money and ribbons being awarded. The Garden Club also conducts a spring garden market, where, in addition to the choicest perennials, sweet herbs, etc., annuals from the tiniest seedlings at a cent each to those in bloom, are sold so cheaply that even the poorest can buy, and the streets are joyous with flowers carried by young and old. There is a bargain table of surplus stock from members' gardens so that all who wish can have a hardy border.

Original garden work has been done by many of the members on their own grounds, including Mrs. William Nicholls, Mrs. Alfred Gross and Mrs. Gabriel Slaughter. Mrs. Evans planned the garden of the Woman's Club and several school gardens. Mrs. Clinton Day planted a border on the Westmoreland golf grounds, and for years Mrs. David Noyes has had charge of the lovely gardens of the Glen View Golf Club. The chief concrete achievement of the Garden Club has been the Shakespeare Garden planted as part of the tri-centenary celebration and given to the Northwestern University, for whose grounds it was designed by Mr. Jens Jensen, the landscape architect, the planting being done by a member of the Club and her associates from a list of plants verified by the Shakespeare Society at Stratford-on-Avon. The Club maintains the gift. The most important new plans of the Club are the planting of some railroad banks and of memorial trees for the new high school. During the war bulletins were printed for school gardens and for some of the foreign residents. Also, money has been given to city gardens and for preparatory garden training for women.

The Evanston Garden Club belongs to the Illinois Audubon Society and the American Gladiolus, American Iris, and American Rose Societies.

THE Garden Club of Youngstown, Ohio, of which Mrs. R. P. Hartshorn is President, was founded in 1915, and includes 49 active and 18 associate members who almost all do practical gardening, and who meet monthly, excepting in December and August. The program is rather allowed to take its suggestions from the seasons, a special subject, such as strawberries, bulbs, etc., being assigned to each member, who is expected to be prepared to supply information and possibly give a talk on her specialty. At one meeting a landscape architect talked on lilacs and similar lectures are planned. Mrs. Willis Warner, one of the members, has especially studied the shrubs supplying birds with food in winter, on which she wrote a paper for the Club. Another member, Mrs. Martha Kneass, has done professional work, one of her chief examples being the designing and planting of the McKinley Memorial at Niles, Ohio.

A sale of plants and bulbs is held in October, the last one being arranged in the entrance arcade of a department store, and the funds realized have been contributed towards a scholarship for training an Ohio girl at the State Agricultural College; also part of the money has been contributed to the Woman's National Farm and Garden Association, of which the Club is a branch. During the war many of the members supervised community gardens, which also received their financial support, and Mrs. George Clegg, the President of the Club, organized and managed the Community House in which the girls lived while working on the farm. In addition, the members sent a large sum of money to France to be used for agricultural reconstruction.

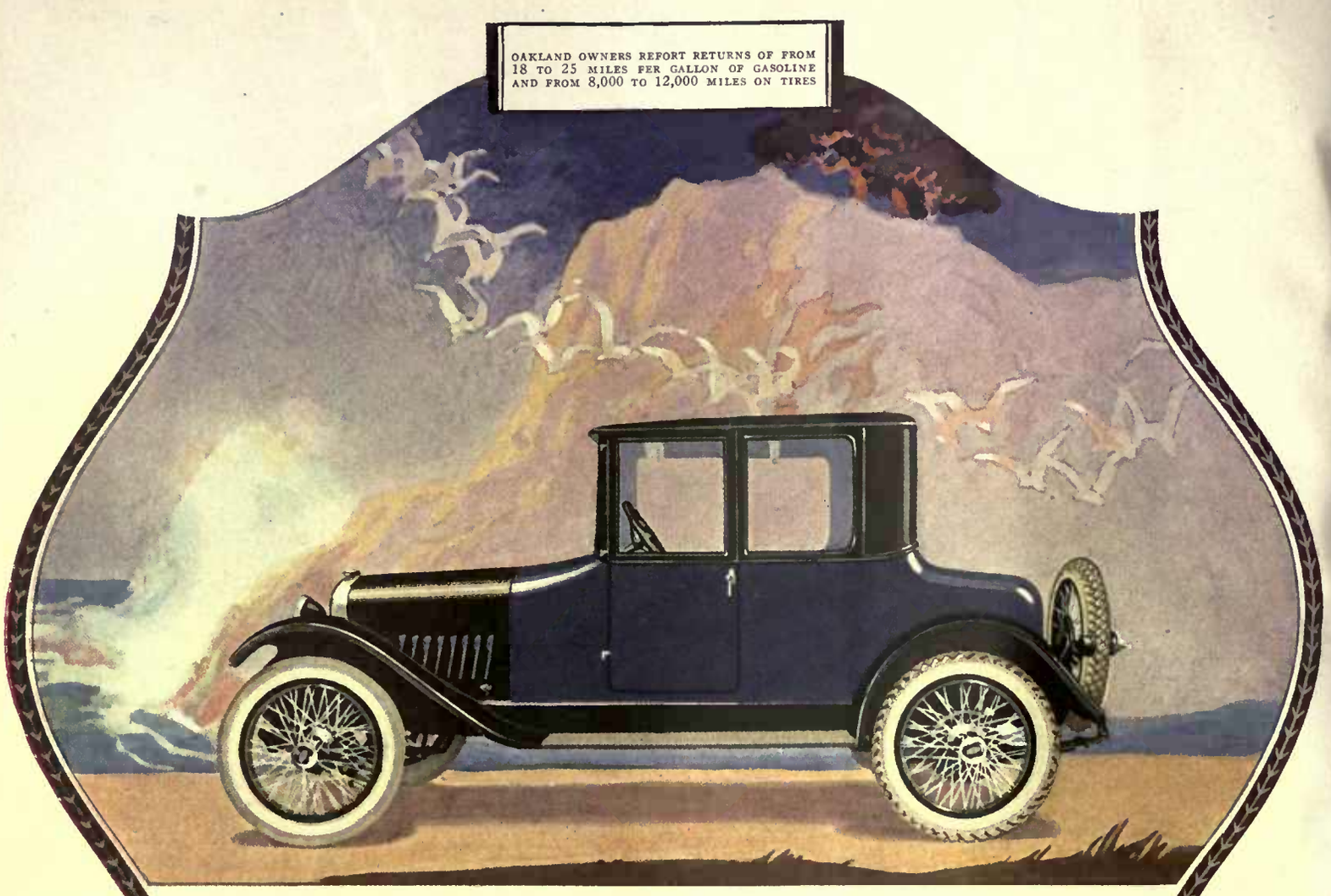
THE Horticultural Society of New York is offering at the International Flower Show in New York, March 14th to 20th, two $50 silver cups to be competed for by Member Clubs of the Garden Club of America. One is for the best bird bath with planting, not to exceed 50 square feet of floor space, or 7′ by 7′; and the other for the best vase or basket of cut flowers, not less than 2′ nor more than 3′ in diameter.

The Garden Club of America, whose acting President is Mrs. Samuel Sloan, is also offering on the same occasion a gold medal for the best exhibit at the Show. On the committee to judge this exhibit are Mrs. Arthur Butler, of Mt. Kisco; Mrs. Pepper, of Philadelphia; and Miss Marian C. Coffin, of New York.

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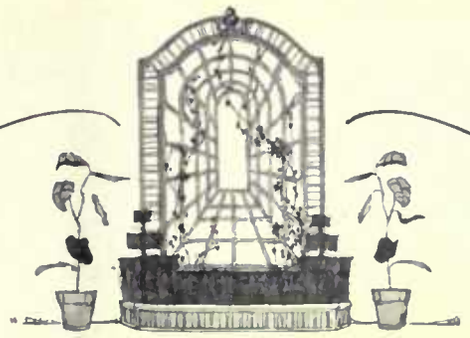
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House & Garden

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GARDEN FURNISHING NEXT MONTH

THERE isn't much use having a garden unless you can sit in it, and the only way to sit in a garden is to sit comfortably in some shady bower placed at a vantage point that commands the range of the garden. Because this is so necessary an enjoyment we devote an issue each year to the things that go into a garden to make sitting there a pleasant pastime, to make the view from your coign of vantage a constant vision to delight the eye.

Among the things you see are garden paths, and in this issue quite a number of different types are shown, with flowers planted in them or beside them. Another thing you may see are delightful oil jars, such as are used in Italian gardens. They are becoming quite popular here. Consequently we have an article on them. There are also dovecotes and a page of unusual garden furniture, a page of garden statuary by Paul Manship and a garden by Ralph M. Weinrichter in which some unusual problems of landscaping have been solved.

To open this issue we have a play to be given in a garden. It is by Clarence Stratton, well-known for his one-act plays, and is written especially for HOUSE & GARDEN. The costuming and casting is such that it can be given by a local garden club in connection with its midsummer show.



One of the garden walks, with flowers growing in the interstices among its stones, which will be shown in the June number

Continuing our policy of having authoritative articles on flower species, the gladiolus is chosen this month. A constantly increasing interest in the "glad glads" makes this timely.

Since we cannot be always in the garden, just a little of this issue turns to the house. Ruby Ross Goodnow writes delightfully on white rooms. Miss Northend writes on mirrors. There is an article on the two elements of hospitality, and a page of card tables and games. The niche in decoration is also considered, illustrated with some unusual examples. To complete the interior we have two pages of tiles for the decoration of the terrace and loggia.

Six houses are shown in this number. One is the home of the president of Smith and in the group of small houses are five of varying sizes and types of architecture, all livable and all built. Apropos of this you may have noticed that HOUSE & GARDEN almost invariably shows photographs of houses that have been executed. We feel that this is fairer to our readers. The sketch of the projected houses carries less conviction and is often deceiving in its pretty promises.

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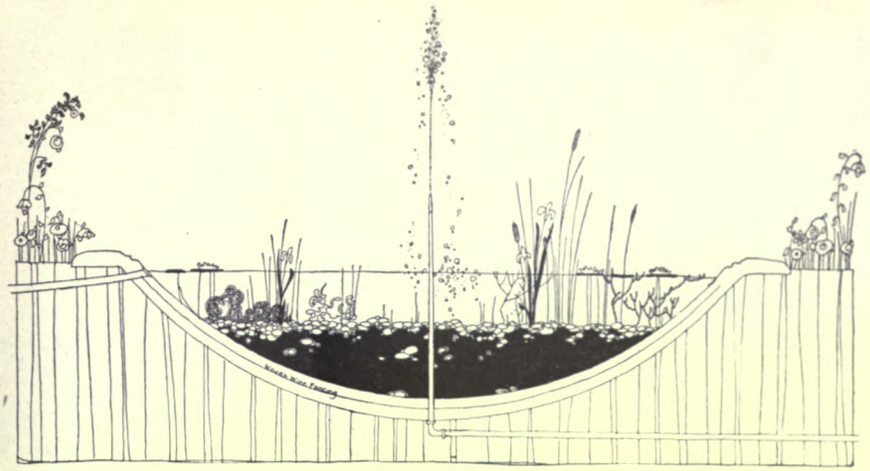
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THE ROOM AS A STILL LIFE

All well-decorated rooms are studies in the composition of furniture, whether the subject be some brilliant expression of the Italian eras or the simpler and sturdy arrangement found, as here, in a remodeled and restored English country house of the Cotswolds. Behind the charm of the composition lies an appreciation of furniture and its uses, an understanding of light and shade and the harmonious contrasts of line, and the natural knack for grouping inanimate objects so that they delight the eye. A room properly composed is pleasant to live in because it is pleasant to look upon



The circular garden pool is lined with a "waterproof" concrete mixture reinforced with woven wire. Inlet and outlet pipes insure the water being maintained at the proper level. A sloping bottom provides various soil depths for different plants

WATER GARDENS AND THEIR MAKING

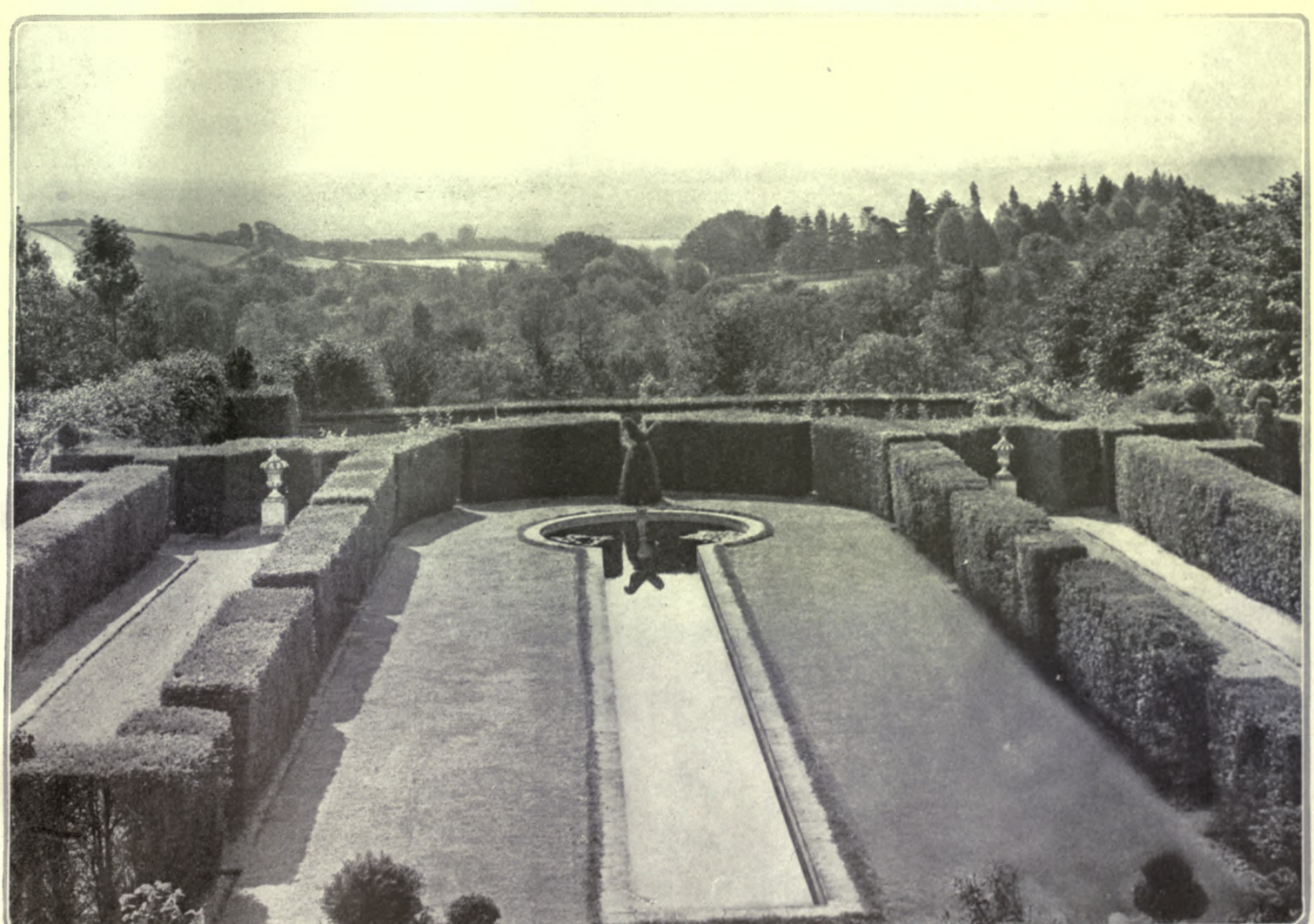
Their Place in the Landscape Scheme, and the Plants Which Help Them Fill It—
The Matters of Planting, Maintenance and General Care

AMELIA LEAVITT HILL

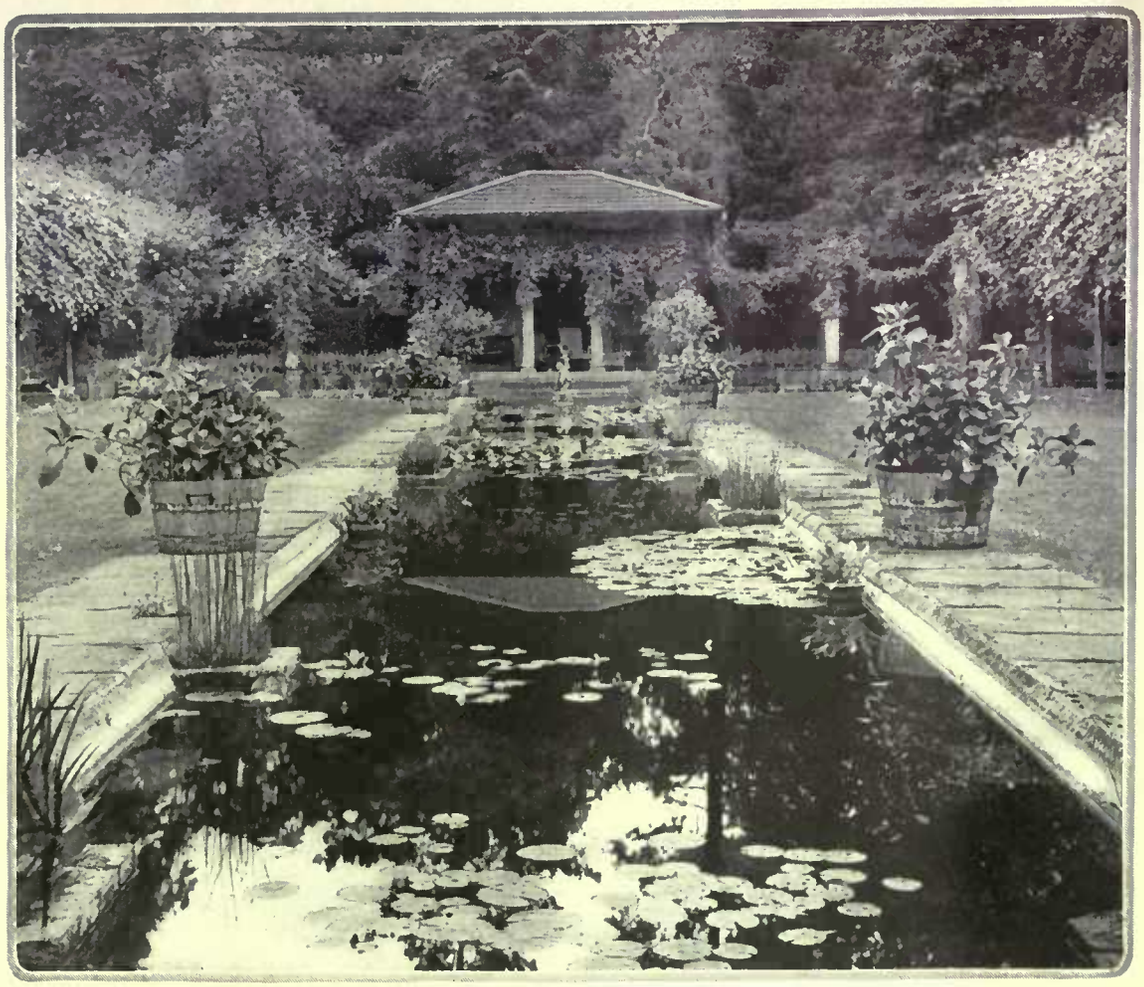
THERE is no sort of garden more delightful than the water garden, and none which, contrary to the general opinion, is so easy to make or to maintain. For those who have a natural pond, or a brook from which a pond may be made, at their disposal, this is obvious; but under no circumstances is it difficult for the lover of water lilies to gratify his tastes, and from no other form of gardening is it possible to obtain such rapid and profitable returns.

For those who must construct their water gardens from the beginning, various courses are open. If a large pond be desired, it is possible to excavate the required size to a depth of about 2′, and then to turn cattle into the space so formed. If the soil be of stiff clay, in a few months a bottom sufficiently hard to hold water will be obtained.

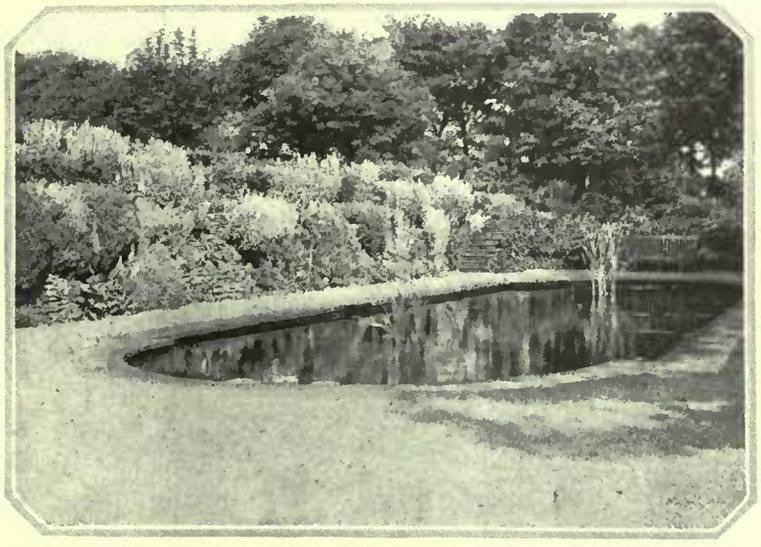
If a smaller pond be desired, it should be dug to a depth of a little over 2′, the sides slanting out as they approach the top, and the bottom paved in stones. A rough mould, which will run parallel to the sides of the hole, but



An unadorned, formal combination of water and turf is often effective within an inclosure of clipped yew or even privet. The whole design in such cases should be distinctly geometrical—a matter of angles, circles and straight lines—as is evidenced in this English garden



All the photographs illustrating this article are of English water gardens. The one above is at Bridge House, Weybridge, Surrey, the residence of Mrs. Trower. At the end of the little canal is an Italian tea-house flanked with creeper-clad columns. Mr. Harold Peto designed the garden



(Left) At the end of the lower terrace in Mr. Prince Smith's garden at Whinburn, Keighley, Yorkshire, lies this pool. White valerian grows in the dry bank, but nothing breaks the calm surface of the water save two sparse clumps of reeds. Designed by Mr. O. Maxwell Ayrton

The arch forming the inlet to the water parterre, in the illustration below this, is built in dry stone. The treatment of the curb, which is edged with flag-stones, should be noted, since it avoids a too sharp edge in an ingenious manner

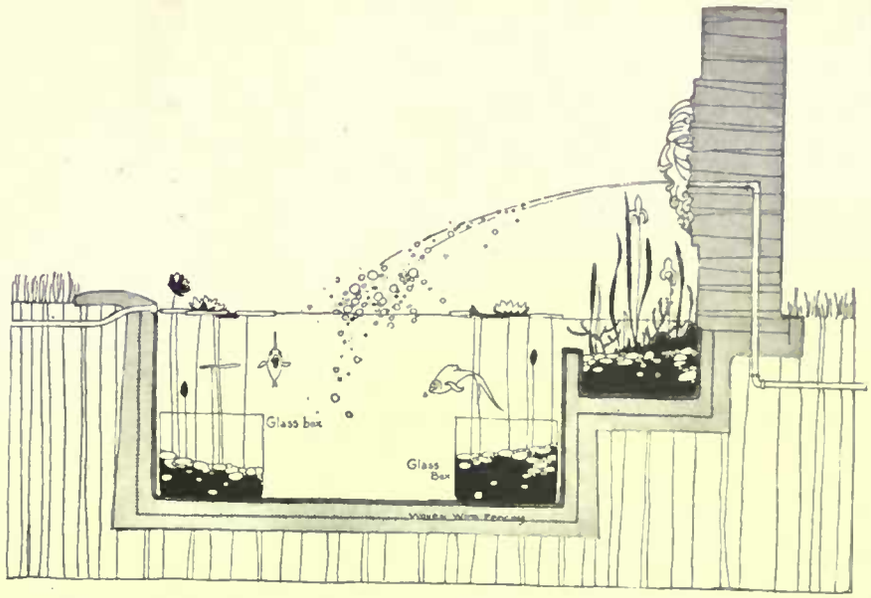
The water parterre which runs the entire length of the centre terrace at Whinburn, Keighley, is of unusual and interesting design. Iris grows within its narrow borders, and foxgloves hide the top of the dry-built terrace wall





6″ or 8″ from them, is then built of boards. Chicken wire should be inserted in the space between the earth walls and the mould, and the space filled with concrete. This work requires no technical skill, and can be done by practically any "Italian-by-the-day." The bottom of the pool should also, of course, be covered with concrete, the stones here acting as reinforcement. Concrete which is not reinforced, or which is less than 6″ or 8″ in thickness, cannot be relied upon to stand the frost of our northern latitudes.

In making the pool, it is well to provide compartments in which to plant the lilies. They may, of course, be planted in soil spread loose upon the bottom, but this method is less desirable, especially in small water gardens, on account of the tendency of the plants to spread. It also makes the cleaning of the pool more difficult. Wooden boxes may be used instead of concrete or stone compartments, but they make a rather ungainly appearance. In cleaning the pool, however, they have the advantage that it is possible to move them about. And when the lily pads begin to spread, as they do in a wonderfully short time, neither boxes nor compartments are visible.



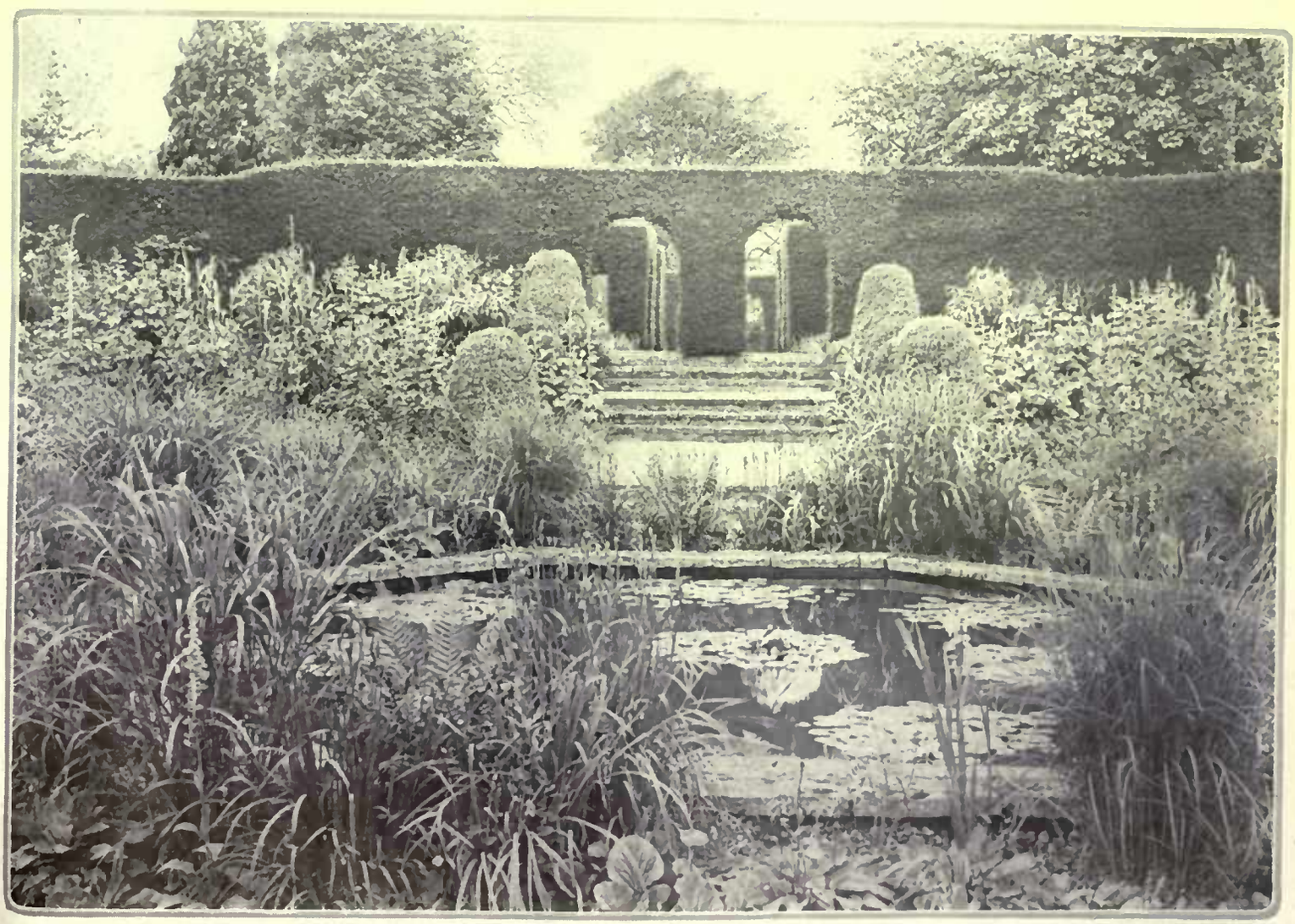
Glass or wooden boxes to hold the soil in the bottom of the pool permit the easy shifting of the plants. Varying depths will allow the use of a wider range of planting, and a few goldfish will keep the water free from mosquito larvae

The average water lily requires about ten cubic feet of soil. A box or compartment, therefore, should be about 3′ square and 1′ deep, and its top should be about 1′ below the surface of the water. Fill it with earth which has been thoroughly enriched—about one part of well-rotted manure to three parts of heavy rich earth or humus. Mud from an old pond, or leaf mould, will not be found to give such good results as this combination.

It is, of course, also possible to make a small water garden, from which much pleasure may be had, from several tubs sunk in the earth, the divisions between them being hidden by water plants. Generally, however, the water lily enthusiast soon wearies of the limitations imposed by gardening on so contracted a scale, and either gives up aquatic plants altogether, or—which is more probable—turns to some more elaborate arrangement where his plants will show to better advantage. The tub garden may be made very pretty, but is a makeshift, at best, and when a satisfactory pool is so easy to obtain, is not, in my opinion, to be seriously recommended.

The best way to secure lilies is to buy the plants of a reliable dealer. It is, however, interesting to try to raise one or two from seed, for one's own satisfaction if nothing more. Put a few inches of rich earth in the bottom of a bowl,

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A border planting of funkias, iris, ferns and ornamental grasses may *revealed discovery as one approaches. Water lilies alone grow here*



Gillies

One generally thinks of the Georgian style of architecture as pompous because it is formal. In its modified expressions, however, it can still maintain much of the formality and still be simple. This example is executed in rough, brownish-red brick with a gray-green slate roof. Being built on a hillside it required rather a large roof and chimneys. This is the rear view



The entrance is pronounced by yellow sandstone columns supporting a heavy lintel, with a broad window above. The turn-around serves both the front door and the kitchen wing, the gate at the left leading to the kitchen gardens, with part of the grounds separated from the forecourt by a high brick wall. The rough sandstone cornice and columns relieve the color of the brick walls



A terrace runs along the front of the house and commands the slope of the grounds down to the road. This meadow is left in its natural state. The entrance to the terrace is a little loggia with a narrow bit of roof and an interesting wrought iron balcony above



Some of the Georgian spirit has come through the walls to give dignity to the living room. It is a room of fine proportions with a generous expanse of shelves and wall space. The trim is of the simplest character, painted white. Equally simple and dignified is the furniture—mainly old English pieces with some American Duncan Phyfe tables. The floor is dark and the rugs of a neutral tone

A GEORGIAN HOUSE AT GREENWICH, CONNECTICUT

JOHN RUSSELL POPE, *Architect*



By using this recessed doorway in an opening of more pronounced size, the general effect of a large opening is given without actually being too formal. It is a solution for the type of house where it is desirable to attain simplicity without sacrificing the spirit and style of the

THE CLOSET COMPLEX

Showing that Closets, Being Symbols of Domestic Wealth, Are the Real Reason for Spring Cleaning and Its Little Sister Spring Furnishing

SPRING cleaning is the annual nightmare in most American households—that, and its little sister spring furnishing. One looks forward to it with dread, the male of the species just as much as the female. For both it means work, endless confusion and eventually having to get acclimated to new surroundings. Granted that the mop is mightier than the sword, we ought to be able, by now, to evolve a way of doing spring cleaning and refurnishing without making the home look like Kansas after a cyclone has gotten through with it. At least, we can get our philosophy straight on these matters, we can think them out in an orderly fashion even though disorder must accompany their accomplishment.

As this is being written by a man, with the hope that some men may read it, it is not placing too much of the onus on women to say that both spring cleaning and spring furnishing are expressions of feminine tendencies.

Between women and closets is a definite and marked affinity. Something in the tissue make-up of a woman finds sympathetic relationship with the make-up of a closet. Perhaps one of these days Havelock Ellis or W. L. George can be persuaded to turn upon this problem his searching comprehension of women.

Why is it that, when a woman is shown house plans, she condemns them forthwith if not enough closets are provided? Why is it that she will forego a beautiful view, high ceilings and a three-years' lease on a remarkable apartment if the closets do not suit her? Why is it, when she comes into a hotel bedroom, the first thing she does is to look around and ask, "Where is the closet?"

These are searching questions.

THE passion for changing things about, for taking things from one place and putting them in another finds the peak of its expression in spring house cleaning. It is even a more persistent passion than the desire for domestic cleanliness.

The feminine person who guides my destinies in this present incarnation gave me, shortly after marriage, a strange clue to the secret of this closet complex. She asked me to get her several large, strong clothes boxes. After much trouble I managed to procure them. Then my woes commenced.

She calls it "regulating". It consists in taking things from one box or drawer and putting them into another. It attacks her regularly in Spring and Fall and almost invariably on holidays when I do not have to go to the office and count on having a quiet day at home to read. She starts by looking for a handkerchief, the casual handkerchief that anyone could pick from a top bureau drawer blindfolded. The handkerchief will suggest a piece of lace somewhere. She searches for the lace and in searching for it needs must turn over a pile of underwear. Turning over the pile of underwear gives her the notion that perhaps the underwear might be handier in the second drawer where the blouses are. Shifting the blouses down from the second to the third drawer gives her a like notion about stockings. In a few minutes the regulating is going full blast and chaos has descended upon her habiliments and mine. Thereafter the household knows no peace.

I am called from my book at a crucially interesting point and asked to help take down those boxes from the top shelf of the closet. She spreads them out in piles around my chair and begins shifting the contents of one into the other and vice versa. Apologetically she asks me to print new labels for them, and, seeing that the day is ruined, I acquiesce with Christian meekness.

You see, I made a great mistake the first time she had an attack of spring regulating. In a frivolous moment I wrote the labels in alleged free verse. Of course I've had to do it ever since. Things like this—

This doth contain,
Much to my soul's wonder and her amazement,
None else than
The relic of last winter's purple tricotine skirt
And three silk knickers, rosy as the dawn,
A brassiere with lace and
My immortal flannel trousers.

By nightfall on regulating days I've usually out-Amyed Amy Lowell and all the free verse poets. The story forgotten, I turn my wits to writing epitaphs that read after this fashion—

Beneath This Lid Lyeth
Until The Last Day
A Velvet Evening Frock
Of Pale Blue
Ruined By A Taxi Door
Born 1920—*Died* 1921
"And They Rent Their Garments."

I know no other way to cure this passion for spring cleaning than to provide the mistress of the house with an unconscionable number of closets and boxes, to humor her when the spring urge comes, to accept it as part and parcel of the mystery of marital life.

WHILE spring furnishing is akin to spring cleaning, in that one engenders the other, there seems to be more logic about changing the house over. It is a reflection of the change that comes over the face of Nature in the springtime, the urge for lightness, color, open spaces and the breath of the outdoors. Some are fortunate enough to have both town and country houses, and with them spring furnishing constitutes one sort of a problem. Those of us who are tethered to one spot find that spring furnishing means an entirely different kind of experience. The country house may merely require a little renovating, a freshening up of curtains and rugs, a new chair here, an added piece of terrace furniture there; but in the suburban home where one remains the year 'round it taxes the ingenuity to make an entirely new appearing house for summer months.

People tire of their homes because they tire of the things in their homes—the same chair in the same position, the same curtains week after week, the same piano in the same old corner. We need a change every so often in the house. We ought to take a day off and shift the furniture around in the living room, banish a chair or two that we're tired of looking at, hide some of the ornaments, throw a new cover over the sofa, turn the piano around another way. It is amazing what a difference such little changes make in a room. And if they can be done in one room, they can be done in the entire house.

SPRING furnishing means spring elimination. In wintertime we may enjoy the close and intimate touch of many objects and pieces of furniture; in summer we crave the coolness and freedom of open spaces.

Now in order to accomplish this, we needs must have a place to hide away those things we temporarily discard. And that brings us back to the closet. The closet, then, lies at the bottom of successful spring furnishing.

The closet is the symbol of domestic wealth. Possessing many and generous closets assumes that we have many things to put away in them. This must be the reason why women prefer closets to views, why they would rather have fifty-five hooks in an orderly row than all the eighteen-foot ceilings in the world.





THE LANDSCAPE PICTURE

To complete the natural setting of the residence of Frank B. Wells at Burlington, Vt., pine trees were moved near the house, thus filling out the picture begun by the natural woodland of hardy pines on the bluff before it. Ralph M. Weinrichter was the landscape architect of the place

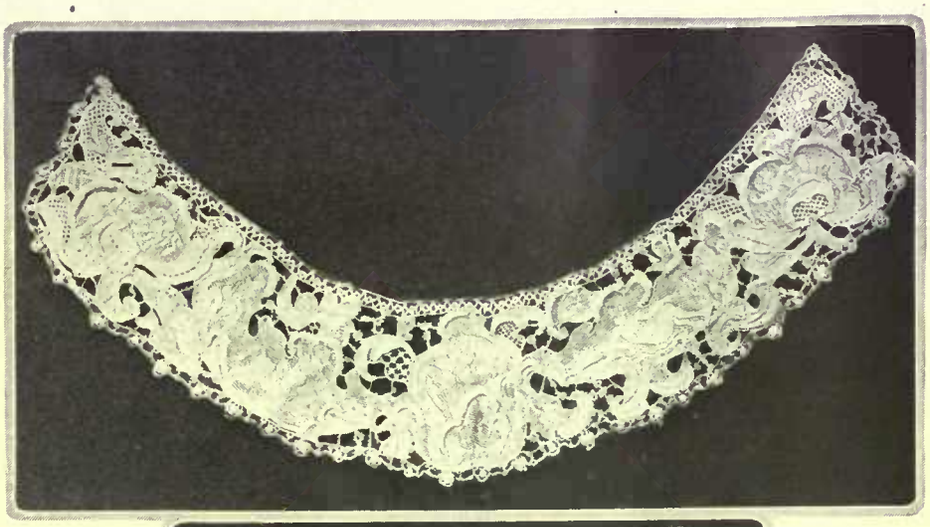
THE ROMANCE OF POINT DE VENISE

Few Laces Have Such a History or Offer so Alluring a Field for the Collector of Elegant Adornments

GARDNER TEALL

THE memories of a world of romance cling to the folds of old lace. In the history of textile ingenuity, where do we learn of any marvels comparable with these exquisite bits of filmy web, which scarcely could have been outmatched by Titania's fairy looms? And of all the laces Point de Venise must be crowned queen.

Needlepoint lace had its origin in the 16th Century. The earliest lace of this character was made in Venice. There is an old poem written by Agnolo Firenzulo about the year 1520, *"Elegia sopra un Collaretto,"* in which "This collar sculptured by my lady in such reliefs as Arachne could ne'er excel" starts forth a description of a marvelous piece of Point de Venise. When Arachne dared to compete with Minerva in the art of needlework, the furious goddess transformed her into a spider condemned to weave webs. Only poor Arachne's skill could, I think, have approached that of the early makers of Venetian Point.



Characteristic buttonholing can be seen worked in this 17th Century collar



Guipure bars connect the patterns in this example of 17th Century work



A Point de Venise specimen of the 17th Century



A fragment of a 17th Century Venetian piece of lace

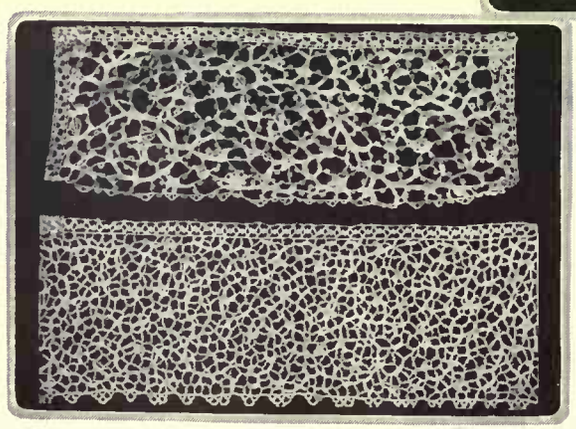
Early Venetian Needlework

The Venetians have always been renowned for their needlecraft. In the mosaics of San Marco we see delineated needlework borders (*fregio* or *frixatura*) such as we find the tailors of Venice noting in their charges of the year 1219 as being twice as expensive as fur borders for robes. The English king, Richard the Third, wore at his coronation a robe with bands of gold and silk *passement* which had been ordered from Venice. Savonarola preached in Florence against the vanities between the years 1484 and 1491 and he did not spare mention of the laces of Venice. Records with early mention of Venetian needlework abound, and works of the early masters of painting depict various laces in the portraits they brushed. Then there were early Venetian and other Italian books on lace-making, rare tomes, indeed, and eagerly sought by the bibliophile, although a number of them have been re-issued in facsimile. Among these treasured volumes may be noted those by Alessandro Paganino, 1527; Tagliente, 1531; Nicolas d' Aristotile dit Zoppino, 1530 and 1537; Pagan Malle, 1546 and 1550; Andrea Vavassore dit Guadagnini, 1546; Cesare Vecellio (nephew of the great Titian), 1590 and 1600; Serena, 1594; J. Franco, 1596; Parasole Isabella Catanea, 1600, and Lucrece Romaine, 1620—to mention by no means all of the authors of these early pattern-books for Venetian and other Italian lace-makers. Fortunate, indeed, it is we have them, since thus are preserved to us many hints and processes that otherwise we could have had no knowledge of. As their very *genre* naturally was not conducive to their preservation in libraries, having, as they did, hard workshop usage instead, these volumes have become excessively rare.

The Earliest Needlepoint

The earliest of the needlepoint laces was that named Reticella, which evolved from cutwork and drawnwork, having at first a fabric base with buttonholed design held together at intervals by brides (buttonholed bars) and picots (loops or knots on the design's edges). Later the cutwork gave

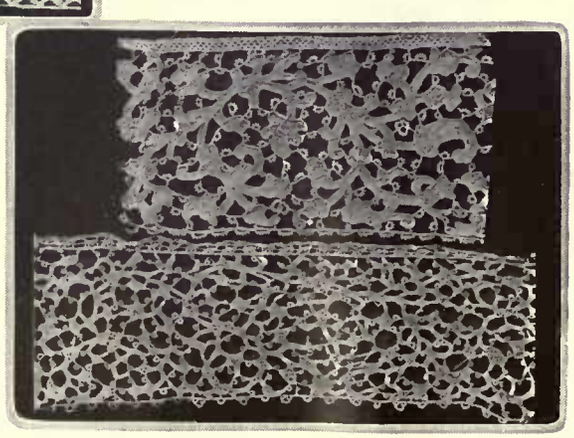




The difference in the handwork and the machine-made can be seen by comparing this example of modern Swiss imitation Point de Venise and the others

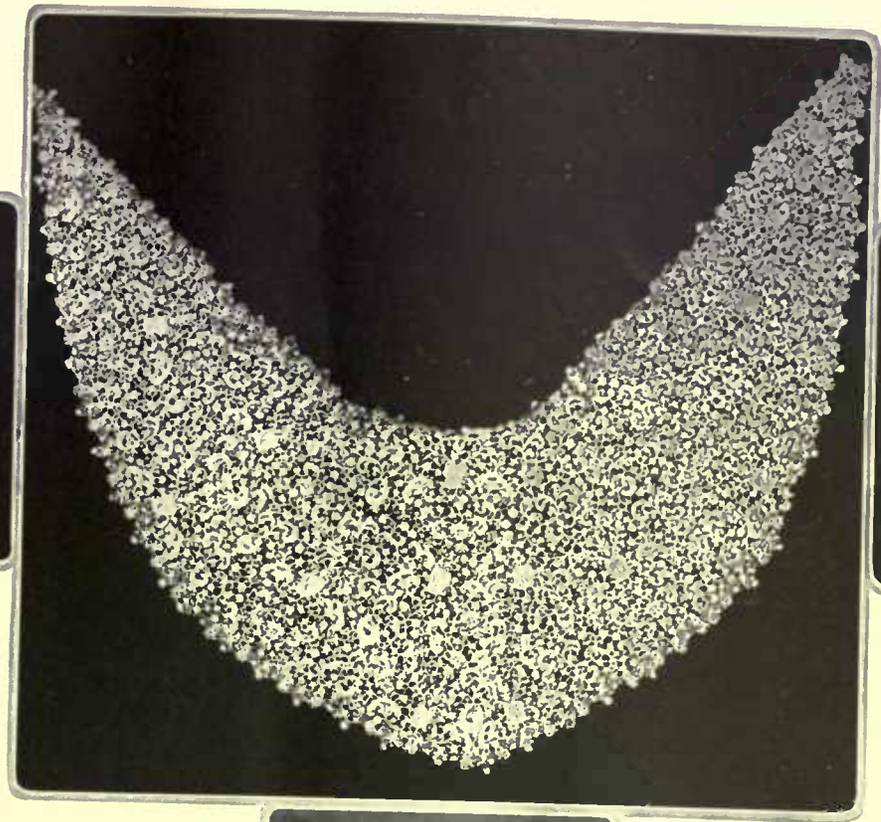
(Left) Ivory Point or Punto ad Avorio, of which these are examples, has a close stitching and low relief that gives the effect of carved ivory

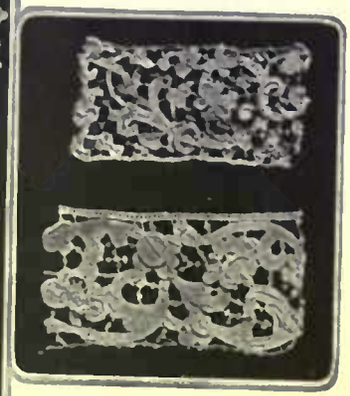
(Right) The patterns for Punto ad Avorio were often taken from the graceful scroll designs and floriations of the intarsia, or inlaid wood, workers





The 17th Century marked the peak of Point de Venise production both in quality of design and execution





The old lace shows that indefinable touch and individuality which can be given only by skilled and careful hand work

place entirely to needlework.

From Reticella laces was developed the Punto in Aria (which may be translated broadly as "lace worked in air" or "stitched in air"). This was the first of the Points de Venise. In Punto in Aria we find the flower scrolls, animal designs and the like executed in tiny stitches of the very finest thread. The foundation threads of the design were entirely buttonholed over, after which the design was completed by filling in between these outlining threads. Purled loops or guipure bars served to connect the various parts of the design that were worked up separately from the original buttonholed thread base.

(Above) The feature of rose point, as in this cape, is bars placed to form a hexagonal net ground



(Left) A very beautiful example of 17th Century Venetian Point is found in this chalice veil



(Right) An enlarged section of a piece of Gros Point

(Below) A 17th Century Point de Venise flounce



Making Venetian Point

Venetian point, as has already been remarked, was made entirely with the needle. The design was first carefully drawn upon parchment, so tinted as to form a dark background against which white threads would show up clearly to the lace-maker. Several very fine threads twisted together, or else a single coarser thread, were sewn around the whole pattern, following exactly the lines of the design. This outlining thread was applied with exceeding care, but with the fewest stitches required. These fastening stitches had later to be cut away.

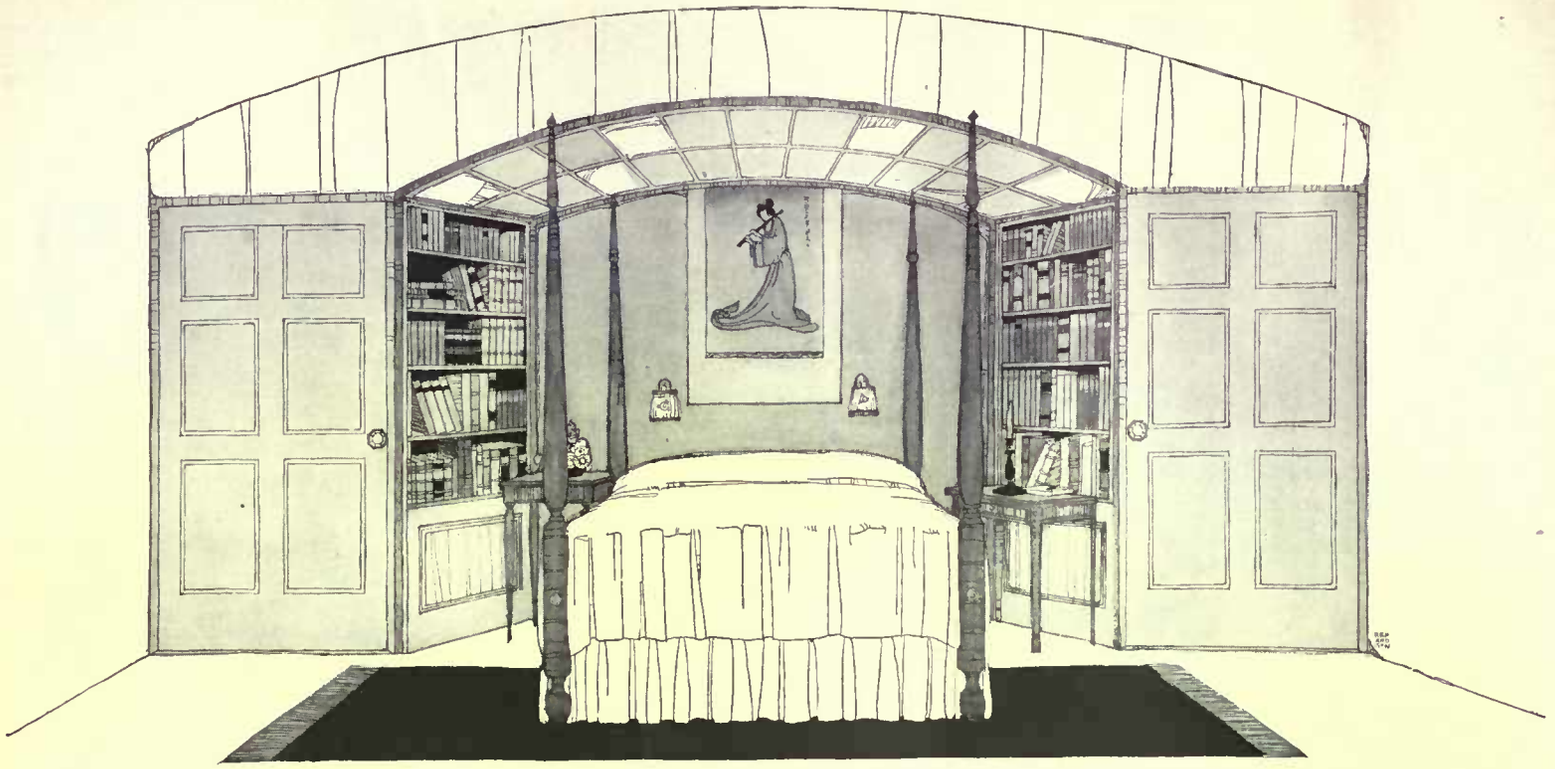
The second step in the process consisted of closing in the figures of the design with various stitchery, and the ground was then developed into a fine net with tulle-stitch like Burano Point or with purled guipure like Point de Venise.

The third step consisted in buttonholing over the foundation stitches which were first applied to outline the design. This was accomplished somewhat elaborately in order to produce the relief effects desired. After this was completed the holding threads were cut and the lace section removed from the parchment working ground. Of course, a number of these sections was required to complete a strip of lace and these had to be joined together in proper fashion. Especially skillful needle-workers finally received the strips of lace and added the finishing stitches to them. These last lace-workers undoubtedly added the definitive artistic touch to the production. Generally some six different needlewomen were occupied with the making of a piece of lace, each lace-worker being highly skilled in her particular stitch—one to do the thread outlining, one to do the buttonholing, one to do the brides, one the picots, one the ground net, and one to do the final stitchery. The highly developed skill of these workers produced marvelous results, laces of indescribable beauty, of microscopic construction.

Different Effects

It is interesting to note that in so extraordinarily delicate an art as that of lace-making, the laces produced in different localities by the same methods from the same patterns exhibit quite remarkable differences in effect. The threads seem sensitive to their

(Continued on page 88)



Where the bedroom is quite large, one end can be made into an alcove for the bed. Space will be left on each side for closets. The side walls of the alcove will contain book-shelves conveniently located for the guest

BOOKS FOR THE GUEST ROOM

The Thoughtful Hostess Will Provide Her Guests With a Varied Choice of Literary Snacks to be Nibbled Before Retiring

MONTROSE J. MOSES

SHALL I put a bowl of flowers in the guest room, a dish of candy by the bedside and a book upon the shelf? Shall I give any thought to those deshabille moments of the visitor, calculating that he is like the average mortal when clad in loose garments—eager for faint breezes that flutter the curtains, for the rich aroma of confidence in private correspondence, for intimate diaries recounting rivalries of men and women, seasoned with intrigue and slander? Shall I let my own vagaries dominate the room, and on taking a backward glance as I am about to close the door find that the preponderance of yellow-back French novels is quite out of keeping with the color of the curtains, and that either they or the hangings will have to be changed?

It is not such a casual matter, after all, making your friend comfortable for the night or for the week-end or for a long visit. Sheets are sheets and coverlets are coverlets, and windows are built so you cannot move them, but the "last moment" touches to a room just before the train is due or the car speeds up the path are what count in the courtesy of hospitality. There are some visitors who carry their books with them, as they do their shaving-stick or their cold-cream. But somehow a guest room is usually governed by the humor of the hostess: a book culturist or horticulturist is easily determined at first glance. Whether or not you are a good visitor often depends on how readily you bend your taste to the vagary of those you visit. The hunter of mushrooms, the lover of birds, the believer in "new" thought, will expect you to listen to them.

Then, of course, in these unsettled days, I doubt whether any of us would dare omit from the magazine table some of the radical papers—we want our visitors to know that we are in touch with the latest revolutionary ideas, that we too have our opinions about Russia. And as for the drama—is not the theatre a toy thing to be improved by everyone, and are we not all reading plays—if not writing them—and do we not dip here and



Mills-Harting

The simplest arrangement is the bedside table with books. One has then merely to reach out for a volume. The hostess should choose the books with regard to her guest's tastes

there into Hungarian drama and Spanish drama and Scandinavian drama as nonchalantly as the bee sucks? These are topics every week-ender must know!

You must always put a dash of romantic novels into the guest room, but it is evil to confess an ignorance of the realistic movement from Dostoievsky to "Main Street"; we "moderns" must apologize for the left-over books from the last generation,—for Tennyson and Arnold and Morris suggest antagonism to Amy Lowell, and Sandburg, and Frost. We must be modern to the last degree in the week-end visit!

I recently came across a letter written by Clyde Fitch to a friend, soon after her visit to his country place in Westchester. "O!M!!" he exclaimed, "I am just reading the book you read in your room here last winter!!!!!!O!——I AM surprised! I must be more careful what books I put in your room!!!!O!!" Such panic suggests French Court scandals, the kind of small talk one finds in Madame de Sévigné, Madame de Genlis, and the other examples of feminism that flourished with the Louis furniture. In such a mood Anne Bracegirdle, Nell Gwynne, Dora Jordan and others of their ilk might biographically assemble by the bedside. The pink curtains of the bed would hide our blushes.

Perhaps one has had a brilliant evening, beginning at the dinner table. The pair of gleaming shoulders next you have suggested a Herrick mood, the naive young girl opposite you has set you singing inwardly, "Where is Sylvia", mine host has volunteered that within healthy tramping distance there is a trout stream, and your mind is set thinking on artificial nature minnows. On your retirement you would welcome a range of books from the "Hesperides" to "The Compleat Angler", and even Louis Rhead's "Fisherman's Lures" or Walter Eaton's Berkshire sketches would not be out of place.

Of course, any hostess to whom books are a necessary furniture in a room would scarcely omit from the book-shelf some sheaves of free verse; Amy Lowell's volumes, delicately tinted boards, would match any coverlet of silk, and all these tendrils of verse afford you an opportunity of discussing with the young poet — every neighborhood, even if the population consists of only two, contains a poet and a dramatist—the latest theories regarding polyphonic prose or polychromatic verse, or any of the hybrids which have resulted in the helter-skelter marriage of the dactylic and anapestic families: a new-fashioned meeting of old-fashioned metre!

The guest room book-shelf proves often an aid to week-end conversation. In the morning you come to the breakfast-room glowing with a

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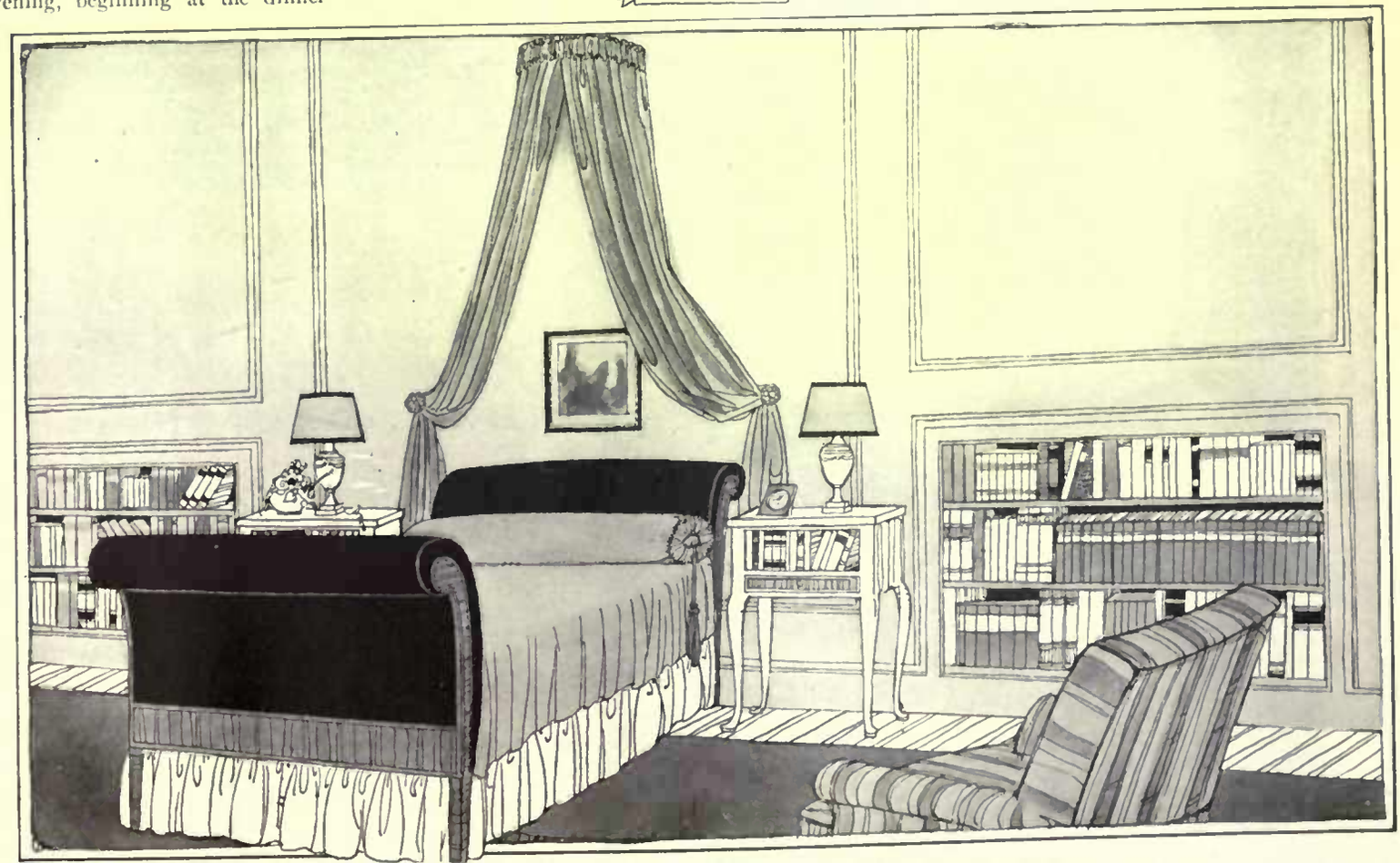


Mills-Harting

Chaucer's plan of placing books at the bed's head is a convenient scheme for the modern bed chamber. They can be placed on a shelf at the top or side



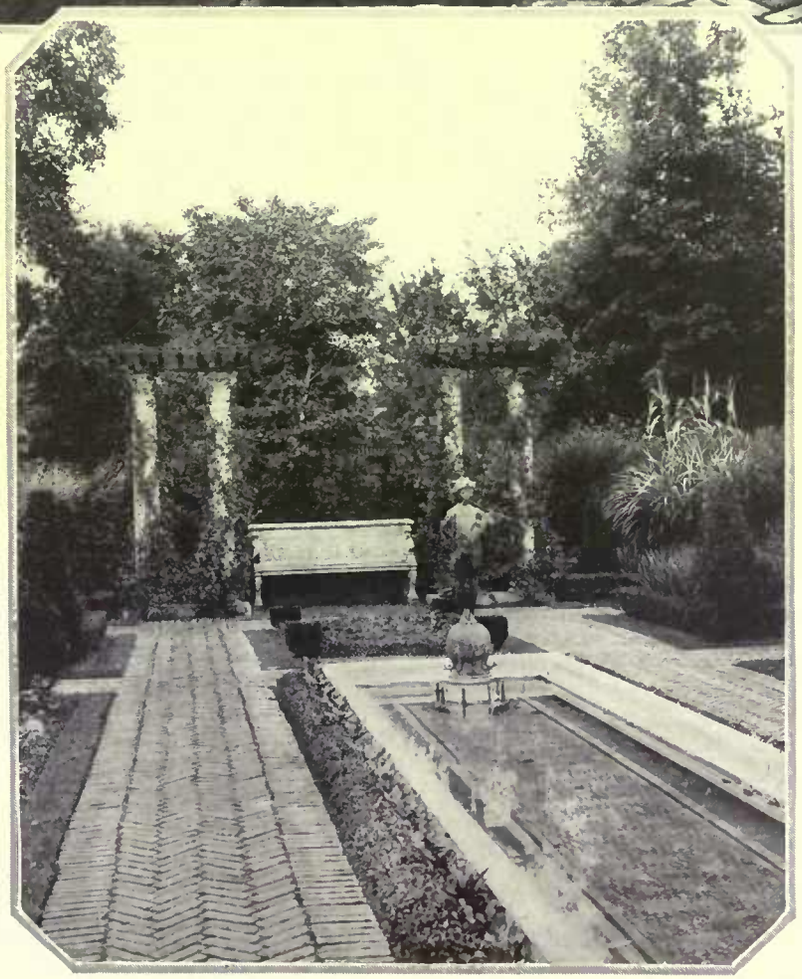
Book-shelves let into the walls on either side the bed and a night stand for books are convenient treatments. Book plate by Dempster Murphy





Norton

For the purpose of screening a tennis court on the adjoining property, a section of the north garden was given a pergola background. It is painted gray green. The brick walks are bordered with box and the flowers are, for the most part, annuals—snapdragons, larkspur, phlox and such. On the outside are small evergreens and a dense growing arborvitae hedge



THE GARDEN *of* H. G. DALTON

CLEVELAND, OHIO

ABRAM GARFIELD
Architect

Beds of roses are at this end of the garden, with peonies on the sides and arborvitae. The marble seat and four columns that form the exedra of the garden were brought from Florence. Ramblers are trained over them. Behind these columns arborvitae forms a thick hedge shielding the garden from the street



At the south end of the garden is a long, narrow pool, graced by a delightful little figure by Macmonies. The pool has a coping of pink Tennessee marble and in the bottom is a geometrical pattern worked out in pink, yellow and lavender mosaic with a border of dark green and white marble. Around the outside of the pool is planted a narrow strip of tulips and candytuft



Perhaps the most delightful vista in the garden is that of the lake from the east porch of the house. The picture is framed in the foreground by marble columns and in the distance by the trees. A flight of rough stone steps leads down the bank to a breakwater which protects this side of the garden

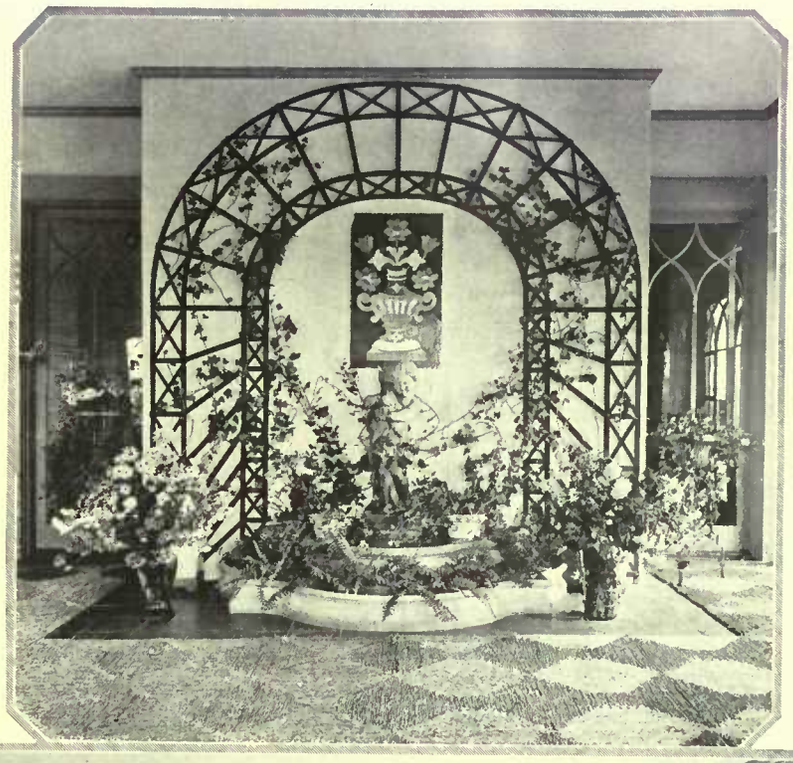
PORCHES INSIDE THE HOUSE AND OUT

No Longer Is the Porch Grafted on the House; It is an Integral Part of the Design and Useful Throughout the Year

ELLERY JOHNSTON

ONE of the indications of increasing good architecture in America can be found in the handling of the porch. Whereas it once was a detail literally "stuck" onto a house, it is now built as an integral part of the house structure, made permanently useful by being enclosed with glass for winter. The Georgian and Colonial types of houses have been mightily improved by this porch treatment. In Italian houses the loggia takes the place of the porch. In many types of houses based on English designs the terrace plays the rôle of the porch. Even in Southern states, where the porch is a necessity for comfortable living, there are indications that the porch is being built as a part of the house itself.

But whether a porch, a terrace or a loggia, that factor of transition between the garden and the house is desirable. One should not have to come into the house abruptly; the progress should be gradual, from the full sun of the garden, to the half-shade of the porch, thence on to the cool depths of the house itself. With a loggia and a porch this is possible; it is made possible on the terrace by the use of awnings.



The color scheme for the porch of Mrs. George Q. Palmer's house at Portchester, N. Y., was taken from the old tile placed over the fountain—orange, brown and blue

Brown is found in the fibre rug, the table is black marble with a wrought iron base, the curtains green, the chintz orange. Mrs. A. Van R. Barnewall, decorator







One corner of the terrace of Mrs. Otto Wittpenn's house at Bernardsville, N. J., is furnished for outdoor dining, with a marble table and painted chairs. Blue and white linen is used and colored glasses

Even as the porch itself marks the transition between the inside and the outside of the house, so does its furnishing. This, too, should mark a transition, sharing the nature of the house and the nature of the garden, the two pleasantly mingled.

The first two illustrations show an enclosed porch in the house of Mrs. George Q. Palmer, at Portchester, N. Y., where the garden element would seem to dominate. The fountain and its surrounding trellis, the fibre matting, the wrought iron tables and plant stands, the rough cast wall—all are of the garden. The upholstered sofa and chairs and the lamp are of the house. This is a room permanently

A blue and white color scheme has been followed in decorating the porch of Mrs. George Post at Bernardsville, N. J. The curtains are blue linen, the wicker blue and white

By building a low wall a terrace was created in this city backyard. It has a brick floor, a background of brick and trellis and commands a prospect of shrubs and perennials





furnished for all year use according to the requirements of a climate that has a real winter. Its color scheme—orange, brown and blue—is taken from the old tile over the fountain. Another porch—that of O. S. Young—simpler in treatment but equally comfortable, is furnished with wicker, has a red tile floor and on one side a striped awning.

Wicker, willow, reed and painted cottage furniture give a wide range of choice for the porch and terrace. These come in such delightful shapes and colors that with them one can hardly fail to make a really livable and picturesque outdoor room. The variety of rugs for such uses is also great—fibre comes in an amazing number of color combinations and sizes which accord perfectly with the

(*Continued on page* 76)

Red tiles laid in a wide bond afford a pleasant contrast to the white woodwork on this porch in the home of O. S. Young at Great Neck, L. I. Wicker has been used for furnishing

IN THE DOOR IS CRYSTALIZED THE ARCHITECTURE OF THE HOUSE



Gillies

In adapting the spirit of the smaller French chateaux to an American house of moderate size the architect, who was Eugene J. Lang, has applied French classic motifs to the entrance door. The effect is dignified and unusual



A Colonial design, common to old houses in the United States, consists of a wooden fan over the door and long lights on each side. The door is paneled, or, as in this modern example, of glass. W. Lawrence Bottomley, architect



The Germantown hood is found in houses of Dutch Colonial and Pennsylvania architecture. A penthouse or projection runs along the façade and over the door is elaborated into an arched hood. Frank J. Forster, architect

Inspiration for this door is found in the Palazzo Venezia at Rome—a Baroque window framing above a Classical door. Thus the Italian Renaissance is adapted to an American Italian type house. Lewis Colt Albro, architect



This portico entrance is on the wing of a Georgian house and is pronounced harmoniously by being surmounted by a motif adapted from the Georgian—a broken pediment and urn detail. The square columns, of course, are a modern conception. Walker & Gillette, architects



A LITTLE PORTFOLIO OF GOOD INTERIORS



The living room at the top of this page is the result of several experiments, which proved satisfactory. The timbered ceiling is painted green and the walls ivory. The simplicity of the stone mantel-piece is relieved by lead bosses, and by the brick hearth finished with a brass guard rim. The shelf in the deep window gives opportunity for a drawer beneath it. Guy Dawber, architect



Contrasting with the country house living room above is this living room in a New York apartment, where a less usual treatment has been used. Walls are paneled and painted deep ivory and the hangings are blue taffeta with orange gauze curtains. The chintz on the davenport is yellow, mulberry and blue and the cushions orange and blue. Devah Adams was the decorator



Hewitt

Cream paneled walls form the background of this bedroom. The hangings are striped blue and buff taffeta and the inner curtains striped net and rose gauze. Peach colored taffeta is used for bedspread, where it has ruffles of old blue. Mrs. A. Van R. Barnewall, decorator



A drawing room of distinction has been created in the New York home of William C. Potter. Against walls of soft maize color are curtains and sofa in blue-green damask, small chairs in French brocade of cream with roses. The carpet is deep fawn. John G. Hamil-



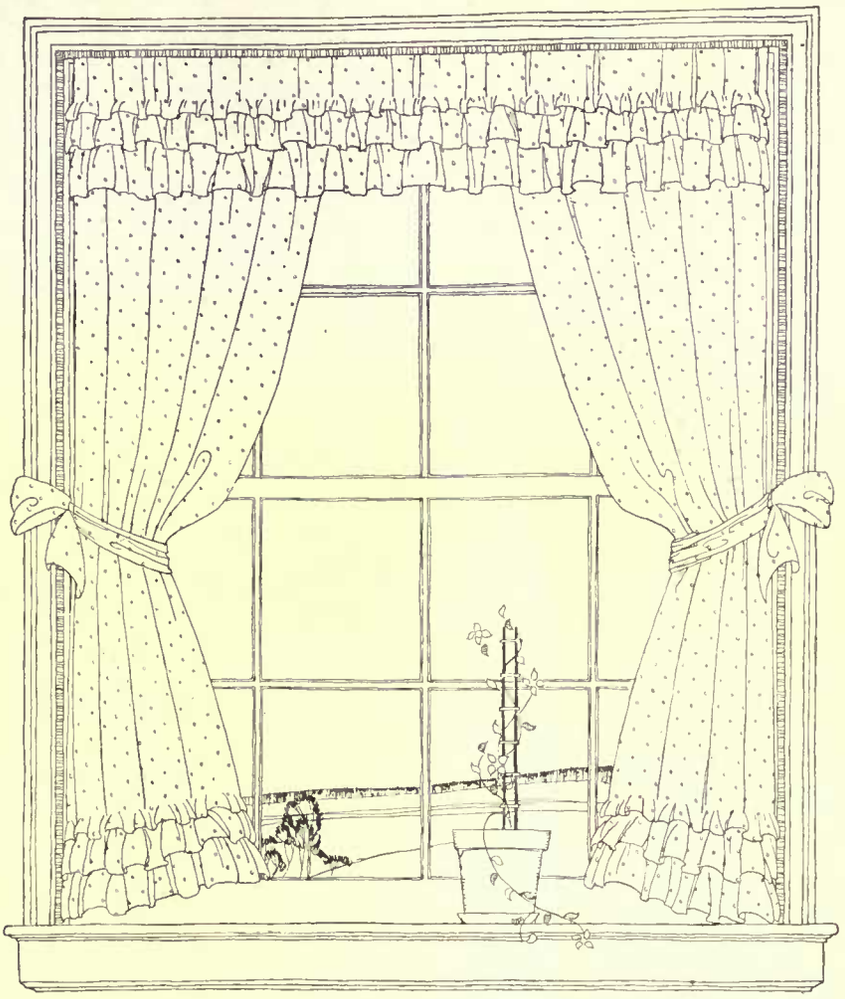
The dining room of the Potter house has the merit of dignified simplicity. Its rug is black with a green border. The walls are old ivory. The chairs are upholstered in vari-colored needlework. The curtains are green. The room is further enriched by a screen of antique embroidery



Soft yellow and brown damask form the curtains in the library of the Potter house. Here the walls are a deep fawn color brought out with antiqued gold. The furniture is covered with needlework and old damask. As in the other rooms, the decorator was John G. Hamilton, Inc.

FABRICS FOR COUNTRY HOUSE CURTAINS

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



For certain interiors nothing is more charming than dotted Swiss muslin curtains. This material comes in pastel shades with white dots. $2 a yard. In white with colored dots, $1.85 a yard. It is 31" wide. The ruffles may be of the same material or of white organdie



Like a French flower engraving is this print with a cream ground and design in pastel shades. 32" wide. $4 a yard



(Center) Striped chintz in green and tête de nègre with design in bright colored field flowers



Fine French percale with French blue ground and figures in cream and spruce gum color. 50" wide. $6.75 a yard

(Left) This chintz would be charming used with green walls. 36" wide. $3.75 a yard



Cretonne with black ground and figures in deep orchid. 30", $1.80. The tan lattice pattern has flowers in blue, orange and black on a buff ground. 31". $1.45. The third is mauve, green and tan on a buff ground. 30". $3

French lattice glazed chintz in blue with fine tracery of darker blue. The same design also in soft yellow. 24". $1.35. A gay chintz has orange, henna, mustard and black with stripes in green, yellow and brown. 50". $2.75



At one end of the cortile or courtyard of Cigliano, San Casciano, Val di Pesa is a deep loggia with a vaulted ceiling. The wires under the eaves are for a sliding canvas curtain which is drawn during the heat of the day



The window looking from the courtyard into the garden is made pleasant by the seats within the window embrasure. This is a common feature in Tuscan villa architecture and windows and seats of this type are often found

INSIDE AN ITALIAN COURTYARD

A REMODELED HOUSE IN THE COTSWOLDS

The Architectural Factors that Create the Charm of Orchard Farm at Broadway in Worcestershire

H. D. EBERLEIN

ORCHARD FARM, at Broadway in Worcestershire, the home of the Lady Maude Lyon, embodies in its fabric a great share of what is best and most alluring in the Cotswold style of architecture. The house, as it now stands, exhibits a well preserved and carefully cherished old body, a bit of intelligent and consistent remodeling, and a small portion of modern growth very logically added on to meet current requirements.

That it may afford to home builders, or to those about to remodel and adapt old houses, a stimulus clearly understood and of definite direction, we must closely examine the ensemble and reckon the factors that go to make up its undeniable charm. And in order to do this understandingly, let us first note the particular features of the structure, indicating what is old, what is adapted to new uses, and what is new.



The entrance hall shows the modern leaded glass and inside shutters, a touch of restoration in the Cotswold style. Another view of the hall can be seen in the frontispiece of this issue

Most of the body of the house seen from the road is as it was originally. Even within this portion no very radical alterations were attempted. Though apparently of considerable extent, Orchard Farm, as was the wont with very many old Cotswold houses, was only one room deep. This plan, of course, had the advantage of ensuring ample light and ventilation from two sides. But the house would not have been large enough, even for a small family, according to present day standards of living. Salvation, in this instance, lay in the proximity of the old barn which almost adjoined the house at right angles on the southwest.

To meet the needs of the case, therefore, the barn was connected with the house by building up the small intervening space, and was converted into a long, spacious living room on the ground floor and a



The living room occupies the entire floor of what was formerly the barn, now attached to the main body of the house. The varying levels and furniture groups are worthy of interesting study



On the west side lies the garden enclosed by a low stone wall. Beyond this is a broad stretch of turf with a circular pool and fascinating little lead figure fountain



From the hallway, shown opposite, one goes through this door to the paved terrace of the south court. The entrance is pronounced by semi-circular steps

series of bed chambers above. This addition between the old house and the barn was utilized for a comfortable staircase and for cupboards, and also afforded room enough for a little paved cross hall with doors opening, at one side, upon the west terrace and garden; at the other, upon the court. Up to that time, strange as it may seem, Orchard Farm had never boasted a staircase but, as in some other early Cotswold dwellings, the upper floor was reached by what was virtually a ladder fixed against the wall.

Before the restoration and remodeling took place, the western wing (at right of illustration) had been made into a separate dwelling and a door with a sash window beside it had been crowded in, on the ground floor,

(*Continued on page* 74)



The old barn, now the southwest wing, was attached to the house. The outside stone stairs have been preserved. This wing contains the living room on the ground floor and bed chambers above



A broad gravel path and two wide borders of turf separate the house from the road. Privacy is further given the house by a low wall which defines the property

FURNISHING THE SUMMER FARMHOUSE

The Marriage of Town Comfort and Rural Simplicity Makes for Ideal Interiors

WEYMER MILLS

THE man who acquires an old farmhouse in New England or almost anywhere in America as a retreat from summer heat usually feels that it should look as it did under the rule of its first inhabitant. If the house is pre-Revolutionary, with an imposing quality of the American manor house, its new occupant longs for the fine flower of American antiques, Queen Anne maple furniture, Willard clocks, the glassware of Baron Stiegel, and perhaps the priceless silver of Paul Revere; if it is just a simple, picturesque shanty of uncertain date, a few rickety Windsor chairs are the first feature of a miniature galaxy of Colonial discomforts. At any cost of money or time the new possession must have the proper "atmosphere". The "atmosphere" that is sold in the astute decorator's shop.

Did those dear, delightful ancestors of ours, whose names we seldom remember and whose head-stones we have never seen, really live in a state of stiff-backed, stiff-necked misery, with no antidote but an engulfing feather bed, or a bottle of three-voyaged Canary? This is the question that one could ask one's self on entering most old farmhouses recently acquired and newly furnished.

Early American Truths

The average American country cottage of a century or so ago was a very distant cousin of a yeoman's home in the mother country. In England no home was ever too remote for the cries of London not to make an echo on the King's Highway and creep in a front or back door, but I venture to say few ancient bumpkins of our Colonial period ever saw a gentleman in powdered wig, ever heard of Chippendale, ever coached it to New York, in fact scarcely thought of anything much, during their allotted decades, but the weather and its effect upon the soil's fruition. Yet like men of better parts they must have sought their little oils for daily living, they crept as near town modes and town luxuries as its harvests made possible.

It is this blending of town and country that makes a country house livable. A marriage of town comfort and farmhouse simplicity usually produces ideal interiors.

How shall I furnish the cottage? This is the plaint of these early spring days when even the birds have begun a campaign for summer lodgings. The answer of the wiseacre is: select a few things you are fondest of in the town house and pack them in a May day van for the country house. They would bring a welcome to the welcome awaiting one there, a surety of peace in familiar surroundings. There would be no muttering at quickly gathered strange gods.



Hartling

As there would seem never to be enough flowers in the cottage garden, hang pictures of long-vanished flowers on the walls. Here panels of old Japanese chrysanthemums in brilliant reds and yellows are in a farmhouse hallway

Household Gods

The sense of home engendered by daily contact with loved and lovely objects that have become almost the shadow of one's self should never leave one. The mere mental picture of such a dusty van creeping to its destination brings contentment. The favorite chair, the old oak chest of drawers famed for its sunk panels and arcaded stand, known as one's sacred repository, the Lancashire Georgian settle with its soft down bolster, the great feature of the hall in town, the hook rug with its Nankin blue vase of pink and white roses on a cream and purple ground, which cost a fortune at a New York sale—the favorite lares et penates. They are coming with one, and they can go back at the end of the summer—if one goes back! In Spring such a fate does not seem possible to the real country lover.



Well-born pieces of furniture, like well-born people, usually agree in assemblage. They give a peaceful impression at least. In this simple cottage dining room the straight legged Sheraton type table does not disparage the fatter legs of the Queen Anne chairs. The walls are cream in this room, the woodwork ivory and the curtains a rich yellow bound with blue fringe

As the movers unpack the van the new householder can stroll in his garden knowing that nothing can impede the flow of those waters of Juventius. On the face the windy garden freshness dissolves all memory of hot streets and the grim contrarieties of marts. Nothing to worry about! A new world outside for god-like exertions, and inside by the candle light, only rest,—the strange contentment that comes from inanimate things, those lutes that play and yet are silent.

No matter how many town houses or apartments one has had or

where one hopes to pitch a last city tent away from "long unlovely rows" and discordant city ugliness, there is always a back alley in one's dreams where one finds the perfect little American summer shelter, surrounded by a bit of tangled garden. I can shut my eyes and see mine, and most men can do likewise and see theirs. The visionary house has a gambrel roof and its clapboarded walls are gray and time-stained. It has many windows suggestive of kind old eyes still taking a fresh and vivid interest in passing events; up around the vast attic they are half circular in shape, which makes them slightly quizzical. Ancient domiciles do impress the sensitive mind with their personalities and mine reposes under its elms, a sleepy, Quaker sort of creature with a humorous Georgian tolerance, glad enough to let the world pass by, but never spurning it. Inside I should strive to keep all the sunlit color and joy of summer, a very reflection of the garden's face, for rain is sure to come sometimes and blur the casements, and cold and east wind shut one indoors.

The Color Scheme

The most perfect color scheme for the interior of a country cottage, whatever its period or shape, is a very pale cream yellow, a buttermilk tint, and fresh poison green, the Chinese color of ecstasy. All my walls would be this cream color and my woodwork from living room to scullery the never-failing freshness of young foliage. Here is the background for summer and the procession of flowers. The cream walls remain suggestive of coming sunlight, whether the day is fine or not, and the green surrounds, and throws into high relief the pinks and blues, the purples and whites of peonies, larkspur, petunias and lilies.

As there are never flowers enough in the cottage garden, I would hang pictures of long-vanished flowers on my walls, Oriental allurements and European fantasies, the backgrounds pale blue gauche or deeper sapphire. The very few gros-point and hook rugs would have flowers also, soft faded things, as if the ghosts of flowers formed a sub-strata for the living.

All my floors would be stained or painted a shadowy yellow, a dim yellow that might be yellow at noon and take gray shadows as the day advanced until twilight fell and flooded it with pools of mystery.

"Do design me some very smart country-ish rooms like the Duchess of X— might have in her little place in Sussex," said a famous New York woman to her London furnisher.

"I must create an 18th Century American room with precious American things for my Long Island house, but I want the same feeling hers gives me."

"That is impossible, madam, for the duchess is smart enough to be unsmart," was the rebuke.

The period room, the nightmare of the ignoramus, is a terrible fallacy. Nobody who was anybody ever had one. The rooms in great English country houses furnished in the time of the Second Charles (usually the first period more or less intact) or later always have garnitures and caresses of other periods. Generations have lived in them, and although they may not have had the desire or the wherewithal to disturb a costly beauty, they have left their little impress. "No famous English room ever looks famous without some souvenir of Victoria," was the witticism of Lady Paget.





(Above) A gray, rose and green paper has been used on this farmhouse bedroom. Curtains are pink organdie



(Above) An old-fashioned paper, hooked rugs and a Franklin stove have been used in this farmhouse room

Furniture

As to furniture, who can tell a man just what to purchase when his ideal of an interior may be some glittering hieroglyph of costly Russian ballet ornamentation, bounded by huge silken grotesques in the way of cushions? Or again, he may sigh to live among antique shop windows, slightly confusing perhaps in a land where there are so many. One need not be a sentimentalist about family possessions and dwell with the pet horrors that stultified the mind of a grandparent, but I see no need of putting to death the things one liked simply because the richer neighbor struggles toward perfections.

The real secret of successful country cottage rooms—in the living room, especially—is a mellow, inviting quality. The furniture may be oak, walnut, maple or pine—or a catholic meeting of a little of everything—the cream walls, the flat green paint and the flowers supply the fresh youthful note, but the chairs, tables, sofas and all essentials must have lived. Take a half dozen pieces of furniture born with grace in different lands a century or so ago, and if they chance to

(*Continued on page* 88)

Another view of the same room shows an attractive, somewhat formal curtaining of the windows. The house contains a variety of furniture and combines the comfort of a city house with the simplicity of a country cottage





As this garden was laid out in an old orchard, the existing trees were carefully observed. This old apple stands on the axis with gravel paths and grass plots about it enclosed by a low stone wall

THE GARDEN OF GEORGE B. AGNEW

SOUTH SALEM, NEW YORK

CHARLES D. LAY
Landscape Architect

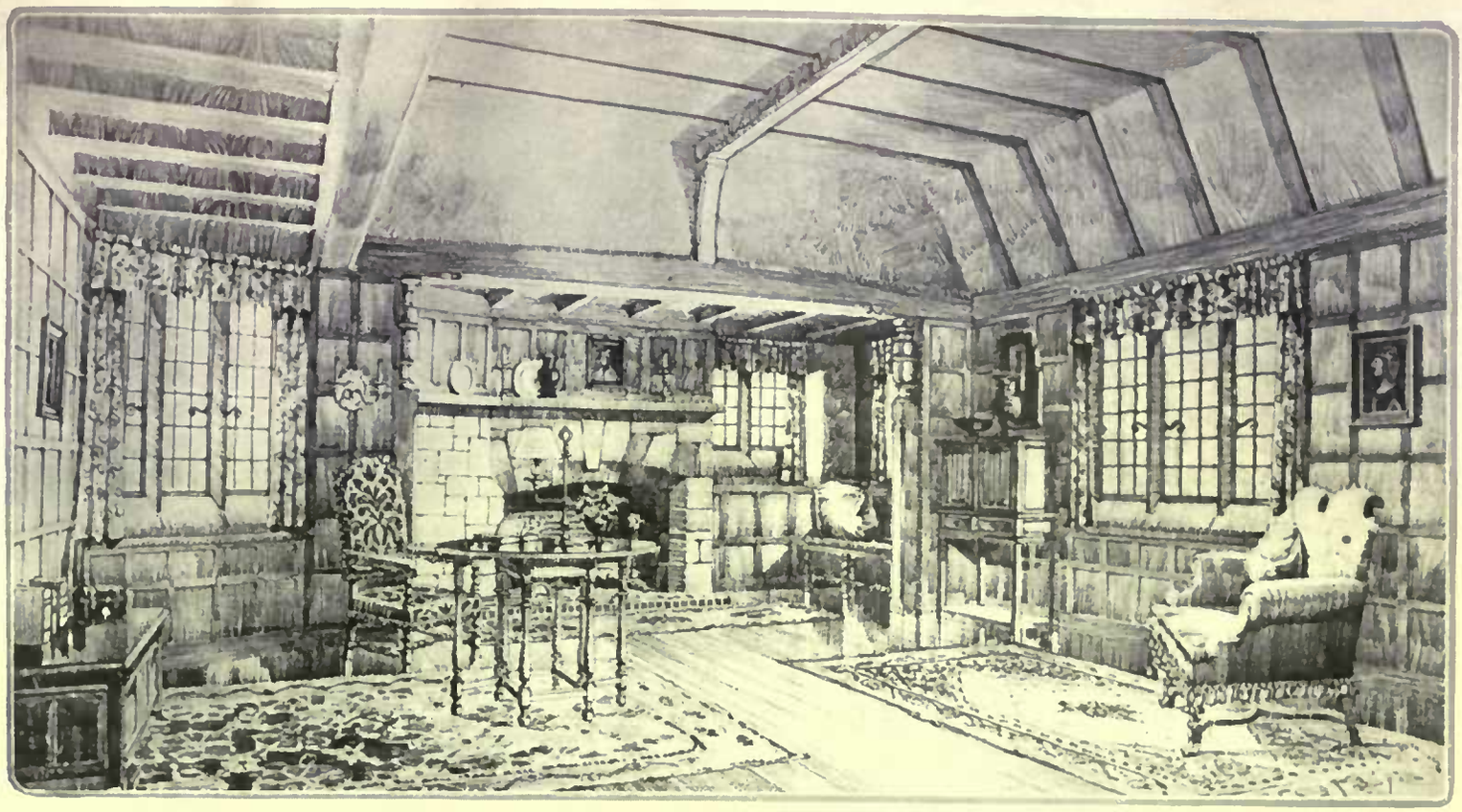
The level spaces of the garden are divided in wide oblong beds with borders of turf and narrow gravel paths laid between them. These plots are planted with perennials. Another perennial bed runs along the front of the wall. The garden extends, at the slightly higher level, over the rise of the meadow beyond





An arbor stands at the end of the cross path, on the top of a slight rise. The pathside is planted to ferns. Vines are trained to cover the walls. It is a natural garden made with a nice feeling for native stone and the informal setting

On a level below the massive stone work of the garden wall lies a lily pool, irregular in shape, rimmed about with stone slabs and planted to ornamental grasses and creeping plants. Shrubbery is massed in the farther corner



It is not necessary that the fireplace be surrounded by couch, tables and chairs. Since it is the focal point of the room one often finds it advisable to have only an easy chair and a table beside the hearth

THE NATURAL POSITIONS FOR FURNITURE

Fewer Pieces Better Placed Would Make Our Interiors Look Less Like Showrooms

EDWARD T. LARKINS

IT HAS been said that of making books there is no end. This is equally true of the "placing of furniture," but it is surprising, when we think in comparisons, how many rules that govern the writing of a good book, have similes in the arrangement of a home. The book is, in the first analysis, a collection of words, each formed of letters which have a sequence and meaning. The words are arranged by precise rules of grammar into sentences giving expression to the author's thoughts which are conveyed to the readers in such form as to enable them to follow with perfect accuracy the completed work.

In the case of the home we find that it is, in the first instance, a collection of units — of furniture — each of which should have been chosen with due regard to its use; a chair, for instance, is only justified if it fulfills its primary mission—that of being comfortable to sit or recline in. Failing this, however artistic it may appear, its presence in the home is as illogical as a misplaced adjective in literature. Following this line of reasoning our units must be arranged into groups or sentences—our groups into the finished rooms or chapters and so to the completed home.

The hall is the first glimpse one generally has of the interior of the house, but it is the place that usually receives the least consideration. Even in the gorgeously decorated mansion one often finds the furniture placed in stiff and uncompromising positions. In smaller homes its equipment consists generally of a more or less uncomfortable chair or two and perhaps a console table. Could anything be less inviting? The hall should be looked upon as the opening chapter of a book and its furnishings and atmosphere be one of welcome. Formality should be avoided in every way, more especially the geometrically exact balance of furniture. A small cabinet containing drawers such as one often finds reproduced from a good antique model will be

(*Continued on page* 80)



Beside permitting convenient avenues of approach to the fireplace, the furniture in this living room is so grouped as to give space for a desk set at right angles to the wall

THE PAINTING AND STAINING OF FLOORS

Either Left Bare or Partially Covered With Rugs, the Painted or Stained Floor Amply Merits Consideration

CHARLES WOLFE

BARE floors need not look uninteresting; well kept and well polished, with good rugs about, they can look better covered and more interesting than many an arid stretch of carpet. Much can be said in their praise; the eye is satisfied, so also are the claims of hygiene; perhaps economy comes into it, too. But a bare floor demands the right treatment, otherwise it is much better left alone.

Stain is one form of treatment, paint is another; yet while few people ever consider the use of paint for their floors, all believe that they know about stain. Ready-mixed varnish stain is the usual medium employed. This has a glaring shine when fresh, which soon wears off at the doors, and grows dull along the skirting, and since no amount of polishing can give it the right look, we can only apply a fresh coat of stain; and so it goes on till the grain of the wood is obliterated by a thick, opaque, greasy brown that has no charm. This is "staining" in its worst form.

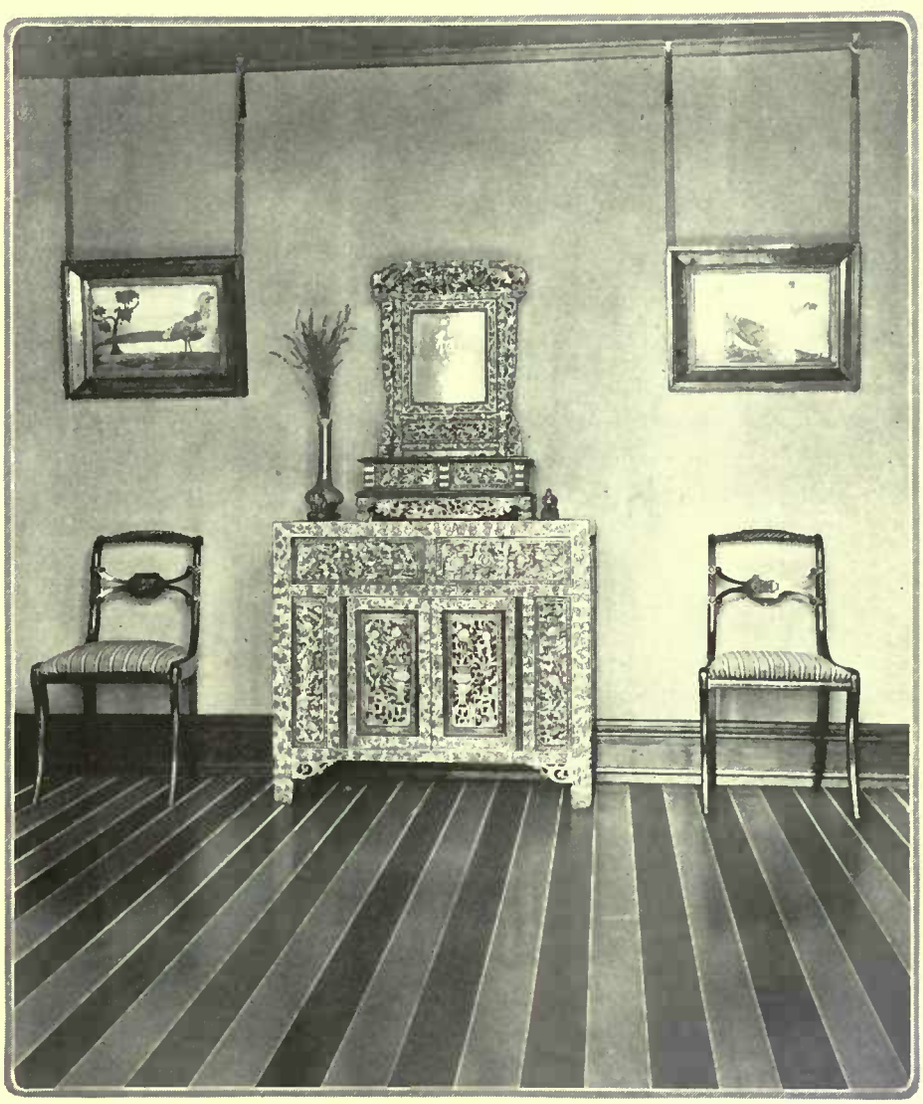
Proper Staining

To begin at the beginning: The object of stain is to deepen or to alter the color of the wood, also to emphasize the beauty of the grain. Parts of the wood are softer and more porous than others, and absorb more color, so when stain is applied it will reveal lights and shades and varying depths of tone which are scarcely perceptible in the raw wood. The colors used for a stain, then, must be transparent, and either oil or water may be used to mix the dry pigments. Certain dyes mix better in spirits of wine, methylated, or naptha, than with the other mediums. Otherwise "spirit-staining" is much the same as oil-staining. There are other processes, but for most floors one or other of these is generally the best. Oil stains, on the whole, are safest for wood that has already been treated.

Water stains are the cheapest and easiest to make, but they have a tendency to roughen up the wood, which must be seen to. In such a case fine sand-paper rubbed along the grain (never against it) will be necessary to smooth the surface. For either medium the floor must be cleaned so that no trace of grease or wax remains. The stain should then be put on, evenly and fairly liquid, one or two coats, according to circumstances.

The floor should now present a flat surface of color, through which the figure of the wood shows up clearly with all its contrasts of light and shade so fully revealed, that in certain woods there is an appearance like watered silk. Having achieved this, the staining has done its work, and must on no account be repeated; regular polishing with wax or oil will do the rest.

Both wax and oil tend to enrich and deepen the color, while they also act as a preservative. When signs of wear appear, a little of the dry color, Vandyke brown or indigo, etc., should be mixed with the polishing wax and rubbed well into the wood, then polished over with the rest till the worn spot disappears. Of these two—wax and oil—wax gives the brighter polish, and it is, on the whole, the most practical for floors. Oil is undoubtedly slower in effect, and more troublesome to use, but it certainly produces a beautiful soft shine and quality. Such a floor is an abiding joy: nothing can really spoil it, except prolonged neglect.



The painting of floors is a much longer and more exacting process than staining. The floor may require three or four coats of paint followed by two coats of hard varnish. But the result more than justifies this trouble. Color schemes can be created to suit the furniture and the type of room. An interesting and original treatment in the room above consists of alternate boards painted deep blue and emerald green

With new boards the colorist may, if so minded, abandon nature and let himself go with strange hues and aniline dyes. They will not be garish; more often the trouble with a stain is to get the color vivid enough. For example, if the floor is to be stained cerise or violet, the wood should be "blued" first in order to neutralize its yellowness. This can be done with bluing applied boiling hot, and, while still flowing-wet, wiped off with rags; this gives a beautiful clear surface for the cerise. Two or more thin coats of any color must always be used in preference to one; by this we avoid streakiness and hardness, and ensure the right tone and the depth that you can "see through."

Other Colors

For the subsequent polishing of a cerise floor white wax is best; beeswax for a yellow floor, and so on. A little experimenting is advisable before embarking on these colors; aniline dyes are tricky sometimes to deal with, and the different kinds and qualities of wood give different results. Blue, on pitch-pine, gives really wonderful effects; green, over yellow deal, produces (especially by artificial light) a curious metallic glitter when polished; a black-stained floor is not recommended, but if the wood is first stained a vivid green, and then given a thin glaze of black, the grain ought to show up clear with a very beautiful and unusual effect.

Practically all colors for staining can be bought dry and mixed at home, or by the oil and paint dealer, according to recipes. Aniline dyes are sold in tubes and packages, or by

the ounce. There are also the specially prepared stains, which are perfectly dependable.

It should now be fairly obvious that stain can only be succesfully used on a floor which is in reasonably good condition. When the floors are old, and poor in quality, with gaps to be puttied and holes to be patched, or when they have been spoiled by successive applications of bad old stain, then is the time for using paint. There is nothing new about this process. So far from wearing off, the painted floor is very much more durable than the usual varnish stain. It does not look odd; it lends itself to any scheme of decoration, and it is the most efficient disguise for defective flooring. Further, while it gives the "furnished look" that some people desire, it also does, in some degree, deaden the sound of feet which is one drawback to the bare floor. Certainly it costs more than stain, and (equally certain) it is not a speedy process, and cannot be hurried over with any prospect of success. First the boards must be cleaned thoroughly; all gaps between them must be filled, and nail-holes stopped, and any roughness should be planed away. Three, or even four, coats of paint must then be applied, and each coat must dry iron-hard before the next goes on. Finally, two coats of hard varnish, the second not to be laid on until not the faintest trace of stickiness is left on the first.



In this room, where the walls are gray and the curtains a combination of yellow and violet, the floor is painted violet with narrow strips of daffodil yellow

If these conditions are observed, a painted floor will keep in perfect condition for years. As a rule waxing is not necessary at first; later, the floor may get a little dull with use, and then regular waxing and polishing in the usual way will keep its lustre up to the mark. The test of a really bright floor lies in the strength and clearness of its reflections. Pale colors undoubtedly tend to get dirty after a time; when this happens the floor can be washed without any risk of damage. Soda must be used sparingly for fear of removing the varnish, for once that protection is worn off the paint begins to go too. But with soap and warm water, and plenty of clean rags to rinse, and plenty more to dry as you go along, and a good wax polishing the next day, your floor will be like new again.

With regard to colors, the choice is entirely a matter of taste. Black, dark blue and yellow are all very good and practical.



Where the floor boards are in good enough condition stain is preferable because it makes a mellower floor. This is especially advisable when the wood has a distinctive graining that should show. In this room the grain of the deal boards is preserved by a deep, translucent brown stain

FOR THE SUMMER WINDOW BOX

The Plants to Use Under Varying Conditions of Sunlight and Shade

THE success of the summer window or veranda box depends more on the choice of the plants which fill it than upon any other one factor. Soil may be of the best, watering done never so wisely; but if the wrong plants are used the results can never achieve the maximum.

The selection of varieties hinges first of all upon the exposure. For boxes which receive abundant sunlight, sun-loving plants like Paris daisy, coleus, geranium and double petunia make a good display for the back of the planting, with lower growing golden feverfew, sweet alyssum and white leaved cineraria for the front. For vines to droop down, vincas, nasturtiums and German ivy are all good choices. Strong growing ferns, German ivy, grevillea, narrow leaved dracenas and Rex begonias are all good to use in boxes which are situated in the shade.



Vincas to trail over the edge of the box, petunias and geraniums in harmonizing colors for the main planting—a good combination for sunny exposures



Long window gardens that avoid any suggestion of stiff and formal lines are the best. When low, as here, they should always be supplemented by a suitable foundation planting. In this case house and box are the same color



Northend

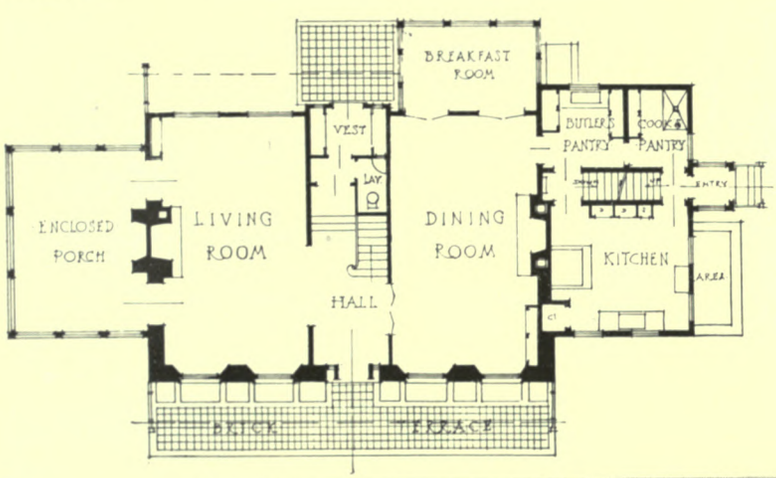
The window or veranda box should never be too conspicuous. Boxes and planting alike must adorn rather than obtrude. Here the rustic character of the boxes harmonizes well with the abundant exposed woodwork of the house

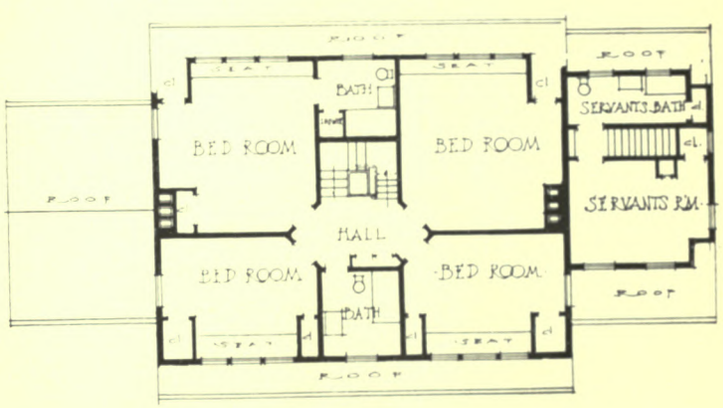
A GROUP *of* FOUR SMALL HOUSES



Gillies

The home of O. S. Young at Great Neck, L. I., is developed along Dutch Colonial lines in shingle and stone. Carl L. Otto, architect





A balanced plan gives house-depth living and dining rooms, with a porch and a service wing at the ends and a breakfast room behind



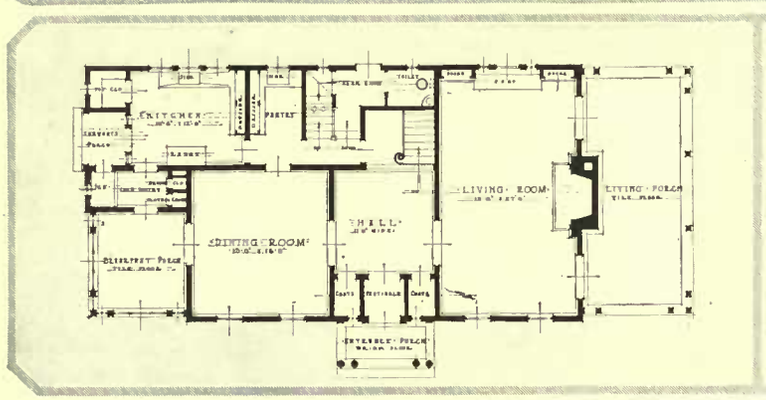
Four bedrooms, two baths and a servant's room and bath are on the second floor, making a livable plan for a small family

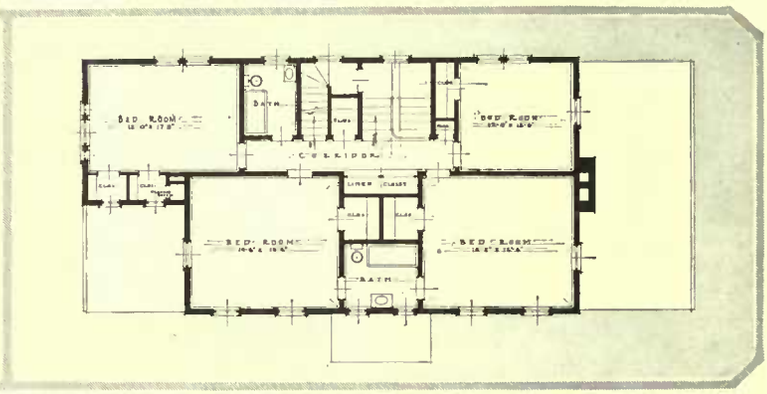
The wide overhang of the roof gives a sheltered porch both before and behind. Lattice at the ends is a pleasing detail



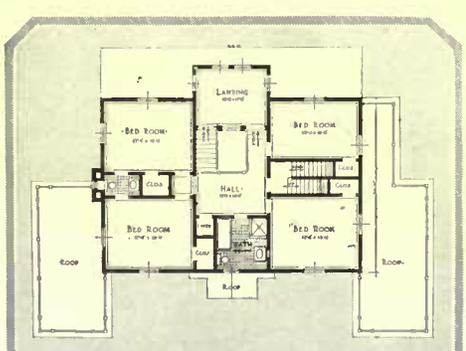
In the home of Lewis I. Sharp at Manhasset, L. I., a simple, balanced design has been executed in shingle. As the house massed up fairly high, it was desirable to give it a horizontal effect. This is created by the broad horizontal lines of the shingles, by keeping the chimney fairly low, by the low line of the porch and by the broad arc of the portico

The plans show a compact and pleasantly livable disposition of rooms on the first floor. The stairs are kept to the back of the hall. The entrance is through a vestibule. The kitchen and pantry are conveniently arranged. Upstairs are four bedrooms and two baths, each well lighted and ventilated. Arthur W. Coote was the architect





(*Below*) *The second floor of the Fisher home is reached by both main and service stairs. It contains four bedrooms and a bath. The stairs landing is quite large*





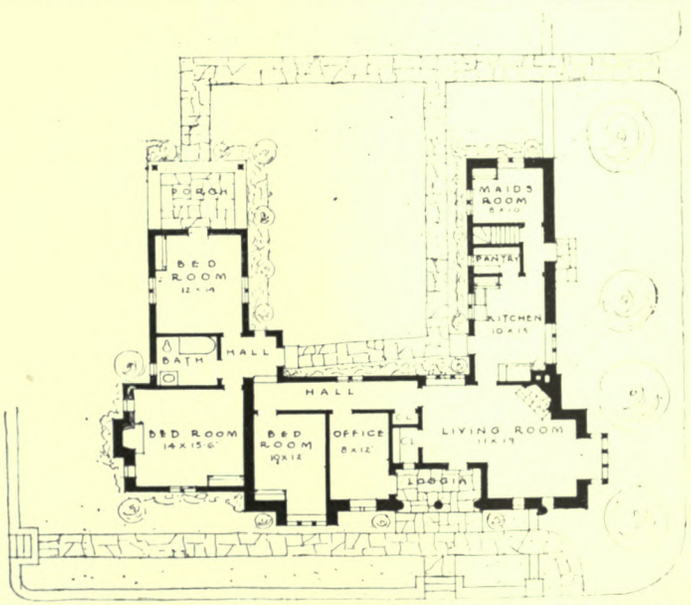


A slight variation exists between the original first floor plan and the house as executed, in that the extensions differ. The garage is set on the level below the enclosed porch. At the end of the hall, reached by two steps, is a den. The service quarters are located in the farther corner of the house

The residence of John J. Fisher, at Paterson, N. J., is of frame construction painted white and with a variegated slate roof. The main entrance is pronounced by an open porch, and this façade is further enriched by the cornice and the balustrades surmounting the extensions. C. H. Benjamin, architect



This little roadside cottage, designed by Alfred Hopkins, is executed in native fieldstone which shows the benefit of sympathetic handling by the mason. Half-timber work gives relief to the design. The leaded pane windows, the dressed stone loggia entrance, the terrace wall laid dry and the grove behind are all elements in a very pleasant, unpretentious architectural composition



The rooms are laid out around a court, always a livable and happy scheme but seldom used in this country. It makes a private outdoor space which is especially desirable in a house so close to the road, and affords cross ventilation and an abundance of light to all the rooms

While the design has certain Tudor indications, the plan of the house is American. The ranges of casement windows and the loggia are details that give the façade a lively interest and lift this little house far above the commonplace. It is an example of distinction in small work



THE PASSING OF THE ICE MAN

In This Survey of Home Refrigeration Are the Salient Facts for Purchasers of Iceless Systems

ETHEL R. PEYSER

"HOW would you like to be the ice man?" is the lyrical refrain to an ancient ditty that is getting more and more obsolete every day, for there is a mechanical conspiracy to oust the ice man from his age-long position as purveyor to the home. So do ice men, gladiators and dogs have their day and relinquish to machinery their evanescent glories.

Nowadays everyone knows that there are domestic refrigerating plants for home use that displace the ice man and in which pure ice for table use can be made. Many people, however, do not realize the reliability of such equipment, the simplicity of its operation, and the satisfaction to be derived from its use, nor yet that there is an actual saving in its use. These facts will, however, be borne out by thousands who have freed themselves from the bondage of the ice man.

Even though few will care just what contributes to making the coldness, it might be well to give a simple explanation of the principle of making ice, in order that the prospective purchaser will know what she is getting.

When we wash our hands they feel cool if we do not dry them. We say they are cool because the water evaporates, but the fact is that the evaporation takes place because the water is drawing on the heat from the air and our hands feel cool in the process. And so in simplest terms engineers have found refrigerants or liquids which vaporize or evaporate at low temperatures, and as they turn from liquids to gases they use up the heat and leave the air cold. Some of these refrigerants are sulphur dioxide, chloride of ethyl, ammonia, etc.

There are two ways of having refrigeration in the home:

1. The mechanical refrigerator (which is permanently cool with the machinery a part of itself)—one unit.

2. The domestic refrigerating plant (for making ice and steadily producing even, low temperatures) which you can have installed in your own refrigerator—two units.

The general system of home making-ice refrigerators consists of the brine tank with copper coils within, a motor driven compressor and a condenser of copper piping. The compressed liquid passes through an expansion valve into the brine tank where the pressure is reduced and it changes into a gas, flows out through and is condensed by the condenser, changed back into a liquid, is pumped back again by the motor and starts its cycling again—indefinitely. In the best ice-making plants there is a heat control which turns on the motor when the temperature in the refrigerator gets too high and turns it off when it is sufficiently low.

In one refrigerator there is a device by which the food compartments are kept at any temperature you desire, usually around 40°, while the temperature of the ice-making compartment is never allowed to rise above 20°. By this arrangement it is possible, and very often the case, that ice will be made in the ice compartment without running the electric motors for hours, while food is kept in the food compartments at slightly above freezing point. Fancy the health insurance that the best ice-less processes guarantee in the home—infant's food, for example, can be absolutely foolproof.

ALTHOUGH the above technical libretto is of some use, the things that most people want to know and are asking are these:

1. Is ice making at home practical?
2. Is it messy?
3. Can I use my old refrigerator?
4. Are they to be had in a special refrigerator?
5. Will I save money?
6. Will it save time and annoyance?
7. What's the use anyway?

A good refrigerator is a jewel, and it is the first requisite to be considered. It must be insulated well enough to keep out hot air and hold in cold. It must be seamless and smooth in its linings. The air circulation must be continuous. The temperature inside must never be higher than an average of 45° and rarely that. In such a refrigerator one should be able to keep matches dry and butter must never absorb any of the charm of the onion.

If you have such a refrigerator, keep it by all means, and install the ice-making machine. The installation is simple, and the initial expense is readily made up in the future saving of ice consumption. But do not install an excellent ice machine in a poor refrigerator, as the electric bills will climb the Alps. Yet even in a poor refrigerator the refrigeration bills are lower than if you had iced refrigeration.

If you have no refrigerator, it is possible to buy a refrigerator which has in it the ice-making machines. But before you buy the outfit you must be very careful to know whether this refrigerator comes up to the most stringent tests of the ordinary first-class refrigerator, for this reason: The average refrigerator in which ice is used has to be efficient because it must keep itself dry with actual ice evaporation going on, it must keep a cold chest with an actual diminishing ice supply, it must keep ice melting yet staying in spite of weather and surrounding atmosphere. To make the circulation of air effect these processes a refrigerator requires fine construction.

THE refrigerating manufacturers have put the most superb effort into making a first-class refrigerator, and if you are not convinced that the combination outfit has as good a refrigerator as you can get with the installed outfit, it is wisest to buy the refrigerator and install the ice-making machine. There are excellent refrigerators on the market; apply rigid tests and accept nothing short of the best.

The machinery can, in some instances, be put on top of the refrigerator or in the cellar or in the next room or right next to the refrigerator. In some cases the machine, consisting of pump and condenser and motor, takes up no more room than 1½′ x 1¼′ x 3½′. This can be put in place as simply as installing a new gas stove.

In the best of the iceless machines the refrigerator maintains a lower temperature than the iced ones in both winter and summer. At a cost of ten cents per kilowatt hour, and with ice at fifty cents per hundred pounds, it is cheaper per day to use the iceless refrigerator.

There is, too, less dampness in the iceless refrigerator than even in the best iced ones, due, of course, to the absence of the ice itself. This lower percentage of humidity should not be taken as a reflection on the low percentage of humidity that can be maintained by the iced refrigerator of the best make, which is a percentage low enough to dry towels and keep matches dry.

The iceless refrigerat does these things:

1. Reduces the cost of refrigeration.
2. Maintains a constant low temperature regardless of weather, and automatically starts up "cold making" when you raise the temperature by opening the doors.
3. Operates automatically when once installed and is reliable, clean and noiseless.
4. Permits you to make neat little cubes of ice for your tumblers, which give your table distinction.
5. Gives you ice of which you know the clean source.
6. Operates by electricity.
7. Needs no refrigerant for years.
8. Is oiled very seldom.
9. Is easily kept clean.
10. Obviates the uncertain ice man and his dirty boots trailed across the kitchen floor.
11. There is no ice box drain to clean, no water drippings to worry about and therefore no extra effort.
12. Consumes from 1½ to 2 kilowatt hours per day—if it is run from 6 to 8 hours per day.

The purchaser of an ice-making refrigerator or a domestic refrigerating plant should be warned of the following:

1. A poor refrigerator will mean more electricity to keep up a sufficiently low temperature.
2. Don't let a manufacturer tell you that a freezing refrigerant, such as sulphur dioxide, will escape and corrode the pipes. It has been tested out and in the best machines has neither escaped nor worn out its pipings.
3. Remember that opening and closing doors

(*Continued on page* 76)

THE CARE AND PROPAGATION OF CONIFERS

Among the Cone-Bearing Evergreens Are Found Landscaping Qualities of Which No Other Trees Can Boast and Which Render Them Especially Worthy of Consideration

E. BADE

THE monotonous form of the cone-bearing trees is a strong contrast to their severe and regular beauty. In unvarying straight lines rise their trunks, at uniform angles the twigs build one set over another. Those loose lines and changing shapes of the hardwoods are never found, and the shrubs of the conifers are dark, mysterious, and girdled with immovable points. In these the botanist is able to find the leaves, though the layman calls them needles. And it appears as if these needles were impervious and insensible to both light and life. Spring and winter pass them by as if they were forgotten. Should they fall at some future day, uncounted others will have taken their places.

But that which makes the conifers undeniably attractive in spite of their geometrical regularity for garden cultivation is their evergreen covering. Such (*Continued on page* 84)



Pinus peuce is a hardy pine of dense, regular but slow growth



The Pyramidalis form of Juniperus chinensis is bluish green



In grafting a pine, a V-shaped piece is cut from the stock to receive the scion



The end of the scion is cut wedge-shaped so as to fit exactly in the notch made in the stock



When stock and scion cuts exactly correspond, the smaller piece is inserted

Abies concolor is the white fir, of which the Colorado form is best to plant in the East

Among the hardy spruces is Picea Amorika, a dense, narrow pyramid when young





After the scion has been properly set in place, the whole graft must be wrapped with cotton twine to prevent any slipping or displacement



BASKETS FOR SPRING FLOWERS

They may be purchased through the HOUSE & GARDEN *Shopping Service, 19 West 44th Street, New York City*



A chest to hold all the flower tools fits in the corner of this loggia. The decoration is repeated on the cushion



Above is an unusually graceful French flower basket. It is well made, of fine reed. In green or brown, $3

The picking basket below is gray with flower decoration and a pink border. 17" long, 5" high. All colors. $6.50



(Left) A practical gathering basket of finely woven willow is 23" long, and 12" wide. In green or brown, $6.35



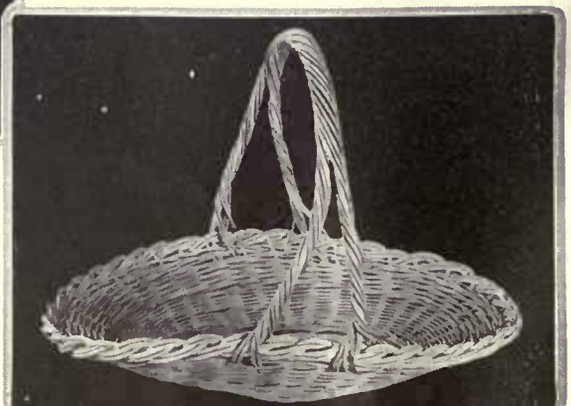
(Below) A sturdy culling basket 18" long and 14" wide comes in green or brown for $3. *Stained to order,* $3.50



A Japanese, metal-lined basket is painted black with a poppy design. The handle is gilt. Other colors. $5



(Above) A charming basket for flowers may be had in any color with contrasting handles, border and flower decorations. It is 14" long and 10" high. $7.50



MY GARDEN IN MIDSUMMER

July and August Blossoms and Color Combinations

MRS. FRANCIS KING

IT HAS suddenly burst upon my inner vision that the pale and bright pink climbing ramblers have no place together in my perennial garden, unless used as they sometimes are most happily, tumbling over walls in great masses, near equally sumptuous masses of pale blue delphiniums, with few or no other flowers to distract.

The thing which brings me to the aforesaid unpleasant conclusion is the present appearance of one of the gates of our garden. It is a dull green wooden gate, with an upper arch and a solid door. The frame of the gate is of trellis, and today this trellis is completely smothered by, to the left, Excelsa, and to the right, Lady Gay. Masses of these little round roses are blooming as the gentle cow gave milk in the nursery rhyme, with all their might. Below this arch of roses lies the little formal garden, with many things in bloom, delphiniums dark and light, lilies, Shasta daisies, violet salvias and petunias, phloxes coming and also gypsophila and a few pale pink ramblers. The expanse of color on the gate posts is out of place. It gives the look of the cover of a seed catalogue of about 1890. No, this is no place for my ramblers, fine though they are in themselves.

I walk to the upper garden from this lower, turn to the left, where at each end of a short walk of brick hedged with clipped spirea Van Houtteii there are two of the same well designed arches, such as I have mentioned. These two are wreathed in pink ramblers, Lady Gay and Paradise; beyond this walk is not only smooth turf, but a fine growth of dwarf mountain pine—and it is here that the little rose comes into its own. It is seen only near and against green—or as one looks at it from another angle, perhaps against the blue sky itself—

(*Continued on page* 72)



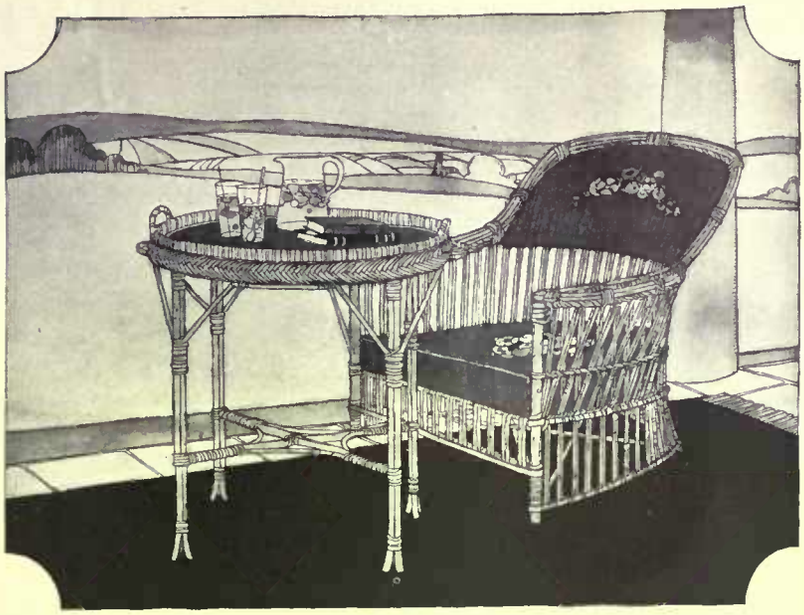
At the end of a short brick walk hedged with clipped Van Houtte's spirea is a dull green wooden arch over which climb pink rambler roses. At the left, as you look through the gateway from the space of turf and dwarf mountain pine without, is Lady Gay, and at the right, Paradise



With the setting of the sun the incomparable fragrance of Lilium Regale, fresh and delicate as that of heliotrope, pervades the garden. Thus crowning the glowing trumpets and white pointed petals of the blossoms, it makes Regale the finest of the lilies



(Center) An oval wicker tea table, 24"x16", with a detachable glass tray is $29. The chair without cushions is $24. Stained $25.50. Enameled $26.50



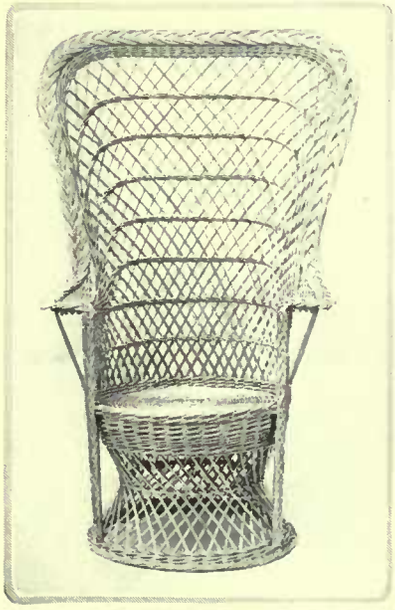


Sometimes a small chair is needed to tuck into a corner. The one above is attractive and practical. $14. Stained $15. Enameled $16. In two colors, $17

WILLOW AND WICKER FOR THE SUMMER PORCH

It may be purchased through the House & Garden *Shopping Service, 19 West 44th Street, New York City. These prices include packing charges.*

(Above) The newest thing in willow is the Windsor type of chair. It would be effective stained in two colors. $24. Stained $3.50 extra



(Center) Another form of the graceful peacock chair has a back 50" high. It is priced at $50. Stained $53.50. Enameled $57





(Above) A beautiful chair of fine, French enameled cane with interwoven strands in orange, black and Royal blue or in two shades of soft green is $85. Other pieces to match



(Above) A Japanese chair of heavy tan colored rattan with decorations in black would be a welcome addition to any porch or sun room. The price is $35

The hour-glass stool is $7. Stained $7.50, enameled $7.75. The chair is heavy willow with a modified hour-glass base. $35. Stained $1.00 extra, enameled $2.00. In two colors $3.00 extra



Mattie Edwards Hewitt

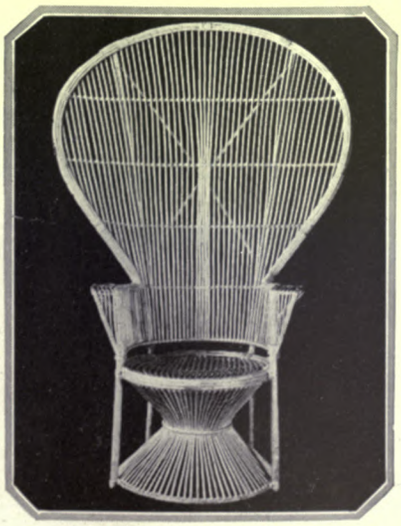
One of the charms of wicker furniture is its adaptability. It can be used successfully indoors and outside it gives just the air of informality necessary to the charm of a summer porch. Here two varieties have been combined effectively



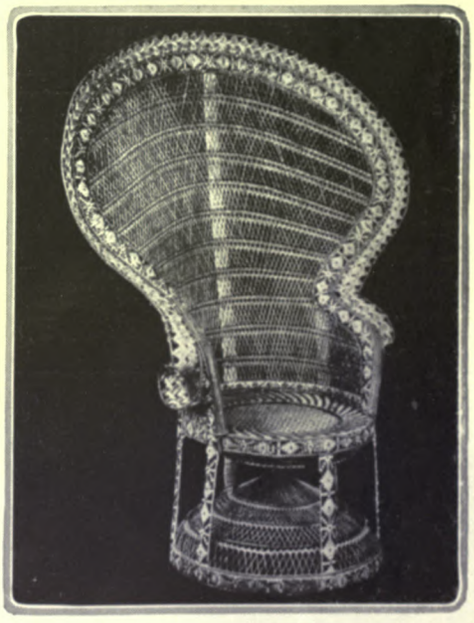
There is nothing more delightful on a lazy summer day than a comfortable chaise longue to read and dream in. The one shown at the left is 48" long, of heavy willow. In natural color $45. This price does not include cushions



The fan back chair by its graceful proportions creates a spot of interest wherever it is placed. This one has a back 38" high. In natural willow $48. Stained $53



Single sticks of willow have been used with good effect. The design has lightness and grace. $49. Stained $2 extra. Enameled $4



From the Philippine Islands comes this chair in tan colored rattan, interwoven with decorations in black and gold. The back is 5' high and 4' 4" wide. $45

May — THE GARDENER'S CALENDAR — Fifth Month



With a scuffle-hoe you can kill the weeds between the vegetable rows



Deep digging and enriching of the soil are needed for roses and asparagus



Seedlings need thinning out and transplanting as soon as they begin to crowd

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. The early sowings of vegetables must be properly thinned out; plants that are unduly crowded become thin and spindly and never develop into healthy vigorous specimens. Thin the plants when small.	2. If the weather conditions are settled the warm vegetable crops may be sown at this time. Beans, limas, corn, squash, pumpkins, okra, melons, etc., are all considered warm crops. Sow them outdoors now.	3. It is unwise to postpone potato planting any longer if you want good results. Potatoes are a cool crop and late plantings of them, however well cared for, are rarely successful. Use a fertilizer with 1% potash.	4. Do not stop sowing those crops that mature quickly, such as spinach, peas, radishes, lettuce, etc. Frequent sowings in usable quantities are the first step toward success. If there is any surplus it can be canned.	5. Tubbed plants of all 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.	6. Most of the more common annual flowers may be started out of doors now. Have the soil in which they are to go well prepared far enough ahead so that it will pulverize when being worked. Sow the seed thinly in drills.	7. 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.
8. All the summer flowering bulbous plants may be set out now. To assure a continuous supply of gladioli, they can be planted at biweekly intervals. The rule is to plant all bulbs twice as deep as their diameter.	9. Maple trees should be pruned just as the buds are bursting; there is no danger of their bleeding. Any large scars which may result should be painted with proper tree paint to preserve the wood until the cuts heal.	10. Carnations intended for forcing in the greenhouse next winter can now be planted out in the garden. Have the ground well fertilized, keep them pinched back, and see that the soil between them is cultivated.	11. The edges of walks, flower beds, shrubbery borders, etc., should be trimmed cleanly and neatly with a turfing iron every few weeks through the season. This finishing touch is necessary to complete your grounds.	12. 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.	13. Weed killers are very necessary in stone gutters, blue stone walks and drives, and other places where it is unwise to use a hoe. One application now will destroy all undesirable growth for the season.	14. Now that the garden work is in full swing, invite yourself to get acquainted with the use of a wheel-hoe. These implements do the necessary work of cultivation more efficiently and with less effort than any other.
15. 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.	16. 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.	17. 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.	18. A barrel of liquid manure in some convenient corner of the garden will be a valuable accessory for treating plants that are not doing well. Alternate applications of this with solutions of nitrate of soda.	19. 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 made out of mosquito bar, to protect from squash bugs.	20. Leaf beetles of various types will soon be at their destructive work. Spray the currant bushes, gooseberries, elms, cherries, etc., using arsenate of lead as the most adhesive of any of the regular poison sprays.	21. 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.
22. Do not neglect to keep up succession sowings in the garden, as advised elsewhere in this issue. Corn, beans, spinach, peas, radishes, lettuce, beets, carrots, chervil, cucumber, cress, kohlrabi and turnip are all timely.	23. A few dead flower stalks will make an otherwise good garden appear very ordinary. Keep the tall flowers supported with individual stakes, the grass edges clipped, and remove old stalks.	24. If the weather is dry you will be troubled with the attacks of green fly and other plant lice. Peas, lettuce, egg-plant and other soft foliage plants are especially susceptible. Spray with strong tobacco solution.	25. Dahlias may be planted out now. Make deep holes for them, setting the plants several inches below the grade to allow for filling in the soil as they grow. Use a little sheep manure or bone meal in the bottom.	26. Winter celery may be sown now. Make a seed bed for it and sow broadcast. When large enough to handle, dibble the little plants off into well prepared soil. When they are 4 inches tall you can plant them out.	27. When the various fruit trees are in bloom they should be sprayed with a combination of Bordeaux mixture and arsenate of lead. This will destroy the various insects that ruin the fruit, catching them as they hatch.	28. 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.
29. If the weather appears settled, the bedding out of geraniums, cannas, salvia, coleus and other bedplants may be started. If a delayed cold spell should come along, cover the plantings with old sheets.	30. 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.	31. 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.	**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.**			*Then weary is the street parade,* *And weary books, and weary trade;* *I'm only wishing to go a-fishing—* *For this the month of May was made.* *—Henry Van Dyke.*

THESE here business men as writes to the magizines all 'bout what whalin' big successes they've made, can say what they like 'bout the biggest joy in life bein' hard work without no let-up, but they'll never be able to convince me. "Drive yerself," they holler. "Don't never let up! Fix your mind on the goal an' keep after it. Use yer will-power all the time!"

Shucks! What's the use o' workin' if ye can't be lazy once in a while, er o' havin' will-power if ye can't delib'rately not use it? I cal'late I've seen purty near as much o' life as mos' men o' my age—I'm shadin' seventy-six, ye know—and I want to tell ye that the real fun ain't in drivin', drivin' away at the job eternally, but rather in stoppin' fer a spell an' loafin' after ye've 'complished somethin'. A man oughter give himself a chance to ketch his breath, an' rest up, an' look back an' see if what he's done is really worth while, after all.

I ain't claimin' that hard work an' plenty of it ain't needed to git ahead, 'cause mos' gener'ly it is. What I do mean, though, is that ye owe it to yerself to set back now an' ag'in an' say to yer will-power: "Here—you run away an' play fer a while, er go fishin', er somethin'. I won't need ye today; an' b'sides, ye'll feel a blame sight better when ye come back."

—Old Doc Lemmon.



The raspberry canes should be tied to some support to prevent breakage



Lettuce should be transplanted in small batches for continuous supply



The warm-weather vegetables that were started indoors may now be set out



One of the great advantages of the dwarf fruit trees is the ease with which the necessary spraying and pruning can be done



The spring-flowering shrubs should not be pruned until their bloom is over. But the work must not be postponed after that time



The apple trees ought to be sprayed with arsenate of lead before the petals fall, to destroy the eggs of the coddling moth

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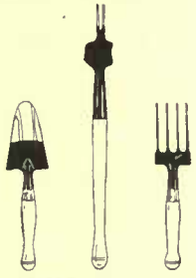


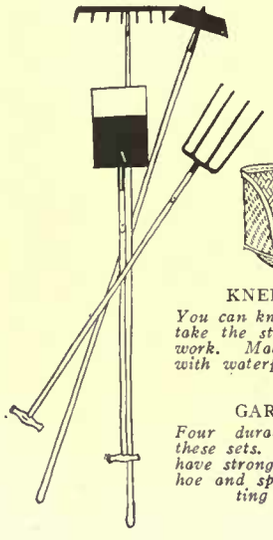
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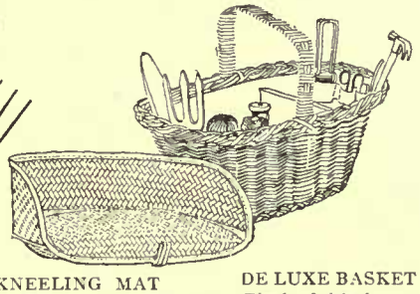


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My Garden In Midsummer

(Continued from page 67)

where ramblers like fruit blossoms are always seen at their loveliest. But the teaching here is that the rambler rose calls for a background of green and of smooth dark green if possible, clipped aborvitæ, clipped spruce or other rich-hued non-deciduous tree or hedge. In England it is, of course, the yew that encircles the loveliest rose gardens; it is against that wall of green that the ropes and festoons of gay pink roses swing and smile.

"It is delightful," says Lady Eden in "A Garden in Venice," "to pick one's strawberries and cut one's tea roses from the same bed." This delight is not reserved for Italy but is our own experience in Michigan. Eighteen fine bushes of rose Los Angeles skirt our four rows of that luscious strawberry, John H. Cook, than which, incidentally, a finer berry never grew to the proportions of a youthful tomato, or reddened to the color of one. The combination of the gathering and plucking of seeds, flowers and fruit is irresistible.

The Lilies

To look on lilies in the garden's green spaces, and as one looks to hear the sound of falling water, is an ecstacy in midsummer which is new, for these are not ordinary lilies. These are not the lovely *candidum*, or the gracefully hanging Nankeen lily, though both are in bloom now in my garden in scattered groups. No, this is that glory of a lily, whose noble adjective is *Regale*, and I have it this year in profusion. I do not envy even the charming writer of "A Garden in Venice" as she describes her Madonna lilies, often with eight to twenty flowers on one stalk and the stalk five feet high. These virgin lilies have their own pure pale beauty, and that beauty none will deny. The Nankeen lily has a quaint charm of form, habit and color too; so has *L. Henryii*, a vivid and graceful flower; so has *L. elegans*, that fiery upstanding bloom; but *Regale* surpasses them all. That glowing trumpet, that slender rosy bud, those rich white pointed petals, and to crown all, that incomparable fragrance—not heavy like *L. auratum's*, but as fresh and delicate as that of heliotrope. So soon as the sun drops in the West, before even twilight has come on, this matchless perfume rises on the evening air in the "dewey light", and all the garden seems of an unearthly sweetness. I like these lilies planted above low subjects at the opposite ends of narrow beds; while in bloom they serve as accents, their slightly bending stems and handsome flowers clear cut then against greensward. The play of light and shade upon such flowers is one of the most lovely minor sights to be seen in July. Occasionally four flowers open on the top of one stem—more often two or three. I am so lucky as to have about one hundred *L. Regale* in bloom this year; and never have I seen these squares of green turf so admirably flanked by perfect flowers as at this moment.

The elegance and charm of a little new Rambler Ghiselaine de Feligonde are beyond putting into words. The flame colored bud opens well in water and the variety of tones of color is remarkable in a cluster of say six roses, a few half open buds and two or three small ones still tight, but showing color. Three of the open flowers are pale sulphur yellow with outer petals spread well back. The newly opened roses have an enchanting pale copper hue which sets this rose apart; and the half opened buds show the deep colored center where petals are still folded, the outer ones of the light copper again. The foliage is of a medium light green, leaves more slender perhaps than on the average rambler, flowers averaging eight and ten to the cluster.

Against low clipped privet, delphiniums, taller than ever before, raise their blue spires. In places Annchen Mueller or Ellen Poulsen dwarf ramblers send forth sprays of glowing pink blooms, these melting into the pale rose-colored masses of Canterbury Bells beside them, the two most excellent near each other. As for heucheras (the only color blot on my garden this season, but so lovely, flaming delicately about the darkest red Sweet Williams, that I simply have to leave them in the garden beds), they have flowered in a manner truly impressive. I must conclude that they too love space and air. There has seemed to be no check at all from a recent replanting; in fact, everything we moved has prospered under the process. Even the one precious plant of *Delphinium Moerheimi* which we divided into four, with some hesitation, is sending up three white flowered stems. Phlox Arendsii in its varying soft colors of pinkish lavender and of white, is now, July first, in full bloom, and back of its rounded groups are whitening the buds of the madonna lily held high on their tall stems. Shasta daisies are opening below, budding sea holly and some of those luscious violet petunias, known as Karlsruhe Balcony, are opening in secluded spots as if to prove their August and September worth. Delphinium blight, which seemed to hover seriously over this garden last year, has been gotten well in hand now, thanks to the lime and tobacco treatment recommended by Miss McGregor of Springfield, Ohio.

Dwarf Ramblers

It is seldom that I find myself with two opinions about a flower; but two I hold concerning the dwarf crimson rambler rose. That harsh crimson, almost as difficult to place as the over-bright hue of *Azalea amoena* in spring, and so painful to contemplate as its clusters take on the purplish hue which foretells their end—that same crimson when set near the violet *Salvia virgata nemorosa*, becomes a crowning beauty on the garden's brow. No finer perennial plant for late June in our latitude can there be than this purple salvia. Entirely hardy, its inflorescence a multitude of upright spikes of small violet flowers, it has the effect of violet velvet in certain lights. Its glory however reaches a great height when the dwarf crimson rambler neighbors it. These plants, like happy lovers, seem made for each other. The rose and the salvia coincide in time of bloom. There is an agreeable contrast in the form of leaf and flower masses and no sumptuous velvet cloak of a Venetian Doge could show a prouder splendor of color than is brought forth by this coupling of flower groups above green turf. I therefore recommend to owners of dwarf crimson ramblers the securing of this superb perennial salvia to give meaning and beauty to what is otherwise a troublesome possession in plants.





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The fireplace in the north room shows interesting carved detail

A Remodeled House in the Cotswolds

(*Continued from page* 53)

beneath the dripstone, where the range of casements has since been replaced. The wholly new part of the fabric is the low wing at the left, set back from the road and parallel with the main body of the house. This addition accommodates the kitchen, pantry, servants' hall and servants' bedrooms.

The building of this wing made it possible to convert what was formerly the kitchen into a dining room (the room with the two mullioned windows facing on the road, to the left of the house door) and make the erstwhile living room (the part with one window to the right of the house door) into a spacious hall. This metamorphosis of living room into hall showed an appreciation of dignified convenience and comfort, and concurrently a refreshing disregard of the "efficiency fallacy"—that troublesome mania which so often possesses the ultra-modern, prompting him to abhor what he calls "waste room," and urging him to exact a visibly "practical" service from every cubic inch of space, until all sense of dignity befitting a gentleman's home is compromised and one's comfort imperiled.

The inside oaken shutters in the hall are modern, and the leaded glass in the casements is of recent introduction, but in this bit of restoration old Cotswold precedent was punctiliously observed. This item is extremely important, for upon the nature of the glazing depends much of the character of the whole composition. Seen from within, the lines of the leading give the window openings a pleasing pattern without interfering with the vision. Seen from without, they materially aid the eye in carrying on a sense of the continuity of the wall texture, which large panes of glass would only unpleasantly interrupt and mar.

The mullions and trims of the windows are of exactly the same stone as the walls and this, again, assists in preserving the general harmony of effect. Other details worthy of special examination are the doorway—which is one of the finest in the Cotswolds—the little pierced finial atop the small gable in the jog of the road front, and the fireplace shown in one of the illustrations.

The doorway presents an admirable instance of the fusion of style influences that often produced excellent results. The four-centred arch, with its rosetted and laureled spandrels, and the label-shaped dripstone with returned ends, are reminiscent of Tudor Gothic, while the form of some of the moldings and the little dentil course beneath the dripstone bespeak incipient Renaissance tendencies. The same fusion of style currents may be seen in the fireplace. The little pierced finial deserves a word in passing for it is typical of a delightful method of ornament common in the Cotswolds. The masons played with these finials and used them as one means of imparting diversity and interest, giving withal a certain blithesomeness without any of the conscious levity one sometimes sees indulged in nowadays for the same intent.

Considered in all its aspects, Orchard Farm is a satisfying embodiment of architectural seemliness.



The small gable with a pierced finial is a portion of the house facing the road. To the right is the house door

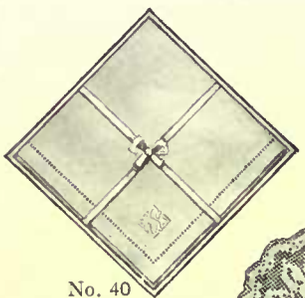




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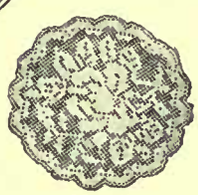
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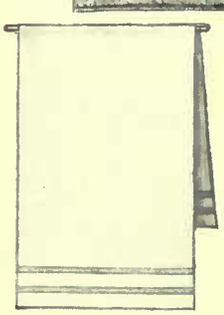


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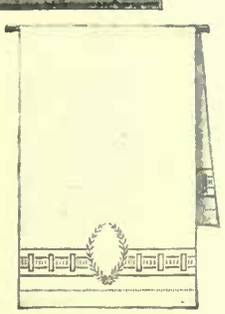
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On the porch of Mrs. Charles H. Sabin's farmhouse at Southampton, L. I., glazed chintz shades give a pleasant silhouette of color and design

Porches Inside the House and Out

(*Continued from page* 45)

color and type of floor. Everyone agrees, of course, that tile and brick floors need some sort of covering and even the painted porch floor is more livable for a rug or two.

One of the problems in furnishing an enclosed porch is the choice of curtain fabrics or fabrics for shades. One should have this protection against glaring light, and the colors on the porch will blend and become mellow when the sunlight is tinted by a fabric. Sunfast, which comes in a range of colors, is the natural first choice. Theatrical gauze with a wooly block fringe in rich colors is another non-fading fabric to use. Cretonnes and linens all suffer more or less from the temptation to fade, but if the price of replacing them every few years is not considered, they afford the widest range of choice and, when some of the upholstery is of the same linen, a pleasing harmony is given the porch. Roller shades of glazed or painted chintz have the merit of colorful silhouette. In choosing fabrics for the porch, do not hesitate at gay, full, rich, natural colors. Here is the supreme place for them.

In furnishing the terrace and loggia one may add wrought iron furniture to the wicker and reed. The old cast iron benches one used to find in cemeteries and ancient gardens have been succeeded by delightfully light tables, chairs and benches of wrought iron with seats and panels of rattan. The tables are especially delightful with their dark blue and green marble tops supported by wrought iron legs. If marble is found too expensive, the top may be wood painted to simulate marble. One of the illustrations—Mrs. Otto Wittpenn's house—shows a white marble garden table used on the terrace for dining. It fits in perfectly with its background of house and garden.

Creating a livable terrace for a city house that stands on a narrow lot fenced in with high walls seems almost an impossibility. Fortunately, in New York City developments where whole blocks of old brownstone houses are being remodeled, these fences and walls are being torn down and the area between the houses made a big garden. Where that is not possible one may apply such a simple treatment as is suggested by one of the illustrations—a low wall encloses a brick terrace. The garden path is of stone laid with wide cracks for crevice plants. Herbaceous plants and low shrubbery fill the beds on either side. Window boxes and vines, lattice on the walls, statuary—all contribute their share to making this city terrace and garden a delightful spot for summer living.

The Passing of the Ice Man

(*Continued from page* 64)

raises the temperature even in the magic iceless paradise, and therefore uses more electric power to keep the temperature down.

4. The best machines maintain the ideal and theoretical low temperature.

5. Expect service from the manufacturer.

6. It is best to have the gas air-cooled and not water-cooled because the introduction of water makes for the confraternity of gas and water—a troublesome mess.

7. Demand the temperature-controlling automatic device which starts the refrigerating when a temperature gets up around 39°, and cuts it off when the temperature is low enough to do its work. This saves electricity and wear and tear on the machine.

Some iceless refrigerators make little cubes of ice by putting trays of your favorite drinking water into the brine tank compartments. In these the temperature ranges from 20° to 27°. Desserts, too, can be frozen firmly and surely when placed in these trays.

The brine tank fits easily into the ice compartment of the well-made refrigerator. The brine tank, compressor, condensor and pump come in three sizes, corresponding to an efficiency of making two hundred, three hundred, four hundred pounds of ice per day. Actually these three typical sizes of refrigerators can only store ice to the amounts of one hundred and fifty, two hundred and three hundred pounds, a difference being allowed for melting.

The condensor, compressor and motor of some types of ice machines do not take up any more space than that of 30″ x 16″ x 18″ high. This can be installed anywhere.

When ordering an ice-maker for your home refrigerator, it is well to measure its interior, regardless of its compartments. Get the width, depth and height, and multiply them together. This gives the cubical contents and the manufacturer can then estimate as to the cost and size plant that you need.



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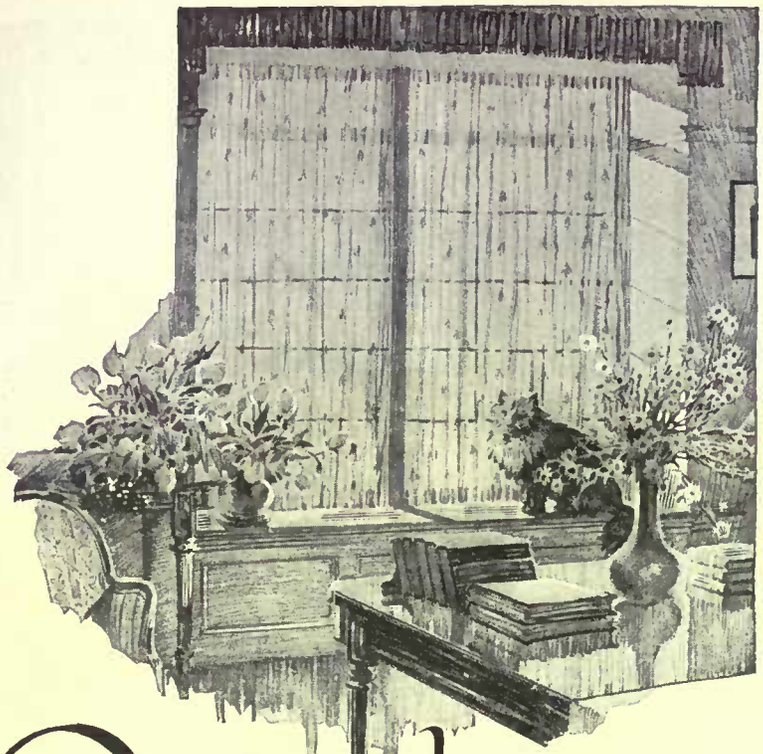
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THE ORINOKA MILLS, NEW YORK

Water Gardens and Their Making

(*Continued from page* 33)

and cover it with sand. Fill the bowl with tepid water, and when it becomes clear, drop the seed upon the surface of the water. It will sink when wet, and sow itself naturally.

In a week a little sprout will be seen rising from the earth; in another a leaflet will appear; and during the third week you may expect to see the first tiny pad make its way toward the top of the clear water. If the plants become too crowded, move some to other bowls. If they are sown early in February, they will be ready to set out by the middle of May, and by mid-summer will delight you with their bloom. The seed of the tender varieties should be used for this purpose, especially that of the nymphea Zanzibarensis.

When the time comes for planting the garden—which should not be until all danger of frost is well over—each plant should be set in the box or compartment provided for it, and the earth entirely covered with white sand. This ensures clear water. The pool should then be filled. Although every water gardener will warn you of the danger of chilling the lilies by placing them in too cold water, my experience is that, if a warm day be selected and a garden hose of moderate size be used, the growth of the plants will not be interfered with to any appreciable extent. But do not set them out too early.

The plants put in, your work in the water garden is at an end. You need only visit it each day and see what surprises it has in store for you. It needs no weeding, no cultivation, no care. And there is a fascination in seeing each bud, as it is formed, rise upward through the water, and each faded blossom sink back to the depths again, in seeing the actual "working" of the lily plants.

Lilies, as must be taken into consideration in planting them in a natural pool, or in one formed from a running brook, require stagnant or nearly stagnant water. If, in an artificial pool, a fountain be introduced, it should not be permitted to run over much. This does not however, mean that the pool must become covered with algæ, or serve as a breeding place for mosquitoes. The presence of a few goldfish will always keep it clean and fresh. The lonely two that you first put in—two goldfish are enough to start with in any pond, unless it be a very large one—had evidently never seen anything larger than a bowl, before you poured them into your garden out of a tin pail, and were obviously greatly taken back at first. In a few days they came up for crumbs as cheerfully and retired to the depths as quickly, however, as if they had lived there all their lives. And before the summer was over, wherever you peered through the lily pads, you were sure to catch sight of some of their numerous descendants.

Tender and Hardy Kinds

Tender water lilies are usually considered superior to hardy ones for cultivation. They are larger, more quickly growing, and on account of their habit of growth, each flower rising well out of the water, are preferable for cutting. There are two varieties, the day and the night blooming. On the other hand, without skilled assistance it is almost impossible for the amateur to carry them through the winter.

In my experience, the hardy varieties are perfectly satisfactory. They are beautiful, and quite rapid enough of growth for any pool which is not very large. They do not harrow the feelings of the lily enthusiast by dying each year at the touch of frost. If their roots be not actually frozen—which can always be avoided by deep planting—they withstand any ordinary conditions. The hybrid varieties are easier to care for than the tuberous and the *odorata*, which are strong growers and require watching lest they crowd the others.

Hardy lilies are to be had in all colors save blue, and it is well to secure this color by the purchase, each year, of the tender nymphea Pennsylvania. This is a very fine shade of blue, and a strong and rapid grower. It establishes itself quickly, blooming profusely and at once, until the weather becomes cold. One plant, in a small pool by itself, is a joy to the eyes all summer.

Mrs. Edwards Whitaker is another lovely blue tender nymphea. The flower is borne on a stem a foot above the water, and often attains a growth of 13″ in diameter. It remains open all day, and is very fragrant.

The *Nymphea Capensis* and the *Nymphea Zanzibarensis* are other good blue lilies belonging to this class. The flowers of each are some 6″ across. The Zanzibarensis may also be had in pink.

Night Blooming Nympheas

The night blooming nympheas open early in the evening and do not close until the day is bright. Everyone knows how much sweeter the perfume of the garden seems by night than by day, and the water lily pool is no exception to the general rule. At night nothing is more beautiful than a white lily, of which the *Dentate superba* is one of the finest. There are, however, very beautiful red and pink varieties, notably the old and well-known *rubra rosea* (red) and the rose pink Bissetti.

Among the hardy nympheas, the Eugenia De Land (*odorata*) should be mentioned, with its great floating flowers of deep pink. Paul Hariot, the blossoms of which are originally yellow, turning to pink as they grow older, almost produces the effect of blossoms of three colors—yellow, pink, and shaded—growing from one plant. The *marliacea chromatella* is one of the best of the yellow lilies, which are, perhaps, the loveliest of all, with its stamens of dazzling orange; while the *marliacea rosea* is an equally striking flower of deep rose. For the sparkling whiteness which cannot be surpassed, although from habit we are apt to consider it inferior to the more uncommon pinks and blues, comes the *marliacea albida*, or—which really can hardly be improved upon—the *odorata* variety of our native lakes. The free blooming *Robinsoni* and the beautiful shell pink William Doogue are also good.

For small gardens particular mention should be made of the dwarf lilies. The *Nymphea pygmæa* is the smallest water lily grown, and perfect in its miniature. The blooms are from 1½″ to 2″ across, in white or yellow.

The real glory of the water garden, however, is not the lilies, perfect though they are, but the nelumbium, or lotus. It is impossible to say too much in praise of these flowers. They are perfectly hardy like the hardy lilies, if the roots be not frozen. They require very rich soil, but beyond that no care. The large leaves, which stand several feet out of water, in color are a dull, pale green, upon which drops of water roll about like globules of mercury. The enormous blossoms which are borne upon stems sometimes 4′ high, are pink or white in color with an extraordinary yellow seed pod in the center. The Osiris and the *speciosum* are good pink varieties, while the *album grandiflorum* is an excellent white. There are also some double varieties, notably the *Pekinensis rubrum plenum*.

(*Continued on page* 80)

Gorgeous New Climbing Rose

Paul's Scarlet Climber

WITHOUT question this is the most important addition to our list of Climbing Roses in many years. No other Rose in any class can compare with it for brilliancy of color, which is a vivid scarlet that is maintained without burning or bleaching, until the petals fall. The flowers are of medium size, semi-double, very freely produced in clusters of from three to six flowers each on much branched canes, the plants being literally covered with flowers from top to bottom. It is of strong climbing habit and perfectly hardy. This Rose has been most highly commended by the English horticultural press. It was awarded a Gold Medal by the National Rose Society and an Award of Merit by the Royal Horticultural Society of England, and was also awarded during the summer of 1918 the much coveted Gold Medal at the Bagatelle Gardens, Paris. Extra strong two-year-old plants, $2.00 each.



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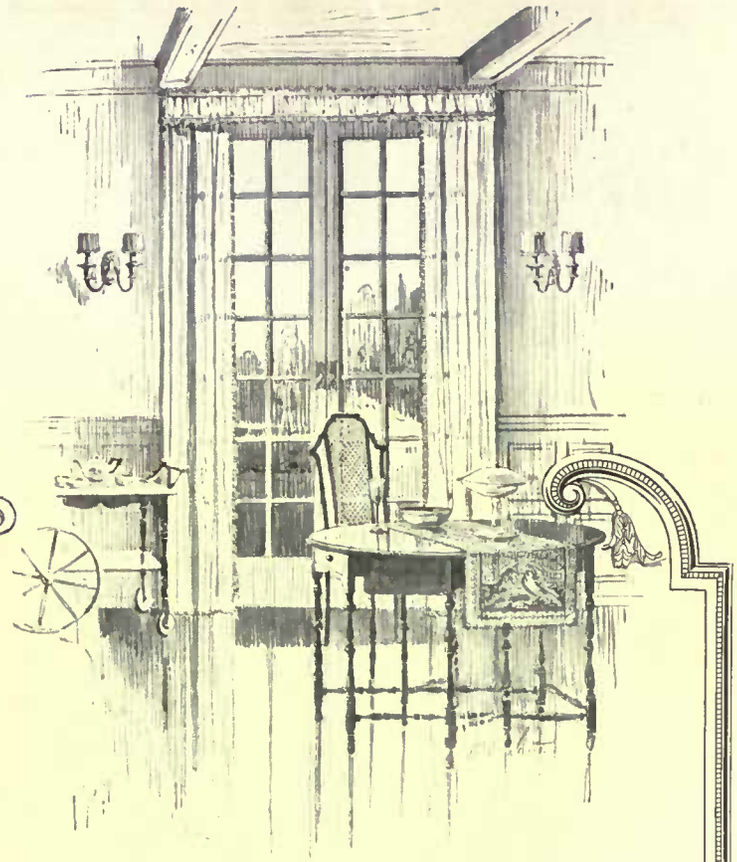
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Water Gardens and Their Making

(*Continued from page 78*)

The Victoria Regia, though interesting, is not adapted to the average water garden. The enormous size of its leaves makes it impossible of culture, save in large ponds, and even where space is available, unless the summer be very hot, it is possible to care for it tenderly without the reward of a single bloom. It is, of course, not hardy.

Of other plants suitable for the water garden or its vicinity, there are still a few of which mention should be made. The *Eichhornia crassipes major* (water hyacinth) floats upon the surface of the water and does not root in the soil. The blossom is lavender, and in form somewhat reminiscent of the ordinary hyacinth. One or two of these plants are all sufficient, as they multiply so rapidly that they tend to become a nuisance. Three plants were once put, in May, in a pool about 8′ by 16′. In September I have pulled out enough of them to make a heap some 2′ in height and 3′ in diameter—and left an abundance in the pool. The plants are rather decorative, however, if one can harden one's heart and take them out ruthlessly.

The water poppy (*Limnocharis Humboldti*) is an attractive little plant, the bloom of which somewhat resembles that of the California poppy

The *Myriophyllum proserpinacoides* (parrot's feather) is a very luxuriant growth covered with masses of feathery foliage. In the case of a water garden composed of sunken tubs, this plant is useful in hiding the unsightly rims of the tubs. It is a prolific grower.

In connection with the pool, the different varieties of iris are pretty and appropriate, as well as our own wild cardinal flower (*Lobelia cardinalis*). The *Cyperus papyrus,* which sometimes reaches a height of 8′, is also worthy of mention. The hardy bamboos, which reach a considerable height, and which, in addition to their decorative qualities, make a pleasant sound as their branches rub together in the wind, are valuable from an ornamental point of view, and act as a windbreak. The hardy grasses such as the *Arundo donax* (Giant reed) and the *Erianthus ravennæ* (Pampas grass) should not be forgotten, while a place should certainly be saved for the hibiscus or giant rose mallow, which brightens our country marshes in August, and which well repays cultivation.

Wintering? If your pond is natural, plant deep and do no more. If it is artificial, do not empty it. It should be covered with a double platform of boards, over which is spread a load of stable litter. In spring, when all danger of frost is passed, this covering should be removed and the pool emptied and thoroughly cleaned. The water which comes from it will, diluted, make excellent manure water for your roses. For this reason I have not thought it necessary, as do some other water gardeners, to suggest plans for an elaborate system of drawing off the water of the pond, and for filling it again. Every gardener knows the value of manure water, and here, each spring, is as much as you can use of this excellent fertilizer ready to hand. It can be baled out in pails, the pool cleaned, and fresh water put in by the hose, with little trouble, and with the additional advantage of less original trouble in the building of the pool. The water garden, by the way, will be found to keep perfectly sweet and fresh, and the flowers to bloom better, because undisturbed, if the pool be cleaned but once a year. And when the garden has filled again, you need only wait for a little to enjoy it for another summer.

The Natural Positions of Furniture

(*Continued from page 57*)

always useful, not only as a receptacle for gloves, mufflers, etc., which have the knack of getting lost if kept in the coat closet, but will form an interesting feature against an otherwise blank wall space and at the same time give an opportunity for color through the medium of a vase of flowers on the top or a picture hung above. Even both may be used if the subject of the latter is chosen accordingly. If space permits, group the furniture so as to form not only a place of reception but a living hall in which one is tempted to linger in comfort. By so doing an extra room is gained from a space that is otherwise merely a passage.

The one room in the average home in which we find the greatest number of errors in arrangement is, strange to say, the one mostly in use—the living room. This generally contains a fireplace which, still using our illustration of comparison, is the climax of the chapter. This is often seen with a large settee in front backed by an equally large and absurd table. A variation being two smaller settees, one on each side of the fireplace at right angles to the wall with a group taking the place of the large settee and table. The consequence of such an arrangement is that people, especially in cold weather, form a restricted crowd around the fire to the elimination of the rest of the room. It should always be borne in mind that every part of a room is for use and furniture should be placed accordingly but at the same time no group or piece should detract from the usefulness of another or dominate the room. The placing of furniture in a room of this description should be so schemed that as many people as possible can see the fire, at the same time leaving logical avenues for traffic. Perhaps the room has a dark corner—why not take advantage of this to instill that which will be most often used in the evening when artificial light is necessary, as for instance a collector's folio or table or a cabinet? A window may have a beautiful view; then place conveniently one or two comfortable chairs and a small occasional table by which means the group itself invites one to sit down, and enjoy the scene.

Another common error is in locating the writing desk or table. This is often placed facing the light which is very trying to the eyes especially during bright weather. Why not place it so that the light falls from the left? It is often possible so to arrange it that the writer sits with the back towards a wall. This is not only more comfortable, but at the same time gives a greater sense of privacy.

A corner is also an ideal position for a grand piano, thus allowing the sound waves to be directed immediately into the room instead of being deflected by a wall, as is often the case.

To illustrate more fully the logical furnishing of a living room, two reproductions are here given. In each of these rooms strict conformity and balance have been observed between furniture and decoration, but the keynote has been simplicity, and an atmosphere of invitation and comfort is manifest.

Of all the rooms in a home the dining room is of necessity the most conventional, not only because of its general planning but of its use, for in a large and increasing number of houses

(*Continued on page 84*)

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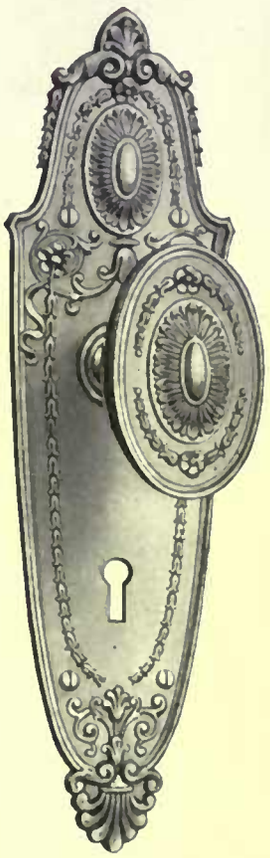
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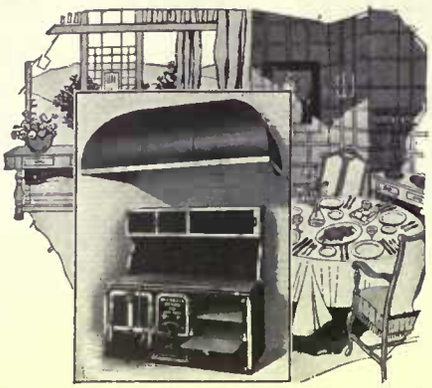
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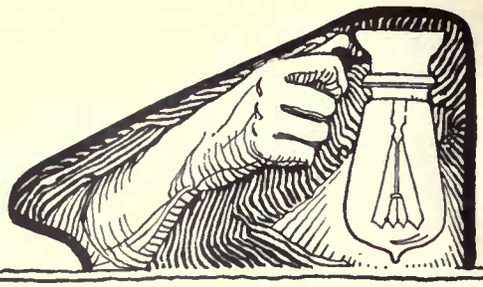
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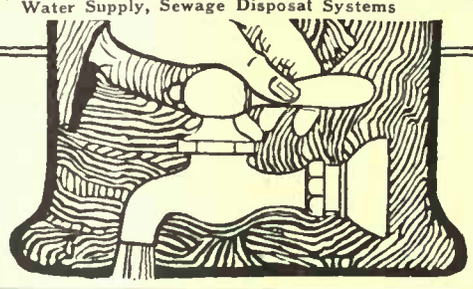
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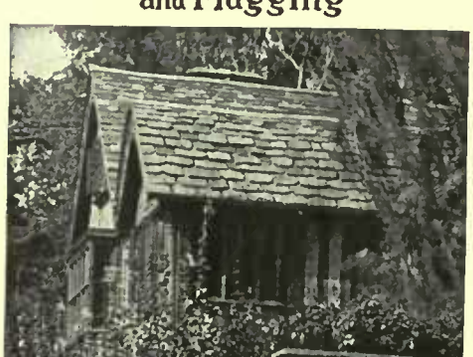
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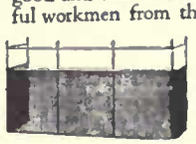


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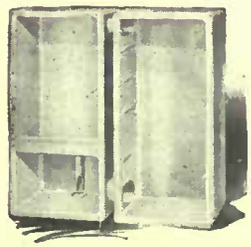
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The Natural Positions of Furniture

(*Continued from page* 80)

this room faces the garden over which a great amount of care is generally expended. Why not, if numbers permit, place the dining table over towards the window, where the meal is made even more enjoyable by the pleasant proximity of flowers and landscape work? If breakfast is also taken here it is surprising what an effect on one's mental attitude is created by such an arrangement. The setting can often be enhanced, if one has sufficient ingenuity to take advantage of the garden water supply by constructing a fountain by or near the window. There is a peculiar charm in the music of running water.

In bedrooms one generally finds that the arrangement of furniture, especially the beds, is more or less governed by the plans for which the architect is mainly responsible. Consequently, when a new home is being considered, a careful criticism of plans before acceptance will give the owner a greater opportunity for a satisfactory solution. It is always best to avoid these conditions which compel placing the beds so that they directly face a window. In the case of the single bed, this can often be placed lengthways against a wall. It will be readily appreciated that such a position will give a much larger clear floor space with the opportunity for placing a convenient reading table at the head of the bed together with an armchair. An added advantage is that in smaller homes, when space for a boudoir is lacking, the atmosphere of one can be easily created by throwing a couch-cover over the bed during the day and using it as a day-bed, distributing the rest of the furniture accordingly. The position suggested previously regarding the writing table is equally true in regard to the dressing table, with the exception of course of placing the chair with its back against a wall. The ideal place for a dressing table is across one end of a bay, so that not only the face receives the light, but also the reflection in the mirror. If one possesses a chaise longue, be careful that its position is such that the light reaches it from the head or slightly to one side. Nothing is more tiresome than to have an article of furniture which one uses for any purpose of reading or writing placed without due regard to light.

It is impossible to give precise rules for the placing of furniture, owing to the fact that all circumstances are governed by constantly varying conditions, but it is a matter not merely of good taste but of precise logic. Every part of the equipment of a home should have a reason and a purpose. Just as in the kitchen utility is made the first consideration, so in every other room of the home the furniture and its disposition should be primarily considered from the point of view of usefulness; nothing should have a place without a purpose. From this starting point proceeds the present development of domestic art.

The Care and Propagation of Conifers

(*Continued from page* 65)

an individual, carelessly placed in the midst of hardwoods, is out of place; it seems forsaken and is not effective. An entirely different picture is produced when conifers are placed in groups or when a few of them stand alone. Then their imposing and effective decorative qualities are brought forth. The effect is heightened when they are grouped together; in fact, they are especially adapted for this sort of planting.

Many enemies must be fought and overcome by these trees in the garden. Dust, smoke and gases which are liberated from coal only too often suffocate them. During the winter they are easily damaged by a heavy snowfall collecting on the branches and leaves. When these trees have damaged or broken shoots, a branch from the highest lateral shoots may be bent upward and tied in place. This will develop into a new vertical shoot.

All conifers should be transplanted with the root balls intact, after which they are to be generously watered. The most favorable time for planting is August and September, but they also can be transplanted during the months of April and May. The holes in which they are to go should be made relatively deep, but manure of any description is undesirable, and fresh manure is distinctly harmful. If the soil is to be enriched, humus should be added. The roots are not to be cut back, and only those that are damaged are cut off.

As a rule conifers are propagated through seeds, but it is also possible to make cuttings when young shoots are taken. Cut off a twig near the stem, place it in damp sand, keep well shaded and cool with the soil sufficiently moist. Better plants are secured through seeds, but these are often not capable of germinating. This is especially the case with the pines. Germination can be hastened by a careful treatment with sulphuric acid. The age of the seeds has much to do with the ability to germinate. Those seeds which germinate with difficulty often remain a year in the soil and germinate in the second spring. On seedbeds the seedlings often suffer from parasitic fungi so that as high as 50 per cent are lost. The seeds which are sown in the fall are best placed in seedbeds containing a rich sandy soil and protected on the north.

The grafting of young pines can not be carried out in the open while the trees stand in the garden or the field. They must be grown in flowerpots, and have good root systems. Here it is very important to graft related species: *Pinus* is grafted on *Pinus, Abies* on *Abies, Picea* on *Picea, Thuya* on *Thuya,* etc. When the coniferous trees have their needles standing in pairs, they can be grafted on *Pinus silvestris;* should they have three needles in a bunch, they can also be grafted on *Pinus silvestris.* Those species which produce their needles in bunches of fives, can be grafted on *Pinus strobus.* The short leaved *Abies* are successfully grafted on *Abies pectinata;* for those that are long-leaved, stocks of *Abies nordmanniana* are used. The most successful period for grafting is September and October.

The stock should not be older than four years, and the scion should be young, contain many needles, and not hard wooded. The stock is cut on one side and a triangular piece about 1" long taken out. The scion is cut so that it fits snugly into the cavity, bark touching bark; then it is tied in place, but not too tightly, with cotton. Here it must be observed that the scion is not any thicker than the stock, and that the scion is grafted as low as possible on the stock. The grafted plant should be kept either indoors or under glass for a few months. It should not be kept too damp nor the air too moist.

When the scion begins to grow, the plant should be slightly aired and gradually hardened. At this time the lower branches are removed one by one until none remain.

The "bandage" remains on the tree until the scion has made a strong and vigorous shoot. The spring of the year should see the grafted conifer transplanted to the open.

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Books for the Guest Room

(*Continued from page* 41)

topic; you drag it into the small talk, you have rubbed the book in with the lather while shaving; the subject glows with the suffused tint of your cheek, even though it might be rubbed off. You think you have discovered something to talk about, but in reality your hostess has "planted" the book in your room for a purpose. She has just been to hear Chesterton lecture, she has just met Leacock, she has just heard from an English friend about the League of Nations, a relative traveling in Japan has written her "the truth" about the future supremacy of the Pacific — the tell-tale marks are on your book-shelf, though they seem to be gathered casually.

Unappropriateness

There is a danger, of course, in trying to be too impressive in the guest room. Somehow Wells' History of the World — the much-talked-of "Outlines" —is not out of place: here is an historian who writes like a novelist; it's a book everyone should at least touch. Then Keyne's "Economic Peace" gives an "I've been there" lightness to the subject, and your hostess has marked it here and there for her club paper on current events, and it is essential that you tell her how interesting her pencil cullings are. But in the bedroom it is just as well to remember that you don't wish to solve problems; you are no longer a citizen, a social reformer, a philanthropist—you are just human, and you slip out of your social self into your dressing-gown. All evening you have been pinched in your tight-fitting fashion—now you are in a flowing state of airiness, in no mood for the encyclopedia. The arms of Morpheus suggest literature that appeals to the emotions.

If you are by the window seat, overlooking the garden, book-shelves should be within reach; the misty colors of night, the moonlight, the fragrance draw you toward small volumes—selections from the poets, anthologies old or young. Personally, at such moments, I like to come across odd assortments of essays: it may be a chance meeting with Vernon Lee's "In Praise of Old Houses" or Pater or Patmore, with a chance to turn to Agnes Repplier and Katherine Gerould and the genial Dr. Crothers. If you must have the truths of life in the week-end guest room, they must sit lightly on the eyelids. That is why every visitor is sure to run across Marcus Aurelius, Epictetus and Emerson in "nugget" form. One likes in the quiet of one's room to be hit lightly by profundity. Besides, small books make less noise and are less likely to waken you should they drop from your hand as you try to read.

And a book may mar the pleasure of your dreams, if you have no care in their choice. I recall a week-end spent with a Scotch friend of mine—an elderly man who was spending his odd moments in compiling a monumental work on the druidical remains of the British Isles. Near my bed was a cumbersome volume on the subject,—a hard granite pillow for me to go to sleep on. I was awakened with the thought of obelisks falling on me. Another week-end host left me Euripides in Greek, though I could not read it, and Freud on psychoanalysis, which enlightened me so that I began to fear it was improper for me to sleep at all. At another friend's, I made my first acquaintance with the "Later Letters of Edward Lear", and these set me to looking whether by chance a volume of the Nonsense verses were around. For you may be sure that in the majority of cases the friends who visit you have a touch of the child still left in them, and Maxfield Parrish's "Arabian Nights" pictures or Arthur Rackham's picture books—especially his Grimm and British Ballads—will amuse you. Remember, there is a danger of boring your guest. I recall another hostess of mine who used to catechise me as to the latest things I had read, and used to crush me with an "Oh!" if I failed her.

There are week-enders and week-enders; these variations require a shifting of the books in the guest room. For example, I can imagine one's Aunt Julia—with a displacement of two hundred pounds—requiring careful arrangement of the book-shelf. Perhaps even you will have to give up your own bedroom to her, for it is on the side of the house where the sun does not shine too brilliantly at six o'clock in the morning, and where the birds are discreet enough not to chirp her awake. A yellow novel is a red rag to her; she has sent you Uncle John's copy of Keble's "Christian Year", and has unearthed from a garret her own copy of Mrs. Gatty's "Parables from Nature". I always, as a boy, shied at spending week-ends with an uncle who gave me Cobbet's "Advice to Young Men" and Smiles's "Self Help".

There should be good taste, not heavy taste, in filling the book-shelf in the guest room. I recall that one of my hosts had on a table near the window a Royal Worcester vase, with a "host of dancing daffodils" in it. He had selected a book to lay at this shrine in harmony both in binding and in content. I don't believe in ordering a yard of red books or blue books or green, as I know some do, who have the five-foot shelf habit, but I do think pretty bindings are a tonic to the eye.

I am a believer, also, in catering to the "bold bad butterfly" spirit of man: have a sprinkling of those perfectly damned books not spoken of in society but eagerly devoured in privacy. A stray collection of the "Decameron" may still bear the tell-tale mark of ash from your cigar between its pages, or a hairpin still remains where it has snooped between some uncut leaves. In such a mood one is ready for any spiritual experience—all the circles of Dante's Purgatory—Francesca, Paul and Virginia, Tristan, or Fiona Macleod. On such a night no priest is more ready than you to listen to a tale of sin.

Placing the Book-Shelf

Now, where shall the book-shelf be placed? If the bed is close to the wall, then there can be built a cupboard-like, carved closet, and much as a glorified sailor in his bunk, you can rummage among the books without exertion. If the bed is between windows, the shelves may hug the sills on either side. The reading lamp is hung just so, or placed at your elbow. But I have a way of finding the lamp still alight at four o'clock, when a flower petal, falling from the vase, awakens me and is the only stirring thing in the wide, wide world outside or in.

Some little attention, these days, should be paid to the political nerves of your visitor. I can't imagine wishing a Republican pleasant dreams, and having at his bedside a volume of Woodrow Wilson's Addresses; nor would a Democrat have sweet repose on Lodge's explanations of Article X. But Roosevelt's "Letters to His Children" would be good entertainment for anyone, and I believe Charnwood's "Lincoln" would go well side by side with Drinkwater's play. Such are the diplomatic considerations of week-ends.

Now, if you have a particularly at-

(*Continued on page* 88)



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A New Hint on Overcoming Radiator Obtrusiveness

In a recent issue of Country Life, there was a delightfully informative article, filled with interesting suggestions on overcoming radiator obtrusiveness.

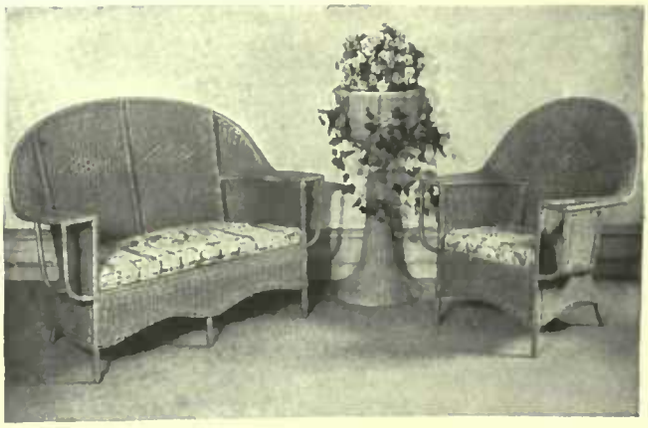
It told how old furniture has been successfully converted into grille enclosures. Tables, chests, settees and the like.

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Books for the Guest Room

(*Continued from page* 86)

tractive guest room,—if in a way you are a collector, both for the city house or the country house, it is never out of place to have a book on period furniture somewhere around. Dyer and Teall, modern tyros on the subject, will hold your interest, and if you read about colonial bedsteads before retiring, you are likely to note the style of the one you have just slept in while putting on your shoes in the morning. It's almost an insult to your hostess not to comment on the Sheraton four-poster!

Personally, I should like as much variety in my room as possible. If you must have Tagore's "Gitanjali" there is no reason why you should not also have the ginger flakes of Arthur Guiterman's "Chips of Jade" and "Bettel Nuts"; if you have Galsworthy's "The Dark Flower", there is no law which prohibits the inclusion of "The Little Flowers of St. Francis". In other words, give your guests latitude, not platitude. I could stand as good cheer Masefield's poetry, especially his "Reynard the Fox", because I love the passing squire element in life which suggests village types and broad fields for the chase. The "hunting we will go" spirit is disappearing; and even in our modern bachelor quarters, the sporting picture, if it is there, is a tradition of the decorator, not a taste. I want a goodly sprinkling of novels—a romantic dose, a rattling tale of the sea by Conrad or Jacobs, something that goes rapidly, pushed by interest.

For the truth is, we don't go away for week-ends to do much reading. There is the car calling, the golf clubs in the hall downstairs—or there is a tramp across country. The guest room bookshelf should be a cracker jar of literature,—just for a bite here and there. I have a nervous friend who can be calmed by "The Education of Henry Adams"; I have a calm friend who is made nervous by Sir Oliver Lodge's "Raymond". One cannot sleep after reading a ghost story, another cannot stay awake if she reads poetry at night. Seriously, this is a subject to be taken seriously. I have only suggested it here, but the next step in the study of house decoration is books!

Furnishing the Summer Farmhouse

(*Continued from page* 55)

meet in the same room, they will settle into a pleasing composure. Well-born pieces of furniture, like well-born persons, usually agree in assemblage. They give a peaceful impression at least. If their stories are vastly different they tell them with such soft unobtrusiveness that the place they meet knows no discord. Do not be afraid that the William and Mary dresser will curse the exquisitely shaped chair signed Riesener. One may talk of Dutch William and his tulips, and the other of the frailty of Jeanne Becu, but they understand each other's language. Neither will the straight, eight-legged Sheraton type sofa, where two or three friendly souls can sit so comfortably, want to be disparaging about the fatter turned legs of the Queen Anne walnut stool opposite.

Generations come and go and houses gather the fruit of their expenditures. Where there is fine feeling for furnishing Time breeds harmonies. Country house rooms should suggest to the chance visitant that a host of charming humans have flitted through them.

If making a strange place one's own, and striving for that caressing, restful quality beautiful old places have, beware of the new chintz and all new fabrics. Beware of any garish elegance that has not been humbled by long usage. Beware of the strange and the "monkey". Carry the garden into the house. Use moss color—the browns of faded leaves—take stuffs that sunlight has faded. Have nothing too new. Imagine the place the loved habitation of cheery fox-hunting men who greeted each dawn and the returning stars with friendliness, and gentle day-dreaming women who cared for white rose trees and cape jessamine and flitted in and out of cool, well-filled pantries and scented, still rooms.

The Romance of Point de Venise

(*Continued from page* 39)

surroundings, and the laces of different countries produced by the same methods seem yet to be endowed with natural characteristics. As for Point de Venise, it would almost seem that poor Arachne had been sent thither by Minerva, more delicately to shape the laces of the Queen of the Adriatic than could the workers of any other land.

The second sort of Venetian Point is the Punto ad Avorio (Ivory Point), a 16th Century lace of great beauty. In this the stitching was exceedingly close, the relief low, and the effect produced that of carved ivory. Punto ad Avorio was, in reality, a variety of the Punto in Aria. The patterns of Punto ad Avorio were often taken from the lovely designs of the intarsia (inlaid wood) workers, the graceful scrolls and floriations lending themselves admirably to this Ivory Point.

Punto dei Nobili, also called Cardinal Point, was an especially elaborate and rich Venetian Point made for great occasions, private and civic, and as gifts to foreign potentates. The designs were intricate and often depicted hunting and battle scenes, warriors, castles, towns, goddesses, mermaids, coats-of-arms, cardinal's hats, etc. Precious indeed are the pieces of this Punto dei Nobili that have descended to this age.

The exquisite Flower Point, Punto Tagliato, presents scroll-and-flower pattern in extraordinary richness. As the Countess di Brazza Savorgnan pointed out in her handbook to the Italian laces exhibited at the World's Columbian Exposition, this lace seems almost to be "carved in flax". No other Venetian Point is so rich. Originally it was worked in threads of silk and gold and silver in addition to linen threads. The base was Punto in Aria which was brought to Flower Point by stitches on stitches, buttonholing on buttonholing, innumerable microscopic picots, five or six, or even more, rows deep. Mention may here be made of various modifications of Punto Tagliato: Punto di Spagna (made in Spain); Grand Point de France or Point Colbert (introduced into French lace-making by Louis XIV's minister); Punto di Neve or Snow Point, having a ground of starred threads; Punto di Rosa or Rose Point, having bars closely placed and forming a hexagonal net ground bearing many tiny scrolls and flowers in relief; Punto a Fogliame or Leaf Point, having flow-

(*Continued on page* 90)



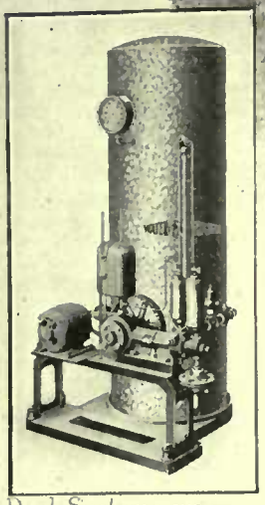
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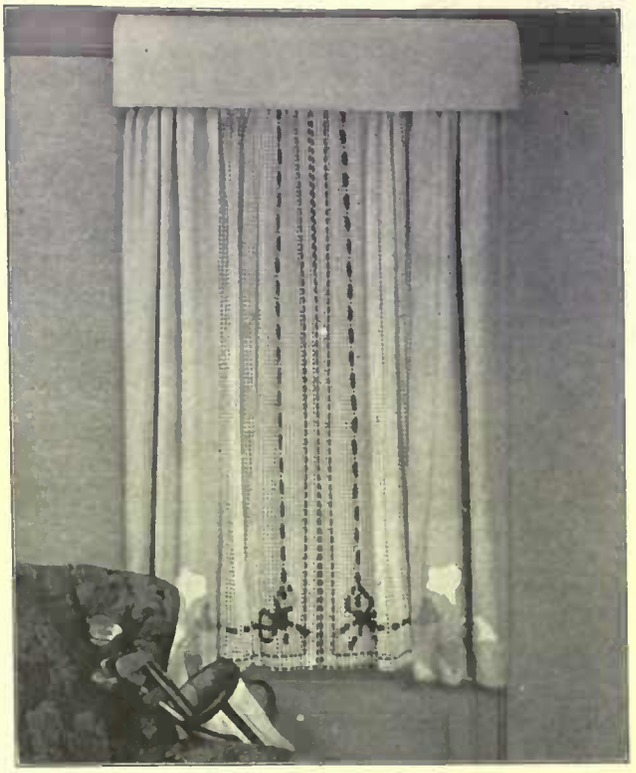
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The Romance of Point de Venise

(*Continued from page* 88)

ers and tendrils with a profusion of picots giving the design something the effect of the serrated margins of leaves; Punto a Gioie or Jeweled Point, a variety of lace frequently mentioned by old Italian writers, although no example of it has come down to us. Into this lace pearls and other gems were worked, and also Venetian beads, the whole given a setting-off by gold and silver threads and further enriched by silk relief. Portraits of some of the Medici picture them in jeweled laces of perhaps this sort.

In connection with Point de Venise one should call attention to a sort of mixed point called Venetian Guipure, so often depicted in the portraits painted by Lavinia Fontana. In this the design was outlined in pillow-lace (distinguished from lace made by needle alone, point lace, by being made with interlaced bobbins worked on a pillow) with needlepoint for the filling in and the reliefs. The ground consisted of purled bars, and was often of silk threads. The very early 16th Century Venetian laces always contained a *guip* to form the pattern. The word guipure means "to roll a thread around a cord".

In passing mention may be made of an early Venetian lace, the manufacture of which has been revived in Venice, called Merletto Polychrome or Particolored lace, a lace invented by the Venetian Jews, worked in silk of different colors, the designs being of fruit and flowers. This was the lace particularly affected by the inhabitants of the old-time Giudecca.

The Venetians love to tell a little story of the origin of the Punto di Rosa lace. They say that once upon a time lace-making had become so much an occupation and a pastime that every other woman in Venezia was engaged in this sort of needlework. It was then, when the sailor-lovers brought home to their sweethearts when returning from distant voyages mementos of "frutti di mare"—seaweeds, corals, shells and the like, telling these faithful ones not to put out their eyes with weeping when again they must leave them, but to employ their needles deftly, instead, on their bridal veils. The fancy then took shape in making lace patterns from tiny sea-shells, seaweeds, star-fish, sea-urchins, corals and the like in compliment to the mementos the sailor-lads had brought their loved ones. Thus originated this Punto di Rosa lace (so they say). These and all the precious Venetian laces had special metal boxes devised for their safe-keeping, receptacles called *verghetti,* and I suppose the Venetian *quartes* called Dei Verghetti may have derived its name from some extensive manufactory there of these particular boxes for storing laces.

The inordinate love of the Venetians for Point de Venise led to such extravagances on the part of the citizens of the Republic that laws to suppress its extravagant use were promulgated by the Senate. As early as 1476 it was decreed, says the Countess di Brazza Savorgnan, that no Punto in Aria either in flax or metal thread should be used on the garments or on curtains and bed-linen in city or provinces, but women were accustomed to disobey such laws and rebelled against Lorenzo Guistiniani, Patriarch of Venice, who, in 1437, dared forbid, under threat of fines and excommunication, costly jewelry and all superfluous adornment. The Pope was appealed to, the women "struck" against attending mass, and finally ambassadors were sent to Rome and the Pope was induced to direct the Cardinal Archbishop to withdraw his ban and restore peace.

The wives of the Venetian Doges took great interest in lace-making. The Dogaressa Giovanni Dandolo, wife of Pasquale Malipiero, may have founded a lace school as early as 1414; at least Rossi, the historian, speaks of the great encouragement she held forth to the Venetian lace-makers. Molmenti says, "It seems only natural that a woman should have been the first to promote the art of making these valuable and fanciful designs, which have always remained, amidst the varying caprices of fashion, the type of the beautiful, and of elegant adornment without vulgar display."

Collectors of lace will find a further study of Point de Venise fascinating. The public collections of America, such as the remarkable one in the Metropolitan Museum of Art, New York, are rich in examples of Venetian point of the rarest quality, admirably arranged for viewing by the collector and lover of old laces.

Notes of the Garden Clubs

AT the Eighth Annual International Flower Show, held under the auspices of the Horticultural Society of New York, and the New York Florists' Club, at the Grand Central Palace, New York City, March 14 to 20, 1921, Special Classes were open to the Member Clubs of the Garden Club of America, one for the best bird bath, with planting arrangement at base not to exceed 7′ by 7′, and the other for the best vase or basket of cut flowers (any green or foliage to be used) not to exceed 3′ or to be less than 2′ in diameter.

The first prize, a silver cup from the New York Horticultural Society, was awarded to the Garden Club of Somerset Hills, of which Mrs. Francis G. Lloyd is the President, for their exhibit of an antique marble bird bath resting on a pedestal of the same material standing about 3½′ high and around which twined a little ivy. The background of this arrangement (and of all the others, with one exception), was of conifers. A pale yellow acacia drooped over one side of the bath. *Iberis sempervirens* was placed towards the back on one side and towards the front of the foreground, with three clumps of Darwin tulips of soft cherry red and pale mauve at one side of the pedestal. The entire surface of the base was sodded.

The Garden Club of Short Hills, of which the President is Mrs. John A. Stewart, won the second prize, a silver medal, from the Flower Show Management Committee, and also the Schling Gold Medal was received for "The best exhibit in the Show of the Garden Club of America", a sweepstakes award. A figure of the youth Narcissus kneeled over three pools, constructed one above the other, surrounded by moss and ferns, which also covered the base, and in this were planted naturalized snow-drops, dwarf Iris, violets, primroses, and forget-me-nots. Six small birds were placed among the planting and conifers.

The statue, by the sculptor, Miss Angelica Church, was designed especially for this exhibit, and was of a composition, but may be reproduced by Miss Church in any material. On the moss lay a card bearing a printed copy of a poem written for this occasion by a member of the Short Hills Garden Club, Mrs. Oswald Yorke ("Annie Russell", the well-known actress), who described the transforming of Narcissus, "Spring's

(*Continued on page* 92)



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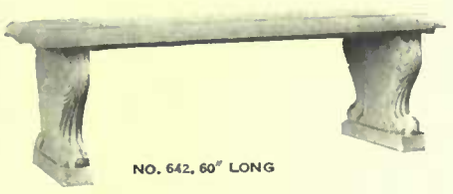


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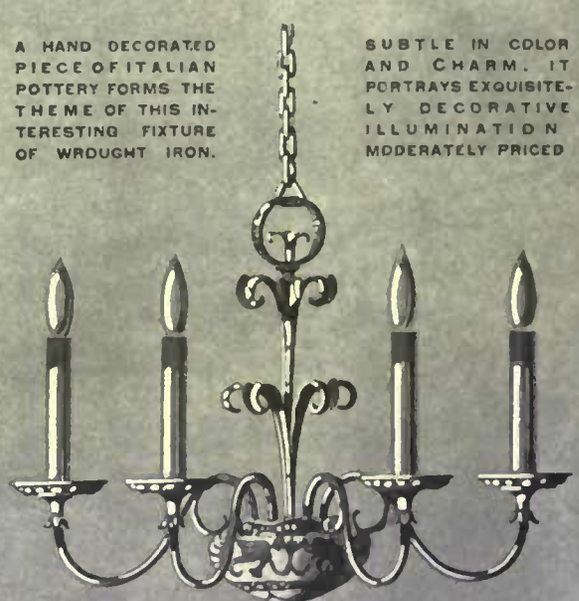
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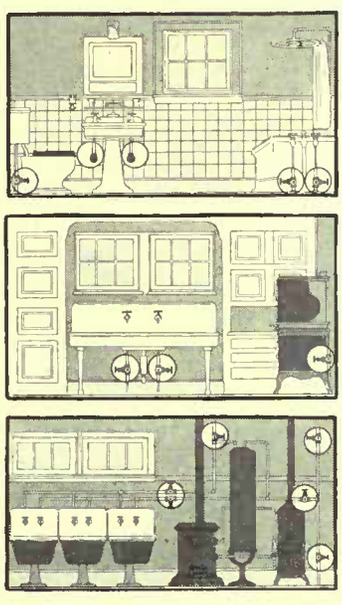
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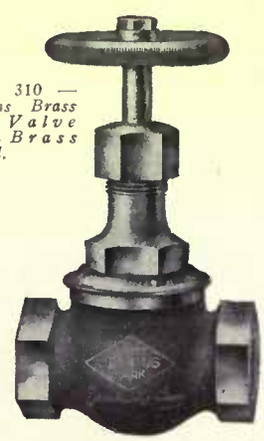


Fig. 310 — Jenkins Brass Globe Valve with Brass Wheel.

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Notes of the Garden Clubs

(*Continued from page 90*)

incarnate youth", into the flower that bears his name,

"That ever lives and dies and lives again,
For Sign and Symbol, that Beauty does endure forever."

Mrs. Charles H. Stout arranged the exhibit.

The third prize, a bronze medal, went to the Philipstown Garden Club, of which Mrs. Vanderbilt Webb is the President, and who assisted, with Miss Rogers and others, in making the arrangement, consisting of a pool in the moss-covered base, in which were naturalized *Iberis sempervirens*, Christmas-roses (*Helleborus niger*), forget-me-nots, ferns and pink primulas, while against the background of conifers stood two pink crab bushes, and at the outside corners were pink azaleas and white hyacinths. A bluebird on the edge of the bath pool was one of several introduced into the composition.

All of the other competing Garden Clubs were "highly commended." The exhibit of Allegheny County, Pa., whose President, Mrs. Henry Rea, attended the Show, was arranged by Mrs. Henry Oliver, of Sewickley. A lead bird bath rested on the grass covered base, and a small lead figure of a child reached towards a little bird of the same material, perched on the basin. At the back a white lattice about 4½′ high was draped with ivy, and in front of this on one side stood a Japanese flowering cherry with white narcissus at the foot. On the opposite side was placed a pink crab bush, with pink primulas beside it. Violets formed the edging of the grass covered base, in the two front corners of which were groups of yellow primroses.

The Bedford Garden Club, of which Mrs. Rollin Saltus is the President, used a well laid brick pavement about a foot from the floor for its "base", on which stood a low old English six-sided lead bath with three decorative dolphins, and in between the bricks sprang up crocuses, purple and white, ferns, etc., while ivy, vinca and other small vines hung over the pavement. Birds were to be seen in the conifers forming the background. Mrs. George Chapman was Chairman of the Exhibit Committee.

The Garden Club of Easthampton, whose President is Mrs. William A. Lockwood, used a blue glazed bath mounted on a sort of iron tripod, about 3½′ high, with ivy twining around it and over which at the back drooped a climbing single rose, supported on a rustic trellis. On the base, which was sodded, grew forget-me-nots on either side of the bath, to which led a narrow path of stepping-stones, bordered with box and *Bellis perennis* (pink daisies), and in the foreground, in the corners, were yellow primroses. Mrs. Robert C. Hill and Mrs. Samuel Seabury were among those assisting in the arranging of the Club's exhibit.

The North Country Garden Club of Long Island, whose President is Mrs. Beekman Winthrop, showed a marble shell-shaped bath resting on the moss-covered base, which was enclosed with a hedge of arborvitæ and blooming forsythia, with tall branches of pussy-willows against the center of the evergreen background and at the front corners of the enclosure, in which were planted informal groups of double orange and pink tulips, blue and pink hyacinths. A path led to the bath. Mrs. Walter Jennings arranged the exhibit.

In the Special Class open to Member Clubs of the Garden Club of America, for the best vase or basket of cut flowers, the first prize, a silver cup from the Horticultural Society of New York, was awarded to the Greenwich, Conn., Garden Club, of which Mrs. Luke Vincent Lockwood is the President. The container was a Chinese basket, in natural color, filled with acacia, white and flame pink snapdragons, double orange tulips, blue lupins and delphiniums, pink verbena, and slaty mauve Darwin tulips, combined.

To the Garden Club of Easthampton, of which Mrs. William Lockwood is the President, went the second prize, a silver medal for an arrangement, in a low two-handle pewter container, of tall spikes of delphinium in different shades of blue, with creamy pink roses on the upper side of which were white lilacs, towards the top. The same flowers also drooped over on the opposite side, resting on ferns on the table.

The third prize, a bronze medal, was awarded to the Garden Club of Allegheny County, Pa., whose President is Mrs. Henry Rea, for its arrangement of acacia, blue lace-plant (*Didiscus*), and blue lupins, with salmon and yellow snapdragons, violets and iris, all in a silver oblong container.

THE following exhibits were made by other Garden Clubs:

The Garden Club of Hartford, Conn., the President of which is Mrs. Robert Gray, showed an informal arrangement of sprays of single red roses, with stalks of single white stocks and blue cineraria, in a soft basket with handles.

The Philipstown Garden Club, whose President is Mrs. Vanderbilt Webb, exhibited in a yellow two-handled urn-shaped jar a combination of yellow and buff orchids, with acacia and blue iris.

The North Country Club of Long Island, Mrs. Beekman Winthrop, President, arranged pink snapdragons in an amethyst glass container.

The Garden Club of Somerset Hills, whose President is Mrs. Francis G. Lloyd, exhibited a copper colored basket filled with flowers from the estate of Mr. F. J. Dryden, the arrangement including pink primroses, pink and white roses and carnations, calla lilies, and maidenhair fern.

The Garden Club of Rumson, N. J., of which Mrs. Samuel Riker is the President, showed snapdragons and pink sweet peas with *Primula malacoides* and white lilacs, in a gold basket.

The Garden Club of Summit, N. J., whose President is Miss Kate Romers, exhibited a low round glass container in which glass holders supported white primroses, calla lilies, stocks and narcissus with maidenhair fern. Miss Helen Wadell had charge of the arrangement.

The Garden Club of Wilmington, Delaware, Mrs. William C. Spruance, President, entered a purplish jar shaped container with wistaria drooping over one side and a combination of jasmine, yellow narcissus and stocks.

The scale of points for judging were 20 points each for Artistic Arrangement, General Effect, and Color Harmony, and 40 points for Quality of Blooms.

The Judges' Committee was composed of Martha B. Hutcheson, Landscape Architect, F. C. W. Brown of Cleveland, and A. M. Henshaw, a grower.

The Gold Medal offered by the Garden Club of America, whose President is Mrs. S. V. R. Crosby, for the best Exhibit in the Show was awarded to Mr. Adolph Lewisohn for his planting of 500 square feet with 37 varieties of flowers in an artistic manner. The judges were Marian C. Coffin, Landscape Architect; Martha Mercer, Anna R. Butter, George Asmus, Max Schling and Thomas Roland, President of the Society of American Florists.

Mr. Lewisohn also received the Gold Medal from the International Garden Club, of which Mrs. Charles H. Hoffman is the President.

ELLEN R. CUNNINGHAM.

Photographs of some of these exhibits are shown on page 96.

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Levick

The Bedford Garden Club's Exhibit was among those which were highly commended by the judges

THE GARDEN CLUB EXHIBITS *at the* INTERNATIONAL FLOWER SHOW



The third prize, a bronze medal, went to the grouping arranged by the Philipstown Garden Club

The Garden Club of Somerset Hills took first prize with the attractive exhibit shown below



Arborvitae, pussy-willow and forsythia enclosed the exhibit of the North Country Club of Long Island. Photographs of other exhibits will be shown in the June issue

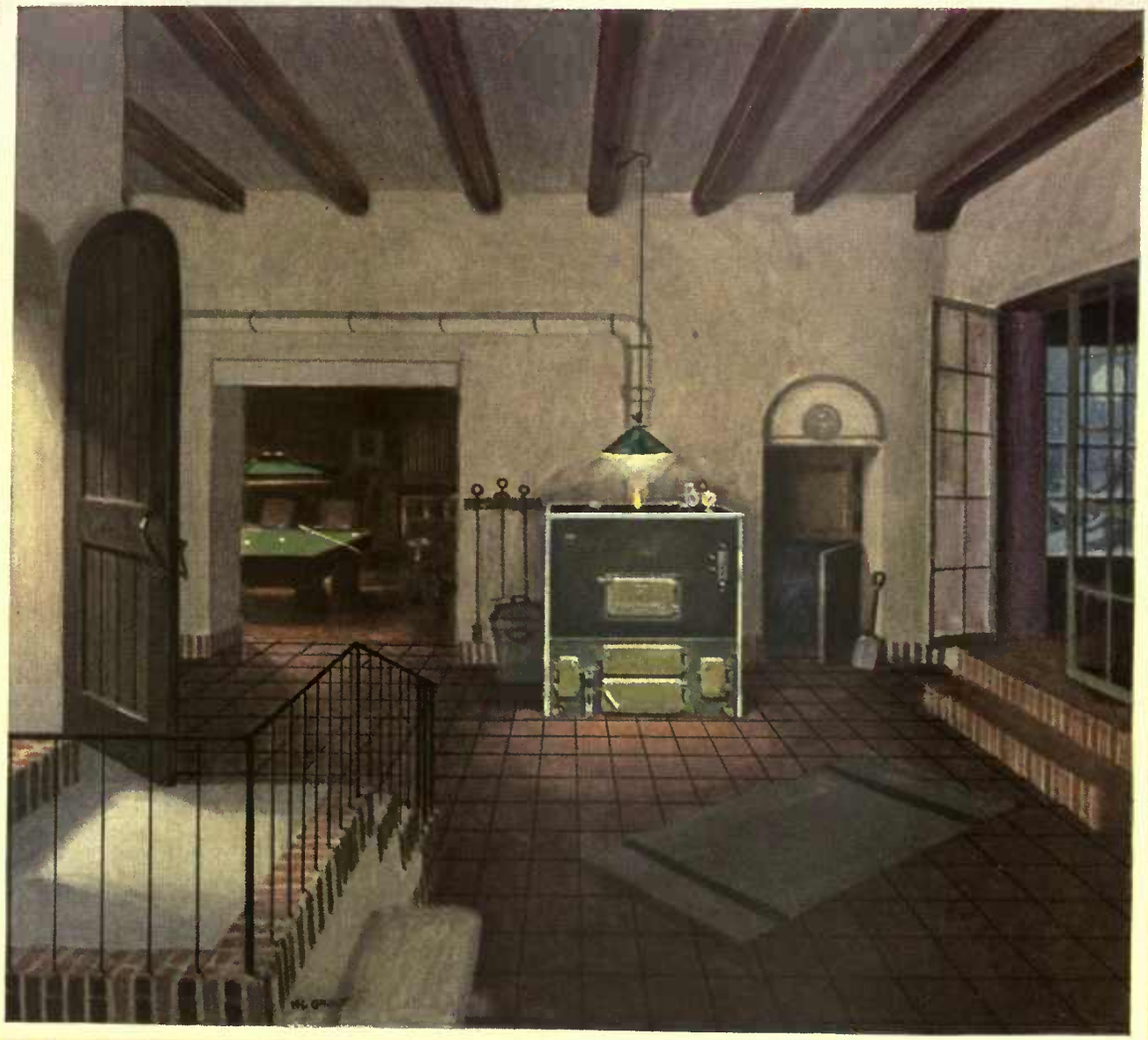


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House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*
R. S. LEMMON, *Managing Editor*

JULY—AND TWENTY-ONE!

WITH the July issue HOUSE & GARDEN arrives at the voting age. It will enter its twenty-first year. We hope to buy ourselves a birthday cake—just a medium-size cake, twenty-one candles and plenty of thick icing.

This attaining our majority should lead to solemn resolutions, if this were the age for such things, but we are rather inclined to forego the repentance and expend our energy pressing on to bigger and better attainments. Between that first issue, which must have made the founder-architects of the magazine feel like proud fathers, and to this busy, hectic month of economic transition, the world has changed a lot externally, but the fundamental traits of human nature are the same. The basic human appeal on which HOUSE & GARDEN was founded has not changed in these twenty years. Wars and gigantic developments, discoveries and defeats, crime, fanatic legislation and the fall of kings—none of these happenings has changed in one iota the fundamental love of home, the love which makes it the ideal spot for the living of a full life.

But there have been changes in these twenty years, and the change has been a matter of degree rather than of kind. Taste has developed. There is an increasing interest in the proper decoration and furnishing of the home. Inventions have made the management and maintenance of the home more of a pleasure and less of a burden. In the garden world interest is spreading to a remarkable degree. To have a home without a garden is a contradiction in terms today. A garden has become a necessity and a knowledge of flowers the real test for the initiate in the home. As for the exterior of home—what changes! Certainly we have moved farther from under the shadows of bad architecture in these twenty years. The small house, which used to be a jigsaw nightmare, has evolved its own distinctive individuality and the larger houses both in town and country are cause for just and merited pride.

We like to feel that HOUSE & GARDEN has played an influential part in this lifting of taste from the banal to the beautiful. In fact, we know it has. That is why we are going to buy ourselves that birthday cake!



A dining room in a remodeled Philadelphia house, from the July issue

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Van Anda

A COTTAGE GARDEN FOR SPRING AND FALL

On the estate of Clarence S. Hay at Newbury, N. H., is a little cottage for spring and fall occupancy. The garden that surrounds it is filled with herbaceous plants that bloom profusely both early and late. Prentice Sanger was the landscape architect

THE HIGHWAYS AND BY-PATHS OF THE GARDEN

When Its Walks Fall in Pleasant Places and Are Engagingly Made the Garden Is a Success

H. R. WILKES

IN any successful garden each element makes its own distinctive contribution. There is a glory of the perennial border and a glory of the rock garden and a glory of the pergola with its vines, and a glory of the paths. Each requires an individual study and treatment in order to make the garden ensemble a thing of beauty and an abiding place of peace. A balance must be maintained between these various elements so that one does not dominate the other to its esthetic hurt. This is especially true of paths.

There should always be a reason for a path—it should have a definite objective and the place to which it goes and the manner of its course should be designed to command the greatest possible number of desirable garden glimpses. If a straight path, it will furnish a vista and be laid out on an axis from the house or a point of vantage; if it winds, then there must be some existing features such as great boulders or trees or water to give this winding course a reasonable justification.

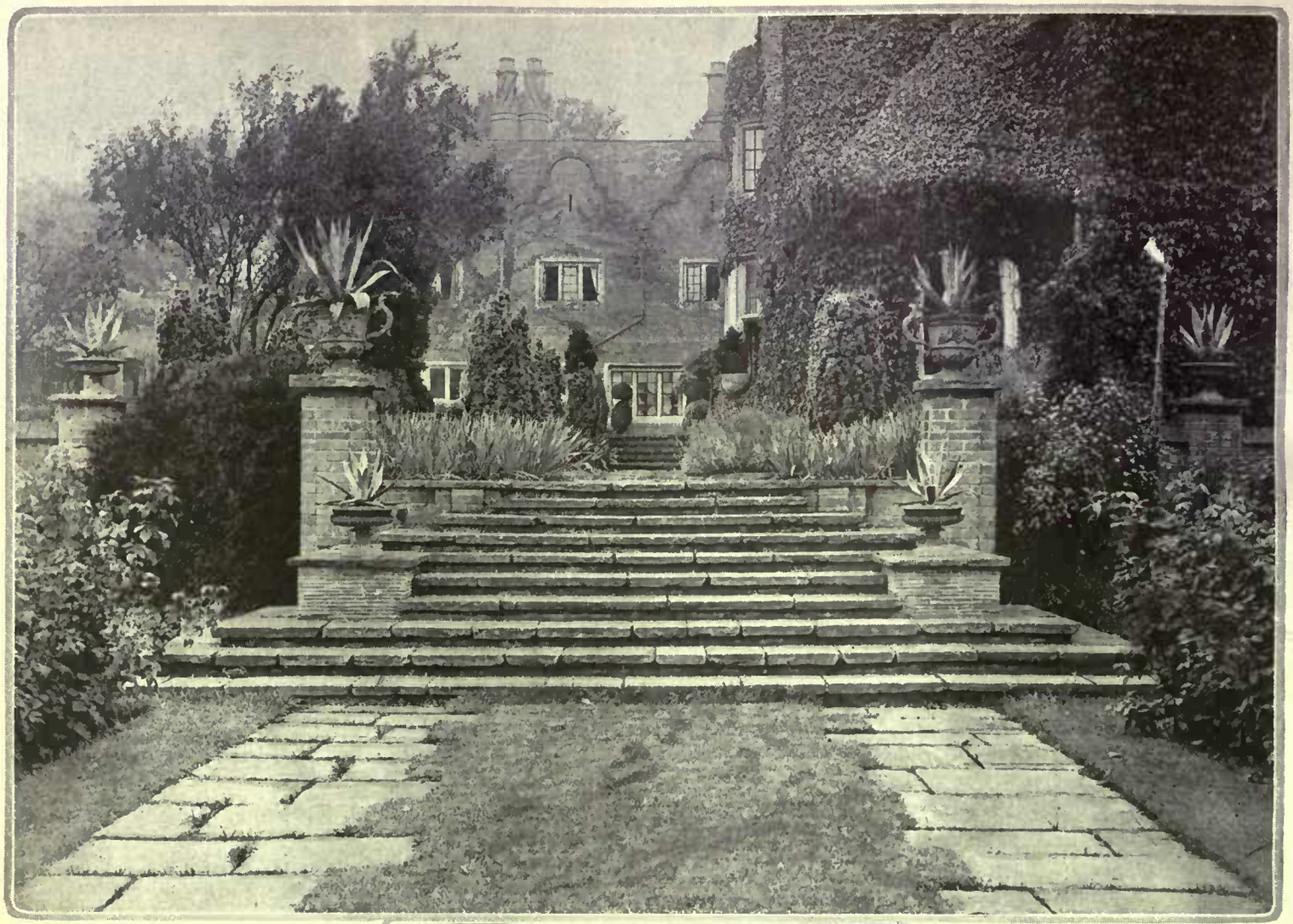
Steps, too, should be considered a part of the path and should continue or elaborate the general nature of the path. And there will be as many different kinds of steps as there are kinds of paths. The grass path, which is an ideal treatment for a walk between perennial beds, will find a natural continuation in grass steps—the treads of grass and the risers of stone supporting the treads. In some English gardens the all-grass steps are not uncommon. The stone path, of either broken or shaped stone, will rise in stone steps laid in the same manner as the path itself. Flowers planted in the crevices will give a diversity of color interest. The brick path finds logical steps in brick, and the gravel path can have steps of a combination of stone risers and gravel tread. In a formal garden the steps will share the architectural nature of the garden balustrades, but they still will reflect the type of the path.



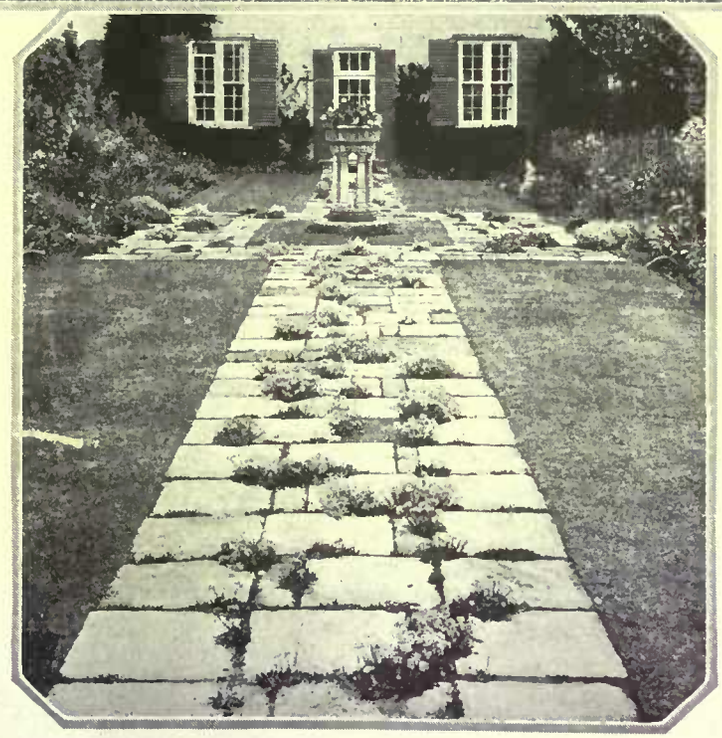
In many instances the garden steps should be considered as an integral part of the path, and share the nature of its construction. Thus a grass path can have grass steps, supported by risers of stone, the gravel path can have treads of gravel, the brick path, steps made entirely of brick and the path of rough hewn stone steps of the same kind of stone. It is this uniformity that gives the sense of peace, of quiet and pleasing interest to the steps in this garden.

Before looking into the actual construction of garden paths, let us list the flowers that can be grown in the crevices between stone walks or in the sheltered corners of garden steps. We have seen gardens where a *Gypsophila flore pleno* filled the corner of a wide tread with the cloudy masses of its bloom and another where *Gypsophila repens* was so thick as to make steeping there almost as difficult as hop-skip-and-jump. For the full sun one may plant the crevices and corners of the stone path and its steps with the following:

Gold Dust (*Alyssum*



A grass path across a lawn may be bordered with flagstones laid so as to make a straight outer edge but leaving the inner edge uneven



Small rock plants—silver madwort, rock cress and moss pink—grown in the crevices of a flagstone path give it diversity of color and line

saxatile)—yellow, 1′ high; Maiden Pink (*Dianthus deltoides*)—trailing, pink; Double Cushion Pink (*Silene acaules fl. pl.*)—pink, 3″; Double Rock Cress (*Arabis alpina fl. pl.*)—white, 1′; Creeping Speedwell (*Veronica repens*)—pale blue, creeping; Stonecrop (*Sedum album*)—white, low; Wild Columbine (*Aquilegia Canadense*); Moss Pink (*Phlox subulata*)—various colors; White Cinquefoil (*Potentilla alba*)—white, 6″; Rose Moss (*Portulaca grandiflora*)—2″-3″ high.

Where the path runs in shade one may concentrate on plants such as—Wintergreen (*Gaultheria procumbens*); Partridge Berry (*Mitchella repens*)—creeping; Bird's Foot Violet (*Viola pedata*)—light blue; Wake-robin (*Trillium grandiflorum*)—white, 6″-8″; Wood anemone (*Anemone nemorosa*)—white, 3″-6″.

The rules for the planning of garden paths hold good in all districts, whatever the convenient local material for making them may be, and the design of the path is governed by its use. Should a path be needed to stroll along, and be bordered by beds, it should be wide, 6′ or more. But should it be a path which one would use to reach some more attractive part of the garden, or a path for utility in the kitchen garden, it may be narrowed, 3′ or 4′. Again, should it be a mere track crossing an orchard or some similar enclosure, it may be only 18″ wide, just sufficient to pass over.

The line of the path is governed by circumstance, but nearly always a straight path is best, though sometimes a gentle curve is more suitable. The days of the meandering villa path are over, and vistas which lead one on to explore should be the aim of the garden architect.

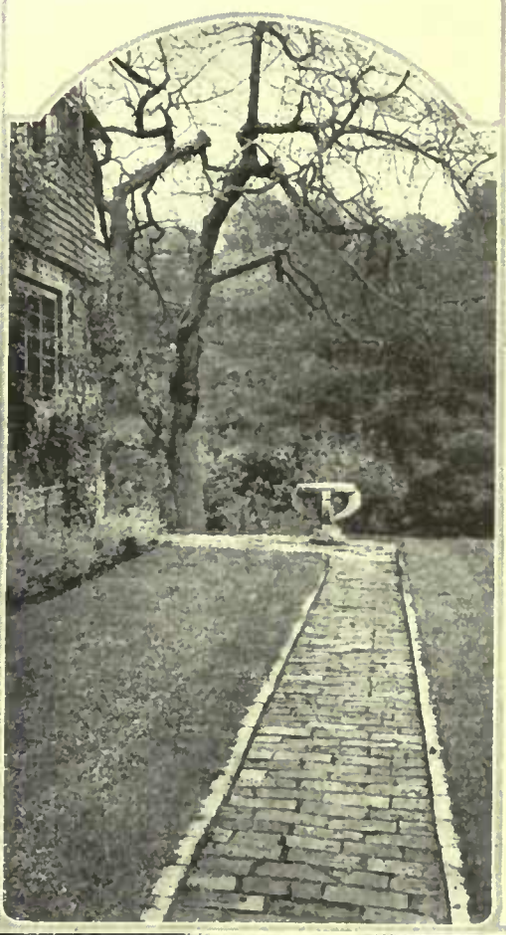
The materials of paths will be governed by the district, but undoubtedly the most charming for the flower garden are grass and stone. Grass paths should be wider than those of stone, for when much used they tend to become worn in patches. Stone paths may be either of flagstones, or of broken random paving; the former is the better and more economical. The surface should be flat and evenly laid straight on to the soil, well beaten down. Brick-paving should be laid flat, or brick on edge, on a layer of sand, with a lower foundation of tamped clinkers and ashes. Second-hand brick can be used for this purpose. In laying the center should be raised 1″.

Gravel paths, at present, are not popular, except for kitchen garden use, and are only used in the flower garden where expense bars the use of stone. Hard, broken bricks, clinkers, and other furnace slag, coarse stones, or even ashes, may be used as a bed for a thin covering of gravel. When using this rough stuff many do not fill up the interstices, thinking that by leaving the bottom loose they secure free drainage. This causes the gravel on top to shift after



Where herbaceous borders fringe a grass walk it is best to have no formal edging to divide the flowers from the turf. For paths not subject to constant use the grass walk is desirable

(Below) For a path which is meant to be in constant use, brick is almost the best material. This path is of brick laid crosswise, with a brick-on-edge border





An unusual path across a paved yard can be of old millstones. Or, if the yard is grass, the stone can be set in a narrow walk of pebbles or sunk into the turf itself, almost flush

the path has been in use a short time, but when the foundation is firmly packed, constant traffic only consolidates and improves it. In some cases artificial draining is necessary, but in ordinary gardens, on a porous subsoil, a good V-shaped bed under the surface is sufficient, particularly when it slopes a little. There is nothing better than fine ashes for holding the slag, as it sets firmly, but it should be very well rolled down.

There are gravels and gravels, ranging from utter worthlessness to a value which is almost priceless. It is absolutely necessary that it should be of good color and thoroughly binding, and should coat the surface to a depth of not less than 4″. It must be raked level, and immediately rolled firmly down. After every shower repeat the rolling until smooth.

A gravel walk should always be raised a little—say 1″—in the center; crushed stone and sand surface walks are similarly treated, but grass paths may be kept flat, for the water finds an outlet as it falls. It is a common practice to form turf walks of solid earth, without any regard to the sub-strata, and the method invariably succeeds on porous soil. The turf should be not less than 4″ thick, and be placed on a good layer of strong loam, which will support the roots in

Edgings should be divided into those that form part of the bed and those which are part of the path. A stone path usually needs no edging, although a row of bricks on edge gives color. A box edging is delightful, but it is really part of the bed; the same applies to other low hedgings.

Brick paths should have an edging of brick placed on end, well buried; these will help to keep the path in place, and prevent the bricks from lifting. A stone edging is permissible, but expensive, and of no particular advantage.

Grass paths look delightful when edged with either brick or stone, and make a pleasant feature in the garden. The brick should be set on edge, with the surface just below the level of the grass, so that it does not interfere with the mowers.

Gravel paths may have almost any border, although one of grass will be more trouble than it is worth. Stone, either flat or laid on edge, is good, and when bordering gravel may be left a little irregular for low-growing plants to trail over.

The edgings which form part of the bed are very important, and, as in most

(*Continued on page* 66)



The feature of this box-edged gravel walk is the stone coping between the two, which serves to keep the gravel from encroach-



This summer arrangement consists of a rear top room and the roof behind it. The walls are gray and decorated with painted canvas curtains. Fibre rugs and rattan furniture are used

At the windows are plain green glazed hangings bound with black. A gay chintz has been used on the settee. In front of the windows are graceful wrought iron flower stands



A PORCH ROOM ON A CITY ROOF

For Those Obliged to Stay in Town

FAKES, BISBEE, ROBERTSON, INC., *Decorators*



Looking out through French doors onto the roof garden one sees the little enclosure made attractive and livable with lattice, flower boxes, wrought iron and cement furniture inlaid with old Spanish tiles. An awning the color of a Venetian sail casts a reddish glow over this cool little summer eyrie



While the proximity of houses does not permit a view on all sides, tall lattice gives a pleasant background to this roof porch. Against this green lattice and the brick wall and slate of the house iron furniture, ivy and potted flowers and green jars in wrought iron stands make a delightful ensemble

FLOWERS THAT ARE FORGOTTEN

The Changing Styles in the Garden Bring Us New Varieties
But Many Lovely Blossoms of the Past Are Lost

THE snows of yesteryear and the old loves of Villon's poem are nought compared with the flowers that have been forgotten. Turn back to some ancient herbarium or to the pages of Paxton's Magazine of Botany (a divine series for lovers of old garden books) and see the varieties that one never even hears of today. Some have been improved and doubled out of all recognition—lovely, tender little blossoms, slim virgins, now grown to middle age and obese with florescence. Some have had their forms so developed that the fragrance is all but gone; we have ruffled the sweet pea at the sacrifice of that delicate odor that clung to the early varieties. Other flowers have just faded out of sight; they may be harbored from year to year in hidden corners of old gardens, the way one harbors a down-and-out friend in an attic bedroom, and some day a florist will re-discover them, give them a fancy name and wax fat on the proceeds. Still others felt the scourge of disease, proved too much bother for the gardener and consequently were dropped. Some flowers, like some people, are very difficult to get along with, and one finds oneself seeing less and less of them until they are lost to sight altogether.

Flowers are forgotten for innumerable reasons and perhaps the most significant reason is the fact that there are fads in horticulture just as there are fads in clothes. The styles change gradually, but they change none the less. And this is as it should be. The changing interest gives a chance for forgotten flowers to be revived and the newer improvements to be tried out. Certain old standbys we cannot do without, but the "novelty" class must be tried, tested, and given every opportunity to prove itself worthy of garden acceptance. These changes of interest come in big cycles, the process is slow and there is none of the flashy touch-and-go of such fads as henna hair dye and short skirts. Styles in gardens and flowers are not made over night. We do not hang on the word of some Parisian couturiere or the dictate of a Bond Street tailor. But the changes happen, just the same, and gardeners are cognizant of them.

ONE of the most wicked blows ever dealt at flowers, a blow that has caused some radical changes in American horticulture, is contained in the Government ruling known as Quarantine No. 37. Designed to keep diseased stock out of the country, to prevent pests from being imported with foreign plants, this ruling has only succeeded in making the name of America anathema to growers in other parts of the world. It may, on the other hand, oblige American horticulturists to create their own varieties; meantime, garden lovers here must wait and accept whatever they can get. Hundreds of varieties do not come true to seed, so that there is no benefit to be derived from importing the seed, which the ruling permits. The ruling is quite absurd in many ways. One type of bulb is permitted past the customs and another, equally capable of resisting disease, is forbidden entrance. The lovely orchid falls into the same forbidden category as good liquor and bad drugs.

Only the other day I stood on the wharf watching a boatload of people come in from Bermuda. They carried armfuls of cut flowers and each package was rigorously inspected lest one of the flowers had a root by which it could perpetuate itself in this country. The customs officers, alive to their duties, took away the plants. So flowers are classed with whiskey! I could have wept! For they were taking away the whiskey, too.

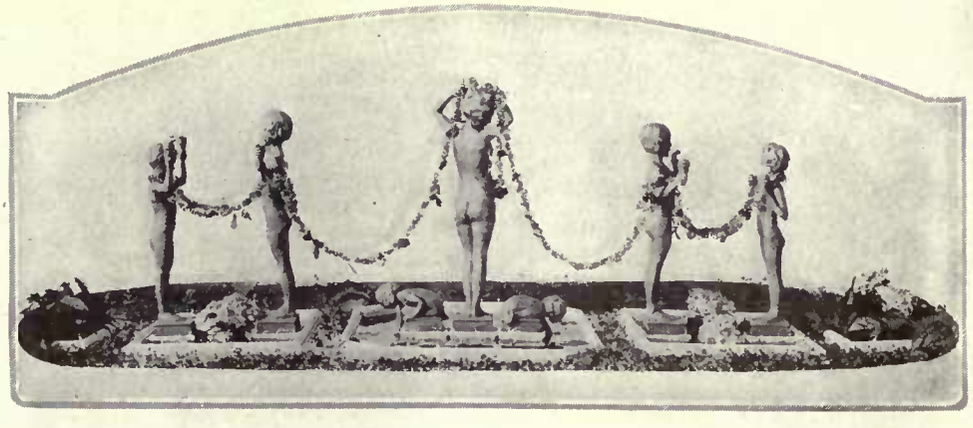
THE current change in the style of landscaping is one of the most interesting that garden lovers could wish to see. The pendulum that once rested on bedding plants has swung to the opposite extreme. We are now going through the throes of Naturalitis. Speak to a landscape architect about flower borders and he will counter with massed evergreen plantings. It seems that color in the garden is now considered rather a plaything for sentimental women. Wild gardening and massed shrubbery and tree-moving are the present-day passions of landscaping.

One cannot but sympathize with the endeavors of our landscapists. They hope to make a new heaven of these United States and a new earth—and they will do it eventually. They can see a place as a whole, they can, by very simple changes, give a property unity of design and unusual interest. To them is greatly due the honor for making America a country of beautiful gardens, which it is becoming, our English cousins to the contrary. They are also teaching us to appreciate our own native shrubs. But—and here I set down both feet—I think it a great mistake to run to extremes in garden design. Wild gardening and massed shrubbery can be overdone, can be out of place, can be as vicious in their way as ever the old-fashioned bedding was in its. When fads run to an extreme there is inevitably a reaction, and there will be an eventual reaction to this present style.

Spare us, O spare us the stiff beds of annuals! Spare us the iron stag browsing in concentric circles of anemic pink and baby blue asters! Spare us the carpet bedding of lawns with red salvia and lavender ageratum! But let us have gardens where a sense of balance and fitness are observed, where wild gardening will find a place because it is logical and the site demands it, where shrubbery will be used with fastidious reserve, where the herbaceous border will cease from troubling and the annuals be at rest!

EVERY gardener, however hardened, feels the temptation of these changing styles. He also finds an almost irresistible lure in the pages of "novelties" that illumine our seed and plant catalogs each year. His principle in life is that he is always willing to try a thing once. Having tried it, he is quite ready to put it in the class of forgotten flowers and fruits, if it does not prove up to expectations.

The trouble, of course, lies in the fact that we all cast our garden expectations too high, and for this the writers of seed catalogs are very much to blame. They seem to have inherited from the press agent of the circus the gift for superlative and glowing descriptions. Harken to this seductive rhapsody on a new cucumber: "It is dark-skinned, very handsome in shape, most prolific, and of splendid flavor. It has hardly any neck, but a nice sloping shoulder." What if the hopeful gardener's cucumber grows with a squat neck and big shoulder! Under such circumstances he most certainly would want to forget it!



Designed for a garden fountain decoration, this group by Willard Dryden Paddock is conveniently elastic, as the figures can be arranged in many ways. The two little figures at the base are playing with fish which are the outlets for the fountain



Gillies

THE GARDEN CORNER OF REPOSE

Let the reposeful corners of the garden be shut away from the world. If there be any breaking of that silence, let it be with such music as Nature makes—the trickle and flash of water, the sweep of giant limbs in the breeze, the conversation and songs of birds. This corner of repose is in the garden of Clement Studebaker, Jr., at Rye Beach, N. H. Large elms form the background, with evergreens and dogwoods. The lower growth is of rhododendrons and dwarf evergreens. This spot is a scant three hundred feet from the ocean. Ralph M. Weinrichter, landscape architect



This is a piece of 19th Century English needlework. One may consider it commemorative of the embarkation of Noah in the ark, or the landing of the Pilgrim Fathers in America, as one pleases

THE CHILD IN THE ATTIC

A Fantastic Needlework World Created by a Little Girl of Long Ago Who Set an Example for Future Generations of Children

WEYMER MILLS

THE house—a dreaming, ancient crone of a house—is near the Kings Highway behind a high red brick wall. About the worn door step and blurred windows that have the look of watching eyes—old eyes, understanding and musingly wistful—gaunt lilac bushes stretch forth branches as if longing to touch the passerby. The homely place so mellowed and worn by the sun and rain of a century, so drowsy with bees and winds tamed by great boxwood hedges, seems always half asleep, and yet questioning of sleep. The house like all old dwellings that have lived on unchanged has a ghostly quality—a soft fragrance. One knows that gentle shades come back to it. Some had loved it so much in life that they are a part of its being, its very heart. Eliza Fernie is one of these. Up in the attic, its jumbled cobwebby head confused with the dust of a procession of generations, we found her. In a cowskin box with the label 'Twyfoot' was tangible proof of her one-time sublunary existence. There under the must of lavender and decimated camphor lay a bundle of her quaint child dreams.

Oh, Eliza, in all the wide realm of child stitchery no other girl of eight can match the fairy wisdom of the little brain that drove your creative scissors and needle! Other quaint beings may have been more industrious with their thousands of minute eye-blinding stitches, but none of them



In the attic of the house that seems always half asleep we find such wonderful things as this 1825 doll with her watchful eyes; eyes that have seen many generations come and go. The little house beside her is as demure as she, and the sampler gives the best advice

can reach frail hands to your thought. I see you over the years in your trim brown nabob of East Indian mull, sitting in your grandma's big stuffed chair, and munching one of the stern old lady's peppermint drops, I hope, as you fashioned a world of your own—a delightful world where nobody could find you! They might say, "La, look at what the chit has done!" But they did not really guess or know. . . . How few of us ever know those secret places where the fresh thought takes root and flowers. Eliza's was a fair country where there were no sorrows—a panacea for the hours of forced industry, the standings in corners, the Fools' Caps, the wearinesses that maturity once thought seemly for the budding female, the old-fashioned method of bending the twig.

The story of child needlecraft in the 18th Century and the beginning of the 19th would fill many volumes. Girls and often boys began their first sampler at the age of six. Bible precepts enshrouded each small cradle. A needle and thread was the very emblem of girlhood. Industry was the first golden rule, and the offspring of the virtuous knew it perhaps over well. I never touch an old sampler that shows weeks and months of patient toil by sun and candlelight without feeling the pathos of it. Each one has been wet by hot blinding tears at some moment of its fashioning. Skylark chases, waiting hoops,

dolls longing for fine madam fallals, pets wanting cosseting. Small wonder there were rebellions. And yet, the stitches went on—cross-stitches, interlacing, plaiting, scroll work, applique work, stump work, raised work, small stitch and large stitch. One cannot even visualize the multitudes of mock flowers, the euphuistic affectations, the strange fruits, the known and unknown animals, the calls on the Deity, the bits from Psalms, the unrhymed and misspelled poems—the wonderful medley of youth—all that it was taught and all that it tried to teach. We hear its lisp and see its pious grimace.

Eliza Fernie's bundle of creation at the age of eight shows a futuristic tendency nearly a century before the arrival of the cult. One wonders if her precocity made her languish and pause forever under a weeping willow tree at nine, or if she lives on today in some Chelsea or Montmartre studio. From the number of hearts in her embroidery she evidently was of an ardent sentimentality. I think she might be the adopted child of a nice old lady like Miss Matty of Cranford. One feels she was almost always happy, although she lived in a ram-rody age. Her fancies, which she cut out of bits of silk and chintz and then embroidered, are from the depths of her first realization. Her mates at the Dames School, with the aid of the dames' dash of fine learning might be led off on excursions with the Chinese phoenix and the chaotic Orient, but Eliza was quite satisfied with a robin red-breast. Houses, mothers and children, brides and bridegrooms, ladies taking the air, cows, rabbits, horses and above everything, clocks, made the theater of her emotions. Father Time himself must have loved her, for she evidently feared any wanton misuse of him. In the shadowy hall near the tall clock that came from York by frigate in Queen Anne's day one places her little flitting shadow. She ran to and fro bobbing curtseys to the hours.



Quaint beings, giant butterflies, hearts, double and single, and in the middle, a clock, are here cut out in silk or chintz, and carefully embroidered on the satin by the quaintest of childish hands



Surely no other girl of eight could match the magic stitchery that appeared in this rural family picture

She played, perhaps, at battledore and shuttlecock to take the cramps out of her small fingers and the chill from the end of her small nose. She hated the backboard, which was to make her straight, and the spinet, which was to make her accomplished. She speculated upon the possibility of her ever attaining the upright and unbending spine of Aunt Mathilda, or the delicate precision of Aunt Maria's touch upon the keyboard, and very likely she did not aspire toward either perfection in the dreamy recesses of her demure, fanciful little heart, whose corners were completely and comfortably hidden away from her sedate elders.

Discipline of deportment and lesson-book were hers. Fine writing as well as fine stitching had to be acquired. Old-fashioned drilling made for model manners and docility of character, and the simple families of the past were more easily managed than the single child of the present. One asks oneself whether sampler and embroidery did not train eye and hand, attention and temper, in ways that were quite as valuable to the disposition as are the kindergarten pursuits of more modern times? Was it of no advantage in after life that children were taught to obey rather than coaxed to employ themselves?

In examining this newly discovered record of the industrious child mind of yesterday one wonders if the children of today would profit by one of her forgotten needles and the threads of sweet wisdom—self-restraint, the joy of accomplishment—the making of an early friendship with quietude and not calling to the moon, the moon that is always a little out of reach. Oh, Eliza, one imagines you looking out at the Kings Highway, just as the old windows of your one-time dwelling place look out on the same scene today. Did you forget the awakening dreams of one frail year in the road winding away, or do you haunt the place with the budding lilacs, the spirit of a fanciful child?



Eliza Fernie, the maker of all this, must have loved beasts, birds and trees almost as much as she loved human beings and (probably) hated the discipline which forced such industry when she was longing to play with her pets, nurse her doll or roll her hoop along the box-bedged paths of the dreamy old place she lived in



The opening scene is a Greek pastoral effect and may be depicted by even such a simple device as a shepherd lad driving his sheep across the lawn before the shrubbery background of the garden spot

AN AFTERNOON IN ARCADY

A Pastoral Play to be Given by a Garden Club in a Garden on a Sunny Summer Afternoon

CLARENCE STRATTON

ALL of the eleven rôles may be performed by women. If fewer than eleven performers are available, the number may be reduced by doubling, as follows: Aphrodite and Myrrha; Youth and Clinias; Ares and Cleon; while the two soldiers may be reduced to one. When the rôles are taken by men and women the same doublings may be assigned. Timon, perhaps, should always be played by a girl.

The number in the groups may be varied widely. If few persons are used, change of costumes will provide for all differences. If men dancers are difficult to secure to attend Ares, a group of Amazons will serve.





The processions should suggest the beauty of Greek friezes; the dances, the grace and vivacity of decorations on antique urns. Their number and length depend entirely on the length of time desired for the performance.

While lighting changes add to the effect, they are not absolutely necessary. The imagination of any audience will follow the acting and speech of the performers. The play may be produced under the clear light of a summer afternoon.

Nearly every director will be able to choose appropriate music, but the following suggestions may be helpful. For the processions: *War March of the Priests* from *Athalia* by Mendelssohn, *Spirit of Independence* by Holzmann. For the warrior dance: *Marche-Militaire,* Schubert, Opus 5, No. 1.

For dances: Intermezzo from *Naila,* Delibes. *Forest Spirits* by Chalif. *Stephanie Gavotte* by A. Czikucka. *Voglein* by Grieg.

The characters of the play are:

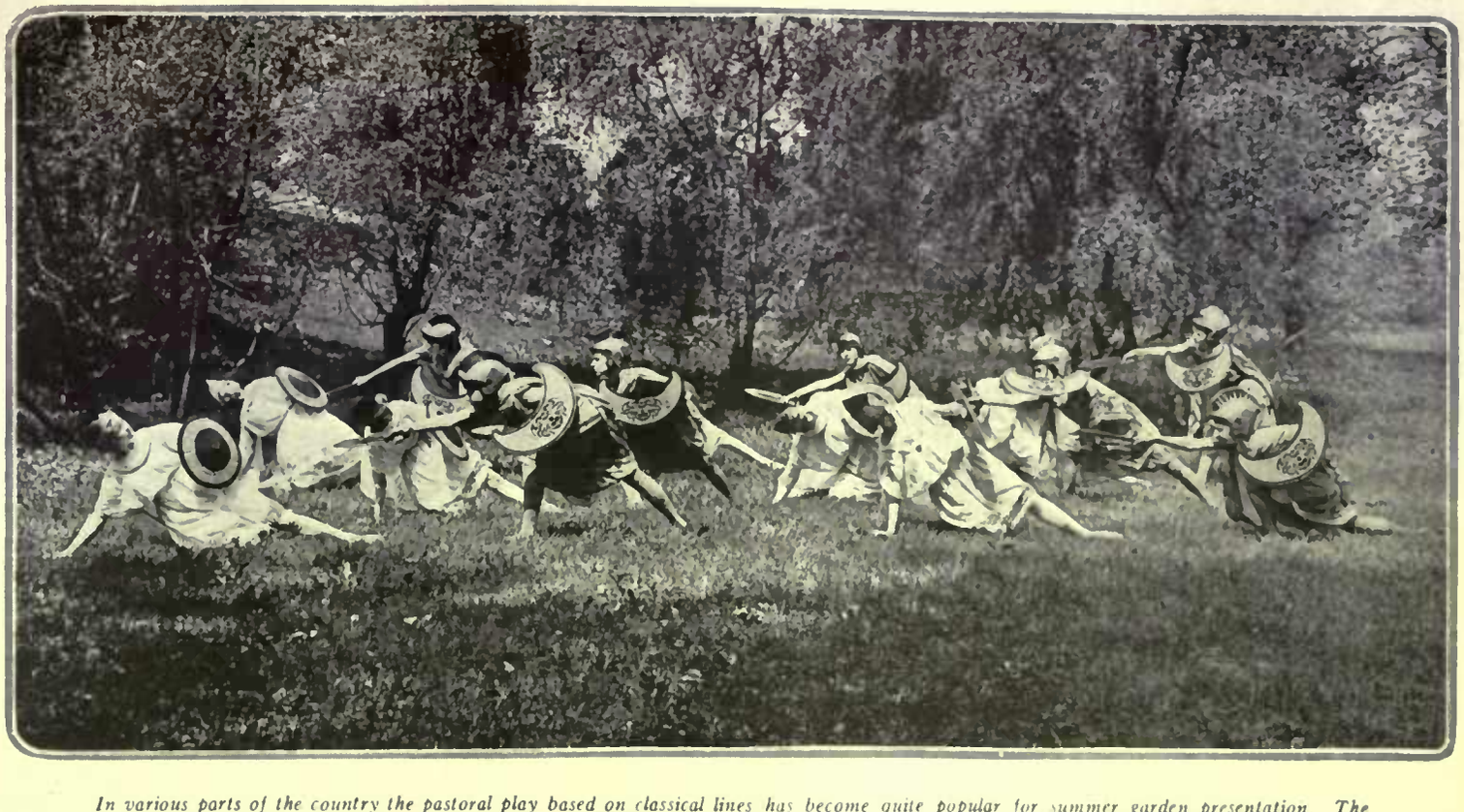
Agathon, *an old man*
Timon, *a boy*



Melitta
Aphrodite
A Youth
Ares
Clinias
Cleon
Meton } *Soldiers attending Cleon*
Jason }
Myrrha, mother of Melitta; villagers; shepherds; shepherdesses; nymphs; warriors or amazons.

The pleasant open space, bordered by shrubbery and trees, and marked here and there by a fallen log or a tree stump or a cluster of bushes, remains bare for a short time; then there appear a few animated, chattering youths and maidens, and older villagers in groups, who cross from one side to the other, disappearing among the trees in the distance. Some of them are shepherds and shepherdesses preceded by a few sheep or followed by dogs. One leads a donkey, laden with faggots for the hearth. After these various groups have passed, there is a slight interval; then there hobbles into view a wrinkled old man. From the way he ambles along it is plain that he would rather lie down than go off to the fields. He stops, shades his eyes with his hand to gaze after the others, then looks back to see who is following. His face lightens; his expression indicates that he has a plan. He waits just an instant until Melitta, a winsome young girl, and Timon, a slip of a boy, stroll into view. She is finishing some story which holds the lad entranced.

MELITTA: He dared not gaze
Upon the monster's face, but in his shield
He caught his horrible reflection; and struck,
Again—again; the creature gave a roar
Like bellowing thunder; smoke poured out like blood;
He fell;—the brave young man had won!



In various parts of the country the pastoral play based on classical lines has become quite popular for summer garden presentation. The costumes are simple, inexpensive and easy to make. Where chorus or crowds are not required the number need not be as great as in this scene from a recent rural performance

AGATHON: Timon, my lad, come here.
TIMON (*not heeding; to Melitta*): And did he win the maid to wife?
AGATHON: Timon, give heed to me!
TIMON: Did all end happily?
MELITTA: Of course; for that's the moral of the tale;—
Be brave and true, and you will win the prize.
AGATHON (*mocking her*): Be brave and true, and you will win the prize!
Stop filling up the young lad's brain with tales
Of things which never happen now. Come here.
Go hurry after those who're at the stream,
Tell them to cross, and go beyond the crest
Of the hill on th' other side. There is a pasture
For the afternoon. I'll join them when I've slept.
Be off. (*Timon hurries away. Agathon turns to Melitta.*)
Why will you fill the youngsters' minds
With tales of those old things which come no more?
They're dead and gone. Each day the world grows stale.
Weaklings and sentimental fools possess it now.
But in my time—(*he sighs over the change.*)
MELITTA: You have yourself to blame. For it is you
Who thrills my mind with all those glorious tales
You tell to me, when men were heroes, why,
They even fought the gods. And you—
AGATHON (*angrier and angrier at the decline of the world*): Ay. That was long ago, when men were men!
But now;—it makes me sick!
MELITTA: Don't blame me for the tales I tell the young,
For they are only what I hear from you—
Your wild adventures, travels, perils, love;
Your craft to outwit the other charioteers;
Prisoners you seized in foreign lands at war!
AGATHON: And now, to think that I, a charioteer,
Should for my little food and shelter roam
About these hills and dales to find out pasture
For the sheep, and carry faggots for the hearths
Before whose fires I tell my tales to get
An extra drink, or crust of new-baked bread!
MELITTA: Come, come! The story of the chariot race!
AGATHON: You know it all.
MELITTA: That day you raced for more than gold.
AGATHON: That's true. I drove for just one woman in the crowd.
MELITTA: She was afraid to turn to you—
AGATHON: Because her father just before he died
Had pledged her to the bully of the stables
And she was timid—
MELITTA (*drawing him on*): But you were brave for both.
AGATHON: She would not let me stick a knife between
His well-kept ribs. But I did for him at last
MELITTA: And in the races where she saw your triumph.
AGATHON (*more interested*): And fairly, too
The fault was his alone
MELITTA (*as he pauses*): At the last turning, just as you—
AGATHON (*He will let no one else tell his story*)
Had brought
My horses up beside his shoulder, so
He saw that I was on the inside, had
The right of way—for





(*Continued on page* 86



Gillies

A reverse of the view in the upper corner of this page shows the steps leading up from the lower garden to the grass terrace and the broad portico of the house giving upon it



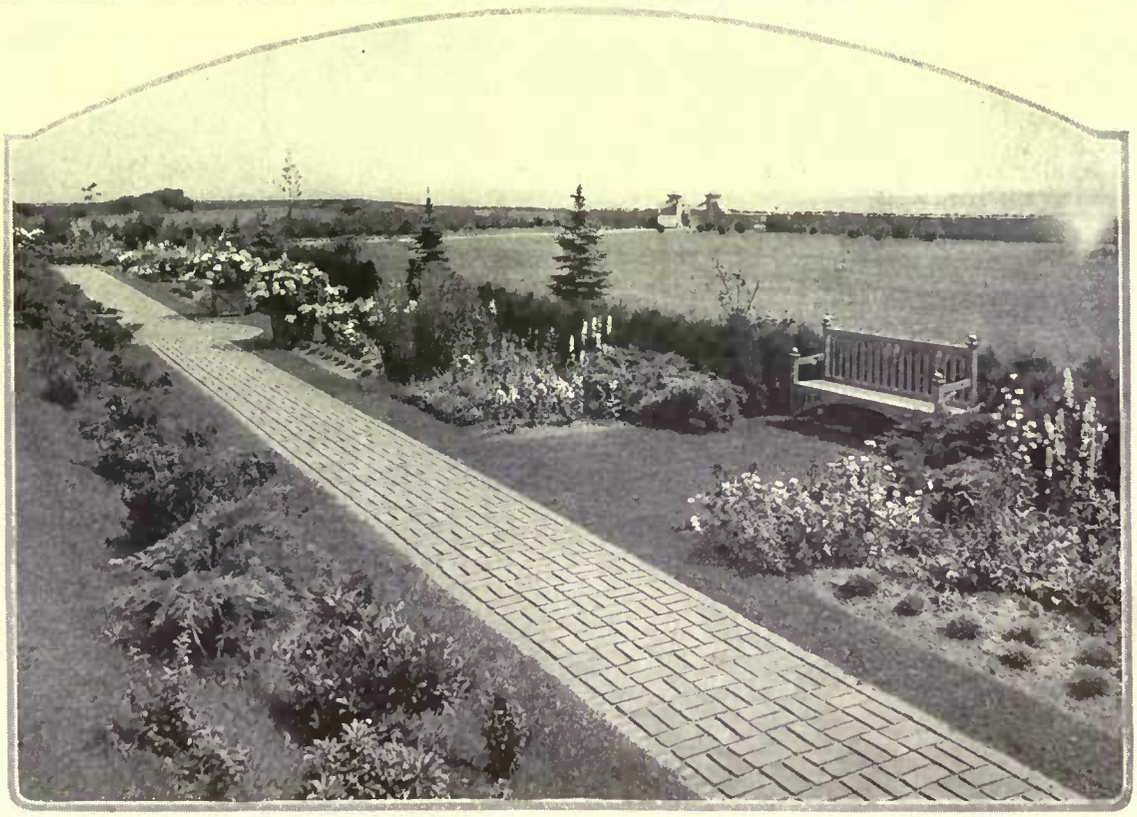
At one terminus of the axis line on the upper terrace are composition jars grouped with flowers against an immediate background of arborvitae. The break in levels is further marked by brick steps with stepping stones beyond. A striking sky-line has been achieved by removing the lower branches from the trees, thus opening up the view and retaining the tufted, leafy crowns against the clouds

THE HOME OF CLEMENT STUDEBAKER, Jr.

RYE BEACH, N. H.

RALPH M. WEINRICHTER
Landscape Architect

EDWARD B. GREEN & SONS
Architects



The lower garden from the terrace. The evergreen hedge on the right will grow to 4' and give added privacy. Here, too, are perennials and annuals. Evergreen shrubs are on the opposite bank



From the ocean side the property gives a feeling of spreading, comfortable ease and hospitality. The foreground boundary is a rough stone wall which serves to deaden the sound of motors passing along the highway and provides a low trellis for climbing roses along its inner side



The garden three months after planting. Its well established appearance has been greatly helped by the shrubs on either side of the brick walk and the tubbed hydrangeas in the middle distance. The property is fortunate in having an abundance of large trees which needed only trimming to fit them into the general scheme



Harting

Collecting white for this bedroom began with the fragile old lace shawl that hangs above the white and gold Louis XVI bed with the terminal swans holding the shawl in their beaks. The walls, ceiling and woodwork are yellow-pink, the undercurtains a thin pineapple tissue of cream white and the draperies silvery gauze



When one specializes on a color and adopts it as her favorite, its presence in a room would seem to dominate all others. In this room the rug has white stars that greatly outshine—to the owner—the violet and pink rose in the medallion of the rug. The Louis XVI over-mantel panel was originally white



A combination of real white satin curtains and painted curtains has been used in this bathroom. The armchair is painted white and covered in white silk plaided in dark and light blue



In the room with the white Italian four-poster the white satin curtains are simply made and finished with pleated ruffles. The white satin is hung over the pink taffeta, giving a warm light

COLLECTING OLD WHITE FOR DECORATION

In China or Furniture, Paintings or Curtains, the Ivory of Age Lends a Fascination to the Modern Room

RUBY ROSS GOODNOW

A LOVE of old white things seems to be as old as romance, for on an ancient ivory coffret of the early 11th Century one finds this quaint and loving inscription: "It is more beautiful than a casket adorned with diamonds. It serves to contain spices, musk, camphor, and ambergris. There is nothing for me so admirable as the sight of it. It inspires me with a constancy to support the troubles of my house." What a comforting discovery for one who covets old white things, and bewails her hunger for these admirable objects!

I can't remember how I began to collect old white things—I think by dreaming over unattainable white treasures of other people, for certainly my first loves were priceless things like old Chinese porcelains, and ivories, and pearl-broidered satins, and Whistler paintings. And when once your eye is trained to the appreciation of a special quality, that quality becomes the outstanding thing in any composition. An old yellow silk-hung chamber where a great white lacquered bed held the place of honor, like a fine lady in a fine room, always seemed to me the room of the white bed, rather than the room of the yellow silk. My Aubusson carpet—a delicate pale colored thing, its mauve field irregularly spotted with white stars, its great circular white medallion holding a violet and pink vase—seems to me not the rug of the vase, but the rug of the white stars. One sees what one likes to see in objects of art, and perhaps some of my choicest white loves might be to you anything but white.

(*Continued on page* 82)



In using white, it should be disposed about a room sparingly lest its value be lost by too great repetition. In this living room corner the desired effect is obtained by the small white objects set at distances apart



(Below) A white bedroom built around an old Italian four-poster has fascinating touches of white—lyre fixtures strung with pearls instead of crystals, white satin curtains at the windows hung over deep peach-pink taffeta



A red brick wall laced with ivy forms an excellent color background for a planting of gladioli in cream, pale buff and white shades



Gladioli are admirably adapted to border planting along walks. Here they are combined with the showy heads of Sedum spectabile

THE GLADIOLUS, A SUPER-FLOWER FROM AFRICA

RUTH DEAN

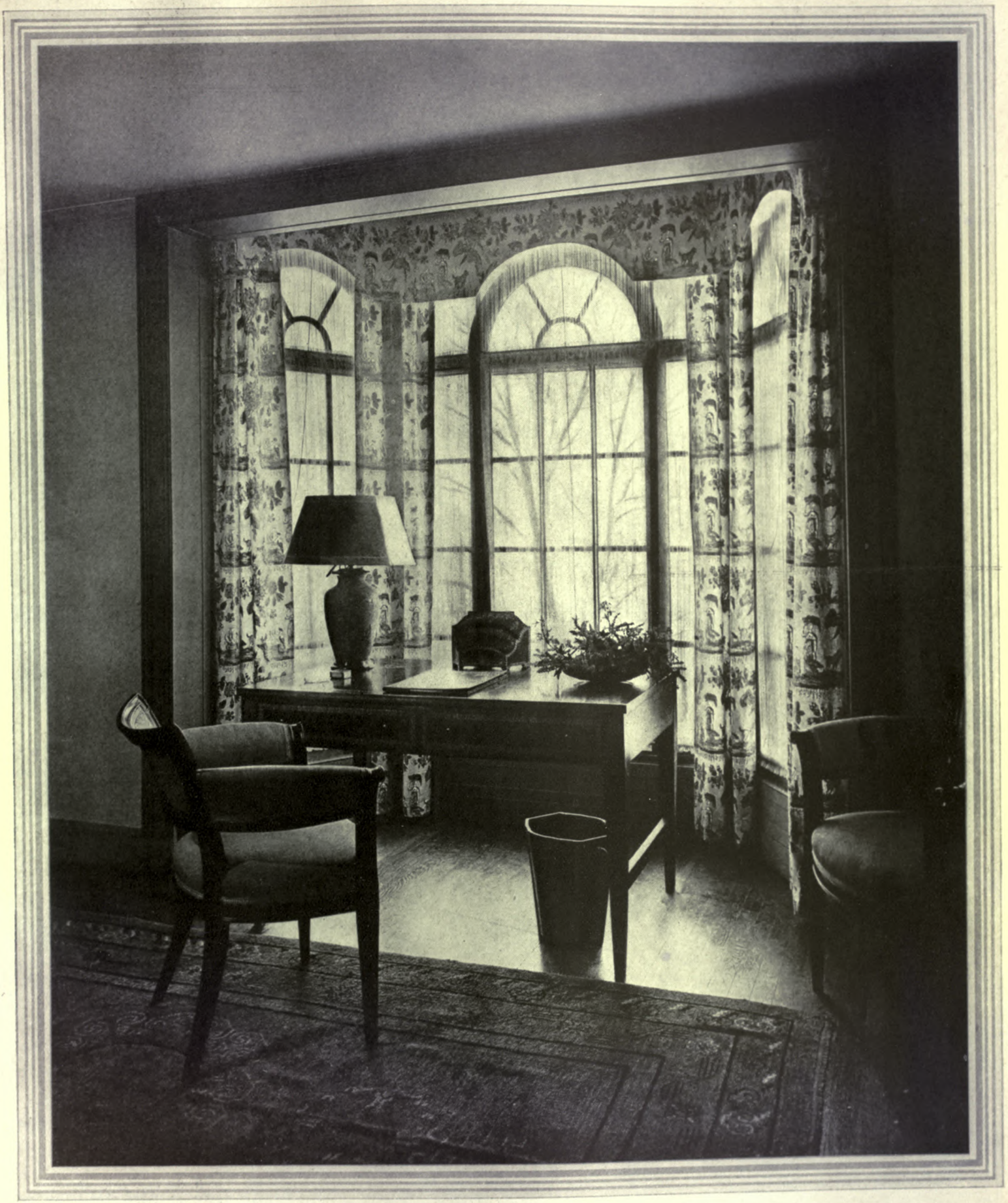
THE journey from Nile Land, Lower Guinea and Mozambique to Indiana is long, and the descent from Mt. Kenia to Ipswich a sharp one, but such changes of habitat for the adaptable gladiolus, whose parents hail from Abyssinia and the South Coast of Africa as well as from Asia, are of no consequence. It will make itself at home in a Chicago vacant lot with the same ease with which it decorates a Newport garden, and no more obliging flower accepts our neglect or rewards our trouble than the gladiolus; moreover, none spreads out a gayer or more varied palette for the gardener's choice. On it he may find strong, bright hues or subtle, delicate shades to complete any color combination he is striving to create, for there are gladioli to companion any flower that blooms—that is, that blooms after the middle of June.

It is about six weeks from the date when the bulbs are set out to the time they flower, and by planting them at intervals as soon as the frost is out of the ground until the first of July, their correct appearance can be regulated. They are for this reason the very best of fillers-in, or of emergency crops. Nothing hides better than the gladiolus the midsummer raggedness of peonies or lupines or for that matter of almost any perennial which has bloomed valiantly in the early summer, and needs a period of recuperation before it begins to spruce up again in the fall. A few bulbs slipped in around these perennials while they still look well, will come up and bloom about the time the latter begin to be fringy, and because the gladiolus is tall and straight and has few leaves, it does not take up enough space to hinder the growth of the perennials.

Before planting gladioli in this way, one must look over one's plans and recall what is to be blooming in the garden at the time the bulbs come into flower, and choose varieties accordingly. If the garden will be running to rosy pinks and purples, as so often happens with midsummer borders, then the flame-colored, red, deep salmon and orange gladioli must be avoided. The soft pinks of America, Glory of Holland and Panama are safe; in fact, these three with the dark purple of Baron Hulot as an accent are a fine pinky combination, with no yellow or red tinge to disturb the peace of a rose and

(*Continued on page* 70)

A LITTLE PORTFOLIO OF GOOD INTERIORS



Harting

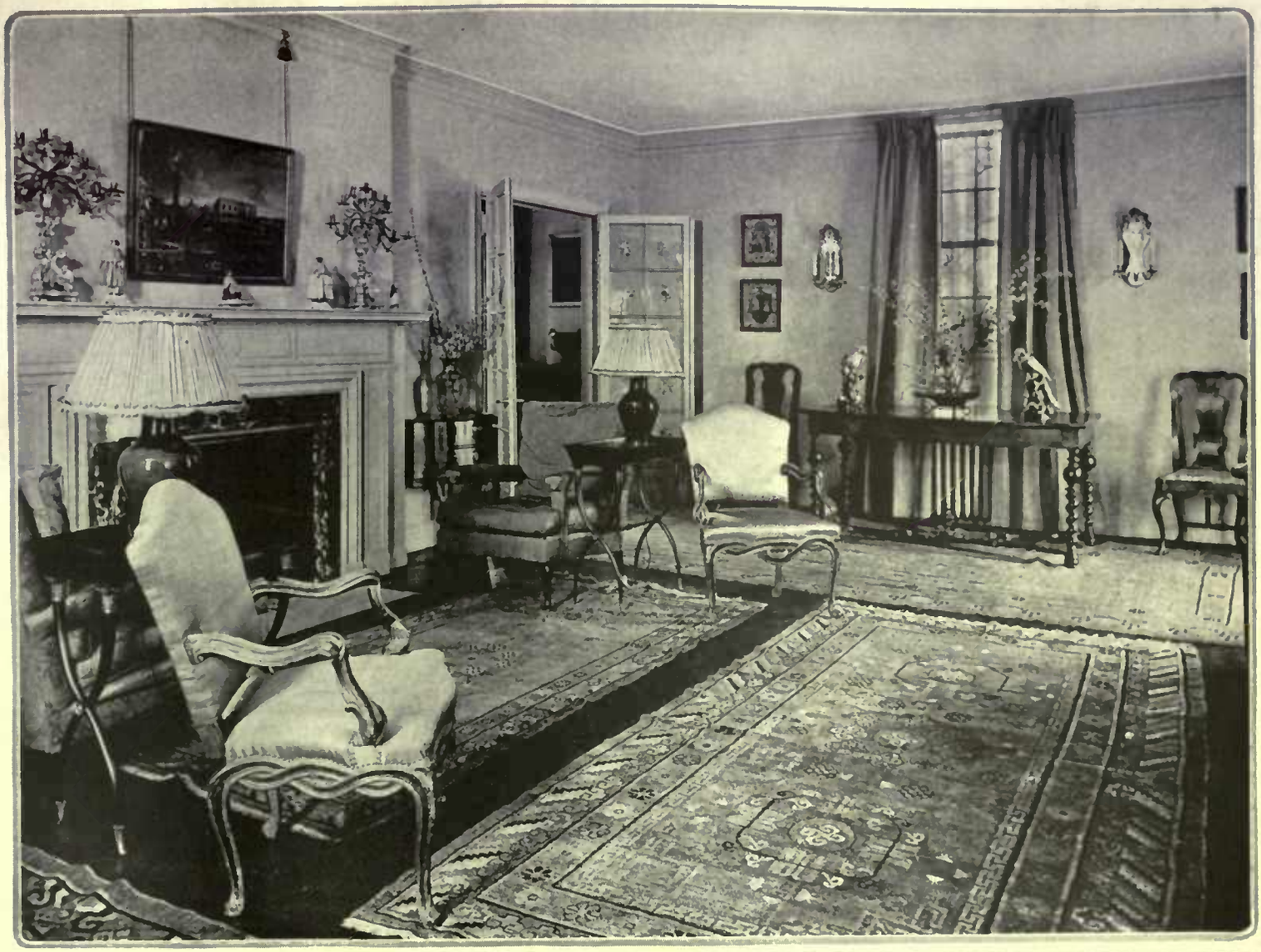
When a window or a group of windows is made a feature it should be carefully curtained. Especially is this advisable when the windows form a bay and both the light and the view must be considered. The charm of this bay window depends upon the net glass curtains, which soften the light and reduce the prominence of the frames, and the glazed chintz of terra cotta, black and green on buff which gives color to the ensemble. The furniture is Sheraton. Walls are painted Italian yellow and the woodwork Venetian red. This and the four other views in the Portfolio are in the home of Mrs. S. R. Hollander, Hartsdale, N. Y. "Au Quatrième", John Wanamaker, decorator



In the drawing room the walls and woodwork are blue green, with hangings and some pieces upholstered in old blue damask with a gold thread run through. Other chairs are old Venetian painted blue and gold and covered with gold satin. The lamps have powder blue and Chinese red bases with shades of red and gold



It is not easy to create the sense of balance and formality in a small hallway. Here they are given by boxing in the radiators with Italian cabinets. The walls and woodwork are cream. Against these hang curtains of tête de nègre satin edged with vari-colored wool fringe. Old Venetian portraits decorate the walls



An effective use of a long table is found in the drawing room, standing before a window and partially concealing a radiator. To crystallize the Italian atmosphere of the antiques there is an over-mantel painting of Venice done on glass. The little figurines on the mantel are from the Carmanati palace in Venice



Against walls and woodwork of a faded terra cotta color has been placed the dining room furniture — reproduction of 18th Century Italian designs in green and gold covered with ashes of roses and gold damask. The sideboard glass is blue. Oriental rugs in pastel colors are used in this room and all over the house

OIL JARS AS GARDEN ORNAMENTS

Their Romantic Origin and Ancient Garden Use Make Them Adaptable to the Modern Landscape Picture

E. ARMITAGE McCANN

THE most famous oil jars are perhaps those of the Arabian Nights entertainment, in which the forty thieves were hidden and duly killed with boiling oil by Morgani; or the widow's cruse, which Elija caused to fail not, in the time of drought and famine.

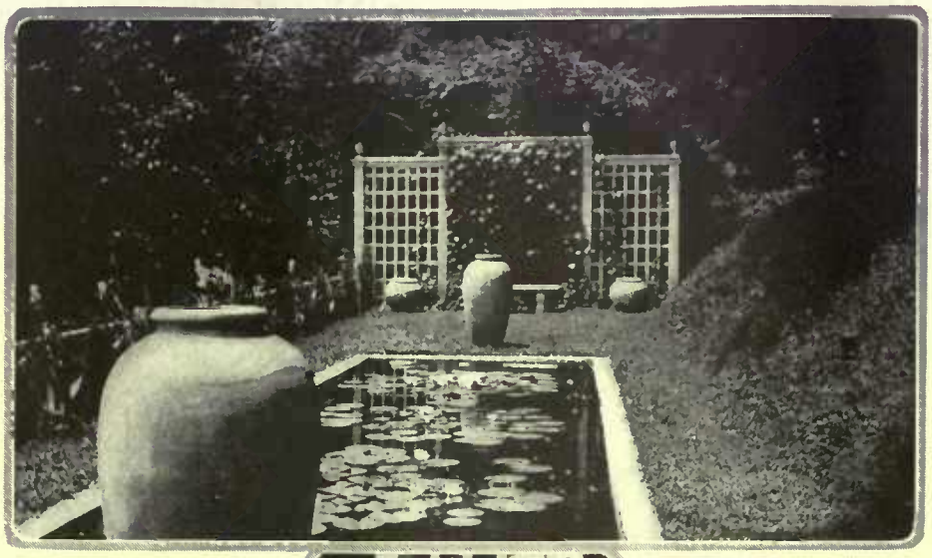
But when one thinks of oil jars, the vision of an old formal Roman garden first comes to one's mind—angularly divided by low, square hedges with the loggia or summerhouse, a fountain for coolness, and a tree or two for shade. The oil jar, point in the ground, contains a choice plant, or is raised to show the beauty of its line. It is natural that one should find many of them in Italy, as, until recently, they were in daily use for the storage of oils and wines.

Pottery is, of course, one of the prehistoric arts, most likely the first, but as far as we know the Egyptians were the earliest people to use glaze and so make vessels suitable for containing oil or other liquids. They made them both plain and decorated with brilliant glazes glowing with iridescent color.

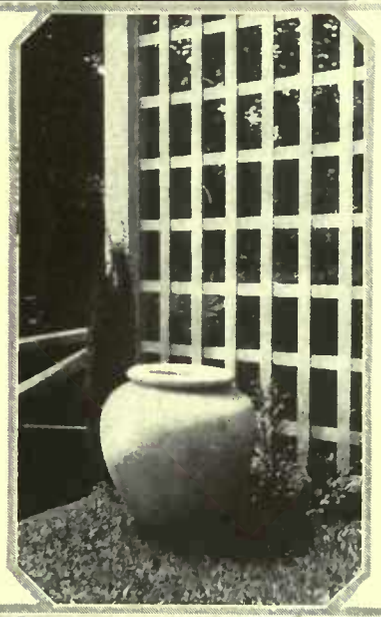
Oil jars were much used by the Greeks, and some of the best and earliest examples we have were found in Crete, which is a productive olive oil country.

The Roman jars, though best known, because they are more numerous, were much inferior to the Greek and were largely imitations of metal work. They were called Doliums and were made on a wheel, or built on a frame, if very large. The art of making them beautifully was lost from the fall of the Roman Empire until the 12th Century.

It is the Persian craftsmen of the 10th and 11th Centuries who have given us our finest examples; as in the other arts, they were preeminent. They were masters of decorative design and color and possessed a sense of the forms proper to clay, so that they made true clay shapes and not imitations of metal work.



In the garden of G. S. Van Gilder at Knoxville, Tenn., a tall pottery jar stands at each end of the lily pool



The curves of these jars afford a pleasant relief to the straight lines of the pool's rim and the precision of the lattice

Nowadays when beauty of form and line is being increasingly recognised and appreciated, we are using original designed jars or reproductions of older ones from our museums, for decorating our gardens and houses. They are placed in positions where their flowing lines will serve to relieve a monotony of plane surfaces and angles, where their cool colors, standing out against a dark background of verdure or glowing or soft color, will give

(*Continued on page* 66)



Among the garden statuary that Paul Manship designed for Charles Schwab's garden at Loretto, Pa., is an oil jar executed in a pewter-like material



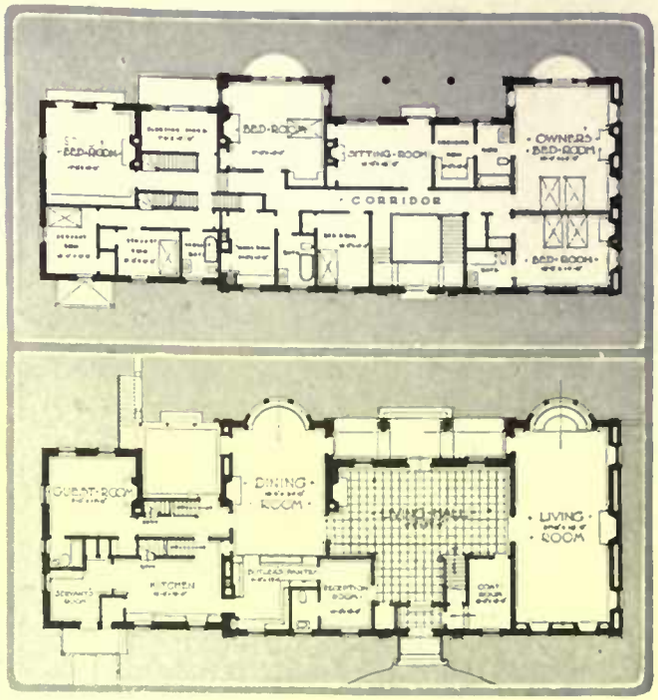
Hewitt·



Copied from an ancient Egyptian alabaster jar is this reproduction. Courtesy of Galloway Terra Cotta Company

Oil jars, empty or with flowers, are most effective when placed as accents on terrace walks or to mark garden steps





As it is the official residence of a college with 2,000 students this new home of President Neilson is designed for entertainment on the first floor with a guest room quite separate from the family's living quarters, which are on the second floor

THE HOME *of the* PRESIDENT OF SMITH COLLEGE

Northampton, Mass.

JOHN W. AMES, *Architect.* LOUISE D. P. LEE, *Decorator*

The rear façade is a meritorious piece of designing, with its shallow bay windows and portico supported by tall columns, and its wrought iron balcony



The house stands on the top of a little hill and commands a view of the wide stretches of the Connecticut. A formal entrance is on this side

DECORATIVE TILES INSIDE AND OUT THE HOUSE

The Banal and Hideous Products of a Previous Generation Have Been Supplanted by Really Beautiful Creations

HANNA TACHAU

IN the dark era of ugliness from which we have just emerged, so many materials, both decorative and utilitarian, were misconceived and misapplied that to our own age has fallen the privilege of reviving and bringing back to recognition some of the arts which were known and utilized so gloriously in the past. During the discouraging period of yellow oak and commercial stained glass, many of us received our conception of tiles from the hard, highly glazed products that were manufactured in those days, whose sole claim to recognition was their hygienic qualities which relegated them to the bathroom and kitchen.

But we are now beginning to realize the infinite possibilities of tiles when they are used distinctly as a decorative factor in the home, and as our understanding of and delight in color and texture grow, we will more fully appreciate this plastic material.

Tile Making Progress

In the last thirty years or so, America has been producing tiles that give the craftsman scope for permanent artistic expression, and also make it possible for these delightful bits of pottery to lend themselves to a more imaginative and decorative treatment. Formerly, what is known as "dry press tile" — those pressed from a die by machine — were manufactured for utilitarian purposes, and, as in all machine-made products, their surface is both hard and unsympathetic; but the plastic tile allows the craftsman freely to model his design in the clay, and tiles emanating from these handmade moulds possess unique individuality and charm.

The Grueby Pottery Company was perhaps the first in this country to attempt to design tiles that would redeem their rather negligible reputation and place them once more in the acknowledged position they once occupied. The soft dull finish, so velvety in texture, was accomplished by firing, which was a distinct departure from methods hitherto employed, and the modeling then, as now, was done by hand. But it is to the scientific experiments of Mr. Henry Mercer, archæologist, anthropologist, traveler, explorer, curator of American and prehistoric archæology at the University of Pennsylvania, who afterwards became a master potter, that we owe our first real revival in tile making. When gathering together a collection of apparatus used by the early Pennsylvania German potters for the Bucks County Historic Society, he became keenly interested in resuscitating their beautiful but lost art and in the process of experimentation, in which Mr. Mercer himself learned to master the potter's craft, he determined to carry out his tests in his own potteries. He soon found that the native red clay, too soft for making clay household utensils, was splendidly adapted for tile making, and he felt that, with the restoration of open fireplaces in the home, there was a growing need for ornamental tiles rich in color and interesting in design and texture.

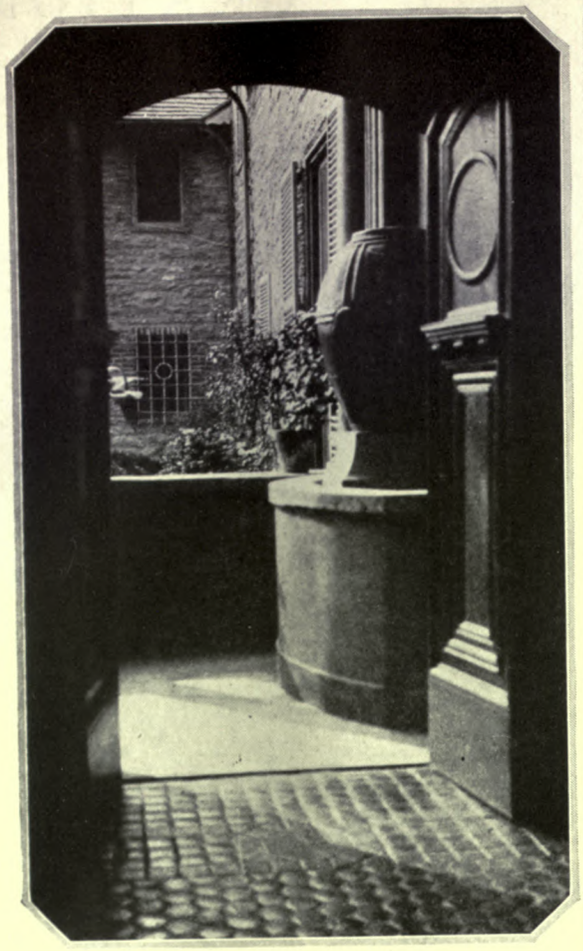


A garden wall entirely constructed of glazed tile would be undesirable, but when tile is mixed with other mediums it produces a charming effect out-of-doors. The rough stone of this garden wall is relieved by the tile insert of the swan and other parts of the fountain

Realism and Beauty

Though he introduces human figures and objects associated with human life, and often tells a story or traces the progress of a life of a people, as is depicted in the pavement of the Pennsylvania State Capitol, Mr. Mercer always creates his effects by presenting the decorative scheme as a whole, the details becoming but a part of the ceramic tracery; and when one looks more closely, one finds not realistic presentations of people and things, but suggestive forms that are essentially decorative in character. Thus, when the individual units of design are placed in their setting of concrete, the effect is like the scintillating brocade patterns in ancient tiles, yet with a freer play of light.

The Rookwood Potteries, so well known in the artistic world for their unique and beautiful departures in ceramics, have also devoted their energies to the production of tiles that are perhaps more delightful in design than varied in texture, but their colors, rich in



The texture and color of tiles in a corridor leading to this garden loggia mark a transition between the more sombre tones of the house and the greenery of the out-of-doors. Their shape gives a pleasant diversity of design to the floor



Tiles used in conjunction with marble have given this hallway floor a relief of color and form that tile alone or marble alone would scarcely have given. Such a floor affords a contrast with plain plaster walls, the proper environment for tiles



In both their native land and in Spain the Moors used tiles extensively for garden enrichment. They are high in color and intricate of design. While it is not advisable to use them too extensively in American gardens, they have a place that no other decoration can fill

yellows, browns and reds, take their quality from the clay which is entirely American, coming mostly from the Ohio Valley. California contributes the Batchelder tiles that are equally persuasive whether glazed or unglazed, and The American Encaustic Tile Co. is showing designs that bring fresh hope of what this country is capable of producing if given the proper opportunity and stimulation. Many of these designs are inspired from old patterns, adapted to the more modern demands

(*Continued on page* 84)

THE NICHE IN THE SCHEME OF DECORATION

It Is An Architectural Detail That Can Be Used for the Enrichment of the House Both Inside and Out

PAUL HOLLINS

THE decorative value of the niche has been appreciated ever since the time of the Romans. Architects have used it in every position and in almost every type of building. The niche has its place both in public and in domestic architecture; it can be used on the exterior of a building or within it; it is as effective in a church as in a private house. The domed top and concave back satisfy the eye with their rich yet simple forms, whatever may be the size of the niche or wherever it may be introduced into the architectural scheme. Its value lies, of course, in the relief it gives to a blank wall or façade. It creates a pocket for shadows and affords the sense of a desirable third dimension.

The accompanying photographs illustrate the felicitous employment of various types of niches within the house. The one exception shows the use of niches in what is neither the interior nor the exterior—in the area-way of a town house, where the deep, narrow ravine of an area with a forlorn outlook has been transformed into a sunken passageway of unusual architectural beauty.



Of all unpromising subjects an area in a city house is surely one of the most seemingly hopeless. This forlorn spot was transformed into a passage of unusual merit by niches adorned with vases on pedestals. Sir Edwin Lutyens, architect

In New York houses of the old brownstone era the tall, shallow stairs niche was quite common. Originally designed to hold a piece of statuary and to give the expanse of the stairs wall some dignified relief, it is now rather scorned as belonging to a dark age of architecture. For a matter of fact, this stairs niche is a pleasant detail. The interior can be gilded or silvered, throwing a spot of light into the darkness of the hall. If a piece of statuary or a vase in color to harmonize with such a background is placed in this stairs niche an interesting and unusual effect is given.

The corner niche that serves for a china closet is quite common in our early houses and in their modern reproductions. It is a classical detail and, as in all classical expressions, great care should be taken to have the details refined—the scale in proportion and the decorative elements of a fitting delicacy. Otherwise a niche of this sort will dominate the room and be inharmonious.

Of the details used in these niches the shell top is the most



(Left) Into the middle of a row of cupboards in a store room was introduced this niche for china. The doors on each side are decorated and the back of the niche is left uncovered, giving it a greater sense of depth



(Right) The tall, shallow stairs niche is quite common in houses built around 1870. Although we are apt to scorn it, this type has decided decorative value when it is filled with a piece of statuary or an unusual vase

popular. It can be either plain or elaborate according to the style of the room. In this type especially is refinement of detail requisite.

An example of such refinement of detail is found in the niche designed by Leoni in 1720 for an English drawing room. It is a remarkable specimen of 18th Century work set in a perfectly designed classical environment. The plaster moldings and ornaments all serve to set off the curved recess and its beautiful shell-patterned dome.

The uses to which niches can be put are various. They should not as a rule be left empty; a niche is meant to accommodate something. Statues have their place, especially in exterior niches.

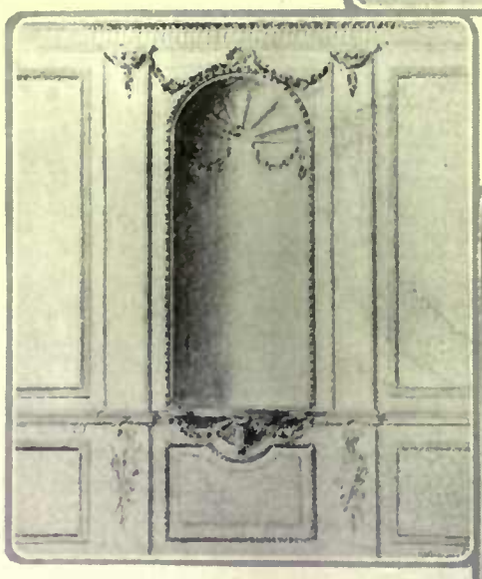
Interior niches may be treated in several different ways. One sees examples of niches containing clocks or a single tall china jar, which correspond to the traditional statue. Many people prefer to fit their niches with shelves, sometimes even with a glazed door, and to fill them with a collection of rare china or glass. One such niche has been very effective used in a living room where the interior of the niche was painted Chinese vermillion to give background to an unusual small collection of green Chinese ceramics.

In many dining rooms it serves naturally as a china closet, a pair of niche cupboards in opposite corners giving a pleasant balance to the room.

Some niches are extremely difficult to fill adequately with anything but a statue. The difficulty is, of course, to find your statue. Modern marbles are not always satisfactory, and in their stead one might pick up occasionally at sales of antiques pleasant examples of 17th or 18th Century stone work. Unfortunately most of such work is better fitted for out of doors, in the garden, or in exterior niches. Bronze statuary, where price is not a problem, can find a fitting background in a niche. For ordinary occasions, however, one must fall back on the big china vase or jar. If it has no especial merit as a ceramic, the jar may be kept filled with flowers and with dried grasses in winter. No especial rule can be laid down for the treatment of the niche save that it be given sufficient architectural prominence in a room, neither overshadowed by other details nor so predominating in the room as to detract from other decorative details.



The shell-patterned dome is an ancient enrichment of the niche and it and its variations are often found in modern work. This example is in an English drawing room and was designed in 1720 by Leoni



The success or failure of any niche depends upon the refinement of its detail. Too much ornament or too little will spoil it. Flower swags ornament this niche sketched by Katherine G. Hartshorne of the New York School of Fine & Applied Arts



Applying the niche design to a corner cupboard was a favorite device in early American houses and is properly reproduced today. It is usually built of wood and fitted with shelves for china



To relieve the wall in a paneled room one might introduce a niche. In a drawing room the shelves could hold a collection of rare china or jade and Chinese crystal. From a design by D. Satels of the New York School of Fine & Applied Arts

THE PAST AND PRESENT USE OF MIRRORS

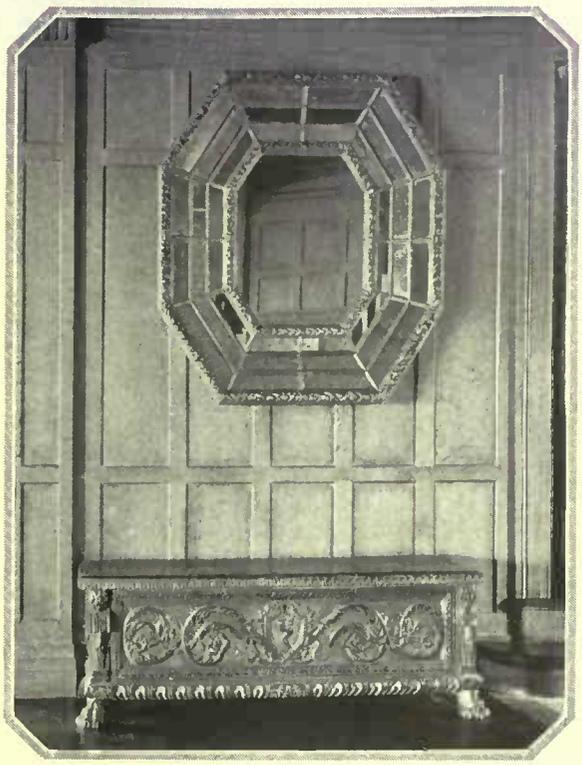
So Obvious Are These Worthwhile Reflections that We Often Do Not Appreciate Their Value in Decoration

MARY H. NORTHEND

THERE is fashion in mirrors just as there is in furniture. Five centuries ago they came into vogue, and they have remained distinctive in style ever since. So important a feature have they proved that the greatest designers of all times, realizing their worth, have given much thought to evolving odd shapes and unusual frames. The latter range from plain wooden ones to gilt filigree, and from picture designs to Chinese representations done in color with black lacquer frames.

It is the evolution of the mirror that has given to the designer of the present day a varied groundwork upon which to elaborate, and although we realize that they have sometimes been changed to conform to modern requirements, yet underneath each and every motif one is able to discover some trace of the old-time art.

We are often tempted in furnishing our homes to turn to the odd types of the present time, but we do not by any means neglect the old Colonial looking-glasses that were so popular in great-grandmother's day, for we know that the master craftsmen of yesterday have never been superseded in their art. Fortunate is he who has treasured, possibly tucked away under the eaves, one of these genuine antiques, for even though it may have become defaced with time and hard usage it can be restored to its original beauty through the use of a good wood polish and a coat of paint or gilt. And there is a fascination, not only to the antiquarian but to the modern enthusiast, in the tracing of the ancestry of many of these old mirrors which have been connected with history and are surrounded with a wealth of interesting legendary lore.



Unusual reflections are given this hallway by the octagonal mirror and its perspective mirror frame

Early Types

The first looking-glasses, which were of Venetian origin, were simple panels of glass used as inserts in the wall. Today we frequently discover in the large plain sheets of glass which ornament our chimney breasts, framed only by a panel, the same thought, enlarged upon to give life and character to our rooms.

Not all these chimney breast mirrors are plain in surface. Rather are they broken into small panes and ornamented with tiny gilt rosettes, and they generally top an elaborately carved mantel, often decorated at either end by pictorial flower themes or polychrome ornamentation. This type of mantel glass can be produced by utilizing old mirrors that have long lain dust-covered under the eaves, for the decorator of today has discovered the art of cutting out the unbroken places to fit them into mirrors such as these. There is a historic atmosphere surrounding a mantel glass of this type, and it is in the employing of discarded bits kept only for sentiment's sake that the modern housewife rejoices.

Mirrors, more than any other feature of the house, lend themselves to the successful working out of decorative schemes, producing effects that add much to the interior finish. Let us take for instance an apartment. Through the use of a mirror judiciously placed, reflections are made that give to the small room an air of spaciousness and depth, while to a dark, gloomy room a touch of brightness is added. Possibly in the latter case a beautiful vista of an outdoor garden or a far-flung landscape effect may be reflected in the mirror's surface. Just a bowl of flowers or a single rose rightly placed will throw a glint of color into the mirror surface that seems to light up the whole interior.

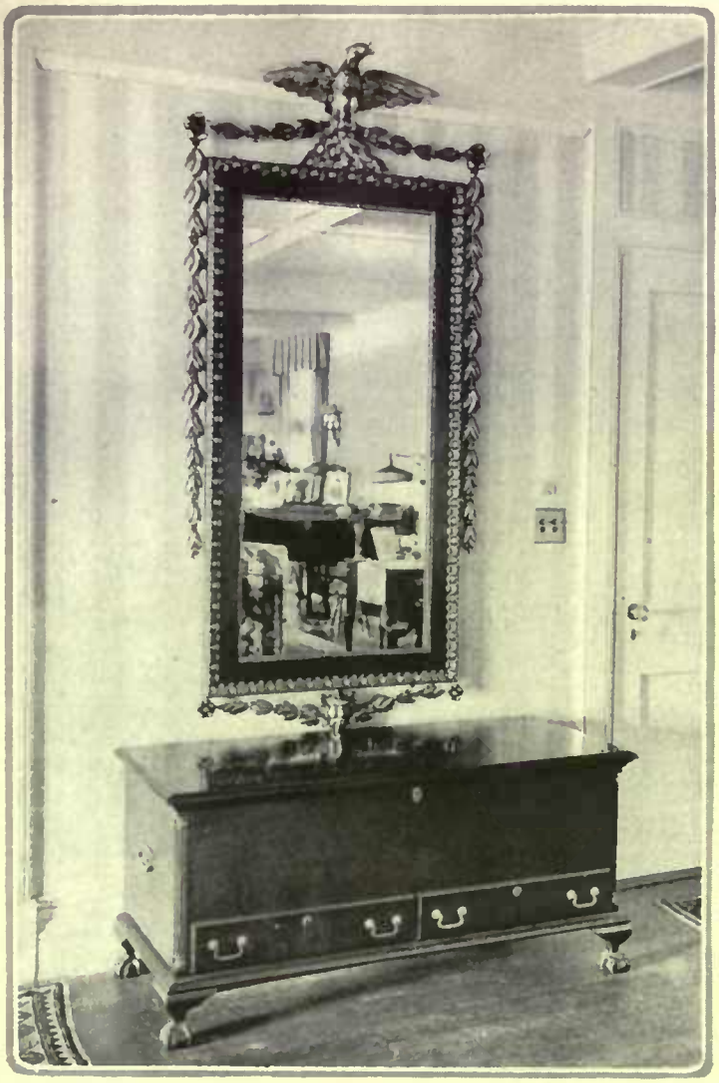
Modern Uses

First aid to the toilet, as in olden days, is no longer the primary use of the mirror, and it is therefore not imperative that it be placed solely on the wall, overhanging the dressing table. Dashes of color lend environment to any room, no matter what its location, and a mirror should be so arranged that it will catch some attractive object rather than show a plain surface.

Sometimes the mirror acts only as a foil to show off an elaborately carved frame or possibly a Dutch picture introduced into the upper panel.



Originally mirrors were made only in small pieces. Today these small-piece mirrors are combined to make a large grouping. Rosettes mark the corners. It is a French style



For Colonial homes where early American furniture predominates and space permits the Constitution mirror makes, with a chest, a charming hall group



Plate glass mirrors set in a corner without frames above a draped and well appointed dressing table have both utilitarian and esthetic advantages



A Colonial mirror with an etched glass panel above, hung over a late American Empire console table, comprises a combination that is reminiscent of the past

Mirror frames are of the greatest importance and should be carefully considered in conjunction with the furnishing of a room. Fortunately we have a great variety to choose from, making it possible to secure one suitable for almost any decorative scheme. Not necessarily need the mirror conform to the period of the room furnishing. It would be absurd to say that a Colonial mirror should be used only with that type of room, for there are many other instances where it is most appropriate. This is especially true of the Constitution mirror which came into vogue just after the Revolution. This type is very popular for hall decoration and fits admirably into panels, but it needs underneath it a low piece of furniture such as a handsomely carved Italian chest or possibly a period chair. As the frame is mahogany with gilt ornamentation, naturally a mirror such as this stands out most prominently against a plain wall surface, a figured paper detracting materially from its charm, for, like a painting, it depends upon the background to individualize it.

The plain banded wooden frame of the first era of mirror use is seldom found now, for it lacks the ornamentation which is considered so necessary at the present time. It is also practically impossible to procure a frame of glass, although crystal is often introduced into a wooden frame to give it sparkle and life. Brass, ebony, carved oak, olive and rosewood, all of which have been fashionable for frame design in the past, are still in use, the wooden ones being much more effective when gilt or painting in strong tones is employed.

Chinese motifs, which are occasionally found, are generally confined to the Queen Anne period, and are finished with dark backgrounds to bring out forcibly the vivid colors of the paintings. We may consider that we are introducing a new idea when we design frames with polychrome ornamentation or when we finish them in color to harmonize with the color-note of a special room, but we have only to go back to old Italian pieces to realize that painted frames are not a modern innovation. Gilt and colored lacquer mirror frames were also popular in the Adam period.

When mirrors first came into existence mirror glass was scarce, and this fact accounts for the divisions found in the early ones. Then, as glass became more plentiful, large sheets cut into various forms and designs were used, although the small ones still remained in favor.

As frames grew larger and more ornamental in finish, small-sized mirrors were much sought after, for space had to be taken into consideration. This style is very popular to-day and is used both in antiques and reproductions. Considerable variety is to be found in such mirrors, so they are available for many situations.

There is only one place in the hall where mirrors can be hung, and that is at one side

(*Continued on page* 70)

NATIVE SHRUBS FOR AMERICAN HOMES

Some of the Sorts Which Are Especially Adapted to Use in Effective Plantings

H. STUART ORTLOFF

IT is said that a prophet is without honor in his own country, and the lover of Nature can very easily apply this saying to our lack of appreciation for native plant material. We have been under the spell of the silver tongue of the nurserymen's catalog for so long a time that we have only just begun to realize that many of the garden favorites of Europe which we have admired and imported originated in this country, although their value as plant material was first realized by the nurserymen of Belgium and Holland, who have lined their pockets with snug fortunes which by rights could and should have been in this country and to the credit of our American nurserymen. Now that the Government has clapped on a strict quarantine in order to prevent the possible spread of plant disease which might come in on imported stock, we have to look around and take an inventory of what we have at hand to beautify our gardens, and to add new charm and interest.

The result must be somewhat of a surprise to those of us who have depended so long on the judgment of others and accepted as final what the market offered, and who, consequently, had no idea that we have such a wealth of beautiful things in our woods and meadows. It is true that some have realized and made use of the possibilities. Olmstead, Senior, one of the fathers of American landscape gardening, used the meanest and humblest of native shrubs and plants to plant large masses of color and obtained his wonderful compositions. It is the followers of this leader who are striving to give to America a distinctive style of landscape gardening, the honestly "naturalistic" style.



Where an evergreen background with varied skyline is desired, native cedars will prove excellent material. They are perfectly hardy and wind-resistant, and hold their color well



Both pink and white dogwood blossoms will lighten the plantings in early spring before the leaves appear. These two varieties are native American trees well worth using, especially in informal arrangements

Our gardens have become rather monotonous because we have been content to use over and over again the usual spirea, deutzia and syringa, which the nurseries have been handing out year after year, never varying because the market never did. The surest way to compete with and rectify such a condition is to bring before the gardeners new materials, and have them become thoroughly conversant with them. Then they will begin to demand these things from the grower, and as his business success depends on public demand, he will begin to grow and supply us with these things. It is possible to dig up many native plants and bring them home with a little soil and care, but how much more convenient it is to purchase them from the nursery and not dispoil the beautiful native scenery of our hedgerows.

(*Continued on page* 68)



The smooth sumac grows from 3′ to 5′ high and bears dense pyramidal clusters of flowers in June and July. Its leaves turn scarlet in autumn

PLEASANT PLACES *for the* PRIVACY *of* GUESTS

Comfortable Corners Where Those Who Value Solitude Even in a Crowd May Enjoy a Few Moments of Peace Apart

CAROLINE DUER

NO matter how much hosts love their guests, or guests their hosts, there are moments during every visit when to be alone in some quiet place is most refreshing to the minds of both. Hosts can easily obtain seclusion. The house and its habits are theirs and they can disappear with a suggestion of being, like Eve, "on hospitable thoughts intent." But if the guest disappears for any length of time, and is found shut up in his room, he is likely to be considered ill, or displeased, or simply bored by the way he is or isn't entertained, and the impression created may be unfortunate. Of course modern manners are much easier than anything calling itself manners used to be, but even modern manners may demand a more constant gathering of the company as a whole than is entirely agreeable to each member of it.

How pleasant, then, to be domiciled in a house where there are certain corners in which the solitary find a welcome solitude. Few people are at their social best in the morning, and for those who do not care to breakfast in their bedrooms (as some hospitable families do) or downstairs in company (as some other hospitable families do) an upstairs sitting room, with plants and flowers about and one's fruit, egg and chocolate temptingly arranged on a charming little table, would have a calming effect. It would raise the spirits and give the most hermit-crabbish of guests a good send-off for the day.



Then a desk in the library, with a window to the left of one—as a window near any writing-table should be—is a convenient thing; and a comfortable chair and large waste-paper basket seduce one into reading and tearing up all the letters one has put off reading and tearing up for a week. The well appointed desk with plenty of elbow room invites long delayed answers, and perhaps they will be pleasanter answers for being written in such charming surroundings. One hopes that among the books on the shelf above one's bowed head there may be a dictionary to help those to whom spelling has ever been a bar to composition.

The desk, chair and waste-paper basket in this library are all Empire. The curtains are green and brown



Rose hangings and rose brocade on the chair, an Empire table and table-service make this room charming

THE DOVE COTE'S PLACE IN THE GARDEN

In England and On the Continent We Find the Earliest Examples of This Architectural Pigeon Box

COSTEN FITZ-GIBBON

DOVE cotes or pigeon boxes, both in their way are distinctly useful. One can be beautiful and useful, and the other may be an eyesore. There is no intent in this place to present a treatise on "keeping pigeons for profit." One cannot refrain, however, from submitting the suggestion, especially in these days when the feeling is so strong that everything must be turned to account, that the keeping of birds is a domestic enterprise that may be well worth while from the purely material point of view and, at the same time, compatible with architectural interest and enhancement.

In this respect, we may profitably take a leaf out of the experience of past generations and apply the lesson to very good purpose. On the first score, one need not do more than remind the reader that pigeons and squabs afford a delicious item of food supply and that their rearing does not involve an inordinate amount of trouble. On the second score, it is not amiss to point out that one probable reason that pigeon keeping is not more in vogue is the notion that their housing is wont to necessitate an unsightly structure on some part of the premises.

It is exactly in this latter connection that attention is directed to the accompanying suggestive illustrations, which should be sufficient to dissipate that fallacy. The dove cote as an architectural feature is usually the sign of an economic system of many centuries' growth, so that for the best examples we naturally turn to England and the Continent. The great Norman *colombiers* are already famous, so that we may focus our attention upon equally interesting structures of England and Italy.



The Norman style of colombier has been reproduced on the estate of Otto Kahn at Cold Spring Harbor, L. I. Delano & Aldrich were the architects

Pigeons and Crops

The pigeon ever had the reputation of being a bird injurious to the farmer's crops so that it was a recognized necessity, in the days when intensive farming, prolific production, and scientific feeding were not understood, that a limit should be placed upon its numbers. The building of a dove cote, therefore, was a privilege reserved to the lord of the manor, or for those to whom he might give a special permission, and the presence of a dove cote almost always indicated a residence of manorial rank. Under present conditions of farming and feeding it is not difficult so to regulate pigeon keeping that whatever depredations the birds commit will be outweighed by the advantage they bring.

Early Types

As the pigeon was an important food item, especially in winter when fresh meat was difficult to obtain, the dove cotes were designed to accommodate a large number of birds. One of those illustrated will house two thousand. The common shapes of dove cotes are square, oblong, round, hexagonal or octagonal and, as the illustrations show, they were built with an eye to architectural values. The doors were usually low so as not to interfere more than necessary with the nesting space. The walls outside were commonly of unpierced masonry, save for one or two windows, while within were many nesting holes.

In some instances the nests were reached by a revolving ladder attached to two horizontal arms—set in different planes to give the ladder the requisite angle—and the arms turned upon a central upright post. This contrivance could be swung to any position desired. In other cotes straight ladders, resting on the ground, were moved about as needed, or the nests might be inspected by climbing up the face of the wall, the holes themselves serving as hand and foot holds. The birds went in and out by way of the lantern at the top or, sometimes, by way of windows when there was no lantern. So much for the mechanism of the structure.

Now for the purely architectural side of the matter. It is perfectly obvious how appropriately buildings of the type illustrated may be used, quite independently of their utilitarian function, either as garden adjuncts—in much the same way as gazebos—to give desired architectural balance and emphasis to a scheme or to



In Italy one often finds the dove cote in the upper story of a pavilion wing, as in this example at the Villa Emo at Fanzolo, near Treviso

terminate a vista, or else as effective units in the composition of farm building groups, a branch of planning that might well receive more study than it generally does from the laity.

Where it may not be desirable to construct separate cotes, dove holes may be provided in the walls of barns or outbuildings and it is possible so to dispose them that they form a diapered pattern of emphatic decorative value, as in the barn shown in one of the pictures. Or again, when it is preferable to use a small building in conjunction with some other purpose, it can be so arranged that the upper part can be assigned to the pigeons while the lower is devoted to other uses.

In Italy, instead of erecting dove cotes as independent structures, it was a frequent practice to utilize turrets, the upper part of towers, or the top story of flanking pavilions—as at the Villa Emo at Fanzolo, or the Villa Giacomelli at Maser—in which to domicile the birds.

In whatever way one elects to employ the dove cote, we must recognize in it an element of combined utility and architectural value not to be overlooked.

As a factor in the landscape scheme the dove cote can play a pleasing rôle. It is often placed at the back of a kitchen garden, providing a sunny south wall for espalier fruits. Its unbroken facade furnishes a good surface for vines and a background for shrubbery planting or ranks of the higher perennials. And because of its manorial associations it gives to a country place a desirable sense of age and an air of completeness.



(Below) By making dove holes in the gable of a barn or outhouse, provision is readily afforded for pigeons. This was the simple device used on an English farm in Gloucestershire



In England and the Continent a building was often especially built for doves. This English example houses 2,000 birds. They enter by the lantern in the roof. The door is low, saving space for nesting holes

(Left) The Norman type is circular or turriform, a pattern also found occasionally in England. The dormer window is for light and air. An open lantern at the peak affords entrance to the birds





A decorative note is given this English dove cote by the four tiers of dove holes running in a checkered band across the wall. Slits afford sufficient air circulation. This might be applied to an American barn. It is not advisable to use it in a garage where noise and oil fumes would disturb the birds

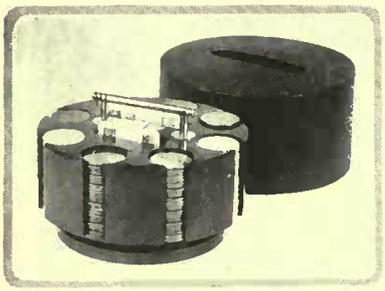
CARD TABLES AND THEIR ACCESSORIES

They may be purchased through the HOUSE & GARDEN *Shopping Service, 19 West 44th Street, New York City.*



For a game of bridge on a porch or terrace comes this white enamel, chintz covered, folding card table, $8.50

This revolving mahogany case holds 200 poker chips and 2 packs of cards and has a leatherette cover. $17.75

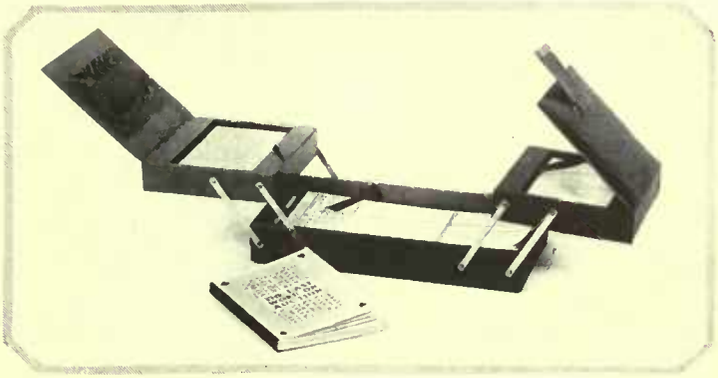




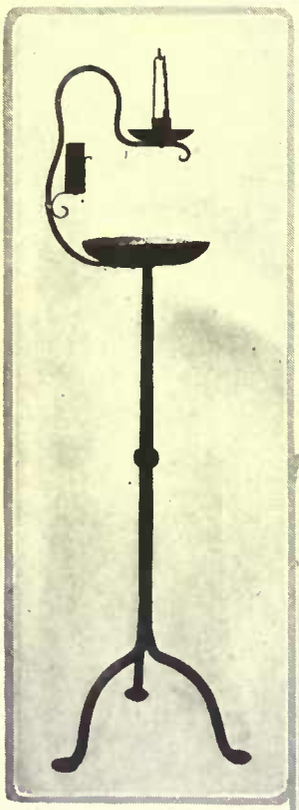
A card table cover that snaps on is made of black sateen with a colored stencil design in the corners, $5

A stand for 4 packs of cards comes in colored calfskin in pastel shades with gold line decoration, $14.75





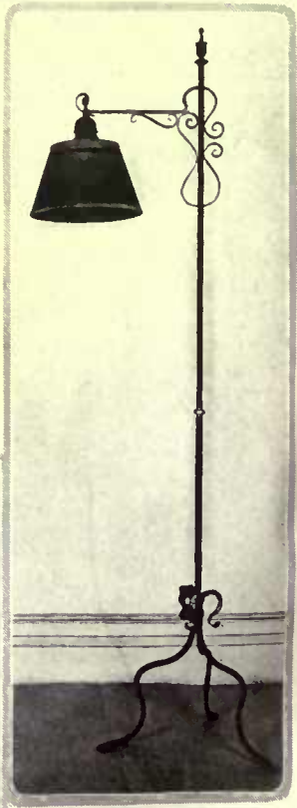
Cards, a score pad and the latest Auction rules, are kept in this calfskin case which is available in blue, rose, purple, tan or green lined with moiré to match, $27.50



(Above) A smoker's stand 36" high is of wrought iron with a glass ash tray, $15.50



This mahogany table has a green baize top and set in score pads under glass, $26.50



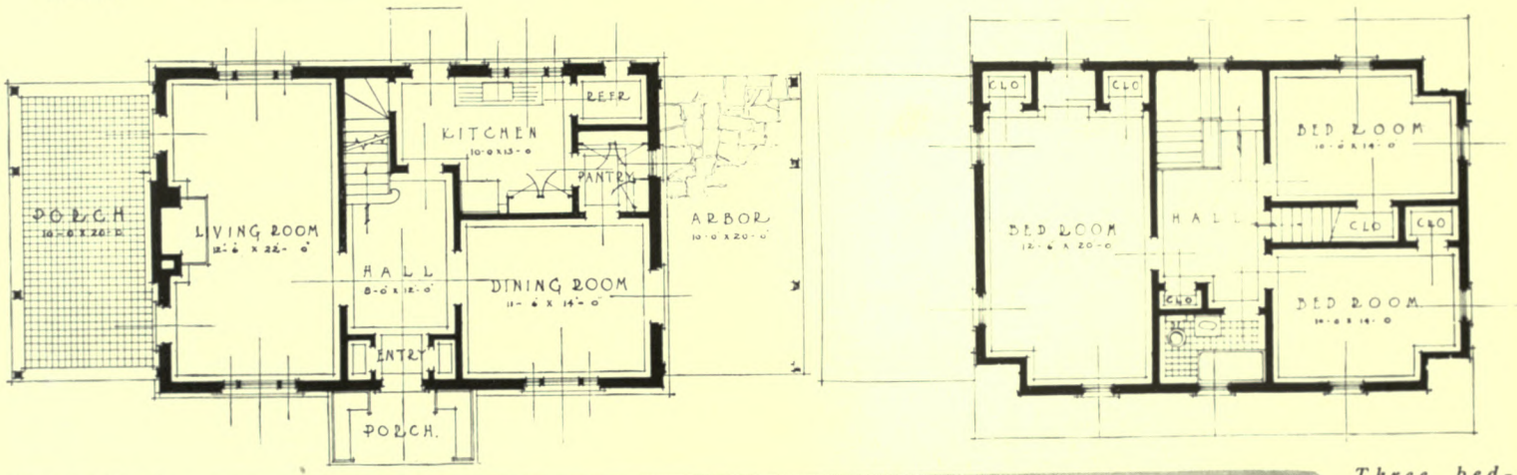
A wrought iron and gilt lamp, 64" high, with decorated parchment shade is $25

Hammered silver-plated clip-on ash trays are $3.15, *which includes the* 15c *tax*

A GROUP *of* SMALL HOUSES



For a small family, where a maximum of livable rooms is desired, the Dutch Colonial design is suitable. This example is the home of Gordon Stewart, Beechhurst, L. I. Frank J. Forster, architect



A simple disposition of rooms on the first floor makes for comfortable interiors. The arbor at one end is a pleasant detail. It balances the living porch

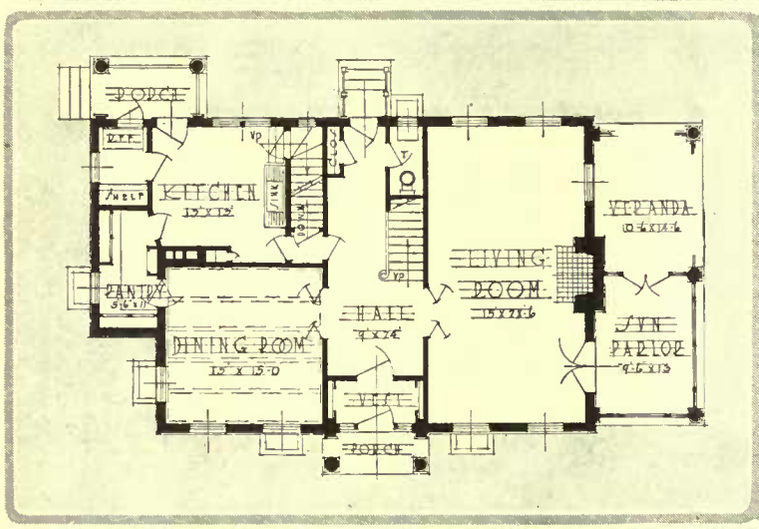
Three bedchambers and a bath, with a plentitude of closets, give a roomy second floor. All rooms are well lighted, and the plan is simple

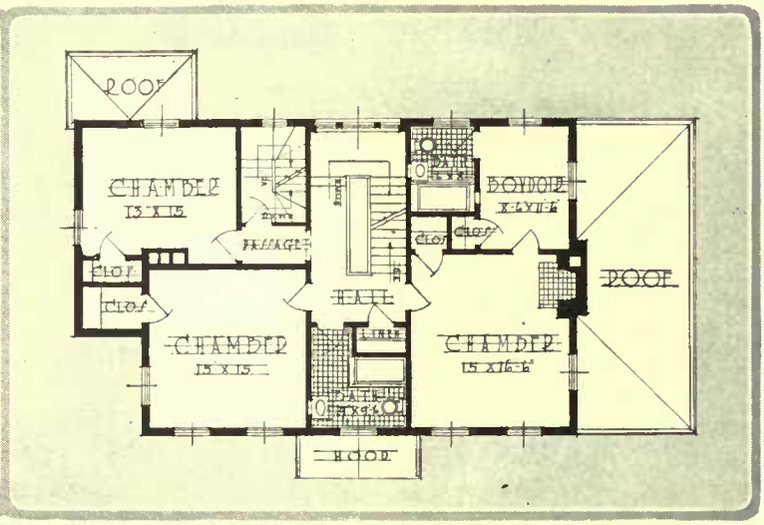


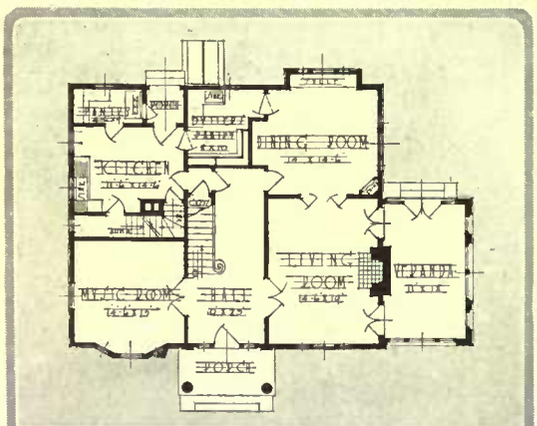
The house is executed in dark red Colonial brick, clapboard and with a shingle roof. A wide overhang of the roof gives protection to front and back facades

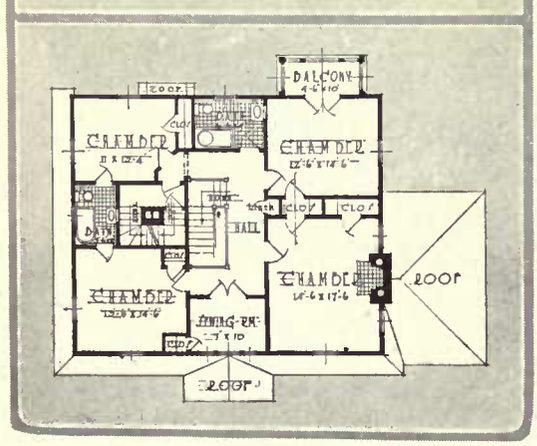


The Georgian type of house is especially pleasing for suburbs because of the dignity of its design and the general balance of its plan. Here it is executed in brick with white trim and a slate roof. A generous living room with its attendant sun parlor and veranda are features of the lower floor. Above it are a master's suite and two other chambers and a bath.
William T. Marchant, architect











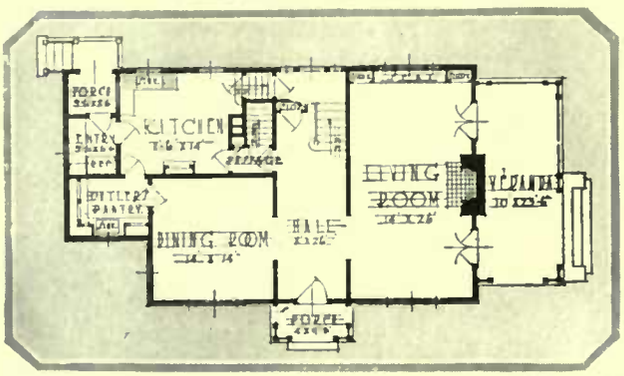
On the first floor of this small stucco house provision is made for a music room, the service being behind it and connected by a pantry with the dining room. A veranda practically doubles the size of the living room. Upstairs on the second floor are four chambers and two baths

A wide overhang of roof between the floors gives this house its pleasant appearance of breadth, a desirable feature for a house on a narrow lot. It is executed in stucco and has shingle roofs. The entrance is pronounced by a wide portico. William T. Marchant, architect

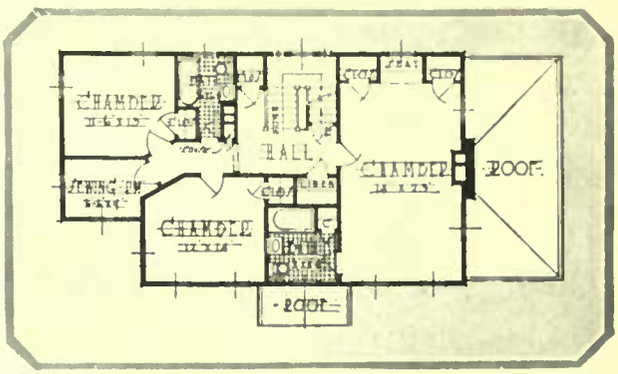


Stucco over expanded metal or hollow tile makes a permanent house with a pleasing wall surface. William T. Marchant was the architect

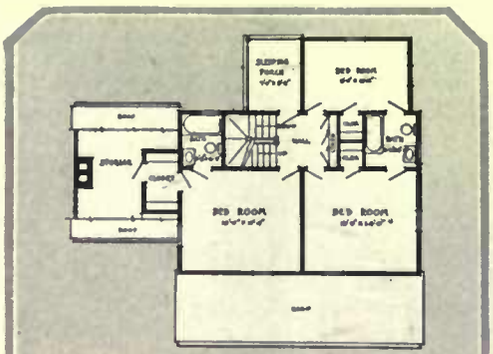
The master's suite occupies half of the second floor with an additional chamber, bath and sewing room. Servants' rooms are on the third floor

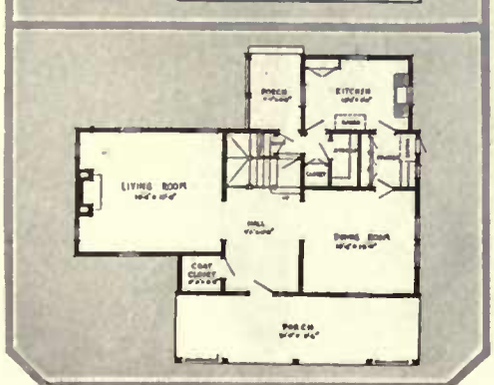


A slight extension set back from the front line of the house gives commodious service quarters on the first floor. The stairs are concentrated at the back of the hall. The plan is pleasingly open



The second story of the shingle house shows a well grouped plan of chambers, giving three bedrooms, two baths, closets, a sleeping porch and a small stairs hall. Storage room is found in the attic of the extension

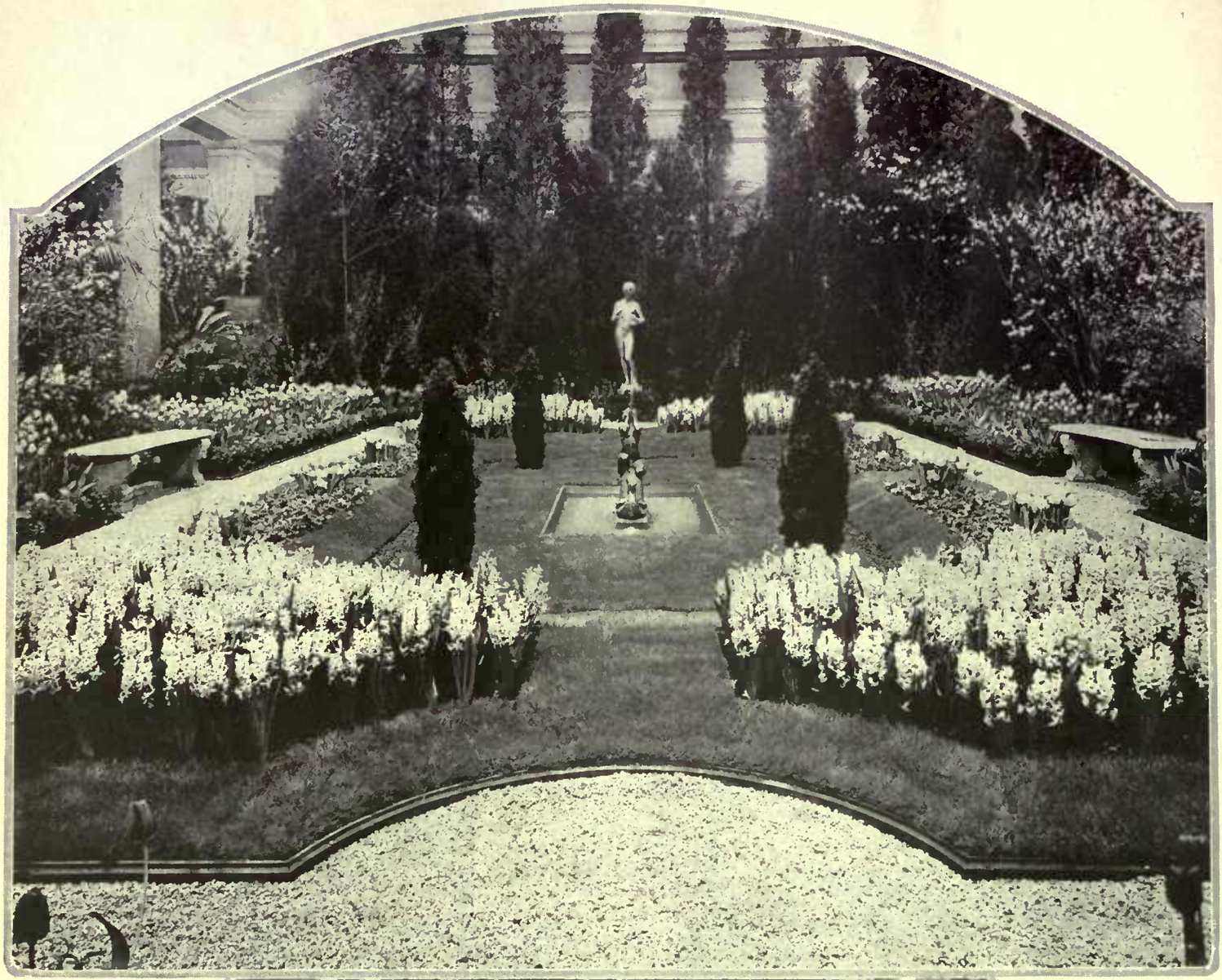






For a little house the first floor plan gives an excellent and unusual grouping of rooms. The living room occupies an extension. The dining room, pantry and kitchen fill one side of the house. The porch and entrance hall give an added air of spaciousness

This house was designed to create a distinctive small house for a reasonable sum. It is executed in shingles painted white, a shingle roof, green painted shutters and red brick chimneys. Lattice gives the front porch the relief of design. Aymar Embury, II, architect



Levick

The display arranged by John Scheepers carried true garden charm. Spring blooming bulbs and shrubs and a wealth of green turf surrounded a simple playing fountain, the whole set off against a background of evergreens



In the Bobbink & Atkins garden the chief color effects were obtained with azaleas. Looking down the shorter of the two axis paths the view was terminated by a white pergola over which climbed a lavender wistaria in full bloom

FLOWER SHOW GARDENS

Two Exhibits at the 1921 *International Flower Show, New York City*

OSTRACIZE THE FLY

Only by Well Fitting Screens of Up-to-Date Make Can This Household Torment Be Eliminated

ETHEL R. PEYSER

"TRY my glasses," coaxed a kind old lady, when her young friend broke her own bone-rims. And she did. But she was far from happy—in fact, quite miserable; and her eyes took a long time to recover from the ravages of the ill-fitting glasses.

Naturally nobody should use glasses made for another. Glasses that have been more than carefully fitted to the individual's eye are none too good if comfort and eye ease are desired.

So it is with the installation of screens. It may sound queer to compare eye-glasses and screens, but nevertheless the analogy is nearly perfect. As the eyes vary, so do the apertures of the various homes. Therefore, unless screens are fitted carefully to each window, door or porch there will be discrepancies, and if one fly or insect can get in others can and there will be not only discomfort but probably disease distribution.

Swat the fly? No! Don't give yourself a chance to swat it. Keep it out!

Therefore if you have a house to screen do it the best way you can or the money spent will be a dead loss. They must be bug-tight even as a ship is water-tight; unless they are, you will be the host at continual insect balls and chairman of the rust convention and store up for yourself an irritability unprecedented. For there is no more annoying thing in the home than recalcitrant or obstinate screens.

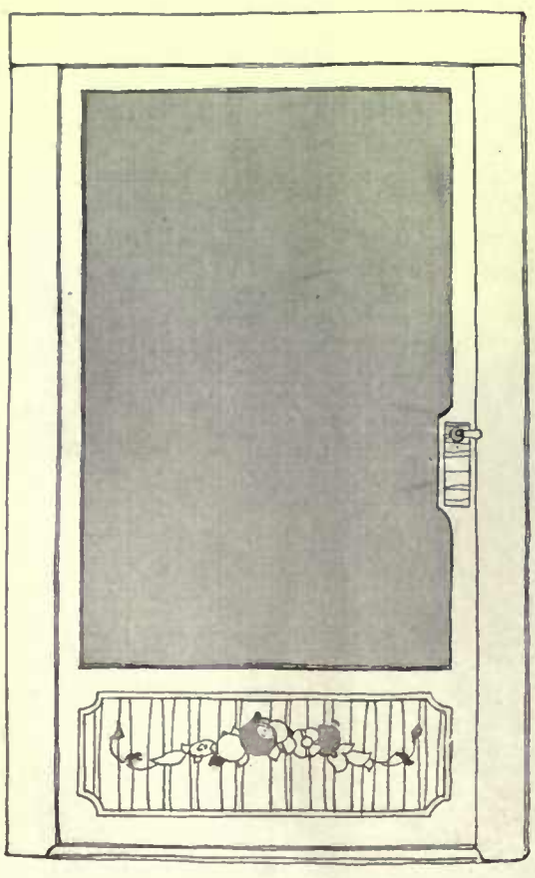
It is strange that any missionary work need be done about screens because almost everyone agrees upon their uses in health prevention and comfort assurance, yet withal the purchasing of them is done ignorantly and as carelessly as the young woman who uses anybody's glasses for her own particular and peculiar eyes.

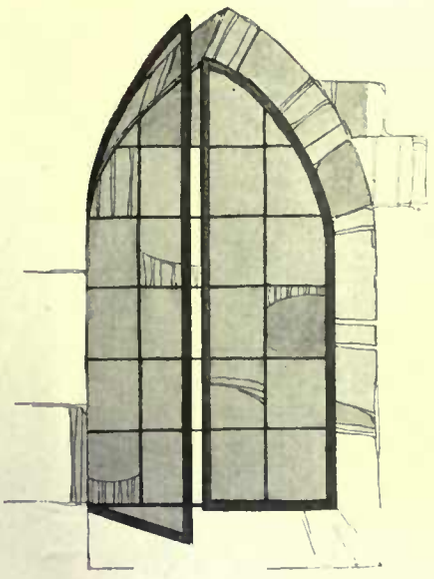
To begin with, do not order screens to be made "right away"; they cannot be done in less than a thirty-day month and be made with any finish. Order early enough after you have received estimates from the best screen makers; then take the estimate which gives you the best value after you have either seen the models, actual installations, or are satisfied that you will get the thing that you need for your particular case. The skilful screen men treat your case as individually as the oculist treats your eyes.

(*Continued on page 72*)



Roll screens are used with either sash or casement windows. The monel metal screen is clamped taut by teeth fixed along the edge and rolls up into a box attached beneath the head board of the window casing or set in the casing itself

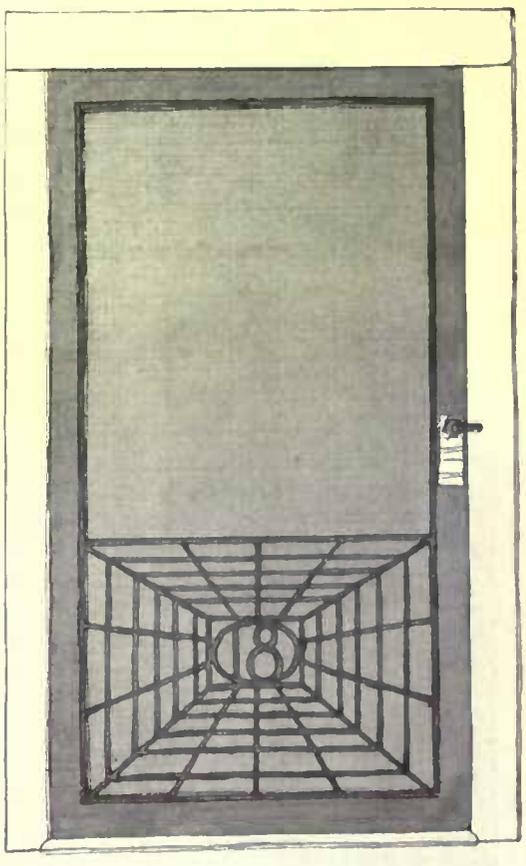




Pivot-hung metal frame casement screens are especially made for houses that have fine wood or stone window frames

The screen door to the left shows a decorative bottom guard which can be applied to almost any type of stock door

A decorative guard permitting passage of air and giving the house number can be attached to a wooden or metal door



GARDEN STATUARY BY PAUL MANSHIP

In Which Archaic Forms Are Modernized in a Pleasantly Sophisticated Manner



Standing at one end of the Charles Schwab garden at Loretto, Pa., is this figure of an Indian crouching, just having released the arrow from his bow



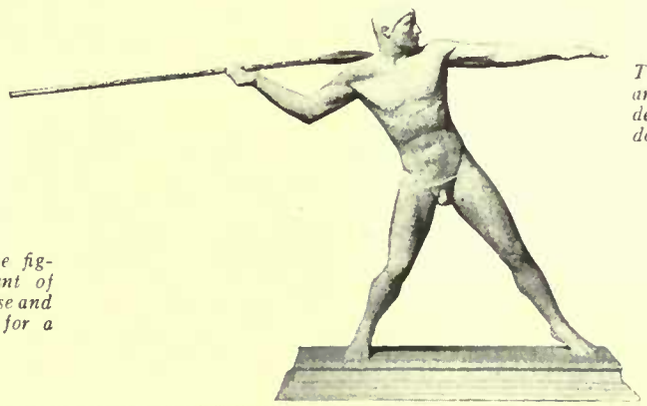
At the other end of the Schwab garden, a companion piece to the Indian, is this pronghorn antelope just struck by the arrow. Both are heroic size



"Day and the Hours" is a sundial in bronze executed for the garden of E. O. Holter, Mt. Kisco, N. Y. Figures of the zodiac encircle the base



Another figure in the Schwab garden is a sundial of Hercules sustaining the universe. The sphere is enriched with symbolic decorations



The lines of the "Spear Thrower" are obviously archaic, but in small details such as the hair and the decorations, one finds Mr. Monship's sophisticated touch

"The Duck Girl", a life-size figure, is pleasantly reminiscent of Greece. The drapery, the pose and its action fit it eminently for a place in the garden

"Atlante", a figure 30" high, is designed to give activity to some quiet spot in a garden. A row of dolphins forms the decoration of the circular base



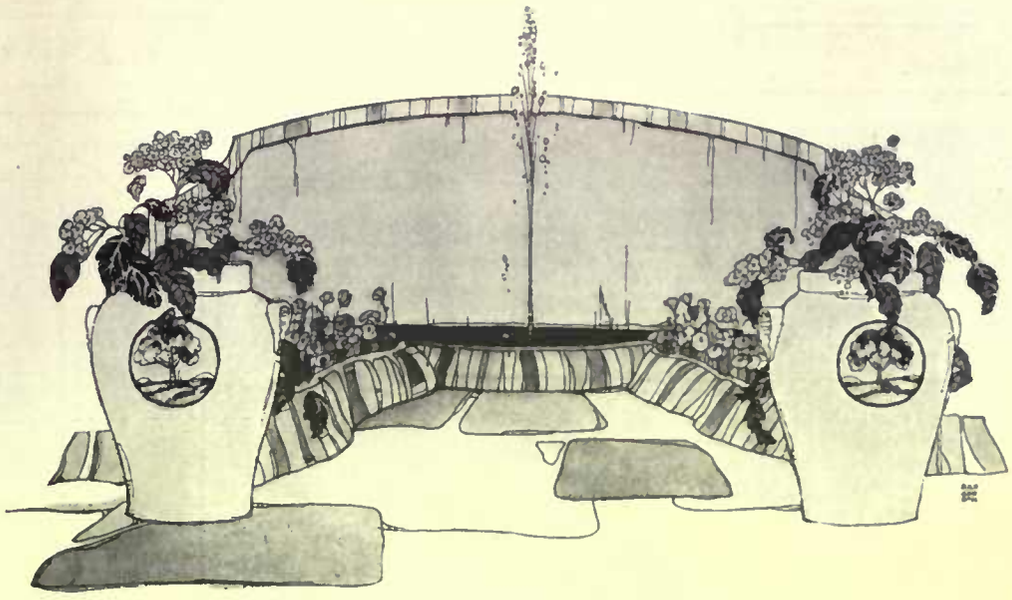


An armilary sphere representing, in the figures at the base, the cycle of life, is a revival of the old form of sundial found both on the Continent and in China



FOR THE GARDEN WALL *and* TERRACE

Articles which may be purchased through the HOUSE & GARDEN *Shopping Service, 19 West 44th Street, New York City.*





A graceful wrought iron flower stand holds a 12" pot. $7.50. In a 10" size, $6.75

The canary yellow Spanish pottery jars, effective for a terrace or doorway, are 18" high. The landscape decoration is in blue and green. $45 for the pair





A cast stone bench with acanthus leaf carving, 4' long, is $24. 5' long $28. In Italian marble $172

This stone wall fountain complete is $53. The separate parts: lion head spout, $10; shell $25, support, $18

A cast stone bird bath, in white, gray or buff, is 18" wide and 28" high. $22.50. 34" wide and 42" high, $45





An iron garden chair of delicate pattern and durable qualities is painted leaf green. Especially attractive is the lattice design of the seat. $35

Graceful iron garden furniture copied from a French design is painted a soft green. The side chair is $35, arm chair $50, table with 26" top, $50

June

THE GARDENER'S CALENDAR

Sixth Month



The leaves of the young cabbages should be clipped before transplanting



As soon as the pole beans begin to climb, help them with raffia ties



At the recent Flower Show in New York was a bowl of tulips grown in water

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.			1. 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.	2. Sow now kale, Brussels sprouts, cabbage, celery and cauliflower. These when large enough to handle should be transplanted into other beds and set about 4" apart. From here they can be moved into the garden later.	3. 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.	4. 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.
5. 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.	6. 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.	7. If they have finished flowering, the early spring shrubs such as forsythia, deutzia, etc., should be pruned. The best method is to cut out entirely several of the very old branches. By pruning now no flowers will be sacrificed.	8. The climbing roses should be looked over carefully and any heavy, robust new growth should be tied into proper position. Pruning should be deferred until they have finished flowering, when the old wood is cut.	9. 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.	10. Don't neglect to keep up the sowings in the vegetable garden. Corn, beans and cucumbers should be sown twice this month. Intercropping may be resorted to in many cases with the purpose of increasing the yield.	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.
12. Care should be taken with all newly planted hardy stock that it be not allowed to suffer for lack of water. Thorough soaking of the ground—not a mere sprinkling—followed by a heavy mulch is needed.	13. All the hedge cutting should be done now. Frequent trimming is required in order to avoid making a number of unsightly voids. Hedges that have been neglected for some time may be improved by tying in shape before cutting.	14. 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.	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.	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.	17. Now is the time to atop using the asparagos, 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.	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.
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.	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.	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.	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 brush placed in the row. Such attention repays.	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.	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.	25. Azaleas, genistas, acacias, etc., should be plunged in beds out of doors, where they can be well provided with water and sprayed. These plants will be making growth at this time and forming next year's buds.
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.	27. Keep a sharp lookout for aphis of all kinds if the weather is at all dry. If the plants are infested spray them for three successive evenings with a reliable tobacco solution. Be sure the spray reaches the under sides.	28. It is advisable at this time to take large quantities of chrysanthemum cuttings. These if rooted now will make fine plants for 6" or 7" pots, or when bedded out will make stems about 3' long with good sized flowers.	29. Crops such as potatoes, celery, tomatoes, etc., will be improved by mild applications of fertilizer. Scatter the fertilizer on the ground around the stems of the plants, working it well into the soil with a hoe.	30. Lettuce will frequently run to seed at this season of the year. Boards or other covering material placed over the plants will tend to reduce the loss from this source. Remove all such covering during wet spells.	*The flush of life may well be seen* *Thrilling back over hills and valleys;* *The cowslip startles in meadows green,* *The buttercup catches the sun in its chalice,* *And there's never a leaf nor a blade too mean* *To be some happy creature's palace. . .* *—Lowell.*	

NOW an' ag'in I hear some o' them city folks what has summer places over to the Lake gassin' 'bout how little life an' hustle they find out here in the country, an' ev'ry time I does I kinder snort. I wonder if any o' them that talks thataway hes ever laid on their backs under an apple tree fer a spell, 'long 'bout the time the flowers 're in full bloom? Ain't no place that's busier'n an orchard then.

First-off, as ye look up into the branches, they don't seem to be a blame thing stirrin' 'cept the drifts o' petals eddyin' off to the east'ard when the breeze puffs up a bit. But direc'ly ye've hunched 'round to git comf'table, an' kinder settled yer head down on a extry soft tuft o' grass, ye begin to notice things. Up yonder in the big crotch is a nest full o' squealin' young robins, hankerin' fer their Ma to come back with a beak-full o' worms. On a dead twig at the top o' the tree a phoebe-bird sets, teeterin' his tail an' dartin' off into the air ev'ry minute er so to nip a fly on the wing. Redstarts an' summer yeller-birds go hoppin' on' skippin' an' singin' 'mong the branches. Bees're ev'rywhere.

Yep, an apple orchard's a busy place, but 'tain't the kind o' busyness that gits on yer nerves. Rather, it sets ye to day-dreamin', an' firs' thing ye know, ye don't know nothin' 'cept that ye must've slep' a couple o' hours, the sun's so low.

OLD DOC LEMMON.



The hardy garden pinks are one of the best low edging plants we have



Don't forget to spray the tomato plants against caterpillar attacks



Dwarf Japanese lilies were among the exhibits at the New York Show



The Larchmont Garden Club won First Prize in the window box competition at the New York Flower Show



Proper labeling in the flower as well as the vegetable garden is a great help in keeping track of the plants and planning for the future



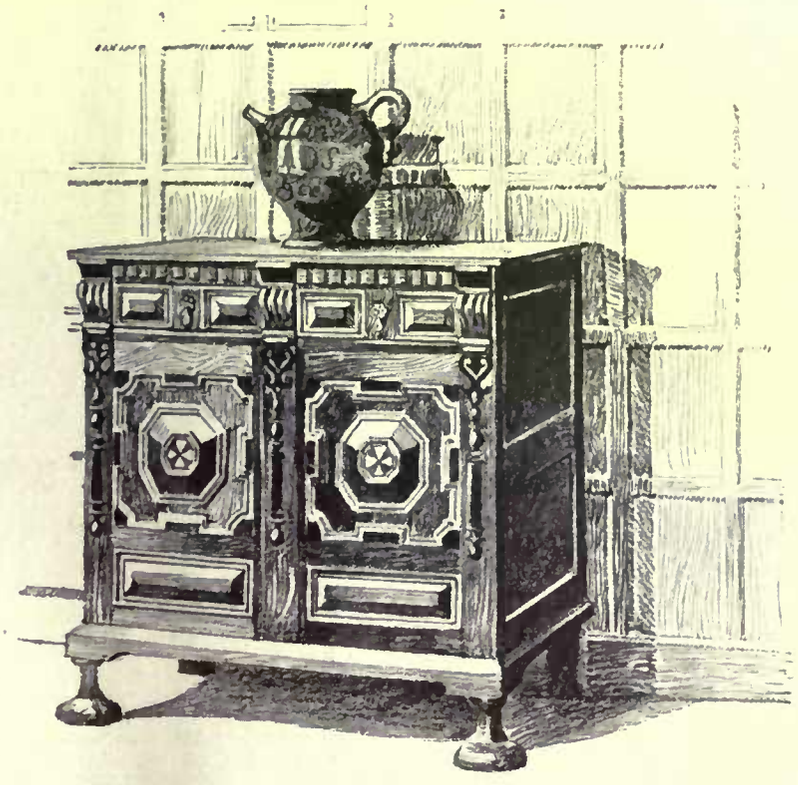
On the main floor of the New York Show were a number of large landscaping displays, F. R. Pierson's among them

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Begun in 1490 by William Norris Completed in 1603



This beautiful old English home, rich in its tapestries, paintings and furniture possessed a chest similar to the one reproduced by *W & J SLOANE* with all the interest of detail and variety of woods of the early seventeenth century original.

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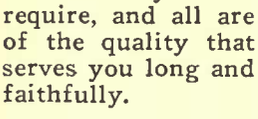
Hints for your Home

L&C

Kitchen Helps for Summer

WHETHER you plan to furnish your new kitchen completely — from sink brush to refrigerator—or merely need an odd dishcloth or saucepan to replenish last summer's kitchen — come to Lewis & Conger's. Our nine floors contain every household article you will require, and all are of the quality that serves you long and faithfully.





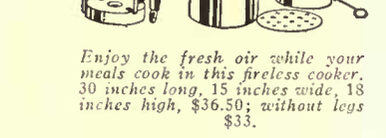
Pyrex Ware goes into the oven and out to the table —a convenient way of serving meats, vegetables and desserts. Casserole $1.75. Pie plate 90 cents.



Enjoy the fresh air while your meals cook in this fireless cooker. 30 inches long, 15 inches wide, 18 inches high, $36.50; without legs $33.



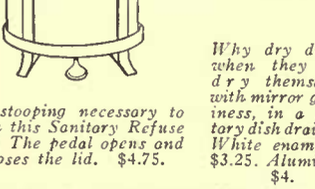
No stooping necessary to open this Sanitary Refuse can. The pedal opens and closes the lid. $4.75.



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The bricked path should be slightly higher in the center than at the sides, in order to provide drainage. Bricks on edge form a good coping for it

A Variety of Garden Paths and Edgings

(*Continued from page 27*)

cases they are less expensive than brick or stone, are extremely popular. With stone or brick paths, or grass paths edged with stone or brick, practically any edging is effective. Box, box-barberry, aubretia, saxifrage, pinks, *Alyssum saxatile*, etc., make delightful edgings, but should the path be raised above the bed, taller plants should be used. If the path be lower than the bed, flat-growing plants may be used, and they may be allowed to encroach slightly on the path. Grass paths which are level with the beds might be edged with box or box-barberry, santolina, nepeta, and large-growing saxifrage. Fine-growing species of plants should be avoided, for they are apt to get mixed with the grass, and their foliage provides too little contrast with it.

Gravel paths offer the widest scope for edgings, since practically every form looks well, but if a growing edging is used, it must be protected from the gravel which will otherwise spread about its roots. With box or similar low edging an inconspicuous edging should be concealed under the plants. Brick or stone, on edge, is good, or even thick tiles may be used. For mossy-growing plants, such as saxifrage or aubretia, stone on edge may be used for them to trail over. This not only helps to give a thicker effect to the border, but the porous nature of the stone retains moisture in summer, and so tends to keep the roots and foliage of the plants fresh.

Oil Jars as Garden Ornaments

(*Continued from page 44*)

variety to a monotone. Others, again, are used to hold a choice plant on the short pillar at the top or bottom of a flight of steps to the garden.

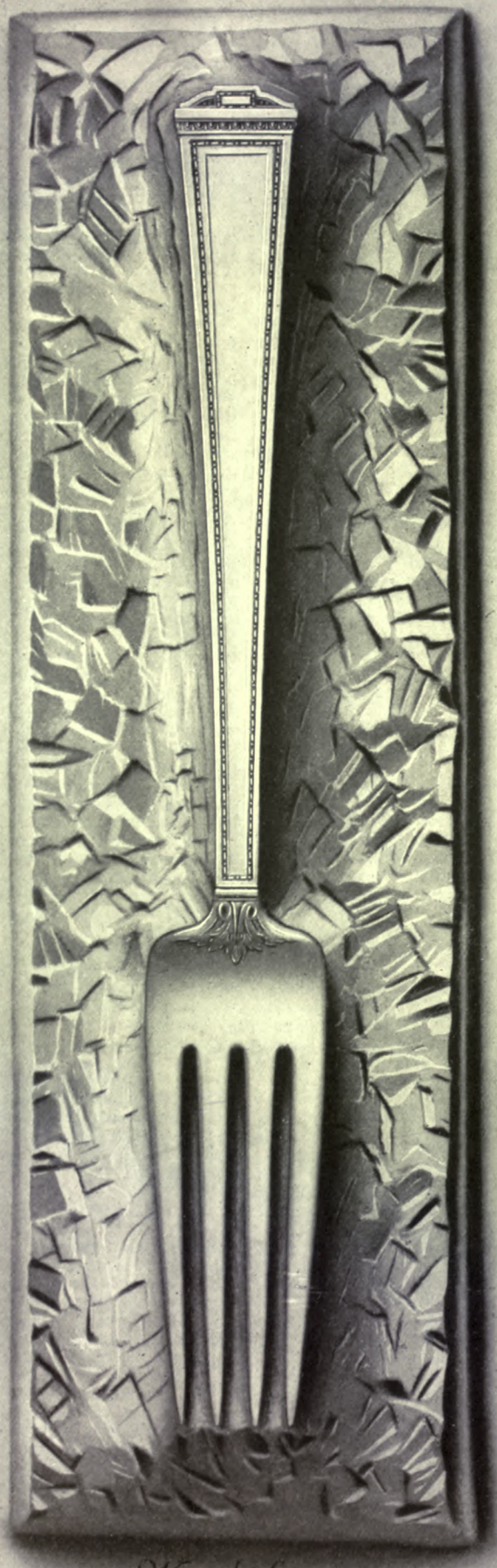
They look well at the door posts of a summerhouse, on a low pedestal in the middle of a wide garden path, or in the center of a lawn; at the corners of a squarely built fountain, at the ends of a pergola, in fact, in most places where a graceful curve is required to break up straight lines.

Indoors the smaller kinds look well in a corner, or in the fold of a screen, either empty or containing some bulrushes, willow branches, fruit tree blossoms, iris or any tall decorative flowers.

Among the fascinating designs is the strawberry jar, which came first from Italy. Doubtless, holes were originally knocked in a cracked oil jar and strawberries planted therein, but now the jars are molded for this purpose, with regularly placed holes and lips or rings to each. They give a pleasing effect with the strawberries pendant from the holes, and, incidentally, produce fine clean fruit, thus combining the ideal of the useful and the ornamental. They can also be used for other plants, such as vines or ferns, and look well when both are grown.

It requires no great stretch of imagination to visualize how perfectly oil jars fit into the landscape scheme The garden path slopes down either side to an open space with a lily pond and small rose clusters in the corners. At the farther end of the pool is a step down to the water, on either side a short brick pillar with an oil vase of the palest yellow or white, and behind these, the lines of a vine-entwined pergola. Nothing is in or on the vases. They are beautiful in themselves. Would not one wish to linger there? And would not the vases make perfect this impression?

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Write for Book 104, illustrating the Pantheon Service in all its beauty.

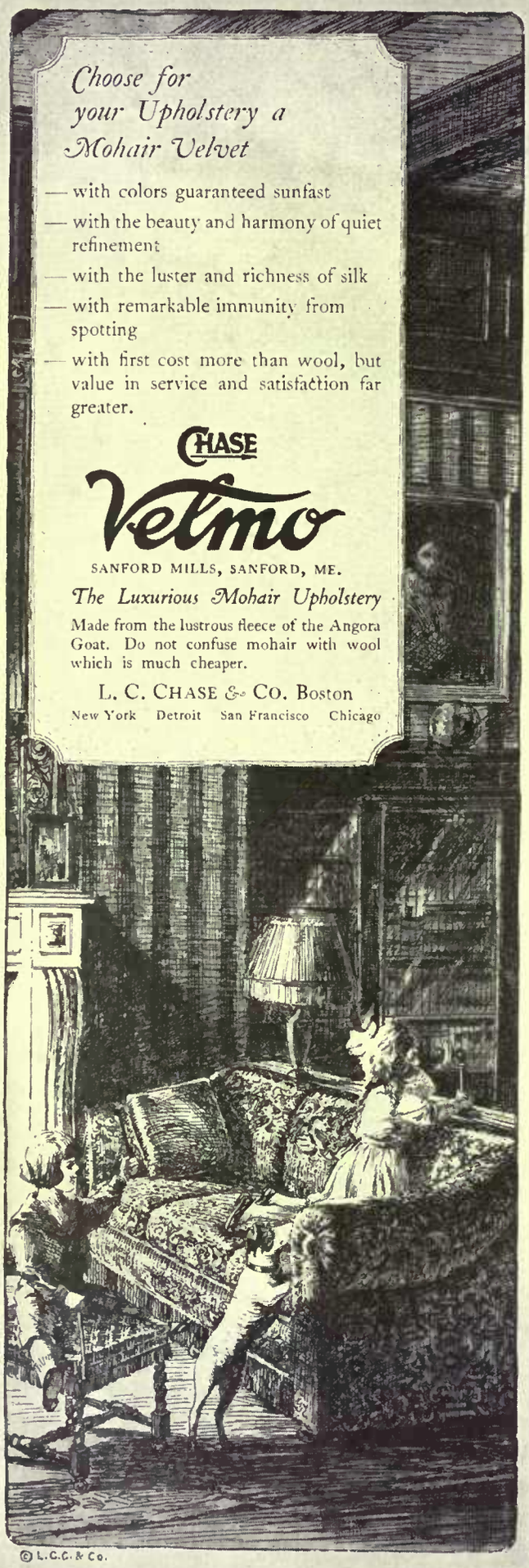
This craftsman's mark identifies the genuine.

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INTERNATIONAL SILVER CO.

Meriden, Conn.



Native Shrubs for American Homes

(*Continued from page* 52)

There are a few nurseries which have already foreseen this trend of thought, and have been helping it along considerably by adding new native varieties to their list each year. Some of them have much valuable information in regard to native plants and their uses, which they are giving to the people through interesting and descriptive catalogs. The idea of this article is to introduce and bring before the reader a few of the many shrubs which are native and hardy in this country, especially in the northeastern section of it. These shrubs have wide and varied uses as well as great beauty, but unfortunately they have not been well known, and therefore not widely used.

Perhaps one is safe in saying that Nature has nothing more beautiful or effective than the drifts of snowy white blossoms with which the flowering dogwood (*Cornus florida*) fills the woods in early spring before the leaves are out. And then again after the first few frosts, it tints the landscape with the wonderful touches of gold, scarlet, and crimson of its leaves and berries, which last until spring. There are few things which are as decorative the year 'round, so hardy and so widespread in our woodlands, and so little used and appreciated. The dogwood which we see growing in the woods is very beautiful, but even so it is not at its best, for the other things crowd it and shut out the sunlight. When it is moved into the shrubbery or planted as a specimen it develops and rounds out into a perfectly formed small tree with an abundance of bloom.

Another member of this family, and one with much the same characteristics, is the Japanese dogwood (*Cornus Kousa*). This, while not a native, is very hardy, and gives a longer period of bloom than its American cousin.

Shrubby Cornus

The above mentioned Cornus are small trees. A larger share of this family is of shrubby growth. These have practically the same characteristics in coloring and leaf habit, but the flowers are not as showy. They serve as admirable "fillers" in the shrub border, or as plant material for moist and partially shaded places. Their bright stems and brilliant berries are welcome additions to the scene in winter, as they show up wonderfully well against the somber background of leafless bushes, evergreens, or in the snow. Silky dogwood (*Cornus sericea*) has flowers in flat, close clusters in June, which are followed by a blue fruit. This shrub grows well in moist situations, which is also true of the red osier (*Cornus stolonifera*), which also has brilliant stems in winter, and the peculiar habit of spreading into clumps by means of sending out long, wand-like shoots.

Red is the most cheerful color in winter and this is the color of the stems of the red-twigged dogwood (*Cornus alba*). The *alba* refers to the fruits of this plant, which are white and interesting against other foliage in winter. The stems of this shrub are more red than those of the red osier because there is an absence of purple which the former possesses. An interesting thing in these red-stemmed shrubs is that they lose this color in summer, when the stems are bright green, but as soon as the leaves begin to fall the red returns. *Cornus sanguinea* sounds more red, but this also has a large amount of purple in it; however, it is a good grower and an interesting shrub to plant.

The panicled dogwood (*Cornus paniculata*) has very showy blossoms in small, loose, cone-shaped clusters in May and June, followed by white berries the size of a pea on scarlet stems.

Another family of native American plants which are suited and adaptable to nearly every garden are the viburnums. No garden is complete without them; in fact, hardly any garden is without them, for the popular snowball or the Guelder Rose of the English garden belongs to this tribe, as do also the snowberry, coral berry, and bush honeysuckles.

The viburnums are valuable for their thick leaf-masses, their pleasing masses of creamy white bloom in spring, and their interesting berries in the fall and winter. They serve as good fillers, as screening material in the border, they grow as well in shade as they do in sunlight, they will adapt themselves to moist places, and with their fruits they attract the birds in winter.

The flowers of these shrubs are interesting. They remind one of a hydrangea bloom gone wrong. The outer ring of flowerets is composed of large showy ones, while the inner rings are formed of smaller flowerets which do not appear to be fully developed. The large showy ones serve as advertisers and attract the insects. This advertising idea has been carried to the extreme in the case of the snowball, and that is why the blossoms of that shrub are so large and showy—they are all developed.

The snowball is the developed form of the common high-bush cranberry (*Viburnum opulus*), which grows from 3′ to 10′ high, is very handsome in leaf-mass, and has attractive scarlet fruit which is often used as a poor substitute for the cranberry.

Dockmackie or maple-leaved viburnum (*Viburnum acerifolium*) is a shrub 3′ to 6′ high, and resembles a young maple sapling. It grows very well in shade, as it is a native of the woods. In the autumn its foliage turns to a brilliant crimson, while its fruit, which is at first pink, turns to a dark purple.

Arrow-wood (*Viburnum dentatum*) is very widely used as a filler and as a mass planting in moist shady places. The leaves of this shrub are deeply indented, while the stems are long, arrow-like shoots. In fact, this was one of the best sources of arrow material for the Indians. It grows from 5′ to 15′ high and has a blue fruit in the fall.

Withe-rod (*Viburnum cassinoides*), which blooms in May, is followed by a pinkish fruit which slowly turns dark blue, is persistent through winter.

Nannyberry (*Viburnum lentago*) has a very abundant bloom of white in May and a pleasing blue fruit in October. It grows from 5′ to 15′ high.

There are a number of other varieties in this family, but they do not have interesting enough characteristics to place them in a very favorable position as plant material.

The Sumacs

Still another family of native material which has long gone begging in foreign countries is the sumac. The American landscape would lack a great deal if we did not have the brilliant flashes of gold, scarlet and crimson of this shrub. It grows luxuriantly along our country roadsides and in our thickets. It prefers the sunlight but is not partial as to soil conditions. It makes a good variation in height among the other shrubs in the border; it gives a change of color, and also adds as a valuable plant in screen plantings.

Perhaps the best known of this family is the stag-horn sumac (*Rhus typhina*), for this variety grows most commonly and its large spikes of scarlet, velvety fruit in the fall make it noticeable even at a distance. This plant has been known for its utilitarian qualities rather than for its landscape effects for a long

(*Continued on page* 70)



The Story of a Friendly Little Shop



Told again on the occasion of "The Gift Shop of Fifth Avenue" entering its new shop on the south-west corner of Fifth Avenue and Thirty-ninth Street, diagonally across from the Union League Club.



SHOPS, as they grow large, often lose in their growing, the personality which has been responsible for their first success.

So the story of Ovington's and of its new home is told here to show to you something of the spirit that pervades the place; to display, if we can, the personality which has been undisturbed by growth—the unique character which makes Ovington's so outstanding.

Seventy-five years ago, Ovington's was neither large nor famous. It was a young shop in those days—back when Polk was President, but it displayed, even then, the same two characteristics through which it has grown and grown.

First—charming things at sound values

In those days money was dear and goods were cheap, and the housewives of the day were thrifty.

And had Ovington's been founded upon any other than the principle of substantial values, it would, then, have withered before it bloomed.

But wither it did not. Grow it did. And the judgment of what was charming and unique, combined with judgment of good values, has made it grow and grow throughout the years.

Always, too, it was a friendly little shop—a shop where no haughty attendants urged its patrons to buy; a shop where hostesses of three generations felt free to come, to compare and to consider.



The new shop—Fifth Avenue at 39th Street

The shop grows: The spirit remains unchanged

Ovington's has greatly grown since 1846. Now it is in its new home—its home for many years to come. Its offerings are more varied, more distinctive than ever.

Today, distinctive lamps and shades, odd furniture, sturdy Sheffield and mirrors of good line and above all, the smartest of gifts may be had—as well as the fine china and glassware.

But the spirit of friendliness, of unobtrusive welcome and help is still here. The old, old idea of good values, good taste and good choice is with us yet.

You are always welcome at 438 Fifth Avenue.

OVINGTON'S

"The Gift Shop of Fifth Avenue"

Fifth Avenue at 39th Street



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Hoffman hot water is quick, sure, inexpensive. It's "right on the dot—water, HOT!" It's ready for any daily task or emergency.

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A lifetime of dependable hot water service is contained in every Hoffman. And every Hoffman is generously guaranteed. Full information should be yours. You can get it by sending the coupon. Please send it now.

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HOFFMAN *means-* **Instant Hot Water**

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Native Shrubs for American Homes

(*Continued from page* 68)

time. Its long branches serve to make quills to run sap through in the maple sugar orchards. The berries, distilled, make an effective gargle for sore throats, while the wood makes a yellow dye.

The smooth sumac (*Rhus glabra*) is a smaller shrub with dense pyramidal terminal clusters of flowers in June and July. It grows from 3′ to 5′ high and in autumn its leaves turn a very brilliant scarlet.

The dwarf sumac (*Rhus copallina*) is also called shining sumac because the leaves are bright and reflect the light. It grows from 3′ to 5′ high and serves as a good edger for the larger "leggy" shrubs. The stems between the leaves have a peculiar winged effect, which with the constant changing in foliage and blossom makes it an attractive shrub for the border.

Another interesting member of this tribe is the sweet or aromatic sumac (*Rhus aromatica* or *Canadensis*). The leaves of this plant when crushed give off a pungent odor which is not unpleasant. It grows from 2′ to 6′ high and also serves as a good edging shrub for the front of the shrub border.

One of the reasons why the sumacs have been slow in finding favor is because they have a black sheep in the family, a poisonous member, poison sumac (*Rhus vernix* or *veneata*); but this can be easily distinguished from the stag-horn and the smooth sumacs because they have indented and uneven edges to their leaves, while the poison sumac has a smooth and entire leaf. It can be distinguished from the shining or dwarf sumac by the absence of the winged stems between the leaflets. The aromatic odor from the aromatic sumac also serves to mark that.

The Past and Present Use of Mirrors

(*Continued from page* 51)

on the wall. They should never be used independently but always in connection with some other decorative scheme such as a low table, a chair, or possibly a chest, placed directly underneath the mirror and covered with a bright scarf. On either end may be set candlesticks or bright china ornaments, while as a central feature a colorful bowl filled with flowers is most artistic.

Mirrors, regardless of their placing, should be in sympathy with the architecture, hangings and furniture of a room, although they need not be of the same period. It would, of course, be out of place to hang a first era mirror on your living-room wall if Louis XV period furniture prevailed. Rather would you turn to a more elaborate type such as the late Renaissance or Chinese Chippendale designs which show elaborate gilt carving.

We have grown to feel that the only proper place for a decorative mirror is over the mantel, but here again we err, for although this spot is admirably adapted for this treatment, yet other parts of a room also lend themselves to its charm. Often we find them hung in pairs on the same side of the wall just above a table or with pictures between them. Again, sconces are so used in conjunction with mirrors that it is almost impossible to think of one without recalling the other—the light playing on either side of the surface brings out charming compositions which would otherwise have been lost.

In the library, if it is finished in dark rich woodwork, the looking-glass should be framed to stand out conspicuously against the dark background. A mahogany frame would undoubtedly blend into the wall treatment and therefore it is better to utilize a gilt or other frame that will catch the eye pleasantly as one enters the room.

The dining-room lends itself more than any other to varied suggestions. For the white paneled wall the mantel mirror is charming, more especially if it is balanced on either side by brass sconces. Mantel treatment is the most effective in this room, as it reflects the table, its setting, and the guests. Should an English style of architecture prevail, gilt, bright-colored, or polychrome frames are more suitable.

Many mirrors can be used attractively in the chamber, the dressing table one being the most prominent. The triple mirror is generally used for this purpose; although a most unique idea is the use of a four-sided mirror without framing, the advantage of which is that when seated in front of it one is able to obtain a front and back view at the same time. Then, an over-mantel mirror is charming in this room if so placed that it catches the sunlight as it glimmers through the curtains, or pictures the waving branches of trees, the blue sky, or possibly the moonlight on a soft summer night.

So mirrors form a little field of their own, and combine so many interesting features that we have grown to feel that as careful attention should be paid to their purchase and placing as to the hangings, rugs and furniture.

The Gladiolus, a Super-Flower from Africa

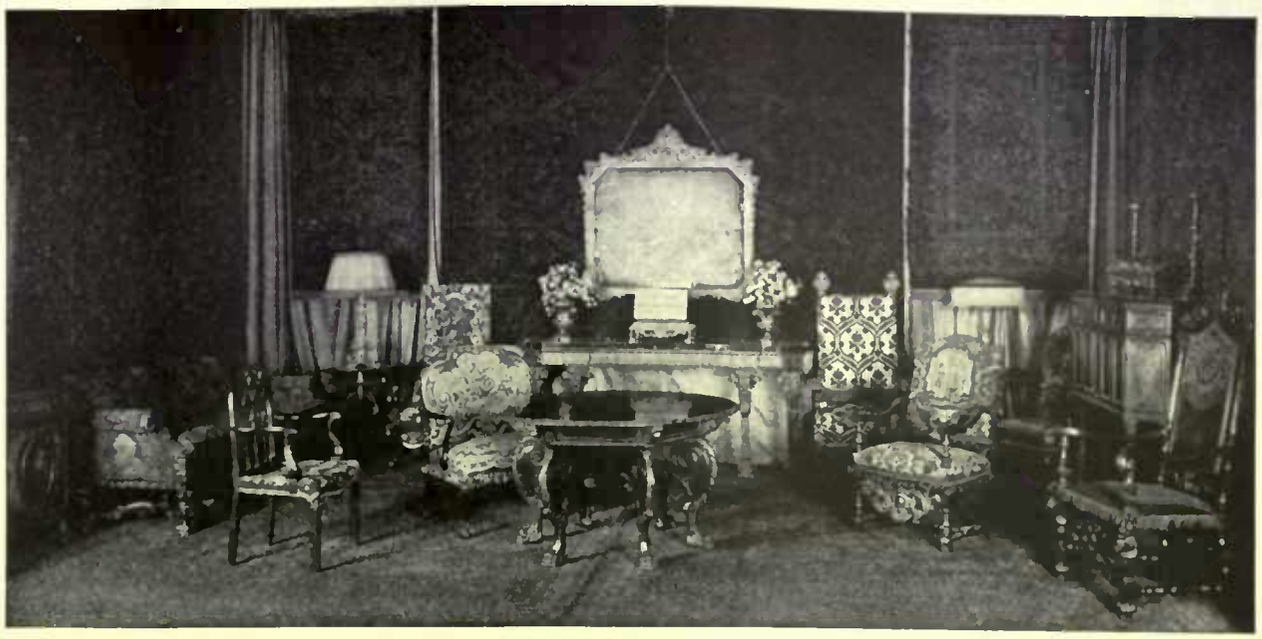
(*Continued from page* 40)

lavender garden. Mary Fennell, a pinkish orchid, would also be safe in a garden of phlox, veronica, platycodon and their July friends.

If, on the other hand, the rosy pinks have been excluded from the garden, much gayer combinations are possible. A group about which I am personally very enthusiastic is headed by Gil Blas, a deep salmon with individual sprays of extreme beauty. Niagara, a pale creamy salmon; Loveliness, a more ruffly version of Niagara with a slightly pinker tone; and Schwaben, a glorious flower stalk of big, pale yellow flowers, make a combination which is the especial delight of those who like a golden range of color. This group planted so as to bloom with the lavender *Echinops ritro* and the deep blue purple of Mr. Huebner's single petunias, with rose Lady Hillingdon and the creamy sprays of thalictrum woven all through the border, are like old lace and amethyst kept from languishing by the hardy loveliness of the gladioli. Schwaben, with the slight, graceful Iris Spray, a gladiolus having the pale bluish purple of Spanish iris, is again a delightful combination. Schwaben in any case is a kind of super-flower—a big, pure, cool yellow stalk whose color never seems quite real. Its cold yellow solidity is the best sort of contrast for the delicate loveliness of Iris Spray. Nursery catalog enthusiasm is difficult to avoid in describing one's favorites, for no true flower lover knows the meaning of restraint. Indeed, adjectives are not plentiful enough nor sufficiently varied to last out a gladiolus description of any length.

On the subject of reds, however, there

(*Continued on page* 72)



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The Gladiolus, a Super-Flower from Africa

(*Continued from page 70*)

is no temptation to be lavish, though the form of Cracker Jack, and its clear, fine color, almost persuade one to create a setting for its exclusive use. With Mrs. A. C. Beal, a white flower with a red tongue, or with Willy Wigman it would be excellent. Indeed, one of the best gladiolus plantings I ever saw was on a vacant lot in Chicago where were great masses of cosmos not yet come into bloom, and piercing the soft, indeterminate mass of their foliage, the flame-colored spikes of Mrs. Francis King.

Reds after all are not to be dismissed with a word. Prince of India, a mottled red and purple, makes an extremely interesting combination with the orchid Mary Fennell. It is oriental in character, and needs, like the other reds, to be isolated.

The planting of gladiolus with cosmos brings up the point of supplementing crops which flower at the opposite ends of the calendar from the ones mentioned b e f o r e — namely, the fall-flowering plants. Gladioli planted early near the chrysanthemums, the Japanese anemone or the late monkshood, will supply midsummer flowers in a space which without them it would be hard not to regard as lost during all the first part of the summer.

If near these autumn flowers are planted clumps of aconitum, Sparks variety, which blooms in July, its glistening jewel-like caps will be lovely with the solid mass of the salmon gladiolus Gil Blas or the coral Halley, with a late white phlox like Independence to lighten the contrast.

A later summer group, one smaller in scale, are the primulinus hybrids in all shades of salmon and orange, masses of feverfew and the clear little blue annual verbena, as an edge. If one can contrive to have with this a few belated larkspurs with their blue—priceless in midsummer when the garden has turned to lavenders and purples — so much the better.

The primulinus hybrids are comparatively new; somewhat lighter and more delicate in form than the other gladioli, and for the most part ranging in color through the salmons and apricots to orange and even bronze. There is no such thing as a poor primulinus, and one buys a mixture of the seedlings with the assurance that they will all be lovely.

For the first of September these may be planted near *Salvia azurea,* whose blue delicacy needs the foil of a coarser mass of color near it. Schwaben again is very good with the blue of the salvia, or it may be replaced by Yellow Prince, which is deeper in color and not so magnificent in form. By this time also the snowberries have swelled on their long bending stems, and their waxy whiteness is pleasant with the salvia-primulinus combination, or with the second blooming of larkspur—a particularly handsome combination whose beauty does not suffer by the addition of yellow and orange gladioli, or the coral pink of Halley.

A group which embodies the magenta-yellow-blue color scheme with which gardeners have been playing the last few seasons, is blue salvia, gladiolus Sunrise, buddleia in the background with gladiolus Baron Hulot contributing a rich purple note. And another in which gladiolus Hortense supplies the magenta note (not that we have to seek far to find this troublesome hue!) is Hortense, the delightful cream phlox Drummondi, and the blue annual verbena.

The very best way for a novice to familiarize herself with varieties, without having to go to all the trouble of planting and waiting for results, is to write for several boxes of cut gladioli which the growers will send for a nominal sum during the season. Each variety is carefully labelled, and one may study the crisp flower stalks in this way and arrange compositions with the flowers in the garden, making up recipes on the spot for combinations to plant another season.

O s t r a c i z e t h e F l y

(*Continued from page 61*)

Your screens should be: (1) Simple to manipulate, should pull up, lower, raise or thrust out, easily and happily, and should be simply removed for storage if necessary and uncomplicatedly re-applied.

(2) All the hardware should be inseparable from the body of the screen —that is: catches, bolts, locks, etc.

(3) All the metal work should be rustless and adapted to the region in which you live.

(4) Frames must be rigid and wire cloth taut, well fastened at every point in the frame, not sag, and be rigid.

(5) Wooden frame screens must be of kiln-dried, seasoned wood, and when expedient, of hard wood.

(6) Renewal of wire cloth must be a simple matter without an armory of fancy tools.

(7) All should be neat, attractive, matching the window, door or porch trim where they are placed.

(8) They must be a pleasure to use, not limiting the use of the window or door screened, nor breaking the back or arm when in use.

Screen frames are made of metals and of wood. Due to the architectural design of some windows or doors it is necessary for a wood frame to be used, and for the same reason it is often wiser to use a metal frame. Wherever metal frames can be used they are the best to buy, as they will stand up longer, and, if the best be bought, they will need less renovation, as they can be made rigid at only half the width of the wood screen. Furthermore, you get more ventilation than you do with the wood-framed screen. Of course, you want air and as much as you can get of it; therefore the narrower the frame the more perfect the screen.

The metals used in frames are pretty much up to the quality of your screens' maker. They are to be had of bronze and various concoctions of bronze dependent on the patents of your purveyor; of brass finish, copper finish, steel enameled; steel painted; steel grained to look like the wood trim, steel galvanized and steel regalvanized; monel metal.

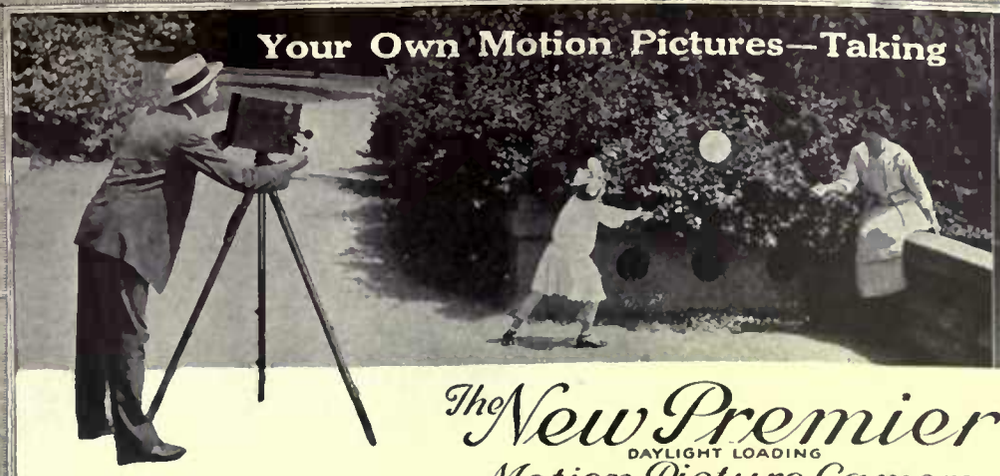
To be honest, there are two better classifications of screens: those that are rustless and those that are not.

Monel metal is used for seashore houses, as the salt air does not corrode or corrupt it. Variations of the bronze screen are also adapted to seashore use.

The painted steel screen has to be painted over and over again to keep it from rusting and wearing out. The galvanized screen is practically rustless and the regalvanized is quite positively an insurance against rust.

Be sure that when you buy a bronze frame it is not simply a bronze steel frame. Steel invites rust, and the way to have a rustless screen is to make steel an absentee or galvanize it.

(*Continued on page 76*)





The New Premier
DAYLIGHT LOADING
Motion Picture Camera

Get Action and Life into Your Pictures

Summertime pleasures are rich in action; vibrant with a wealth of life. Still pictures—snapshots—are always so still, lifeless, without the irresistible sparkle and animation of Nature's summer charms.

Canoeing along some inland river or lake; motoring across country; casting a swishing fly in the midst of some babbling mountain brook; all are redolent with scintillating, flashing action that only the motion picture camera can adequately catch and preserve.

Even the children's vivacity and buoyancy of spirit make but dull and uninteresting pictures when the action is lost. Yet, as her babies—always "babies" to her—mature into young men and women, Mother would experience a quiet rapture to be able to treasure up their childish frolics and revel in their memories.

Father's "own little girl" blossoms into a "sweet young thing"—and father wouldn't have it different—but there is a needless pang in the passing of childhood's love. Needless, because the New Premier Daylight Loading Motion Picture Camera can preserve these fleeting joys and pleasures forever fresh.

No experience is required to operate this motion picture camera. It loads in daylight just as easily as the little Brownie box or Kodak the children play with. It will make faithful, life-like records of simple, moving events or "shoot" a several-reel amateur scenario as pretentious as any professional "movie."

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The Loudon Adjustable Flower Stand
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The above picture shows a Boston fern held at an angle of 45° facing the room for decorative effect. This stand enables the growing plant to be adjusted to the best possible position to obtain sunlight and a uniform growth. Especially designed for growing large foliage plants in residences and sun parlors. It is an ideal stand for your Porch.

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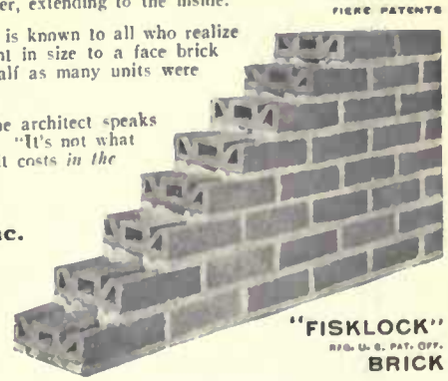
But unseen, the multitude of "dead-air" cells in the "Fisklock" wall add to the comfort in summer and make it easier to heat the house in winter.

And the inside of the brick wall is of the same high quality as the face for every "Fisklock" brick is a header, extending to the inside.

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The labor saving is so great that the architect speaks volumes when he says of this brick: "It's not what brick costs per thousand, but what it costs *in the wall*."

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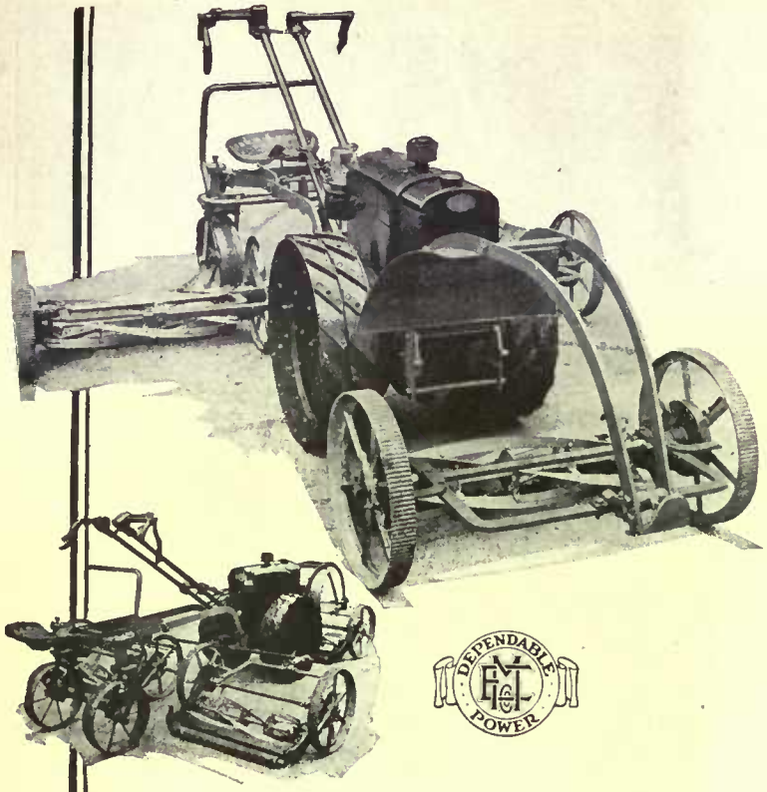


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The machine is controlled with ease and precision.

A foot control and a double clutch *power* control enable the operator to negotiate close to flowers, shrubbery, trees, fountains and walks without endangering the property.

The machine we are selling now—the NEW model—has some features that no other machine of this type possesses.

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We would suggest that you see our dealer and let him explain the advantages of this machine. He will be pleased to demonstrate without obligating you. Really, the machine in actual use will surprise you by the wonderful way in which it performs.

The name of our dealer will be sent on request.

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MIDWEST UTILITOR
Dependable Power—

Exclusive!

1. A New Tufted Pansy (Pansy Violet) (Lord Beaconsfield)

Has the combined perfume of the pansy and the violet. The color of both upper petals is dark purple—pansy-violet—a very beautiful color. The three lower petals are pure white, shading into creamy white toward the edges. This combination of colors is very effective. Unlike the pansy, this will bloom all summer, and holds its size, even during the hot summer months. Pkt. 50 cts.



LORD BEACONSFIELD PANSY

2. Fringed Moonpenny Daisy

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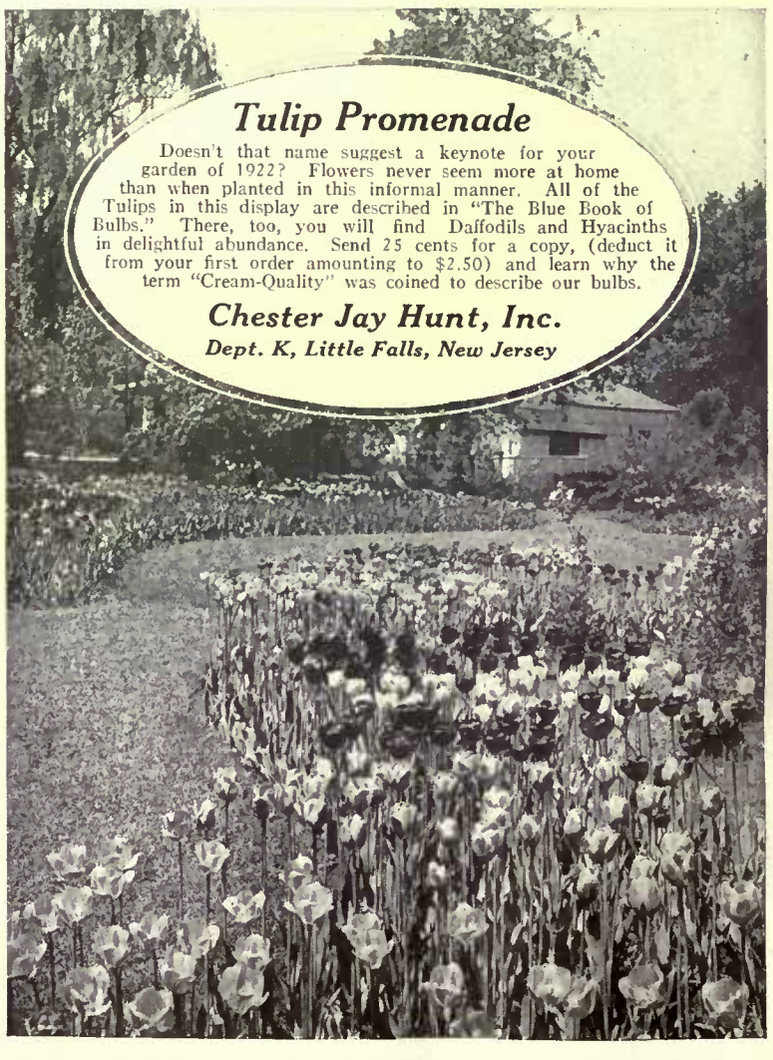
This exquisite new variety fills the long-felt want for a really hardy Wallflower. It will survive our severest winters and is a plant of great beauty with its gorgeous orange flowers and shining dark-green foliage. Grows about 15 inches high, branches freely and blooms the whole season. Pkt. 50 cts.

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Don't wait until July to sow your Hardy Flowers—start them *now*. You take advantage of better soil moisture, get better germination, stronger plants and many more flowers than you would if you delay. Our *Book for Garden Lovers* (25c) is sent *free* with above $1 collection.

Schling's Seeds

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Booth Tarkington, Owner, Kennebunkport, Maine.

Frederick Wallick, Architect.

June Air in December

Think what it would mean to you next winter to have the air in your house as fresh and sweet as it is now. It means *exactly that* to thousands who have installed Kelsey Health Heat.

The Kelsey is a Warm Air Generator, entirely unlike the ordinary furnace. It is built with a series of zig-zag tubes, which send—not a small amount of hot air, but—a large volume of warm air into every room in the house.

And the Kelsey Humidifier adds just the right amount of moisture, so that you feel the warmth at a moderate temperature.

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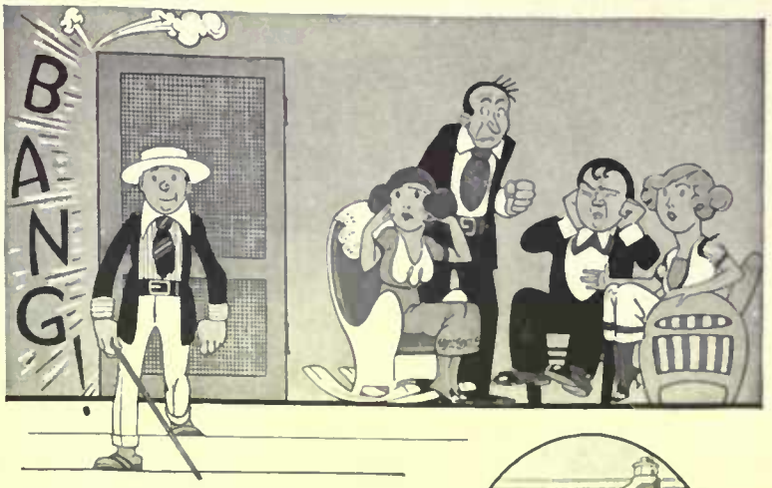
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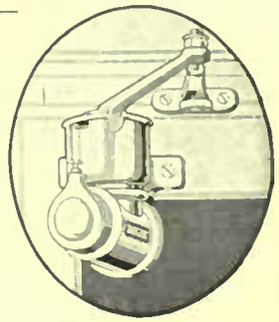
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Screen Door Music

SLAM! BANG! Every time your screen door slams it leaves its imprint on your nervous system. Slam! Bang! All summer long. Day in, day out.

Don't go through this experience this summer. Treat your nerves right. Put a Sargent Noiseless Screen Door Closer on your doors and enjoy the quiet and calm of the drowsy summer evening.

Use them on other doors too. There is the coat closet in the front hall, the downstairs lavatory door, the bathroom door, the pantry door, the kitchen door, the basement door and others, in the home and at the office.

Doors equipped with Sargent Noiseless Screen Door Closers shut quickly, gently and quietly, without rebound, which means less wear on doors, locks and hinges; more order and dignity in the home.

Sargent Screen Door Closers are easily attached. They are sturdy and dependable, like all Sargent Products.

If not at your hardware store, write us for descriptive folder and the name of our nearest dealer.

SARGENT & COMPANY
Hardware Manufacturers

31 Water Street New Haven, Conn.

Sargent Day and Night Latches



Add security to quiet by installing Sargent Day and Night Latches throughout the house. Linen closets, clothes closets, basement, attic and other doors should be protected as well as outside doors.

SARGENT
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MILLER

Lighting Fixtures

These MILLER fixtures are made from improved, indestructible MILLERMETAL, which is of superior quality and takes a remarkable finish.

The prices quoted represent remarkable values for high quality fixtures.

Even if you are not contemplating a new house, these fixtures will "dress up" an old one.

They can be seen at all Miller dealers. Write us for name of nearest one.

No. 72, 5-light Fixture, $24.50
West of Rocky Mountains, $26.00

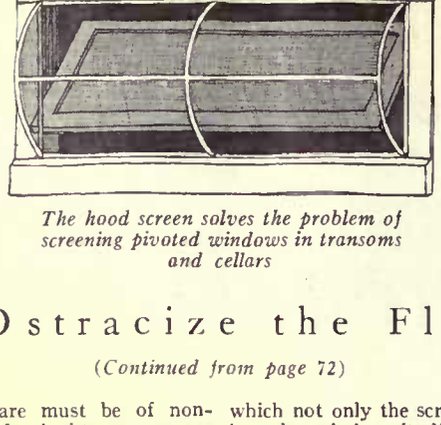
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West of Rocky Mountains, $7.50

Finishes: Venetian and Gold, Verde and Gold—for living room. Silver and Black for dining room.

Prices do not include glassware, bulbs or installation

Edward Miller & Co.
Established 1844
Meriden, Conn.





The hood screen solves the problem of screening pivoted windows in transoms and cellars

Ostracize the Fly

(*Continued from page 72*)

All the hardware must be of non-rusting metal. No doubt, as soon as the rustless steel is on the market in large quantities, screen men will be using it instead of galvanizing, painting, etc., and using it and bronze and monel metals for hardware.

Some Details

The corners in the metal (and in the wood frame as well) have to be of exquisite workmanship. The best types have no screws or rivets or plates or projections of any sort, yet are of a perfect interlocking or welded construction and hold the screen cloth at every point with infallible tenacity.

There is no aperture so shaped that it cannot be framed in screens by the ablest screen makers. In the case of the metal screen the bent work is really a work of art, in that they are not puckered or pinched, but are *sans* humps, *sans* bumps, *sans* everything but beauty, rigidity and conformity to conditions.

Every screen manufacturer has his own scheme for fastening the screen cloth firmly in both metal and wood frames. The idea is that the cloth must not sag in the frame, on the largest openings in doors or windows, porches, etc., that when either whacked by the children or inadvertently struck by adults, the cloth will remain taut and rigid and stay in place in the frame.

The tubular metal frame in this connection seems the most logical metal frame. It is lighter and as strong as the other types of metal frames. It is so admirably contrived that the cloth can be removed without an extra tool and the springs and slides can be very conveniently and admirably fitted.

The tracks or slide upon which the metal frame works must be a slide and not a series of sticking points. This means good workmanship.

Another advantage the metal frame has over the wood frame is that it does not need the disfiguring hinges; if hinged, it can be hung on the pivot hinge which leaves no scar, and is inserted in the casing of window and leaves no trace. When it is to be taken down for the winter it is simply lifted out—no pins to come out of hinges and no unscrewing.

Varieties of Metal Screens

The type of screen is of course dependent upon the kind of window or opening you have to screen. The usual types are: sliding and rolling, casement and stationary.

The sliding screens are usually used on the double hung window and slide on a slide. The best slides are of metal backed by wood. A double hung window can be screened by a single screen or a double one, dependent on the wish of the purchaser. The double slide is necessary, of course, in the case of the double screen.

In this connection it is interesting to note that there is a new type of window lately on the market that arranges in the head of the window a space into which not only the screen can disappea but the window itself, and be out o the way. This of course allows for completely open window even more s than the casement.

The pleasure of the slide screen is i the fact of its sliding and not catchin in a series of struggles to make it work

Springs and tubular grooved frame complete this type. If the springs ge out of order in a tubular grooved frame they can easily be taken out and re stored without special tools. They ar protected also from wear and rust an made so as to withstand atmospheri ravages. A safety device should be pro vided to prevent the spring from acci dentally disengaging itself.

If the screen is hung inside the win dow, one hand lift is sufficient. If it i hung outside it is well to have anothe on the inside to be of service when re moving them for winter storage.

Rolling Screens

The acme of screen perfection is at tained in the rolling screen. At presen this type is creating the interest it de serves, as it is adapted to every kin of window and can be kept on the win dow throughout the year.

The screen is of metal and rolls u on a roller like a window shade; it i of simple construction, durable an non-rusting. It is light and rolls wit great dispatch. Some of these shade like frames can be raised and lowere at any point on the window frame they are rigid, do not sag on the broad est of windows and are equipped wit non-rusting metal, and are either o monel or bronze in fittings and framing The track in which they slide is als non-rusting and holds the screen wel in place. The screen cloth is of th best mesh and is tightly fastened a every point in the frame.

The fact that these screens are inside the window leaves them free from the ravages of the elements, which is an other point in their favor. Some o these screens are supplied with a cor just like a shade and that pulls up an down the same way. Some of these roller screens have employed zinc on al exposed parts, and this is a rust pre ventive. The same brand employs a waterproofed fabric less expensive than metal, also bronze, copper and mone metal.

One especial type of rolling screen presents an advantage that is very de sirable—it has a patent side grip for the edges of the monel screen cloth and a perfected runway in which travels a series of metal clips holding the cloth and so arranged as to roll up without difficulty. The screen roll is assembled in a zinc casing, made exactly to fit the window, which is easily attached to the "stops" at the top of the window frame and, when painted or stained to match the trim, looks like a part of it and is almost invisible. The two side "run ways", also of zinc, are screwed to the window "stops" like weather strips and are painted or stained in similar man ner making them entirely inconspicuous

(*Continued on page 78*)



Residence — Highland Park, Illinois
Robert Seyfarth, Architect, Chicago, Illinois
Exterior of Redwood Sawn Shingles

Build Your Home of REDWOOD and Preserve its Personality

IN mansion or bungalow, the use of Redwood for exterior construction and finish will do more than any other one thing to preserve the personality of a frame, or stone and wood house.

Redwood resists rot

Every fibre of Redwood is impregnated by nature with a preservative which prevents the growth of decay-producing fungi. Properly seasoned, Redwood is subject to a minimum of warping, shrinking and swelling. Climatic conditions and earth moisture do not weaken or rot Redwood.

The good appearance and soundness of your house are assured when you build with Redwood shingles, sidings, water tables, porch posts and columns, railings, roof boards, gutters and window frames—for these parts of the buildings are exposed to the weather, or in contact with the earth, and should be built of the best lumber.

Also resists fire

Redwood reduces the fire hazard, because it is free from pitch and other highly inflammable resinous substances, therefore is hard to ignite, slow-burning and easily extinguished.

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Being unusually free from knots, splits, checks and other imperfections, there is little waste in Redwood lumber. The builder's time is saved in working with Redwood. Having a close grain and smooth texture, Redwood takes and holds paint well. In a Redwood house, repair and up-keep expenses are reduced to a minimum.

Information on Redwood every home-builder should have

If you are planning a home, you will be interested in knowing more about Redwood—why and where it should be used in your new home. Our Chicago office will be glad to send you this information. Write for Redwood Information Sheet No. 11, "Residential Building Materials."

The Pacific Lumber Co.
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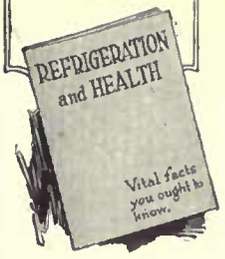
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Vincent Astor, Rhinebeck, N. Y.
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E. J. Marshall, Pasadena, Calif.
S. Reading Bertron, New York
Guernsey Curran, East Norwich, L. I.
Cornelius Vanderbilt, New York
Mrs. L. Z. Leiter, Beverly Farms, Mass.
Wm. Fahnestock, Katonah, N. Y.
Mrs. W. L. McKee, Bristol, R. I.
Samuel Mather, Cleveland, O.
Mrs. R. H. Townsend, Washington
George Eastman, Rochester, N. Y.
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William R. Coe, Oyster Bay, L. I.
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IN ALL ordinary refrigerators, metal linings are used in the ice compartment—which is actually the hardest place to keep clean. Every woman realizes the difficulty of keeping metal linings absolutely sanitary and consequently appreciates the practical beauty of the seamless, snowy white porcelain lining (of both ice and food compartments), found only in the Jewett.



The Jewett—In addition to its one piece, inch thick, seamless china crock lining—provides a perfect system of cold, dry air circulation to properly preserve food.

This china crock without crack, crevice or joint, assures absolute cleanliness, a most essential feature to proper preservation of food, and is but one of the many exclusive features of the Jewett Refrigerator. When almost every notable mansion, fine hotel and well-managed club selects the Jewett, its superiority must be unquestioned.

Write for this book

There is a reason why milk, butter and meat should be kept on the lower shelf of the refrigerator; do you know it? This and other points concerning the use and care of a refrigerator are contained in our illustrated booklet. May we send it to you?

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HOME NEEDS



PACK up your housework troubles and turn them over to UNIVERSAL Home Needs. Instead of worrying about work, the UNIVERSAL housewife plans for her pleasures. Her able UNIVERSAL assistants are always ready to lighten heavy burdens—shorten long tasks.

NO woman can afford to be a weary housekeeper when she can be a happy homemaker. UNIVERSAL helps do more than perform daily tasks quickly and well. They bring order out of chaos and create in the home an atmosphere of cheer and refinement.

THE woman who uses UNIVERSAL Home Needs lives long and keeps young. She does the necessary work without unnecessary toil and thereby keeps in radiant health and spirits.

WHAT you get out of your home depends upon what you put into it. The making of a better home will be in your own hands when you use UNIVERSAL Aluminum Cooking Utensils, Bread Makers, Food Choppers, Cutlery and UNIVERSAL Electric Appliances. The time they save is the time you'll have for rest and pleasure. The hard work you have done in the past is the work they will do in the future.



Write for Booklet No. 105 "The Universalized Home"

Landers, Frary & Clark
New Britain, Ct.

Ostracize the Fly

(*Continued from page 76*)

The window shade is then replaced just below the screen casing and neither interferes with the other. The screen is so adjusted that it easily pulls down or pushes up at will, automatically locks itself on being brought down to the sill, and, after being released by a slight upward push remains in whatever position it is left. It covers the whole of every window and is so simple in construction and direct in action that, once installed, it should never get out of order. In case of damage it can easily be removed, new parts obtained and as easily be relocated. In new houses, under construction, provision can easily be made to "sink" the screen casing and side runways into the window frames so that they are almost invisible.

If the rolling screen is not used, the casement can be covered with top-hung outside screens, side-hung, double-door style, or single from one side or stationary on the outside, if the window opens inside. When possible the casement screen should be hung on pivot hinges to permit ease of detaching for storage, and, as we said before, to leave the window without the marring of the hinge there or removed. However, frequently in the case of the unusually large screen the use of a little strap hinge is sometimes necessary to carry the extra weight. In marble window casing the hinge of course is an impossibility.

A couple of side levers on either side of the screen for releasing the pivots when the screens are to be taken off for the winter make the matter of removal as easy as "falling off a log".

The top hinge screen on the outside of the window which pushes out from the inside has to be hung very securely and the bolts and pivots and handles and adjusters have to be made to perfection. The adjuster for pushing this window out or open must be a pleasure to use or else this type of screen will be a curse. There is an adjuster now on the market that is put on the window in such a way that the screen can be opened or closed without opening the inside of the window. A double insurance against inroads of bugs while opening the window to adjust screen!

Put up to "stay put" stationary screens are fastened with bolts which are removed when necessary to store.

Wooden Frames

The story of the wooden frame is about the same as the metal, only that the wood frame can't rust, but can wear out if not seasoned and kiln dried and given all the care in manufacture that long life in woods necessitates.

Here, too, the corner construction must be perfect, must be able to bear the weight of the screen and take out the jars. The frame must be rigid, light and strong. The wire cloth must be so fastened at every point that there is no sag or bagginess in the broadest window. Now all this is possible in the best wood frame screens and with good workmanship. Everyone thought for a long time that the metal screen could not incorporate their good points. Don't be fooled by someone saying that the wood screen cannot be made "fool proof", for it can and is. Here again every maker has his own device for catching the metal cloth; here again the metal cloth must be rustless; here again the metal work and hardware must be rustless, the screen must make easy manipulation possible.

The screen door question, too, is rallied round with the same provisos of manufacture as metal and wood screens. There are the two leaf door and the one leaf.

The new thing on the door is the fact that the whole door may be screened or only one-half screened, the rest of wood or metal. Yet it is far better to have the whole door screened, but for the sake of beauty and lack of monotony the lower half can be guarded with a metal panel which will not only look well but protect the wire cloth. Sometimes, too, in the wholly screened door just a metal guard rail is applied to prevent injury to the wire cloth on the full expanse of a door.

If half the door is of wood, there again you lose the free entry of air, so it is advisable to screen the door completely and use the guard metal work to beautify and protect it.

Some of the lower portions of doors (as is the case with French windows) are beautifully carved to be in keeping with a handsome wood interior.

Doors, too, should be equipped with a good check to prevent them from hanging and close tightly.

Locks or no locks, are questions to be decided by the buyer, but all hardware, bolts, catches, pins, hinges, etc., should, of course, follow the "no-rust" regime, and be of the most durable stuff and match up with the surrounding hardware.

Even though the frame and its hanging are of vital importance, yet what would the screen be without the screen cloth? And, of course, there are as many kinds of cloth in this quarter of the world's work as in any other and we have to know something of the variety in order to know what we are buying, to buy advantageously. Here again we play the old tune: Rustlessness.

The cloth must be of a mesh not too fine for free entry of air, and fine enough to prevent the smallest insects from entering. But here one must use discretion. If your home is in the Adirondacks where black flies and midgets precede the mosquitos, then it is the better part of wisdom to use a finer mesh; if you are at the seashore, the ordinary coarser mesh is sufficient.

Wire Cloth Varieties

There is also choice here. One can have:

(1) Painted steel cloth which must be repainted often in accordance with its exposure and in regard to where it is exposed and whether it is hung inside or outside of the window.

(2) Galvanized steel mesh: This is often blackened for eye ease.

(3) Monel metal (an alloy of copper and nickel) guaranteed rust proof, used mainly at seashore resorts but good for any place.

(4) Bronze and patented bronzes: Used as is the monel wire cloth. Here a coat of paint to dull the bronze glare is of real service to the eye.

(5) Copper: A coat of dull paint here, too, will take off the glare.

Manufacturers have various bronze cloths and they are sold under various names. Its great use is imperviousness to rust but it has to be of the best manufacture to insure this paradisiacal condition.

The porch that is screened with pernickety screens never is screened in time to reject the insect world. So here is another case where they must fit and be made to order.

What is a sleeping porch without a screen? Without a functioning screen? One swallow may not make a summer, but one fly can make torture out of night.

Some makers will key your screens so that each screen has its tag for replacement and there is no loss of effort and time in resetting them next year in their proper places. This can be done in windows, door and porch work. Of course, with the rolling screen—they are

(*Continued on page 82*)



Max-Ray
Madison-Chaise
in glazed chintz

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"MAKE BEAUTIFUL LAWNS"



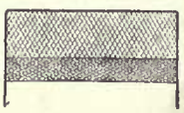
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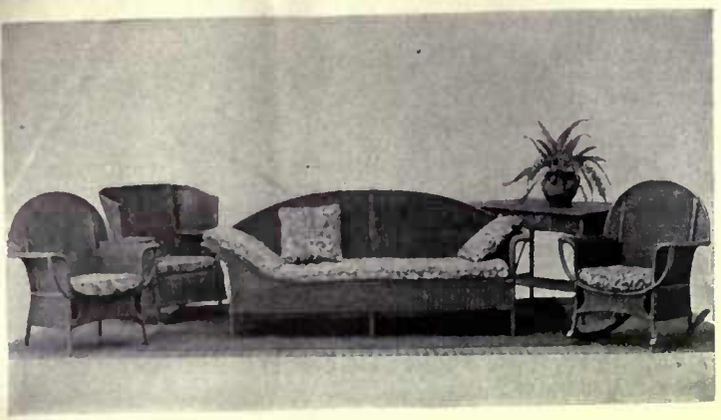
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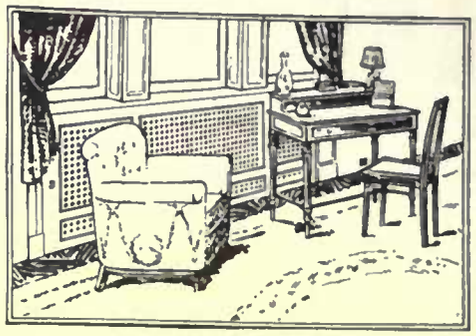
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Ostracize the Fly

(*Continued from page* 78)

never taken down and much labor is saved.

Screens are not a luxury; they are a health measure. When we get more civilized we will probably have our screens inspected to see that they fit, and the boards of health in the various towns will keep a close watch on them for diseases are rapidly being traced to the minute insect carriers. Typhus and yellow fever are the last results. Think what Central Europe would have been spared had it been properly screened!

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Collecting Old White For Decoration

(*Continued from page* 39)

Collecting a color is good fun, because collections of objects are usually hard to place. No matter how exquisite queer snuff boxes may be individually they are difficult to display agreeably. That is why collecting a color is so much more fun—because it may be the keynote, the secret basis, of all your decoration. Given a collection of old white things—fabrics and ivories and paintings and such—your soft white becomes a pervading glamor, which spreads itself over your rooms, coloring everything. The ageing of white is exactly opposite to the ageing of color. While colors constantly lose their intensity, white takes on a thousand lovely tones.

Perhaps it seems a little mad, this amateur collecting of a color, and yet surely there is a Providence that directs the passionate collector to the objects of her longing, to the undreamed things that give her surprise and enchantment. The element of surprise is as precious to the collector as the joy of finding things sought for. Certainly I never could have imagined or anticipated the possession of my now most coveted belongings, and therefore I must believe that my love for them, like a magnet, drew them to me. As they revealed their existences to me I made them mine, which was much more amusing than seeking definite things. When I found an old pair of white kid gloves of the Directoire period, with naive pictures and Spanish verses printed on them in black ink, with their edges minutely scalloped and yellowed white ribbons laced through the wrists, I had a much greater thrill than if I'd found a snuff box or a fan or a bandbox. My lovely pair of old gloves were kept in a box for a long time, but now they have a proper place in my bedroom, beneath the long sheet of glass that covers my pink and white brocade-hung dressing table. Their cost, I think, was five shillings, but their charm is priceless.

Indeed, most of my white finds represent so much fun and so little money that I feel my passion must be an inspired one. And when I find irresistible white things that I cannot possibly afford, I buy them for some more fortunate one who may have the right room and the adequate dollars and the proper appreciation. When I found a quilted petticoat of white satin, of the Louis Seize period, I could not possibly afford it myself, but I bought it and covered a small old sofa frame with it and used it in a drawing room, just beneath an old flower painting, in which white flowers shone against a dark ground. When I found a fragile triangular white lace shawl for fifteen dollars I kept it for myself, and made a hanging for the head of my bed, a perfect hanging, and yet utterly undreamed of. This bed is a lovely, graceful white and gold one, Louis XVI in feeling, with a slight additional suggestion of the Directoire. Its four very thin white columns terminate in gilt swans. The swans at the headboard hold this old lace shawl in their beaks. I have planned a festoon of old ribbons and strings of lace for the two lower posts, but that has not come to pass. The bedspread-to-be also is a thing of dreams—it must be of yellowed white satin, faintly painted. But at present a perfectly plain length of pink moire serves as bedspread.

My bedroom is full of white, but each white spot is so separated from another as to count fully. The room is like a huge box of yellow-pink, with walls and ceiling and trim all the same tone. The dark polished floor is covered with the Aubusson rug of the white stars. The windows are hung first with glass curtains of a thin pineapple tissue of cream white, patterned with butterflies and bound with narrow white satin ribbons, and then there are large full curtains of a silvery gauze, with valances of Directoire brocade, old gray-blue silk with yellowish white flowers over them.

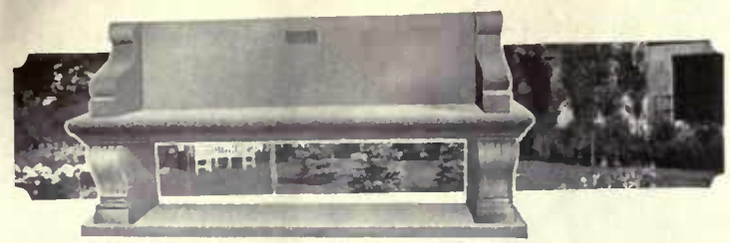
Between the two windows, on top of a narrow walnut bookcase, is my ivory tower, which delights me none the less because it is actually of bone, and not of ivory. The illustration which shows this tower and the white and gold bed also shows a lot of lesser white things which are special treasures; a water color, supposed to be by Blake, of a youth and maiden making an offering of a great basket of white fruits to Pan; a small Chinese procelain lady sitting beneath a mirrored jar of white stocks; an old black and white vase on the dressing table; a white figure with convenient cups for matches and cigarettes, and a pair of red glass bottles, covered with gold stars, in ivory coasters. In the same London basement shop where I found my star carpet I found the Louis XV chairs, one of which sits at the foot of the bed. The white frame of the chair has become so worn that it takes a true lover of the shabby to forgive it, but the wine colored Aubusson covering, with its great pink and white lilies, is brilliant still.

The dressing table (simply a wooden shelf fixed on the wall, exactly opposite the mantel, with a huge mirror inset above it) is hung with pink brocade flowered in white and red, a beautiful old stuff that I dreaded to cut, but felt I must enjoy.

The white panel which hangs over my mantel is an old Louis XVI carving, so worn that it can only be called white by courtesy. Its original white paint is almost gone, and placed against a clear white wall it would be a mass of gray and tan, but against the deep yellow-pink of my room it is a marvelous arrangement of whites. Some day, when I have a little house, I shall build it into a little dining room. The ivory box beneath the panel is another proof of collector's luck, for it is of the same Indian design as the coasters which hold my star bottles. I found it in a Boston junk shop, at a ridiculous price.

The furniture grouped about the mantel is of all sorts and colors, but all of it is relieved by white. One bergere is covered with mauve linen checked in white, the other in brown

(*Continued on page* 84)



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Collecting Old White For Decoration

(*Continued from page* 82)

toile de Jouy patterned in white. The screen is of book-paper, black ground spotted in white and pink. The wardrobe is painted in imitations of tortoise shell, with little white lines suggesting ivory, and white butterflies on its door.

The graduation of difference in white is limitless: for instance, there is the difference of degree, or digestion. A fresh white muslin curtain in a freshly whitewashed room has charm and simplicity, but it cannot be compared in degree with a yellowing satin curtain in an old room where white paint has taken on the polished quality of ivory. A glass—two glasses—three glasses of buttermilk are refreshing, but a glass of cream would be surfeiting. It is all a matter of quality. White must be used sparingly, preciously, to remain the motif of an arrangement, and not be lost in too great repetition. One recalls the amusing trial of Whistler, when the critic testified that a certain Symphony in White contained many other colors—green, and brown, and so forth. "And does a Symphony in F contain only F—F—F?", asked Whistler, "f—f—f—fool!"

A collection of white is best shown against some definite tone—canary, or pink, or gray, or blue—but some tone that itself, in combination with deeper color, suggests white. White not too insistent, each white object being a subtle support, should be used like a recurring motif, a delicate repetition, of another white object. The play of tones and colors in white is great, but one has learned that it is more successful to use a lighter white against a deeper white than vice versa. A white porcelain figure—of itself a shining clear white—is fine against a yellowish stuff, or against deep cream. My living room, for instance, is very faintly cream, its white marble mantel is bluish white, and the two large jardinieres are of pinkish white, and yet there is no suggestion of one white melting into another. The painting above the mantel is from an old Italian screen, and shows a gorgeous blackamoor leading in a proud white horse. On the mantel shelf beneath are two little blackamoors.

One of the white rooms I most enjoyed doing was a bedroom in a New York house built around a lovely old bed of white and gold. I have never seen such paint, as smooth and shining as a bowl of thick cream. This old bed is Italian, with four posts of equal height, and a great hanging head board with the monogram of the owner carved and gilded within an oval. This bed has a beautiful polished look, and its gold is as smooth as its paint. The bedspread is made of an old brocade of white ground patterned with little Watteau-like groups in yellow and pink and violet. A valance of pink silk hangs under the bedspread.

This room also has many notable touches of white against white, the most amusing being the lyre-shaped fixture strung with pearls instead of crystals. To the appreciative eye these pearls make no more claim to preciousness than do crystal. They are no more an affectation than are the white satin curtains at the windows. Imitation pearls are beautiful things: why not use them?

White satin is always beautiful, and age but mellows its beauty. I recall a set of old white satin wall hangings of the Queen Anne period, yellowed to a lovely frail texture and color, painted with perpendicular bandings of single roses and simple leaves. Every one who loves things has a few deeply cherished memories like this—and always I've had a dream of a room paneled in painted white satin. But I have only approacbed its realization in these white satin curtains, which are as simply made as muslin ones, great shining white masses of plain finished with pleated ruffles. These curtains are hung over a deep peach pink taffeta, so that the light may be kept warm. The usual rules were disregarded. Instead of pink over white we used pink *under* white.

Decorative Tiles Inside and Out the House

(*Continued from page* 47)

of the architect and decorator; others again are new and original in conception and harmoniously achieve their mission as pure decoration. In the Enfield tiles there is a boldness and feeling for ornamental effect that makes them peculiarly fitted for outdoor use and they carry with them much of the charm that challenges the attention in the Moravian tiles.

So far in its broadest sense, America has not succeeded in developing a distinctly national art type and it is probable that our arts and industrial crafts will vary from European types more in spirit than in actual expression. And so in decoration. We have developed no style peculiarly our own, so for a time we harked back to specific periods, studying and copying them as nearly as we could while we were in the process of discovering just what was best fitted for our particular mode of living and what would best lend itself to our own particular environment. In our search for adaptable material we have the golden fruits of all the ages to choose from, and in our present mood we are tending towards a revulsion from neutral tints and smooth textures towards colors more positive and vibrant, and surfaces expressive of the nature of the material from which they are evolved. Plaster is rough cast and left to display its natural tone and wood is no longer disguised with varnishing but is allowed to reveal the value and beauty of its grain.

But there are spaces that require a richer and more splendid treatment than rough cast work and open timber, and to produce this needed color enrichment tiles are being introduced, sometimes massed to get the effect of a body of solid color as required in certain walls and floors, or they may be distributed in small numbers to produce interesting spots of color or to supply color balance. They have been used most successfully in various ways in the structure and decoration of some of our most interesting homes. In Mrs. John L. Gardner's palatial house in Boston several rooms and corridors are made resplendant with tiled floors and walls. One floor is of deep rich red tiles and their soft velvety texture is as beautiful as an oriental rug but more in keeping with the distinctive character of the room. Another floor in this house is of blue tiles, a haunting, vibrant blue that sounds the dominant color note in the room. Old Moorish tiles embellish the walls of the apartment and they are as extraordinary in their decorative effect as a rare old tapestry.

Texture also plays an equally necessary rôle in decoration and the texture of tiles is quite different from that of any other material. To produce a good effect, the fixed background upon which they appear should be in character with its ornament—rough plaster, concrete, and stone are most frequently used—and an outdoor living room, a conservatory, a loggia, a swimming pool or breakfast room though treated in the simplest way, will, by the addition of a

(*Continued on page* 86)



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Decorative Tiles Inside and Out the House

(*Continued from page* 84)

tiled floor, a wall, a fountain, attain a dignity and a richness of artistic expression that lifts it out of the realm of the commonplace. Used on a loggia floor, the warm, harmonious tones rather prepare one for the gay hues of flowers and shrubs outdoors, and the stretches of velvety lawns are reflected indoors in all the tones which appear in the tiled pavement.

Tiles sound a warmer, more personal note than marble, they can better express the sentiment of the craftsman, but splendid results have often been achieved by using these two materials in combination, as is exemplified in the delightful hall shown on page 47 where the floor is of marble with tile inserts.

But we are just beginning to turn our attention to the use of color on the exterior of buildings—to study minutely color location, to experiment with color when it is applied to other then geometric form and to try to achieve with it a real and vital decorative result. Because tiles are so well adapted to outdoor use, and because almost any color note can be sounded by them, they will more and more play a large factor in helping toward the solution of this new problem.

In gardens, the use of applied color must be restrained if flowers fling out their gayest banners, but where there are gray walls and dusky paths and long stretches and bowers of green, what could be more delightful than to come upon a fountain whose blue tiled basin and walls seem to reflect the azure of the sky, or green tiles the cool of the ocean? Another ingenious way of introducing colors to crown a neutral toned garden wall with a coping of shingle tiles which can be glimpsed here and there between vines.

For interiors, the more utilitarian uses of tiles are becoming popular. They are made to take the places of wood or stone in door trims for instance, connecting them perhaps with some other architectural feature in the room, and they are also used in a decorative way to conceal registers and radiators—the pierced arabesques of the design allowing the full volume of heat to enter the room. Much can be said of mantels and fireplaces and hearths and the appropriateness of the materials from which they are constructed. Stone and brick have long been successfully used but many delightful conceptions are now being carried out in dull toned tiles in which as much or as little color can be used as one desires.

These Chinese, Persians, Spaniards, Moors, Italians and Dutch realized to the fullest the possibilities of these bits of clay that they colored and baked with such magic skill, and we of today turn to the old Persian tiles for inspiration when we wish to achieve beautiful passages of color. When the problem calls for more restrained tones we may study those of the Italian Renaissance. But we cannot successfully utilize exact reproductions of classic types because the scale of our ornamentation differs from that of the ancients, so we can only try to grasp the essence of their art and adapt it as far as we can in spirit, changing size and dimensions to suit our own forms of embellishment.

An Afternoon In Arcady

(*Continued from page* 35)

so the track rules say—
To pass him then if I could from that place;—
Unless he distanced me by driving past
Until his wheels were clear in front of all
My horses' heads—why then—just with the vicious
Trick that is often done with timid men
To force them to the rear, he swerved a little
To the left. I saw this forearm more. But I
Was keen, and closely watched his unfair trick.
I lashed my horses forward to the narrow
Gap, when my axle struck his full. His horses
Felt the blow; it turned them just a little
To the right. Their speed just drew the chariot far
Enough aside to open half a hand's length.
Small you may say—but wider by the width
Of your two little thumbs, as I was driving.
Then I lashed them through, and beat his trick by my
Own skill. The case was plain enough. Had I
Not risked a fall, his dirty, low-down trick
Might have succeeded. It was plain enough
To all the crowd. They turned against him, jeered him,
Hooted, threw things—and the girl was mine!

MELITTA (*yearningly*): Would any man do so for me!

AGATHON: Now, see. You made me tell the tale I would not!
You have some craft within that head of yours,
That might make lovers do great things for you—
But none are here.

MELITTA: I wish some man would do great deeds
To win me!

AGATHON: Here, with farmers, shepherds, wood-cutters? (He laughs).

MELITTA: Now tell me how you sailed to Egypt!

AGATHON: I've done! You get no more of me.

MELITTA: Please, just that tale!

AGATHON: No;—I want to sleep. (*He looks about to see where shade is and will be, puts down his staff, and prepares to lie down.*)

MELITTA (*with her usual device*): When news arrived
That all good soldiers who had spent a year
In Egypt were allowed to keep one-half their spoils,
You could resist no more. (*She pauses.*)

AGATHON: Well, I can resist you now I'm not caught twice. (*He stretches out, partly concealed from view.*)

MELITTA (*persevering*): Then when you fought the Abyssinian Prince,
And seized his treasures. (*She pauses. There is no response.*) Remember how the silk-stuffs glittered? (*No sound.*) The food? (*The best bait.*) The golden and ruddy wines? (*There is not even a grunt. She approaches. She picks up one of his feet. It drops heavily.*) Are you asleep? (*He gives a protesting grunt, rolls further over, emits a heavy snore, then sinks into blissful silence.*) He's just as good as dead now.
But when he wakes he'll yearn to tell me that,
And scores of others. Oh, if such thing
Could stir my blood to want some man! Small chance,

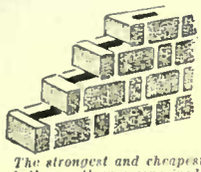
(*Continued on page* 90)



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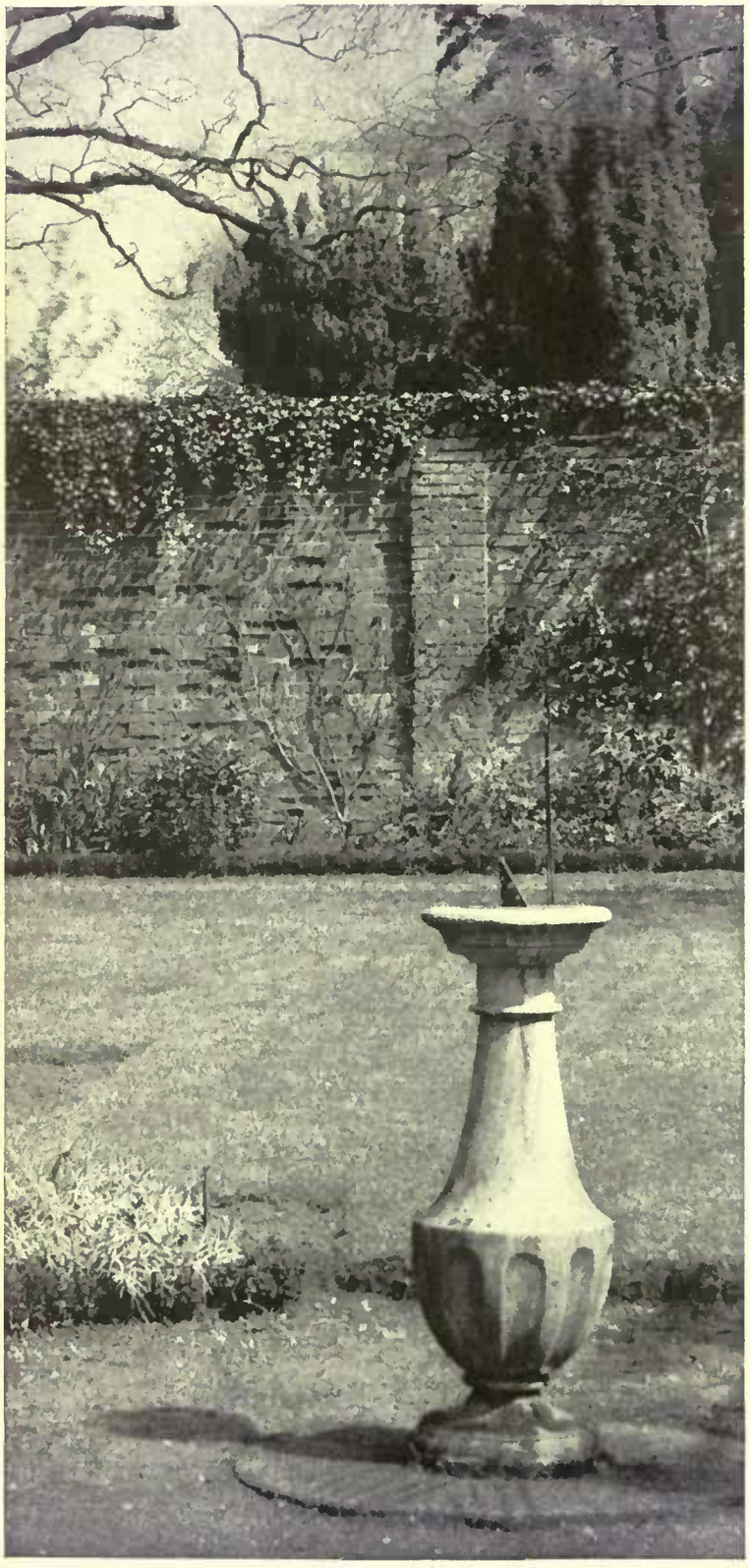
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But the spring urge is felt in chintz hangings and verandah tables as well as in herbaceous borders and tulip beds. The Shopping Service can hardly keep out of the shops long enough to answer its letters—there are so many new things to buy.

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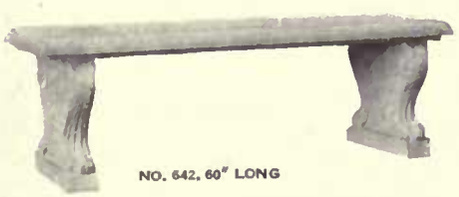
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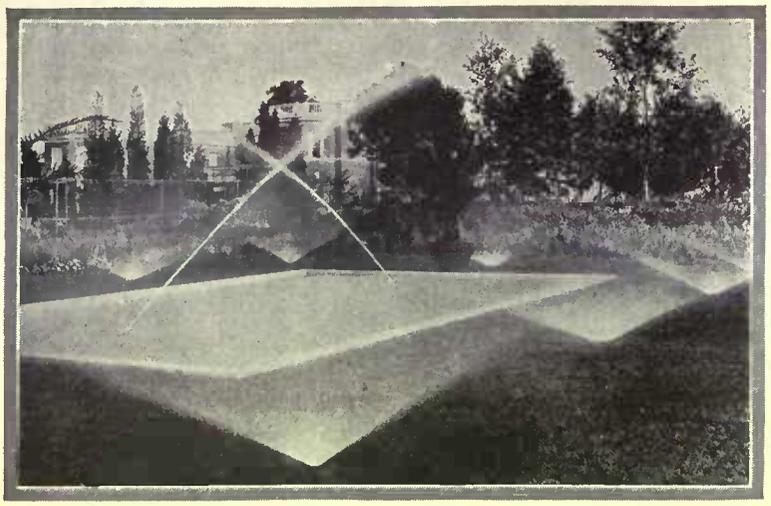
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An Afternoon In Arcady

(*Continued from page 86*)

While here I live with simple folk like these;
My one good friend a wrecked old yarning man,
Whose tales—even if they're false—still give to me
A glimpse of things that men at least have done,
Though now no more;—at least, not do for me.
(*To Agathon*):
If you will sleep, sleep on. But I shall wait
Until you wake. Refreshed, you'll tell me all
The glorious tales I love to hear. If I should sleep,
Perhaps I'll dream some prophecy of my
Own fate! I'll try. (*She adds hesitatingly.*)
Yet, if adventures are
To be my lot, I would not see them first.
Sleep, tell me not too much.

(*She sinks back into heavy reverie, and finally sleeps. Her sinking into slumber is symbolized by the gradual dimming of the light until just for a second there is complete darkness. In the gradual increase of light which follows this, their dreams begin. To the just perceptible strains of happy music, beautiful Nymphs dart from one covert to another, then appear in the open space, where—now under quite bright lighting—they dance a vivacious dance of girlish abandon. At the conclusion of their dance they gather in a group at the rear, then flutter forward like a moving flower, which unfolds its petals, disclosing in its center the beautiful figure of Aphrodite, around whom they dance again.*

Suddenly one of the Nymphs perceives a figure among the trees. She indicates it to others. Several dart away. In a second they return, drawing a youth after them, around whom they have thrown their scarfs and garlands of flowers. He comes hesitatingly, until they draw him in view of Aphrodite. He stands transfixed, then is drawn towards her by the compelling power of her beauty. He stops before her. She stretches out one hand to him to bring him closer. As he stands gazing at Aphrodite, the Nymphs dance round them, gradually leading them toward the rear.

Suddenly there is a flash of lightning, followed by an ominous roll of thunder, and the booming of a deep drum. The nymphs cover around Aphrodite and the Youth.

Into view dash Warriors or Amazons, clashing their short swords together and upon their metal shields. At the close of their martial dance they seize the Nymphs, who willingly finish the last figure of the dance with them, leaving Aphrodite and the Youth alone at the rear.

The dancers aisappear at one side for a moment only, dashing back again at once, to usher in the chariot of Ares, drawn by horses, or by four beautiful women, his captives in war. The chariot stops in the center of the group. The Youth steps forward as though to interpose between the God of War and Aphrodite. Ares woos Aphrodite, who moves towards him, seemingly consenting. The youth follows. Ares induces her to mount the chariot, then he, walking beside it, points the way before them. As the chariot moves off, Aphrodite keeps her eyes fixed on Ares, but stretches out one hand to the Youth who follows after, a struggle of love and apprehension expressed by his countenance.

The Warriors and Nymphs dance about the open space, then dash off after the chariot.

The light grows dim. For an instant there is darkness, then the light increases. Agathon, dreaming of Ares and the chariot, begins to fling his arms and legs about, and calls out in his sleep.)

AGATHON (*in the half-light*): On, Speedy-one! Forward, Fleet-of- Foot!
Hurl the spear! Cut them down! Steady!
Around that stone! Grab the woman!
(*He is on his feet now, driving.*)
Good horses! On! The woman for the soldier!
(*Fully awake, he stops suddenly, rubbing his eyes. Then he adds consolingly.*)
Of course the warrior took the girl!

MELITTA (*awakened by his shouts, but still under the spell of the dream*):
Good youth! To the chariot! Throw him down!
Cling to the maiden! She is yours!
(*She realizes that she is awake. The dream remains with her.*)

AGATHON (*teasing*): Adventures even in dreams!

MELITTA: They were yours, too. For now I know it was
Your cry that awakened me. "Woman for the soldier!"

AGATHON (*amazed*): Could we have had the same dream?

MELITTA: A youth wooed a beautiful maiden—

AGATHON: Mine began that way.

MELITTA: Then when he had won her—

AGATHON: A warrior like Ares, god of battles—

MELITTA: Dashed between them in a chariot—

AGATHON: Mine went that far—

MELITTA: And faded.

AGATHON: Then I woke!

MELITTA: And called out. Now I'll never know if love or force retained the maid.

AGATHON: I know. The warrior kept the girl.

MELITTA: You cannot know. Your dream broke off.

AGATHON (*craftily*): But I have lived, and know!

MELITTA: He was a handsome man!

AGATHON: They always are—in dreams.

MELITTA: If I could know the ending of that dream!

AGATHON (*patronizingly*): I'll tell it to you when I wake again. An old man's sleep the gods fill full with life.

MELITTA: I wish I knew. And yet if I should sleep
And saw the warrior steal the young man's love—

AGATHON: Then stay awake. In dreams and life the same!

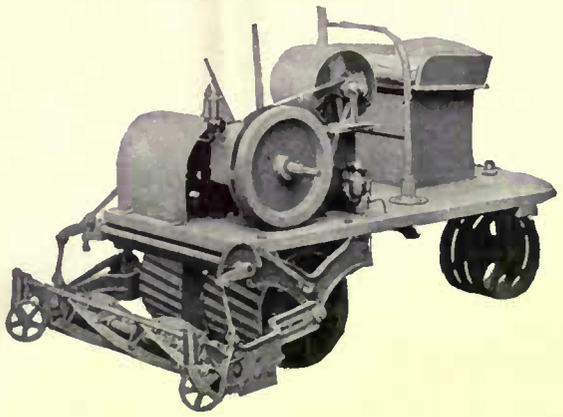
MELITTA: The poor young man!

AGATHON: I'll tell you how he drowned himself for grief.
I wish my waking hours would bring adventure
Back to me. The world is growing stale;—
The good old days—when men were men! My dreams
Alone give me the thrill of struggles! Rest assured;
He drowned himself.

MELITTA (*protesting*): No—he would fight for her! Oh, well, sleep on.
(*He lies down again, and in a short time is asleep.*)
Perhaps the old need solace for their loss
Of the pulsing life I feel within my veins.
I'll think my story ends the way I wish!
(*She starts slowly off in the direction of the hill beyond which her comrades are tending the grazing sheep. She has almost passed from view when Clinias appears. He is*

(*Continued on page 92*)

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An Afternoon In Arcady

(*Continued from page 90*)

disturbingly like the Youth of her dream, yet he is not quite the same, even though the same actor may impersonate both. Clinias is browner, more rugged. He carries a shepherd's crook. He stops as he catches sight of her.)

CLINIAS (*calling*): Oh, maiden!
MELITTA (*returning a short distance*): Yes, Stranger?
CLINIAS: Then I was right. I thought
I heard the sound
Of your sweet voice, and distant sheep bells tinkling—
And yet no sheep I see.
MELITTA: They are beyond the hill.
The breezes carry
The sound above this valley to the roadside.
CLINIAS: But your voice? Were you praying to the gods
And did I interrupt? I see no one.
MELITTA: Hush! (*indicating Agathon*)
The old man there.
He had a dream and shouted it at me. (*Pause.*)
You seek some one?
CLINIAS (*blurting it out*): You are very beautiful!
MELITTA (*afraid, yet fascinated*): Do not come near!
CLINIAS: Why not?
MELITTA: I do not know you. Who are you? Stranger here?
CLINIAS: I wander through the countryside for fortune!
Whether it be gold—or work—or woman—I
Know not. But life is glorious to me. Day,
Crowded with risks and danger; or calm and sweet,
As this which brings me sight of you; —all good!
MELITTA: How do you live?
CLINIAS: The gods are good to birds, why not to me?
When I have need, I tend some flocks a while,
Or sing a song, or tell a tale, so sleep;—
Then on.
MELITTA: Then great adventures must have befallen you!
CLINIAS (*laughing*): No more than to be pelted off with stones
By angry shepherds who may see me pass.
MELITTA: Cowards!
CLINIAS: The gods must be proud of your face. A masterpiece!
MELITTA: Stranger! You must not speak to me so.
CLINIAS: Why not?
MELITTA: My mother often warns me not to listen
To wanderers along the country roads.
I should go now to join my comrades, tending
Their sheep beyond that hill.
CLINIAS: Your mother's fears were not 'gainst me, but for
Those savage men who sweep across the land,
Sword in one hand; spear; shield upon the arm.
They would be fearful, cruel, to you, the weak.
How could I harm you, child? Upon my back
My sheep-skin, in my hands my lowly crook?
MELITTA: Your words are sweet. Yet I am told
When words are softest, sweetest, then fear treachery.
Most snaring when a young man utters them.
CLINIAS: Will you answer me one question?
MELITTA: Yes.
CLINIAS: What were you thinking about, when I called you?
MELITTA: I cannot tell you.
CLINIAS: You need not.
MELITTA: Why not?
CLINIAS: I know what it was.
MELITTA: What was I thinking about?
(*Approaching her. She also draws closer to him.*)
CLINIAS: Of your marriage.
MELITTA: Oh! Who told you? How could you know? Did my face show it? Could you read in my heart? In my eyes? I will turn them away!
CLINIAS (*moving to face her*): Let me see them again.
MELITTA: I will cover them with my hands. (*She turns away.*)
CLINIAS (*standing before her and taking her hands*): Let me look into your eyes again. See;
Look into mine and see their message.
MELITTA: I dare not. (*She frees one hand, and draws away.*)
CLINIAS (*following her, holding her left hand*): Why do you tremble so?
MELITTA (*pause*): Because;—I do not know—
CLINIAS (*winningly*): Think. Is it not happiness? (*pause*) Happiness?
MELITTA: Perhaps—I do not know.
You must not look at me so.
CLINIAS (*drawing her back*): Happiness?
MELITTA (*almost in spite of herself*): Yes.
CLINIAS (*joyously*): You beautiful girl!
MELITTA (*struggling to free herself*): No! No! Let me go! Let me go! I do not know you! You are hurting my wrists! Let me go! Let me go!
CLINIAS: Maiden of the beautiful eyes and flashing cheeks, I would not hurt you. See, I let you go.
(*Melitta retreats towards the side of the hill, Clinias following her pleadingly.*)
But do not leave me. Say you blame me not.
(*During the pause after this, Cleon dashes on from the direction of the road. He resembles Ares of the dream, but wears less armor. He bears a small shield, carries a spear, and has a short sword at his side.*)
CLEON: Hold! Let the girl alone!
(*Clinias turns quickly, grasps his shepherd's crook firmly, and advances to meet Cleon, who looks on, amused. Melitta turns apprehensively. When she sees the warrior she cries out.*)
MELITTA (*half-aloud*): The dream!
CLEON (*reassuringly*): Have no fear, my little swallow. I will not let him harm you. Do you hear? If you annoy her more, you'll make amends to me.
MELITTA (*before Clinias can say a word*): Annoying me? Not he! He would not do me harm.
(*She moves toward Clinias, who is between her and Cleon.*)
CLEON: He'll have no chance. I mean to make you mine.
MELITTA: You cannot mean that!
CLINIAS (*at the same time*): You scoundrel!
CLEON: My lad, you'd better exercise your legs.
CLINIAS: I run from no man. No, not you!
MELITTA: You'll surely do no harm?
CLEON (*insolently*): Not if he stands aside. To interfere
Between me and the thing I want is death.
We soldiers, fresh from war's privations, feel
The power still within our arms; we seize
What we desire. You're mine because I want you.
CLINIAS (*quietly*): You have not won her yet—from me! In fight,
You know, the end is certain only at The end. You eat your food before it's cooked.
Most men taste only air that way.
CLEON (*measuring him disdainfully*)

(*Continued on page 94*)

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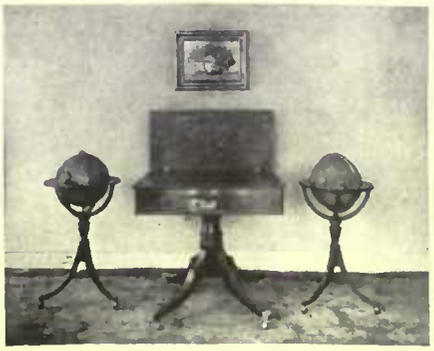
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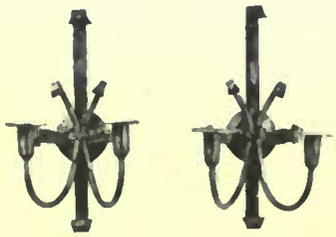


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An Afternoon In Arcady

(*Continued from page 92*)

You mean you'll fight?

CLINIAS: And win!

MELITTA (*terrified*): Oh, no! You must not risk your life for me! He cannot mean it! Help must come. My friends! Agathon! Agathon! Up and warn the villagers! Prevent this duel—this unequal match! I will be heard! Begone!

(*Agathon, starting up at her first cry, stumbles sleepily forward, then becomes wide awake as he takes in the situation. Cleon gives him one scornful glance, then turns toward the side from which he came.*)

CLEON (*calling*): Meton! Jason! Here!

(*Two soldiers dash into view. They stop for an instant to receive their orders.*)

CLEON: The old man! Seize him! Tie him tight!

(*The two approach him, passing Cleon and Clinias. Suddenly Clinias darts behind Cleon to reach his left side. He swings his shepherd's crook through the air. Cleon wheels just in time to receive the blow upon his shield.*)

AGATHON (*as the blow falls*): Your master. See! Well struck, young stranger! The gods above! And I prayed for adventure!

(*The two soldiers turn quickly toward Cleon. In that second's pause Agathon darts nimbly away to call the villagers. Clinias has sprung out of Cleon's reach.*)

CLEON (*to soldiers*): Fools! After him! And take him, too.

METON: But are you safe?

JASON (*at the same time*): We thought that blow—

CLEON: Be off before I split your heads!

(*They dash after Agathon. Cleon takes aim, then hurls his spear high into the air after the fleeing Agathon.*)

MELITTA (*watching the spear*): Agathon! The spear! Beware the spear! (*She pauses.*) Turn to the right! The spear! (*pause*) He's safe! (*A distant mocking laugh shows that Agathon is speeding on. Cleon, between Melitta and Clinias, now turns to the latter. He clearly intends to drive him off in the direction opposite to the villagers. By the same ruse he can draw Melitta away from them.*)

CLEON: Now then—for you! A little dancing foot-work! Then the thrust!

(*The unequal duel begins. Clinias thrusts with his crook to keep Cleon at a distance. Most of the blows land upon the shield. Once, venturing too near, Cleon has his right wrist caught by the hook of the Shepherd's crook. He shakes his arm free, but moves a little more cautiously. Melitta follows every movement.*)

MELITTA (*under her breath*) Goddess! Spare him! Spare his life for me!

CLEON: Maiden of the sparkling eyes.
Choose one
Of three! Flee from this spot;—I'll kill your lover!
Or stay, and see him slain! Or promise me
To give him up, and yield yourself to me!

CLINIAS: No; not the last! Choose none—but hold your peace!

MELITTA: I cannot give him up! I cannot see him slain!

CLINIAS: Say nothing! Silence helps me! Only watch!

(*For a few seconds the duel continues. A fierce light spreads over Melitta's face. She steals closer behind Cleon, unwinding her scarf. Quick as a serpent she darts forward and throws the scarf across Cleon's eyes. Bewildered, he stretches out his arms. Clinias strikes his sword from his right hand, and as Melitta pulls the cloth tight, he picks up the weapon, seizes Cleon by the throat, and forces him to his knees.*)

CLINIAS (*triumphantly*): Now yield to me!
I told you you would dine on empty air.
You're at my mercy now!

CLEON: Take off that bandage from my eyes. I am
A soldier. Let me see the death I meet.
I am no coward. Strike, but let me see
The sword. (*moaning*) My own sword.

MELITTA: Spare his life. Your hands must not shed blood
For me!

(*Cleon rises and moves to the rear, defeated. The voices of the approaching villagers can be heard.*)

MELITTA: Stranger—Shepherd! You've done a marvel here.

CLINIAS: You saved my life!

MELITTA: You fought for me.

CLINIAS: I could not give you up.

(*The villagers rush in. One group leads Meton and Jason, disarmed and bound. Among the first is Myrrha, mother of Melitta.*)

MYRRHA: My daughter! Melitta, daughter! (*Embracing her.*) Safe!

MELITTA (*indicating Clinias*): Mother, my husband.

MYRRHA (*throwing her arms about his neck*): Son!

(*Agathon hobbles on, almost exhausted, carrying Cleon's spear. The villagers cluster about him as he shows it, and about the prisoners.*)

MELITTA (*blushing*): My husband;—what is your name?

CLINIAS (*abashed*): Clinias—and yours, my wife?

MELITTA: Melitta. (*trying it.*) Clinias!

CLINIAS: Melitta! (*They move into each other's arms.*)

(*The scarf has been removed from Cleon's eyes. Young girls bring it forward and gayly wind it around the lovers. To the strains of joyous music the villagers dance about the pair, finally moving off in a measured procession. The children jostle one another to be near the prisoners into whose faces they peer wonderingly. Behind the betrothed walks Myrrha in motherly complacency. Just as the last person is about to disappear Agathon rises stiffly from the stump on which he has been resting, looks after them, then up at the sky, then all about him. He shakes his head.*)

AGATHON: She was right! He didn't go drown himself.

(*He shakes his head again.*)

The gods above! And to think I prayed for adventure!

(*Then using the spear as a staff he hobbles after the procession, and the pleasant open space is bare again.*)

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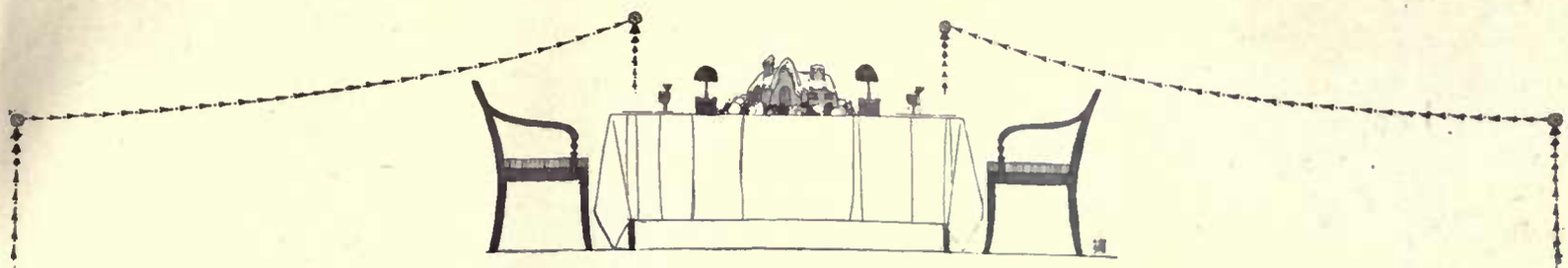
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House & Garden

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A FOREWORD ON AUGUST

IT doesn't seem fair to write these forewords for future issues; it is too much like peeking at your presents before Christmas morning. Besides, the articles that may be glowingly described in these chill and rainy days of May may not be so interesting after all in the hot and sleeping afternoons of August. We can't help enthusing about this August number, however, because it is so full of editorial high spots.

One of the presents HOUSE & GARDEN received for becoming twenty-one in July was an extension of its editorial pages. Forty-four now, as against forty in January. That means a greater opportunity to show more interesting and helpful material. August takes advantage of this and it promises to be a really exceptional issue.

"Household Equipment" is a rather elastic phrase because it will include furniture in addition to the machinery for making the house more efficient. It will touch on varnish as well as smokeless fireplaces, discuss a bride's kitchen, show new designs for kitchen store rooms and exhibit a selection of unusual lighting fixtures. If one has an appetite for gardening, it will be tickled by the article on raising superb pansies, on the derivation of garden flowers and on the rôle played by games in landscaping—how to make a tennis court and a bowling green and a croquet green and such. For the amateur decorator there are pages of color schemes for dining rooms, an article on the use of color in decoration, the Little Portfolio of Good Interiors and the contribution on Colonial furniture. The pages of articles selected from shops will cover such varied fields as occasional chairs and bathroom accessories, in addition to the lighting fixtures. A variety of houses is shown in this number—two houses by Aymar Embury, II, in his most characteristic style. In all there will be nine houses shown in August. The ninth is a suggestion for a house to be built by degrees.



Among the subjects considered in the August number is the furniture of our Colonial forefathers

These are a few of the editorial facts of August. Combined, they make a pleasant, suggestive and practical issue that can be studied to advantage. That is the aim of every number of the magazine—to present the greatest possible aggregation of inspiring and applicable suggestions. August will keep up the high standard of illustrations and range of house and garden subjects that previous issues have set.

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Clark

THE FIREPLACE SETS THE STANDARD

When you analyze why one room is more pleasing than another you find that very much depends upon its details. This is especially true of the fireplace, which is usually the focal point of the room. It sets the standard for the other details. Simple lines, delicate enrichment of mantel and hearth, a restful balance of white paneled walls—these details give this fireplace its charm, and the room its meritorious character. It is in the residence of Miss Helen I. Driggs, Waterbury, Conn. Murphy & Dana, architects



SMALL HOUSE OPPORTUNITIES

Some Plain Facts on the Planning and Building of Moderate Size Homes of Which the Owners Can Be Justly Proud

HENRY C. TAYLOR

THE small house is the logical solution for the average man with the normal family and moderate income because it is the best sort of financial investment he can make. And since building is a dollar-and-cents problem that is the way he must finally look at it. The desire to have a home of his own, the desire for freedom from landlord and agent, the dream to build a place for himself and his family of which he can be proud—all of these ideals, beautiful and necessary in themselves, must eventually be crystallized in the mundane questions of "What kind of a house shall it be?" and "How much will it cost?" In the majority of instances these two will simmer down to one—"How much of a house can I get for my money?"

There was a time when the answer to this question meant poor plans and shoddy work. Today there is no excuse for either. Architects of standing have set themselves to solving the problem of the small house. Quantity production of good materials, standardized to facilitate erection, brings down the construction cost. When a man today asks "How much of a house can I get for my money?" he can rest assured that it can, if he takes the trouble to study his problem, be both a good house architecturally and a house convenient and pleasant to live in, with a certainty of its standing for many years under reasonable use. He will also find that it pays him to build because, in the end, it is cheaper to build than to pay rent, even counting the necessary charges against the house for interest on loan, interest on his equity, insurance, taxes and cost of upkeep.



Coutant

The Georgian type of house presents many opportunities for small designs in that it is simple and dignified, its details are pure and can be given proper value. The entrance to the residence of Edward P. Fischer at Englewood, N. J., is an example of Georgian simplicity applied to a small house. The rectangular lines of the door are relieved by the circular brick platform. Balance is obtained by the windows above it and the two on either side. Simple lattice and a string course marked in the brick façade complete the surrounding elements. Aymar Embury II was the architect

Before he visualizes that house architecturally, he should understand this fact—that the architecture of a small house is a distinct and individual problem. The good small house is not merely the reproduction on a small scale of a good large house. The question of what sort of style it will be can very easily be settled by conferring with the architect. The layout of the rooms should be settled first. As one recent publication on the small house puts it, "Don't make the mistake of choosing your plan from the 'outside in'. Reverse the procedure. Select your plan from the 'inside out'. Study the room arrangements, their sizes, location of stairs, windows, step and labor-saving devices. See that the plan is basically right to serve your needs. . . .

"Don't be influenced too much by style. Good proportions and beauty in the placing of the structural features—the roof, chimney, doors, windows, porches, etc., will determine the style. . . . Because a house may look well from the outside is no indication



Gillies

The Italian style can be applied to the small house if the owner accepts simple plaster surfaces and a design unencumbered with attempts at elaborate decoration. The home of John Charles Thomas, Great Neck, L. I.

that it is the type of home that will provide you with satisfaction."

The prospective home builder can choose between two methods—accepting a commonplace plan which offers nothing to individualize his home; or well-designed, professionally prepared plans that produce a house of architectural merit which will prove a constant asset and afford continued satisfaction. Free plans, plans thrown in by the carpenter or contractor, are always a bad investment. If the house is worth building at all, it justifies an initial investment for good plans.

Upon these plans will very much de-



The austerity of this entrance to the small Italian house of Gene Buck, at Great Neck, has been relieved by the plaster frieze over the door, the brick platform and the two cedars. Chester Patterson, architect



Gillies

An entrance with an arbored portico can be a delightful feature of a small house where such a portico suits the type of house. But it should not be used promiscuously

pend the ultimate cost of the house. The ma jority of waste is not found in the constructio of essentials, but in the cheap frills and un necessary architectural details. Of course, per sonal taste will govern expenditures, but it i better to start with a simple small house as foundation, use standardized materials an follow the adopted plans through without ex pensive changes, which always cost extra Whether a contractor is given the job or da labor is employed, the labor should be figure to cost 50% the sum total of the house. I most cases it is best to let a single contrac covering all details and phases of the con struction. This is likely to speed up th building and relieve you of worry ove details.

Having visualized the sort of house yo desire inside, the adaptation of the typ of architecture follows in logical course This, too, has many determining factor —the climate, exposure, sectional loca tion of your property and the features o its site and the styles of houses in its im mediate proximity. The notion that th bungalow solves all small house prob lems is a false one. The bungalow be longs naturally to warm and mild cli mates and to build it on an exposed Ne England hillside—except when it is t serve as a summer camp—is inadvisable Equally popular are the Dutch Colonial Italian, Southern Colonial, Georgian Spanish and English cottage types o houses, but each likewise was originall the architectural product of a certain typ of climate and, generally, one can onl adapt the general feeling and tradition of the style rather than the complete styl in all its details. Each of these style can be fitted, to a greater or less degree to one-story and the story-and-a-hal plans.

Moreover, the bungalow or one-stor



The bungalow and the story-and-a-half house both present reasonable opportunities for designs of moderate size. The bungalow, however, cannot be used on every type of site. In this instance a story-and-a-half bungalow is placed on a flat site at Southern Pines, N. C. It is the residence of John E. Pushee. Aymar Embury II, architect

house is not always the least expensive to build; they require extensive foundations, an expanse of roof and are often expensive to heat. The story-and-a-half house, as represented by some Dutch Colonial and English cottage designs, will give the same number of rooms as the bungalow, require less foundation and roof, and afford a greater opportunity to build a house of individuality. Large dormers and an increasing pitch to the roof in a story-and-a-half house create adequate sleeping quarters upstairs.

The man who builds a small house must be willing to sacrifice some of the features he would naturally have in a house of extensive size. An ample bathroom, a suitable kitchen and generous closets are essential, but where the family makes no pretensions at formal living—and who of us does nowadays?—it is often possible to eliminate the dining-room entirely. In its stead one can have a large living room and use one end for dining purposes, or else put in a "Pullman seat". Certainly a "Pullman seat" dining alcove is not out of harmony in a small house where every inch of space must be made to count. It can serve for all three meals; in summer the family may eat out of doors in the garden or on the porch.

Thrift, in building the small house—or any house—means wise spending for essentials. In addition to using standardized stock materials, good plumbing, good fixtures, one should not put adequate heating plant and labor-saving devices in the luxury class, but consider them as the essential of essentials. Do not hesitate to spend money for them. If the house is of timber and paint is required, insist that the best possible paint is used. It will add to the life of the wood and give the house a desirable appearance of being constantly kept in condition.

The furnishing of the small house and the planting of its garden, both essential to its satisfactory completion, are problems that require more space than the limits of these notes permit. Build a good house first—a house good architecturally and good to live in. If you are capable of doing that you are also capable of furnishing the rooms in good taste and planting the grounds effectively.

Each of us has in his mind's eye the kind of small house we will eventually build. The more we think of it, the more the dream changes. There comes a time when the house assumes the appalling proportions of a nightmare. In order to crystallize our ideas into something tangible we require suggestions. To give these suggestions is the purpose of such magazines as HOUSE & GARDEN and such books as *House & Garden's Book of Houses.*

This magazine has always advised prospective builders to turn their prob-



Coutant

A complete view of the Fischer house, of which the entrance is found on page 19, *shows how the balance of the Georgian style lends dignity to a small house. Brick is the best material to use for this style*







Gillies

By building the garage under the house, yard space and the erection of a separate structure are saved, as in the home of Henry G. Morse, architect, at Elizabeth, N. J.

The studio, being over the garage, has a raised floor level to provide space for the car beneath, thus also affording an interesting break from the hall.

lems over to a reputable architect, and it still does. Perhaps some readers have not found this such a simple matter as it looked. Architects apparently made no money from designing small houses. They were willing to criticize the jerry-built, jig-saw monstrosities that contractors and builders foisted upon the unsuspecting public, but they did very little to stop it because the methods of stopping it required an unproductive means of making a livelihood. That this condition has been recently remedied is a source of congratulation to both the architectural profession and to the vast body of men and women in this country who plan to build.

The last convention of the American Institute of Architects endorsed the Architects' Small House Service Bureau. A group of practicing architects in Minneapolis were stirred by the ideal of giving the American public plans, specifications and elevations of good small houses at reasonable cost. Hitherto the practice of

The large living room of the Dithridge house has brownish gray rough plaster walls with which the dark oak woodwork accords perfectly. An air of spaciousness is given by carrying the ceiling up into the peak. C. M. Hart, architect



Gillies

Gray stone and rough finished stucco give to the house of J. D. Dithridge, at Great Neck, L. I., an interesting mass and detail combined with dignified simplicity



The door is of heavy paneled oak simply set in its frame, as befits the informal, rugged character of the entrance approach with its evergreens and rock plants

selling plans was not considered altogether ethical; with this recent sanction the work of the Architects' Small House Service Bureau becomes an authorized activity. Their designs, now available, constitute a great step forward in improving the architecture of the American small house.

Never before have there been so many opportunities for small and moderate priced houses of distinctive merit. With good plans and specifications now available the owner has merely to set the date for building. Here again he must consult his purse and watch the trend of prices. Many people are delaying the construction of their homes because they hope for falling prices in materials and labor. This caution is commendable; only don't delay too long. He who hesitates is lost. The old proverb is as applicable to building a home as it is to any serious step forward. The time to build is now. There is no surety of what reductions the future may or may not bring.



Gables are effective in giving an impression of height. Although this is but a one-story house, the manner in which the path and evergreen planting lead up into the main gable makes it seem



WE BUY OURSELVES A BIRTHDAY CAKE

WITH this issue HOUSE & GARDEN attains the interesting age of twenty-one. It acquires a franchise, and can now vote against Prohibition, onyx lampstands and other forms of bad taste. It henceforth is responsible for its debts, excesses and mistakes. It can, without asking parental consent, marry. In fact, the number of things this lusty youth can do is only limited by its capacity for doing them. On such occasions one is tempted to speak glowingly on the available future. We would rather not. We are too busy laying plans for the development of the magazine in 1922 to talk about it. So, then, the irreparable past.

HOUSE & GARDEN was started by a group of Philadelphia architects who felt the need for showing to the public, in an attractive fashion, the best work in native and foreign domestic architecture and landscaping.

In those days, you will remember, this nation was beginning to lengthen her cords. The Spanish War was three years past and we had acquired overseas possessions that tore us away from the splendid isolation of previous years. Becoming a world power necessitated our taking interest in the rest of the world. One small but important phase of this foreign interest was the manner in which other peoples built and furnished their homes and made their gardens, and the way in which those styles could be adapted to this country. In some circles this interest had been long established; it required an organ of publicity to spread the ideas.

Beginning thus as a magazine of architectural interest mainly, HOUSE & GARDEN found a ready market among general readers and consequently took on more practical aspects. Subscribers seeing the beautiful houses and gardens shown on its pages naturally wanted to know how such houses could be built and such gardens made. Under a new management HOUSE & GARDEN developed from a magazine of strictly architectural appeal to a medium of more general interest in this field. And thus it grew and was evolved through fourteen years.

IN 1915 the magazine passed under the control of Mr. Condé Nast, who had already developed *Vogue* and created *Vanity Fair*. *Vogue* appealed to the desire of women to be dressed in good taste. *Vanity Fair* satisfied the desire of cultured people to keep in touch with the latest expressions of the arts. HOUSE & GARDEN was built to appeal to those who desired a home in the best taste. Certainly the desire for a good home is as fundamental as the desire for food. These facts had been long accepted by publishers but none had devised a new way of presenting them. It was this new way that brought success to HOUSE & GARDEN.

There was an old game we played as children called "Follow the Leader." The principle of this game, which is a principle of life itself, was applied to the magazine. HOUSE & GARDEN showed what the leaders were doing, created interest among these leaders and built up its circulation around them. Success came in logical order. The magazine was not edited down to a vast and assorted body of readers, but edited up to the intelligence of the most appreciative minds on these subjects. By practical and beautifully presented pages HOUSE & GARDEN showed how this best work, chosen by minds most keenly appreciative of it, could be adapted and applied to many types of homes. Under this regime HOUSE & GARDEN not alone exhibited the best taste in architecture, decorating and gardening but became a powerful factor in making interest in good taste widespread. The magazine attained a merited prestige. By showing authoritative work for many years it has today become the authority on such topics in America.

It is one thing to show a beautiful home and quite another to tell how that home can be created. It is easy to rhapsodize over a garden but not so easy to say precisely how that garden can be made. Without lowering its standard HOUSE & GARDEN has been able to present these practical aspects. Before we show a house, an interior, a garden or an accessory we find where one can buy it, or how it can be made or how much it costs. Thus the Information and Shopping Services of the magazine carry into detailed completion the work begun on the printed page.

There have been readers who complained that the houses and gardens shown in the magazine were miles above their purses. The accusation may be true, but the answer to it is also the secret of the magazine's success. The best work is usually the most expensive, and it is best and most expensive because it has drawn on the best thought, ingenuity and time of its creators. Consequently it contains the greatest possible number of suggestions for one who wishes to adapt the general scheme to her own problem. Shoddy work, cheap work, work of poor conception has the minimum of help to offer the reader. The best work is always the most practical.

THE World War and its consequences have produced a peculiar effect on Americans. Without losing one iota of our cosmopolitan spirit we are beginning to appreciate anew our own country, its institutions and resources. This finds expression even in such matters as furnishing the home and making the garden. Today there is a marked return to native American forms of architecture and decoration and to a wider appreciation of our native plants and shrubs. Other countries appreciate them; now we, too, must appreciate them. From the styles abroad and at home we must evolve an individuality as distinct and complete as any of the styles on the Continent. We have passed the time when we can blame our gauche taste on mere youth. The country, as with HOUSE & GARDEN, has become twenty-one!

Along these lines lies the available future of this magazine. Some time ago an English publisher protested against HOUSE & GARDEN. "But it is too American." "Sir," we answered, "you could not more graciously compliment us." However much material it may draw occasionally from other lands, HOUSE & GARDEN is always and will always be a magazine devoted to the enrichment of the American home, and through the American home the American nation. The strength of this country lies in the strength of its individual homes. Its standards can never be higher than the standards of its homes, or its sense of beauty, or its appreciation of the things that go to make a fuller life.

APPRECIATING this responsibility that the magazine has laid upon itself makes one feel rather solemn on this twenty-first birthday. The cake that we would buy must be very large. There are many to enjoy it. Ten times more readers see the pages of the magazine today than saw it seven years ago; its circulation is more than the total circulations of all the other magazines devoted to these same interests. And yet, if it weren't for these loyal readers we could not aspire to so Gargantuan a cake. Perhaps we would have no cake at all!

The one thing that bothers us at this moment is the icing. Shall we choose blonde or brunette, chocolate or vanilla? Personally, being a man, we prefer chocolate.



A GEORGIAN HOUSE OF A HUNDRED YEARS AGO

Throughout the South one finds innumerable stately residences that, for all the mutations of time and wars, still keep their ancient dignity and simple charm. The McCormick Neal house at Covington, Georgia, is such a place. Century-old trees surround it. Its paths are edged with box. The formality of its setting is akin to the classical architecture of the house itself. Instinctively you know that the rooms have fine paneling and delicately carved mantels, and satinwood cabinets and fascinating landscape painted window shades

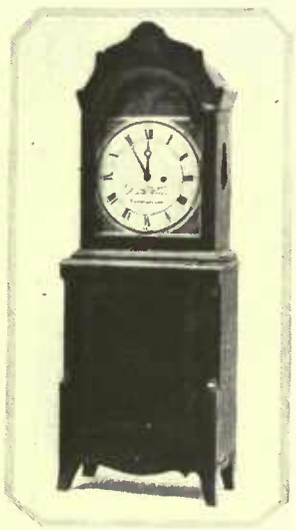
COLLECTING EARLY AMERICAN CLOCKS

A Fascinating Hobby That Will Also Help Furnish the House

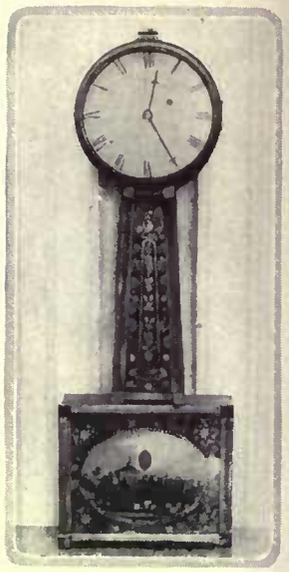
GARDNER TEALL



A favorite design was the lyre. This example was made by Saurin & Dyer of Boston, about 1815



A shelf clock of mahogany on pine made by David Wood of Newburyport, 1800-1825



The banjo was a favorite early design. This one is in the New York Historical Society rooms

IT was inevitable that the American colonists should bring over to this country not only clocks of English make, but Dutch, French and German clocks as well.

Clocks were mentioned in the Massachusetts Bay Colony as early as 1628, and again in 1638. Henry Parks of Hartford lists a clock in his will of 1640, and John Davenport of New Haven is known to have had a clock in his possession at the time of his death, 1670, and we are told that at the death of Mistress E. Needham of Lynn, Massachusetts, in the year 1677, it was found that she had made mention in her will of a striking-clock, a watch and a "larum that does not strike". It is probable these various clocks were table or shelf clocks.

The oldest clock in America is said to be one which originally belonged to Oliver Cromwell and which is now in the Philadelphia Public Library.

The austerity of the northern colonists probably encouraged only the simpler cased and dialed clocks and eschewed anything even so frivolous as the "pretty and solemn" piece of "clocke-worke" mentioned by Pepys. Certainly it would have frowned upon Queen Elizabeth's clock which was in the form of "an Ethiop riding upon a rhinoceros, with four attendants, who all make their obeisance when it strikes the hour".

With the growth of the colonies skilled artisans found encouragement to ply their trades in the new world and hither came clockmakers among others, placing early American clockmaking nearly if not quite on the level with its contemporary European competitors. These old clocks from their hands seem to have disappeared and even the names of the early clockmakers in America must be searched for in old town records and the like. Some of the pioneers of clockmaking in America whose names have come down to us were William Davis (1783), Everardus Bogardus (1698), James Batterson (1707), Benjamin Bagnall (1712), John Bell (1734), Augustine Neiser (1739), Odran Dupuy (1735), Ebenezer Parmilee (1740), Gawen Brown (1750), John Ent (1758), Basil Francis (1766). These men and their fellow clockmakers were to initiate the industry which was, eventually, to drive from the market the hour-glasses such as we find advertised in the *Boston Gazette* of 1762.

The New England colonies were the most prolific in clock production, and after the War of Independence the State of Connecticut led all other States in the Union in the manufacture of timepieces.

Daniel Burnap (1780-1800), Eli Terry (1793-1813), Eli Terry, Jr., and other members of the Terry family, Silas Hoadley (1808), Seth Thomas (1809-1850) and Chauncey Jerome (1816-1860) stand forth as the most prominent of the early Connecticut clockmakers.

In Massachusetts the Willards — Benjamin (1716-1803), Simon (1753-1848), Aaron (1757-1844) and others of this famous family; the Mullikens—Samuel Mulliken (1720-1756) and others of the family; Daniel Balch (1734-1790), and his sons Daniel (1782-1818) and Thomas H. (1790-1818); the Bagnalls — Benjamin (1712-1740), and his son Samuel



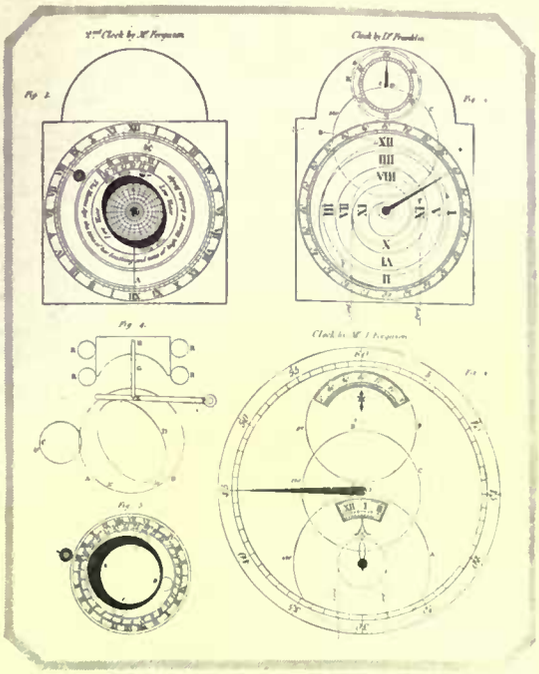
A tall clock of mahogany made by Thomas Harland of Norwich about 1800

Samuel Bagnall of Boston (1740-1807) *was the maker of this tall mahogany clock*

Benjamin Bagnall, also of Boston, produced this example in black walnut on pine



Connecticut became a clock center early in its history. This example from that State is dated 1806



This page from an early American Cyclopædia illustrates the old-time theories of horology upon which the early clockmakers built their works

(1740-1760); the Popes—Robert (1786) and Joseph (1788); Nathaniel Munroe (1777-1816) and David Munroe (1808) and Samuel Whiting (1808-1817) are the particular shining lights in early clockmaking in Massachusetts.

Of the Rhode Island clockmakers the most prominent were Seril Dodge (1788). Nehemiah Dodge (1794-1824); John Cairns (1784); Caleb Wheaton (1784-1827) and Calvin Wheaton (1791).

(*Continued on page* 72)



Thomas Claggett of Newport, R. I., among the early American clockmakers, created this example



An unusual assembly of clocks is the Peterson Collection at Eau Claire, Wisconsin. It includes a great number of bracket and clocks. The painted door panels and highly decorative faces noticeable on some of the items are characteristic of various phases

THE GARDENS OF THE JUNGLE

A Whole Gamut of Gardens Is Found in the Tropics, and from Them We Draw Some of Our Loveliest Plants

WILLIAM BEEBE

ALMOST admirable servant of mine once risked his life to reach a magnificent Bornean orchid, and tried to poison me an hour later when he thought I was going to take the plant away from him. This does not mean necessarily that we should look with suspicion upon all gardeners and lovers of flowers. It emphasizes, rather, the fact of the universal and deep-rooted appreciation of the glories of the vegetable kingdom. Long before the fatal harvest time, I am certain that Eve must have plucked a spray of apple blossoms with perfect impunity.

A vast amount of bad poetry and a much less quantity of excellent verse has been written about flowers, much of which follows to the letter Mark Twain's injunction about Truth. It must be admitted that the relations existing between the honeysuckle and the bee are basely practical and wholly selfish. A butterfly's admiration of a flower is no whit less than the blossom's conscious appreciation of its own beauties. There are ants which spend most of their life making gardens, knowing the uses of fertilizers, mulching, planting seeds, exercising patience, recognizing the time of ripeness, and gathering the edible fruit. But this is underground, and the ants are blind.

There is a bird, however—the Bower Bird of Australia—which appears to take real delight in bright things, especially pebbles and flowers for their own sake. Its little lean-to, or bower of sticks, which has been built in our own Zoological Park in New York City, is fronted by a cleared space, which is usually mossy. To this it brings its colorful treasures, sometimes a score of bright star blossoms, which are renewed when faded and replaced by others. All this has, probably, something to do with courtship, which should inspire a sonnet.

FROM the first pre-Egyptian who crudely scratched a lotus on his dish of clay, down to the jolly Feckenham men, the human race has given to flowers something more than idle curiosity, something less than mere earnest of fruit or berry.

At twelve thousand feet I have seen one of my Tibetans with nothing but a few shreds of straw between his bare feet and the snow, probe around the south edge of melting drifts until he found brilliant little primroses to stick behind his ears. I have been ushered into the little-used, musty best-parlor of a New England farmhouse, and seen fresh vases of homely, old-fashioned flowers—so recently placed for my edification, that drops of water still glistened like dewdrops on the dusty plush mat beneath. I have sat in the seat of honor of a Dyak communal house, looked up at the circle of all too recent heads, and seen a gay flower in each hollow eye socket, placed there for my approval. With a cluster of colored petals swaying in the breeze, one may at times bridge centuries or span the earth.

And now as I sit writing these words in my jungle laboratory, a small dusky hand steals around an aquarium and deposits a beautiful spray of orchids on my table. The little face appears, and I can distinguish the high cheek bones of Indian blood, the flattened nose and slight kink of negro, and the faint trace of white—probably of some long forgotten Dutch sailor, who came and went to Guiana, while New York City was still a browsing ground for moose.

So neither race nor age nor mélange of blood can eradicate the love of flowers. It would be a wonderful thing to know about the first garden that ever was, and I wish that "best beloved" had demanded this. I am sure it was long before the day of dog, or cow, or horse, or even she who walked alone. The only way we can imagine it, is to go to some wild part of the earth, where are fortunate people who have never heard of seed catalogs or lawn mowers.

HERE in British Guiana I can run the whole gamut of gardens, within a few miles of where I am writing. A mile above my laboratory up-river, is the thatched *benab* of an Akawai Indian—whose house is a roof, whose rooms are hammocks, whose estate is the jungle. Degas can speak English, and knows the use of my 28-gauge double barrel well enough to bring us a constant supply of delicious bushmeat — peccary, deer, monkey, bush turkeys and agoutis. But Grandmother has no language but her native Akawai. She is a good friend of mine, and we hold long conversations, neither of us bothering with the letter, but only the spirit of communication. She is a tiny person, bowed and wrinkled as only an old Indian squaw can be, always jolly and chuckling to herself, although Degas tells me that the world is gradually darkening for her. And she vainly begs me to clear the film which is slowly closing over her eyes. She labors in a true landscape garden—the small circle wrested with cutlass and fire from the great jungle, and kept free only by constant cutting of the vines and lianas which creep out almost in a night, like sinister octopus tentacles, to strangle the strange upstarts and rejungle the bit of sunlit glade.

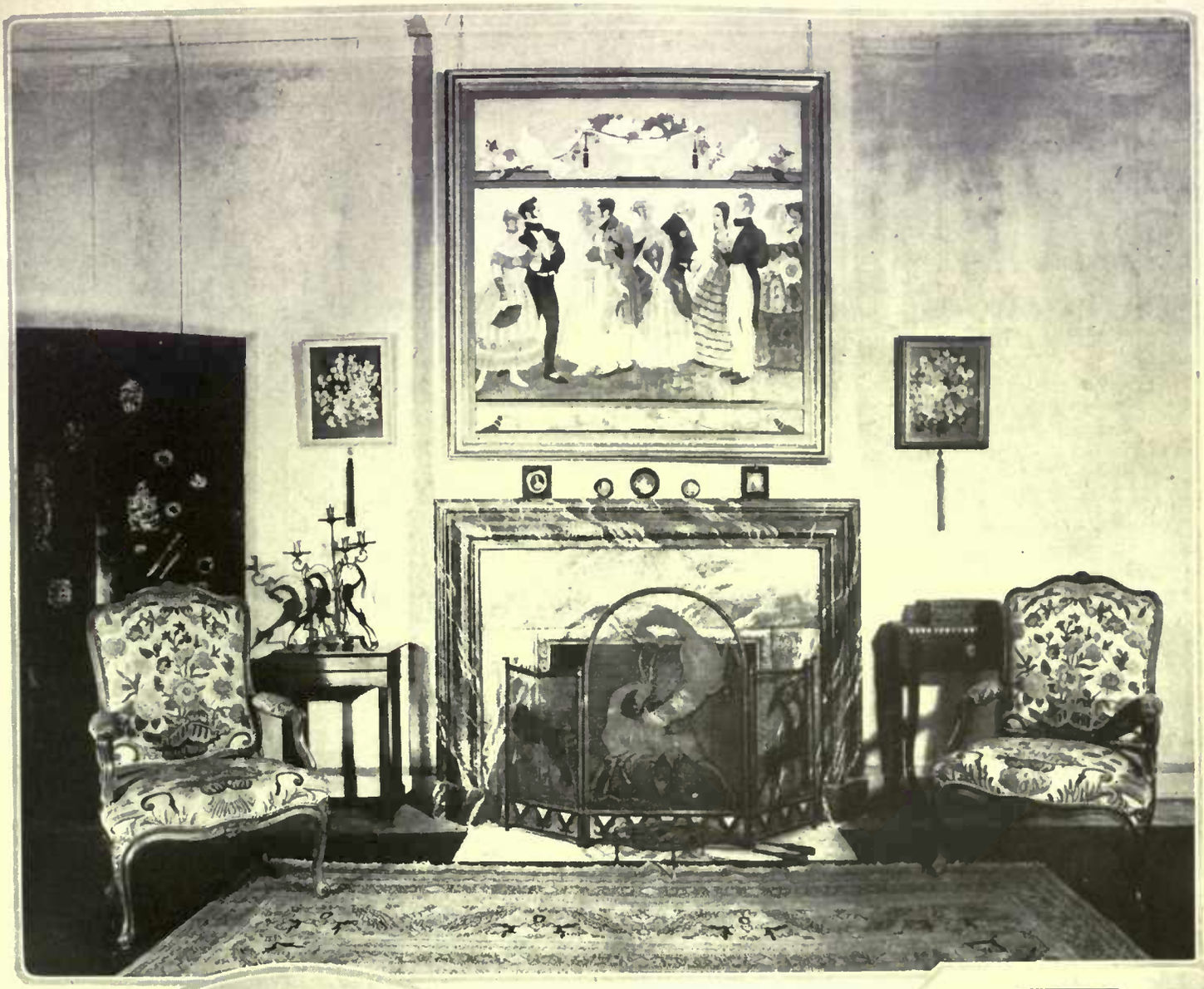
Although to the eye a mass of tangled vegetation, an Indian's garden may be resolved into several phases—all utterly practical, with color and flowers as mere by-products. First come the provisions, for if Degas were not hunting for me, and eating my rations, he would be out with bow and blowpipe, or fish-hooks, while the women worked all day in the cassava field. It is his part to clear and burn the forest, it is hers to grub up the rich mold, to plant and to weed. Plots and beds are unknown, for in every direction are fallen trees, too large to burn or be chopped up, and great sprawling roots. Between these, sprouts of cassava and banana are stuck, and the yams and melons which form the food of these primitive people. Cassava is as vital to these Indians as the air they breathe. It is their wheat and corn and rice, their soup and salad and dessert, their ice and their wine, for besides being their staple food, it provides *casereep* which preserves their meat, and *piwarie* which brightens life for them occasionally, or dims it if over-indulged in—which is equally true of food, or companionship, or the oxygen in the air we breathe.

BESIDES this cultivation, Grandmother has a small group of plants which are only indirectly concerned with food. One is *kunami,* whose leaves are pounded into pulp, and used for poisoning the water of jungle streams, with the surprising result that the fish all leap out on the bank and can be gathered as one picks up nuts. When I first visited Grandmother's garden, she had a few pitiful little cotton plants from whose stunted bolls she extracted every fibre and made a most excellent thread. In fact, when she made some bead aprons for me, she rejected my spool of cotton and chose her own, twisted between thumb and finger. I sent for seed of the big Sea Island cotton, and her face almost unwrinkled with delight when she saw the packets with seed larger than she had ever known.

Far off in one corner I make certain I have found beauty for beauty's sake, a group of exquisite caladiums and amaryllis, beautiful flowers and rich green leaves with spots and slashes of white and crimson. But this is the hunter's garden, and Grandmother has no part in it, perhaps is not even allowed to approach it. It is the *beena* garden—the charms for good luck in hunting. The similarity of the leaves to the head or other parts of deer or peccary or red-gilled fish, decide the most favorable choice, and the acrid, smarting juice of the tuber rubbed into the skin, or the hooks and arrows anointed, is considered sufficient to produce the desired result. Long ago I discovered that this demand for immediate physical sensation was a necessary corollary of doctoring, so I always give two medicines—one for its curative properties, and the other, bitter, sour, acid or anything disagreeable, for arousing and sustaining faith in my ability.

The Indian's medicine plants, like his true name, he keeps to himself, and although I feel certain that Grandmother had somewhere a toothache bush, or pain leaves—yarbs and simples for various miseries—I could never discover them. Half a dozen tall tobacco plants brought from the far interior, eked out

(*Continued on page* 64)



"The Age of Innocence," by Henry Caro-Delvaille, is a colorful canvas for an overmantel. It is placed above an Italian marble fireplace and surrounded by old miniatures and flower bouquets under glass. Fender and candelabra by Hunt Diederich





(Left) From various sources the Art Guild is assembling work which is grouped in its natural positions in the house. Here the delicate Louis XV mantel is in striking contrast with the more barbaric Russian panel by Nicolas Roerich

ABOVE THE MANTEL

Suggestions for Fireplace Decoration Shown at the Art Guild Galleries

Above a mantel of the Directoire period and surrounded by furniture of the same era, this overmantel decoration by Paul Thevenaz finds a sympathetic position. It is painted to represent a mirror and is especially suitable for a small room

HOW SMALL MAY A GARDEN BE?

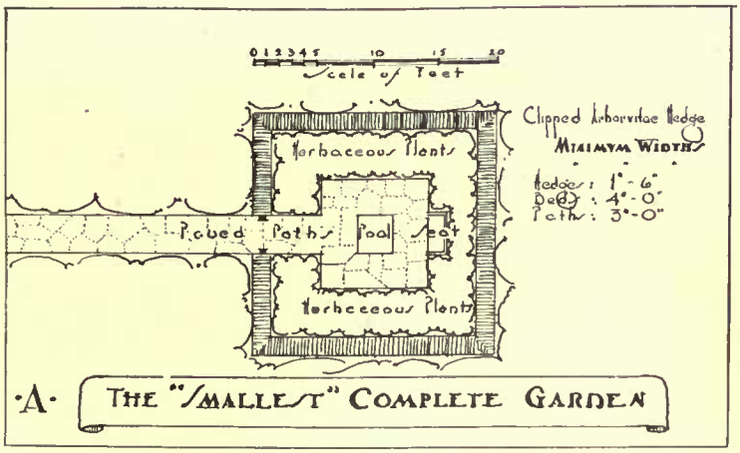
Some Suggestions for Small Plots and Slender Purses Which Will Help Them Achieve Real Garden Charm

RICHARD H. PRATT, 2nd

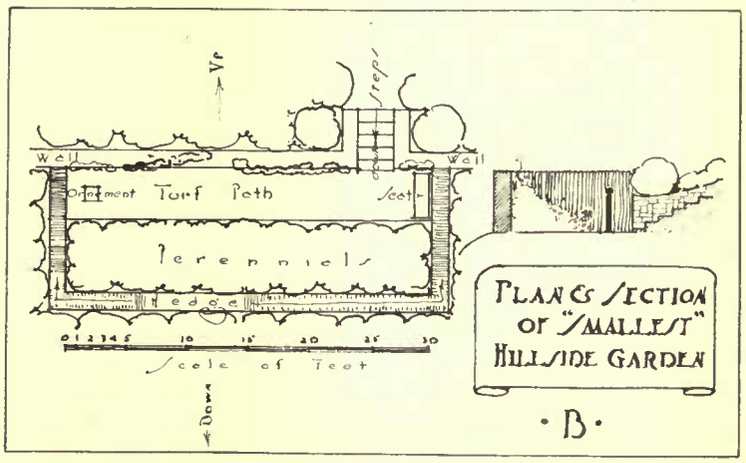
IT is becoming more and more a matter of concern, this necessity for fitting the garden within constantly contracting limits of both space and expense. On the one hand it is the outcome of a considerable growth of the garden urge among those of us whose not unslender means prohibit any sort of extensive development, and on the other hand it is the result of the ever diminishing size of building plots among the newer suburban communities. For one reason or the other a garden seems often a dubious possibility. At least it is often wondered just how small a garden may be and still be a garden. It is, then, to arrive at some solution for such a situation and, perhaps, to reassure and encourage those who find themselves in a similar quandary that these few principles of small garden planning are set forth and these various abstract examples of diminutive gardens are shown.

The Detached Garden

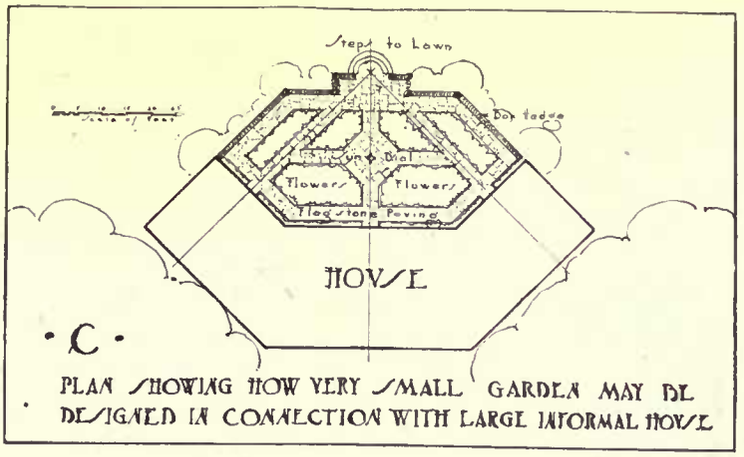
Let us consider first a garden that is altogether independent of the house. Here it will not be necessary to look to comparative sizes of house and garden in order to ward off incongruities of scale and we can reduce the dimensions to extremes of smallness. Diagram A shows a perfectly square garden simply designed. A foot and a half has been allowed for an enclosure which is no more than enough if it is to be a hedge. The beds have been given a width of four feet so that plant groupings may still be arranged effectively. To reduce this dimension would be to make any perennial planting thin and wholly unsubstantial. The width of the paved path is three feet and on it two persons may walk together or pass. If it were smaller it would not only be uncomfortable but it would become out of scale with the rest of the garden. A pool may seem a tremendous waste of space in such a tiny garden, but the mere fact that it is an unusually small garden makes it all the more necessary that as much interest as possible be provided. The central space of the garden is large enough to give a decent perspective of the whole garden from the seat opposite the entrance path. Thus we have a garden measuring twenty feet in each direction that is complete in itself, and full of decorative possibilities with the planting, the paving and the water.



All the elements of a real garden are included in this little plan which is but 20' square. Even the sense of seclusion is created by the surrounding hedge of clipped arborvitae



An effective garden on a hillside may be created in small space if a path is laid between a planted retaining wall on one side and a perennial border on the other



Here is a garden planned to be in very close contact with a large house and yet remain small itself. The paths are the width of the door openings of the house, and the axes converge

There are situations detached from the influence of the house that will require different treatment, a different shape and different materials according to the nature of the site; but all alike they will require the quality that will claim and hold the interest. This quality will be lost if, in trying to cut down the size to a minimum, valuable features are eliminated and beds and paths are reduced to insignificant proportions. A garden on a hillside may occupy very little space by running a path between a planted retaining wall on one side and a perennial border on the other. A seat at one end and a sun dial, a bird bath or a figure at the other will give it an air of completeness. A garden of this character need only be thirteen feet wide if we allow a foot and a half for the wall on the uphill side, four feet for a turf path, six feet for a flower border and another foot and a half for some sort of background for the planting on the lower side. Its length should not be less than thirty feet. Rock gardens and wild gardens cannot concern us in our attempt to find a limit of smallness, as their very definite informality allows them to merge into their surroundings with such ease that they may occupy a few square yards without giving to any great degree a feeling of compression.

Gardens Near the House

It is less simple to deal with gardens that are attached to the house. Here there are other elements to control the size of the layout in addition to the practical requirements of beds and paths. There is a comparative relationship in size between the house and the garden that, as a rule, must be maintained. It is called scale. If the garden is out of

scale with the house there is at once a lack of artistic balance in the effect. Now, as effects of scale must be sensed rather than measured, it is naturally more easy to feel any discrepancy when the garden and the house assume a more or less equal importance in the scheme than when the garden is somehow less prominent as we view the house. This can be accomplished in one of two ways: either by placing the garden at such a distance from the house or beyond such an intervening screen that the two cannot visibly be compared together, or by putting the garden so close to the house by tucking it within an angle, by setting it between two projecting wings, by making it a small, carefully designed terrace upon which the garden door may open or by making it a tiny dooryard garden, that it is virtually absorbed by the house and its scale lost sight of as a distinct mass. We have considered the garden detached and have seen that its extreme of smallness is one that will contain enough of the elements of garden architecture—beds, paths, water and ornament—and these of sufficient size to give it interest and effectiveness. When the garden is attached to the house its shape, its size and its arrangement must be adapted to the house so that its physical and artistic relation to it may be convincing. The limit of smallness, then, will depend upon the character, size and plan of the house.

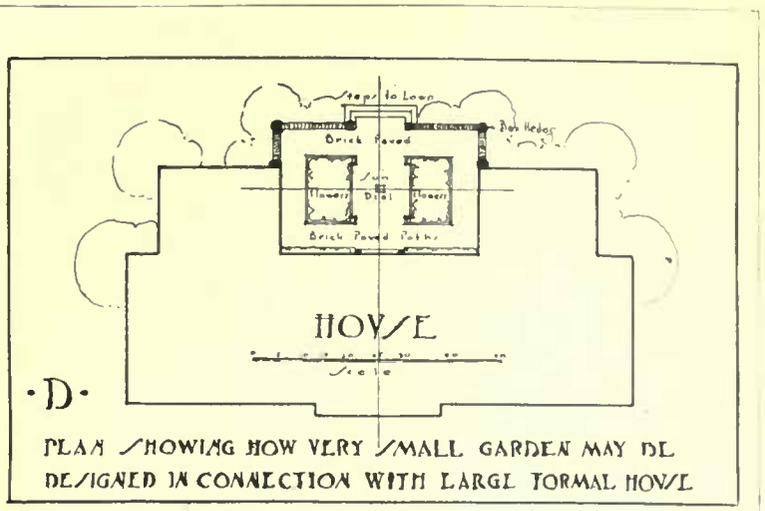
Formal or Informal

In Diagrams C and D are shown two types, formal and informal, of large houses with very small gardens attached in such a way that their comparative smallness does not seem incongruous. In the informal scheme it is possible to have narrow beds and narrow spaces as the house does not demand the broad, simple treatment so necessary in the formal arrangement. Here, however, we must limit the smallness of the beds to four feet except along the house itself where it is generally more practicable to plant vines with a clumpy base, such as *Evonymous radicans* or *vegeta*. We must limit the narrowness of paths to the width of the door openings in order to keep the scale of the garden details at one with the scale of details of the house. In the formal scheme of Diagram D, where the house suggests spaciousness, a garden that was at all cut up with an intricate arrangement of beds and paths would be altogether out of character. The beds and the paved or turfed areas must be as large as the available space will permit. Here they are arranged in a perfectly simple panel form as dignified as the house of which the garden is an integral part, yet there is the feeling of a complete garden.

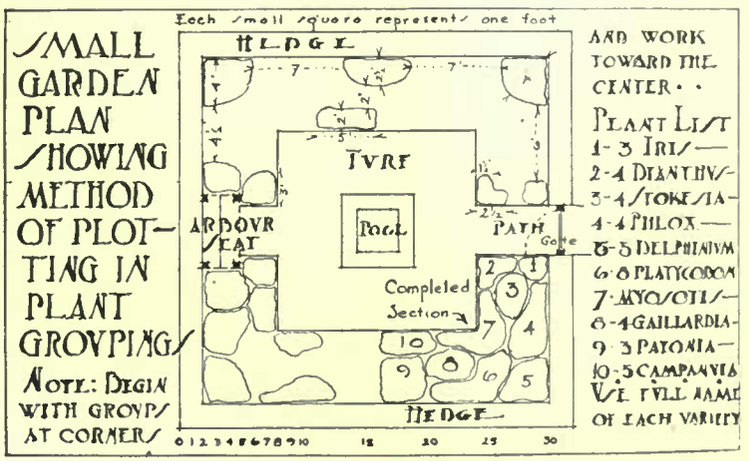
Unusually small gardens require an extraordinary amount of care in their planting. Gaps become much more obvious in narrow beds and an effort must be made to select for the plant groupings perennials, annuals and small shrubs that will retain their foliage for a large part of the time in order that the cessation of bloom will not result in an unsightly spot. The use of the dwarf forms of the broad leaved evergreens—azalea, rhododendrons *myrtifolium, punctatum* and *Wilsonianum, Daphne cneorum,* Japanese holly and the cotoneasters —among the herbaceous plants will help to keep the beds full and will not crowd out the slighter perennials. In small gardens similar to that shown in Diagram D it is best to keep the height of the plants fairly low so that the feeling of breadth may be maintained. For that reason a complete change of plants periodically through the blooming season is recommended; first the bulbs, then columbine, then one of the lower chrysanthemums, for example. It is rather more trouble but the effect of a simple, even mass is worth it in the end.

The choice of materials is just as important as the planting. The use of flagstone or brick in the paths and open spaces is generally preferable to turf because it presents a more interesting surface and is easier to keep in order. In a small garden, too, the area to be paved is apt to be so slight that the expense can never be great. If a pool is to be a part of the small garden the paving itself will form the best coping, for it will avoid the wasted space that would attend the using of a raised coping and will add another note of simplicity to the treatment. Ornament must be used sparingly in order that it may be most effective.

The smallest garden should have at least one seat; it should have a bit of water either in a bird bath or in a pool. With these complements, with the interesting texture of a good paving material, with a neat and compact planting it will not suffer in comparison to its larger neighbors. If it is carefully planned its very smallness will be its greatest asset.



In order to harmonize with the formal nature of the house, this plan provides a few broad, simple paths and beds. The result is a garden that is integral with the house



The smallest of gardens should have at least one seat, and a bit of water in bird bath or pool. These, with good paving and planting, enable it to compare favorably with its far larger kindred

City Gardens

The garden of minimum size is engaging more and more of the attention of those city dwellers whose digging and planting activities must of necessity be restricted to the confines of their own backyards. Where a few years ago their only attempts at growing plants were represented by a pallid window box or an anaemic fern or two, today are found arrangements of paths, beds and benches which do credit to the best professional precedents. Here is the very essence of garden smallness, for space is at a premium in the city backyard. Yet for all their lack of size they are true gardens, all the more appreciated, perhaps, because of the difficulties that were overcome in creating them.

There need be no hesitation on the part of those so situated about setting out to build such a garden. Plants and shrubs can be selected which will survive almost any adverse condition the situation may present, provided that the soil in which they are put has been properly prepared in a physical as well as chemical sense. The expense need not be great—surely, it will prove insignificant in comparison with the pleasure which will accrue.

While much of the plant material must of necessity be purchased from professional growers, there are still many things which the garden maker can pick up for himself in his rambles about the country, especially if his trips are made via the almost universal motor car. Many of the deciduous wild shrubs are well adapted to careful transplanting in the autumn, provided they can be reset in suitable soil and light conditions, and there is a host of wild perennials that can perfectly well be moved into the garden. Evergreens, such as the cedars, spruces and pines, need particular care in transplanting. Their long, fibrous roots must be taken up with as little injury as possible



The simplest of treatments changed this dark, uncomfortable Victorian parlor into a livable living room



Modern fixtures, delightful antiques and sheer curtains gave the dark dining room new life

Save one or two pieces, the furniture in this remade parlor is antique and fits its setting well



A PARLOR REMADE

In a Little House of Old Philadelphia

THERE is a house indigenous to each city. In Philadelphia it is a brick front with white marble trimmings. The Philadelphian mind is much given to precedent, consequently the interiors of the houses are as uniform as the marble trimmings. The inside arrangement consists of a long hall from which the stairs rise, a large front room generally avoided but known as a "parlor" and back of this room the dining room. Variations of this plan have an open hall between these two rooms. The mere mention of the word "parlor" conjures up spectres of Victorian horrors—overdecoration, meaningless ornamentation, heavy, light-obstructing hangings, black walnut and ebony furniture of uninviting shape and much bric-à-brac and so-called handsome stuff. The weeding out of these rooms has in many cases been attended to by a younger generation without veneration for their parents' wedding presents. However, the ground or rather background needs real turning over.

Such a house with such a parlor room was the only reasonable offering *"après la guerre"*. It had been modern in the other "befo' the war" days. No structural changes were made in the interior unless built-in bookcases along one side and corner of the former parlor could be so classed. These shelves are the same height as the door frame, the molding of which is continued on them. The base of the shelves is a 2′ 6″ high cupboard which is divided into three compartments, one for overshoes and the others for china, since among the other evils of houses of the period is lack of closet room.

The New Color Schemes

The woodwork throughout was painted white. Large figured wall paper was replaced uniformly downstairs and in the halls by putty color, rough cast paper. The ceilings are cream white. A characteristic Victorian cornice in the living room is painted to match the wall paper. The floors are covered with plain ground chocolate colored carpet and several hook rugs in which blue predominates. Sheer organdie window length curtains with inch-wide ruffles along the edge are placed at all the windows, with tie-backs of the same material edged on one side with the ruffle. The virtue of such curtains is that they launder beautifully without stretching and in a city house that is important if they are to be kept fresh. At the two front windows Venetian blinds painted putty color are hung inside the room with the curtains between them and the glass. In order to give as much light as possible no inside hangings are used and the color note of the room is secured at the windows by covering the tape on the blinds with a two-inch wide old-blue grosgrain ribbon with draw cords to match. In the dining room glazed chintz is used both for the window shade and the covering for the four-fold screen placed

(*Continued on page* 64)

WHAT A LITTLE SHRUBBERY WILL DO

A Before-and-After Study for the New House



Gillies

In February, 1918, under the title of "An Architectural Epigram", House & Garden published this residence, which is at Pelham, N. Y. The house had just been completed and consequently was treated as an unusual gesture in small house architecture. Since that time the shrubbery has been planted and allowed three years' growth. Whereas the house originally stood barren, it is now properly clothed and fits its site admirably. In fact, the shrubbery made the site







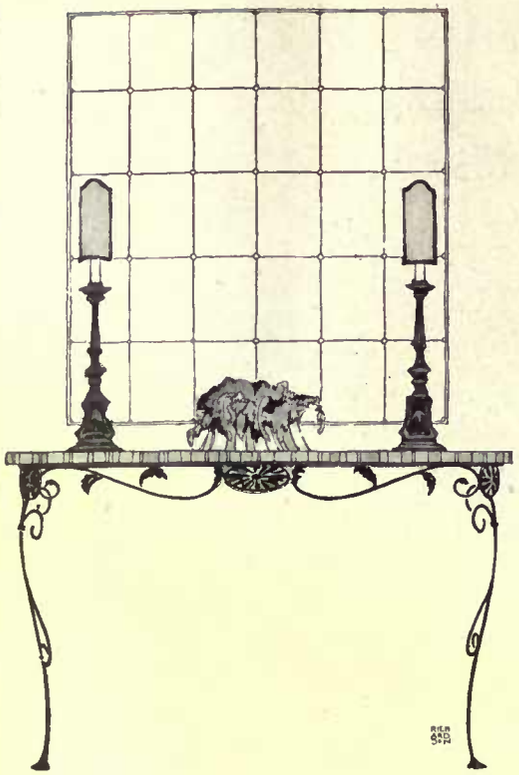
While planning to build the owner should always visualize his property as a completed whole and make his plans accordingly. The growth of shrubbery will be much slower than the actual time required for building the house and he may, if his purse permits, transplant large specimens to get immediate effects. Usually, however, he had better buy small shrubs, space them sufficiently and let Nature take her own good time in bringing a robust growth





One of the pleasant features of the house was the entrance gate, with its effective grill. The architect had adapted an English cottage style and planned to let the planting play the same rôle here that it does in English cottages. Both woodwork and plaster have taken on a desirable mellowness and afford a background for the barberry hedge along the path and the other planting massed around the foundations. Bloodgood Tuttle was the architect





Candle shields of sand colored silk bound with mulberry velvet. When lighted the design shows through. 7½" high, $5 each. Any color scheme

A glass candlestick with a mirror base makes a charming dressing table lamp. 13" high, $15. Pleated silk shade edged with shaded ribbon, $16.50



A decorative black Chinese porcelain lamp has a black shade with a colored flower design. 21" over all, $45



A lamp of cream-colored Italian pottery, 14" high is $15. The 13" shade is French blue chiffon lined with pink silk and trimmed with pale gold picoted ribbon. $25

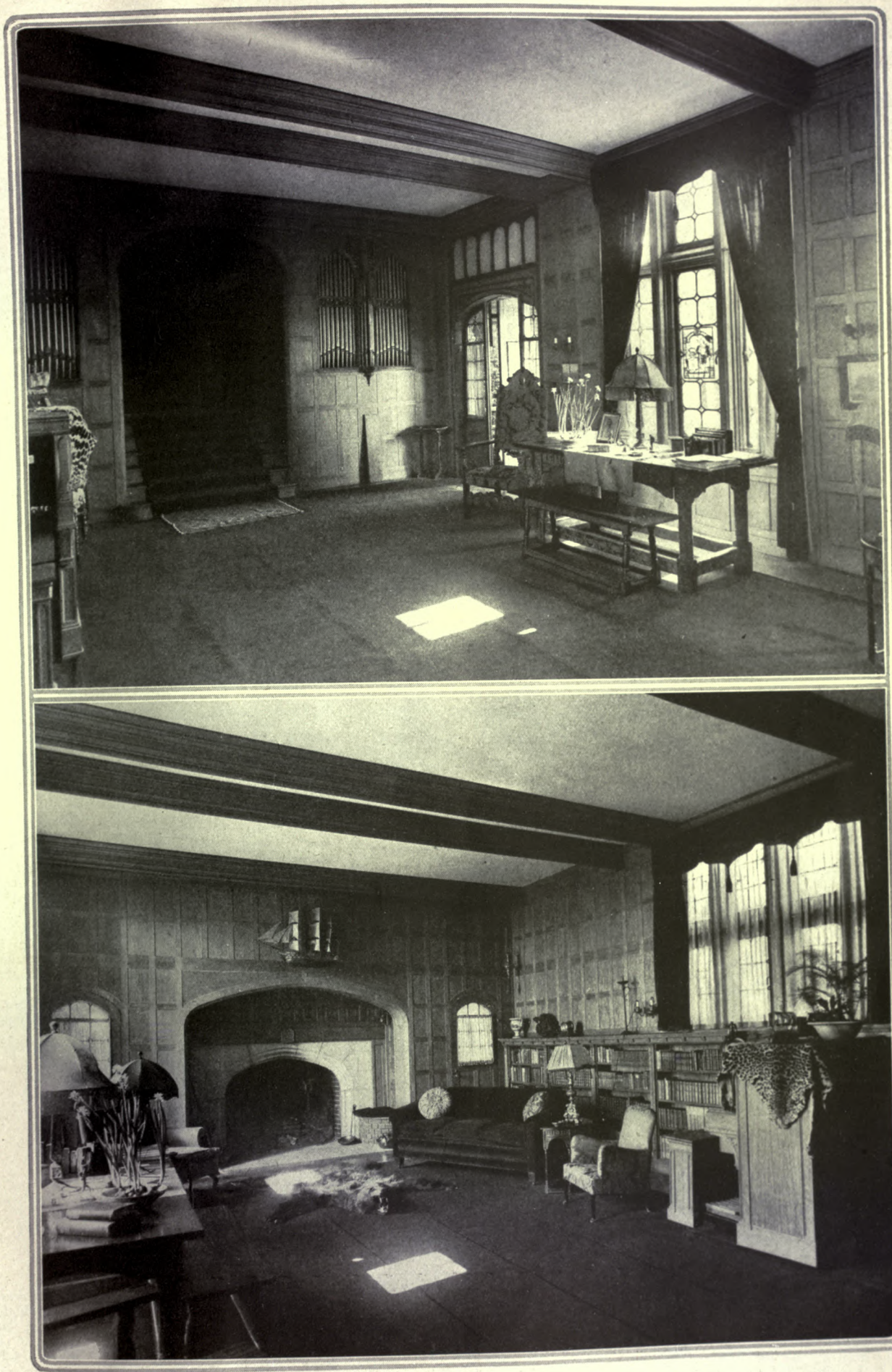
Unusual porcelain lamps come in pastel shades and various designs. 9" high, $10. The Chinese pagoda shades of Adam green corded silk finished with gold and green ribbon and lined are $24 each



LAMPS AND THEIR SHADES

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

A LITTLE PORTFOLIO OF GOOD INTERIORS



Gillies

The living-room in the residence of Elton S. Wayland at Waterbury, Conn., presents an interesting example of the Tudor style adapted to modern conditions and refinements. Instead of using oak, the walls are paneled in white mahogany which has been oiled and waxed, giving a soft gray tone. Dull red velour hangings add to this a richness of color

To harmonize with the paneled Tudor background of the room old English furniture has been used, together with some pieces reproducing original designs of the period. A feature of the room is the organ, both pipes and console being placed in the room itself. Over the fireplace is a ship model executed by the owner. Taylor & Levi were the architects



Strohmeyer

That early American furnishing is well adapted to present conditions is proved by the home of J. Watson Webb, Shelburne, Vt., where the atmosphere of old times has been created in a new house. The smoking-room walls are of wide pine boards stained brown and waxed



As the living-room in the Webb house is quite large, the ceiling at the lower end is dropped and an open beam laid across, making a more intimate room and giving the farther fireplace an environment of its own. The walls are paneled and painted old ivory



The dining-room, also of large proportions, is paneled in old ivory. Early American maple chairs, old pine cupboards and table, a mahogany low-boy, old china and glass, and silhouette fixtures preserve the atmosphere of Colonial times. Schmitt Brothers, decorators



In the hall the furniture is of the English cottage type, which combines well with our early American furniture. The Welsh dresser contains a collection of pewter. Hooked rugs give color to the floors. Old glass bottles and toby jugs make this an unusual passage

MAKING SMALL GARDENS IN TOWN

By Using a Formal Treatment the Back Yard Can Be Transformed Into a Delightful Spot

E. T. DIXON

THE tiny rectangle of ground which is usually all that is allotted to a city house by way of garden is too often allowed to degenerate into a mere back yard, with a dingy grass plot, and, perhaps, two or three smoke-grimed ailanthus trees for its only decoration. And yet while its limitations must, of course, be recognized, within them quite charming results are possible.

The city gardener should not try to imitate the methods of his country cousin with acres at his disposal. Landscape gardening is not possible in town, and he who aims at the unconventional will only achieve untidiness. The form and surroundings of the garden, being artificial and conventional, demand a corresponding treatment.

City gardening has close analogies with the scenic art of the theatre, which is an art not only of presentation, but of concealment and illusion. High boundary walls in most cases have to be masked, the weight of surrounding buildings to be mitigated, and while square feet cannot be transformed into acres, much may be done by a cunning hand to create an effect of space that is unwarranted by the hard facts of the case.



A tiny pool for goldfish, with rock plants growing in the crevices of its rim, gives charm to this city garden. The decorative screen adds the desired privacy

To lower the walls, the best and most obvious plan is to raise the beds, an elevation of a foot or so making all the difference in the world. The edges of the bed should be supported by a dry wall of brick or stones, which, if small plants are grown in the earth-filled crevices, can be made ornamental as well as useful.

A trellis on the top of the walls, rising above the level of the eye, will serve as an effective screen to one's neighbors' bricks and mortar. Also, by making the boundary line less hard and definite, it will help to create the illusion of spaciousness. This effect is also assisted by covering the walls with ivy, which, however, needs careful tending in the early spring, or by masking them with a privet hedge, while corners may be softened by filling them with flowering shrubs.

The trellis may be compared with the "flies" of stage-craft; it enhances the length of the garden by means of lined openings.



Often the front yard affords a bit of space for gardening. Here a dry wall can hold narrow flower beds about a flagged walk and little garden figure



Down the middle axis of this city garden runs a little canal. Flowers are planted against the walls, with potted trees for accents

A sunken garden, however small, gives an interesting change of levels. The wall should be laid dry, affording crevices for rock plants

The sense of length is also increased by the careful use of ornaments, which should diminish in size as they reach the end of the garden, thus artificially accentuating the perspective. A statue or vase against the centre of the end wall may be very effective.

Where it is possible a pool of water, by reflecting the sky, will help to give light to the spot. In general, trees are not to be recommended, for they intercept the light and drain the soil of nourishment, while the drippings from their leaves and twigs are harmful to the plants at their feet.

For paths gravel is, perhaps, the most used, but it is not the best. When new it is of a crude and garish color, and it requires a good deal of watering and rolling, besides having to be relaid every few years. Bricks are rather monotonous to the eye, and are easily broken by frost. The most satisfactory material is stone, for though a stone path is more expensive to put down than one of gravel or brick, it requires little subsequent attention, and improves in appearance by weathering. If so desired, small spaces may be left here and there between the stones for the planting of low, hardy flowers like moss pink and saxifrage.

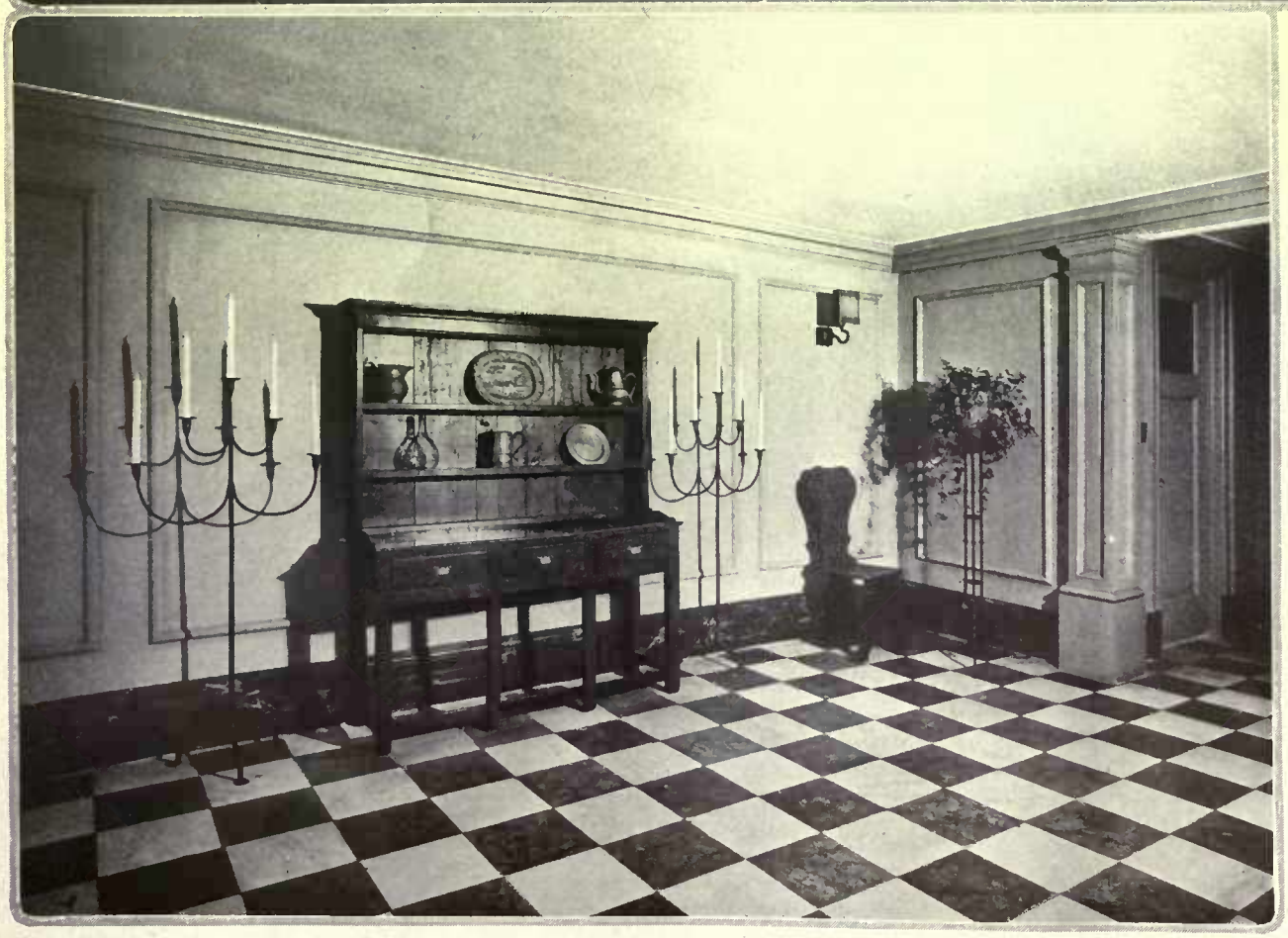


The city garden should have a formal terminus. Here a little figure fountain is set in a niche of the back wall and flanked by white jars and wall seats



Harting

The problem of furnishing the narrow city house is solved in the New York home of Mrs. William C. Langley. In the living room the walls are pure white—a space-giving color. Hangings are plain rose glazed chintz, with chairs in rose and white toile de Jouy



The entrance hall is effectively tiled in black and white. The walls are a neutral tone paneled in wide space. Against these stand wrought iron candelabra and plant stands. An old Welsh dresser offers a contrasting note. Mrs. Emott Buel was the decorator



In the dining room a pleasing set of painted furniture is used. Both walls and furniture are blue green. A green and black chintz curtains the windows. Further color notes are introduced by the old screen and the red bottles on the serving console

IN A NARROW CITY HOUSE

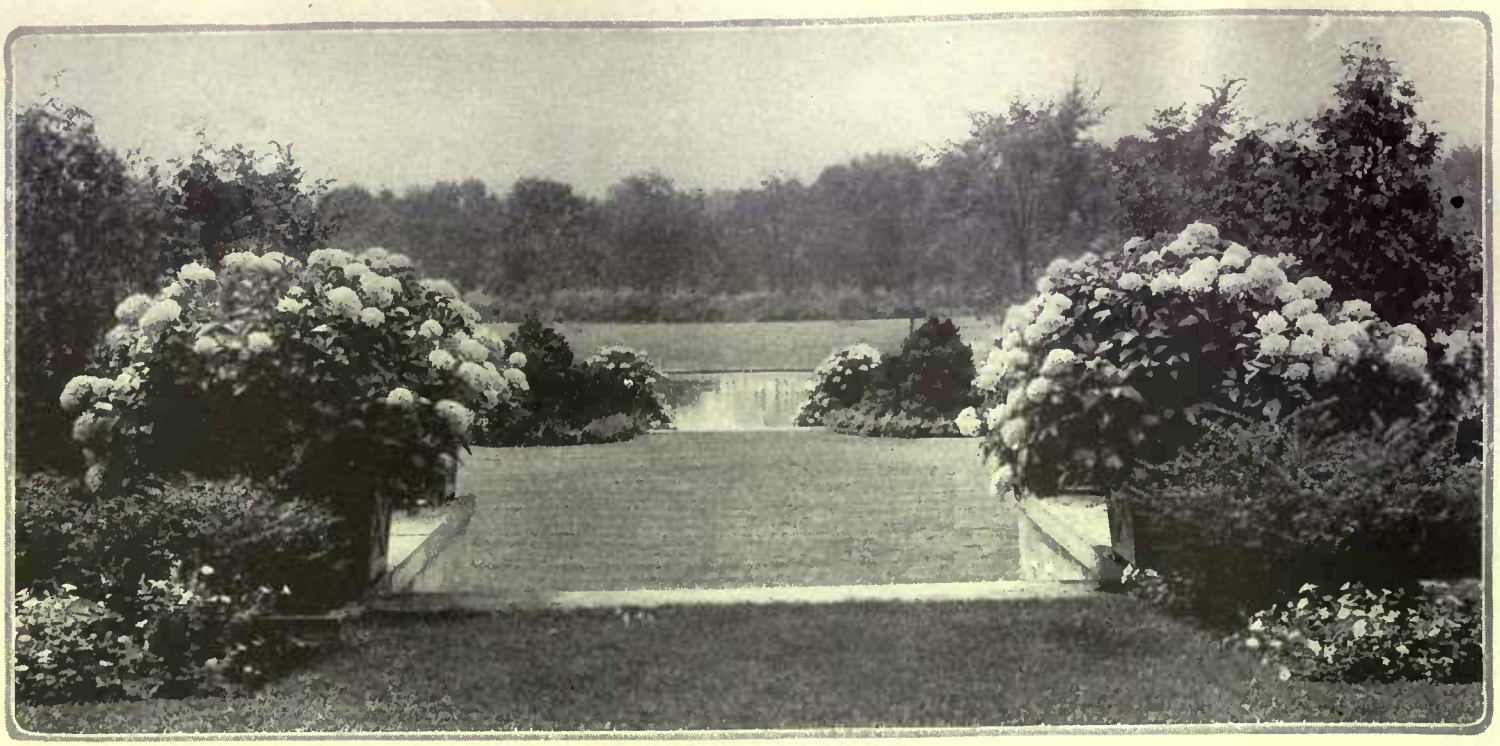
An Effective Sense of Space Is Given by Well-Chosen Furnishings



Pale green walls and woodwork give distinction to the drawing room. The furniture is upholstered in a pink and gold brocade. The glass curtains are of salmon pink gauze. Just enough furniture is used to give comfort and still afford an open space in this narrow room



The child's room has a crisp, fresh note. The dressing table and bedspreads are of white Swiss with red dots. Hangings are pink and white English prints. A chair is in plain rose glazed chintz. The walls are white and the carpet gray



Hydrangea Hortensis var. Otaksa is especially adaptable for tub use. The two views here show them in a garden at South Bend, Ind. Ralph M. Weinrichter was the landscape architect

GROWING HYDRANGEAS IN TUBS

With Proper Care They Can Be Made To Thrive in Any Part of the Country

RALPH M. WEINRICHTER

FAMILIAR to nearly everyone as a showy and conspicuous shrub in the garden during July, August, September and October are the hydrangeas with their massive heads of white and pink flowers which later turn to bronze.

Hydrangeas are classified in two distinct groups. Under the first group are the hardy varieties, both single and double flowering, which grow in shrub and tree form. Some are native and found from Pennsylvania to Florida. They are generally planted along the edge of borders or in beds. The corymbs can be used for decorative purposes weeks after they have been cut. They grow best in rich, porous and somewhat moist soil and in partly shaded places, but they flower more profusely in full sun if they only have enough moisture. The pruning should be done in the early spring before the buds develop, leaving from two to four buds of the growth from the preceding year.

In the second group are the tender varieties, that is, the varieties which are not hardy north of Pennsylvania unless well protected and cared for, and these are usually grown in pots and tubs for indoor and outdoor use. In this group are a number of varieties that were originally introduced from China and Japan. Since then several hybrids have been introduced in colors of pure white and apple blossom to reddish carmine.

It is the Hydrangea Hortensis var. Otaksa that is commonly used in this country in pots and tubs for outdoors. Whether grown in earthern or stone pots or tubs, they can be used effectively for several treatments, as for accentuating terminal features in gardens, on terraces, garden walks and steps, or at entrance doorways, at pools, water treatments, etc., where they form an essential part of the unit.

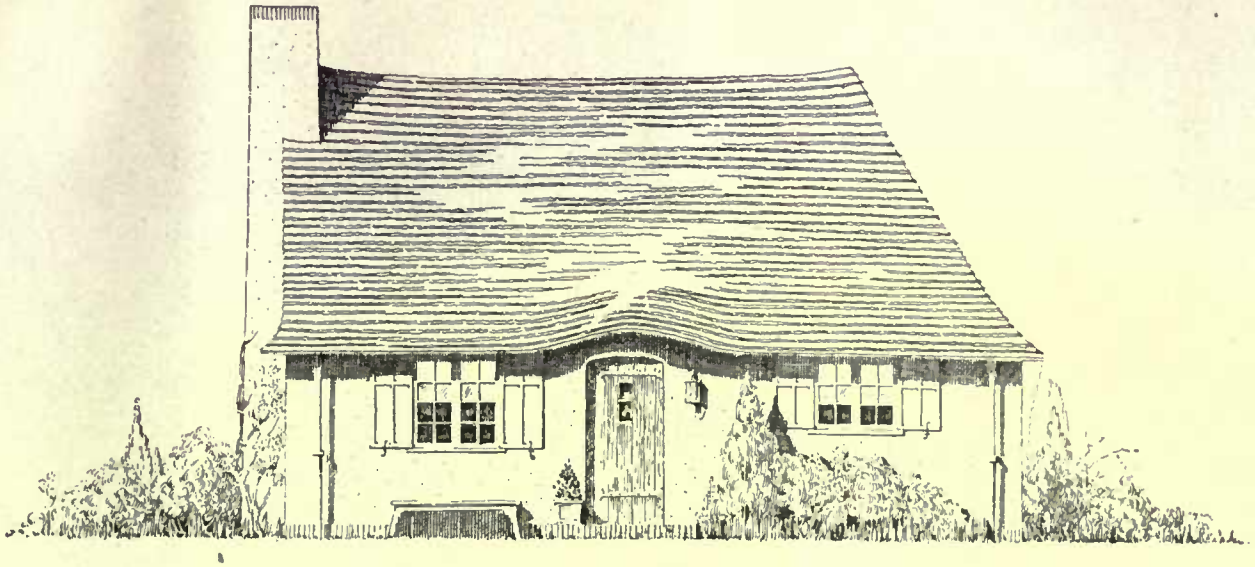


The first year these hydrangeas were planted they bore an average of thirty-two blooms per plant. Four years later they reached the amazing average of 115 blooms. The culture was responsible for this abundance

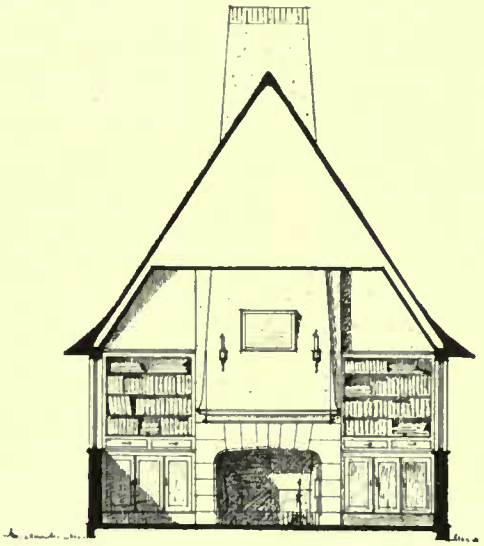
The size of the plants will depend upon the mass required. For a medium conservatory, 8″ to 15″ earthern or stone pots are generally used. For outdoor terraces and garden treatments, etc., a larger size is better, pots from 12″ to 22″ in diameter, and wooden tubs from one-quarter to one-half barrel size.

Where the tubs are to be used to conform with the design and be in keeping

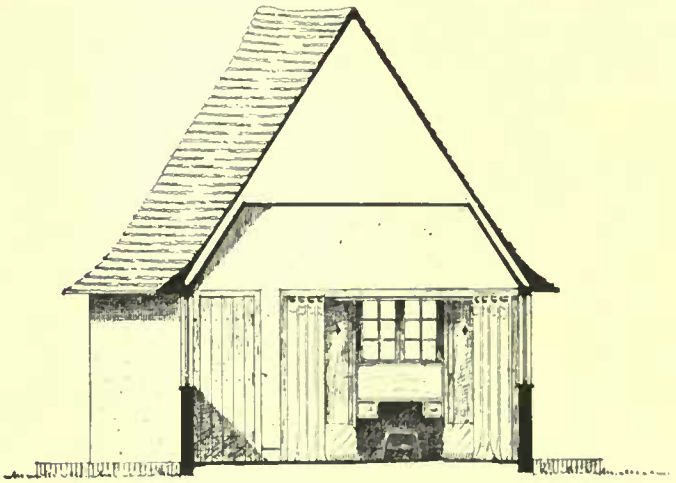
(*Continued on page* 66)



Instead of the commonplace style of bungalow, one might choose a design in the cottage style, with an irregular roof of shingles, stucco walls and little windows set up well under the eaves. The sweep of the roof lines gives the desirable low effect of house skyline

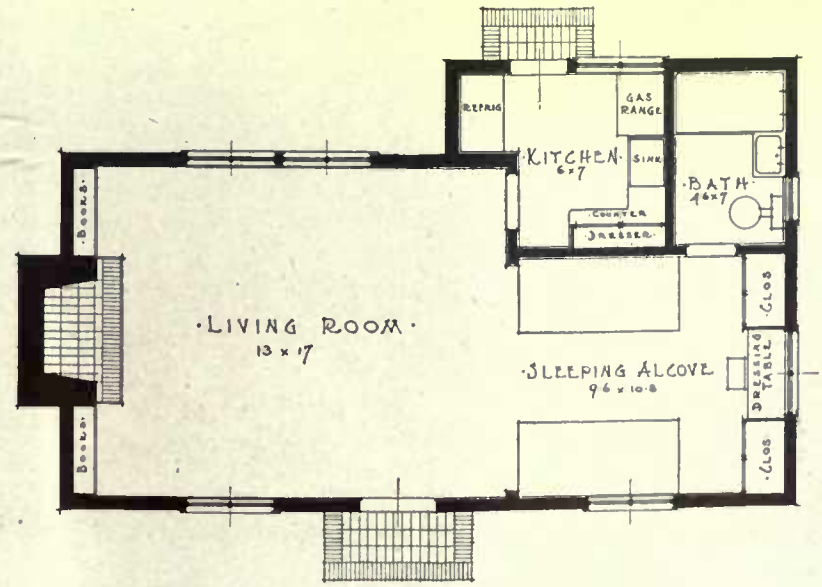


A cross section of the living room end shows the fireplace and its flanking cupboards with bookshelves above. The ceiling can be finished as indicated or left open to the top

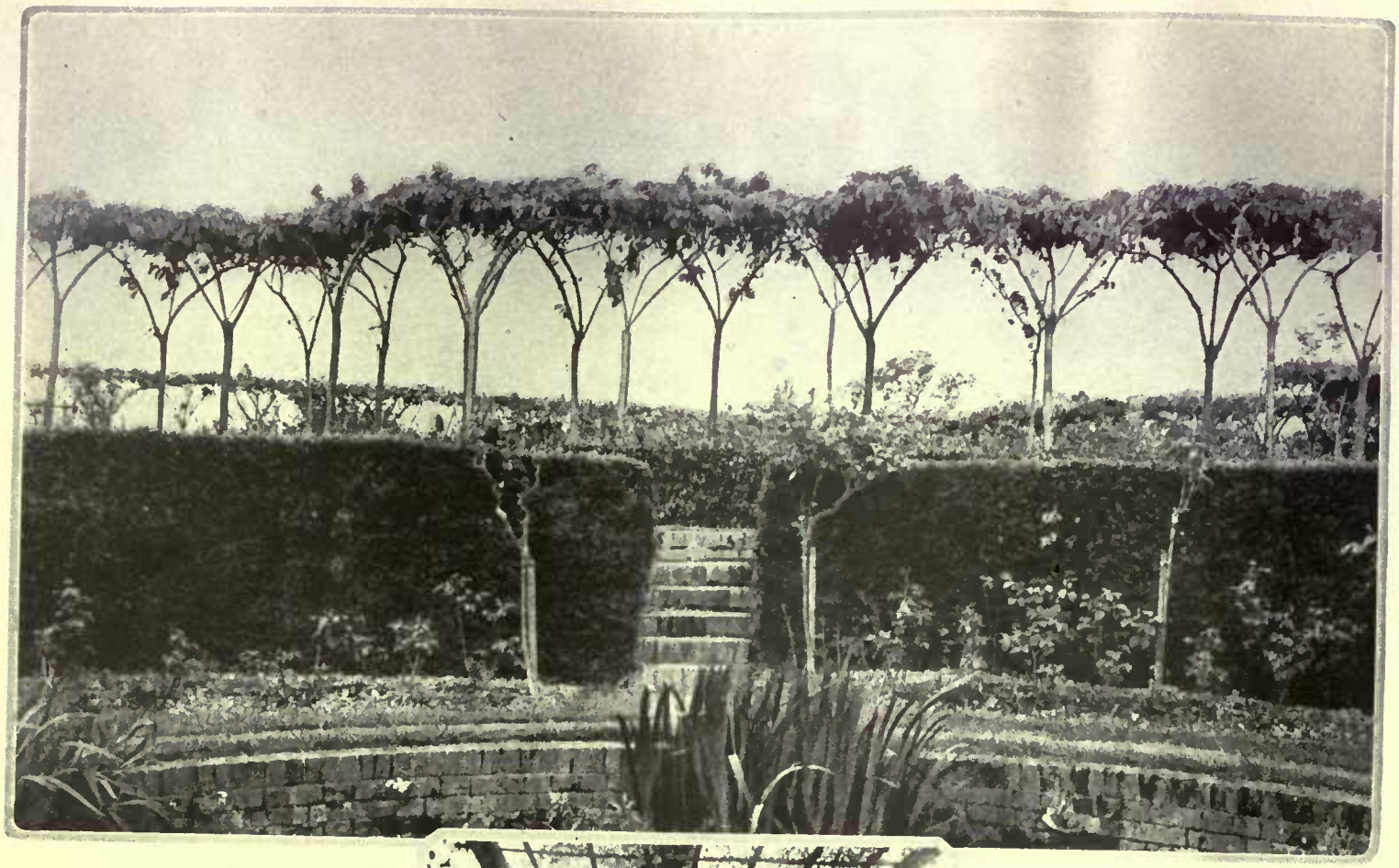


The door to the left leads to the kitchen. The sleeping alcove is curtained off. Provision is made for two beds, with cupboards behind them and a dressing table below the windows

DESIGNS FOR A COTTAGE BUNGALOW



A large living room gives an air of spaciousness to the plans. The kitchen is compact but has adequate facilities. Two windows afford the sleeping alcove desirable cross ventilation and light. Frank A. Parziale, architect



The artists of the Renaissance knew the decorative value of marshalled trees with trunks austerely bare and spreading crowns. This effect, suggested by tapestries of the time of Francis I, has been carried out in an English garden by an alley of interwoven, carefully spaced cherry trees

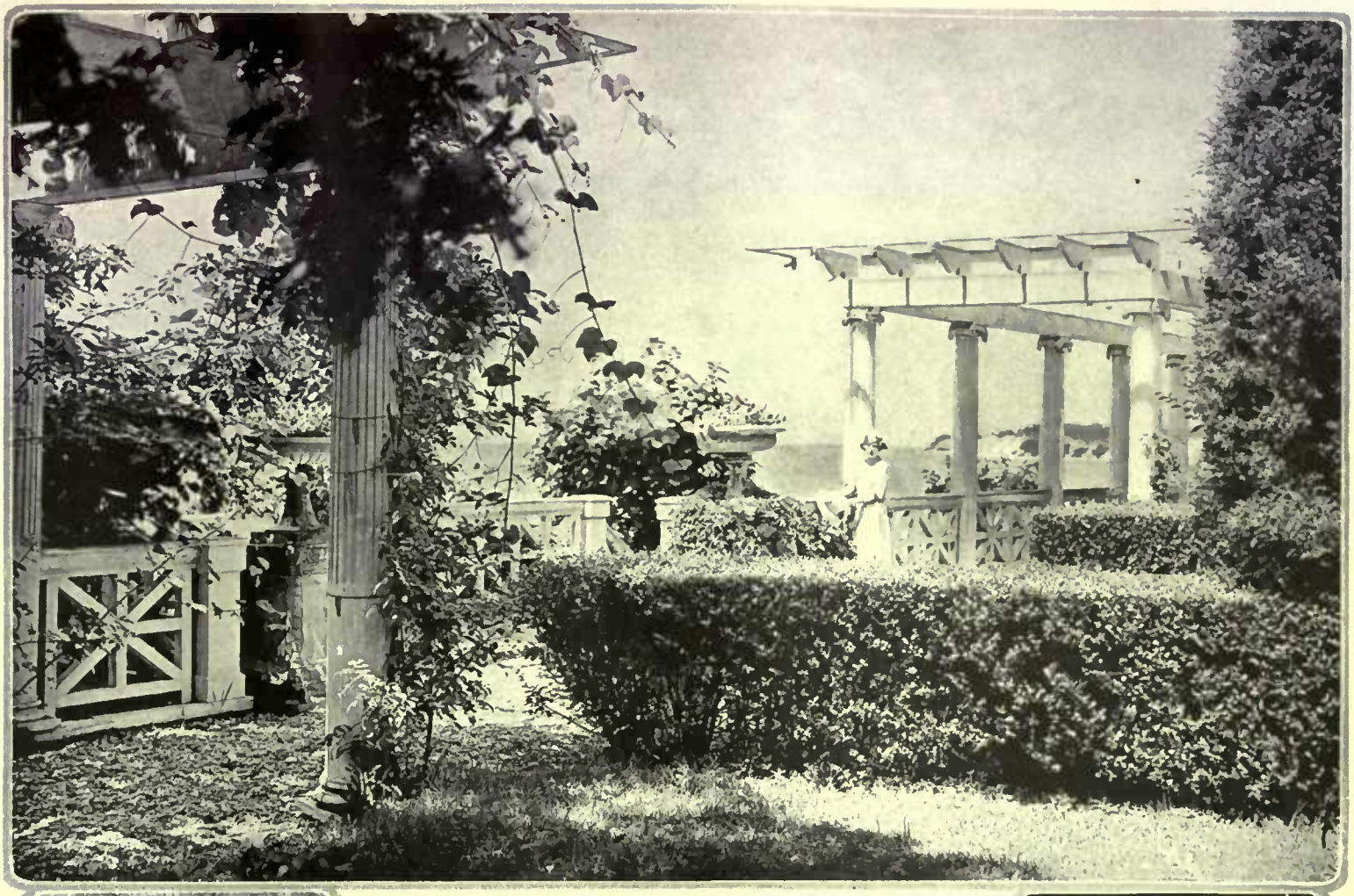


(Left) The pillars for a pergola may be of stone, brick, cement or timber. Brick piers covered with ivy, a flagged walk and a rustic lattice roof make this a pleasant garden cloister. The regularity of its lines is happily interrupted by the giant trunk of a tree which rises through the roof spaces



Hewitt

In a tangled garden where high trees and shrubbery form an immediate background an interesting pergola can be made of untrimmed posts and a shaped timber lattice. Over this climbing roses may be trained. This type of pergola is set around the bird bath garden on the place of Mrs. Robert Stevens at Bernardsville, N. J.



Harting

A vine-clad pergola—and the open sea beyond. There is a picture of Greece that flashes back into the memory as one stands in such a garden. The Ionic columns sound a note of classicism. The garden is at Setauket, L. I., the home of W. de L. Dodge. The house also is built in the Greek manner





GARDEN CLOISTERS

The Pergola Is an Important Factor in the Landscape Scheme

The brick loggia of this house is roofed with a vine-clad pergola. On sunny days the dappled shadows of the leaves make delightful silhouettes on the flat surfaces of pavement and pillars



Poured concrete pillars surmounted by a rustic timber roof is the style used for the pergola in the garden of H. H. Rogers at Southampton, L. I. The pavements and curbing are of brick

Among the functions of the pergola is to give a vista to the garden. This effect is found in the pergola on the place of Bertram Work at Oyster Bay, N. Y. Delano & Aldrich, architects

THE HALL OF STARS

In the Lower Passage of a Remodeled New York House
Empire and Chinese Ideas Meet Amicably

RUBY ROSS GOODNOW

THE very word "hall" has a sound of great height and dignity, and when one adds such a lofty word as "stars" the impression given is so far from the real hall I describe that I feel I must begin with an apology. For, certainly, there never was a hall less lofty, and the stars are not on the ceiling, but on the floor.

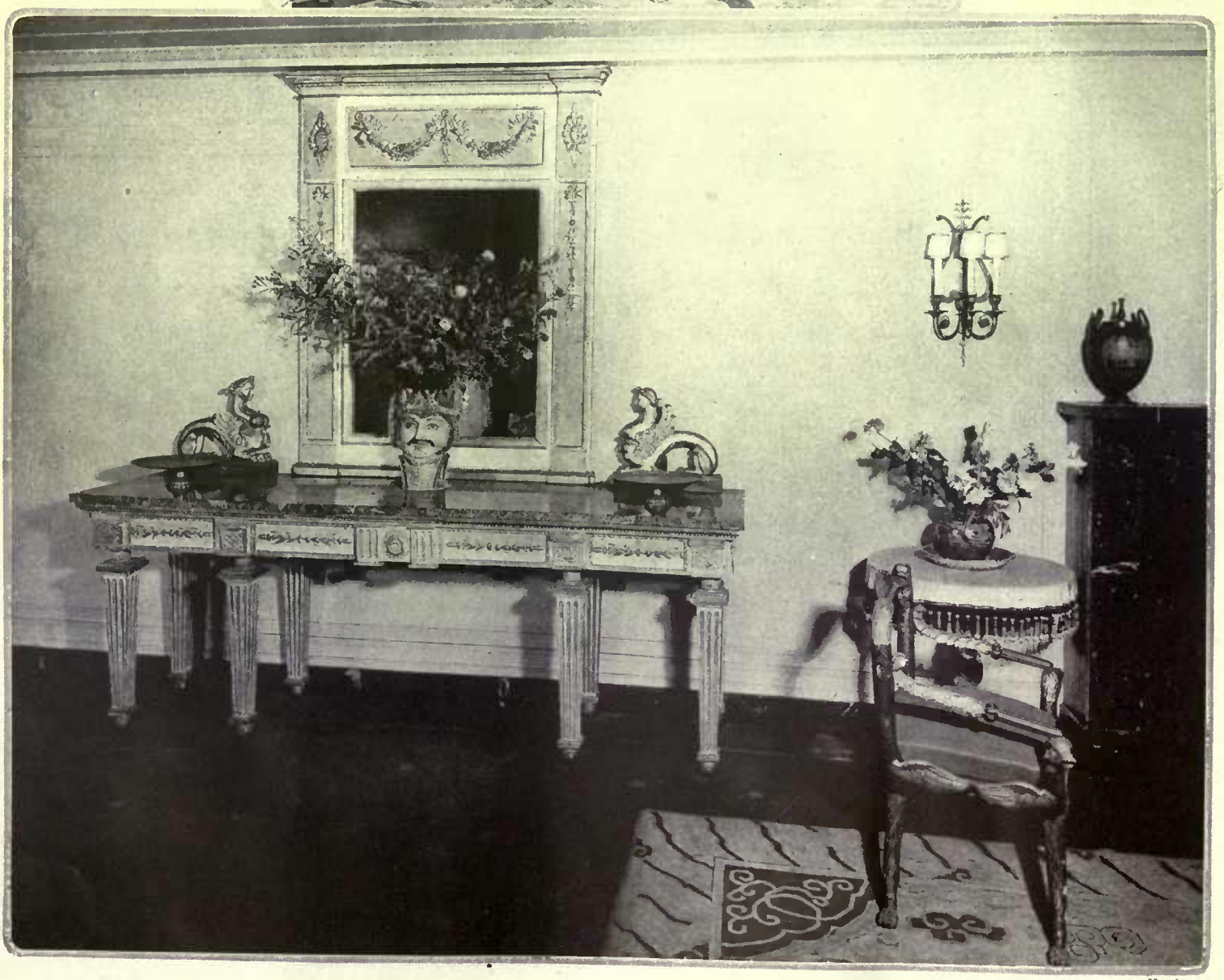
City architecture, like city life, makes for paradoxes, and I suppose the exigencies of rebuilding will ever result in strange and opposite effects. If space becomes more and more precious and we drop our front doors deeper and deeper underground we may achieve a new sort of house, where we burrow beneath the low ceiling of the entrance floor, and gradually ascend to lofty ceilings under the roof.

The particular house in which I had the great pleasure—after great despair—of remaking a hideous hall into a beautiful one, was of the



To conform with the dark floor a mantel of black marble was used. The baseboard is also black marble. The lighting fixtures are Empire, in dark green and gilt colors

French and Italian Empire furniture are combined—Italian chairs in dark green and gold, French chairs in old white and an Italian console finished in gilt and greenish blue



Harting



The floor of the hall is of soft blackish gray terazzo. Brass stars and a narrow decorative band are let into it. The curtains are of white Chinese silk fringed with bright green and red



The alcove to the right of the entrance door was curbed with a rim of black marble designed to hold plants massed about the feet of a yellow stone Chinese lady of tranquil beauty

so-called American basement type: that is, you enter on the level of the street. The house had a fairly agreeable façade, but when you once entered it you left hope behind, for you found yourself in a dark, subterranean looking hall with a too-low ceiling and a too-large staircase and absolutely nothing of interest to detract from the sandwich feeling. A miserable pavement of gray and white marble chip composition added to the restaurant effect, and the too-wide curving staircase started up with a grand sweep only to be cut in midflight by a totally bare and uninteresting ceiling. I hope I've made the hall as ugly as it seemed to me. Nothing ever seemed uglier.

Halls in city houses may be divided into two general classes: those in which guests are expected to linger, and those through which guests are expected to pass rapidly to more pleasant rooms. In country houses the hall may very easily become the favorite meeting place in the house, into which all the rest of the house leads. But this sort of living hall must have light and air and radiating avenues of approach, and the city house hall is usually a dim, dark place, through which one walks directly ahead as on a path, receiving a vague impression of positive or negative hospitality. My purpose was to break this awkward space in such a manner as to divide the interest, to make the decoration compelling rather than incidental, and to divert the eye from the low ceiling to the floor.

It was impractical to make any serious structural change in the house, because these alterations were done during the war. So I tried to make use of such irregularities as were established, as for instance, the alcove beside the

(*Continued on page* 72)



Harting

Where one has a wide living-room wall space to fill a balanced group can be made, as above, of a couch in blue damask, flanked by small tables bearing powder blue lamps with shades of Chinese red and gold. Above this, on walls of blue green, hangs a flower painting with old Venetian mirrors on either side. "Au Quatrieme", John Wanamaker, decorator



Equally interesting is a balanced group in the New York home of Mrs. Douglas Robinson. Here the wall is gray and against this is placed a fine old, gold Japanese screen. The sofa is gold damask. On the tables are old Italian lamps with champagne colored gauze shades. The Italian Empire chairs are covered with terra cotta damask. Miss Gheen, decorator

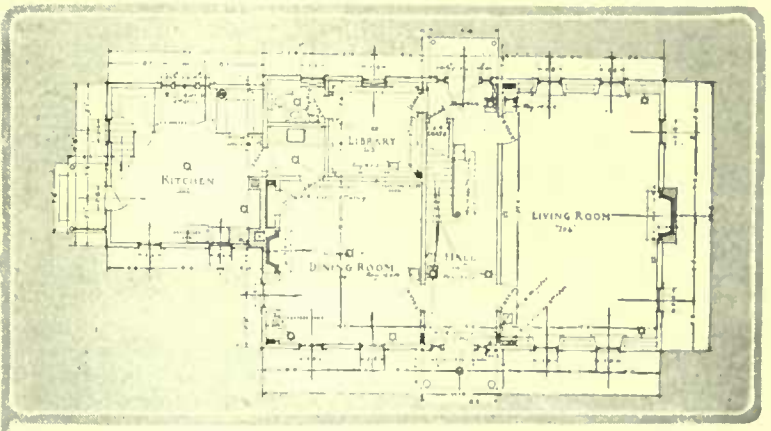
WHERE THE BALANCED GROUP IS EFFECTIVE

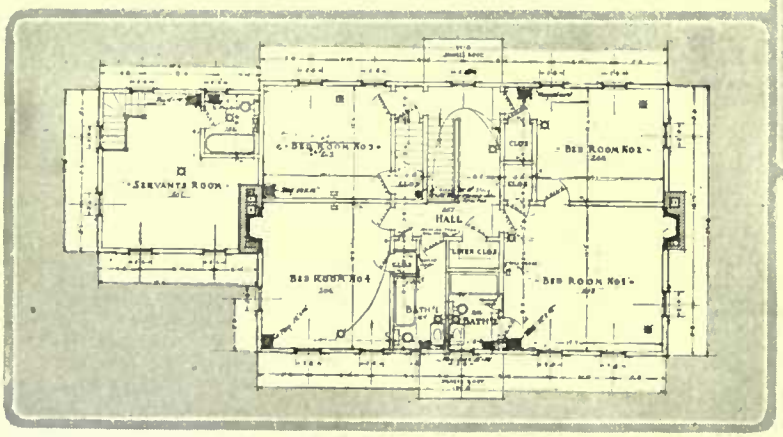
A Dignified Solution for the Wide Wall Space



The home of Dr. Robert H. Fowler, Oyster Bay, L. I., is a native type. It has wide, white shingled walls and a dark gray shingled roof. The rounded hood of the portico was copied from an old English design

The library is placed back of the dining room—a secluded spot for study. There is a large living room and a generous kitchen. Five master chambers and two baths are on the second floor, with a servant's room and bath





THREE COUNTRY HOUSES

In Shingle, Brick and Stucco

Although new, the house has a quality of age. This is due to its architecture fitting the site so perfectly and to the fine respect given the existing trees. Edward S. Hewitt, architect

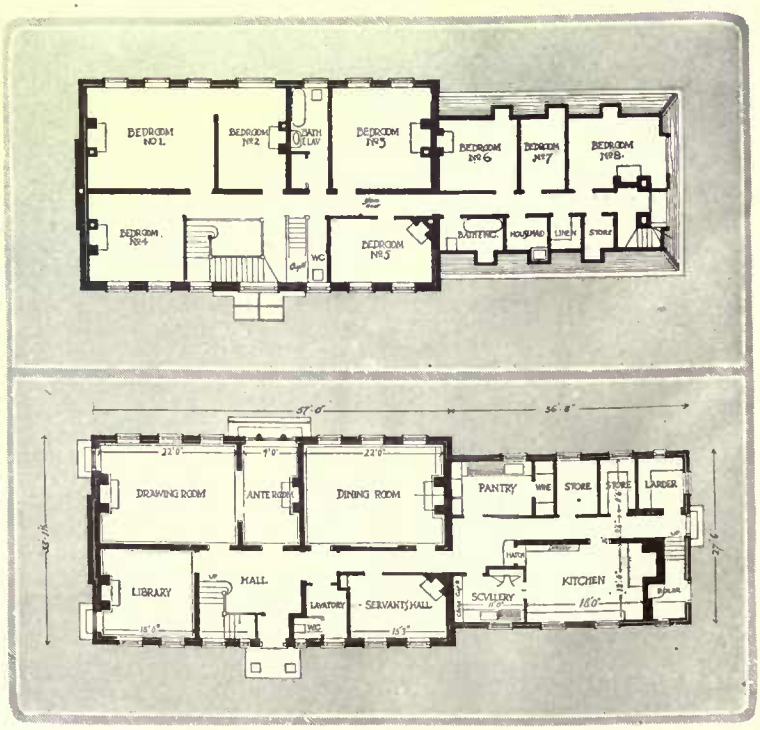






Americans planning to build country houses often find in modern English architecture valuable suggestions for adapting to this environment. The residence of E. F. Cecil at Sunningdale, Surrey, has all the dignity and comfort of the early Georgian type on which it is based. Its simplicity and proportions are a pleasant contrast to the "quaintness" of most modern Surrey architecture

The plan of the bedroom floor affords an opportunity to study the difference between British and American methods of placing rooms. Only two baths are provided for eight chambers. The house-length corridor and the compactness of the stairs are interesting features. An extension houses storerooms and servants' bedrooms. The length of the hall is broken by a glass door



The entrance has a commendable purity of design. Its proportions are enhanced by the fact that there are no steps leading up to the door. Richardson & Gill were the architects

On the ground floor the rooms are admirably proportioned. Many features, of course, are not applicable to the American home, but storage spaces in the service wing could well be adopted



An adaptation of modern English architecture has been used in the home of F. A. Burlingame, Short Hills, N. J. It is of stucco over hollow tile, with wooden mullion windows

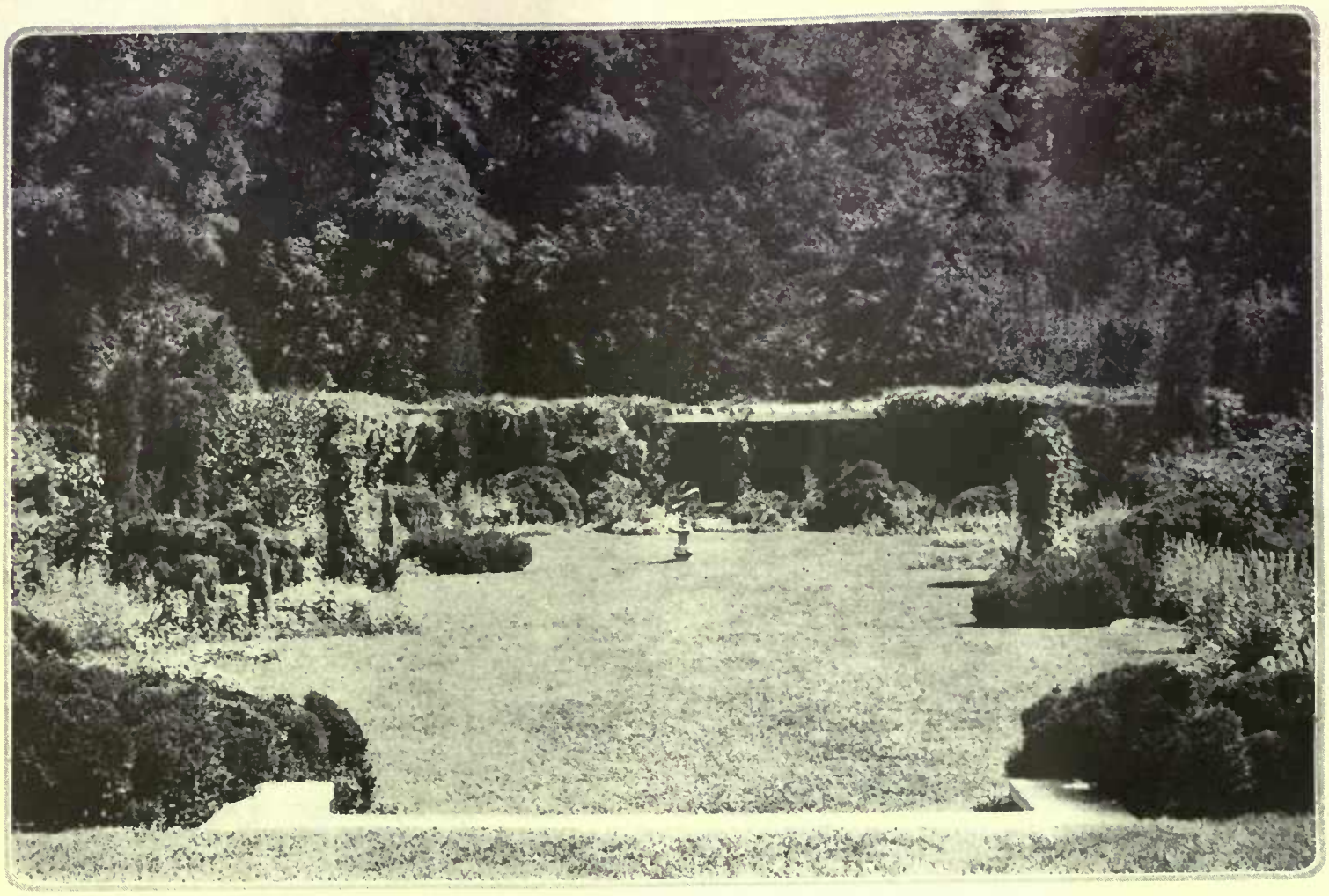
The ground floor is dominated by a large living room. While moderate in size, the dining room is supplemented by a dining porch. The service is housed in the wing





An advantage of this style of house is that it affords space for a covered porch downstairs and a sleeping porch upstairs which do not project from the building. This second floor contains four master's rooms with attendant baths and four in the wing. Three master's rooms are on the third floor

A brick terrace extends across the garden front, with steps leading down to the level of the lawns. The house is fortunate in having splendid old oaks around it. The slope of the land permitted a laundry in the cellar and a sunken drying yard concealed from view. Arthur C. Nash, architect



The garden at Ken Klare has a rich forest background. It is planted in bays of box and evergreens that extend irregularly into the lawn, giving shelter and contrast to the flowers. Emile Fardel, garden designer

A BLUE GARDEN BLOOMING IN JULY

Ken Klare, the Garden of Mrs. Clarence Kenyon, Jr. at Glen Cove, L. I., Is Rich In Suggestions for Both Large and Small Places

ANTOINETTE PERRETT

I USED to think that July was the garden's month off, coming as it does after the rush of June bloom and before the brilliance of the August phloxes, but there never was a greater mistake. And I felt it last summer, especially on the day when I was visiting Ken Klare at Glen Cove.

Ken Klare has what you would call a large garden with all the oneness and sense of intimacy of a small garden and all the freedom and sense of breathing space of a large one—an ideal combination. It is only two years old, but with its great bays of box bushes and Mugho pines, with its tall cedars and its surrounding of woodsy trees, it has an age-old look. It looks as though it had always been there. That's one of the magic things about so many of our beautiful gardens in this country. They don't look new like the rest of us. They have the charm that in European gardens you always feel comes from the stored-up memories of long and beautifully-spent past times.

I was alone at Ken Klare that day, and it is a lovely thing to be all alone in a garden. You get into its spirit of peace and quiet and beauty as you never quite can if it simply forms a background to human intercourse. And at Ken Klare, on that warm and brilliant day, I was especially impressed by a sense of coolness and refreshment, for against the dark of box and pine and cedar there was not a gay medley of varied colors. No, it was all a lovely cool blue—nothing but blue flowers, tucked away in bays, and matted into the lawn, or serving as tall borders, or lying low about the lily pool—blue, nothing but blue.

When you walk about at Ken Klare you realize how many different kinds of flowers make up its blue scheme—ageratum, heliotrope, verbenas, cornflowers, blue sage, annual and perennial larkspurs, Veronica, bluebells, forget-me-nots. And the way they are planted! Sometimes they're all together, so that you feel as though you'd have to plant them all to simulate their charm. Then you'll find a bay of larkspur all by itself, and find it quite self-sufficient! It is this quality in the garden that makes it so valuable to write about, that makes it so rich in suggestions for everyone, for large gardens and for small gardens, for just a bit of a border here or there, for just a bit of bloom in some odd but much-loved little corner. Take the annual larkspurs, for instance, and it's well-nigh incredible what a tall host of fairy spikes a single packet of seeds will bring forth—and then often they will seed themselves for a second year. Last spring, for instance, I planted some larkspur seed out of doors that didn't do very well on account of the rain and the late season, but larkspurs that had seeded themselves the year before made up the luxurious bloom of my garden for me. I decided to plant my new larkspur seed always in fall after that, but when I spoke to the gardener at Ken Klare about it, he told me that sometimes they come up when planted in the fall and sometimes they don't.

"If it's a toss-up," said I, "I think I'll plant half in fall and half in spring so as to make sure of some of them."

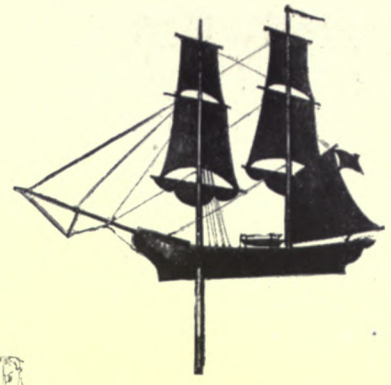
I was starting to give a list of the blue flowers at Ken Klare, and, of course, I hardly got started. Supposing I tried again. Imagine, for instance, starting the list with verbenas and going right on, when verbenas are so rich in their suggestion of how varied and subtle the colors of a blue garden may be—verbenas that

(*Continued on page* 62)



A spirited weathervane of hand-forged iron mounted on ball bearings is 38" long and 14" high. $75





This ship sails only in the direction of the wind. It is hand wrought iron, 26" over all. $110

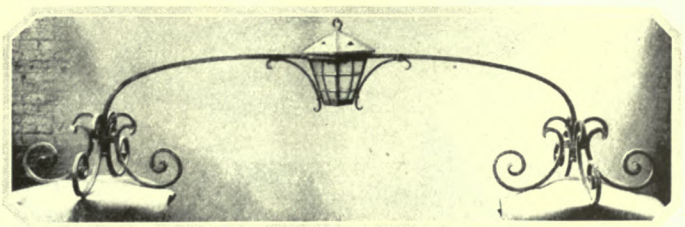
The lantern above is especially adapted to a garden gateway. It is 21" high by 14½" wide. $40

(*Below*) *A graceful lantern for a garden wall is 12" high. Complete with bracket it is* $30

WROUGHT IRON OUTDOORS

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

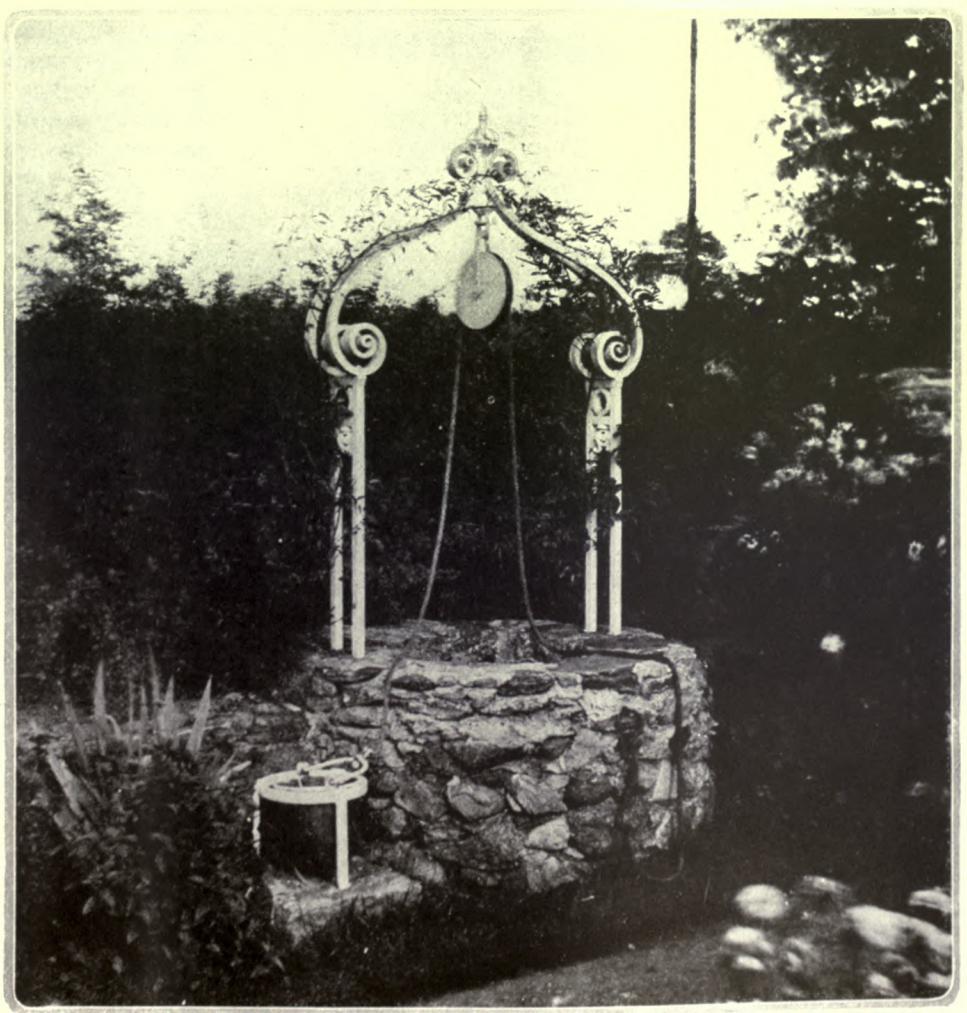






A lantern of hand wrought metal is fitted with antique glass panels. 14" high. $36 *complete*

(*In center*) *For a gateway comes this effective lantern and span of graceful iron work.* $150





A Colonial foot scraper of hand hammered iron finished in flat black is $5. *It is 10" by 6½"*



This quaint foot scraper is 8½" high and 10" wide. It is hand wrought iron. Priced at $15

All the iron work of this effective well head is hand forged. The height is 85". $375

THE FACTS ABOUT ELECTRIC RANGES

These Simple Principles of Construction, Maintenance and Use Should Be Understood Before Purchasing

ETHEL R. PEYSER

THE electric stove is the most dependent on geography of all our kitchen implements. Because it consumes a large amount of electricity, the rate of this as a fuel will decide whether or not we can use the electricity-consuming stove. This decision, in turn, is affected by the rate of electricity for cooking in every different locality in the country.

The vogue of the electric stove is due to the convenience and sureness with which the cooking is done, the control which may be exercised and the positiveness of results. Furthermore, the cleanliness, lack of odors and gases, and the easy installation and convenience of placing are other important reasons why the electric stove has come to stay, if electric companies cooperate with the stove companies to give a cooking rate.

Points About the Stoves

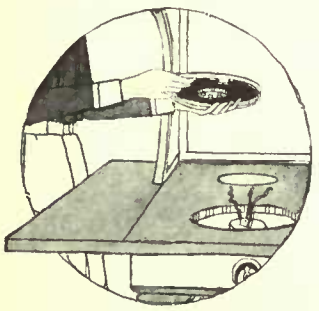
As with the gas and wood stove, the main principles must apply in picking them out, with but few additions and omissions. The electric stove is not bothered with its own deterioration by the combustion inside it of oils, woods, coals, cokes, etc., but has, of course, to be well wired, rust protected and insulated against mishap and fire.. Accidents are contingent on anything that uses any fuel. With electric stoves it is unnecessary to have large or small storage systems, which makes electricity a convenient fuel for the small "rabbit hutches", in which the wealthiest and poorest are forced to live in these days of homelessness.

Then again, if we employ electricity, whether it is more costly or not, we don't have to put in so strenuous a flue system when building a house, but just a hood over the stove as a vent to carry off cooking odors and a special wiring system. We do away, too, with the draughts necessary for coal or wood types and all the contingent engineering niceties, which harass and wear us if they are not perfection.

The body of the stove should be built of non-rusting iron. Armco rust-resisting iron is often used in the best grades of stoves. It is free from impurities which invite corrosion and rust and has proved a valuable material out of which to make a good stove body. On some stoves the tops are made of gray iron castings which, with the black body and its polished iron trimmings, make a very stately and harmonious article without sacrificing anything of practical utility.



The connection of the heating unit can be made by finger-like prongs, as in a lamp socket, the prongs fitting into sockets below. Estate Stove Co.



Or, in other makes, the connection in the heating units is effected by three wires attached to the plate. Bramhall Deane Co.

The top of any stove is the place upon which are placed the utensils for frying, boiling, etc. This is true whether the fuel be coal, gas, electricity or what-not.

The top of the electric stove is no variant to this rule. It has the spots upon which to place the utensil and these spots are called the heating units. Heat, of course, is communicated in varying degrees between the units. These units are of cast or wrought iron. The tops of any electric stove must be of cast iron or some such non-warping rigid material which takes readily to cleaning. The heating element should be safe from molestations and the top of the stove must be smoothness itself to hold the utensils with perfect ease and steadiness. The units' wire connection must be enclosed to protect the heating element. The top of the usual electric stove has about four cooking "holes" or plates, or heating elements. In some cases the electric connection is made by the heating units being equipped with pluglike sets of fingers (as our ordinary lamp plug) and fitting into a socket under itself. In other cases, if it be a three-heat stove, the three wires are directly connected with the heating element and all that has to be done in case of bad connection is to raise the heating element and unscrew the wires. In other styles when bad connection occurs one must search the surface beneath the plug, a little more complicated operation, but still the manufacturers of this feel it is an added protection to wiring.

The surface units, too, must come off easily so that no extra tool is needed to pick them up.

Ovens and Broilers

There are two kinds of ovens used in the electric stove, from the point of view of heat retention. One of them does not retain the heat completely enough to call itself a fireless cooker oven yet does retain heat to a great de-



This type has four cooking plates, an oven and a plate warmer. Courtesy Edison Electric Appliance Co.



The distinguishing feature of the type shown above is the broiler set below the oven. The cleanliness and ease of operation are obvious. Estate Stove Co.



The built-in type is permanently placed. It should be equipped with a hood to carry off cooking odors. Courtesy Duparquet, Huot & Moneuse Co.

gree and cooks well after a little time on the third heat or low heat. The other style guarantees a fireless system of cooking when the electricity is cut off.

Strange as it may seem, the largest and most elaborate and the most expensive stoves are not made with the retention-heat method because, no doubt, the persons that can pay about $1000 or even $700 for a stove have chefs and don't really care whether they use more or less electricity.

For ordinary use, however, and for the large stove which costs today around $140 to $225, it is well to have the retained-heat oven, the oven so insulated as to keep in the heat and keep out the cold, so that one can cook easily by fireless and save much electricity.

The oven should be equipped with top and floor heating units. These should be controlled by a three-heat switch and so geared and wired as to be accessible. If one unit burns out the others will not.

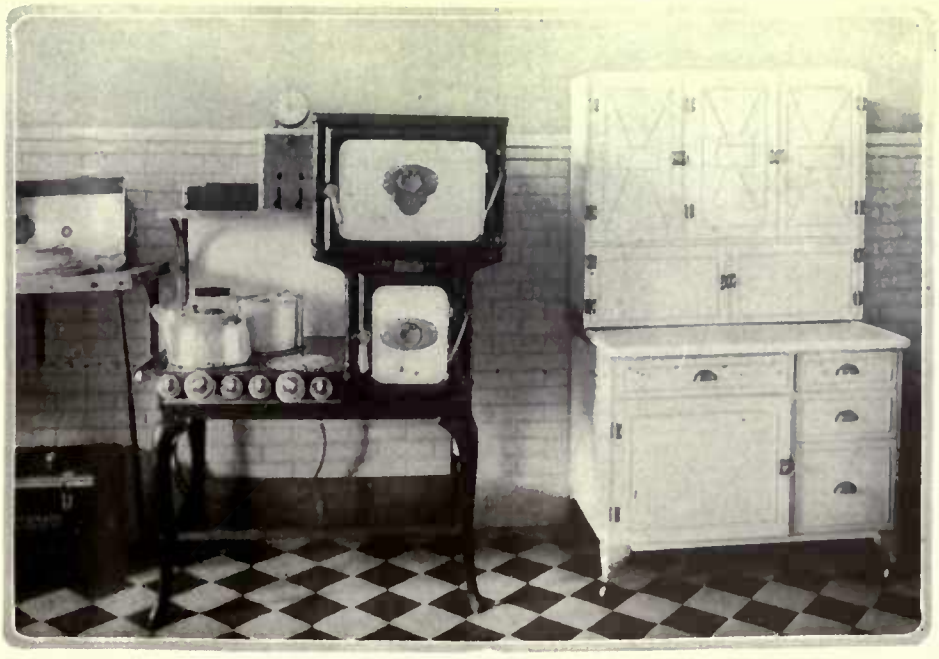
In some stoves the heating unit in the top of the bake oven is controlled by the same switch which operates the units in the oven bottom and is of proper intensity to insure good results.

Often this same unit also serves the broiler. In other cases the broiler is supplied by an "on and off" switch alone and it is only made in conjunction with the broiler. In still other stoves the three-heat broiler with separate switch is employed.

The broiler must be heavily tinned to prevent rust and corrosion and it must have a removable drip pan. In one stove on the market, which has the broiler to the left on the top, the drip pan is fastened to the broiler so that when it is drawn out over the stove for any reason the drippings are caught by the pan and not spattered on the stove top beneath. This is a minor perfection but a very nice one.

Some range companies make a unit of a certain size, say "24" or "48", and if you want a larger size you can simply say "I want two units"—or three, or what not. There are small stoves for yachts and kitchenettes; in fact, the electric stove is as adaptable as a telescope. Some have ovens above, some have ovens below, some have broilers above, some below. Some have everything above, some everything below. One can have exactly what one wants as to price and style. Some stoves are also equipped with

(*Continued on page* 68)



Still another style is equipped with a fireless cooking oven. The clock can be set to cut off the current at the desired time. Westinghouse Electric Co.

PUTTING THE GARDEN ON A BUDGET BASIS

Whatever the Size of Your Garden, It Will Cost Something, and Its Best Results Follow a Calculated Distribution of Funds

ELLEN P. CUNNINGHAM

TO most ardent gardeners, is not the budget a dreaded scarecrow, an uncouth figure of dollars and cents, whose ugly arms wave away pleasure from the garden? Of course, for the richly gilded few a budget may not be needed, but it is indeed a minority who count no cost, chartering platform cars to bring old giants of box bushes great distances to their estates, or electing to have a ready-made garden laid out by the most expensive landscape architects and filled with everything ready to bloom. And yet, do not the majority of gardens suffer because, although their owners scrupulously calculate every penny of expenditure indoors, they will rush recklessly into garden planning and schemes of arrangement and color without thought of whether their appropriation will see the work through to completion?

The garden should be put on a cost basis before operations are started, for then there need be no enforced stoppage of work with its inevitable incomplete effects. Whatever assures the health of the garden and saves time in caring for it eliminates waste and releases funds for extras. First the actual requirements are surveyed—the needs of the soil, cost of necessary labor, required tools and machinery (especially those for saving time and labor), plants and shrubs for replacement purposes, new seed, etc. As to labor, an estimate of its cost may be based on a general statement that one man can care for so much land, although there can never be an accurate manual for this part of the budget, of universal application, as is the case with estimating the number of plants to a given number of feet. Local conditions must enter into the labor apportionment.

Tools are a subject for more study than is imagined by those who read merely garden books rather than the equipment lists found in the last pages of good seedsmen's catalogs. Here again no universal sum can be set down, since individual conditions affect the number and variety of implements required. But that is no reason for the individual omitting a definite sum, in advance, which can be set aside for the tool equipment.

Insecticides and remedies for plant diseases should also be included in the apportionment of the budget, as replacing plant materials is costly. On the whole, does it not pay to begin at the back of a seed-dealer's catalog, rather than with the novelties on the first pages? Assuming that each person knows how much money went into the budget, and having decided how much can be spent for seeds, bulbs and plants, the method of ordering is worth considering, as will be seen by a few hints. Compare prices in different catalogs, thus sometimes making quite a saving. Further, much is saved by ordering at hundred and thousand rates. Thus, order twenty-five instead of two dozen, perhaps paying less; and in the same way order two hundred and fifty in place of two hundred and twenty-five, as many dealers allow hundred and thousand rates for quarter amounts. Also, buy seed at ounce rates—not by several packets. Co-operative buying is another helpful way of securing a saving, when friends, or members of garden clubs, combine in securing large quantities.

FOR THE WINDOWS OF A DARK ROOM

Several Interesting Treatments Are Possible to Give Such a Room Light and a Pleasant Prospect

ON the lower floor of many small city houses—and sometimes in suburban houses too—one finds a room that appears to be forgotten by the sun. The close proximity of other buildings or tall trees cuts off direct light and leaves the room in a perpetual gray tone for most of the day. Often, too, the windows of these rooms present anything but a pleasant prospect; one has no desire to look out from them. In curtaining such windows we must both increase the light and create a prospect, an illusion of pleasantness without instead of the drabness of the real facts.

The first is the function of the glass curtain. Made of shimmery golden silk gauze, it filters the light and tinctures it to a warmish glow that spreads over the room. This would be one choice of treatment for the dark, back-of-the-house pocket. A wide mesh net of coarse weave dyed to yellow or orange might be another treatment. For a third one might adopt a scheme used last year by Parisian decorators. Lengths of vari-colored tape are attached to a rod at the top and bottom of the window and stretched taut. The pieces of tape are set an inch apart. Their colors can be chosen from the color scheme of the room, following the principles which apply where regular curtains are employed.



A cut-out design of trees and flowers appliqued on net stretched taut over the window gives a diffused light and an imaginary outlook to this London back room

From a London residence—and London is filled with these dark, back rooms—comes a suggestion that could readily be applied here. The window space is covered with a light net on which has been appliqued a cut-out design of a branching tree. In this treatment the light is not only filtered but a pleasant prospect created. To give the window finish, simple over-drapes are used, pulled well back so that none of the precious sunlight is cut off. Instead of the appliqued decoration, one might use wool and make a rough crewel work design of tree and flowers and vines. The foundation net will be stretched on a frame fitting into the window and, of course, no shades will be necessary, as the net accomplishes all the needs of privacy without excluding much light.

The roller shade of glazed chintz also offers a solution for such windows. The background of the chintz should be a light tint—orange or yellow or white—and the figures more pronounced in color. If the woodwork of the window possesses good architectural lines, there is no necessity for using over-drapes, but if one feels that over-drapes are necessary, use a fabric light in texture and translucent—a gauze, satin or silk. In this way surprising improvement may be wrought.



Two sunflowers, both equally wilted, were put in water. Of one the stem was cut and the other not. The result is obvious

REVIVING THE WILTED FLOWER

Whether by White or Black Magic the Stem Cut Under Water Gives the Bloom New Life

JOHN L. REA

THE distinction between white magic and black lies in the fact that the former was never invoked save for the attainment of wholly virtuous ends, while the latter was invariably called into play by the children of darkness solely for the purpose of committing mischief or worse. While we have pretty generally succeeded in relegating the black vanity to the realm of fiction, usually of the more lurid sort, many of us are still prone to run after charms of one sort or another. Sometimes, though not often, what mankind has taken to be the effect of magic has proven to be but the result of some purely scientific process. On the other hand, many a crude attempt at scientific manipulation has had, in reality, no more of reason to recommend it than the baldest charm of them all.

As I look back now it seems to me that our grandmothers were depending altogether more on the power of magic than any scientific truth when they used to add various things to the water in which cut flowers were to be placed to keep them from wilting. The very length of the list of supposedly efficacious substances rather strengthens the belief that science had little enough to do with the matter. They ranged all the way from salt to soap suds and included soda, ammonia, spirits of camphor and anynumber of other things. Though I have not undertaken any detailed experimentation to determine if any of these were really helpful, yet my early trials lead me to suppose they all work equally well, never having observed the least benefit to the flowers arising from their use.

Experiment has indeed shown that putting the cut stems into moderately hot water really did have some theory back of it. The hot water tends to quicken the cellular action of the stalks and to some extent may prove beneficial. But when the real remedy for drooping blooms is so near at hand and so simple, I wonder at the very elaborateness of these all but useless procedures.

The stems of a plant contain numerous veins or passage-ways, some or all of which convey nourishment in liquid form to the leaves and flowers above. When a stem is cut, it usually happens that a small amount of air forces its way into the severed ends of part or all of these tubes and there remains, as effective as any cork in preventing the passage of water where it should normally be drawn.

The air, however, seldom penetrates more than a fraction of an inch into the cut veins, even when they are exposed for some time. When the stem is finally placed in water the only necessity is to make sure the water will be able to enter the tubes. What could be more simple and obvious than to insert the ends of a pair of scissors or shears under the surface of the water and snip a half inch or so off the end of each stem? Here is science of the simplest sort writing magic again and

(*Continued on page 62*)





A peony laid in full sun for an hour was stem-trimmed in water

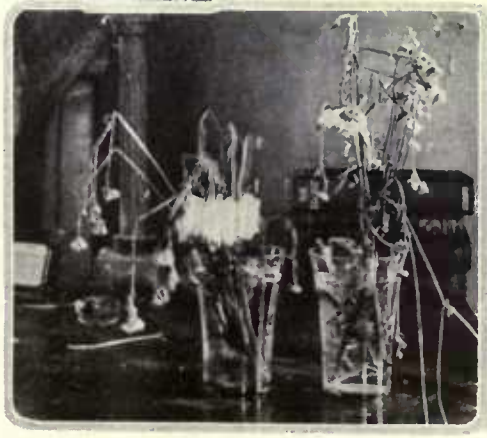
Two hours later the peony had revived in bloom and foliage

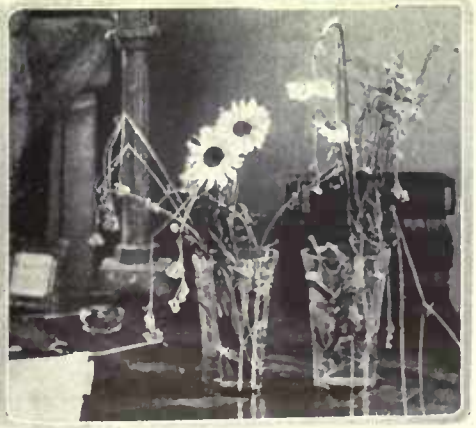




A rose beginning to wilt in its vase was stem-cut under the water

Half an hour later water had entered the veins of the rose stem





Buttercups and daisies were left without attention. Half of the bunch were stem-cut under water and half not

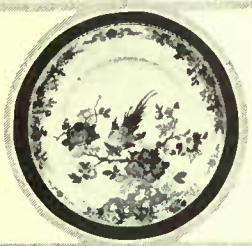
An hour and a half later the daisies were revived and the buttercups picking up. The others remained wilted

IN THE COUNTRY HOUSE DINING ROOM

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



The jar shown in the picture above is of the lovely, creamy-toned Bassano ware, so decorative against a darker background. The delicate, open-work design lends distinction. It is 10" high and may be had for $7.50



(Left) A brilliant bird is the central feature in the design of this attractive 9" plate. The colors are soft yellow, green, tan, henna and blue with a blue rim. They are $10 a dozen. Other pieces may be had in this pattern



Vivid fruits in a blue-green bowl and blue-green handles decorate this attractive tea set. Tea pot $7, sugar $4.50, cream $2, plates $14 a doz., cups $20 a doz.



A breakfast set of English pottery is white with Royal blue handles and line decorations. On the covers is a graceful pink rose. It also comes with pink handles and line. $20, including tray



Modern Venetian glass in orange, green or amber color. Comport 6" high $15. Bottle candlesticks, 7" high, $7.50 each. Dolphin flower holder $2. Parrot $25



In the picture above is shown some effective modern French faience, cream colored with a delicate flower design. Shell fruit dish, $20, candlestick 10" high $12, urn 14" high including cover $40, six custard cups on tray $30, small vase 5½" high $5



The graceful jar in the picture at the left is equally effective in living room or dining room used for flowers and is especially attractive when filled with trailing ivy as shown here. It is Italian pottery and comes in cream color, gray-blue or green. 9" high $15



(Left) Cream colored Wedgwood with flower decoration and line in blue and mulberry. Breakfast plates $13 a doz. Tea cups $15 a doz.

(Right) Gay little tomatoes, green leaves and rim make this salad set distinctive. Bowl $7.50, plates $18 a dozen



Little else is needed in the way of color on a table set with fragile Venetian glass. Here the comports, candlesticks and fruit dishes are a delicate green



On the table shown at the left the dolphin comports 8½" high are $12 each. Candlesticks 7" high $7.50 each. Fruit dish $8, colored glass fruit $2.50 apiece

July — THE GARDENER'S CALENDAR — Seventh Month



Fine bone meal used as a top-dressing stimulates roses and perennials



String beans should be picked before they are mature and consequently tough



Pole limas require supports but are more productive than the bush sorts

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
31. Some flowers for the greenhouse should be started now, such as stocks, calceolarias, cinerarias, calendulas, etc. These are but a few of the many flowers which can be started now for finishing in the greenhouse.	**This Calendar of the gardener's labors is aimed as a reminder for undertaking his tasks in season. It is fitted to the latitude of the Middle States, but should serve the whole country If it be remembered that for every hundred miles north or south there is a difference of five to seven days later or earlier in performing garden operations.**		*What was he doing, the great god Pan,* *Down in the reeds by the river?* *Spreading ruin and scattering ban,* *Splashing and paddling with hoofs of a goat,* *And breaking the golden lilies afloat* *With the dragon-fly on the river. . . .* *—Elizabeth Barrett Browning.*		1. Sweet peas must not be allowed to become dry at the roots; heavy mulching is preferred to surface watering. When necessary the ground should be well soaked. Use a stick to determine the penetration of the water.	2. Do not neglect the necessary pruning of the early flowering shrubs after they have finished flowering. Remove some of the old shoots at the base and reduce the number of the thin weak interior branches.
3. The main shoots on the dahlias should be reduced to three. Close cultivation will keep the shoots from increasing. The plants must be disbudded. Do this regularly if you want to have really high quality flowers.	4. Do not fail to keep up sowings of those crops that require seeding, such as beans, corn, cucumbers, lettuce, etc. If the weather is dry and hot, water the drill thoroughly. This should be done before putting in the seed.	5. The potatoes should be sprayed once more with arsenate of lead to destroy late hatchings of the potato beetle. Early potatoes should now be ready for use; dig them only in such quantities as you can use.	6. Do not neglect the flower garden. Keep all the spaces between the plants well loosened up to admit air to the soil. The tall flowers, especially, should be staked, and when this is done, remove all dead stems.	7. Keep the cultivator working steadily. Deep and frequent cultivation will relieve to a great extent the necessity of artificial watering. Be sure to work the ground after each rain so as to conserve the natural moisture.	8. Why not sow cover crops on that waste land or in the orchard? This is the most economical means of soil restoration. Corn, rye, clover and beans are good for this purpose and make excellent summer cover crops.	9. Set out some plants of the late sort of cabbage, cauliflower, kale, Brussels sprouts, celery, etc. Dig deep trenches for them, adding plenty of manure. Water the plants for several days or until they start to grow.
10. If you have fruit trees it would be greatly to your advantage to start now to get acquainted with summer pruning. This is the accepted method with fruiting trees and it should be attended to at this time to produce results.	11. The time the climbing roses should be looked over is after they have finished flowering. Some of the old woody shoots can now be removed at the base, and the lateral shoots can be reduced somewhat, improving growth.	12. The last sowing of corn should be made at this time. Use both the very early and medium varieties. Plant several rows quite close together so that in late fall they can be protected, if necessary. This will increase the amount grown.	13. Weeds. We must make war on them now. This is the time to kill all obnoxious growths as they are now in full development. Early morning is the best time to destroy them, afterwards raking them up in the evening.	14. Rutabagas, beets and carrots for winter use should be sown now. Sow in the drills and thin out to the required distance. In dry weather look out for green flies, and if attacked, spray with tobacco solution.	15. Don't wait for blight to destroy your plants before you start spraying. Melons, cucumbers, tomatoes, celery and other soft plants are subject to blight and should be sprayed with Bordeaux mixture.	16. This is an excellent time of year to look over the trees on your grounds. Any minor repairing necessary should be attended to. Paint all scars, remove all dead wood. Any trouble should be examined by an expert.
17. After the outside roses have finished flowering, some attention should be given to the bed to improve the quantity and quality of the fall flowers. With a fork apply a liberal top dressing of bone to the bed as fertilizer.	18. Keep a sharp lookout for caterpillars of all kinds. All these pests are very destructive at this time of year, but there is little excuse for their damaging anything as they are easily destroyed. Most easily done with a torch.	19. After the fruiting period is over the cane fruits should be examined very carefully. First remove all the old fruiting canes and then tie the new canes in position if care is taken. These will be your next year's producing canes.	20. During the dry weather that usually prevails at this time, it would be an excellent plan to study the different types of irrigation. Sooner or later you will have one of these rain machines in your garden. Do it now.	21. What about some fall peas in the garden? Don't think because you failed the first time that it is not practical. Use manure in the trench and for good results use the round type of pea such as New York Market.	22. Cool nights and hot days are mildew and blight breeders. If the leaves are infested, they should be picked off and then the plants sprayed with a strong solution of copper. Sulphite of potassium is best for mildew.	23. This is the time of the year when the chrysanthemums in the greenhouse should have some attention. Frequent feedings with liquid plant foods are advisable. Use various materials so as to give a well-balanced food.
24. The melon plants should be fed freely with liquid manures. First make some holes around the hills so that the material will reach the roots, then lay boards under the fruit. This will assure you much better melons.	25. What about next winter in the greenhouse? Now is the best time to start some of the vegetables for forcing. Cucumbers, tomatoes, mushrooms, New Zealand spinach, parsley, etc., give the best results.	26. Why not start a number of perennials from seed now? This is the economical method of raising these plants in any quantity. If you have no frame to carry them over in, they can be protected during winter with boards.	27. The planting season is again here. Evergreens of all types may be moved now. Be sure to use plenty of water in this work, and where possible, spray the foliage in the evening for the first few weeks. Good results will follow.	28. Keep the runners removed on the strawberry bed. This is also an excellent time to set out new beds. If this is properly attended to, they should produce next season. Spray with Bordeaux if the leaves are blighted.	29. Carnations in the field must not be neglected. It is on the condition of these plants that the flower crop of next winter to a large extent depends. Cultivate the ground well and keep the plants pinched back.	30. Sow several rows of beans rather closely together so they can be easily protected in case of an early frost. Use water in the drill to hasten germination, and keep the ground around the plants stirred deeply.

ICAL'LATE I've et mighty near all the kinds o' fruits an' things in this part o' the country that a feller can eat, but they ain't one of 'em, tame er growin' loose, that can hold a candle to a good, ripe, juicy, cool, wild strawberry. Nor they ain't none that'll do your stummick an' your soul more good, neither.

Ye know the kind I mean—them long, pointed ones that grows in the deep medder grass er 'longside the laggin' road at the edge o' the woods. They're diff'rent, somehow, from the little round fellers ye pick as ye cross the hill pastures comin' back from fishin'—brighter red, an' juicier, an' growin' on longer stems with fine thick leaves that let through jus' 'nough sunlight to ripen 'em good. I mind how, as kids, we used to pick an' string 'em like beads on smooth grass stems, an' then take an' slide the whole string off into our mouths, holdin' the end o' the grass with one hand an' crammin' in the berries with t'other. Gosh a'mighty, but they was good!

They's a deal o' the sperit of early summer in a wild strawberry—daisies, an' sunny medders, an' birds' singin', an' little breezes wanderin' up the brook. An' I figger they's a lot o' tonics ye could take into your system which wouldn't do near as much good as jus' such simple, old-fashioned things as them.

—OLD DOC LEMMON.



When watering is done it should be done well—soak the ground



Hilling potatoes while they are still small helps the growth of the tubers



Keeping the dead flowers removed will lengthen the blossoming season



The rose garden exhibit of the Breck-Robinson Co. at the spring show of the Massachusetts Horticultural Society and the American Rose Society, in Boston



Paper rolls tied around the celery plants, or the regular plant bleachers sold by the seedsmen and garden supply houses, simplify blanching the stalks



Another effective exhibit at the Boston Show was that of John S. Ames, and included azaleas, yew, junipers and ferns in a rock and water garden arrangement

W. & J. SLOANE

FIFTH AVENUE AND 47TH STREET, NEW YORK

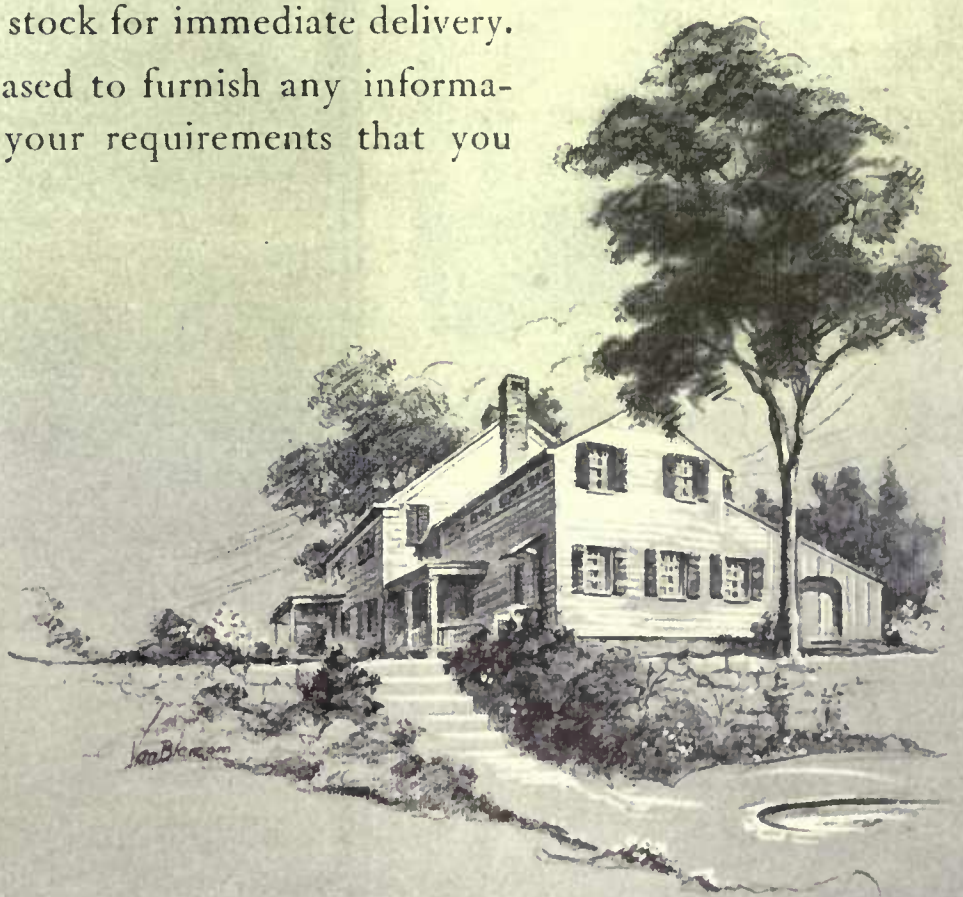
DOMESTIC RUGS AND CARPETINGS

BEING closely identified with the manufacture of most of our merchandise, the importance of durability and satisfaction in service influences our selection quite as much as the artistic merit of the article.

At no time have our stocks been more varied —more complete—more desirable.

A fabric suited to every need, practical as to quality, correct as to design and colorings, can be found in stock for immediate delivery.

We shall be pleased to furnish any information regarding your requirements that you may desire.



Hints for your Home

L&C

For happier times *outdoors*

IN summer "The Household Furnishing Store" supplements its indoor domestic wares with outdoor equipment—to help you enjoy happier times when you scamper off on picnics with rollicking children or skim the roads on long motoring parties.

Prepare now for your next outing. Orders by mail will be given just as quick and careful attention as if you came here in person.

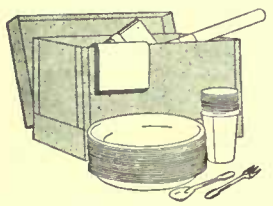


For outdoor darkness you'll want an Eveready Daylo. Flashlight 9 inches long $2.50.



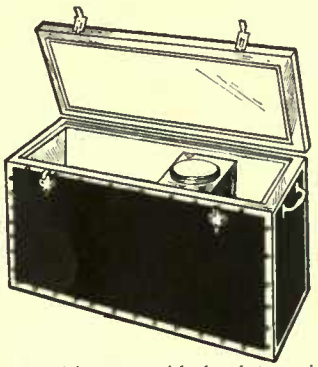


Knock it down or drop it—the Stanley Vacuum Bottle cannot break. Keeps drinks hot or cold. 2 qt. size $10. *1 qt.* $7.50. *Fine leather case for two 2 qt. bottles* $12; *for two 1 qt. bottles* $9.50.



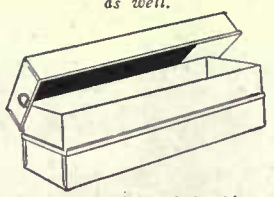
Meals outdoors without dishes to wash or carry back home again. This paper lunch set contains 1 doz. spoons, forks and cups; 2 doz. plates in two sizes; table cloth; roll of wax paper for sandwiches, and only costs $1.95.

Fresh tea or coffee wherever you go! A copper tea kettle and stand are part of this portable lunch outfit. Also containers for provisions, wicker covered bottles and table utensils. A complete equipment of fine quality, in durable wicker basket, $47.75.



A refrigerator with brackets and straps to fasten securely to your running board—yet light enough to carry off wherever the party gathers. With galvanized lining, $22.50. *Fine for bungalows or small apartments as well.*





Eighteen sandwiches fit in this sanitary nickel box. $2.25. *Smaller box for twelve sandwiches* $1.50.

LEWIS & CONGER

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A Blue Garden Blooming in July

(*Continued from page* 52)

are here a reddish plum and there a purple, and then again almost a pale lavender. It was the same with the annual larkspurs. They were the subtlest color scheme of light rose lavender and airy lavender blue and rich deep blue that you can imagine. Even the little lobelias, that we usually think of as dark blue, a very ultramarine, were now dark blue and now light blue and then again even white. And the sage, which, for all the royal blue of its little open butterfly flowers really takes its effect from the lavender of its buds and undersides, looked quite grayed behind the heliotrope, whereas the anchusa and plumbago held valiantly to their own true blue.

"But I don't like plumbago," my sister is always saying, "because it always looks like a half-open or a half-closed flower."

"But," I always answer in defense, "it's invaluable where you need both bloom and shrub in mid-summer."

In that it is like the blue spiræa that blooms in September. And at Ken Klare the plumbago is like a low ground-covering shrub by the lily pool, absolutely delightful in the company of a few creeping roses.

A perfect garden is curiously never a garden at perfection. It is always a thing of growth, of change. So in this July garden at Ken Klare there were some flowers that were tarrying, latecomers that were out-staying the rest of their kind, but not out-staying their welcome. That accounted for the Canterbury Bells that were left. There were, too, a few iris, just here and there a belated Japanese iris, and it was much the same with some clear blue perennial larkspur that was so beautiful the gardener was letting it go to seed, and with the lupines that had been splendid in June.

Late-stayers and early-comers are always doubly welcome in a garden. In that a garden certainly differs from a drawing room! And at Ken Klare the blue funkias were among the unexpected early arrivals.

A garden grows, of course, out of the hearts of men, but, like the hearts of men, it's not a rule-of-thumb affair. It has its own happy vagaries, and so you have only to plant a true blue garden as at Ken Klare to see the kind of thing a garden loves to do. It grows a true blue garden, to be sure, and none but its nearest and dearest will ever be the wiser. But if you get very close and near to it, you'll discover here and there a single cream lupine among the blue. Again, there will be a few white heliotrope that looked as though they had faded into that color for an excuse. In another spot, a few forget-me-nots will look as though they had turned a pale pink, and among the larkspurs, for all their varied blues, you'll find a few flesh-colored ones. Delicate little touches with a charm of their own, you would call them! And only once at Ken Klare did the garden grow more daring and mischievous, and that was really no fault of its own—for how could it have suspected the claret gladiolus that had somehow stolen its way in among the larkspurs like a touch of genius in a painting? I pass it on to you—blue annual larkspur and claret gladiolus, and when the larkspurs have gone as many bellflowers to take their place!

Then there was a new kind of pansy at Ken Klare—a pansy, I mean, that was new to me—a frilled pansy, called Sims, in blue and purple, but who ever heard of pansies being true to color! They couldn't if they tried, except the violas at Hyde Park, London, that are always so plainly violet! Pansies get frolicsome in July, small and playful like Johnny-jumpers, and it's rather refreshing to see them so after the luxuriousness of their springtime bloom. Refreshing and poignant, too!

But I hope I have interested you, as Ken Klare did me, in a blue garden for July, especially as it's the kind of garden, being chiefly of annuals, that doesn't interfere with either the spring bulbs or the late fall perennials, and because it is the kind of garden that will be as perfect in a nook, made up of a single kind of flower, as it will be if you combine all the blue flowers into a great garden, into a marvel of their own cool and refreshing selves. I always like things best when I know we all can have them if we will!

Reviving the Wilted Flower

(*Continued from page* 56)

producing results quite as startling as many credited to it.

From time to time during the past summer I experimented with various flowers to determine first-hand knowledge of the effect of this treatment I have described. Of a number of these experiments photographs were made, several of which are shown here.

One morning in early June, at seven o'clock in the thirteenth of that month, to be exact, I pulled a handful of daisies and buttercups and with malice aforethought laid them out to die on a rough board in the woodshed. They were soon entirely forgotten. Not until eleven o'clock the next forenoon, almost thirty hours later, did I remember the hateful thing I had done. How limp and woebegone I found them after their long fast! Still, I set about to see what might yet be done by way of resuscitation.

First I separated them into two parts and put the stems of each into a glass of water, as the picture shows. The stems of the buttercups were broken and bruised in so many places that I was morally certain nothing short of a miracle could possibly help them. Although I knew they were beyond all hope, I yet included them for the sake of the experiment.

After the stems of the flowers in the glass to the left had been cut under water, the camera was trained upon both and a time exposure was made, using a very small aperture and color screen. The exposure was of five minutes' duration. The second picture was taken an hour and a half later. This second picture speaks for itself. The daisies with stems properly cut are seen to be in perfect condition and as fresh as ever. Those with stems not cut have been very slowly recovering. I might add here that when returning to them at six o'clock I found the flowers in the tumbler at the right also in good condition.

When I came to develop the first plate, I was rather puzzled by the blurred condition of the flowers in the glass to the left. The explanation, of course, is that during the five minutes' exposure these flowers had actually risen nearly an inch, so quickly did they respond to the treatment. No trace of movement is discoverable in the other group, however.

Another day I was cutting peonies, a flower that shows signs of wilting in a very short time after being cut. Coming upon a bloom that had lost its first freshness I cut it and tossed it over onto the grass at the edge of the bed, where

(*Continued on page* 64)



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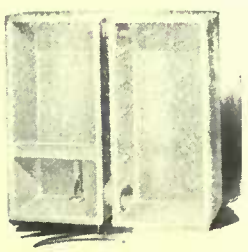
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BACK from the country club—appetites keen. An impromptu meal—a midnight raid on the kitchen sector. If guests should see the refrigerator, would they be favorably impressed—or otherwise?

Perhaps careless servants have found it too difficult to keep immaculate. A faint but tell-tale odor betrays the fact. Perhaps insulation against the outer air has been imperfect—the delicate savor of foods has been impaired.

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JEWETT
SOLID PORCELAIN REFRIGERATORS

Reviving the Wilted Flower

(*Continued from page 62*)

it lay in the hot sun for a full hour. Then it was carried to the studio and placed in a dish of water. This was in the forenoon. At three o'clock a photograph was made. So far as I could see no change had taken place in the petals since the flower had been picked up from the lawn and first photographed. The stem was cut and two hours later the camera recorded the flower's remarkable rejuvenation.

The rose is another flower which soon becomes limp unless considerately treated. Once it shows signs of wilt, merely putting the stem in water is of slight use. Wilting may be checked, but there are seldom any signs of recovery. Given the simple first-aid treatment I have described, however, recovery will be made from any stage of wilting short of actual breaking down of tissue.

For instance, one of the photographs shows a rose after standing several hours in water, having previously become somewhat wilted. Its companion shows the same flower a half hour after its stem was cut and the water could enter the so-called veins.

Roses or any flower to be worn as corsage decoration should be prepared by first having the stems cut under water and being left in water several hours. They will stand up much better after this treatment.

The lead photograph is of two sunflowers, put in water in equally wilted condition. It is perfectly obvious which stem was cut under water.

In the great majority of cases this treatment will prove effective. I have not, however, experimented with woody stemmed plants. I have been told that in the case of lilacs, at least, cutting the stems in hot water brings quicker results.

Owing to some peculiarity of structure certain flowers have markedly superior powers of recuperation. The pansy is one which merely put in water will freshen up from an apparently hopeless condition. Cutting the stems while not necessary in this case would doubtless cause quicker reaction under the action of the water.

Other experiments were made. The limp tip of a stalk of delphinium bloom straightened almost at once. Columbines, perennial phloxes, etc., showed the same characteristic.

One day pot marigolds and zinnias were the subject of experiment. They were allowed to wilt and then an attempt was made to revive them. The marigolds promptly responded. But while the zinnias freshened, they somehow drew too much water. The flowers became so saturated with it that the drops falling from the petals formed puddles on the table.

In many cases if flowers are very promptly placed in water upon being cut, no further attention is needed. With varieties that wilt quickly, however, like Shirley poppies, the cutting under water is quite necessary. Fully opened blooms may be handled in this way.

A bouquet of flowers that has stood for a day or two in water will occasionally show symptoms of wilting; in many cases they will recover their first freshness upon being treated.

Flowers shipped by mail or express very often fail to arrive in good condition. How often have we seen them standing around for a day or two, only to be thrown into the waste basket, when this simple treatment would have kept them in perfection condition a week or more.

A Parlor Remade

(*Continued from page 32*)

in front of the kitchen door. Such a screen is necessary since the house has no pantry.

All the gas fixtures were removed. An old brass ship lantern electrified replaces the hall fixture. In the dining room side wall candle fixtures with plain gray parchment shades succeeded a hideous center gas chandelier. The living room has low lighting, two double light lamps being adequate for most occasions. The pair of silver three-light candelabra on the mantel gives an extra festiveness. The lamp shades in the living room are of putty color taffeta on the outside lined with corn silk to give a warmer glow.

In such a neutral background almost any well-designed furniture would look attractive. In the room of the little house here pictured the furniture is all antique except two easy chairs, one upholstered in old-blue velour and the other with a slip cover of the glazed chintz, piped in blue silk, which latter combination is also used on the Chippendale sofa. This chintz binds together the colors used in the room—brownish peacocks with blue necks on a putty-colored and tannish background. The brown and blue foliage in the chintz is particularly attractive and the colors are very soft and lovely. The arrangement of the furniture in this former parlor must be practical and comfortable, for it is now the only living room in the house. A Sheraton secretary desk placed on the window side of the mantel balances a William and Mary highboy on the other side. One of the lamps stands on a gate leg table placed between the highboy and the mantel, while the other one stands on a table back of the sofa placed at right angles to the mantel between it and the secretary. Two easy chairs, four side chairs and two small tables complete the furniture.

Several accessories in the room give it distinction—the Georgian silver box on the mantel, the needlework screen, the old brigantine model with blue hull on the highboy, two attractive miniatures hung beside the secretary, the portrait over the mantel and several old prints, the antique chasuble in old-blue, brown and silver on the gate leg table and a very lovely Hepplewhite tea-box now devoted to cards on the secretary. The parlor has given way to a very inviting and attractive living room.

The Gardens of the Jungle

(*Continued from page 28*)

the occasional tins of cigarettes in which Degas indulged, and always the flame-colored little buck-peppers lightened up the shadows of the *benab*, as hot to the palate as their color to the eye.

One day just as I was leaving, Grandmother led me to a palm nearby, and to one of its ancient frond-sheaths was fastened a small brown branch to which a few blue-green leaves were attached. I had never seen anything like it. She mumbled and touched it with her shrivelled, bent fingers. I could understand nothing, and sent for Degas, who came and explained grudgingly, "Me no know what for—*toko-nook* just name—have got smell when yellow." And so

(*Continued on page 66*)



P. A. Starck Residence, Chicago. Ernest Maya, Architect.

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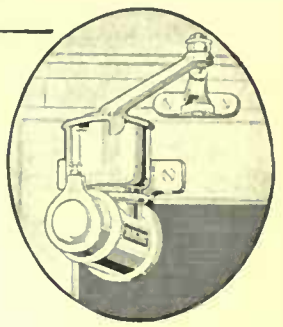
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MONARCH
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The Gardens of the Jungle

(*Continued from page* 64)

at last I found the bit of uselessness, which, carried onward and developed in ages to come, as it had been elsewhere in ages past, was to evolve into botany, and back-yard gardens, and greenhouses, and wars of roses, and beautiful paintings, and music with a soul of its own, and verse more than human. To Degas the *toko-nook* was "just name," "and it was nothing more." But he was forgiven, for he had all unwittingly sowed the seeds of religion, through faith in his glowing caladiums. But Grandmother, though all the sunlight seemed dusk, and the dawn but as night, yet clung to her little plant, whose glory was that it was of no use whatsoever, but in months to come would be yellow, and would smell.

Farther down river, in the small hamlets of the bovianders—the people of mixed blood—the practical was still necessity, but almost every thatched and wattled hut had its swinging orchid branch, and perhaps a hideous painted tub with picketed rim, in which grew a golden splash of croton. This ostentatious floweritis might furnish a theme for a wholly new phase of the subject—for in almost every respect these people are less worthy human beings—physically, mentally and morally—than the Indians. But one cannot shift literary overalls for philosophical paragraphs in mid-article, so let us take the little river steamer down stream for forty miles to the coast of British Guiana, and there see what Nature herself does in the way of gardens. We drive twenty miles or more before we reach Georgetown, and the sides of the road are lined for most of the distance with huts and hovels of East Indian coolies and native Guiana negroes. Some are made of boxes, others of bark, more of thatch or rough-hewn boards and barrel staves, and some of split bamboo. But they resemble one another in several respects—all are ramshackle, all lean with the grace of Pisa, all have shutters and doors, so that at night they may be hermetically closed, and all are half-hidden in the folds of a curtain of flowers. The most shiftless, unlovely hovel, poised ready to return to its original chemical elements, is embowered in a mosaic of color, which in a northern garden would be worth a king's ransom—or to be strictly modern, should I not say a labor foreman's or a comrade's ransom!

The deep trench which extends along the front of these sad dwellings is sometimes blue with water hyacinths; next the water disappears beneath a maze of tall stalks, topped with a pink mist of lotus; then come floating lilies and more hyacinth. Wherever there is sufficient clear water, the wonderful curve of a cocoanut palm is etched upon it, reflection meeting palm, to form a dendritic pattern unequalled in human devising.

Over a hut of rusty oil-cans, bougainvillia stretches its glowing branches, sometimes cerise, sometimes purple, or allamanders fill the air with a golden haze from their glowing search-lights, either hiding the huts altogether, or softening their details into picturesque ruins. I remember one coolie dwelling which was dirtier and less habitable than the meanest stable, and all around it were hundreds upon hundreds of frangipanni blooms—the white and gold temple flowers of the East—giving forth of scent and color all that a flower is capable, to alleviate the miserable blot of human construction. Now and then a flamboyant tree comes into view, and as, at night, the head-lights of an approaching car eclipse all else, so this tree of burning scarlet draws eye and mind from adjacent human-made squalor. In all the tropics of the world I scarcely remember to have seen more magnificent color than in these unattended, wilful-grown gardens.

In tropical cities such as Georgetown, there are very beautiful private gardens, and the public one is second only to that of Java. But for the most part one is as conscious of the very dreadful borders of brick, or bottles, or conchs, as of the flowers themselves. Someone who is a master gardener will some day write of the possibilities of a tropical garden, which will hold the reader as does desire to behold the gardens of Carcassonne itself.

Growing Hydrangeas In Tubs

(*Continued from page* 42)

with the treatment that they are to emphasize, it is advisable to have them specially designed, built of cypress with copper lining. A well proportioned square tub is 1′ 10″ wide and 2′ high outside dimensions. In all cases pots and tubs should be adequately provided with drainage, which means that the pots should have from one to three holes, ½″ to 1″ in diameter, in the bottom, and in the tubs from two to eight holes. When painting the tubs choose a color that will blend in well with the other colors, using either the color of the trim of the house or the blinds. Where the tubs or pots are to be set on the lawn, they should rest on three bricks or stones, leaving a minimum air space of 2″ between the bottom and the ground.

During their growing season, the plants require a great deal of water. This is particularly true during the period when the flowers are forming when it may be necessary to water them twice a day. In October and November they should be watered just enough to keep the soil in a semi-moist condition. Give them an application of liquid cow manure once a week before the flowers appear.

The housing of the plants during the winter months is important, and it can be done through using a cold frame, that is a pit about 4′ deep with wooden side frames and a glass top. Choose a location where the water will not drain into the pit. On the approach of the first frost, remove the plants from the pots or tubs but do not shake the soil off. Place them close together in the bottom of the cold frame and leave them exposed to the sun and air as long as the weather permits. The frame should be deep enough so that there will be at least 4″ between the top of the branches and the glass.

Cover the roots somewhat firmly with good soil, and over this then spread a mulching of hay, straw or leaf mould 1′ thick. Place glass frame on the pit and protect it with wooden boards adding a layer of straw or hay on top of the boards.

In the early spring after the danger of frost is over, remove the covers and glass frame, and after the plants have been hardened by the exposure for a few days, choose a dull day for their repotting, having the pots previously cleaned and the tubs painted for the season's use. Pick off an inch or two of the old soil and plant in rich soil of a porous nature to which has been added a sprinkling of bone meal and soot. Provide plenty of drainage in the bottom of the pot or tub. Press the new soil down in the pots or tubs

(*Continued on page* 68



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Trenton, New Jersey

Remember the importance of the plumber in protecting the family's health

Growing Hydrangeas In Tubs

(*Continued from page 66*)

and level it up, leaving a good inch below the top for water.

Pruning consists of thinning out the weakly, overcrowded and unripened growths. These can be distinguished by their semi-pulpy and flexible texture. Where a terminal bud is weak, cut back to a stronger one. It is not necessary to guide or stake the individual panicles.

After the plants have been potted, set them close together, keeping them away from prevailing winds in a semi-sunny location for acclimation. Arrange for a canvas covering in case of frost. Separate the plants a few days before removing them to their summer quarters. As the plants mature larger pots or tubs are necessary. Allow about 6" between the root system and the side of the tubs.

The accompanying photographs show the Hydrangea Hortensis var. Otaksa planted in specially designed tubs. They were purchased as one-half barrel plants from an Eastern nursery in 1909. The first year the twenty-two tubs averaged thirty-two blooms to the plant. In 1911 they averaged ninety-five blooms and in 1913 some of the tubs when their blossoms were counted, numbered 115 blooms.

The Facts About Electric Ranges

(*Continued from page 55*)

practical plate and food warmers.

One very pleasing stove is called a period stove because it has legs that curve and cavort like a period bit of furniture—what period we couldn't say unless it be early Edison.

Then, too, there are combination coal and electric ranges, for there are those persons who must have both—and as they are beautifully combined they make a neat and effective unit in the kitchen.

There are portable stoves and stoves that are built-in; that is, the stove that can be very simply moved from place to place if necessary, and the one that is backed into the wall and would leave a scar if it were moved. Of course the huge stoves are of the built-in type, but they, too, come with legs and are better adapted to removal.

Electric Measurements

For these electric stoves, special wiring must be effected. They cannot be attached to the ordinary electric socket. It is necessary when ordering a stove to give the voltage of your electric supply. The stoves are usually prepared for 110 volts with two-wire service from street or 110-220 volts with three-wire service. In some stoves the cut-out box is built on the range directly back of the switches. This, then, can be easily opened if anything happens. In the stock stove an extra charge is made for voltage exceeding 220 or less than 110, because alterations have to be made.

The consumption of watts in the electric stove is a very vital question. Watts are the unit of electric power, just as we speak of 50 cubic feet of gas in measuring gas consumption. The unit of figuring the cost is not on the watt—because a watt is too small a figure out of the unit of one thousand watts, which is the kilowatt. So we call the unit of fuel consumption the kilowatt hour and we say the average stove consumes about one kilowatt hour per person per day. If a burner consumes 800 watts it means you will be charged 800/1000 of a kilowatt per hour.

According to the size of heating elements, the wattage of stoves runs from 10,000 watts or 10 kilowatts (which is the same thing) to about 2500 watts, or 2½ kilowatts on a small three-heating-unit range. This gives its total capacity if everything goes at once.

It is a little more intelligent for the housewife to read her meter than not to. So here is how it is done: There are four little dials, which you read from right to left, the opposite manner of reading this page. The first dial measures the tens, the second the hundreds, the third the thousands, the fourth the ten thousands. Therefore, the total is found by adding all the figures at which the dials point and always reading the lowest number which the dial approximates. But you must always subtract your last month's record from this, of course, to get this month's average; and this amount multiplied by your electricity rate would give you what your bill should be.

After all, the cost is the paramount thing in our purchasing and calculations as to purchasing. The electric stove is, on the whole, more expensive than the ordinary cook stove. The fuel cost varies, as has been said before, with the locality in which you happen to live.

In many places the electric companies have made a cooking rate much lower than the lighting rate. In such localities where the electricity is but from 1½ to 2 cents, the electricity as fuel is almost equal in cost to gas at one dollar. It has been generally admitted that, with care as to fuel consumption, a kilowatt hour per day is consumed by each individual in the house. If you have to pay three cents per kilowatt hour and you have six persons in the house, your electricity will cost you about eighteen cents per day. In the large, weighty and "watty" stoves the consumption of electricity is about 2 kilowatt-hours per day per person, but on the stock ranges not weighing over 300 pounds with a comparative low wattage (compared with the 1200-pound made-to-order range) the average is, as was said before, but one kilowatt-hour per person per day. One firm, computing 4.2 persons to average a family, states that in the use of 26,180 ranges the cost was $4.06¼ per month per family.

The value of electric cooking is not in the low cost of fuel but in the saving of labor, food conservation, cleanliness, comfort and mental or psychological delight in the shipshape and orderly method.

In cities where the cooking rate is the same as the lighting rate (around seven cents) cooking by electricity is expensive for the average folk who have to think a little about costs of living.

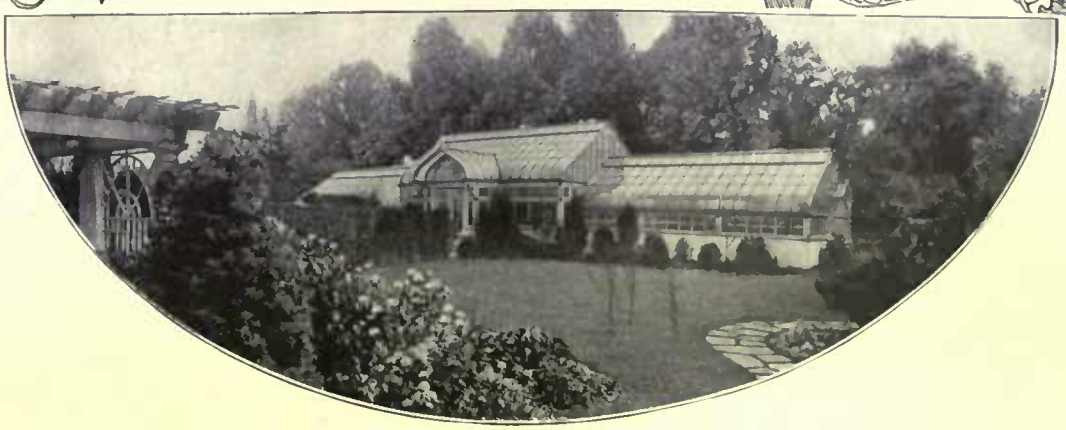
It has been said that electric cooking is expensive because it takes longer to cook by it than by gas. This is being overcome in three ways: first, by the proper use of electricity and the turning it off and cooking on retained heat; secondly, by the better made stove in use today; thirdly, by the use of proper sized and shaped utensils which are a very great factor in the rapidity of cooking and thence economy of electricity as a fuel.

Control and Trimmings

Most stoves are equipped with reliable thermometers and also many give charts with the stove to show the cook exactly what temperatures on that particular stove will accomplish the pop-over, the roast, or the what-not. This eliminates any basis of error. Some, too, have glass ovens which further add to the gaiety of rations.

In buying, buy of the best firms, get

(*Continued on page 70*)



The Pursuit of Happiness—How to Find It

Isn't it so that mostly we search for the things that are mostly right at hand.

We travel miles for the joys of an unending summer, when we could have it in our very yard by taking a few steps, if we had a greenhouse.

We could save the summer's flowers by bringing them inside. We could stretch out the joys of gardening all through the long winter months, making every day a glad day.

"Fantastical, imaginative" you say.

But hold—is it? Send for booklet, entitled: "Three and One More Glass Gardens," and see if the real facts don't bear out our seeming flights.

Lord & Burnham Co.

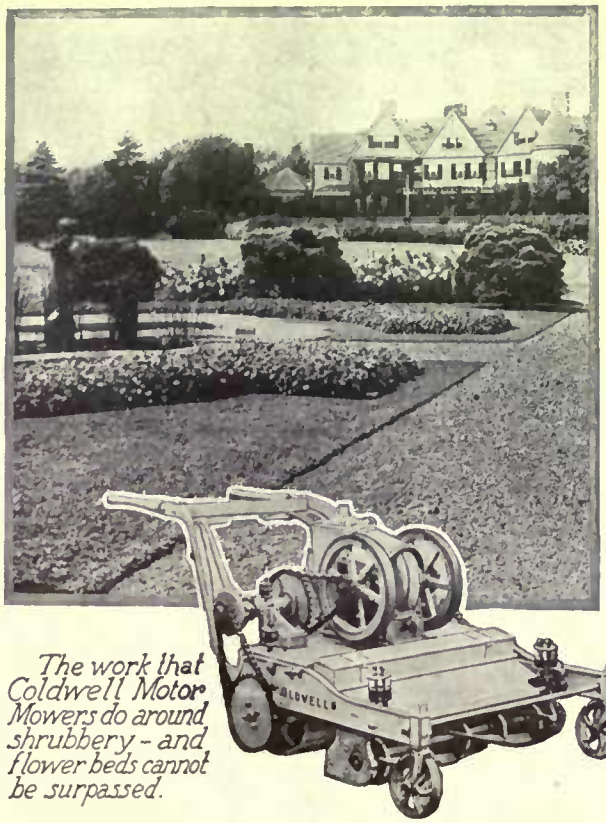
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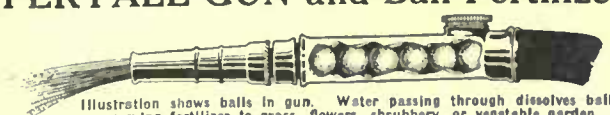


Illustration shows balls in gun. Water passing through dissolves balls, carrying fertilizer to grass, flowers, shrubbery, or vegetable garden.

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8 charges (48 balls), $1.00. One charge sufficient to fertilize, one time, 800 square feet.

FERTALL BALLS are sparkling, all-soluble, no-waste, odorless, stainless plant food that stimulates and revives grass or garden plants and flowers and discourages weeds.

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MAIL ORDER COUPON HG

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On display at all MILLER dealers. Write us for name of nearest one.

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Silver and Black or Umber Bronze, $39.40
(West of Rockies $41.90)

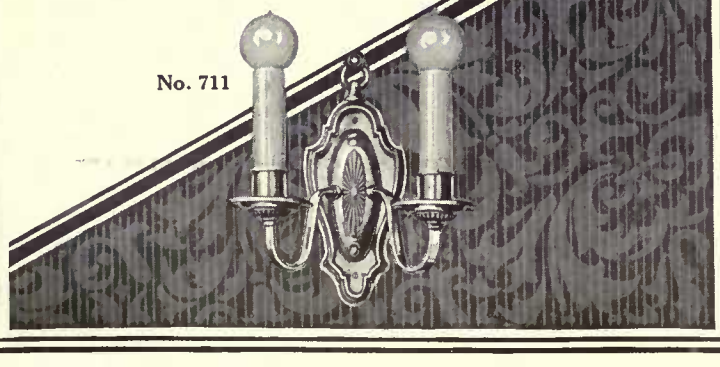
No. 711, 2-light Bracket:
Old Brass and Black, $14.00 (West of Rockies $15.00)
Silver and Black or Umber Bronze, $16.80
(West of Rockies $17.80)

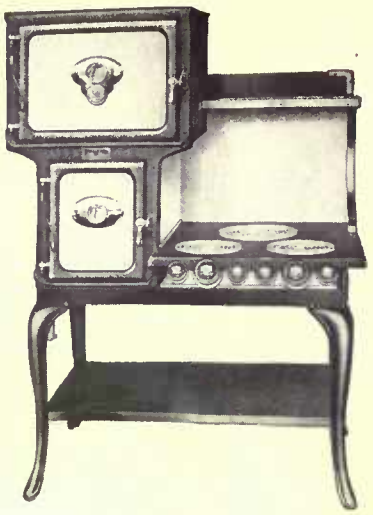
Prices do not include bulbs or installation.

Old Brass and Black or Umber Bronze for living room.
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Edward Miller & Co.
Established 1844
Meriden, Conn.

68 and 70 Park Pl., New York
125 Pearl St., Boston





For a small family a three-heat stove, with fireless cooker, may be sufficient. Westinghouse Electric Co.

The Facts About Electric Ranges

(Continued from page 68)

guarantees, see that your wiring is adequate and that everything is well insulated with asbestos or something of equal value.

See to it that your oven doors close without slamming; that when they are open they won't bend if a weight is put on them. We have seen one stove stand the weight of a man jumping on the stove oven door when it was lowered. Many a good cake has been ruined by banging oven doors.

The switches should be conveniently placed and not off in some corner. The fuses should be back-side or back of range, as they are not particularly beautiful to gaze upon and one is apt to take them for switches when rushed. But few stoves now put the fuses in the front. The fuses should be so connected that if one blows out all do not.

There is a stove on the market at present that has a fireless cooking timing device, so that when the cook goes to bed, she can have her breakfast all cooked for her (if she has stocked the stove before retiring) at any time in the morning at which she had set the clock. This you may consider a trimming, but it is a nice bit of modern life's embroidery.

In most of the stoves the fireless cooking saves time and saves your food. Basting is unnecessary; you get what you pay for in weight of the roast and lose less than by any other process of cookery. In some stoves twelve or five minutes of electricity are all that is needed; stored heat then does the work.

Dimensions and Care

The heights in stoves vary from a few inches (table ranges) to about 5′. Height to cooking top varies, too; the nearest it comes to 32″ the more comfortable, of course. The new stoves are being made with especial emphasis on the height of cooking surfaces.

The depth of stoves also varies, from the built-to-order stove which is 33″ to the stock stoves which run even as narrow as 16″, with but three top cooking or heating units instead of the average four.

As with all new devices, one must practise with the electric stove to get the best results. The first few weeks you may think you are using too much current. You will be, too, but you will learn better if you take the following into your mind:

1. Do not overheat your oven. Never let the temperature exceed the thermometer's tell-tale face.

2. Oil your oven occasionally as you would your typewriter or sewing-machine, for some "non-rusting" ovens go back on one.

3. Not only engineers but cooks often sleep at the switch. But the cook mustn't. It would be wise to have a master switch in the kitchen connecting the range to the electric supply. In this case you can turn off the electricity and there will be no danger of leaving a burner turned on when not needed. The heating plate may crack if the current is turned on without anything cooking in a utensil on top of it.

4. Don't remove burners unless repair is necessary. Boiling over of foods won't hurt the burners. Use nothing but a light non-metallic brush to rid the burners of spillings. If you use old utensils that have become rich in food deposits, thoroughly scour before using on the electric stove. The electric stove makes no deposit on utensils.

5. Turn down the burner when water boils. You have three heats. Turn from high to low at boil. Your bills will come down 75%. Use as little water as possible and by keeping the lids on you will cook by steam. Turn your switches to low at every chance you get. Ten or fifteen minutes before the food is cooked you can turn off current; there will be enough heat to cook with if your utensil is covered.

6. When cooking roasts, in about an hour, depending on the size of your roast, you can turn off full current on the top burner and cook on retained heat or on medium heat of bottom burner.

7. For safety in expense keep one burner on at Full. Start your cookery of each thing on Full and then shift to medium burners. This will save electric bills, as you won't have all your burners going full tilt at the same time.

8. Flat bottom utensils at least as large as the heating space are necessary to the economical use of the electric stove. Use as little water as possible, thereby cooking by steam and saving food. Shallow vessels take less heat and therefore less electricity.

The design of Orchard Farm, the English house on page 52 of the May issue, should have been credited to Mr. Andrew N. Prentice, architect.—EDITOR.



About This Radiator Enclosure

Now that enclosed porches are so indispensable, their heating becomes a necessity and with it comes the obtrusive radiator.

Happily it's a simple matter to enclose them.

This one has a home made frame combined with our metal grilles, the whole painted white to match the wood work.

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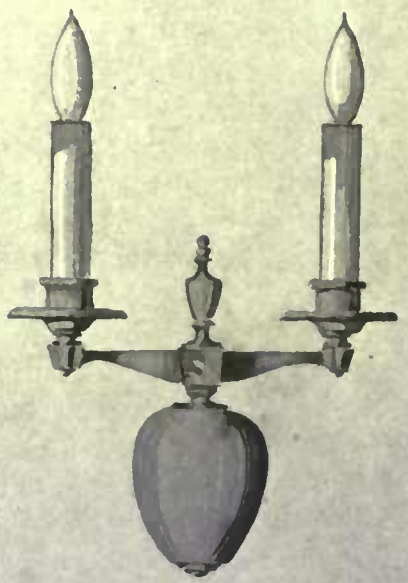
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*Showrooms equipped with model bathrooms

Collecting Early American Clocks

(*Continued from page 27*)

In Pennsylvania we find David Rittenhouse (1732-1777); Edward Duffield (1720-1801); John Child (1835) the most important among that state's clockmakers.

Of course the collector of early American clocks will come upon hundreds whose makers are unknown. He will, too, find the shelf-clocks far more common than other sorts, while the *rara avis* will prove to be an American-made wag-on-the-wall clock although hundreds of them must have been made prior to 1830.

It was in 1809 that Eli Terry, Seth Thomas and Silas Hoadley formed the company of Terry, Thomas & Hoadley, and undertook the manufacture of wood clocks. In a year's time Terry sold out his interest and gave much attention to perfecting the mechanism of the wood clock, bringing out one which he considered satisfactory in all respects in 1814. This was a thirty-hour clock with the dial works placed between the plates of the frame instead of between front plate and dial. It revolutionized the wood clock. The clocks by Terry which were of this type were called Pillar Scroll-Top Case clocks and their selling price was then $15. In design there were two upright carved pillars at the front outside edges framing the sides of the clock and supporting a carved "Scroll" cap. The year 1814 witnessed the superceding of the long-case clocks by the shelf clocks as perfected by Silas Terry, and the old type of brass clock also gave place to the newer mechanism of Terry's wood clocks. Chauncey Jerome set about the construction of a brass clock that would follow, in general, the plan of the perfected wood clocks, and in this he was successful. Thenceforward (from 1840) the wooden works gave place to those of brass.

The love of old clocks is fascinating and there is much collectors may discover about early American clocks for themselves in connection with their collecting browsings. Such volumes as "The Old Clock Book" by N. Hudson Moore (Frederick A. Stokes & Co., New York) are within reach of all and contain much detailed information.

Many of these old-time clocks keep excellent time—at least, in their own fashion. Not long ago one came the writer's way which seemed unduly obstreperous until, picking up Charles Dickens' "Dombey and Son" his eyes fell upon a passage which led to a solution of the clock's regulation—"Wal'r—a parting gift, my lad. Put it back half an hour every morning, and about another quarter towards the afternoon, and it's a watch that'll do you credit"!

The Hall of Stars

(*Continued from page 47*)

door, a meaningless space which had been formed by bringing the vestibule into the body of the hall. The awkward rectangle thus obtained was outlined with huge, dumpy pillars and pilasters, and was lighted by a window screened with an ugly wrought iron grill. The vestibule, which was exactly centered in the hall space, was doubly screened and darkened by iron grills, and so the light which finally managed to penetrate the hall was very inadequate. So, having little daylight to begin with, I decided to sacrifice it entirely, and to depend on white paint and electric light. Deliberate artifice is often more sensible than making the best of things, and a heavy white silk curtain over a dim window is more pleasing than some airy thin stuff which accents an ugly iron grill pattern and seems to try pathetically to hide iron bars.

In order to reduce the too-great space of the hall I had two dressing rooms built in, one on the left of the front door, which took in the left alcove and ran straight into the exaggerated staircase. This made it necessary to turn the lower steps so that the direct path idea was destroyed, and the staircase seemed incidental and accidental, and not so compelling. The other dressing room was placed at the extreme end of the hall, adjoining the small service hall. These two dressing rooms furnished the hall with two extra doors, which added to its interest, and also made it possible for guests to leave their wraps as they entered, and to do their primping before ascending to the drawing room floor above.

The alcove on the right of the entrance door had been an unfortunate, vacant affair holding a lone bench, and this I decided to fill somehow with green plants with at least the effect of a fountain. This was accomplished by sacrificing a little space, and making the recess circular instead of square. Within the circle was another circle, a black marble curb, which was designed to hold flower pots and some stone or marble figure. This curbed space had a drain, but no play of water, as my intention was to have a mass of flowers around some tall object of lead or stone. And so the Chinese element came into the scheme of the hall, for the perfect figure was a yellow stone Chinese lady of great and tranquil beauty.

Until I reached this point of planning I had never conceived the idea of using Empire and Chinese things together. Certainly up to this point my plan had been absolutely Empire, because the thing I wanted most in the world to do was to make a black marble floor spotted with gold stars. I had but recently returned from Italy, where I was so thrilled by the beautiful pagan floors of the Sienna cathedral, and as I found it absolutely impossible to do a floor with white bulls and swans and sphinxes inlaid in black marble, I compromised on this simple floor of black terazzo regularly spotted with gold stars.

Terazzo, as one uses the term in America, is a floor made of marble chips mixed with cement, poured and polished. The usual effect is too peanut-brittly for distinction, but by using black marble chips, and coloring the stuff in which they are mixed, we got a beautiful soft blackish gray which became lustrous black with oiling. The stars and the narrow band which follows the contours of the room, are of brass, and of course had to be set before the terazzo was poured. Having accomplished this lovely floor, we made a mantel of plain black marble. First we put on a few brass mounts on the mantel, but they seemed to add nothing to the beauty of the plain marble, so we took them off again.

The walls of the hall were paneled most carefully and discreetly with the smallest and flattest possible moldings, and a plaster frieze of a simple repeated Empire motif was used. The baseboard was of plain black marble. The lighting fixtures were reproductions of Empire ones, lyre shaped, in dark green paint and gilt.

The door into the vestibule and the window in the alcove necessarily had iron grills protecting them, grills of very ordinary design, and to screen the

(*Continued on page 74*)

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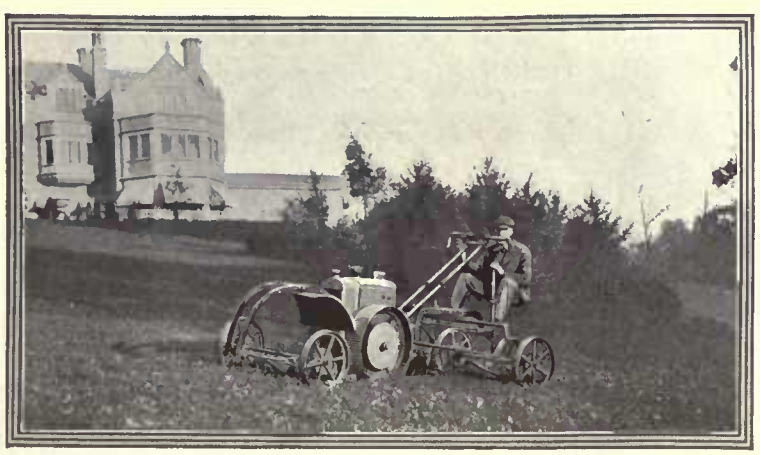
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MIDWEST ENGINE COMPANY
171 Martindale Ave.
INDIANAPOLIS, U. S. A.



The Hall of Stars

(*Continued from page 72*)

hall from the street and to hide this unsightly iron work it was necessary to devise some curtain to do decoration duty only. The low ceiling made two sets of curtains absurd, so we designed a plain, straight hanging curtain of very heavy white Chinese silk, and finished it at the bottom with a ten-inch antique Chinese fringe of bright green and bright red. This marvelous fringe was on one of those great temple curtains of Chinese brocade, originally. The length of the old hanging was exactly right for the two curtains and proved again the providence that protects decorators. The gracious Chinese lady in the alcove having given us the lead, other Chinese treasures began to find themselves, notably two ancient paintings of Chinese ladies, rare portraits on silk, which were hung on large wall spaces.

The ceilings were so low and the paintings so long that they hung like tapestries, almost from ceiling to floor. These portraits were entrancing, and in the same almost-life-size scale as the statue in the niche. One of the ladies wears an arrangement of blues and greens, relieved by an extraordinary collar of delicate, pointed white feathers.

The exaggerated length of the hall and the irregular placing of the fireplace made it necessary to find a long, ornate piece of furniture for the longest wall space. We solved this problem by taking two Italian consoles of gilt and greenish-blue, very Empire in feeling, and making them into one. This necessitated a new top of green marble. A large mirror was placed over this long console, and against the walls, flanking the mirror, we used two sphinxes of carved and gilded wood. An amusing object is the great vase on this console, an old French pottery jardiniere representing the head of one of Napoleon's soldiers. He is much too sombre for ordinary flowers, but great masses of field flowers and thistles make a very fine mass above his martial face.

The length of the hall also invited the use of an extraordinary blue and yellow Chinese rug, extremely long and rather narrow, patterned with a great twisting dragon and worn to a delightful fadedness. Ordinarily I do not like dragons in Chinese rugs because they are usually inescapable in their obvious, brutal design, but this great blue fellow is so well drawn and is so subordinated to the rest of the pattern that he is very pleasing.

The furniture of the hall is a mixture of French and Italian Empire. There is a set of extraordinary Italian chairs of dark green and gold paint, with slip seats of old blue-green faille held in place by the gilt wings of the strange birds that form the decoration of the chairs. Another lot of furniture—six chairs and a long sofa—was in the discard when we found it. In its first state it was covered with ugly red silk, its frames badly gilded. We had the frames scraped and repainted old white and gold, and re-upholstered with a heavy Italian brocade of yellow and white and red. The two tables beside the fireplace have dark green and gilt pedestals, and are covered with round silk covers finished with an old Empire fringe. The objects on the mantel are a pair of black vases of Pompeian design, and a bronze bust. There are also such treasures as an old barometer and a green and gold wall clock in the room.

The two dressing rooms and the elevator which open from the hall are all decorated in the Directoire manner. The elevator, which was decorated by Paul Thevenaz, is paneled with mirrors painted in grisaille, charming figures of women, and balloons, and kites and parachutes. The dressing-room for men is very long and narrow, its main piece of furniture being an extremely long console upheld by two black sphinxes, the top of the console being green malachite.

The general impression this hall gives is of a great coolness and dignity, because despite its numerous objects of different decorative values, unrelieved spaces of wall and floor are maintained. One has a feeling, on entering it, of simplicity and serenity, and on leaving it a pleasant memory of beguiling, though dissimilar, decorative effects.

ON HOUSE & GARDEN'S BOOK SHELF

CREATIVE CHEMISTRY
By Edwin E. Slosson,
The Century Co., New York City.

HERE is an unusual book, written in simple, non-technical terms of one of the most absorbing of subjects—chemistry. It is a book primarily for the layman, for it assumes no previous knowledge, on the part of the reader, of this science. It is not only a recital of the necessary facts in plain language but an exposition of the subject done in so interesting a manner that the reader's interest never flags. It is not a case of writing down to the uninitiated but of telling in a peculiarly vivid way, one of the most fascinating stories in the world. The part that chemistry plays in the lives of mankind, its tremendous place in the recent war and its importance to the welfare of any nation, is shown in this book in language shorn of obscuring technicalities.

Mr. Slosson starts with the story of nitrogen, and very properly, for it was this element that won and lost the war. As the essential part of all explosives from gunpowder down, and as one of the thirteen necessary elements to the prevention of land starvation, it is truly "the preserver and destroyer of life."

The various subjects dealt with include rubber, cellulose, sugar, cotton, corn, gases and metals. In each case is shown what creative chemistry can and does accomplish with all these materials and how a little knowledge of this science need not be a dangerous thing. The most interesting of all is the story of coal tar—its myriad uses from the oils and gases down to medicines, perfumes and all the colors of the rainbow. From this we learn the tremendous value of the aniline dye industry and the great strides made by America in a very little time under the pressure of necessity.

Mr. Slosson has two qualities rare in a scientist—imagination and a sense of humor. Both are apparent in this book which should please the scientist and layman alike, for it is packed to the brim with the wonders of the scientific world, told in so vivid and entertaining a manner that it has the interest of a brilliant modern novel and is readable from start to finish.

AMONG ITALIAN PEASANTS.
By Tony Cyriax. Illustrated.
E. P. Dutton & Company, New York.

SOMEONE has said that Englishmen all turn aristocrats when they cross the Alps. "Among Italian Peasants" clearly shows that whether this be true or not, its author, Tony Cyriax, holds heart-sympathy with the *contadini* of Italy and creates for us a remarkable picture, true in its very essence, of Italian peasant life. Muirhead Bone, a distinguished artist and a compatriot

(*Continued from page 76*)

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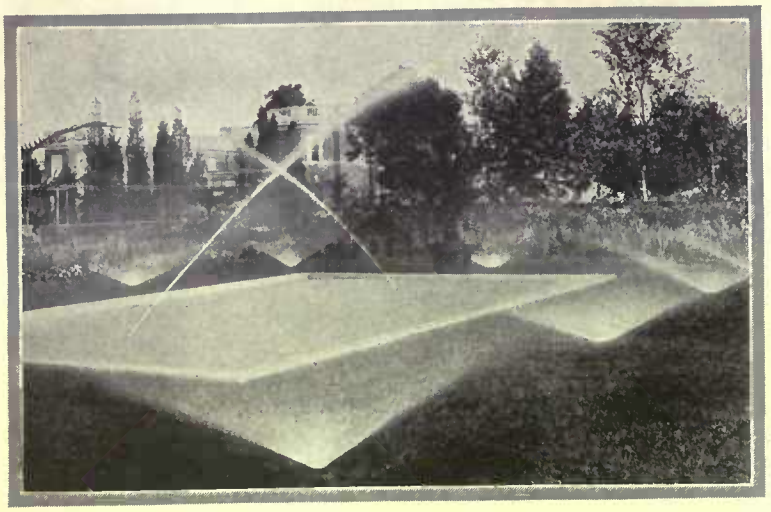
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On House & Garden's Book Shelf

(*Continued from page 74*)

of Miss Cyriax, contributes the preface, wherein he writes particularly of her illustrations accompanying the text. "If we consider how well we know in advance what an artist means by his sketches of Italy, we must confess when these pages have been well studied, how little we could have anticipated the drawings of Miss Cyriax. In place of the well-thumbed repository most of us find it, her Italy is a vivid, hard, strange new place, peopled by workmen and peasants, who have a fascination about them that the picturesque could never give. They are a living people, who go about their tasks quite oblivious of this foreigner among them, who must surely have been disembodied to seize such an interior as that of the group round the table, the unwinking eye of the lamp keeping company with the man turning over his *Corriere* for the hundredth time, too sleepy to give up, wistful to extract the pinch of marrow his eye noted some time back. How perfectly it gives the long-drawn-out ennui of the Italian peasants' night! Or, 'After the Funeral' ["The Mourners"]—is it not perfect in its way for humor and character? The quarrel which has broken out at last ["An Altercation"] as everyone knew it would, is expressed with the singleness of heart and the freshness of insight which we associate with only the great artists. It is a disarmingly small sketch, but it is a masterpiece of simplified character, exactly right in its putting down. We are all yearning for the genuine naïf. This artist is brimful of it. . . . There is a rare temper displayed throughout these sketches, breathing a noble democracy and sympathy which entitles Miss Cyriax to be considered a new personality in art."

The five full page color illustrations and the eleven black-and-white page illustrations certainly display this freshness of insight and are, in their way, as untrammeled as the best paintings by Gaugin. So many painters and illustrators of Italian subjects have seemed to leave out the real spirit of the people in attempting to depict portrayals of the Italians. But Miss Cyriax is completely successful in sympathetically bringing to the surface in her drawings and in her writing the tone of the people with which her art is concerned in this volume. Indeed, one can well understand how the little Riccardo of these pages divined that she was *molta simpatica*.

"Among Italian Peasants" is not a novel, not a story with a central plot. Instead, its two hundred and sixty-three delightful pages—not a dull one in the book, unless, perchance, to the reader who craves the hectic—carry on the simple narrative of the life of an English artist sojourning in the farmhouse of an Italian peasant and his wife, a nook on the mountain-side between the town below and the village above them. The daily routine, the hopes, fears, simple pleasures, the tasks, sorrows, griefs, joys, quarrels of the simple folk of this *borgo*, —all these things Miss Cyriax records in a manner to hold our attention. Here the character of the peasantry of young Italy is revealed to us without the philosophizing such as we find in D. H. Laurence's Italian sketches, incomparable as these latter are in their field; but we feel when we have put down the book that we have been brought close to the soul of these humble folk. "The Dance at the Inn" (Chapter II) and "The Police Court" (Chapter VI) are two of the best scenes of Italian life that we have. Miss Cyriax has the gift of seeing all sides of her characters. She sees clearly, as does our own Zona Gale, the little things that count. There is the *contadina* Rosina who follows through the pages, skillfully drawn, her virtues as well as her faults, that nice offsetting and balancing which, happily, finds some good in the worst of us, some "bad" (soul-saving discovery!) in the best of us. The inn-keeper, Nino, has, contrary to police regulations, broken the rules of permitting a dance on his premises. He must go to court in consequence. Rosina, who has enjoyed herself at neighbor Nino's party, now persuades herself that Nino is a martyr, the object of persecution. "Besides, how unjust to summons the poor fellow for having his door open! . . . Hadn't the place been empty of guests? It was absurd altogether. . . . The police were ready to take out a summons for anything. *Madre mia*, what a world it was! Thus argued Rosina as we walked down the road between the terraces of vines and olives and around nasty precipitous corners. She had long ago forgotten the real facts of the case, the jolly dance and the scuffle up the back path. She was most indignant at the way Nino was being treated."

And then when evidence seemed to be in Nino's favor, the perplexed magistrate turns to the chief of police with a question. "For my part," the chief of police answered, "I always believe what my men say." Such touches as this of this "Main Street" of Italian countryside life run through the book. In literary quality, "Among Italian Peasants" may not reach the standard of rhetoric one wishes, perhaps, it did, but its charm, its freshness and its insight certainly justify its publication and commend its reading by those who would know Italy.

A SUCCESSFUL SMALL GARDEN

WHEN I tell you of the most successful flower garden I ever have seen, I mean one on Long Island that is a thing of beauty from the coming of the first snowdrop in the earliest spring until the blighting of the last hardy chrysanthemum about the first of December. One that even through the scorching midsummer is never watered except to stimulate exhibition blooms, yet is a constantly changing, lovely picture.

Can you imagine in such a spot thousands, literally thousands of spring blooming bulbs alone—daffodils, narcissi, lily-of-the-valley and tulips that remain in the ground all year, yet after flowering mysteriously disappear to give place to iris, peony, rose, and the midsummer perennials, well termed the aristocrats of the garden? And before the last of these are gone begin the reign of the fall beauties, of which the dahlia is king and for which the grower wins many a blue ribbon!

The designer of this little garden which occupies only the rear of a 30' city lot is Mrs. Elsie Tarr Smith, a writer as well as an authority on flowers, of Flushing. Here she has done much through the well-known Park Garden Club of that place, to stimulate interest in the cultivation of the finest varieties both indoors and out, and takes pride in growing flowers the year around without glass. As the front end of the lot is occupied by the dwelling, the rear is left in nearly a perfect square. The tiny grass plot in the middle maintains that first rule of landscape art, "Preserve open lawn centers"; while the graceful curves of the surrounding flower-beds demonstrate the second rule, "Avoid straight lines"; and for the third rule, "Plant in masses, not

(*Continued on page 78*)



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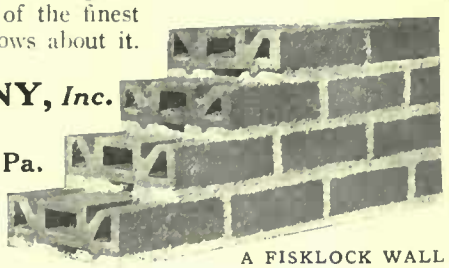
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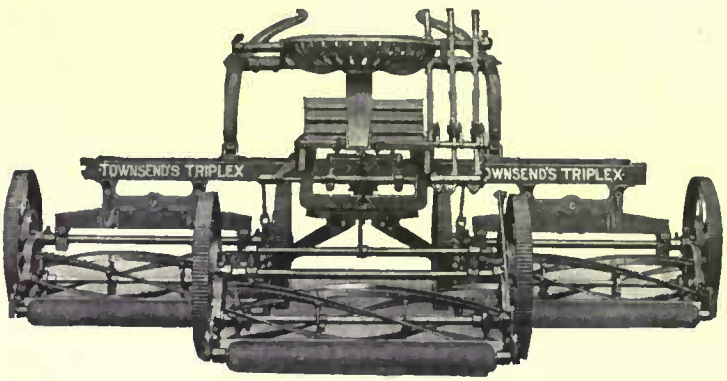
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A Successful Small Garden

(Continued from page 76)

isolated", the owner has caught the true meaning. Not only does she utilize every inch of space, but the tops of the spring bulbs are buried as soon as the flowers are gone, to allow the bulbs to mature properly yet leave room over them for the short rooted annuals and the nearby spreading later favorites. Moreover, her Pride of Haarlem, Emperor, and King of the Blues (for she knows her plants, like her friends, by name), appear in wonderful clumps that are a delight to the eye.

In accounting for her splendid success, Mrs. Smith tells you that the first requisite for a fine garden is the proper soil, kept in proper condition. For example, her tiny wild garden (a 3′ strip bordering the walk between two houses) with its almost tropical ferns and a Jack-in-the-pulpit that is prince for size, has attained its present luxurious growth owing to its necessary sour soil being fertilized regularly but only with leaf mould, which contains the phosphoric acid supplied in its native environment. Likewise, the lilies-of-the-valley grow to their wonderful size because in addition to their desirable shady situation, and leaf-mold diet, they are nourished by the nodules of nitrogen released from the roots of a nearby pod-bearing wistaria.

A sunken, covered barrel in the center of the little lawn serves as compost container, receiving every bit of grass-clippings, leaves and weeds, which are turned regularly and allowed to mature for two years in order to provide her own tonic rich black mold. Then, besides giving certain plants their regular feedings of a special compound (10 lbs. sheep manure, to 5 of bone meal and 2 of soot, particularly fine for roses), she has had spread on this small garden every fall for the past fifteen years, a wagon-load of old, thoroughly rotted stable manure. A whole spadeful goes into each hole left by the removal of the dahlia tubers, nourishing the spots for the next season. In the spring this top dressing is carefully worked in, so that her beds at all times have the finest soil, especially adapted to the needs of each particular plant.

Two other factors are almost equally stressed by Mrs. Smith—watering and fine stock. She does not believe in using the garden hose, but immediately after a rain rakes over the earth to break the air channels, letting out the moisture and covering with a dust mulch that keeps in the dampness. When necessary to water during a drought, her hose may play all night, to soak the ground thoroughly, but not be used again for months. Mere sprinkling of the surface she pronounces seriously injurious to the roots.

Then (most important in such a limited space) she grows only the choicest varieties. No room for common things. There may be only one hollyhock, but that will be a gem; only three or four roses, but every one an aristocrat, and bred for the longest possible period of bloom. Dahlias alone are grown in the greatest profusion, but the kinds are worth from $.50 a seed-packet to $5.00 a bulb. All of which leads directly to the subject of definite plans and intensive planting.

Periods of Bloom

As flowers throughout the entire season are the most desirable feature of any garden, the different periods of bloom should be the first consideration. Naturally one thinks first of the bulbs and root varieties, and equally important, their flowering time. The dainty scilla, snowdrop and crocus appear in March. The lovely LaReine (single) tulip opens early in April, although half a dozen others precede it. The early doubles follow closely, succeeded by the gorgeous Cottage, giant Darwins, and the artistic bronze, buff and lavender tinted Dutch Breeders up to June. And as even the Byblomes and Bizarres, with an ancestry dating back to the historic Dutch craze of 1635, can be bought for fifty cents per dozen, anyone that knows how to buy may enjoy them.

Some narcissi start as early as April, and many run through May. The jonquills and daffodils being members of the same family are distinguishable by the length of the trumpet and varying leaf. At this time also appear the hyacinths, followed by the lily-of-the-valley.

The iris, however, is one of the most satisfactory of all these early bloomers, ranging from the 6″ dwarfs in April to the magnificent 4′ Japanese, of heavenly shades in July.

The modern peony is a perfect surprise to one who has not followed its remarkable development in size, form and color, and it occupies an important place on the chart for May and June. And the hardy lilies—they can be chosen for bloom from June to October!

The dearly loved roses begin in June, too, and many, including the everblooming, continue up to Thanksgiving.

It is to the perennials, with a couple of the biennials, that we should look in the hardy garden, for the greatest profusion of choice bloom. Starting early in April with rock madwort, Iceland poppy, English daisy, we can follow in May with the creeping phlox, blue Virginia phlox (perfectly adorable with certain tulips), columbine, bleeding-heart, Canterbury bells, running into June with Oriental poppies, hardy candytuft, baby's breath, pyrethrum, foxglove and delphinium.

Midsummer Flowers

For midsummer come many of our grandmothers' favorites — anchusa (Dropmore variety), Sweet William, Rose campion, monkshood, lupin, saxifrage, red-hot-poker, rocket, sneezewort, spiderwort, forget-me-not, coreopsis, coral bells and snapdragon (considered an annual, which may be carried over if protected) many of which bloom on into the fall. At this latter time we can also have the bellflower, the balloon flower, the perennial phlox, second blooming of delphinium, meadow sage, shrubby clematis, Japanese anemone, leadwort, and blanket-flower. The late fall brings the wide range of hardy chrysanthemums, now of particular beauty. Just preceding them, as it were in a class by themselves, are the dahlias which can be grown so as to flower any time from July to frost. And the Christmas rose (*Helleborus niger*), the only permanent border plant with evergreen foliage, blooms in December and January, even under the snow.

But as no one would think of attempting to have them all, and the chosen favorites leave gaps in color as well as the blooming season, the annuals have an important place to fill. Among those invaluable come the sweet alyssum and cornflowers, blooming steadily for months and reseeding themselves year after year; snapdragons and cosmos, flowering from July to November, asters from August to October, sweet peas—some varieties good for four months—and then the wealth of different poppies, for bloom the entire season.

Then the tiniest garden must have its share of shrubs and vines, and against the house and fence, for background, Mrs. Smith has her buddleia, clematis (Jackmani), spirea (Van Houttei), and forsythia, with other favorites, many of which furnish cuttings for a breath of spring indoors in midwinter.

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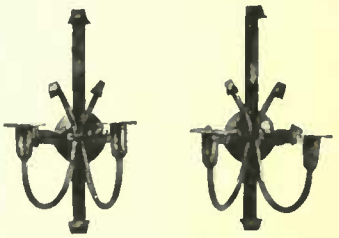
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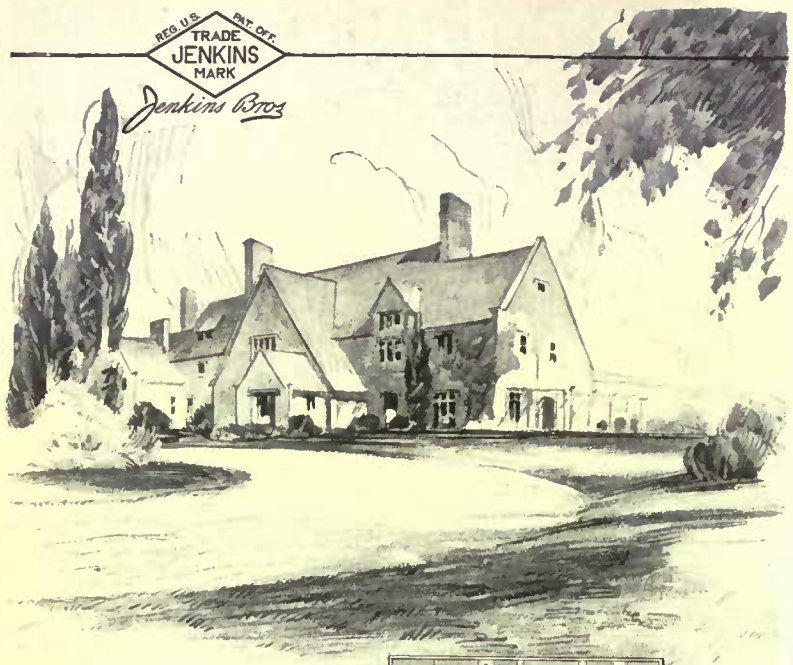
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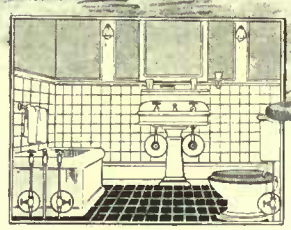
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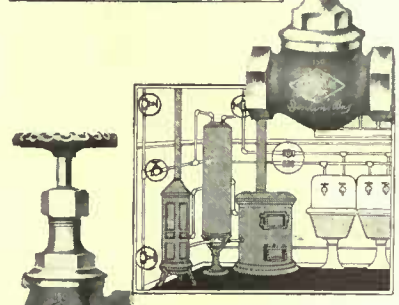
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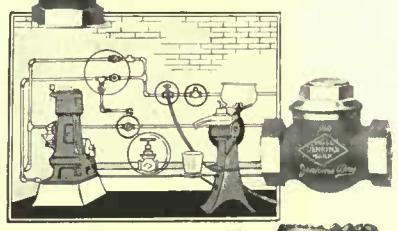
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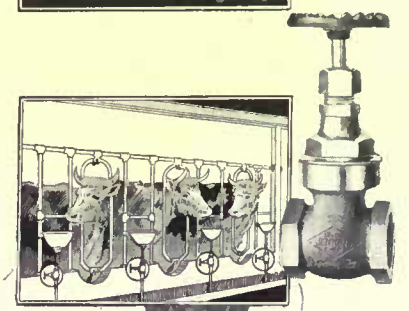
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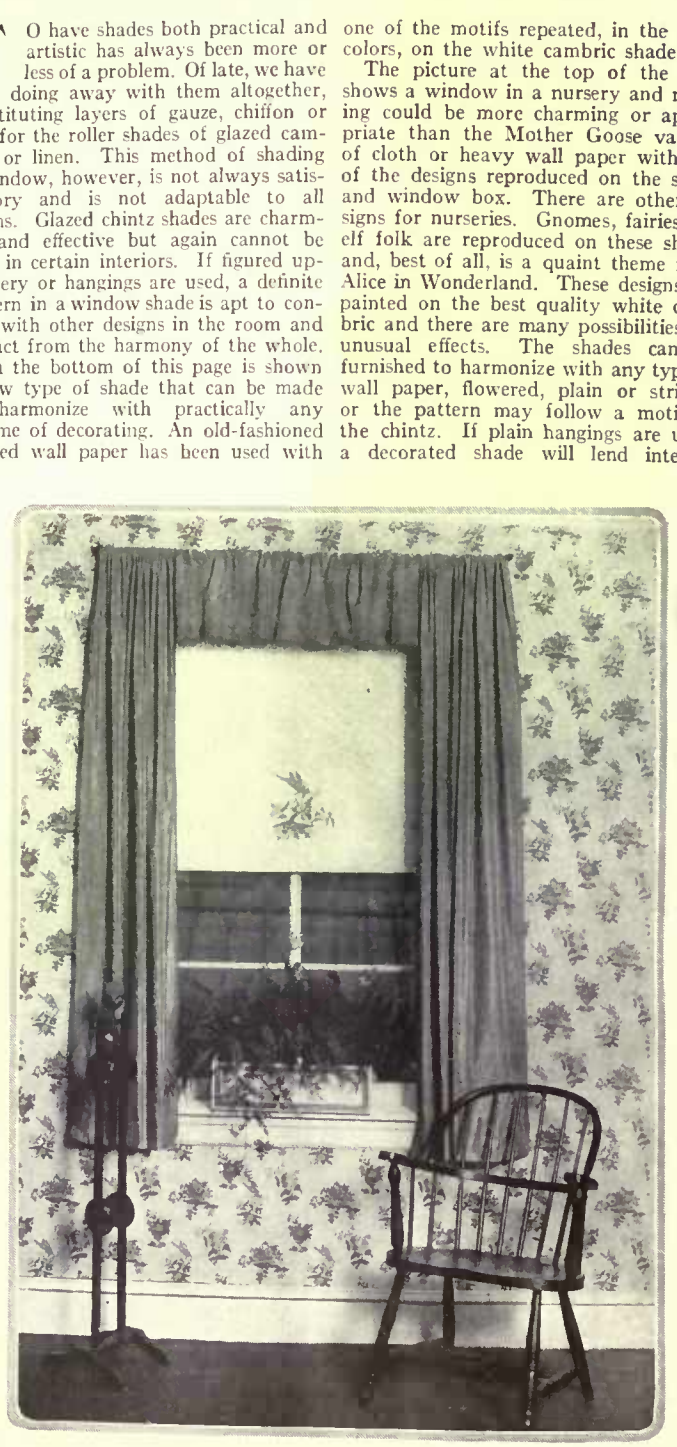
A Mother Goo motif, taken fro the valance, is r produced on th nursery windo shade

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TO have shades both practical and artistic has always been more or less of a problem. Of late, we have tried doing away with them altogether, substituting layers of gauze, chiffon or silk for the roller shades of glazed cambric or linen. This method of shading a window, however, is not always satisfactory and is not adaptable to all rooms. Glazed chintz shades are charming and effective but again cannot be used in certain interiors. If figured upholstery or hangings are used, a definite pattern in a window shade is apt to conflict with other designs in the room and detract from the harmony of the whole.

On the bottom of this page is shown a new type of shade that can be made to harmonize with practically any scheme of decorating. An old-fashioned figured wall paper has been used with one of the motifs repeated, in the sar colors, on the white cambric shade.

The picture at the top of the pa shows a window in a nursery and not ing could be more charming or appr priate than the Mother Goose valan of cloth or heavy wall paper with o of the designs reproduced on the sha and window box. There are other d signs for nurseries. Gnomes, fairies a elf folk are reproduced on these shad and, best of all, is a quaint theme fro Alice in Wonderland. These designs a painted on the best quality white can bric and there are many possibilities fo unusual effects. The shades can h furnished to harmonize with any type wall paper, flowered, plain or stripe or the pattern may follow a motif i the chintz. If plain hangings are use a decorated shade will lend interes



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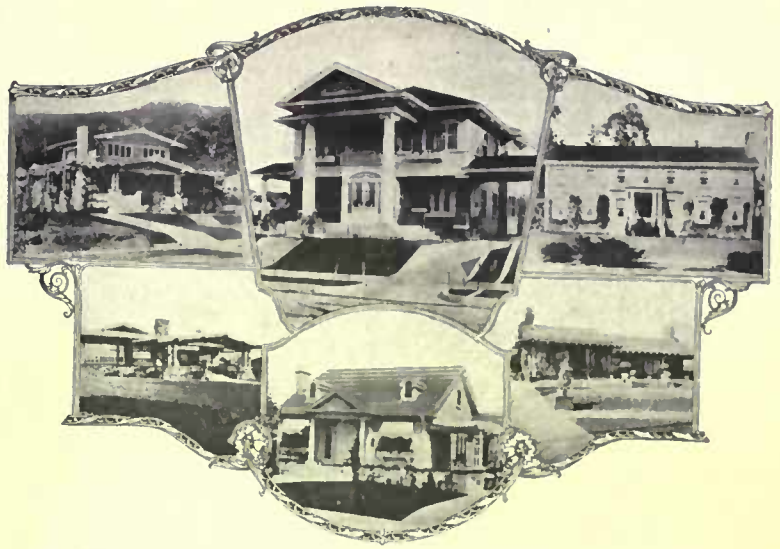
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WHETHER your new home be a modest cottage or an achitectural masterpiece — Redwood should be specified for certain purposes wherever wood is to be used. Redwood's long resistance to rot and decay assures protection against the expense and annoyance of frequent repairs and replacements.

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With all the taste and flavor of the strawberry then at its best, just after picking, and the pleasure and pride at your partnership with nature, you will have a delectable dish of fruit of which the taste will long remain.

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The mesembryanthemums are curious creeping plants which store water in their leaves. They are grown under glass in winter and outdoors in summer. This is M. depressum, with yellow flowers

THE FIG-MARIGOLD OR MESEMBRYANTHEMUM

THE South African flora is twofold: one part is representative of tropical Africa, while the other is entirely different, something that is peculiarly its own, and seems to fit the Cape Colony. This second is a conglomeration of the southern species directly derived from prehistoric ages, a slightly changed remnant of a former geological flora. In this class the mesembryanthemum belongs.

The beauty of the flowers of the mesembryanthemum, the peculiar shape of their leaves which, through the thick, spongy, succulent network are such a contrast to most of the other flowering plants, have found numerous friends among the lovers of plants. Their entire shape and leaf form show characteristic adaptations to a dry and somewhat desert-like environment. In mesembryanthemum the water reservoir is the leaf, and the cells of the leaf are comparatively large, its walls thin, and its protoplasma a thin hollow ring enclosing the slimy cell sap which quickly takes up all the moisture absorbed by the roots. Then, during periods of continued drought, water is taken from these reservoirs as it is needed.

The culture of these interesting and beautiful plants is very simple if they are not kept too warm nor lack a sufficient quantity of fresh air. During the winter they should be kept at a temperature ranging between 40° and 50° F. Water should be given only on sunny days and then in moderate quantities, but in summer, especially during the vegetative stage, they should receive more. These plants should be kept in sunny places, for many of the flowers open only when they are kept in the sun.

Mesembryanthemums are planted in the spring into quite large pots. At this time the fine root hairs of the root balls are cut off with a sharp knife, and then they are placed in a mixture of humus, hotbed soil and sand. The flower pot should receive a good foundation of potsherds so that the excess water will drain off quickly. Propagation takes place through seeds or from cuttings. The latter form roots quickly if they are placed in a sandy hotbed soil.

E. BADE.



Other forms have slender, needle-like leaves rising 1′ or so above the ground. In all there are over 300 species, most of them native to South Africa

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FASHIONED by hand in California, the land of the "siesta", after distinctive designs, Santa Barbara Reed Furniture brings the romance and hospitality of far-away lands to your home.

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House & Garden has a weakness for windows. When they look out on a harbor where sails flock in at sun-down, it likes to build broad window seats under them—so broad and deeply cushioned that one might sleep there some summer night.

Or if it's a matter of some city window which doesn't open on any faery land—forlorn or otherwise—it likes to make the leaded panes a background for such a Japanese silhouette as this.

If you have any windows in your house—casement, French, or just plain windows—that you think aren't doing all that windows might do, write to the House & Garden Information Service.

Address . Plans . Colour Schemes . Advice

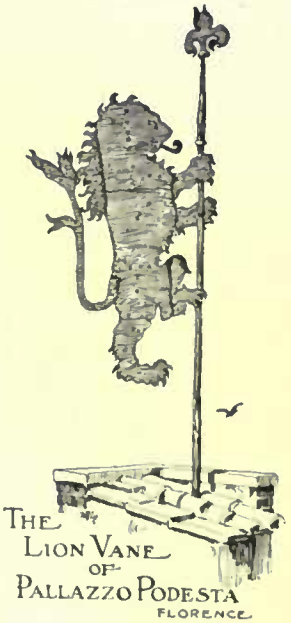
The House & Garden office is constantly in touch with decorators and architects, with shops and houses. There is no question about your house or your garden that it will not answer cheerfully and promptly. And it will give you the sort of expert advice that will save you a delayed decision and perhaps a loss in time and money. There's nothing like getting a fresh eye on some arrangement in the house. House & Garden thinks about nothing but houses and gardens—and it would like to think about yours awhile.

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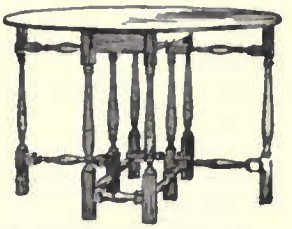
The careful, discriminating purchaser plans a home that will become more beautiful as the years go by—which both in exterior and interior appearance will take on additional charm as it grows older.

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Leavens
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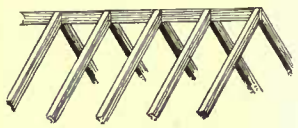
Remember, also, the great architectural beauty of Red Cedar Shingles for side walls, their wonderful adaptability for colonial homes, bungalows and for modernizing old homes. Note the pleasing patterns in laying and the beauty of tone when stained.

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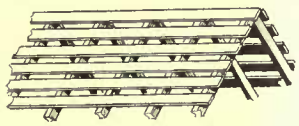
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The Rite-Grade Inspected trade-mark is a co-operative inspection mark, the property of over one hundred associated mills, manufacturing more than 3½ million squares annually. The Rite-Grade Inspected mark on a bundle means that the shingles are produced by a member of our Association, and are guaranteed by official inspection to be up to grade as to thickness, grain, selection, uniform size, and covering capacity.

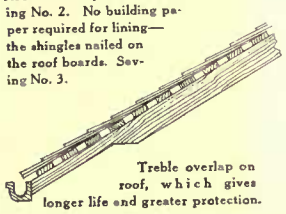
Write for copy of our booklet of distinctive American homes. It offers many suggestions for building economically and well.



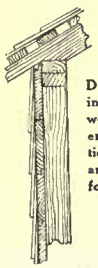
Red Cedar Shingles are light. Fewer rafters required. Saving No. 1.



Roof boards spaced—not solid. Saving No. 2. No building paper required for lining—the shingles nailed on the roof boards. Saving No. 3.



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"The Roof of Ages"



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Second honors and a special gold medal went to the exhibit arranged by the Garden Club of Short Hills, New Jersey



A blue glazed bath on an iron support, twined with ivy, focussed the attention in the arrangement shown by the Garden Club of Easthampton



The Garden Club of Allegheny County, Pa. used as a central figure a small lead statue of a child beside a bird bath

House & Garden





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House & Garden

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RICHARDSON WRIGHT, *Editor*
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SEPTEMBER BRINGS FALL FURNISHING

IT'S an axiom that if you stop growing, you're dead. If you stop changing, re-making, improving the house, your interest in it dies. You will be finished long before your house and your garden will. The steady grind of new curtains and rugs, new chairs, new borders, new lawns —it goes on with the inexorable, steady drive of Time. We can no more avoid it than we can avoid tomorrow. That is life, because each tomorrow is constantly offering us something new and fresh and delightful that makes life fuller. That also is the lure of each forthcoming issue of HOUSE & GARDEN; each number offers an abundance of inspirations and suggestions for the better house and the more lovely garden. Each turn of the pages gives a new idea.

September comes with fall furnishing suggestions and is big with promise. Here are pages on the use of the screen in decoration, yonder displays of new wall and upholstery fabrics and small tables and accessories for the fireplace. The furnishing of the library is illustrated with many delightful photographs and the article on French trick furniture is as intriguing as a novel.



French furniture is among the topics in the September number

Of gardens—for this magazine looks upon the garden as an all-year diversion—you will see displayed a remarkable English topiary garden only thirty years old; a garden in Connecticut built on three levels and plants for a shaded spot. For the specialist—and what gardener is not a specialist in some favorite flower?—are two pages on making an iris garden, and one on a much-neglected flower that British nurserymen have improved, the Michaelmas Daisy. To make the garden measure full you find a contribution on what Spanish gardens have given us and on the distillation of flower waters and the making of flower potpourri.

The building of the house is not neglected in this issue. The remodeled Colonial house by Prentice Sanger and the two beautiful properties developed in California from designs by Myron Hunt give a wide range of recent architectural work. Linking the past to the present are houses of old Georgia and a charming article about them. For the beginning builder the a-b-c contribution on roofs is an essential. The space is almost gone—and yet only a handful of the September ideas have been mentioned. But they will come with the magazine.

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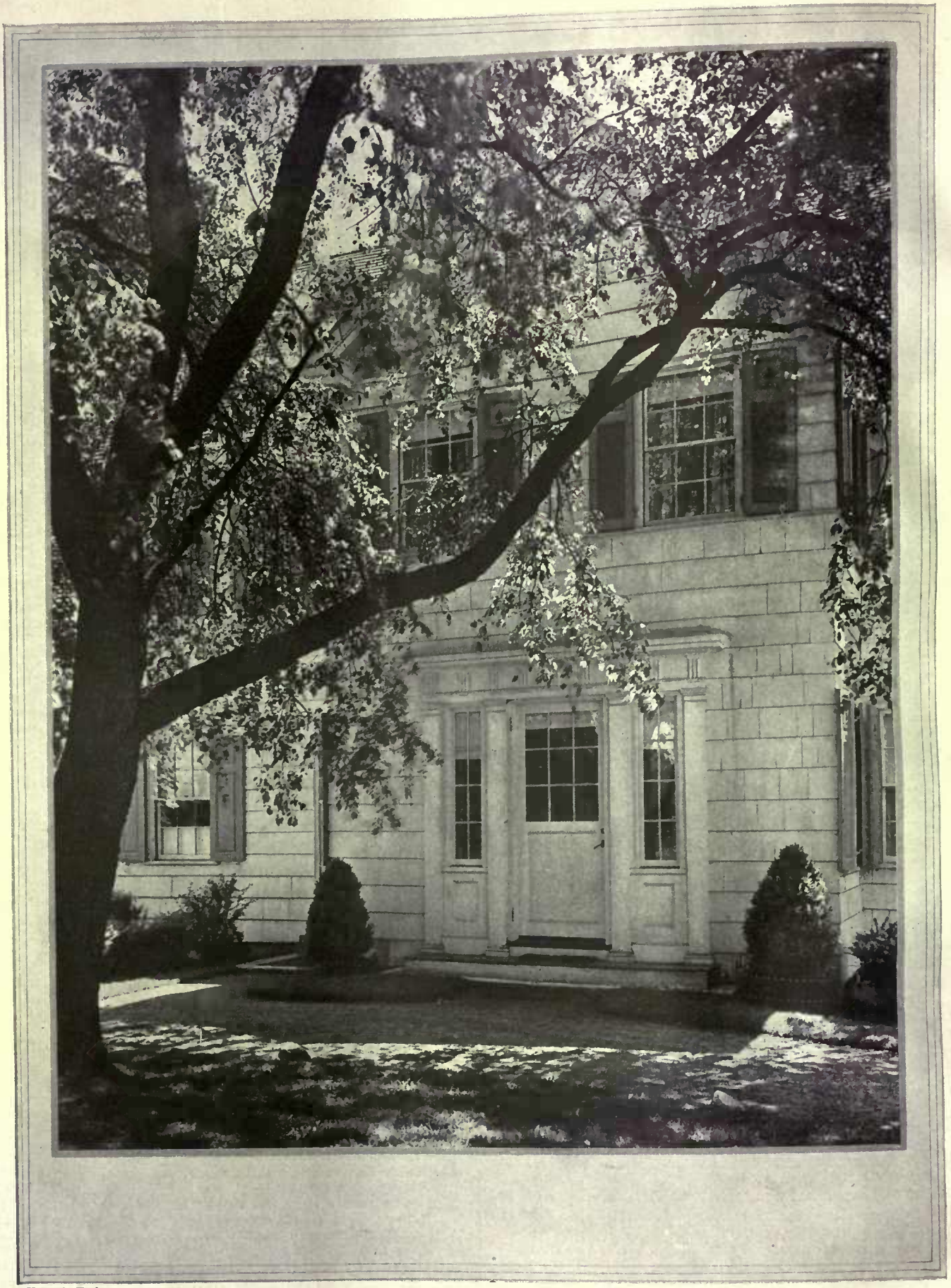
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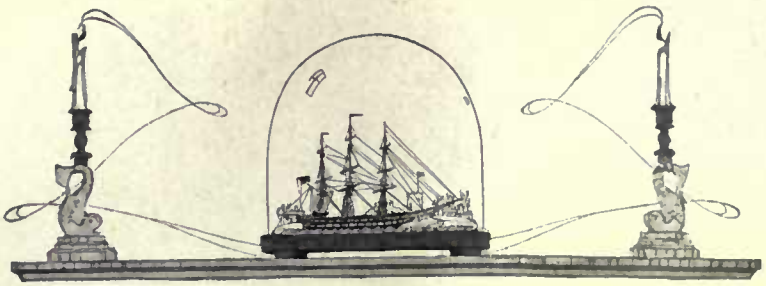
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Kenneth Clarke

THE GARDEN FRONT

The garden entrance of the house should make no effort to compete with the garden. Let the front be ever so elaborate and imposing, here the door should be low, simple in design and unobtrusive, affording a quiet transition to that lovelier beauty beyond of wide, shadow-dappled lawns, beds riotous with flower blooms and stalwart trees. An example of a garden front designed as it should be is found in the residence of Mrs. F. Franklin Wardwell, at Shippan Point, Ct. Other views are shown on page 22. There the front entrance can be compared with this simple doorway into the garden. Aymar Embury, II, architect



FURNITURE OF OUR FOREFATHERS

Colonial Designs Both in the Original and in Reproduction Are Enjoying a Merited Popularity Today

MARY FANTON ROBERTS

THE early American furniture has inherited the quality of the early American settler—those men and women who sailed to this country three hundred years ago, because they would not brook interference with a few fine spiritual ideas, who wanted a life suited to their own fearless outlook. And just as soon as they landed at Plymouth Rock from their little perilous crafts they started out to build houses and to make furniture, all of which expressed a very interesting condition—an old English culture, a recollection of free years in Dutch surroundings and the impression of a new land in which there was freedom, and but little else.

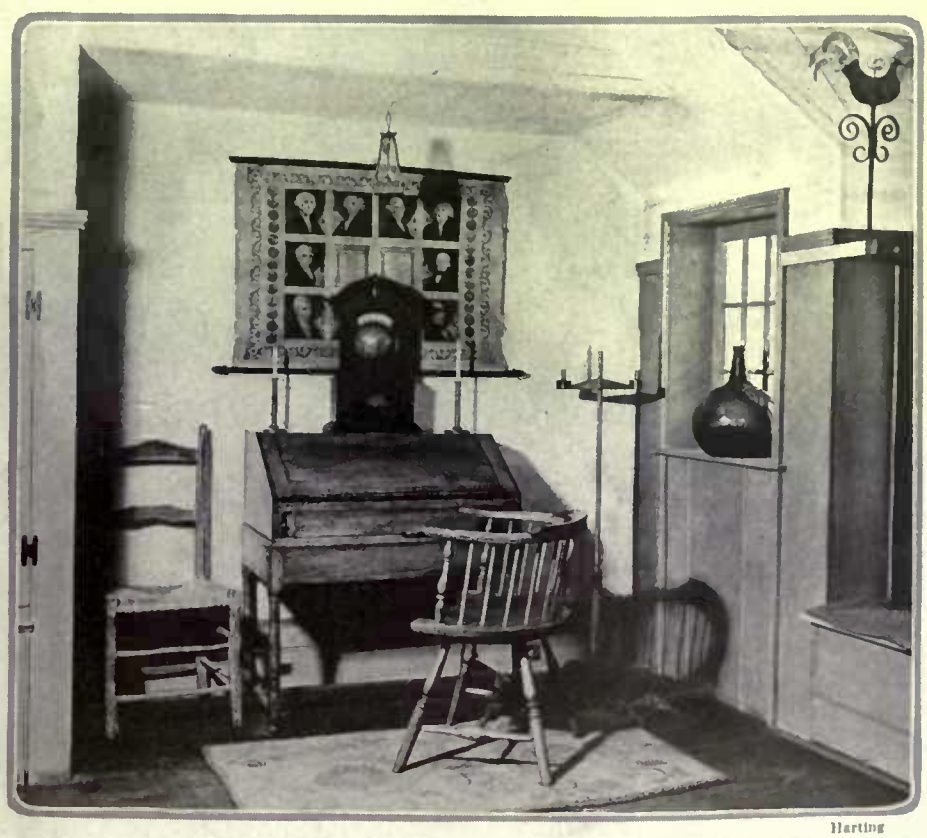
The preachers and the teachers, the farmers, the sailors and the cabinet-makers all set to work to build homes, to make furniture, to develop a life in which they could at least have absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrial art in England, out of Holland's free spirit and love of beauty, the furniture of our forefathers was developed. Naturally, from such conditions an environment was created of the utmost sincerity, permanency and so far as possible beauty.

Men and women who build their own houses, homes they have risked their lives to achieve, never introduce an element that is cheap or shoddy or fantastic. With such people a real need is being met, serious conditions are being coped with, new interests are being expressed; and thus one sees in the old Colonial architecture, whether in New England, Pennsylvania or Virginia, and in the furniture of those days, a form and detail permanently beautiful, —old world ideals of living combined with this new radiant opportunity for freedom, and, of course, the handicap of creating without trained artisans and without developed building materials.

Two different influences pressed down upon the furniture of this period most definitely; namely, the rich swashbuckling outline of the Jacobean idea and later the esthetic designs of the Adams brothers. Examples of the furniture of both these Periods were brought to America from time to time by the Pilgrim fathers, and then copied and adapted to the simple ways of living prevailing in Colonial times.

Outside of these particular influences, vigorous or esthetic, you feel most searchingly in all the real New England furniture the quality of the New England conscience. In the making of those fine pieces, there was no waste, no superfluous ornament, no catering to the luxury of the merely idle, no hint in home or garden or fittings of sweet ladies sighing back of casement windows, or cavaliers lounging in spacious inns or courtyards. Chairs were made in these days for the tired worker, for the women at the loom; well made, to last, with a rare sense of proportion, a love of fine textures, the spirit of the real craftsman. Great chests were designed, high and low, and finely wrought, but simple. Beds were carved as time moved on, and draped with hand-woven linens, hand dyed and made.

There was a great dignity about the lives of these pioneer men and women, and there was a great dignity in their houses and furniture. If you see a chaise-longue it is usually modeled from an old Jacobean piece, made a little plainer, with a simple Dutch head piece. And desks were devised in the simplest fashion, just places in which old letters and curios were locked. There was no ornamentation for these desks, and not many of them have survived. The finest were made of walnut and pine, severe and exquisitely polished, and there were dish cabinets carrying a hint of the more elaborate craftsmanship of the William and Mary times, and little low stools, like the old coffin rests in England. And always the most delicately thought out and exquisitely wrought iron. Even to use with the stoutest types of Colonial furniture, the wrought iron was indescribably lacey, strong, suited to its purpose, well made, but with something of that thin, fine quality that was in the spirit of the religious pioneer himself. These artisans of wrought-iron had the love of their craft that one remembers in the work of the Italian goldsmiths.



Harting

Severe and strong, the early pine period was expressive of Puritanism. In this group the desk and Windsor chair are pine. The pine candle stand is quite unique. The hooked rug, a glass bottle and an uncommon clock complete the setting. Courtesy of Benjamin Bonaist

Today we are feeling more keenly than ever the charm of our own "Period" furniture—the Colonial. We need it in our modern Colonial houses, and in the new houses that are being built



The New York apartment of John Murray Anderson, the producer of the colorful Greenwich Village Follies, is furnished in the austere style of Colonial days



Harting

Curly maple was used as far back as 150 years ago. This chest of drawers is a fine specimen. So is the maple, rush-seated chair. Courtesy of Jane Teller

and have not yet been grouped into a style. We have in America today a very fine type of domestic architecture, scarcely a decade old, which is not suited to the Period furniture of France or the elaborate old polychrome style of Italy or even to the furniture we know best in England. And for these houses we need more than anything else our Colonial furniture, our iron work, even the hooked rugs and wall papers. In the illustrations used in this article, we are showing how delightfully appropriate this old Colonial furniture is in the modern room. It suits our new types of walls, whether they are plain tinted plaster or decorated; it suits our casement windows with the lounging seats underneath, our fireplaces, our comfortable, pretty ideal of bedrooms. It goes without saying that you cannot combine these Colonial designs satisfactorily with the French Periods, or the Italian, Spanish and Greek designs. But for the new homes that our domestic architects are creating, comfortable, convenient, and picturesque, there is no furniture so intimate, so harmonious as the furniture of our forefathers.



Casement windows were used before the double-hung sash. In this group by Benjamin Benguiat they form the proper background for the unusual pieces of early pine

No craftsman that we know has ever handled walnut more beautifully



Harting

This curly maple four-poster with pineapple carving still has its original tester or canopy and hand-blocked chintz spread

The candle stand and ladder-back chair in the bedroom group date from about 1750. A hooked rug completes the original atmosphere





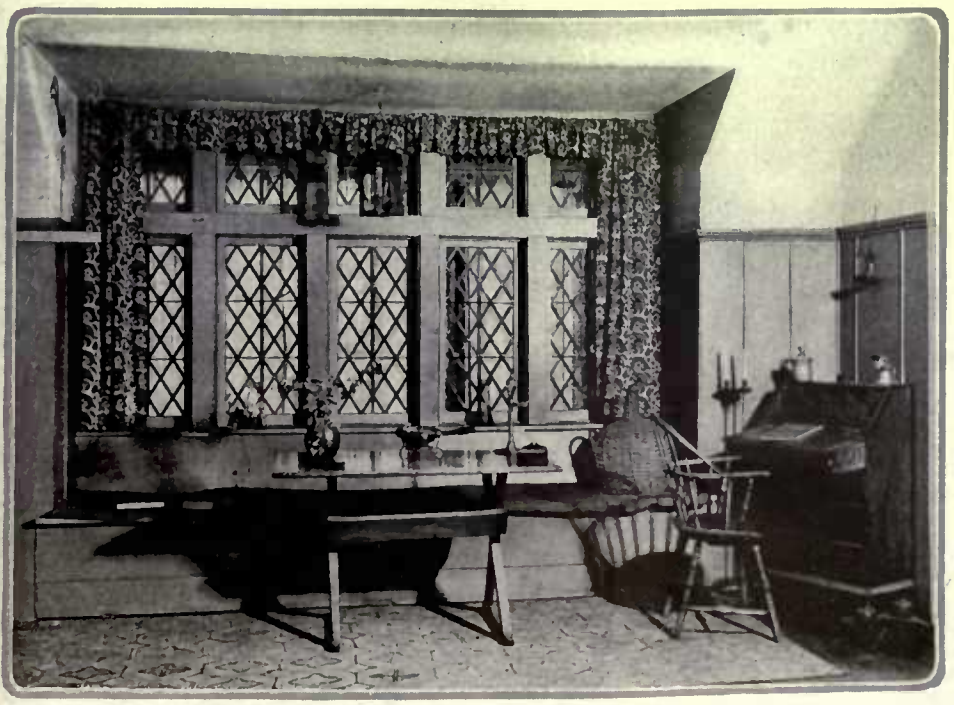


(Above) The double comb-back Windsor is a rare type of the Middle Colonial period. Photographed by courtesy of Wallace Nutting

(Above) The comb is peculiar to some Windsors. In this round-back type the style of turning dates from the middle period. Wallace Nutting

(Right) The Windsor chair took varied forms, from the simplest to the most elaborate. This example shows the braced bow-back, an unusual type. These Windsors are available in reproduction

(Below) The cross-leg table, in its simple lines and construction, typifies the spirit of early America. In this group is also shown an unusual narrow pine desk. Courtesy of Benjamin Benguiat



and interestingly than the Colonial cabinetmakers. It is a durable wood, that grows lustrous with age. It combines with other styles of furniture far better than mahogany does, and if made after the good old models always has an air of distinction. One wonders why the modern Colonial furniture has not been duplicated more often in the woods that are at our command today. Mahogany is increasingly difficult to get, and there is no reason why these fine old models should not be reproduced in the less expensive woods suitable to such designs, as for instance, cypress, chestnut and eucalyptus, pine, maple.

Excellent modern Colonial furniture is being made by genuine craftsmen, and it is even possible to secure the more practical models unpainted, these to be toned to suit the special woodwork of individual rooms. The unpainted pine pieces are often merely finished with oil and wax well rubbed in, this process repeated several times, and then an outer coat added of lusterless varnish, making an interesting furnishing for a light tone room fitted with brilliant curtains and cushions.

There can be no doubt that more and more our architects will carry out in the houses that are designed for this country our old ideas of simplicity and beauty, because the early people built without precedent the houses suited to the landscape and their own need. Now if these earlier styles are to prevail in a modified way, the essential furniture to realize harmonious interiors is unquestionably the old Colonial models. Happily for these houses, wall paper is being made today exactly suited to this furniture, and also the old Colonial wrought iron is being reproduced with great conviction and fidelity.



Kenneth Clarke

The home of Mrs. F. Franklin Wardwell, at Shippan Point, Ct., is an admirable example of Colonial design applied to a country house. It is a combination of shingle and clapboard painted white. The brick chimneys are also white with dark caps. Pierced white shutters, an occasional arch-top window and the decorative swags in flat panels and the bow window over the door give this façade decorative variety

TWO COUNTRY HOUSES

AYMAR EMBURY II, *Architect*



A bow window over the entrance is a device Mr. Embury is successfully using. Its first appearance was in a house he designed for House & Garden in July, 1917. The combination of window, door and lanterns makes a handsome entrance



Balance is given the fireplace side of the dining room by repeating in the arched window the design of the china closet. The walls are paneled and painted white, affording a dignified background for the simple old furniture



Another interpretation of the Colonial style is found in the residence of George C. Haas, at Mt. Kisco, N. Y. Walls and roof are shingle, the walls and chimneys being painted white. Among the interesting features of this façade is the entrance portico extending from an angle in the wall. The roof lines of the house and the placing of the chimneys give it an admirable air of permanence



The entrance portico deserves especial study because of its fine detail, one of the admirable characteristics of Mr. Embury's work. The ceiling is paneled. There is a successful balance and play of light and shade in this design

IN SHINGLE AND CLAPBOARD

ALONG COLONIAL LINES



Wide moldings have transformed the plaster walls of the dining room into large panels. These, in turn, painted white, are harmonious with the beamed ceiling and the cottage furniture. The decoration over the mantel attests the owner's proclivities

THE DECLINE AND FALL OF SUNDAY DINNER

LET Gibbon write of Rome's decline and Milton of Man's fall; these words are penned in memory of a lost delight—the American Sunday dinner.

The family arose piecemeal on Sunday mornings and usually late. From the youngest to the oldest member, an air of futility accompanied its dressing; there was no use putting on old clothes because you must change them after breakfast to be properly clothed for church.

But however prepared the family was for church at breakfast time, it found itself utterly unprepared when the actual, solemn fact of church itself, hove into view. Suddenly the Sunday peace was broken by the clash of bells. A hectic rush—some ready, some not ready. Gloves were lost, hatpins mislaid and children got mud on their frocks at the last minute. Finally these misfortunes were overcome and the family huddled into an entity, and thus solemnly arrayed and arranged, it set forth. In those days there was no such thing as some members going early and others later; if a man had his quiver full, he needs must show it complete to the assembled congregation.

There followed the clattering ascent of the church aisle, the separation of small children in the pew by their elders lest the younger generation should giggle during worship, the long addresses to the Deity, the longer polemics on dogma, the getting up and getting down, the kneeling, the squatting, the squirming. Then the Doxology. All congregations sang the Doxology with great gusto—and there was a reason.

When the family left church it was bathed in a wave of thankfulness and relief. Church hadn't been half so bad. This mellowing of sentiment was not due to any higher level to which the service had raised it; church was only the narrow path that must be trod before one reached the highway of the gastronomic delights to follow.

OF all the joys in this world (there are many) few could compare with that of sitting down to a gargantuan Sunday dinner after the lean and penitential fare of Sunday morning church. Then did Sunday justify itself in broad slabs of roast beef or the tender breast of chicken, then did the family feast on all manner of succulent vegetables, on potatoes browned in the pan and sauté string beans, on corn and buttered beets; on a devastating array of pies and ice cream (ground by the hired man in the woodshed while the family was at church) and the elusive slip-and-go-down junket.

In those days Sunday dinner was the great feast of the week. Other meals led up to it and away from it. It was the peak of culinary attainments, the seventh of the gastronomic heavens. Eaten in great state, with impressive ritual and surrounded by the fine vestments of best linen and glass, it burst upon the dullness of our week like a sudden sun-shaft through a darkened sky.

In the old days Sunday dinner afforded an opportunity for entertaining which was quite unlike the hospitality of any other day. Sunday dinner was an elastic meal—you could extend the table to its last leaf and there was always enough to go around. It marked the weekly gathering of the American family. Cousins, aunts and uncles might seem intolerable old bores on the other six days, but seat them at the Sunday dinner table, and the very presence of the meal seemed to humanize them. For all their stiff and uncomfortable clothes they took on a fresh and kindlier aspect; the memory one has of them is colored by this Sunday dinner atmosphere.

With Sunday dinner fallen into decay Sunday hospitality loses much of its charm. The company still appears, the family still foregathers, but the gargantuan feast is reduced to a rattling skeleton of cold dishes and salads to which guests help themselves like time-pressed clerks.

Likewise does the decline of Sunday dinner give a strange aspect to Sunday supper. In the good old times supper on Sundays was a light meal of left-overs, sufficient to stay us to the following morning's breakfast. It was a pleasant reminiscence of the dinner that preceded it, an echo of its alimentary pleasures. A hot supper on Sunday night, designed to sate the appetite after a day of golf or gardening, has none of this elusive interest and charm of an echo meal; it is exactly like eating dinner after a hard day's work at the office. And the point of Sunday meals is that they should set the day apart from the meals of the rest of the week.

THIS decline and fall of Sunday dinner bothered me for a long time. If we could only have the dinner without the church, life, I thought, would be quite perfect, but Sunday dinner without the preceding service falls quite flat; it ceases to be an event and becomes merely another meal. True, one can raise more of an appetite in eighteen holes of golf than he can by singing hymns, he can wrestle in prayer all morning and not have the healthy ache of muscles that spading the garden gives him, but the appetite is not all that one requires. The more I thought of it, the more I saw that the decline and fall of Sunday dinner was due to the decline of Sunday churchgoing.

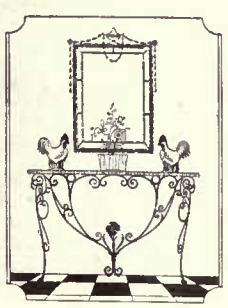
Do not mistake me; I am not writing azure propaganda, I do not belong to the brothers of the white tie and alpaca coat, but I am forced to the admission because, until recently, my approach to Sunday dinner has had none of the lusty anticipation that once accompanied it. Sunday morning service becoming an anachronism, Sunday dinner also fell from favor; it ceased being dinner and was merely lunch.

Being a dweller in the country for a greater part of the year and a gardener by choice, I have spent innumerable Sundays working with my flowers. We tried the old-fashioned dinner for a time but were obliged to give it up. I was sorry, because of the tender memories of childhood Sundays. Then the local church called a new pastor.

UNDER the senility of an ancient minister the congregation had diminished. The new parson was young, and full of ardor. He belonged to this era and took cognizance of its requirements. Heeding the scriptural injunction to make friends with the mammon of unrighteousness, he made friends with the men of the town. It was to him I owe the restoration of my Sunday dinner.

He made us a proposition—us heathen men and women. Golf was good and gardening was good and he would be the last to raise a voice against Sunday tennis. On the other hand, we all had a spiritual appetite to a greater or less degree, and there was no way in which it could be so satisfactorily gratified as by going to church. There was no use trying to gratify your physical appetite unless you first gratified your spiritual. Why not come to an eight o'clock service of Sunday mornings? Wear your knickerbockers and your sport skirts. Golf and garden afterwards.

We took up the challenge, we heathen of the town, and of early Sunday mornings now you can see a knickerbockered and sport-skirted congregation pouring into that church. Whereas before a mean, little handful attended this service, the church is now full. And—the thing that interests me most—we have restored Sunday dinner to its erstwhile honored place. We can now sit down to it lustily and rise from it with satisfaction. It has also given me a new view of religion—I have learned that religion is not merely the divertisement of dyspeptics and old ladies, but the healthy expression of people with good appetites, that the enjoyment of roast chicken follows upon the enjoyment of a good hymn, that the Doxology covers potatoes browned in the pan and a vast array of home-made pies.





Johnston

THE RESTFULNESS *of* FORMALITY

There is a formality that is disconcerting and a formality that is restful. One occasionally finds it in a room, where a balanced group is dignified without being stiff. In the New York home of Mrs. Charles H. Sabin is a fireplace that possesses this restfulness of formality. In addition to a colorful portrait, quaint old-fashioned pictures contrast well with the richly paneled walls; unusual lighting fixtures and an interesting fire screen in no way detract from the influence of the main object of the group—an unusually lovely old Louis XV carved oak mantel. Photograph by courtesy of Diane del Monte



A modern drawer handle of beautiful design shows an effective use of Sheffield plate

THE STORY OF OLD SHEFFIELD PLATE

This Ware Which Combines Cheapness With Beauty Affords A Practical Subject for The Collector

A. T. WOLFE



A pierced sugar basin with a floral design. Made about 1765

SHEFFIELD plate has a unique history. It was discovered at an opportune moment, by an accident, and in the unlikeliest spot for such a discovery.

In 1742 when Boulsover hit upon it, Sheffield was a small mean place, and cutlery of the commonplace and strictly utilitarian kind was the chief industry. The inhabitants were poor folk; they cut their meat with the Sheffield whittle, as in Chaucer's day, and ate it out of pewter and treene or wooden vessels. Silver table appointments were not thought of in Sheffield, much less made, though the people of quality were already looking out for something more refined than pewter and less costly than silver for their homes.

The discovery, by "That ingenious mechanic" Thomas Boulsover, of plating by fusion is somewhat legendary. The story goes that as he was mending a knife made partly of copper and partly of silver it became overheated and as a result of his carelessness the melted silver and copper were inseparably fused together. Perceiving that there was something in it, he experimented, and presently the process was established and the accidental eliminated. He then set up a factory and for a short time turned out small wares—buttons, round snuff-boxes and knife handles. It was impossible that Boulsover could have fully realized the potential value of his discovery; he was a cutler by trade with no knowledge of hollow ware and its many uses: his traveller cheated him; there was no assay-office nearer than London and soon we find him returning, for greater profit, to his edged tools, and but for the enterprise of his apprentice, Joseph Hancock, the world might have been poorer for Sheffield plate.



Very late Sheffield work developed a floridity of design. This vase is an example



A simple cream jug bearing rare imitation silver marks

Faithful to the trade of the town the new material was first used for buttons and boxes, then Hancock astonished the natives by a saucepan silver-plated inside, and "led the way from a button to a candelabra" during the fifteen years that elapsed before he, too, gave up the manufacture and turned his attention to rolling the metal for the plate itself.

By that time the industry was well established; from 1760 it grew apace and spread to London, Birmingham, Nottingham and Dublin. By 1773, no less than sixteen firms were working in Sheffield alone. Horace Walpole's "quite pretty" set the seal of his approval in England, and the markets of Europe were demanding more and more. From this time on

The lion and ring handles found on this late Georgian coffee urn were a favorite device of the Sheffield makers





Of these three early pieces—a hot water jug, a chocolate pot and a beaker with wooden base—the latter two show the same silver marks sometimes found on Sheffield

The melon shape is occasionally found in Sheffield urns of late Georgian make. It has a pleasing decorative quality

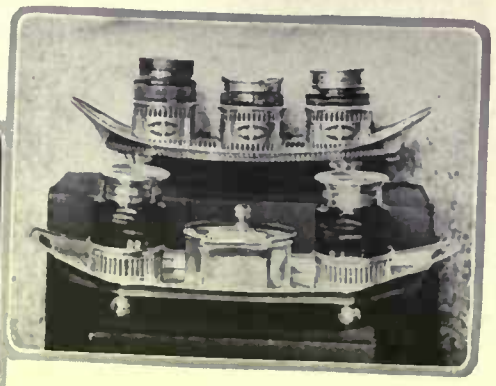




A Late Georgian butter dish of pierced work with bands bearing a pattern in relief, and with graceful handles



The gadroon and shell mounts of this silver tray contrast admirably with the plain surface



These two writing sets of pierced work, one with a box for sand, belong to the Late Georgian period

the Sheffield platers went from strength to strength for a century before the coming of electro-plating.

Between fused plate and electro-plate there is a great gulf fixed; the basic difference is that in the latter process the silver coating is applied to the finished article, while "Sheffield" was cut and fashioned out of the copper-silvered plate. Reduced to the fewest words, the long and delicate process of making this plate was as follows: melting; forging; firing; rolling. Copper with a small alloy of brass was melted to an "ingot" about the size of a small brick, and an ingot of silver was cast in the same way. The two ingots were next forged (or hammered) closely and evenly together; they were then wired to keep them in place and fired, till the exact moment when the silver and copper had melted and fused inseparably, and then withdrawn. The wires were then removed and the composite ingot rolled between steel rollers to whatever thinness was required. In the early days this was done by hand-hammering, but when larger things were made hand-hammering was found too slow and steel-rolling came into use. From the sheets all manner of vessels were cut out, shaped by hand and joined by beautifully soldered seams.

The Use of Dies

Dies were used in some form by the Sheffield platers from the beginning. The buttons (which, with snuff-boxes, were the chief output of the first seven years) were probably struck from old Queen Anne dies which had been made of buttons of silver. For the candlesticks, which were made in quantities through each phase of Sheffield plating, dies were a necessity to ensure proper fitting of the parts. The early dies were of soft metal, made before the die-sinker's art had reached its subsequent perfection. They soon wore out and the impressions were not always clear and sharp, and the gadroon borders had sometimes to be touched up by hand after mounting. Later the dies were cut in steel with inimitable delicacy and precision, and it is a bitter reflection on the Philistines of the fifties that they destroyed these fine and costly things by the hundred-weight for the sake of the metal.



Belonging to the Late Georgian period are these three examples—a sugar basin with lid, a hot water pitcher and a tea caddy



A tea caddy of the middle period (1770-1790) with delicate ribbon and medallion design



A pierced sugar basin lined with blue glass



A wine cooler with lion and ring handles

At first, when the pieces were small and simple in design, they were made and finished entirely in the rolled copper plate. But in the course of time it became evident that the coffee-pots, trays, candlesticks and cups had a tendency to wear thin and show copper at the angles, edges and rims. To remedy this fault the makers began experimenting with pure silver, and mounts, borders, edges, handles, and so on were struck in the pure metal from dies and soldered on. At the time (about 1789) the large, handsome and solid pieces were becoming popular, and the use of silver made possible this new style, with its wide and massive borders and deeply curved and floreated edges. In course of time silver mounts became invariable, and a silver shield was "laid in" or "rubbed in" and on this shield the coat-of-arms or monogram was exquisitely engraved.

The Mount Period

The introduction of silver mounts serves to mark a dividing line between the first and the second period of old Sheffield Plate. The first, from the discovery up till 1790, has been called the copper-mount period; from 1790 till the close, the silver-mount period. Pieces belonging to the first or copper-mount period are sometimes divided into Queen Anne and Early Georgian—and those of the second or silver-mount period into Late Georgian; Empire and Late (or Florid). There are other distinctions and divisions, but these five are sufficient for a brief survey.

Well preserved specimens of the so-called Queen Anne and Early Georgian period are much sought after, and exceedingly hard to find. Made almost entirely by the prentice hand not yet quite at ease in the new material, there is a trace of clumsiness, a hint of inequality about their native charm which does not in the least detract from it—or from their value. Early chased and embossed pieces fetch enormous prices today. Coffee-pots, jugs, two-handled porringers, tea-pots, salvers and

(*Continued on page 62*)



For practical as well as artistic reasons the garage is to be made an integral part of the house. This accords with the English type of design desired by the owner. The walls will be of stucco over hollow tile and stucco over metal lath. The owner is J. L. Meyfarth and the house is at Manhasset, L. I.

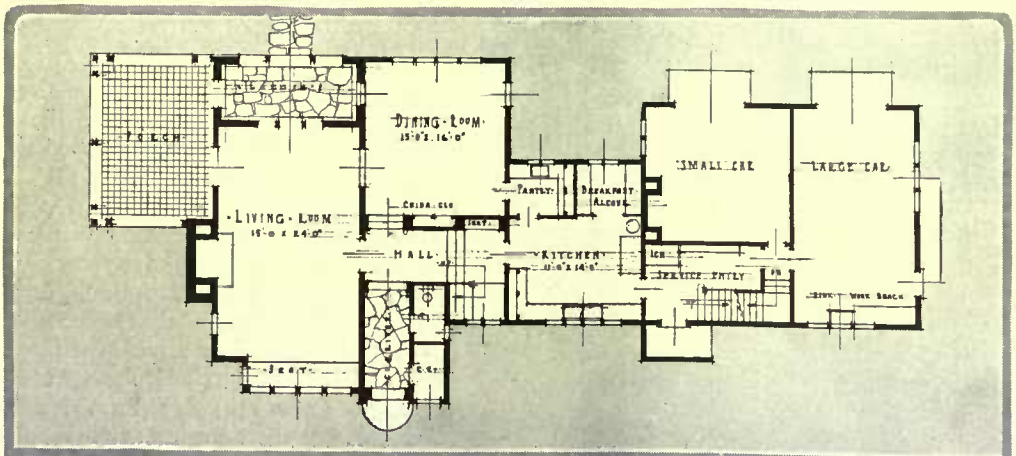
BUILDING A HOUSE THAT EVENTUALLY CAN GROW UP

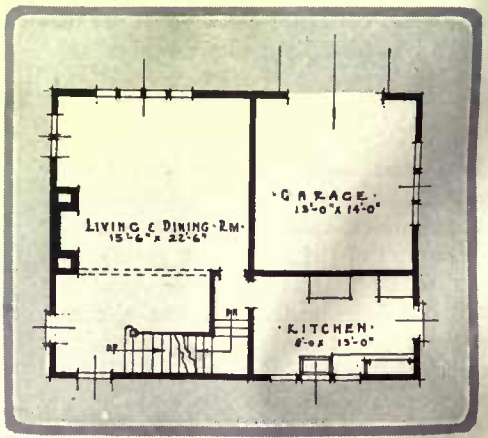
The Beginning and the Finished Scheme

ARTHUR W. COOTE,
Architect

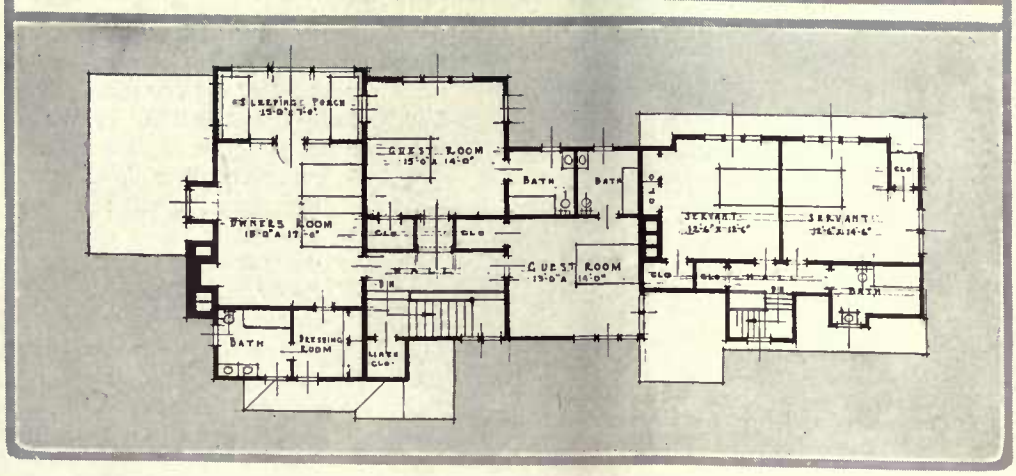


So far only the garage is erected. A fireproof wall will separate this from the house, the windows being eventually filled up





At present there is a combined dining and living room, kitchen and one-car space in the garage. The bed chambers are on the second floor



Completed, the house plans will give an interesting disposition of rooms. The garage will hold two cars. A narrow service section connects the garage and the rest of the house. Upstairs the space is well divided, halls being kept to a necessary minimum

THE REVIVAL OF MARBLING

An Old Art in Which Modern Taste Has Found a New Charm and Countless Possibilities

ALDOUS HUXLEY

THE different processes of marbling, that is, of artificially imitating the color and figure of the many varieties of marble, have been known and practised for a considerable period. Marble-painted tombs dated from early Jacobean times still exist, while marbled paper seems to have been used from the end of the 17th Century onwards. During the 18th and 19th Centuries marbling was freely practised, and it is only of comparatively recent years that this art began to lose its popularity. At the present time, however, we are witnessing a revival of marbling. Talented artists are devoting their attention to the various processes by which effects of marbling are produced, and are making free use of it in all sorts of interior decoration.

Marbling is a form of decoration which can be applied almost without limitations. There is practically nothing in a house which cannot be marbled, and marbled with good effect, if taste and restraint are combined with skill in the artist. Marbling may be made the predominating feature of the whole decorative scheme—the wall surfaces of a complete room marbled. It may, on the other hand, be used to bring out such comparatively minor details in a room as the woodwork of baseboard and windows or the fireplace. Pleasing effects may be obtained by picking out individual moldings on a door or in other woodwork with dappled marble colors, or else wall spaces may be broken up by marbled panels. It is possible even to marble furniture.



Marbled table tops are quite common today. Small boxes or trays can also be marbled with excellent effect. Indeed, the only cases in which marbling is not legitimate are those in which a deliberate attempt is made to deceive the spectator into believing that genuine marble is being used. To use marbling for this purpose is the worst form of snobbery—the snobbery of wealth. It is simply to pretend that the decoration is more expensive than it really is. Marbling should be used only for its esthetic value, because the cloudy coloring, the curious irregular markings found in real marble are beautiful enough to be used as a decorative motif. The process should never be used for merely fraudulent purposes, and, indeed, nobody of ordinary tastes would desire to imitate the practice of cheaply pretentious hotels and over-decorated theatres.

It is as well, therefore, to use marbling in such a way that it is always apparent that one is using it only because

(*Continued on page* 66)



The question of the color for the trim of mahogany doors is always a difficult one. A treatment of marbling in gray and yellow solved the problem in this room

(Left) An unusual room was created by painting the floor black, veined with white, the walls lapis lazuli veined with gold, with motifs of marble used for the frieze

(Right) The classic manner of 1800 *marbling is reproduced in this doorway, the trim being marbled in browns, gray and black and the doors grained to imitate wood*





From the time of William and Mary comes this unusual specimen of painted Chinese mirror in a walnut frame. This example and the others are from the collection of Francis Harper

PAINTED CHINESE MIRRORS

Some Exquisite Examples of Oriental Artistry Fashionable in the Reigns of the Georges and Now Enjoying Renewed Popularity

WEYMER MILLS

THE middle of the 18th Century brought into the full glare of Fashion the soft flickering light of the painted Chinese mirror—the thing that was half a landscape or garden of allurement—a dream vision that gave the passing fair only a glimpse of a smile, a vermillion blush, or an eager eye. The Lady of Quality and her attendant dilettante—the Horace Walpoles and the lesser Horaces—suddenly came upon a new Oriental whim. Some delightful maniac lost in a maze of the artistic expression called "Chinese Taste" found a Chinese painted mirror at "the Chaney Ware House," and straightway the horde, dubbed barbarians by the Celestial Empire, sent to yellow traders the said barbarians designated by the same appellation, and London shook its feathers before reflectors that held sprays of sacred blossoms, strange gardens and gorgeous birds and butterflies. A mirror that mingled one's vision with color was an enchanting novelty. And the beauty of the colors is still held by the little toys of yesterday. In Chinese terms we read of them as "liquid dawn grey," "cucumber rind green," "blue of the sky after rain," "bright blue of the kingfisher's wing," "shell yellow," "wax white" and "red of ripe cherry" or "fresh blood."

These mirrors beloved by the modish who perused each book on "Chinese Taste" as it saw the light—those scarce volumes on decoration by Thomas Johnson, Edwards and Darley, Ince the favorite of Marlborough and the Halfpennys have reached, after two centuries, a prodigious market value. The room



One of the finest Georgian examples of this Celestial art shows a royal huntsman returning to his pavilion. This mirror has sapphire blue water and a sapphire sky. It is hung in a dining room that is papered in pale mauve, a fitting environment for such a treasure

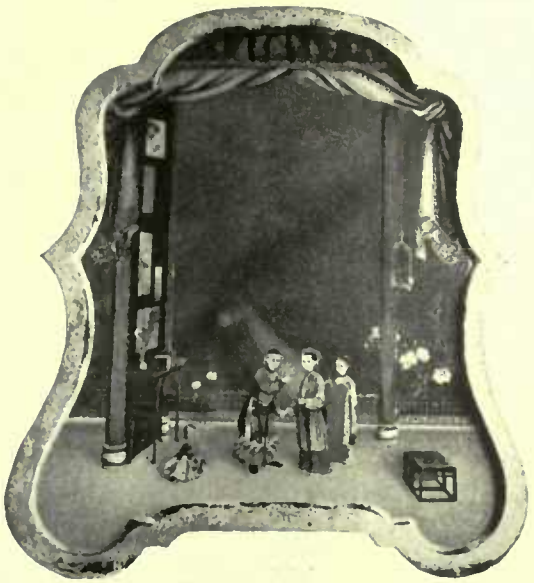
that holds the priceless Kang-hsi and Chien-lung porcelain welcomes them. Each foot of painted mirror is worth hundreds of dollars, and if the painting is especially fine, a mirror is sure to bring a thousand or more. In the London salesrooms beautiful examples in carved frames by Chippendale and his followers turn dollars into pounds. When one walks through the Chinese Mirror Room in the House in the Woods at The Hague one wonders what such a display would fetch if offered in an open market.

England and Holland are the two chief homes of these mirrors. In both countries they became more of a craze than in France. They were known in England in William and Mary's reign. There was a large influx in Queen Anne's day, judging from numerous examples found in untouched walnut frames of the period, but the Georgians went mad over them.

At the time Lord Macartney visited Pekin by Royal command Englishmen who sailed to China had their portraits done on mirrors. In Old Sun House in historic Cheyne Row there is a curious mirror with a picture of our Lady of Sorrows evidently copied from some book of prayers taken abroad by a Jesuit missionary.



A companion to the mirror of the returning huntsman shown opposite depicts the archers. The walled town in the background is painted with faithful realism. The colors are rich and clearly defined



A little Queen Anne mirror in a black lacquer frame shows a quaint domestic scene. Such mirrors are hung above flower tables to reflect the flowers. The scenes are painted on the glass, which is then mirrored

Students of the Chinese influence on European art in the latter part of the 18th Century have thought that some of the Chinese artists were brought over to London. Among Chinese mirrors bearing portraits the late Mr. Stoner possessed a large oval of a boy after Gainsborough that was only slightly foreign in feeling. It is quite possible that some shy slit-eyed youth with a twelve-inch thumb nail was captured by an astute purveyor of the Chinese taste. It is easy to imagine him under the guidance of the hectic Ince patiently weaving the pagoda into a mad Renaissance of the Gothic. It is doubtful if many Orientals were lured from the spirits of their enlightened ancestors in those centuries from Marco Polo to Lord Macartney.

The message sent by the Emperor in 1793 to George III begins — "Thou King having yearned from a distance for the civilizing influence"—This does not herald any great desire to allow his subjects to depart to such an unknown quantity as England. The world was square and China was its heart. The uncultured peoples on the rims might send their moneys for mirrors.



Painted mirrors of this sort deserve an especial setting, in fact, a room may be built around them. Thus this example, which is rich with gold and black, would be effective on a silver wall

FRENCH INTERIORS

As Designed by Students of the New York School of Fine and Applied Arts



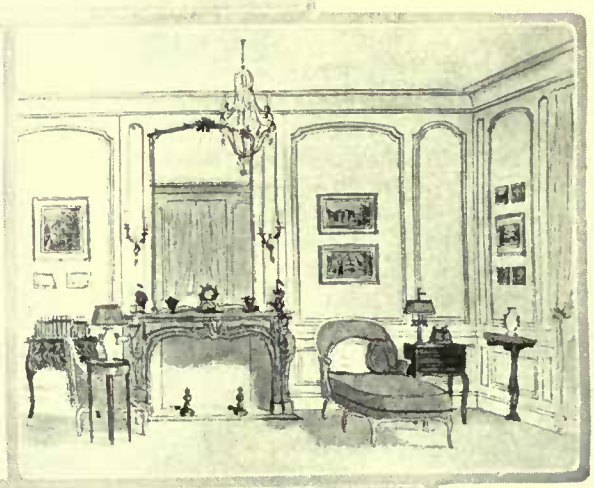
The Directoire style, now much in vogue, is applied to a bedroom. The walls would be green and the hangings yellow, a reproduction of an old chintz in violet, yellow and green. By Julia Lipps

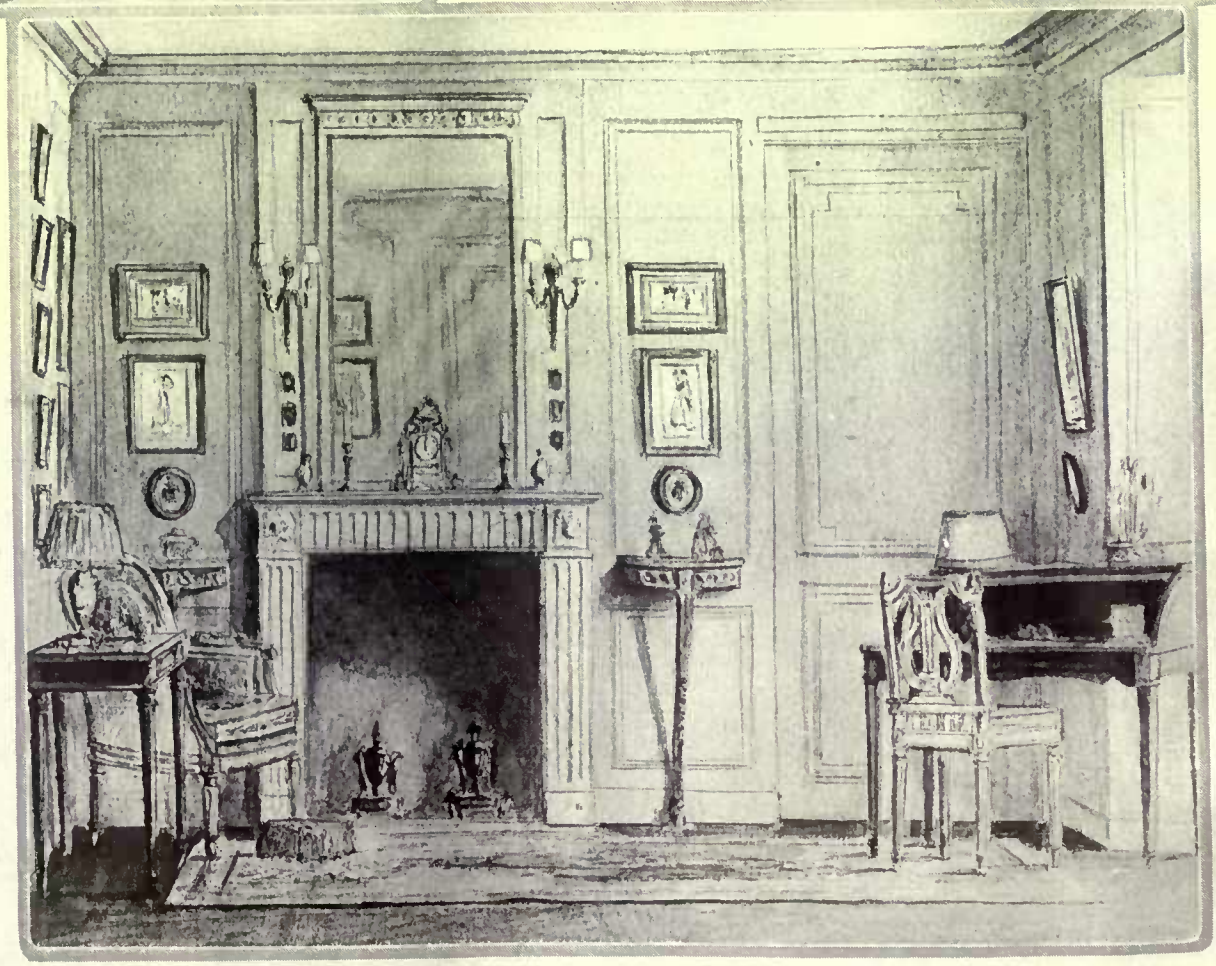
A morning room in the mode of Louis XV suggests a chaise longue in rose, green wall, interesting miniatures and a colorful screen. The small chair is Louis XVI. Designed by Mildred Irby

Green is the prevailing wall color in the Louis XV style. Here it is applied to a boudoir. The chaise longue would be yellow. A Louis XVI table is also used. Designed by Philip Annable



For a Louis XVI room, the background is deep yellow, the marble fireplace cream and the furniture painted green with some pieces in dark wood. This design is by Winifred Jacobus. These sketches are part of an exhibition of American student work now being shown in Paris





HOW TO MAKE COLORFUL ROOMS

Upon the Right Selection of Colors Depend to a Large Extent Their Physical Reactions upon Us and Our Consequent Pleasure in Them

LESLIE W. DEVEREUX

COLOR plays an important part in our lives, whether we realize it or not. If we live in dull and drab surroundings, we are bound to be affected to some extent by the fact, and tend to become dull and drab ourselves. If, on the other hand, we live in a bright and gay atmosphere, our feelings subconsciously borrow from the brightness of these surroundings and, often without knowing why, we are happier and more cheerful. The effect of a brilliant sunset or even of a picture or painted scene on the stage well executed invariably gives us pleasure. We are wont to notice color much more than we notice form, and a room tastefully decorated in bright tones is more apt to attract our sympathy than one soberly done but with fine architectural detail.

Nowadays the use of color is almost entirely confined to interior decoration, although in the days of Egyptian, Greek and, to some extent, Roman and Italian architecture, it was used on the exteriors of buildings. The staid Greek temples which we have come to picture as colorless masses of beautiful form were in reality profusely colored with bright pigments. How much we have lost by not following their example does not concern us here. Nor will the systematic decoration of public buildings, even the interiors, be considered. The purpose of these few notes is to give to the average man or woman who has a home to furnish some elementary ideas of how to obtain color harmony.

SOME people have the notion that if only one tone is used in decorating a room the result is bound to be successful. As a matter of fact, this is not true. One color extensively applied without any contrasting or relieving note must necessarily become monotonous, no matter how brilliant or beautiful is the color in itself.

Not long ago I visited a New York house which was very handsome in architectural design and detail. The drawing room contained some beautiful furniture and everything in it was of the finest quality. But, as a whole, it was a distinct failure because everything, from the rugs and hangings to the upholstery and lamp shades, was exactly the same tone. To be sure, it was a rich and beautiful color, but the excessive use of it not only killed the effect of the tone itself but even detracted from the beauty of form of the furniture. The monotony of the whole prevented any single detail, no matter how good, from attracting notice or attention.

On the other hand, a riot of conflicting colors inartistically arranged is worse. The effect of an inharmonious arrangement is disturbing. Colors that "fight" get on one's nerves almost to the point of depression and cause us mental nausea. If one must fail at all in decoration, it is better to err on the side of sobriety. It is not difficult, however, to strike a happy medium if one but understands the elementary principles that govern the use of color.

First of all, one must have some idea of the color spectrum in order to know which of the colors are relating or harmonizing, and which are opposing or contrasting. Black and white are not colors at all; they are the absence of it. The three primary colors are red, yellow and blue, and practically all others can be made by the combination of these in different proportions. The combination of yellow and red, for example, makes orange; red and blue make violet; and yellow and blue make green. Of course there are innumerable shades of orange, violet and green, but these are due simply to the preponderance, in different proportions, of one or the other of the primary colors. Various neutral tones, such as different shades of gray and brown, can be obtained by combining all three primary colors, and thus letting them neutralize each other. This relation is not difficult to remember if one is really interested in so doing, and it is very important to know in order to handle color intelligently.

There is one other factor which should be understood, and that is the question of "value." Value is really the presence or absence of light in a color; that is to say, whether it is light and bright, or dark and sombre. A high value is one which contains much light; a low value is one which is almost entirely lacking in it. Yellow has the highest value or most light, and violet has the lowest, and is consequently the darkest and deepest of colors. It must be remembered in this connection that black and white are not colors; for, of course, white is lighter and black darker than any color. Red and blue have about the same value and the intermediate shades vary in proportion as their place in the spectrum approaches yellow or violet. The combination of black or white with a color affects its "intensity," which is another word for its strength or purity. Thus a color in its brightest and purest form has its full intensity. In proportion as it is mixed or diluted with some neutral shade it loses its intensity.

THESE two principles once mastered, it becomes possible to use color intelligently, although some people are more sympathetic with its finer shades of harmony than others, just as some people have a keener ear for harmony in music. But even a person who has no natural artistic feeling in these matters can not go far wrong if he but follows the basic principles. He may not achieve a highly artistic effect, but at least he can obtain a pleasing relation which will make a room pleasant and cheerful to live in.

There are two ways to go about decorating a room: one is to maintain a neutral background in order to bring out more distinctly the form and color of the objects placed against it; the other is to use a bright background and thus detract from the other objects in the room. By a bright background I mean one which has many elements in itself, such as a colored wall paper. A background which has only one color but which is, however, of brilliant tone and full intensity may belong to either of the above classes, depending on how it is handled.

DIFFERENT kinds of rooms require different treatment. One which has little furniture is usually best treated by providing an interesting background. A Colonial hallway, for example, usually has little furniture other than the architectural woodwork and a hall stand, and therefore the wall decoration is relied upon to create interest. Many of the old Colonial houses have hallways with white or cream-colored woodwork and pattern wall papers to give the interest. The most attractive wall paper, to my mind, for this type of hall is the old-fashioned kind, not difficult to obtain in reproduction, which represented a pictorial panorama. Usually the lower part, just above the white wainscoting, represented a landscape, with perhaps a river bordered by trees, and possibly some peacocks or other birds in the near foreground. The hills in the background faded away into a blue sky which covered the upper part of the wall up to the simple cornice molding. It is possible, however, instead of relying upon wall paper, to create the interest (in which case the paper design must be very artistic) by employing a more neutral background and offsetting it by pictures or other hangings. This method is usually the best for an English, French or Italian hallway. Tapestries and heavy carved chests and furniture against a dull but mellow background (possibly oak paneling) are usually most appropriate for an English Tudor hall. For a French chateau, bright brocades and gay furniture of beautiful but delicate lines create a suitable interest and atmosphere; while, for an Italian villa, light but neutral-tinted walls should set off magnificent pictures, tapestries and heavy carved furniture.

IN general it is a better principle to keep the background neutral, and try to create the interest either in the furniture or in the pictures or hangings. It is, however, advisable to have some color in the background to give warmth and interest to the neutral tone, but it should be very subdued and should be felt rather than seen. For instance, a pure white wall gives a whitewashed and uninteresting appearance, whereas if it is slightly tinted to make it either cream color or some other scarcely noticeable tone, it will be even more effective to set off the furniture, and can

(*Continued on page* 68)

NEW BOWLS FOR FLOWERS OR FRUIT

Courtesy of Kantack, Heath & Warman



Graceful bowls of hand-bent antique marine glass, slightly opaque, are unusually decorative. They come in soft shades of amethyst, amber, green and white

The ornamental possibilities of these bowls is shown in the photograph at the left. Especially attractive is the boat-shaped one on its low iron stand

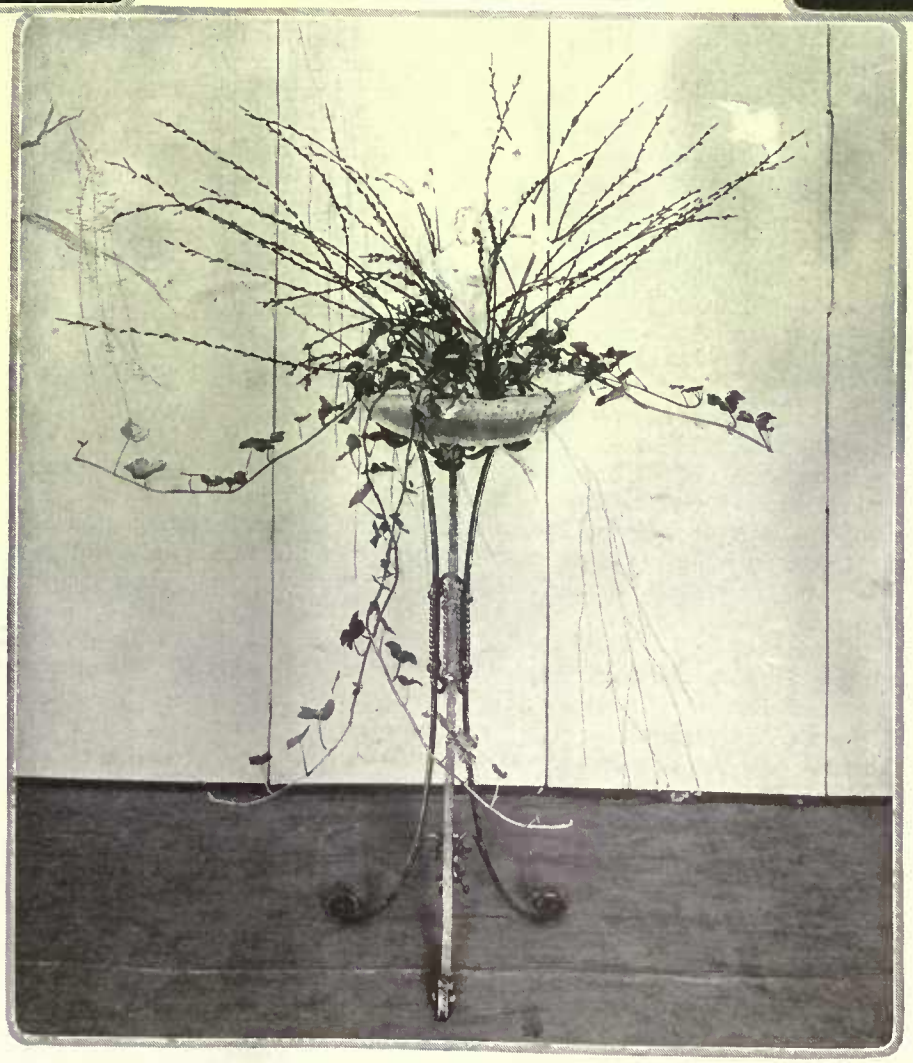






These bowls come in various shapes and as the glass is bent by hand each one is slightly different. The stands are of hand-wrought iron in black or antique gold finish

Colorful fruit blends well with the soft texture of the glass. The dish in the picture above is of hand-hammered lead with a dolphin design on the rim



In choosing the color of the glass it is well to consider the flowers. Here ivy and branching pussy willows have been placed in a sea green bowl on a tall iron stand with unusually striking effect

A LITTLE PORTFOLIO *of* GOOD INTERIORS



Modern decoration on the Continent has taken a variety of forms. Few of the styles in their entirety are adaptable to the American home, but many contain elements that are full of interesting and valuable suggestions. In this living room a paper with a large pattern in strong colors has been used up to the door level, the remainder of the wall and ceiling being the cream background of the lower paper. One set of portieres is of plain fabric with over-door valance, the other of figured material. The rod is fastened to a carved device



Harting

The living room in the New York apartment of Mrs. James McCrea has the interesting color scheme of cream paneled walls, claret carpet, hangings of claret with gold gauze glass curtains, black and gold fixtures and a chintz with blue and green on yellow. Mrs. Emott Buel was the decorator



The dining room in the McCrea apartment has pale yellow paneled walls, furniture painted yellow and lined with blue, a plain blue rug, hangings of plain blue satin with claret colored gauze glass curtains. The fixtures are blue and gilt with rose parchment shades decorated in blue and yellow



Harting

Georgian green paneled walls create the background in the drawing room of the New York home of Morgan Jopling. The furniture is upholstered in a linen medallion pattern. Curtains are soft green edged with maize; decorated tiebacks give added brilliance. Agnes Foster Wright, decorator



An English glazed paper gives distinction to this dining room. The ground is white and the design mauve, rose, turquoise blue and green. The furniture is painted turquoise blue and green. Dotted swiss and overcurtains of mauve gauze are at the windows. Miss Sparks, decorator

MODERN PANSIES AND THEIR CULTURE

All the Charm of the Old-Fashioned Sort Has Been Retained as a Background for the Splendid New Varieties

HENRY T. FINCK

MODERN pansies are what Mark Twain would have called violets with a college education. They far excel that modest wayside flower in size, shape and infinite variety of coloring, and their fragrance is even more thrilling.

In view of the fact that there are more than two hundred species of violets, this last claim may seem rash and reckless. I haven't nosed them all and I admit that there are few things in this world so delicious as the fragrance of the white Parma violet (*pallida plena*) or of the tiny *Viola blanda* which hides itself along the mossy, cool banks of trout brooks and rivulets; but at any rate I feel that the poets, who are forever raving over the sweetness of the violets (most of which have no scent at all), have failed to do justice to the pansy's entrancing fragrance.

To throw a perfume on the violet is called by Shakespeare "wasteful and ridiculous excess," like painting the lily, gilding refined gold or adding another line to the rainbow. Shakespeare, Milton and other poets also refer to the pansies. They are called by various pet names, such as "love-in-idleness," "hearts-ease"; but to their fragrance I can find no allusion in English poetry.

Modern Development

Why this silence? Probably because the pansy's fragrance, like its varied, velvety colors, is a product of modern civilization and gradual intensification. Gerard, a 16th Century writer, said of the pansies of his time: "smell they have little or none." At that time the only colors worn by the hearts-ease were purple, yellow, and white or blue.

These old pansies, in truth, were little better than the Johnny-jump-ups we find in neglected gardens today. You have no reason to envy your grandmother. She, poor dear, never saw any pansies bigger or more alluringly colored than the common violets of the shaded roadside, and not so fragrant. Not till about a century ago were successful attempts made to educate this flower into something rich and strange. In the moist, cool climate of England, and still more of Scotland, the improved varieties flourished.

In 1830 a man named Thompson, gardener to Lord Gambier, introduced the first pansies with the blotches on the lower petals which now are taken for granted in the finest flowers. He also succeeded in changing the blossoms, which before him had been "lengthy as a horse's head," into the rounder shapes we admire. He took no merit to himself for originating the modern pansy, for, as he said, "it was entirely the offspring of chance. In looking one morning over a collection of heaths, I was struck, to use a vulgar expression, all of a heap, by seeing what appeared to me a miniature cat's face steadfastly gazing at me."

The real Burbanks of the pansy were still to come. In the middle seventies of the last century three Frenchmen, Cassier, Bugnot and Trimardeau, specialized in this flower and got results which astonished and delighted the whole world, just as Henry Eckford did with his new and improved sweet peas in England. The names of these French pansy educators are still preserved, as they should be, in our catalogs of flower seeds. The Trimardeaus are of immense size. Cassier achieved unique results with blotches in threes and fives. To Bugnot I feel particularly grateful for specializing in the new shades of reds and bronzes which are among the most dazzling of all pansies. The first cardinal flower I ever had in my pansy bed was evidently admired very much by somebody else, for on the morning after the first blossom had opened, the whole plant had completely disappeared!



The old-time pansies are far outranked by the modern fragrant sorts with their large, long-stemmed flowers of white, black, blues, reds, bronze and endless combinations. They can be had in bloom outdoors in early spring and continue all summer

Further Hybridizing

Later hybridizers in several countries have gone even beyond these Frenchmen in obtaining larger and more velvety flowers, a greater variety of delicate tints and spots and of queer faces in the petals. In place of Thompson's "cat's faces" we now see in some varieties of pansies the quaintest countenances, some smiling, others almost grotesque. No one can fail to detect the Russian peasant faces among them. Thus pansies are the most human of all flowers. As Harriet Keeler has put it: "The bright, cheerful, wistful, or roguish faces look up at you with so much apparent intelligence that it is hard to believe it is all a pathetic fallacy and there is nothing there."

A born flower lover does not need to know the genealogical details regarding the modern high-bred pansy to be enthralled by its beauty. Yet, if you are a born flower lover, you will admit that your interest is increased by a knowledge of these details. You will certainly, if you know them, peruse the pansy pages in your seed catalog with increased interest in making your selections.

(*Continued on page* 64)



The charm of these little old Italian Empire chairs lies in the delicacy of design. They are walnut with cane seats, $75 each

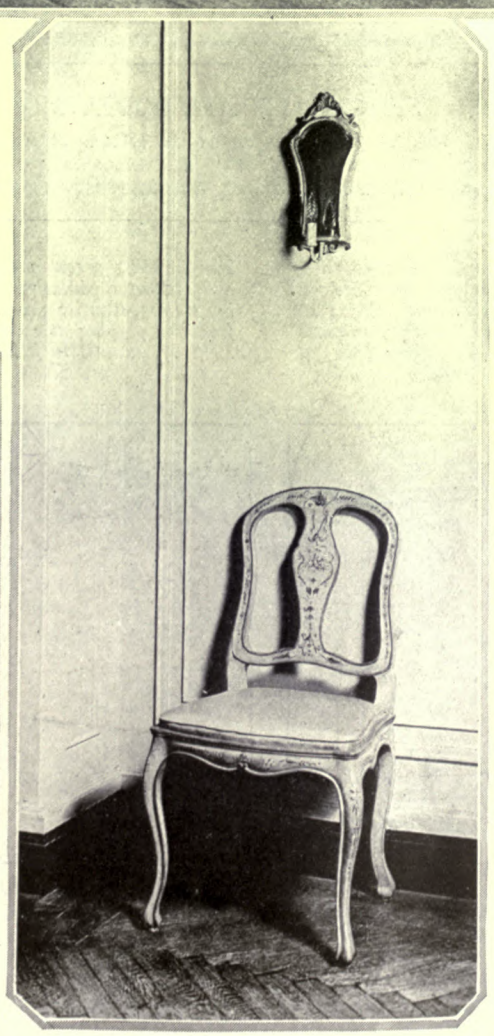
The Empire console shown in the picture above is unusually graceful. It is mahogany and the brass mounts are especially decorative. It may be had for $150

OCCASIONAL CHAIRS

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

(Left) A painted Venetian chair comes in dull green with taffeta cushion to match piped in burnt orange, $96. *A Venetian lighting fixture in the same coloring is* $40







Above is shown a lovely old Italian walnut chair that would be suitable in many places. The price is $50

An especially delicate Empire side chair comes in American walnut with a cane seat, $61. *The cushion is extra*

PLAYING GROUNDS FOR COUNTRY PLACES

Suggestions for Their Construction, Design and Treatment to Make Them Ornamental as Well as Practical

RICHARD H. PRATT, II

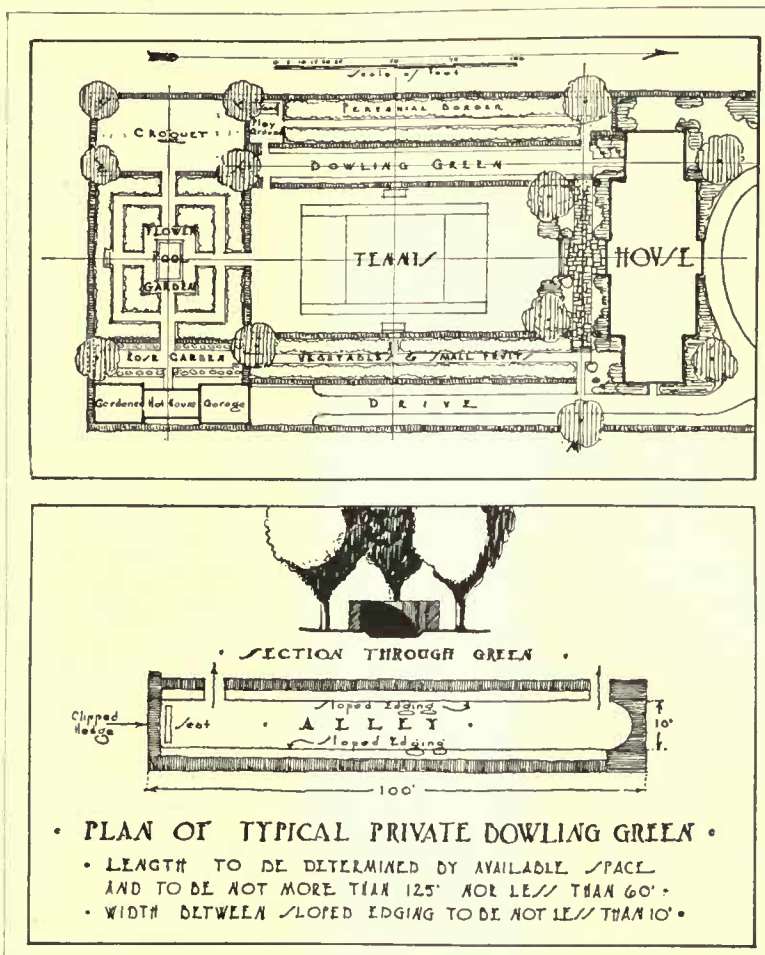
THERE was a time when country places in more or less isolated locations included, almost without exception, some definite places for games—for tennis, croquet or lawn bowls. Each of these spaces was prepared with the ends of its own particular game in view. Sometimes they were treated as an integral part of the landscape scheme, but often the bluntness of their aspect jarred the sensibilities. Now their bluntness has disappeared because they, too, have gone. Tennis courts remain, though it is perhaps more for custom's sake than for a desire to play at home. The reasons for all this are obvious: motors and country clubs. But it is regretable nevertheless. For well organized playgrounds on even the small suburban places make for such completeness; with the garden they extend the possibilities for pleasure to the limit and increase an appreciation for the grounds of the home as nothing else can. And they lessen our dependence upon the clubs (none the less a splendid opportunity for social intercourse) as they enlarge the immediate offering we can make to our family and to our guests.

The popularity of tennis is unquestioned, yet there is nothing to scoff at in lawn bowls, clock golf or croquet. Each, properly played on a well prepared ground, rewards skilful effort by producing an exceedingly interesting contest. Each, too, is a game for all but the very youngest children whose play spaces are so often omitted or neglected. And there is room for one of them at least on the smallest place. Let us consider then how the grounds for these several games may be prepared, how they may be arranged as a part of the layout and how they may be treated so as to merge easily into the general design.

It is of primary importance to have the ground for any game well prepared and then kept in condition in order that skill, not luck, may be the deciding factor in any match. A poor playing surface soon ceases to intrigue us and the cost of good construction is no less in the end than quick and cheap methods that must too soon deteriorate.

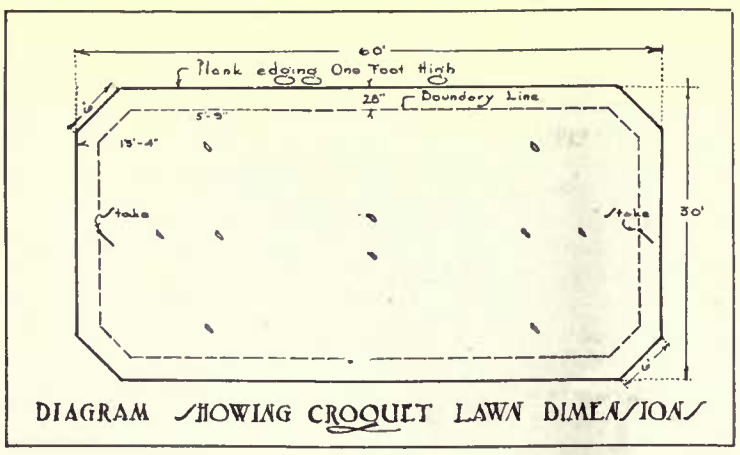
For tennis and croquet there is the choice of turf or of a hard surface. A hard surface of sand or clay is usually built upon a foundation of broken stone, the stones decreasing in size as they approach the top; each layer of not more than 3", making altogether a depth of not less than 8", being thoroughly rolled with a heavy roller, and the whole covered with the final surfacing of clay or sand watered and rolled well into the interstices of the underlying stones. Under this foundation and on top of the subsoil open tile drains should be laid in whatever quantity is necessary to carry off the seepage and prevent sogginess and bulging.

But a court or lawn of a hard surface lacks the soft appearance that will help to make the grounds effective and unless the climate or the locality is not adapted to the use of turf the former should not be used. Turf, on the other hand,

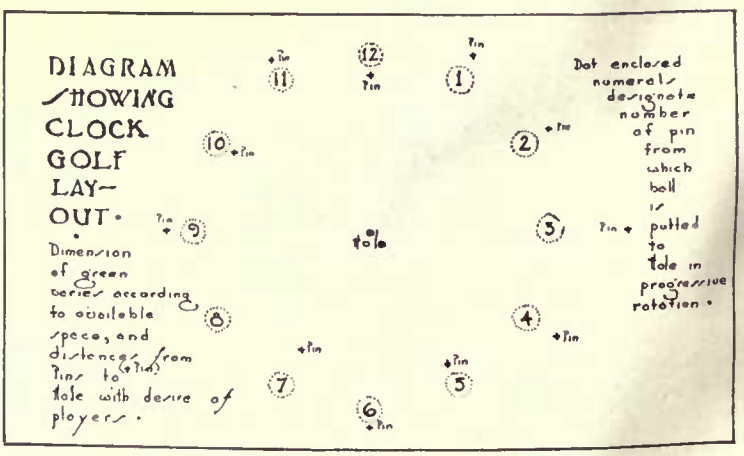


Playing grounds for three different games are provided in the upper plan, and all are so well arranged that they enhance the landscaped appearance of the place

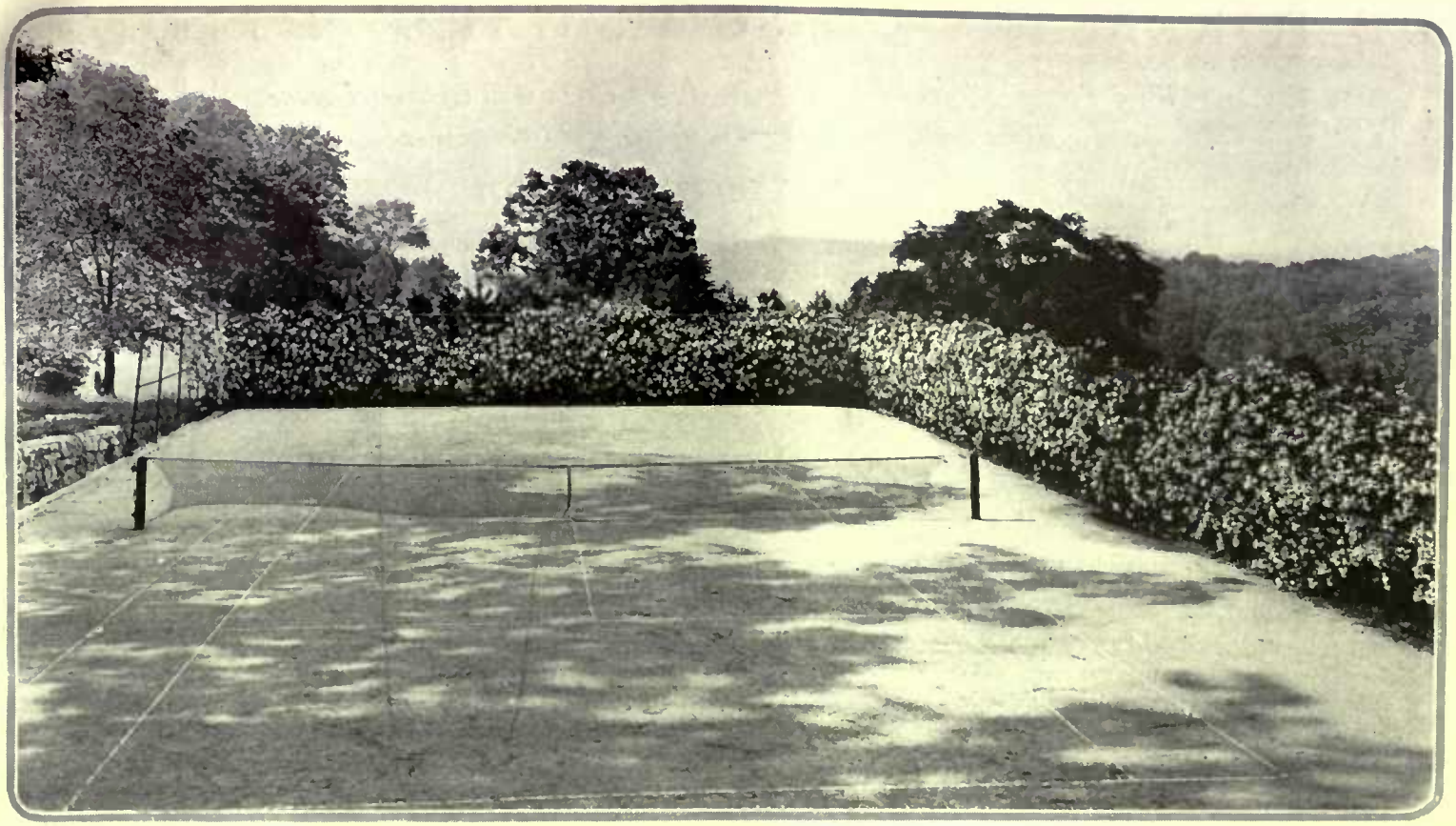
The bowling green is especially adapted to a situation providing a long, narrow space. Aside from its playing attraction, the strip of smooth turf is picturesque



A croquet court calls for a space 30' by 60', inclusive of the plank edging which surrounds it. The positions of the wickets and stakes are here shown

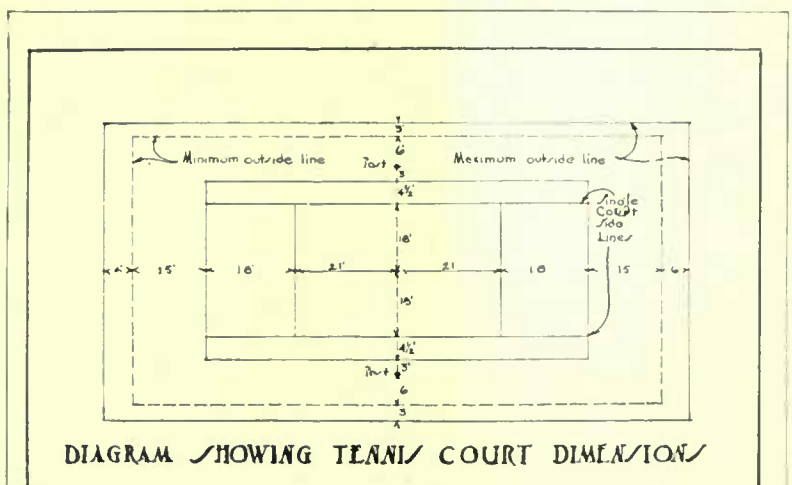


Clock golf is another game well suited to limited space. It affords not only the interest of competition, but also excellent practice for the regular game



Mattie Edwards Hewitt

Attention to the tennis backstop will be well repaid. Here climbing roses on a woven wire fence are practical and ornamental



Tennis requires the most space of all the games. The single court needs 54′ x 108′ room for playing, and the double 63′ x 108′

is sightly, easily maintained and merges into its surroundings without a break. It is perfectly suitable as a playing surface for any of the lawn games. It is at once practical and decorative.

A serviceable and durable playing lawn may be built at a fairly slight expense as follows. First level perfectly and roll well the subsoil at a depth of 1′ below the final top surface. Then lay 3″ open tile drains on this surface from 4′ to 10′ apart, according to the ease with which the subsoil drains off the surplus water, running the pipes toward the center line of the lawn at a slight pitch where they will connect with a larger drain which will carry the seepage to a sump hole or to still another drain. On this surface and over these drains should be laid 3″ of cinders or ¾″ stone chips. Over this layer should be spread the very best kind of top soil, free from weeds and thoroughly pulverized. The surface of this top soil must then be carefully raked and leveled, two very important operations. If the surface is to be seeded, use the very finest lawn grass seed obtainable and avoid altogether the use of clover. Sow the seed evenly and generously when the ground is dry, then roll well with a roller, rake lightly again, roll again, and hope for just the right sort of damp weather to start the tiny roots. If really good sod of even thickness is obtainable it may be used, though it offers very slight advantage over seeding. After it is laid it should be lightly rammed, then rolled. When it has made contact with the soil underneath, it should be rolled again. If the first few weeks are dry it should be sprayed constantly. To keep a grass surface in condition for the playing of games it is necessary to roll, water, mow and weed it as often as possible.

The dimensions of the various play spaces vary from the 60′ by 120′ maximum of the tennis lawn to the tiny area required for the sand box and swing that every child should have. The size and marking of the several major games of the home grounds is shown in the accompanying plans. From these it will be seen which or how many of the games may be placed on a certain plot or in a particular layout. Their exact location should be determined by the adaptability of the site and by the arrangement of the other units in the general design. Tennis lawns require a comparatively level surface unless the cost of extensive grading is of no particular consequence; croquet lawns demand a smaller but similar situation; bowling greens may be placed in any long, narrow space, across a fairly steep hillside if necessary, as their length rather than their width is the important consideration; clock golf requires only a small level area, and a child's playground is not at all particular as to the size or nature of its situation. It is very desirable in tennis and fairly so in bowls and croquet that the grounds for these games be so oriented that the direction of their greater length is as nearly as possible north and south. By so placing them, the sun's rays when nearly level in the morning and afternoon are not so apt to interfere with the sight of the players.

The decorative possibilities of these various spaces as parts of the general layout scheme are practically unlimited. There is not the slightest reason why any one of them should be awkwardly placed in its relation to the rest of the grounds design. On the contrary they may be made to serve as complements to and improve the appearance of the other units with which they are arranged. As an example of an aid to symmetry sometimes desirable, a hedge-enclosed bowling green might act as a balancing motif to a hedge enclosed flower border on the opposite side of a formal lawn. If there is room for a croquet or tennis lawn on a site where space is limited, either one might become the open lawn of the layout with its edges softened by planting, and its function as a playground become incidental to its function as a decorative element.

(*Continued on page* 62)

THE FOREBEARS OF SOME GARDEN FLOWERS

Wild Varieties from Which Certain of Our Prominent Cultivated Sorts Have Been Developed—The Irises and Columbines

R. W. SHUFELDT

ONE of the most interesting fields of research in the science of horticulture has for its object the tracing of the origin of our cultivated flowers. With respect to some varieties, the derivation is traced without much difficulty, while in others, for various reasons, it is not so easy a matter. For example, in the case of some flowers, the original wild species have their habitats in various parts of the world—in very remote parts with respect to not a few varieties.

A wild species may have been a very modest little flower in the flora of Japan, whence living specimens of it, or seeds, were taken to France; here cultivators of the garden flowers have experimented with it until some very remarkable form has resulted. Next, examples of this may come across the Atlantic to America, and in a few years begin to appear in our gardens. As time goes on, the differences of soil, climate and other factors commence to have their effects, and in due course the species changes entirely again in form, color, size and leafage; so that, unless some very exact record has been kept, it would not be an easy matter to trace the plant back to the stock wild flower that originally came over from Japan.

However much we may come to cross and interfertilize them, some plants are so distinctive with respect to their florescence that there is no mistaking their species under any circumstances. This is true of such a genus of plants as we find in *Dicentra*—a small group created to contain the typical Dutchman's Breeches and its two near relatives, the Squirrel Corn (*D. canadensis*) and the rare *Dicentra eximia.*

Early in the spring I have found the true Dutchman's Breeches (*D. cucullaria*) growing in masses and most luxuriantly along the northern banks of the Potomac River, a few miles west of Washington. It springs from curious little seed-like tubers, which sometimes may be seen above-ground, so superficial is their lodgment in it. Dicentra's pure white flowers are tipped with a delicate shade of cream-color—and altogether the plant is a very interesting one. I know of no species that has been derived from this for our gardens, in which the elegant *Dicentra spectabilis* from northern China, generally known as Bleeding Heart, is so frequently seen, its flowers being of a deep pink. A dozen or more



(Right) The resemblance between the Dutchman's Breeches of our early spring woods and that cultivated member of the same family, the Bleeding Heart, is clearly apparent

(Center) Iris prismatica is found from Nova Scotia to Georgia. It is a plant of the coastal marshes, an untamed member of the iris tribe that is especially effective in masses



Bleeding Heart comes originally from northern China. Over a dozen species of the dicentra family are known, all of them belonging to the flora of Asia and North America





A comparison of this German iris with the slender iris at the left suggests the great differences and resemblances which sometimes exist between wild and cultivated flower forms



Modern cultivated forms of columbine show broader, more widely open blossoms and greater variety of color than do the native sorts



Relatively small though our native columbine (A. canadensis) is, its grace of form and the coral and yellow hues of its flowers entitle it to a place of honor in any garden



The spur development is also far greater in cultivated types. Such changes as this are usually effected only by many flower generations

species of Dicentra are known, the entire group belonging to the flora of Asia and North America.

From the intractable Dutchman's Breeches, we may pass to a genus of plants that has given us some of the most marvelous garden forms known to us—the columbines (*Aquilegia*). In our northeastern flora we meet with the common wild columbine (*A. canadensis*), from which not a few subspecies have been derived. Then we have the blue form of it in our gardens (*A. vulgaris*), known to the lover of flowers the world over. In some parts of New York State I have found this dark blue or even purplish species growing among rocks close to farm houses, the plants evidently being escapes from neighboring gardens.

The wild red columbine, lined with yellow, is often found growing in masses up among the rocks and scrub pines on the borders of forests, and it is, as we will all acknowledge, one of the most beautiful sights in all nature in the early months of spring. Where it is accessible, thoughtless people often gather them in great bunches, only to throw them away as their lovely flowers droop on the way home; this practice has nearly exterminated the plant in many localities. In the Rocky Mountains and Mexico we meet with a columbine in which the spurs of the flowers are several inches in length. Some ten different species of columbines occur in our United States' flora, but they can in no way compare with the extraordinary species that flourish in our gardens in the summertime.

Of all the various flowers in nature, in this country and abroad, no single genus has produced, from the wild species, such a wonderful array of garden varieties as the irises or Fleurs-de-lis. They are the very gems of the parks and gardens, public and private, almost the world over, and they are known to every one taking any interest in flowers. It was Ruskin who said that "the fleur-de-lis, which is the flower of chivalry, has a sword for its leaf and a lily for its heart."

Iris Species

There are over one hundred species of iris known to botanists, they occurring chiefly in this country, in some parts of Asia, and in the North Temperate Zone, while we meet with others in northern Africa and in some parts of Europe. *Germanica* is the most abundant cultivated species, while the best known wild one in this part of the world is the common blue flag (*I. versicolor*). *Iris prismatica*, or the slender blue flag, is a plant of the marshes from Nova Scotia to southern Georgia, being found only along the coast; they bloom in June and July. The Carolina iris also occurs in the swamps of Virginia and Georgia, and it is said to have been found growing in the marshes of some parts of the State of Louisiana. I have found the slender blue flag growing in masses, in suitable localities, through southern Maryland, where it greatly enhances the borders of swampy ponds.

The dwarf, the crested dwarf and the lake dwarf irises are still other very beautiful species of this country, and found in certain localities east of the Mississippi, the last-named being confined to the gravelly shores of Lakes Superior, Huron and Michigan.

A magnificent introduced species from Europe is the true Fleur-de-lis, the *Iris germanica*, now found growing wild in Virginia and West Virginia; its "beard" is bright yellow and pendant, while its sepals are of a dark violet purple. A great rival in the matter of beauty is the Charmant iris.

Mrs. M. E. Russell announces the fact that she has discovered growing along the borders of marshes on the coast of Connecticut the naturalized Asiatic species, known as the Oriental iris (*I. orientalis*)—a plant wherein the stem-leaves are reduced and few in number, while the pale yellow or whitish flowers are really very handsome.

There are many elegant forms of iris which have been cultivated in Japan. In Spain, too, we meet with some lovely species of cultivated ones.

Occasionally, in certain parts of the Eastern United States, one may meet in nature plants of the yellow iris or yellow flag. I have usually found it growing along clear streams and sometimes on the borders of ponds. When in masses and in full bloom, it is a most elegant-appearing species, with its tall, dark green, sword-like leaves and superb lemon-yellow flowers. This is the iris of Europe and Russian Asia (*I. pseudacorus*). In England, its roasted seeds are used as a substitute for coffee, while old-fashioned physicians still occasionally prescribe a decoction made from its roots as an astringent.

The fetid iris (*I. fœtidissima*) of western Europe, also called "Gladden" or roast-beef plant, is an unwelcome addition to this other-

(*Continued on page 76*)

THE VARNISH FINISH FOR WOOD

What It Will Do and How One May Secure the Best Results—
Methods of Application and Treatment

JASON E. DURST

VARNISH is perhaps the most sensitive finishing material in use today, yet it produces the most beautiful effects, its transparent coatings magnifying the grain of the wood and bringing out its inherent beauty. The reason the experienced finisher gets satisfactory varnishing results is because he observes three simple, fundamental rules. First, the surface must be absolutely clean—free from dust, soot or grease. Second, the brush should be of the proper grade for applying the varnish, and it, also, must be absolutely clean. Third, the temperature of the room should be between 70 and 75 degrees, Fahrenheit. By adhering rigidly to these requirements, the amateur will have no trouble in applying varnish successfully to his woodwork, floors or furniture, and he will find the work much more fascinating than painting or enameling.

IF the surface has been varnished previously, it should be cleaned thoroughly with ammonia water, using one tablespoonful of ammonia to a quart of water. Use a clean cloth and apply freely. Any grease spots that remain after this treatment can be removed by rubbing with a cloth dipped in benzine or high-test gasoline.

If the old varnish has worn off in spots, which often happens with the floor, these spots need to be bleached. This is accomplished by shaking up in a bottle ten parts of cold water with one part of oxalic acid crystals and applying this solution freely to the spot with a rag, rubbing vigorously. Then wipe off the entire surface with a clean rag dampened with clean water.

Allow the surface to dry thoroughly, then sand it off with fine sandpaper until it is perfectly smooth, and wipe off the resulting dust. To insure getting all of the dust off and out of the surface, the expert finisher uses a "tack rag." This is made by dipping a clean, lint-free piece of cloth into the varnish about two hours before using, wringing it out and leaving it rolled up into a ball.

In about two hours the rag will have become sticky, or tacky, and by wiping off the surface with it every bit of dust is removed—minute particles of dust that fill up the pores of the wood and cannot be removed in any other manner. If the tack rag is not used, this dust is liable to be picked up by the brush and dragged through the varnish. As stated above, varnish magnifies the grain of the wood. It also magnifies all surface defects, and small particles of dust are often carried along by the brush and built up until they look like grains of sand.

If the surface contains any bare spots that have been bleached out, they should be primed with a coat of varnish thinned 10% with turpentine. Allow a sufficient time for drying and then sandpaper lightly.

When the cleaning operation has been completed, the room should be closed to allow the dust to settle. It is always better to wait until the following day before beginning the varnishing.

CALL on the most reliable paint and varnish retailer in your city and tell him what you want to do. If you are going to varnish the woodwork, you will want what is known as an interior varnish; if the floor, a varnish that will dry hard, yet be so elastic that it will not crack under ordinary wear and tear; if a chair, a hard-drying varnish that will not become sticky in the heat of summer. There is a varnish made for practically every surface around the house, and it is important, therefore, that the man who sells it to you knows for what use it is desired. He will also sell you the proper kind of brush to be used in applying the material. The brush should be of good quality, flat with a chiseled edge, and elastic.

Because the brush is new do not think that it is also clean. It probably contains enough dust to ruin a whole can of varnish, and produce a rough, speckled finish. Strike it several times on the edge of some hard surface and you will see little clouds of dust roll out. Then whip the bristles through your fingers to remove the loosened dust, and strike it on the hard surface again. Continue this operation until no more dust can be dislodged, and then wash it thoroughly in clean turpentine.

Unlike paint, varnish does not require shaking or stirring. Open the can carefully and pour out into some clean receptacle as much of the material as you think will be required for the job. If any is left in this receptacle when the job is finished, throw it away. Never pour back into the original can any varnish into which a brush has been dipped.

Apply the varnish with a well-filled brush, and try to give the surface a uniform coating, neither too thin nor too thick. The brush will drag heavily on the surface if too thin a coat is being applied; and if the coat is too thick the brush will slip along, leaving raised ridges. After applying one or two brushfuls you will get the "feel" of the material, and you can easily sense whether or not you are giving the surface a coating of the right thickness.

Varnish is unlike paint, also, in that it does not need to be brushed into the surface, and it will soon level up to a smooth, glass-like surface without showing brush marks. If too much is applied, especially on an upright surface, it will form what is known as a "curtain."

Watch the edges and corners of the work to see that there is no running over, and when you have covered the entire surface get out of the room as quickly as possible and lock the door. Don't call members of the family in to see what fine work you have done. They will only stir up unnecessary dust. Keep the door locked for at least three hours—four if possible. Varnish requires this period of time to set up free from dust. But it will not be perfectly dry for forty-eight hours.

AS mentioned above, the temperature of a room in which varnishing is being done should be around 70 to 75 degrees. Finishers have always disagreed as to whether or not a freshly varnished room should be ventilated, but the majority claim that the average room contains enough oxygen to dry all of the varnish that can be applied in it, and ventilation is unnecessary.

If outside air, especially cold or damp air, is admitted to a room while the varnish is wet, a quantity of moisture will be absorbed by the varnish and it will dry with a clouded effect, known as "blooming." This appearance, happily, may be overcome by rubbing the clouded portion with a good furniture polish.

If the surface that has been varnished is a floor and the varnish does not dry in forty-eight hours even though the temperature has been right, it indicates that the proper varnish has been used; it is an elastic, long-oil varnish that requires a somewhat longer time to dry, and it will wear for years.

The most beautifully varnished surfaces are obtained by several successive coats of varnish application, and if any surface is worth varnishing at all it should receive at least two coats.

When the first coat is thoroughly dry, sand it lightly with fine sandpaper. Allow more than forty-eight hours for drying if possible, to make sure of avoiding any disappointments. If an undercoat is sanded and another one applied before it is perfectly dried, the moisture remaining in the undercoat will cause "sweating," and this will produce "pitting" of the next coat.

After sanding, wipe off all resulting dust, apply the second coat with as much care as was given to the former one, and leave the room quickly. Allow the same length of time for drying and keep the temperature as uniform as possible.

When the finishing coat has dried, it may be left in its natural gloss, or rubbed with rotten stone and water if a mirror gloss is desired. For a satin finish, rub with pumice stone and water.

THE suggestions made thus far have applied mostly to re-varnishing surfaces that have been previously finished. If new wood is to be varnished the first requirement is, of course, that it be sanded off as smoothly as possible.

Close-grained woods such as maple, pine

(*Continued on page* 68)

BUILDING THE SMOKELESS FIREPLACE

The Principles of Design, Proportions and Construction Which Will Insure Good Draft and Heat Radiation

HARRY F. C. MENNECKE

MUCH that might be said concerning fireplaces and their artistic elements would go for naught were the practical side of building a non-smoking fireplace overlooked.

In order to avoid later disappointment, certain elements are necessary in the designing and building in order that the smoke shall go up the chimney, the fuel burn freely, and a generous warmth be created throughout the room. And without sacrificing utility in construction, the architectural design of a fireplace can be considered in its relation to the room.

To begin the construction of a practical, fireproof and non-smoking fireplace we shall have an ash dump door in the hearth connected with a flue to the ash pit in the basement, where a door is provided, 2′ above the floor. This in itself is valuable as it spells cleanliness.

Next we shall consider the fireplace opening and chimney flue, for these two depend upon each other, and the size of one must be in proportion to the other. The opening is generally determined before the flue is built, and is governed by the kind of fuel to be burned and the size of the room. Also if the fire is to draw well, the height, width and depth of the fireplace should be in certain proportions one to the other, as well as to the lines of the throat and area of the flue.

In a moderate size room the width is usually 30″ to 36″ and the height generally 30″. The dimensions vary, however, from 30″ to 60″ in width and 30″ to 48″ in height, the rule being that the height of the opening shall be 2/3 to 3/4 the width. The lower the opening the better the draft, as a higher one permits too much cold air to enter and prevents a good draft. Where this mistake has been made it may be corrected at small expense by a sheet metal shield or hood carried across the top of the opening, without marring the good appearance of the fireplace.

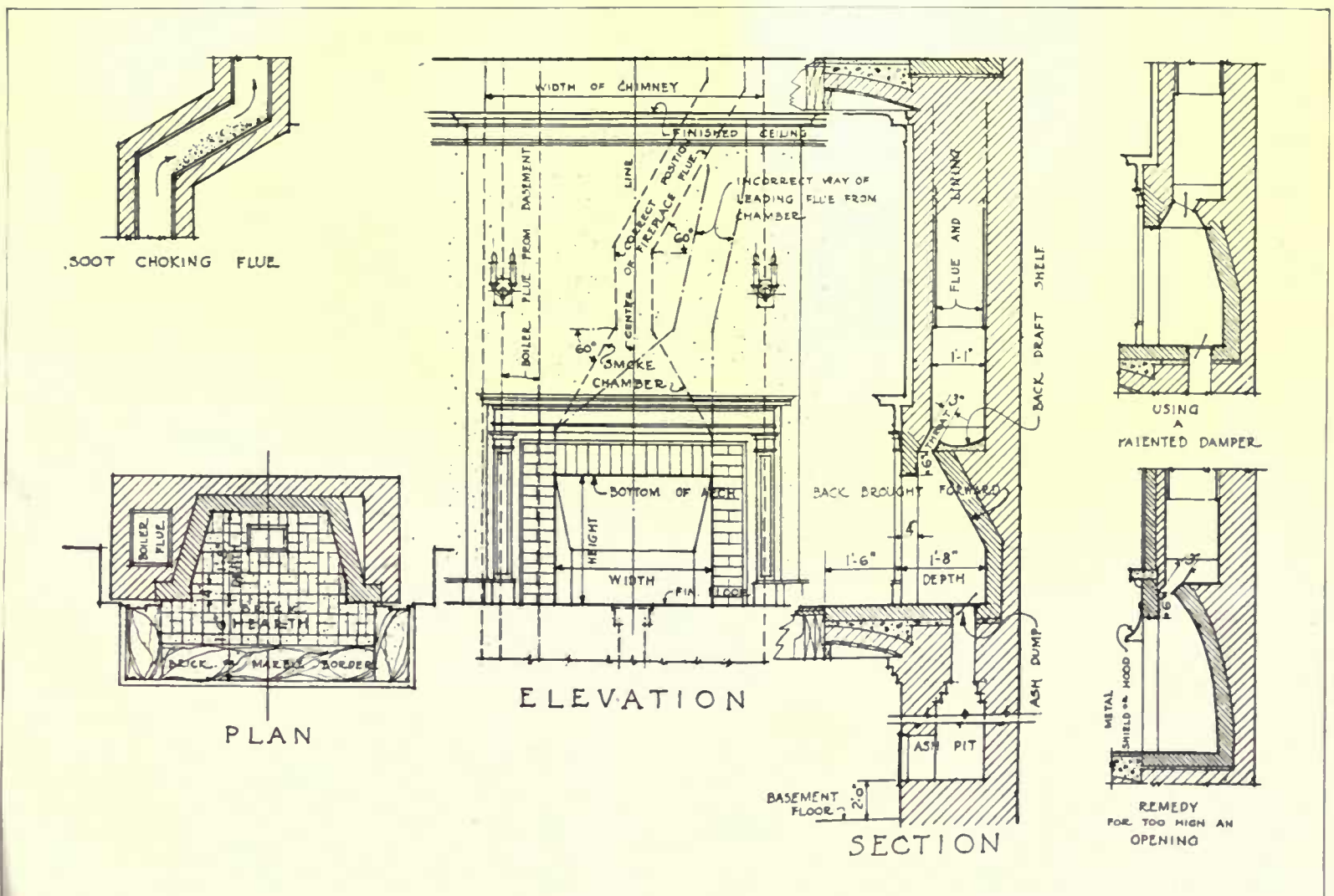
The depth should never be less than 1/2 the height, 2/3 being better, but never less than 16″ for a coal fire nor 18″ where wood is burned, 20″ being better. For a large wood burning fireplace this is made 24″, but to make it deeper would be poor designing and the heat would not radiate into the room.

The sides in the interior of the fireplace should be run back straight about 4″ and then splayed 2″ to 5″ per foot in depth, so that the opening into the room is wider in front than behind.

The back should be brought upward with a forward slant or a curve, commencing at a point above the hearth. This will tend to contract the fireplace toward the top and insure the air at this important point being thoroughly heated, which greatly improves the draft and causes the heat to be thrown forward and out, rather than upward. At the same time it forms the smoke or back draft shelf above it, without which no fireplace should ever be built, as it prevents and deflects all downward drafts which cause smoke and ashes to be blown into the room.

The throat should be built well to the front of the fireplace and its area should be 1 to 1½ times that of the flue. Its width should

(*Continued on page* 64)



There is far more to a good fireplace than its external appearance. The depth, width and height of the opening; the size and shape of the smoke chamber; the design of the flue and its relation to the fireplace and other flues—all these must be properly worked out. These drawings show some of the errors of design which are frequently the cause of smoky fireplaces, and the ways in which they may be corrected

NEWS OF DOMESTIC AIDS

Twenty of the Best Modern Devices Which Lighten and Make More Effective the Housekeeper's Labors

PETER DUNHAM

THERE may be nothing new under the sun but there is always something inviting under the roofs of our manufactories, in these labor, time, and energy sparing days. Not to keep abreast of the news is perhaps to lose at least a week out of your year in time, and a few tons of actual effort.

There is an ideal mixer on the market which attacks and synthesizes a mayonnaise, cream or eggs, mixes cakes, makes bread of its ingredients, and all in all can almost be hitched to the stars and change the rotations of the solar system, extravagantly speaking. It is modeled on a giant mixer formerly used in hotels and soda fountains but now adapted to home use. Furthermore, it is prepared to annihilate meats, nuts and fruits. It is a complete power unit and worked by electricity.

Multum in parvo—here we have it. A little washing machine that can be a sweet pal of the portable typewriter—less its weight, not requiring, though, either ink or hand labor. This tiny wooden washer is placed under a water faucet and the weakest stream of water revolves its little cylinder so that you can wash two or three shirtwaists and six hankies and seven towels in one operation while you sit and think how lucky you are. Fancy this little fairy in a hotel room, in the country, where the wash ladies are obsolete and your nurse won't wash—or where you don't want to trust your trousseau to any laundry resident in your rural haunt. And it is invaluable for the baby's wash—because the baby is no respecter of labor and needs much rehabilitation.

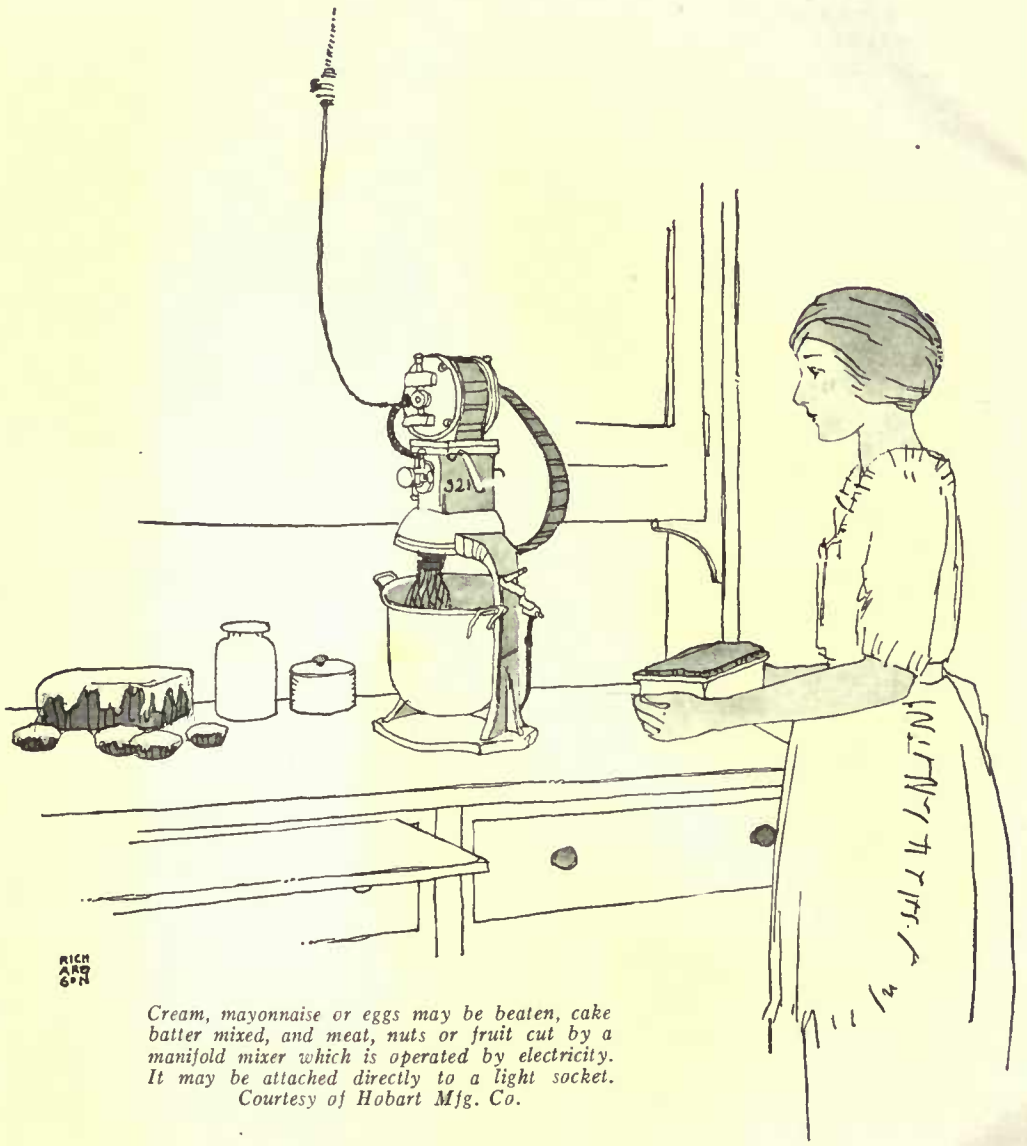
It fits on any wash-stand, is simply made, easily cleaned and *trés bon marché*. So your parlor, bedroom and bath need not be a limitation to your wardrobe's perfection.

How many times have you toasted bread at your morning meal—the meal at which most of us are poorly adjusted? How many times have we nearly (?) sworn because our magic electric toaster only did the trick on one side of the bread? Now—there has been born a toaster which, when one side of the toast is done, "turns the other cheek" (by a pat of one's finger on a lever) and in most traditionally ethical fashion, so that you have self-turned toast, well cooked, waiting for you—disgruntled or radiant. It's a nice thought—to have toast without blackened fingers or disintegrated character.

Every sick room at some time or another needs besides air a gentle deodorant. In accordance with electricity's forward march an electric incense burner can be bought which though not in the traditional mode is very much to the manner of today.

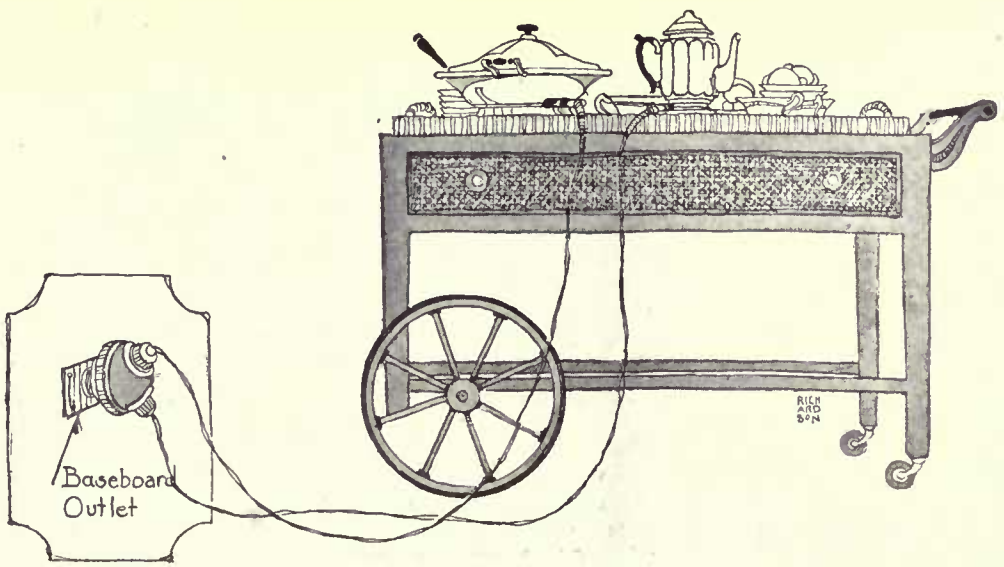
Whether this will appeal to our Greenwich Village friends who espouse with all their modernity archaic methods, we cannot tell—yet would we suggest this device whether they be incensed or not.

Soon there will be on the market a wee



Cream, mayonnaise or eggs may be beaten, cake batter mixed, and meat, nuts or fruit cut by a manifold mixer which is operated by electricity. It may be attached directly to a light socket. Courtesy of Hobart Mfg. Co.

Electric chafing dishes and coffee percolators are among the table conveniences now obtainable. If attached to the wall outlet with long cables, they permit considerable freedom in moving them about. Courtesy of Wagner Mfg. Co.



electric washette—a portable six shirtwaist or twelve soxer which washes clothes and will spare the fare on silk hose or lingerie. Most city and country dwellings have electricity and in a few months this vital little machine will be yours for the paying.

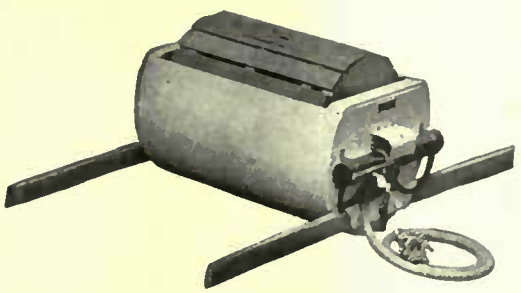
Bathrooms today without the shower would be like the kiss to the strange maiden who liked it not, were her lover unmoustachioed. In order to have a faultless shower—for they are often built haphazardly so that they leak, spatter, burn and scatter—a standardized shower has been put on the market which when ordered by the architect can be put into any bathroom. It can be in curved or square design and in almost any size. After installation it can be finished in paint, marble, tile or in whatever uniform your bathroom mobilized. The fixtures are the most modern, completely covering the bather with sprays enticing and affording thorough refreshment.

Practically speaking, the electric washing machine in which boiling water is put is a perfect instrument. Yet we can see some instances where the self-gas-heated electric washer might be a great convenience if the clothes are not permitted to have the dirt boiled in and the gas jets left burning beneath them. Today, to meet the demand of a self-heating washer, there are a few being put on the market.

Along the line of washing machines is a "filler" which acts promptly and swiftly so that the washing machine is filled and emptied of water with a minimum effort. There are two or three of these assistants on the market—two of which are good but one of which we think better. They can be tried before purchasing.



The instantaneous electric water heater is less than a foot high and is attached to the faucet. Courtesy of the Aqua Electric Heater Co.



There is on the market an efficient little portable washing machine that attaches to any faucet. Courtesy Bernard E. Finucane Co.

Electrified Tables

Furniture is furniture. That seems rational—it has beauty but not life. Yet in the Middle Edison Period in which we live, furniture arterially supplied with electric current has come to pass. Table tipping has gone out, but electrified tea tables have come in. There is no limit to what the electrified tea table might not be, or might not contain. Tea, toast, lectures or music fill its usual shallow depths. But now a veritable companion to man—not only a pal but an advisor. Yet one must be careful lest the amiable invention ousts the charm of tea itself. But all new inventions when they seem the most perilous are the most useful. Think of the charms of the electrified toilet table—shaving-water hot, curling irons ready, lights in perfect range. It is beyond imagination lovely. Then think of the electrified bed!

Overlooking the fact that an ironing board and iron are prohibited in many hotels, they seem to arrive in other guises. A folding contraption looking delightfully like a little box has been made and charmingly cretonned, which is itself the telescopic board and inside of whose folds repose the leveling iron, electric connections, etc.

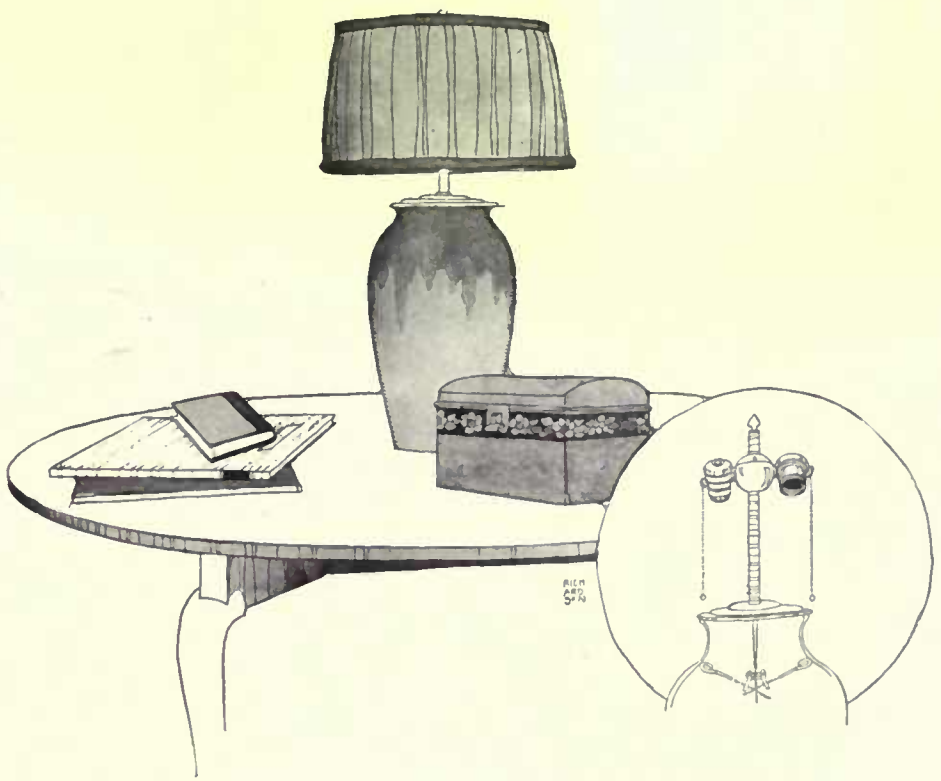
Sleeping Accommodations

Gunpowder can be made out of the air, but that isn't what we are looking for—after all it's a constructive use we give it—breathing and health. Of late people are longing for health—see the new religious sects. So the home longs for it, and devices are continually being made to give the home more air and better. An automatic device to make rooms breathe is now a practical thing. It looks like a little box of copper wire on one side, open on the other and fitted with little shutters so that the warm air escapes and the cool fresh air is imprisoned in the room. It is put on outside the window sash and without draft you breathe clean, fresh morning air.

One can always supply a bed to the newcomer, or make one's living room into a more livable and sleeping one by the use of the new beds housed behind a small door in the wall which swing easily to position at night. The small door can be near the porch, so the sleeping porch by day can be free of bedding and be an upper porch only. Furthermore, if the door be placed rightly, the bed can be swung to the porch or to the room. Rainy nights or cyclonic you could sleep indoors. It is not a folding bed with that device's many drawbacks. Of course this is more practically installed when the house is built, yet it can successfully be put in afterward. Its makers also offer a concealed ironing board—behind closed doors—which for a limited home is a comfort.

Should your home not have enough electric connections which, of course, it should have—you can now get electric sockets with two plug extensions. This can double your electric elasticity. For example, a lamp and an electric piano player can get their nutrition from one base plug—and you can put two

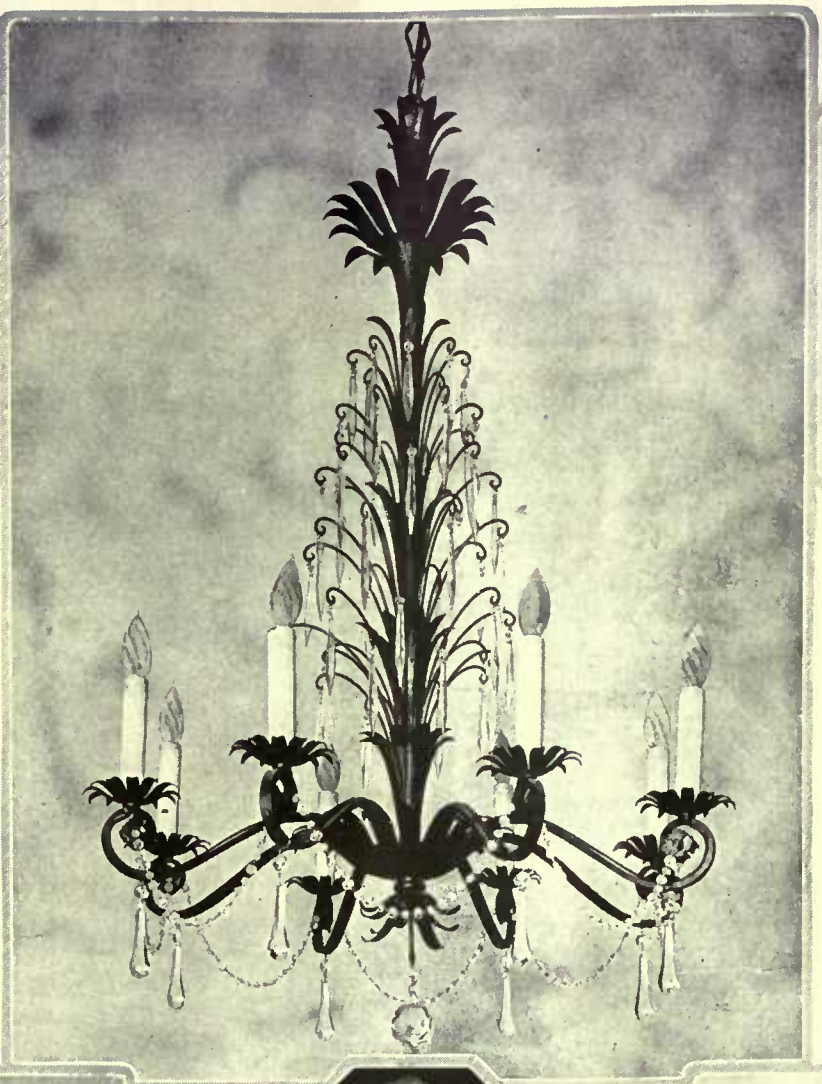
(*Continued on page 74*)



The conversion of a pottery jar or vase into an electric lamp may be accomplished by means of an adapter that is rigidly and invisibly held in place. Courtesy of J. B. Timberlake & Sons

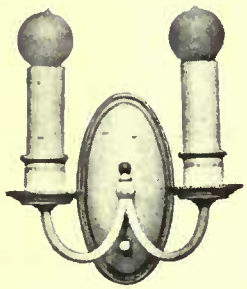


A Venetian bracket of striped deep blue glass and clear mirrors has a wrought iron frame. $65





A charming fixture has a mirror back 8" high decorated with crystal drops and colored glass flowers. $22.50



A practical fixture for a bedroom is finished in cream and can be decorated to harmonize with any color scheme. $17.50



A graceful two light bracket of black and silver glass with crystal drops has a dull black frame. $47.50



A lyre-shaped bracket suitable for a rather formal room is black with crystal trimmings and drops. The height over all is 16". It may be had for $45

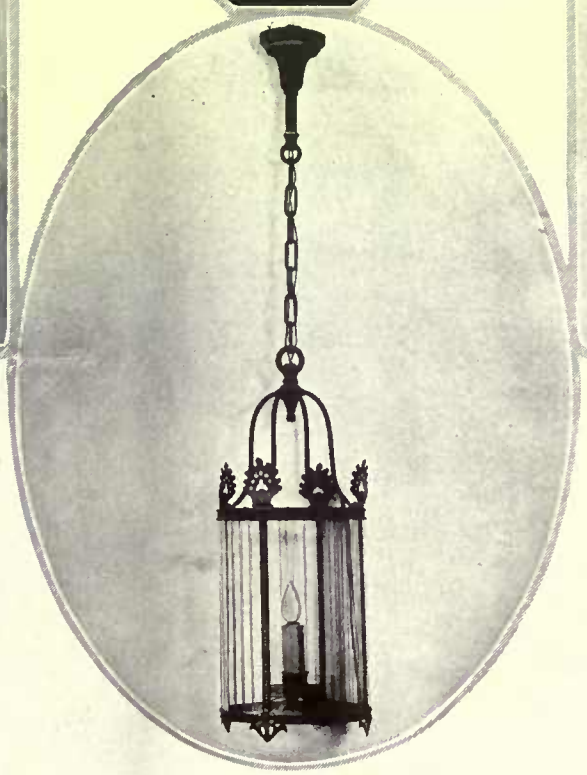
(Above) An unusually beautiful chandelier of hand-hammered iron and crystal drops is 52" high. $260



A reproduction of an old English sconce is made of hand-hammered silver plate. 11" high, 4½" spread. $32



A side fixture that is especially delicate in design is 21" high and 9" wide. It is of hand-wrought iron and crystal drops. The price is $52



LIGHTING FIXTURES IN THE HOME

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

The lantern at the left is a reproduction of a Venetian one and would be effective in a hall. It is striped glass with an iron frame in polychrome. 22" x 9". $90

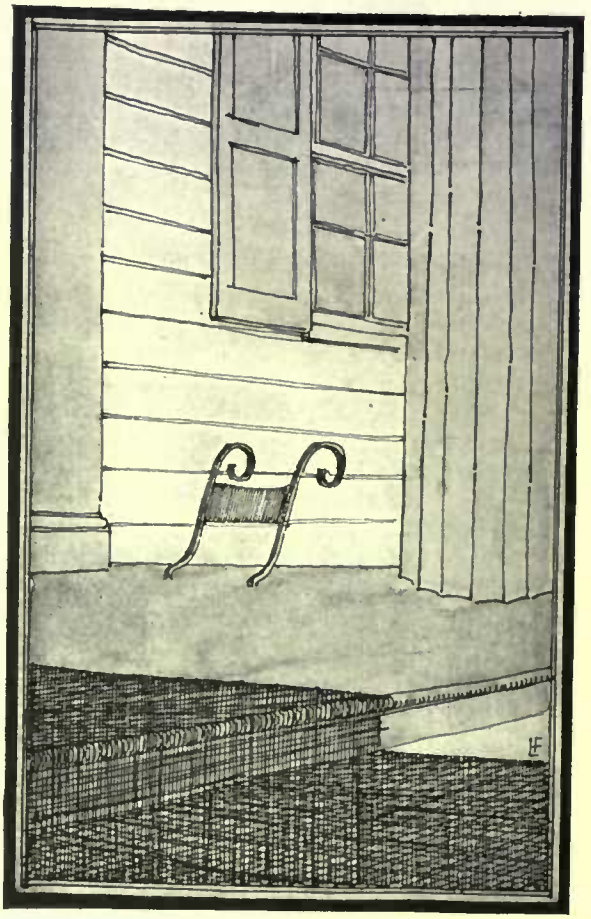


FOOT-SCRAPERS FROM COLONIAL HOUSES

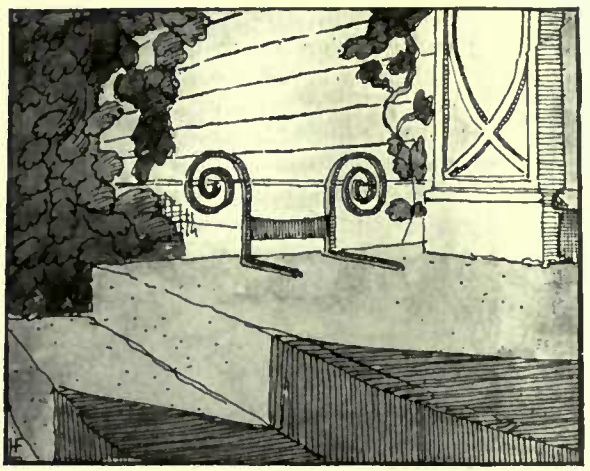
That Are In Use To-day

Whether the Colonial craftsman painted a delicate piece of wall paper, carved a superb mantel or wrought a foot-scraper at his forge, he took that definite pride in turning out a satisfactory product which alone distinguishes the finest craftsmen

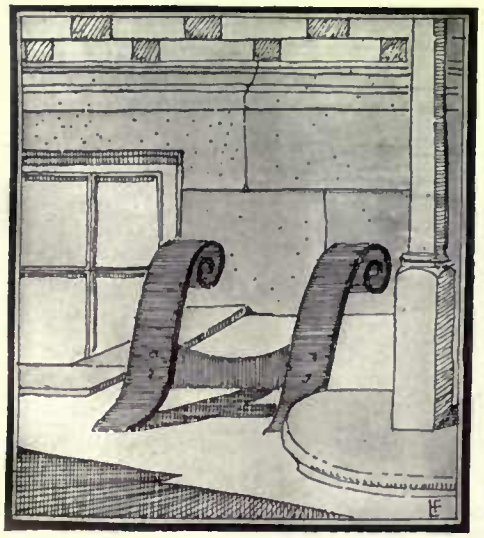
FEW parts of the Colonial house show more clearly than the foot-scraper how carefully each detail of craftsmanship was studied by early home builders. The range of design was limited, and the forms few. In spite of this, each individual example was wrought with a remarkable feeling for the decorative value of a flowing or spiral line. The pattern generally consisted of a central plate, flanked by spiral ends.



The spiral motif seems to dominate these early designs and was executed either simply or with more florid finish, according to the skill of the craftsman. This example is from a house in Hartford, Ct., built about 1830



(Left) While the range of designs is limited, each of these foot-scrapers was wrought with an individuality that gives it a difference from its fellows. This comes from a house in Cheshire, Ct., built about 1810



From an old house in Alexandria, Va., comes this example, showing the prevalence of the spiral motif in all parts of the Atlantic seaboard



The flowing lines in this example from a Long Island farmhouse are characteristic of the feeling for decorative value in these early iron workings

EQUIPPING THE BRIDE'S KITCHEN

The Utensils and Devices Which Will Help Her Avoid the Pitfall of the Impossible Pie and the Traditional Leaden Biscuit

ETHEL R. PEYSER

WE moderns are so up to date that although we expect our women to marry they know less of the kitchen needs and the infant's psychology than of the constituencies of the planets' atmospheres. So to correct some of the deficiencies we are going to list in this article the prices of necessities of the bride's kitchen at the present, which you must remember is two months ahead of the time that this story is printed. Today prices veer so rapidly that we can only hope that they will not veer upward before your kindly eye peruses these pages.

Whether you use electricity, oil, gas, or wood should be part of the determining factors in buying utensils. For this reason we will, as far as possible, designate the special uses of these utensils whenever possible or necessary.

May it be said at the start that aluminum and enamel (best quality) can be used on any stove. Aluminum is more expensive but doesn't blacken up on the stove and lives longer than enamels. We will not take up copper, as it is too heavy and costly for the ordinary kitchen and takes too much labor to keep in the brightened condition in which it should be kept.

We favor glass whenever it can be substituted for kitchen utensils as the most ideal oven utensil. If the purse can stand it and its initial expense it will save fuel, time and energy in the end and therefore money.

The Lists

Our omissions in this listing in any case are due to personal experience and choice and also to a feeling that there are many things that can be omitted when the kitchen is started and be put in later when exigencies appear and the income is greater.

We have purposely not added up the list to get an aggregate expenditure, as it would mean little when cheaper or more expensive materials can be substituted. Therefore we have given but the individual costs which can be combined in the ways the housekeeper desires. Thus the list is meant to be a nomenclature rather than a hard and fast formula, a *vade mecum* rather than a crystallized rule of thumb.

You may consider some things unnecessary in these lists. Again, the list is a personal compilation, as lists are as yet not machine-made, and the maker has considered what are the essentials to culinary habits.

Nor have we mentioned stoves as a consideration of the bride's first tool chest, because the architect or the landlord in many cases has decided this for her. If the buyer needs to purchase a stove her choice is usually bounded by the kind of fuel which is cheapest in the place her spouse has necessarily to live.

So, although utensils are dependent on the stoves and stoves on utensils, we have omitted the stove, whose costs can easily be ferreted out by reading past files of HOUSE & GARDEN, or consulting stove manufacturers or the Shopping Department of this publication.

Cabinets and Conveniences

Were we fitting out a kitchen we would either buy a kitchen cabinet or have one built in the home of the steel unit type. We have not included it in the list for fear of being too commanding, and it can be dispensed with if the shelving and hanging room is sufficient; though we venture to say not quite so delightful will be the kitchen atmosphere without one. The kitchen cabinet in steel costs from about $92 upward; in wood, $89 up.

Devices on which to hang the pots and pans and house the knives in frictionless positions are, too, omitted, because these things vary in price with carpentering and the amount necessary to spend in room and money. It is the only way to house utensils . . . in the open air where they are visible and where the arm can reach and where the back is not unrelentingly and unnecessarily bent in the performance of the manifold duties of kitchen usage.

The ice-cream freezer is not included as this is not an essential, unless the purchaser thinks it to be one. It is to be had in a two-quart measure from about $4.90 upward, and the gallon is available at $7.50.

In some instances we have put an article under two heads; trays, for example. This is done to show that the two articles in aluminum or tin are equally useful and if the cheaper grade is desirable it is a safe "buy."

The grapefruit knife may be a glaring omission—we hope it is. Yet as it is not strictly necessary we have omitted it. If this little joy is bought, the stainless steel is the best material in which to look for it. It costs about 75 cents. And as soon as the purse is large enough and the manufacturers have come to the point, stainless steel is the best in which to buy nearly every bit of cutlery, as it requires little attention and neither rusts nor stains.

Here follow the lists:

UTENSILS IN ALUMINUM

Tea kettle, 3 qts.	$6.15
Quart measure	2.00
Double boiler, 2 qts.	4.05
Funnel	.90
Ladle	2.25
Pie plate, shallow	.53
Pie plate, deep	.62
Sauce pans, 1 qt. } These	1.40
Sauce pans, 2 qts. } have	2.00
Sauce pans, 6 qts. } covers	3.75
Kettle covers, extra	
1 qt.	.25
2 qts.	.44
6 qts.	.62
Pitcher	7.85
Baking dish	1.30
Measuring cup	.60
Dripping pan	2.95
Frying pan	3.60
Griddle	5.55
Roaster	7.20
Angel caker	1.85
Bread pans	1.15
Cake pans	1.60
2 Muffiners, 6 cups	1.65
Steamer—fits kettle	3.15
Trays	$2.55, 3.20
Jelly cake pan	1.20
Jelly mold	2.90
Waffle mold	6.65
Strainer	1.20
Dish drainer	4.00

UTENSILS IN ENAMEL

		2nd Grade
Double boiler	$2.20	$2.20
Colander	1.30	1.05
Funnel	.50	.40
Ladle	.45	.35
Pie plates	.55	.40
Measure	1.00	.80
Uncovered sauce pans	.55 .75 1.35	.50 .60 1.00
Basting spoons	.30	.28
Tea kettle	3.00	2.55
Mixing bowls	.95 1.20	
Tea pot	1.75	1.60
Dipper	.85	
Oval dish pan	2.40	1.85
Soap dish	.55	.45
Sink drainer	.75	

UTENSILS IN GLASS

Three kitchen glasses ..... $.10

(Continued on page 70)



It is better for the kitchen equipment to be simple and of the best, than more complete and inferior in quality. Cleanliness and ease of operation should always be sought, and unpractical utensils and devices studiously avoided



Gillies

It has always been a problem, to those interested in the enrichment of the home, why the American architect has tolerated the radiator. Some conceal it behind grills, others leave it exposed without shame. At last it is covered—and the covering used as a piece of decorative furniture



For a room decorated in the Italian manner comes a cover with cane panels. Thus it is essentially a piece of furniture that can serve as console or side table whilst hiding the crass and obvious efficiency of the radiator itself. Such covers are ideal. Photographs by courtesy of American Radiator Co.

The strict adherence to period lines, as depicted in the Directoire design above, is followed in the Jacobean style below. Simple wooden panels case in the radiator and there is a narrow grill along the front just below the top to permit the passage of heat and its proper radiation into the room



These covers are made of wood with cloth, cane or wood panels and the interior is lined with asbestos and galvanized iron. Between lining and panels are ventilated air spaces to give insulation from the heat. These practical construction details are concealed even in the ornate Empire design below



These covers are so designed as to realize all the heating capacity of the radiator. The fabric panels, as in this Italian cloth design, are removable so that the fabric may be made to harmonize with the color scheme of the room



RADIATOR COVERS

RAYMOND HOOD,
Architect

THE SEPTIC TANK SYSTEM FOR SEWAGE

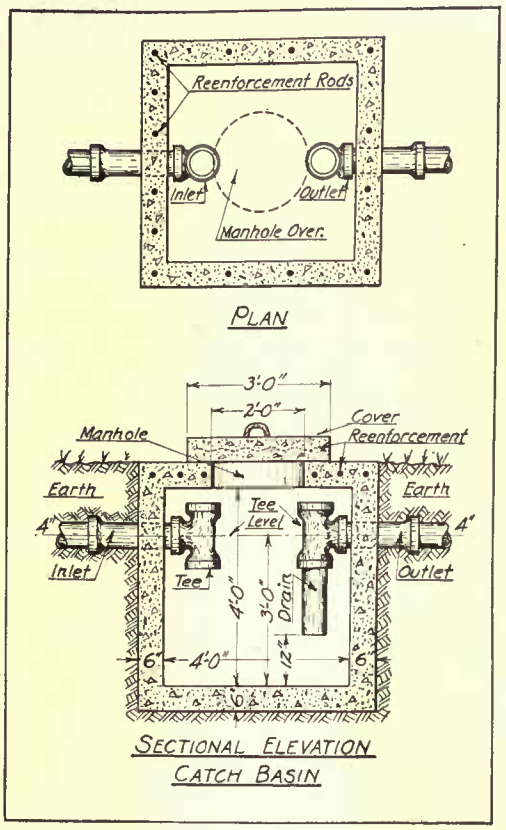
Solves the Problem of Waste Disposal for Those Homes Which Have No Connection with Municipal Plants

B. FRANCIS DASHIELL

WHEN the question of building or remodeling the suburban or rural home is considered, it is imperative that particular attention be given to the proper disposal of waste waters and sewage matters that are constantly arising in connection with the use of the home. It is a common and deplored fact that many rural citizens do not have the conveniences of modern plumbing equipment in their homes because the simple methods of disposal are not taken advantage of.

A simple system to take care of all the household wastes can be easily installed in connection with new or old homes at small cost and very little operating attention. By following the general plans for the average home, as shown in this article, a sewage disposal plant can be had that will be sanitary, effective and automatic in its operation. In general, this system is known to engineers and builders as the septic tank system for the disposal of waste sewage matters.

The home may be fitted out with the most complete modern method of plumbing without the slightest fear that the waste can not be taken care of, as there is no limit to the kind and quantity of waste sewage that this system will handle. Large plants are often installed to take care of whole sections as a single unit. This plant can be built by any mechanic in a short time, no other materials being required than sand, stone, cement and terra cotta drain tile and fittings. It will require little or no operating attention other than a cleaning about once a year.



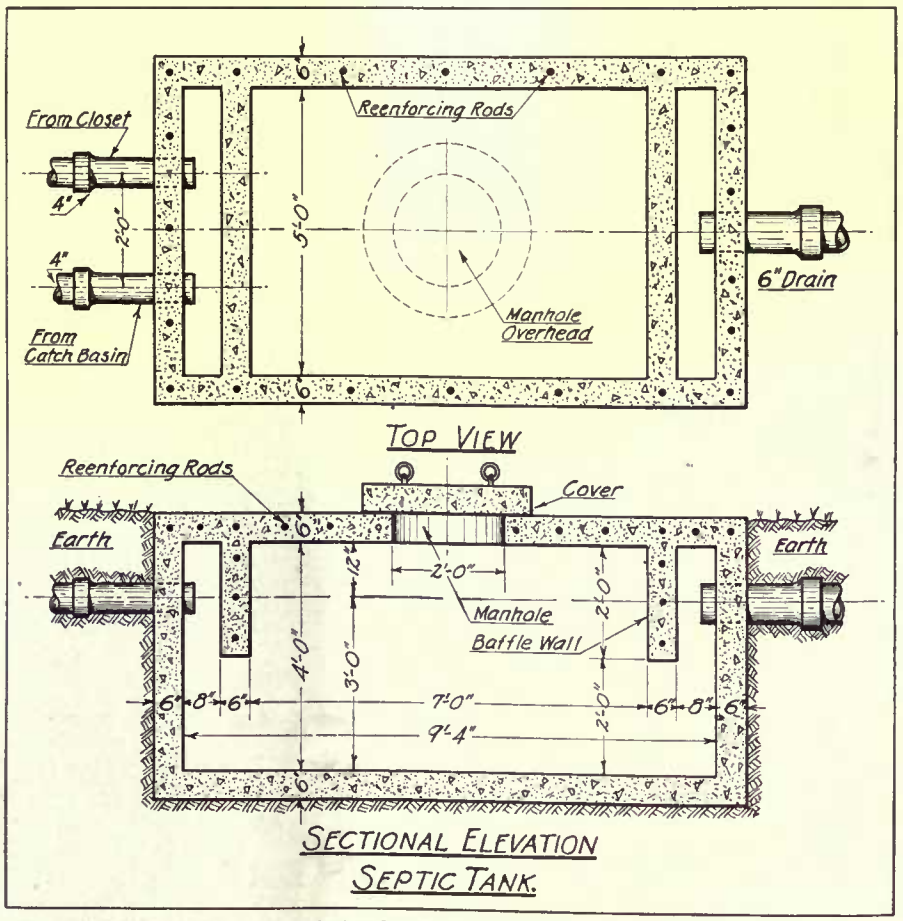
The catch basin is designed to prevent all soapy and greasy matter entering the tank

Tank Operation

The septic tank is a container for the reception, purification, and disposal of all kinds of sewage matters. This matter becomes liquefied and is rendered harmless and odorless through the work of a very minute organism or bacteria known as the Anærobiosis which will develop only in an airtight and dark chamber filled with sewage matter.

The drawings show all of the complete plans and details that are necessary for the construction, which is entirely of concrete and vitrified tile drain pipe. First there must be constructed the receiving chamber or catch basin through which the waste water from the sinks and tubs passes, to catch the soaps and greases which come in such water, and must be prevented from passing into the septic tank. Wastes from the toilet soil pipe line do not pass into this basin but directly into the septic tank. A slight fall in the drain pipes from the house is required so that the sewage will flow freely. Any distance from the house will be satisfactory for placing the tanks as there are no odors or unsightly visible portions. In fact, the entire system may be built right under the lawn beside the house without any knowledge of its being there, but of course it is advisable to keep it well away from the source of water supply. The plans call for the bottom of both the catch basin and septic tank to be on the same level and they need be separated only a few feet or built together with a common wall as desired.

Holes of suitable size should be excavated where desired and at the proper levels, allowing for drainage, fall, etc. Forms for the sides are set up after the floor or bottoms have been laid and hardened so as to hold light weight without making indentations. The top slabs are put on last after the walls are sufficiently firm to hold the weight. The top form lumber can be removed through the manhole after the top has set and hardened several weeks. A preferable concrete mixture is one of the proportions 1:2:4, and mixed to a thin consistency so it will settle easily, thus preventing voids next to the forms and also making a denser surface. Two tile pipes, an inlet and an outlet, are fitted in the catch basin and have tees cemented as shown in the drawing, so as to allow the water to enter and leave without disturbing the top scum of grease that floats on the surface. A length of tile pipe is cemented to the bottom of the outlet tee to remove the liquid from the bottom which is cleaner and clearer. The top of the basin is fitted with a manhole cover so that a bucket may be let down at intervals to remove the grease and sediment that collect about once a year or less.



The septic tank is dark and airtight, providing conditions essential to the action of the bacteria which effect the disposal of all harmful matter in the sewage

Baffles and Covers

The septic tank consists of one large chamber with the inlet pipes from the catch basin and toilet at one end entering side by side. Partitions or baffles are provided so that a crust or scum will

(*Continued on page 66*)





Mattie Edwards Hewitt

In the residence of W. R. Coe, at Oyster Bay, L. I., are two baths, among many, equipped with all those luxurious necessities that our manufacturers and designers create. In one of the shower rooms the floor is black and white marble. Towel closets range down one side

(Below) In the shower room white marble is used for the walls of the showers, bathtub and steam bath, with a contrasting line of black marble for baseboard and top trim. These three types of baths make a very complete equipment for a country house

(Above) One of the baths en suite is equipped with a needle shower encased in glass. The floor of this shower and the wash basin are in marble with gilt bronze mounts. Paneled walls and ceiling and wall fixtures add decorative dignity to the luxurious equipment of this bath



LUXURY BECOMES A NECESSITY *in the* MODERN BATHROOM

Two Examples by Walker & Gillette, Architects

A ROOM FOR KITCHEN STORES

These Plans Provide for An Orderly and Accessible Arrangement to Assist the Householder

VERNA COOK SALOMONSKY

THE smooth functioning of the culinary phase of the modern household is in a large measure dependent upon the accessibility and orderly arrangement of the kitchen stores. In fitting up a room to accommodate various sorts of provisions required in the kitchen, the prime necessity is to provide a suitable place for everything; this done, it will be easy to keep everything in its place.

In the accompanying illustrations the cold closet is, because of its frequent use, but a step from the doorway. This is built in two compartments, each equipped with slat shelves which allow for a continuous circulation of air through mesh-covered inlets and outlets at the bottom and top of each cabinet. Ripening fruits and vegetables, butter, eggs and a host of other stores which require a cool current of air are allotted this space.

On the opposite side of the window are the cabinets for the storage of cleaning supplies such as soap, compounds, brushes, waxes and cleaning fluids. Shallow drawers beneath the countershelf on the adjacent wall provide a place for the keeping of such small necessities as screwdriver, hammers and nails, hooks, etc., which are required from time to time about the household.

The preserves and jellies are set apart behind closed doors as it is important that they be kept away from the light. Below is an open space intended for demijohns of cider, vinegar, syrups and other fluids kept in more or less large quantities, and, on either side, under lock and key, the treasured brew.

For those who take advantage of the economy of buying in quantities barrels of flour and sugar may be stored under a generous countershelf. There is a special pivot on the market which allows these barrels to be easily swung out into the room. After use the contents are protected by a circular wooden cover and the barrel revolved back again out of the way. Above the barrels on open shelving are sorted the canned and bottled goods, and, on the countershelf are air-tight jars or tins for the keeping of cookies and crackers. Alongside are spaces for a reserve supply of spices and other staples. Hams, bacon, bunches of bananas and strings of peppers hang from hooks in the center of the ceiling.

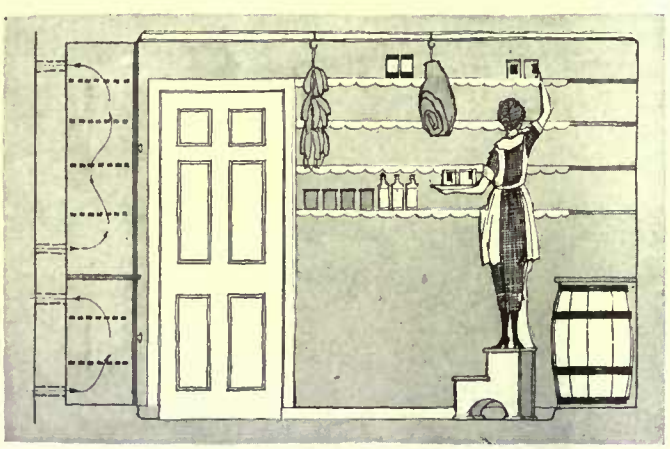


Staples such as sugar and flour in bulk can be kept in barrels that swing on pivots under the shelves

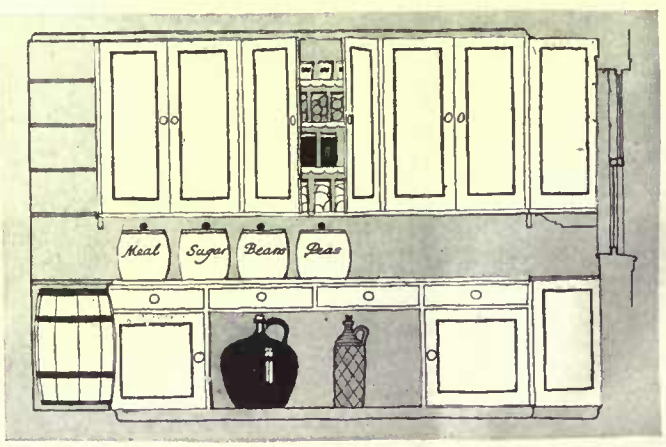
A detail which constitutes a necessary feature is the portable steps, with one side carried up to a height of about thirty inches and tapered to form a sort of handle, by which they can be moved here and there with little exertion.

A room of this character is not complete unless safe-guarded against rats. This can best be done by laying a floor of cement or of composition and by carrying this material up the side walls at least four or five inches, thereby forming a cover base. Above the base the wall should be plastered. A strip of sheet metal across the bottom rail of the door (which should close tightly) will prove an effective guard against rodents and other vermin.

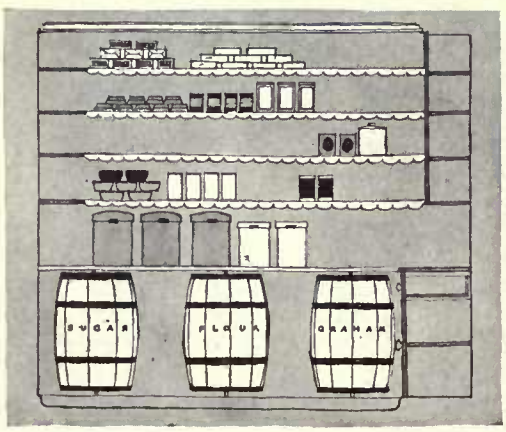
In most old houses the larger supplies of kitchen and cooking stores are kept in a cold closet in the cellar. This necessitates going downstairs. Would it not be simpler, in building a new house, to include this store closet close by the kitchen? With plenty of outside ventilation the stores will keep just as cool, and certainly dryer, than in the cellar.



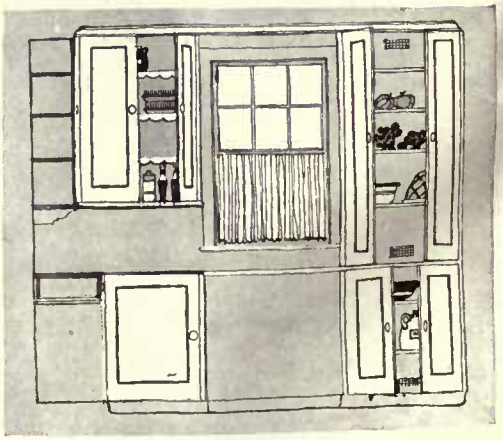
On the kitchen wall side are shelves for extra preserves and canned goods and hooks for hams and bacon. The room is thoroughly ventilated



Preserves in glass are kept in cupboards away from the light. The lower cupboard affords a counter and space for vinegar and oil demijohns



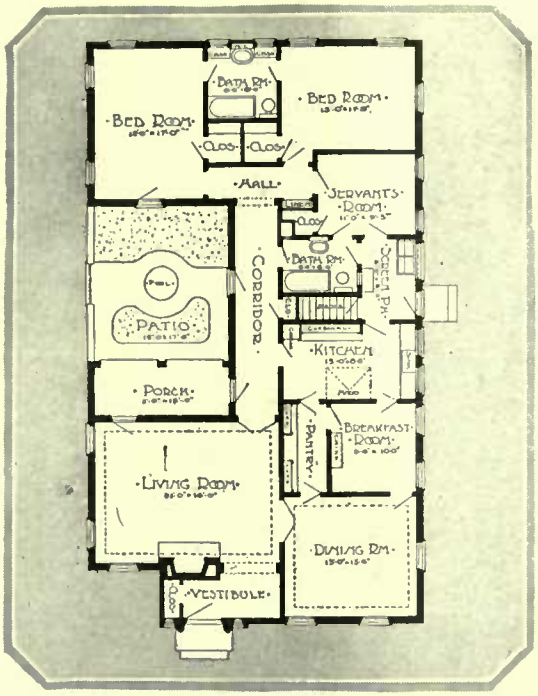
Pivots can be attached to the barrels of staples and swing out or in with little effort. Above the barrel rack are shelves for canned goods and jars



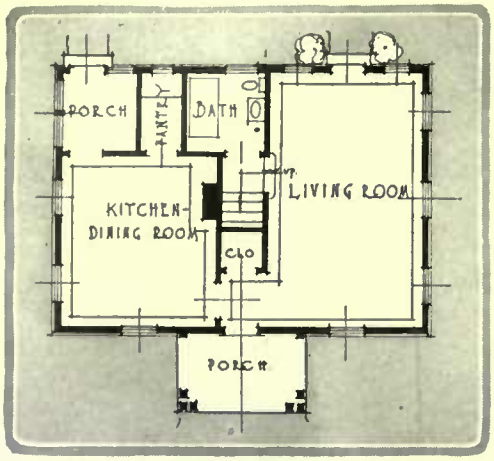
A cupboard for ripening fruit has outside ventilation. Below it is a cupboard where one's precious stock of home brew can be kept under lock

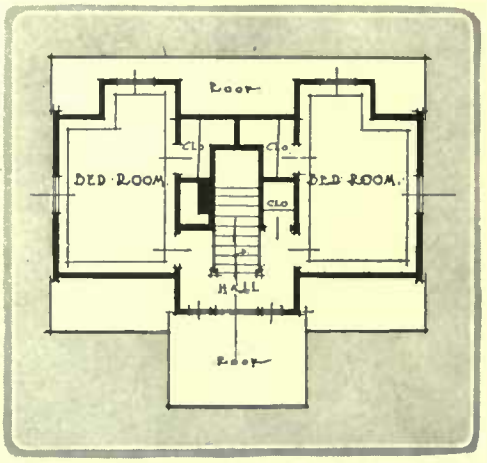


The Spanish style, modified, has been employed in this small Californian house. Walls are rough cast, the roof is of red tile and a number of the windows are covered with wrought iron grilles. Preston S. Wright, architect



A particularly delightful feature of the plan is the patio. It is enclosed on three sides by the house and on the fourth by a high wall. All the rooms are laid out on one floor, as they would be in a bungalow





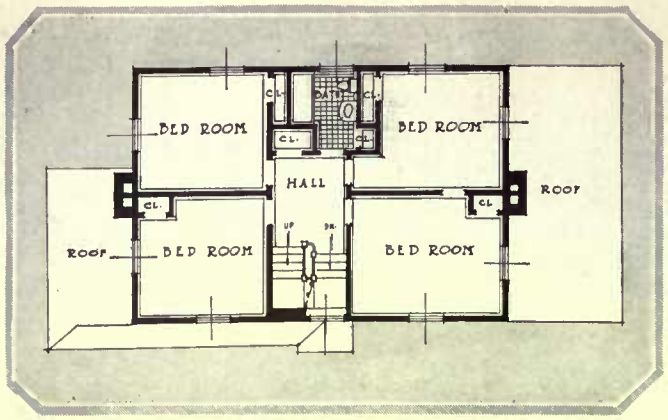
A kitchen-dining room, a largish living room, pantry and bath are on the ground floor of this small camp. The plan is of the simplest character, but is suitable for the purpose

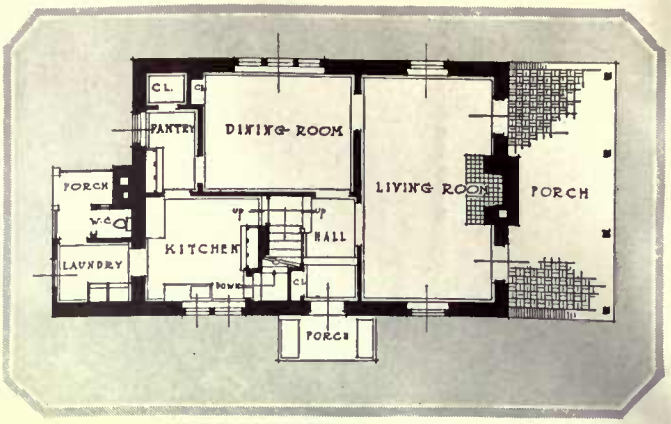


Two bedrooms are on the second floor of the camp. This gives a guest room. The plan can be used for a gardener's cottage on a country place or a small shooting box on a preserve

A GROUP OF SIX CONTRASTING SMALL HOUSES

The cabin in the woods should be substantially built. High-pitched roofs will shed the snow in winter and keep the house cool in summer. The walls and roof are shingle. Prentice Sanger, architect





An unusual handling of the Germantown hood connects up the laundry extension on the residence at the right. This second floor is laid out in simple fashion, with four bedrooms and a centrally located bath



The first floor of this small Pennsylvania Colonial home finds the kitchen and laundry by the entrance, with the dining room facing the garden. The plan affords a variation from the usual type

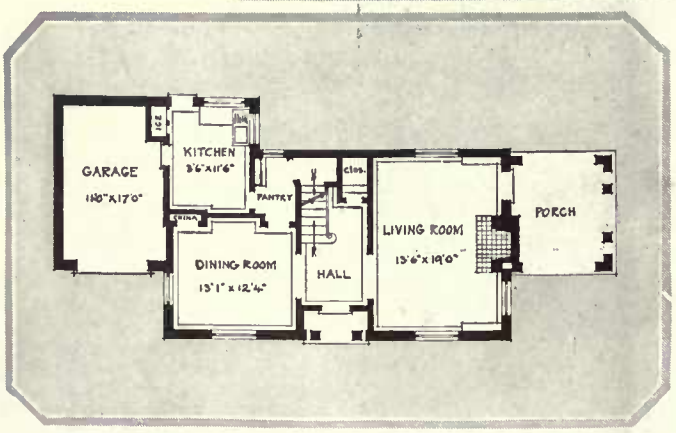
(Right) The first floor of this residence is stone and the second cement, both finished with a coat of whitewash. The design is an adaptation of Pennsylvania Colonial motifs. Savery & Scheetz, architects

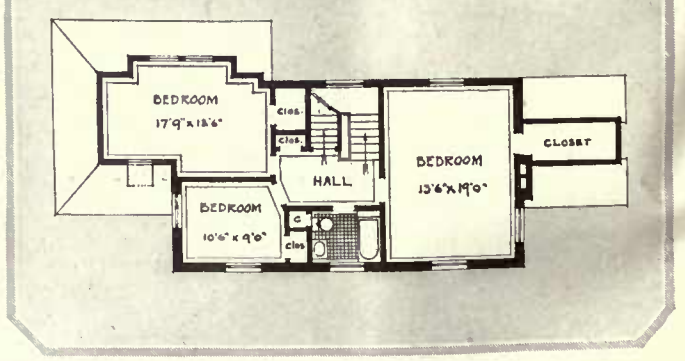


(Left) The home of Brenton G. Wallace at Haverford, Pa., is suggestive of modern French influences. It is executed in hollow tile and ecru cement plaster, with a slate roof. Wallace & Warner, architects

(Below) In the Wallace residence the garage is frankly an integral part of the structure and balances the porch extension. Otherwise the first floor plan is perfectly simple, with a livable disposition of rooms

Three bedrooms and a bath fill the second floor of the Wallace residence. The closet space is adequate and all the rooms are well lighted and airy. The third floor has two small servants' bedrooms and a bath

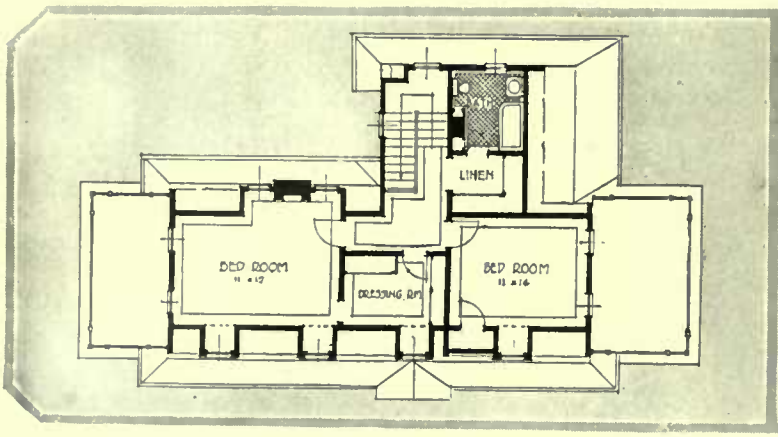


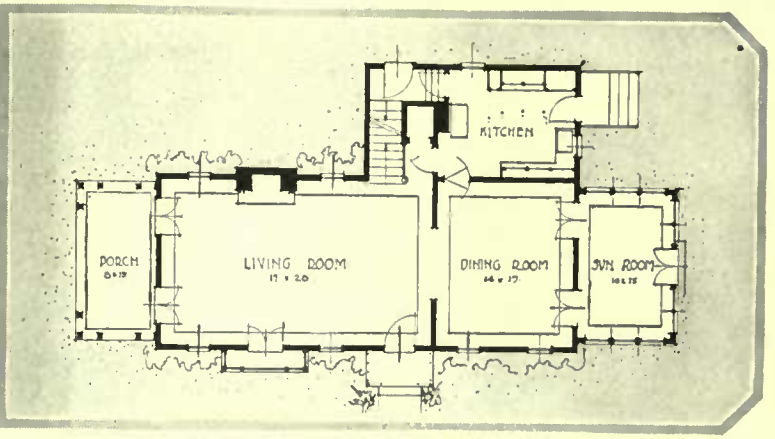


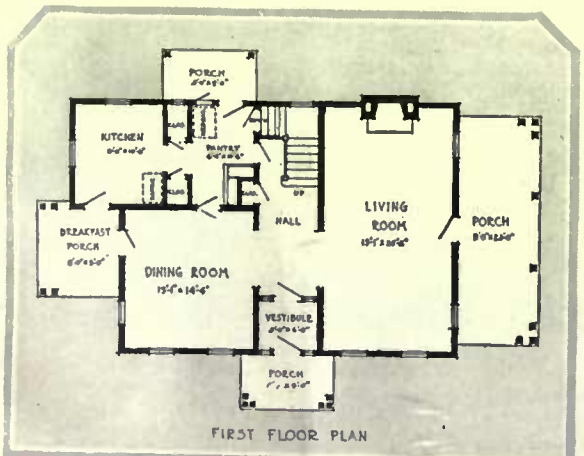


The residence of Hugh McCulloch, at Springfield, O., is a modified Dutch Colonial design with interesting end porches that give the house a pleasing low line and additional size. It is in white painted shingles with green blinds, a satisfactory combination for a Colonial House

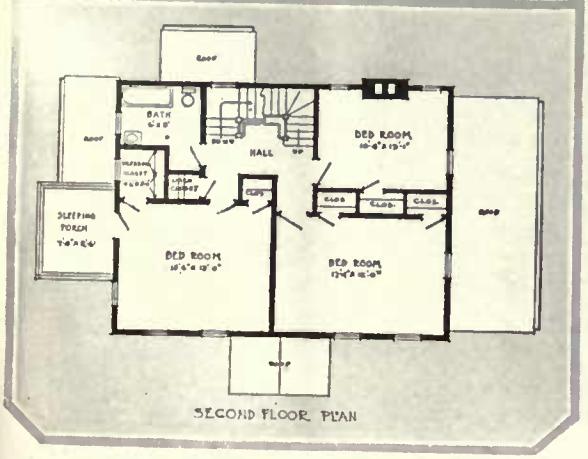
There is abundant space in this five-room house. Entrance is effected through a front door opening directly on the living room. Upstairs the two bedrooms are ample and the stairs are kept small. The inside trim finish is cream enamel. Hall & Lethly were the architects







FIRST FLOOR PLAN



SECOND FLOOR PLAN



Another type of Colonial design is found in this seven-room house. A house-depth living room occupies one side, with hall, dining room and service completing the ground floor. Upstairs are three bedrooms, a bath, sleeping porch and an unusual number of practical closets

The walls are of broad Colonial siding painted white; the roof, which is of shingle, is left to weather. There is a porch on each side, giving a balance to the house and additional living space. On the third floor are a maid's room, bath and a storage attic of considerable size

THE WELL-EQUIPPED BATHROOM

All the articles shown on these pages can be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City

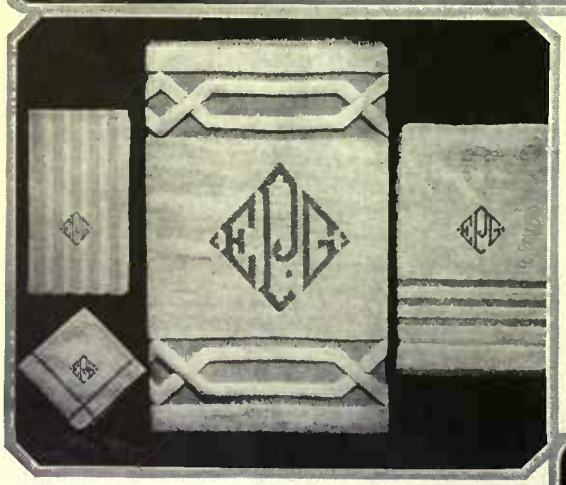




Attractive bottles for a bathroom are 4" high and have green, red or turquoise blue stoppers, $2.25 each



A useful hamper to put in a corner is white enameled wicker, 24" high, $18.38

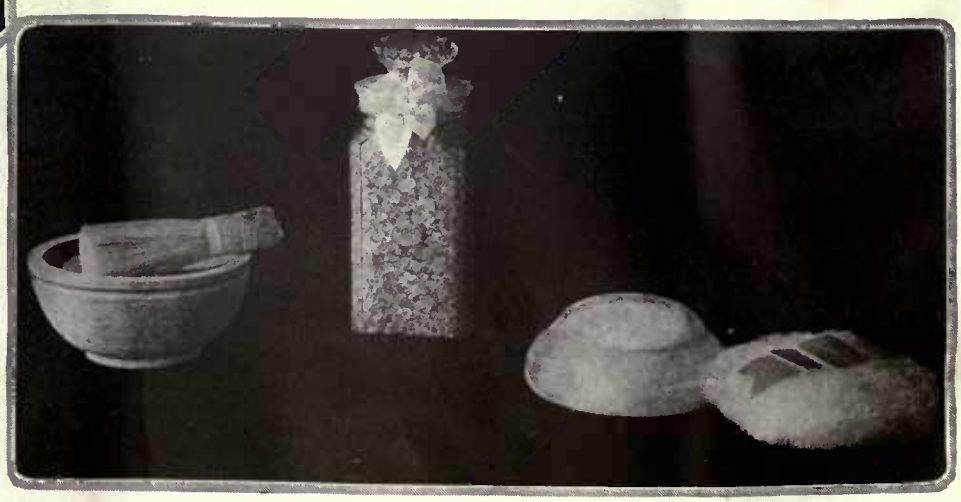


Bath set in all white or white combined with rose, lavender, blue, or gold. Rug $3.25, *cross-stitch marking* $4 *extra. Bath towels* $21 *a dozen, marking* $11; *wash cloths* $3 *a dozen, marking* $5.50. *Face towel of striped linen with scalloped edge and cross-stitch monogram to match bath set,* $22 *a dozen, marking* $6.50

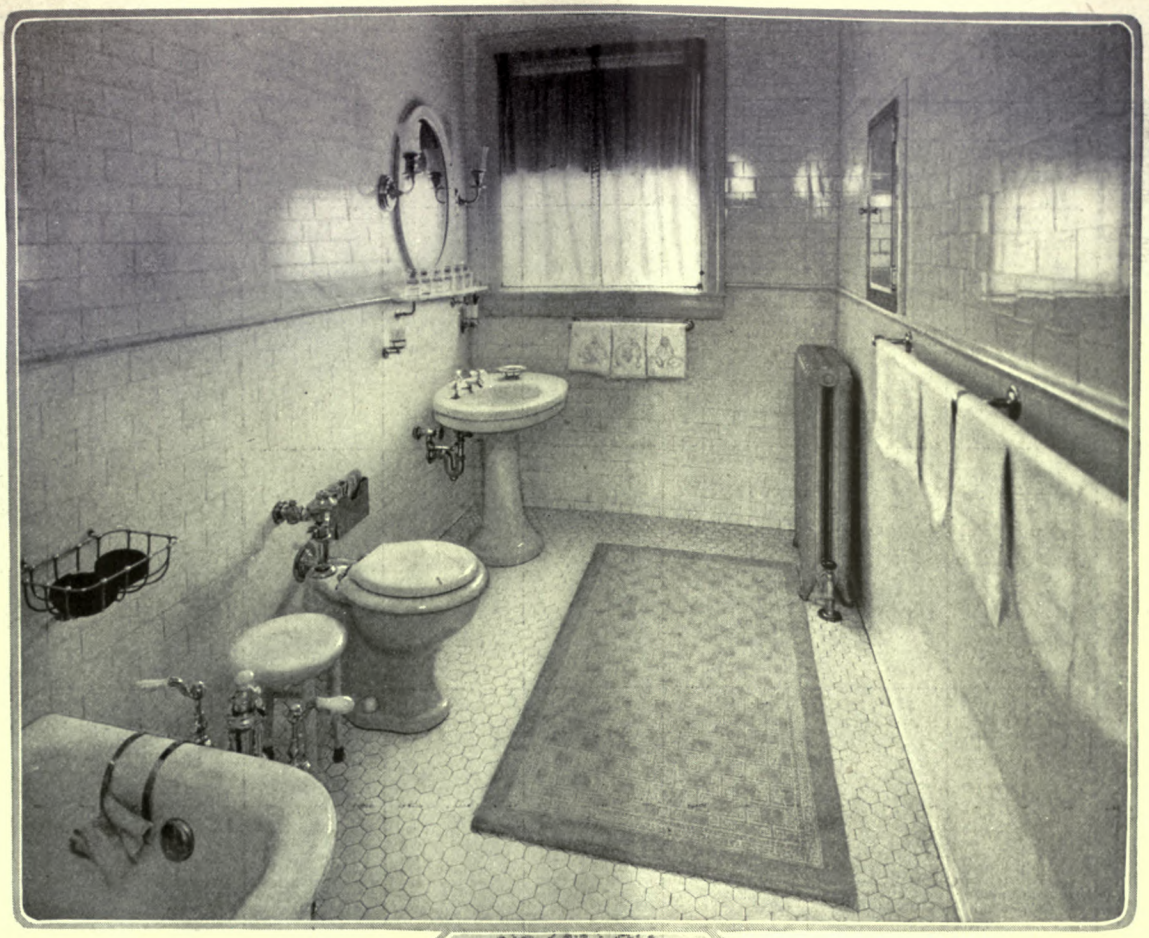
(Above) The little Directoire stool in this unusually decorative bathroom is mahogany covered in glazed chintz, $45. *The bronze dolphin faucets are* $10 *each and the marble basin and swan support are* $200



Hand painted bottles 5" high can be labeled to order. The flower decoration is in blue, rose and green and the labels and stoppers are French blue. Set of six, $9, $1.50 *each*



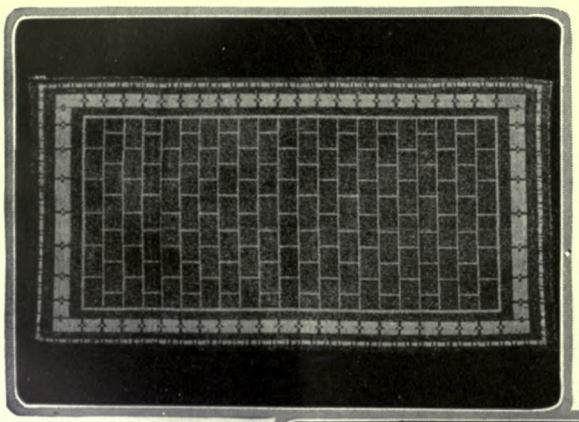
The bowl shown at the right holds violet, potpourri or lavender soup. With brush $6. *12" jar of rose or pine bath salts* $5. *Alabaster powder bowl in shell pink or white* $20. *Swansdown puff 7" square* $5



A thoroughly convenient bathroom is shown above. The tiling is sanitary and decorative and the clever placing of fixtures insures complete comfort

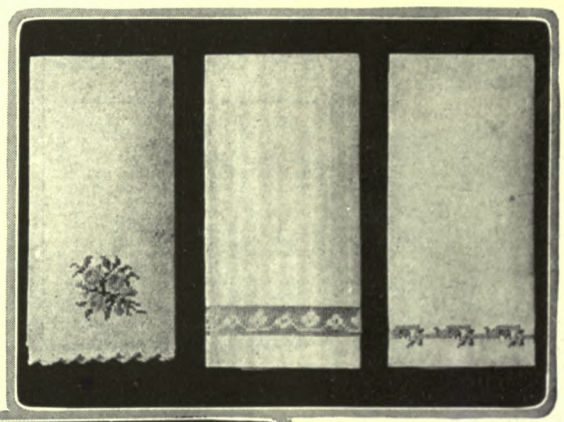


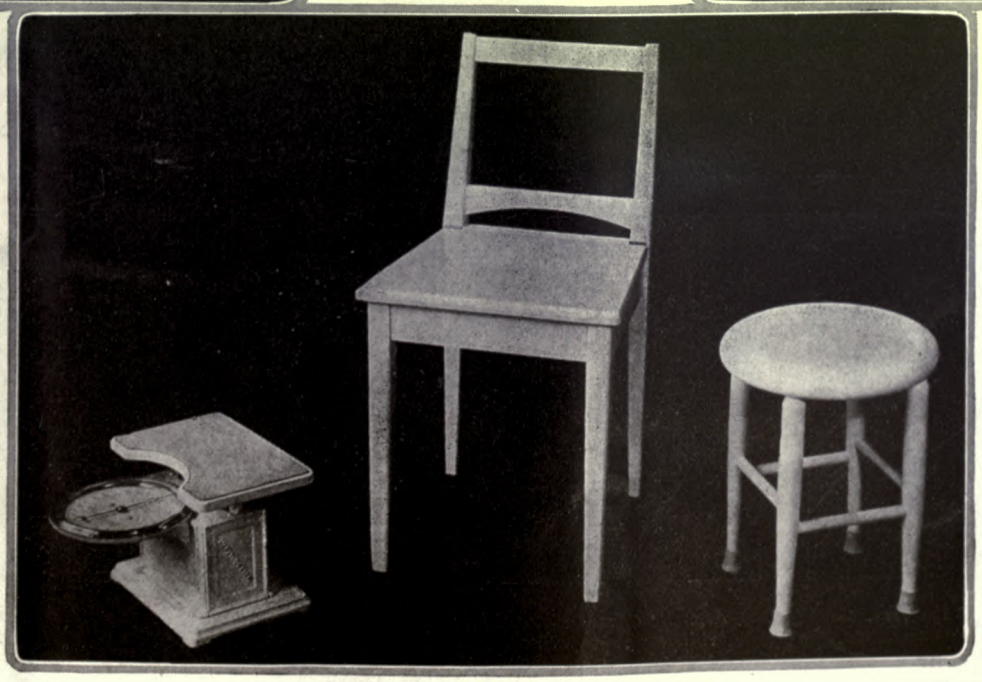
(Left, beginning at top) Guest towel of linen, mosaic embroidery $4.50, *Madeira cut work* $4.25, *embroidery and cut work,* $4.75, *Madeira embroidery and scalloping,* $2.25



A serviceable and attractive washable rug for a bathroom is shown above. It is gray-blue with the design in white; 48″ *x* 24″, $6; 36″ *x* 68″, $13.50

The cross-stitch guest towel at the right with the scalloped end is $3.65. *With cross-stitch border* $3.50. *With filet insertion* $2.50





A bathroom cannot be called truly complete without a pair of scales. The ones shown here are of white enameled iron with a cork mat. They weigh up to 250 lbs., $15

A white enamel stool 15″ *high with rubber sockets is* $3. *The little bathroom chair has a blacking box inside. It may be had for* $8.50

August THE GARDENER'S CALENDAR Eighth Month



When transplanting small evergreens, be sure to preserve the root system



The wheel hoe is the best implement for cultivating the vegetable rows



One of the newer roses of the Charles H. Totty Co., is Golden Ophelia

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Nature never did betray The heart that loves her; 'tis her privilege Through all the scenes of this our life to lead From joy to joy. —Wordsworth.	1. Strawberry beds may be set out at this time, which will bear a full crop of fruit next year. Make certain that both the perfect and imperfect types are planted. This will assure proper fertilization of the flowers.	2. Late celery, cabbage, cauliflower and kale may still be planted. Use plenty of water when setting out these plants and make a habit of watering them twice daily until the plants show that the roots are established.	3. Flowers intended for cultivation in the greenhouse this winter should be started now. Seeds of various annuals such as stock, mignonette and snapdragon may be sown, or small plants may be purchased.	4. Early celery should now be ready for use. Banking this with earth is not advised on account of the intense heat. It is best to use paper bleachers or boards for this purpose, blanching only in usable quantities.	5. This is the time that special attention should be given to cabbage and other green vegetables on account of the leaf-eating insects. The plants should be sprayed with arsenate of lead to destroy the insects.	6. Neglected ground that is intended for cultivation next year should be broken up. The proper forking or plowing with the subsequent harrowing will remove large quantities of the troublesome rye and twitch grass.
7. Vegetables of the different forcing types may be started for greenhouse cultivation. Tomatoes, cauliflower, lettuce, spinach, parsley, beans, Swiss chard and New Zealand spinach are vegetables of easy culture under glass.	8. Evergreens may be planted at this time. These are plants that need a great deal of water, so it is advisable when resetting them to saturate the soil thoroughly to restore and encourage activity of the roots.	9. Bay trees, palms, hydrangeas and other plants customarily used for piazza decoration are usually infested with various aphids and other insects. It is advisable to use tobacco sprays regularly as a preventive of these pests.	10. This is the time that cuttings should be taken of all the various bedding plants such as coleus, geraniums and alternantheras. These plants if carried in a cool greenhouse throughout the winter will make good stock plants.	11. Bulbs for forcing in the greenhouse should be ordered at this time. Boxes, pans, soil and other necessary materials used in the forcing of these plants should be made ready, as some of these bulbs are available now.	12. Melons ripening now should be kept sprayed with Bordeaux mixture to prevent blight. It is a good plan to place small boards under the young melons to assure ripening. Allow the melon to leave the vine voluntarily.	13. New lawns can be seeded down now. Failure with lawns is often due to the improper preparation of the ground and the meagre allotment of seed. Sow grass thickly, as this will help to choke the weed growth.
14. Hedges of all types, evergreens that have been confined to a form and various plants that are clipped, should be gone over now as growth is about to cease. This will be the final clipping and should be done carefully.	15. Crops that remain in the ground, such as Swiss chard, parsnips, etc., should have a top dressing occasionally with a strong fertilizer to prevent them from becoming tough. Soluble fertilizers are more available.	16. Roses showing a substantial growth should be encouraged by top dressings of bone meal or any good fertilizing agent. Though it does not improve the quality of the fall flowers it gives the plant more vigor.	17. There is still time to sow some cool crops in the garden. Several sowings of peas should be made this month, also spinach, cress, radishes, lettuce, turnips, etc. If the ground is dry, water well before sowing.	18. The cane fruits should be looked over at this time. Old shoots on the raspberries and blackberries should be cut out entirely as these do not bear again. Young shoots for next year should now be tied firmly in place.	19. If you want high-grade dahlia blooms it will be necessary to keep the plants properly disbudded. This means a constant and consistent pinching of the young growth in order to reduce the number of buds.	20. If you have a greenhouse make up a compost heap of all plants. Use top soil with a good sod growth adding manure and bone meal and stacking it up at a convenient point so that the green material will decompose.
21. This is the time to build cold-frames for the fall and winter. Brick or concrete is preferred but a substantial wooden frame will last some time. Next to the greenhouse the coldframe is the gardener's best friend.	22. Don't let your flower garden run down. Keep the tall flowers staked and cut out all the dead flowering stalks. Keep the edges trimmed and stir the soil on the surface. This is as necessary now as in the spring.	23. After gathering the peach crop, spray the trees with Bordeaux mixture to keep the various foliage diseases in check. Trees afflicted with the yellows should be cut down and burned to prevent the spread of the disease.	24. This is an excellent time to go over and prune the shade trees, as it is easy to see how the work should be done. Remove the limbs very close leaving no shoulders and paint the wounds carefully. Make cuts clean.	25. Newly set out plants that are not growing satisfactorily can be stimulated into growth by application of nitrate of soda, sulphate of ammonia or other materials of this kind. After using these good results will be noticed.	26. It is advisable to have a small stepladder or at least a box to stand on in order to get at the top of the poles when picking limas or other types of pole beans. It is usually at the top that the greatest yield is found.	27. Biennials such as foxglove and cup-and-saucer, can be started from seed now. It is good practice to sow quantities of perennials now, carrying them over the winter in the coldframe and setting them out in early spring.
28. Gather the onion crop now. When the tops have died down the onions should be pulled and left to the sun to dry; then the tops can be twisted off and the onions themselves stored in a dry cool place until ready for use.	29. It is just as necessary to prune vines as it is other plants. All old and unproductive wood should be removed. This will give more room for the younger and more vigorous shoots. Now is the time for this work.	30. Before cold weather, look over the greenhouse, replacing broken glass, doing any necessary repair work. Be certain the boiler is in working condition, particularly in a greenhouse that was closed last year.	31. Buds will be forming on most of the greenhouse chrysanthemums at this time and strong feedings will be necessary if you want highest quality flowers. Also spray occasionally with tobacco preparation.	**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.**		

W'A'L, the drought's broke. For purty near six weeks there hadn't been a drop o' rain, an' the roads was that deep in dust it fair choked ye ev'ry time the hoss put a hoof down. Couple o' times las' month it looked like we was in fer a smashin' shower, but 'twarn't only clouds an' thunder. An' then, 'bout ten o'clock las' night, down she come!

Jiminy cripes, how she did rain!—like the whole heavens was full o' water an' busted with the weight of it. Seems like I never did see lightnin' so close; ev'ry minute er so ye could hear that tearin', cracklin' zip like somebody was rippin' cloth right nex' to yer ear. The air was plumb full o' the wicked stuff—ye could feel it tinglin' through ye, an' each time she struck down at a tree there come a kinder smoky, sulphury smell into the air.

Fer mebbe an hour the storm lasted, peltin' the leaves off'n the trees an' raisin' the crick clean out of its banks. Then gradu'lly it worked off to the east'ard, rumblin' fainter an' fainter away into the hills. After a while the moon come out, clear an' washed like, peerin' down white an' calm through the clouds to see what damage had been done. An' the whole world slipped into the firs' cool night's sleep it'd had fer a month.

Old Doc Lemmon.



Orchid spray cut in Belgium and exhibited in New York by Miller, Sealy Co.



Turf taken for sodding bare patches should be cut in strips and rolled up



Florence Harding, a white amaryllis, exhibited by John D. Scheepers, Inc.



A splendid display of azalea Louisa Hunnewell, faced with heather and aspidistras, was notable at the Boston Flower Show



Arsenate of lead sprayed or spattered with a brush over the potato plants will effectually discourage the destructive beetles



The decorative possibilities of orchids arranged in a basket were demonstrated in Boston last spring by Julius Roehrs Co.





IN THE DESIGN OF THE RUG ILLUSTRATED WILL BE FOUND DEPICTED, IN INVERTED FORM, THE WATER URN—WITH THE AID OF WHICH THE DEVOUT MOHAMMEDAN PERFORMS HIS ABLUTIONS BEFORE ENTERING THE MOSQUE.

ANTIQUE MOSQUE RUG OF XVIIIth CENTURY
KOULA WEAVE

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These rugs, woven with a patience and a zeal inspired by the devotional use for which they were intended, today stand as interesting examples of the highest art of that time and people.

Our collection includes many superb specimens of Mosque Rugs, as well as many others of unusual size and interest.



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SPECIALISTS IN EASTERN RUGS

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SAN FRANCISCO WASHINGTON



Now is not too early to think of winter

Keeps Out 40% More Cold Air Than Any Other Weather Strip

There are two big reasons for the greater efficiency and economy of Monarch Metal Weather Strips. Their floating contact is an exclusive principle that can be used in no other weather strip. A tube within a tube further distinguishes them from the ordinary moulded strip that slides in a wooden groove.

Comparative tests made by scientists have repeatedly established the superiority of Monarch Metal Weather Strips as over 40% more efficient than any other known strip. They are metal tubes sliding within a metal tube—no binding or sticking—just like putting ball bearings on a window sash.

The floating contact of Monarch Strips insures a constant frictionless contact between sash and frame that keeps out wind, water and dust. Everyone knows that wooden windows shrink and swell with the weather. No other strip follows the sash and keeps up constant, even contact as the sash shrinks or warps. Without the Monarch floating contact no strip can maintain constant contact that will keep out the elements under all weather conditions.

Monarch Metal Weather Strips soon pay for themselves in comfort, health and saving in fuel. Any Monarch dealer can prove to you that they keep out 40% more cold air than any other weather strip, no matter what its cost. Easily, quickly and economically installed because they are fitted in the factory ready for attachment to your windows.



An illustration of the exclusive design of Monarch Metal Weather Strips. The tube on the sash fits over the tube on the frame. The easy-sliding and weatherproof contact between them floats and is kept constant, regardless of any shrinking or swelling of wood parts of the windows, because of the flexible construction of the strip on the frame.

Look up Monarch in the telephone book. If you shouldn't find it, write direct to the factory, and we'll mail you full information.

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MONARCH
METAL WEATHER STRIPS

The Story of Old Sheffield Plate

(*Continued from page 27*)

candlesticks were decorated in frank imitation of the rococo style then in fashion for silverware and there was not much in the way of original design till about 1760.

During the next period which is classified as late Georgian (from 1760 to 1800) Sheffield plate rose gradually to its zenith, and in that wonderful decade—'70 to '80, the art achieved perfection: design, construction, craftsmanship, were all faultless. The makers would seem to have assimilated all that was best in other branches of art and made theirs worthy of a high standard of taste and culture that prevailed. The wine coolers and urns were in perfect harmony with the Chippendale sideboards they adorned; the classic lines and decoration of Robert Adam were repeated in epergne and candelabra; Josiah Wedgwood's openwork china found an echo in cake-basket, sugar bowl and cream-pail of interlaced wire-work; the pierced work shows the influence of Paul de Lamerie and direct inspiration was sought from Sir William Chambers' drawings of "Antique Classical Figures."

With the beginning of the 19th Century, almost abruptly, the ornate simplicity of late Georgian style went out of fashion. From about 1805 to 1815 (the so-called Empire period) the taste for elaboration which had sprung up steadily increased. Larger pieces were demanded, with richer and more massive decoration; the gadroon borders became wider and more intricate, embellished with shells, dolphins and leaves. Pierced work was superseded by a wealth of embossing in high relief, flat chasing and many varieties of fluting, and the work was finished with a glassy burnish.

In the Late (or Florid period), from 1815 to the end, this taste for richness increased, the borders became more floreated, fruit, flowers and figures were introduced, and although the predominating tendency was modified by the introduction of an arabesque style with long flowing curves ending in a leaf or flower, still it cannot be said that in the final phase, the prevailing taste in design was quite worthy of the inimitable craftsmanship which executed and redeemed it.

After the Victorian electro-plate had taken the world by storm — with its short cuts and simplifications — old Sheffield passed through a long term of neglect from which it has emerged only comparatively recently to the esteem in which it is held to-day. Twenty-five years ago pieces that now fetch high prices could be picked up cheaply enough, but although enormous quantities were made, especially of the late Georgian and Florid, there is a limit and the present demand has created the usual ample supply of reproductions and fakes. It is not, however, easy to imitate the old methods so as to deceive the wary.

Of the many tests which tell the difference, borders, edgings and moldings are among the surest. These, which characterize old Sheffield, were not merely added as an ornament in the modern way, but were necessary to strengthen the rims and to cover the joins where otherwise a red line of copper might show; they were soldered into position with a scientific accuracy that is hard to imitate. When the join (or seam) was so placed that it could not be hidden by an edging, then it was soldered and finished so as to be almost invisible. But not quite; the join is always there, and if, after careful examination, it cannot be found, the piece is a modern reproduction or an old one that has been electro-plated, and spoiled from a collector's standpoint. This "join" test is useful to ascertain the genuineness of an early piece—before the silver shield mounts were used, and before marks were general. Color and texture and durability also tell their tale to the discerning. Old Sheffield has a bluish tinge which cannot quite be copied in electro, nor can the hardness and durability be repeated since it was the result of the long and steady rolling which toughened and rendered the metal more dense in a manner unknown in the imitations.

Old copper tea-urns made contemporaneously with late Georgian Sheffield and very similar in design are sometimes electro-plated and passed off as genuine Sheffield with intent to deceive, and very well they do it (this is an interesting and almost worthy kind of treatment compared with reproductions), but the mounts, which are not silver, are riveted instead of being soldered, and this gives them away as antique plate, though for tea-urns in the practical sense, they answer the purpose well.

Playing Grounds for Country Places

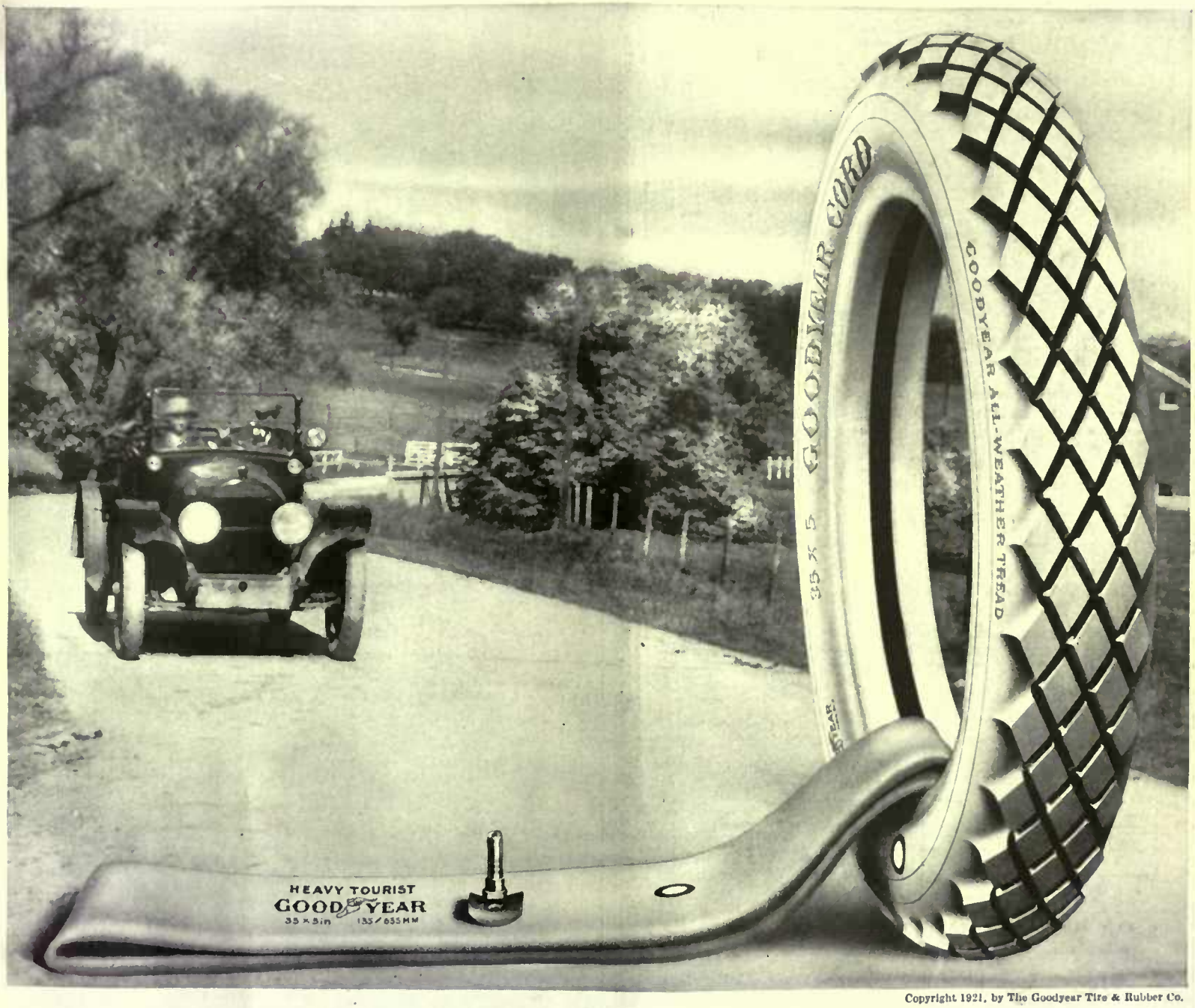
(*Continued from page 40*)

The accompanying plan showing the arrangement of the game spaces on a property of moderate size will give some idea of the way in which these various sports may be located without detracting from the effectiveness of the place as a whole. Here all the needs of outdoor suburban life are taken care of within a small compass, yet there is no very definite feeling of intricacy in the arrangement nor a sense of its being overcrowded. The tennis court would be, of course, one with a turf surface in order that it may serve esthetically as a broad open space as well as practically as a play area. The lines of the clipped hedges should be softened wherever possible with clumps of solidly growing shrubbery. These hedges should be allowed to grow to a height of 6' and should be of hornbeam, arborvitæ or some other just as pliable material. Their soft green foliage will make an admirable background for whatever spaces they may enclose or separate, and they will tie the whole scheme together without rigidity, but with neatness and the least waste of valuable room.

No other element of landscape design can equal in simple beauty the long, unadorned lines of the alley of a bowling green if it is bordered with the proper sort of enclosure; no other comparatively quiet sport can equal the game itself. Any treatment that detracts from its inherent simplicity can only spoil its effectiveness. Croquet, with its white painted wickets, its colored mallets and balls can certainly be picturesque, and what other game combines to such a degree skill and leisureliness? Could any golfer, addict or amateur, resist the temptation to improve his putting on a clock golf green in his own back yard? The response to tennis is altogether too evident whenever there is an opportunity. One thinks of it almost as the universal American outdoor game where four or two players are required.

Somewhere there must be a place for at least one of these games and a garden. Properly planned and placed, the game space becomes an integral and decorative feature of the grounds. There is no excuse for its being otherwise.

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Clair Dubois. Color rich, clear, satiny pink

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This collection includes a list of choice varieties at popular prices.

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Faust	.50
Fragrans	.50
Charlemagne	.50
Duchess de Nemours	.60
Zoe Calot	.50
	$3.60

Special Offer: This entire collection for.....$3.00

Lincoln Collection

These peonies are one and all a triumph of hybridizers' skill.

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Dorchester	1.00
Eugenie Verdier	1.00
Monsieur Jules Elie	1.00
Masterpiece	1.00
Jules Calot	1.00
	$6.00

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McKinley Collection

In this collection will be found the finest of all peonies. Everyone a masterpiece.

Grandiflora	$1.25
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Baroness Schroeder	2.50
	$12.25

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This collection includes some of the wonderful creations of recent introduction.

Karl Rosenfield	$4.00
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La France	8.00
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	$43.50

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"Peonies for Pleasure"

A beautiful booklet "De Luxe" holds a great treat for every peony admirer. It will properly introduce you into the land of peonies, give you lots of facts, some fancies and helpful cultural notes. Send for your free copy today.

THE GOOD & REESE COMPANY

DEPARTMENT 101 SPRINGFIELD, OHIO

Largest Rose Growers in the World

Modern Pansies and Their Culture

(*Continued from page* 38)

Unless you have a very large garden and plenty of gardeners, or wish to specialize in pansies, you will hardly find it worth while to buy individual varieties separately. The best mixtures sold by seedsmen who have a reputation to maintain, usually include the best varieties. These mixtures of the choicest up-to-date pansies are rather expensive; but to buy cheap pansy seeds is about as wise as buying the cheapest medicines you can get when you are ill. The finest pansies are, in the seedsmen's jargon, "shy seeders". Among humans it is the same way: proletarians usually have the larger families.

Pansies are like humans in still another way. Some are over-big and loud and commonplace and vulgar—I positively *hate* them. Strange to say (or isn't it strange?) these coarse yellows and purples are the ones which, in full bloom, take up most of the room in the boxes of plants sold by the thousands in early spring. Fortunately, most people are not so fussy as I am. Whenever I see one of these vulgar pansies in my garden, out comes the whole plant. Its room is more desirable than its presence. Tastes differ, and doubtless some persons honestly admire the glaring, insolent yellows I detest; but I am glad to say they and the dull purples are seldom to be found in the most expensive mixtures, which shows that the pansy epicures who raise the choicest seeds share my taste. Some yellows are lovely—especially those with a light greenish tinge. These are gems, ranking in value with the snow white and coal black and sky or dark navy blue and blood red and pink and rose and bronzes and coppers and their endlessly varied combinations—blotched, flaked and veined in contrasting colors. I know few garden experiences so exciting and fascinating as watching the pansies in a new mixed bed successively unfolding and surprising us with novel faces and color shades and contrasts.

There are two reasons for not trying to raise your own pansy seeds. If you let the blossoms change into seed capsules you will soon have no more, for every plant thinks it has done its duty as soon as it has provided for the next generation. That's one reason; the other is that in the hands of non-professionals pansies run down quickly in size, color and all that makes them lovely. Therefore, I repeat, plant nothing but the most expensive seeds from the most reliable firms. Don't balk at the price. It takes 25,000 seeds to make an ounce; and the best, to say it again, are "shy seeders". Let the artists—for artists they are—who originate and raise the choicest varieties have a reasonable profit.

The best time to start pansy seeds is in August. Plants born in midsummer (in cold frames or boxes) and transplanted to the garden when the fierce heat abates, grow big enough to bloom a month or so before the snow comes to cover them. In spring these same strong young plants burst into full bloom as soon as the snow melts away, vying in earliness with crocuses and Iceland poppies.

The almost universal American habit of letting pansy plants die in July or August is deplorable. To be sure, the scorching sun mercilessly diminishes their size if allowed to have his way. But he can be thwarted. You can keep your pansies big and fragrant and happy all summer if you will. Three things are necessary: frequent stirring of the soil, thorough weeding, and daily watering. A little liquid sheep or hen manure added to the water two or three times a month will do the rest—provided you pick the blossoms every day or two. Hens keep on laying only when you take away the eggs.

It is not best to grow pansies in the shade of a tree or a building. Noonday shade may be an advantage when the plants are not freely watered; but when they are, the best location is in the open, where the wind can sweep over the bed, wafting the pansy fragrance toward your piazza.

A last word. Why do the seedmen in their catalogs never mention that pansies are fragrant, as they do in the case of other flowers?

Building the Smokeless Fireplace

(*Continued from page* 45)

never be less than 3″ nor more than 4½″ and its length the entire width of the fireplace opening. If a patented damper is provided it will govern the size of the throat. When the throat is too wide the air passes up the flue without being warmed first and checks the draft, causing the fire to smoke. The throat should begin 6″ above the bottom of the arch at the top of the opening, should never be more than 3″ to 4″ wide, as a greater width tends to deflect smoke into the room. This can be remedied by beveling off the masonry to 4″ across the bottom of the arch.

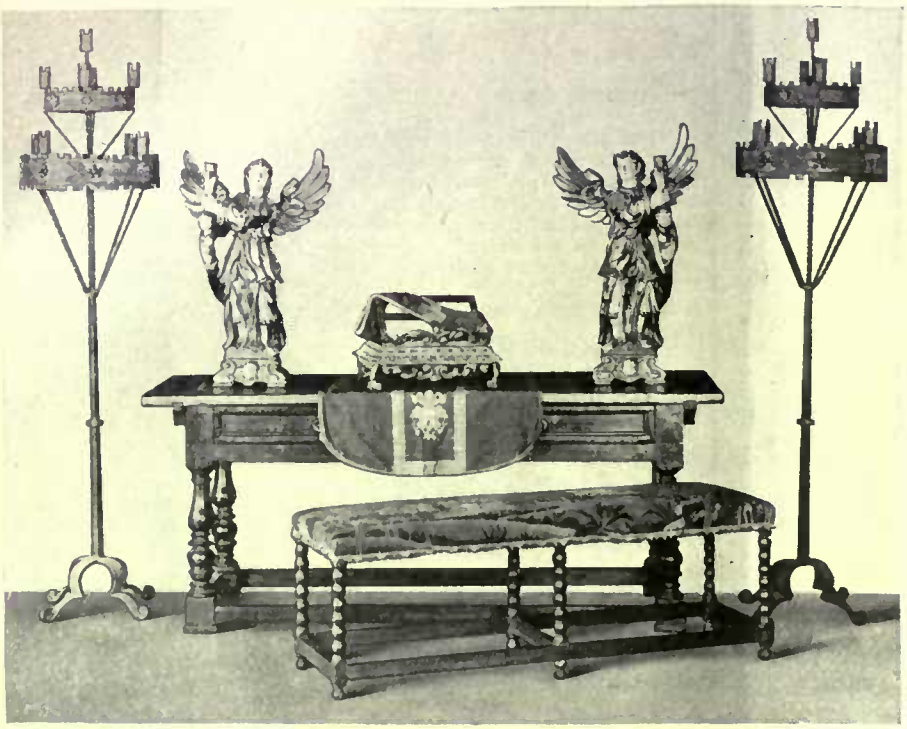
The smoke chamber, starting at the top of the throat or damper, should slant about 60 degrees from both sides, until the flue size is reached. The bricks forming the slant in the chamber should be chipped or laid so as to present a smooth surface that will not retard the draft. No parging mortar or plastering should be permitted in the smoke chamber. Forms of metal or terra cotta can be built in to insure this smoothness.

The flue should be led off directly above the center of the smoke chamber. If this is not done the draft will be strongest on the side nearest the flue and the fire likely smoke on the other. When diverting the vertical direction of the flue on its course up through the building, in order to insure a good draft, this should be done at an angle of 60 degrees and never less than 45 degrees. The steeper the angle the less possibility for soot and ashes to form a deposit and clog the flue. For this reason when building the chimney, holes should be left in the masonry at the points of changes in direction, and at the bottom of the flue, so that droppings of mortar, bricks and other rubbish can be cleaned out before they set too hard. After these are removed the holes should be closed with masonry. It is understood that all flues in every building should be cleaned, all rubbish removed and the flue left perfectly smooth on the inside upon completion of the building. Once a year all flues should be properly cleaned from top to bottom.

To eliminate the danger of fire each fireplace should have its own separate flue, lined with terra cotta flue lining for its entire height, built in when the chimney is being constructed, in order to insure a smooth interior. No more than two flues are permitted in the same chimney space, in which case the joints of the lining should be broken or staggered at least 6″. When more than two, each third flue must be separated by a 4″ withe or division wall.

In fireplaces where the flues are expected to run three stories or more, the flue area at the top of the smoke cham-

(*Continued on page* 66)



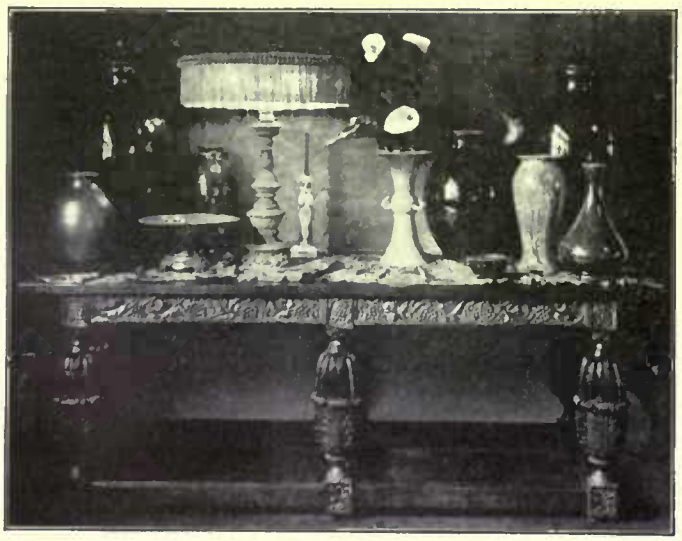
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He saw the building up of laminated tops for tables and bureaus; the sound joinery of the cabinetmakers; the artists and designers at work on individual groups for many customers. He remarked on the care in finishing and crating and the fact that here, under one roof, choice pieces for all the rooms of a house were produced. Finally he said: "If people could but know your product, there is enough demand in this country for what you are making to keep busy a factory many times your size."

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Included in the above are the wonderful Cottage Garden Tulips that you see in the old Dutch, Flemish, and English gardens where they have flourished for years, treasured by their owners, hallowed by sentiment, beautiful in their own right and with the fragrance of sweet memories.

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Building the Smokeless Fireplace

(*Continued from page* 64)

ber should be 1/12 the area of the fireplace opening; if two stories, 7/12; and a single story ⅛, but never less than 64 square inches. In the case of coal fires these proportions may be reduced 25 to 30 per cent.

All chimneys above the roof should be laid in cement mortar and have a brick, concrete or stone cap with a wash. If the latter is used it should be cut out of one piece. Allow the flue linings, if no ornamental chimney pots are used, to extend at least 1″ above the cap so that water will not have a tendency to drain down into the flue and fireplace.

The following summary of causes will help in determining why a fireplace does not draw well and smokes:

1. The fact that all doors and windows in a room are closed permits no leakage of air into the room to supply a draft to the fire.

2. Depth of the fireplace may be too shallow.

3. Some dampers have an insufficient throat opening to accommodate the draft.

4. It may be due to lack of a wind or back draft shelf at the throat to prevent down drafts.

5. The flue may be undersize and the proportions of the various parts of the fireplace incorrect.

6. Faulty construction of the flue, especially at the points of the changes of direction, causing a choking of the draft.

7. Care has not been taken in extending the chimney at least 3′ above the point of contact on a flat roof and 2′ above the corresponding point on the ridge of a pitched roof.

8. A decrease in the net flue area may have been made by having built the chimney cap over the flue opening and not permitting the flue lining to extend at least 1″ above it.

9. External conditions such as tall trees and adjoining roofs sometimes contribute toward smoky conditions of a fireplace.

The Revival of Marbling

(*Continued from page* 29)

it is beautiful, and not because it looks expensive. The exact imitation of real marbles should be avoided. Artificial marbling should merely attempt to recapture what we may call the "genius" of real marble—its irregular markings, its dappled coloring. Decorators are now finding that interesting effects may be obtained by the irregular application of paint in other ways besides marbling. Conventionalized graining in bright colors—graining that does not attempt to simulate exactly the figure of any wood—can be made almost as interesting as marbling.

The effect of marbling is produced by several distinct processes. The marbled papers, used in the bindings of books are sometimes effectively employed as wall-paper.

There can be no doubt that the most beautiful and startling effects of marbling can be produced by floating on the colors. But this process is, of course, only possible where the surface which has to be marbled can be placed in a horizontal position.

Where marbling has to be applied directly to a wall or to any perpendicular surface floating on becomes impossible, since all the color would naturally tend to run down to the bottom. In this case other methods of marbling are employed. Different exponents of the art prefer different methods.

Some produce their effects as follows: The whole surface of the wall is given a plain coat of whatever color is desired as the ground tone of the marbling. This smooth, even coat is allowed to dry, and when it is completely dry another color in different states of dilution is washed over the top. In this way pleasing cloudy effects are produced, the imposed color varying from almost complete opacity to transparency. When the second color has been applied it is worked, while still wet, with a brush or rag, so as to produce the characteristic lining and blotching of marble. When dry the whole surface is varnished. Marbling is generally carried out in oil paints, but it is possible to produce effects of a beautiful transparency by the use of water-colors.

Other artists in marbling do not begin by applying a first coat of flat, uniform color. Their method is to lay a series of blotches and streaks of pure thick color on to the wall and then to work them together so that they fuse and cross forming the cloudy "figure" of marble. When dry the surface is varnished in the usual way.

The Septic Tank System for Sewage

(*Continued from page* 52)

form upon the top of the waste matter without being disturbed by the inflowing and out-draining liquids. This crust must not be disturbed, as that would cause the bacterial action to cease until a new one formed. The baffles prevent any currents or motions being transmitted to the surface. A hole in the top is provided so that the tank can be cleaned when required, but a perfectly operating system may not need any attention for years, depending upon the quantity and nature of the wastes handled.

The outlet end of the septic tank should connect with a tee fitting, the upper end of which connects with a piece of 1″ iron pipe projecting above the ground as a vent. The lower end of the tee connects to the ground drainage line. This disposal drain, or nitrification system, as it is called, disposes of the clarified and harmless liquid from the septic tank. It consists merely of a line of loosely laid 4″ tile drain pipe about 150′ in length and laid with a slight fall so that the liquid will drain slowly along the entire distance, seeping out through the loose joints and far open end. This line should be buried 4′ or more deep and covered several inches with sand, gravel or stone.

In using be careful that no chemicals are employed, especially chloride of lime, as they interfere with the bacterial action. Plenty of water flushed through the drains will help, on the other hand, as it tends to keep the sewage in a thin watery state which is much to be desired. Manhole covers should be kept cemented tight to prevent gases from escaping and air from entering. There will be no danger of freezing in the coldest climates, as sufficient heat will be developed in the mass. The usual traps should be placed on all of the plumbing fixtures in the house.

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Has it, however, occurred to you that perchance the place you have selected might not be the best one adaptable for the purpose?

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Had you considered the possible disadvantage of near-by buildings; and in turn their possible available benefit?

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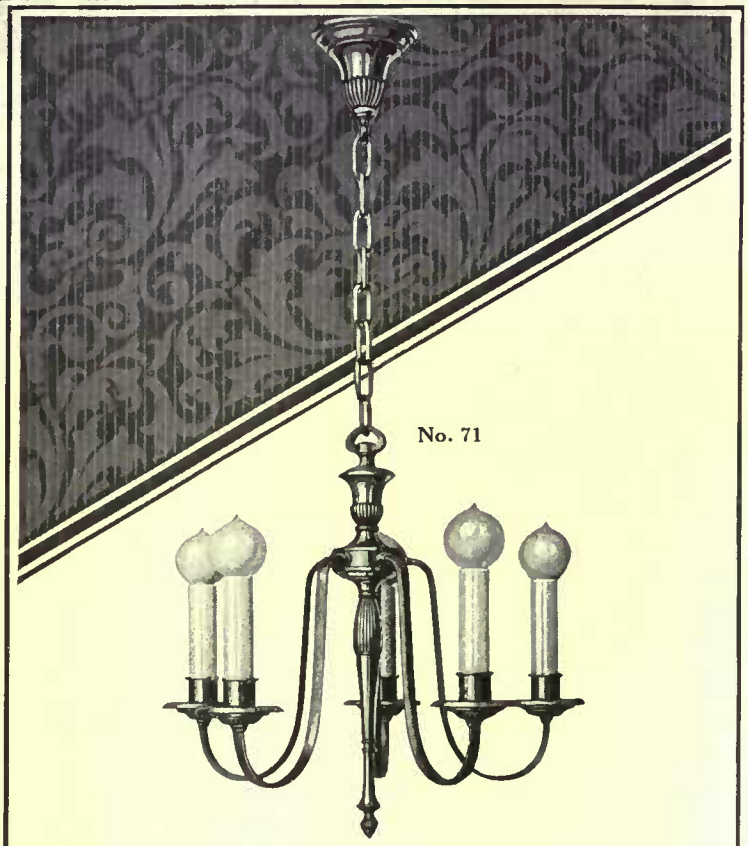
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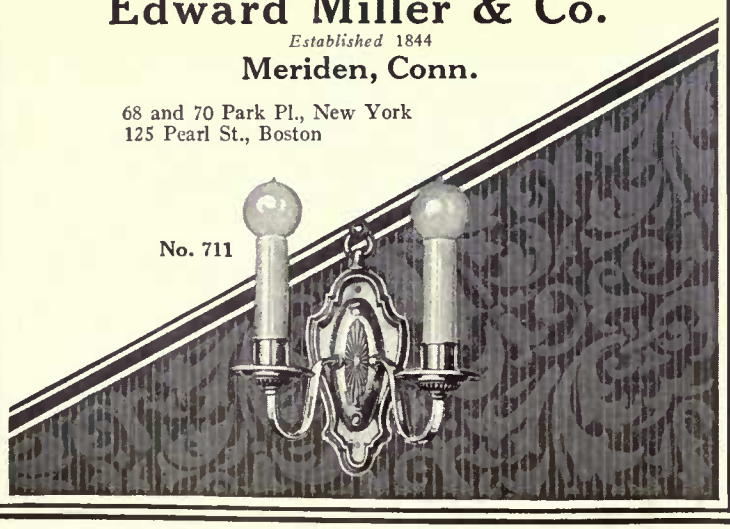
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How to Make Colorful Rooms

(*Continued from page* 33)

also play a part in the general harmony of the color scheme.

This tint should not be decided at random; it should be considered in relation to the other colors to be employed in the room. A very good way to determine what it should be is to make it a neutralized complement of the other colors. For example, if the main tone is to be some shade of red, a white, light gray or light brown, almost imperceptibly tinted with red, will make an excellent background. If two main colors are to be used, such as red and blue, a slight and subdued indication of violet will serve to tie the two together. Of course two primary colors, such as red and blue, should never be used in equal proportions in a room. One must dominate the other, so that the second may act as a relieving note to the main theme. I have heard of an interior decorator who used to determine the color of the background by taking the other tones to go in the room, pasting them on a circular piece of cardboard, and revolving them either on a color wheel or on a talking machine. In rotation the colors will blend into one tone, and that tone which you see is the most harmonious background for the colors. This is a very sensible and sure way to arrive at color harmony in a room.

Besides the complementary colors in a room there should be some contrasting ones; but these should be confined to small objects so that they will form merely a contrasting spot of interest, and not a conflicting or opposing color to fight with the general color scheme. This is usually accomplished with lamp shades, pictures, vases, goldfish bowls or some other object of about that size. But there must not be too many of these, and about the only way to determine the proper proportion is by actually trying them in the room, and seeing whether they add to or detract from the main theme.

There are two ways to go about decorating a room. If the furniture and hangings (or some of them) are already purchased, the sensible thing to do is to make the background and color scheme harmonize with them, if it is possible. If it is not possible, some of the inharmonious furniture must be discarded or used elsewhere. But if there is no existing furniture to be considered, it is possible to work out an effective and harmonious scheme of decoration, and to get the furniture which will best suit the scheme. The architectural form and ornament in the room must, of course, also be taken into account. If you have an English room, with beam ceiling and oak wainscoting, it would be ludicrous to plan a Louis XV type of decoration. However, it is usually possible to take the different elements already at hand and evolve from them a suitable and attractive system of color decoration.

It is impossible to set down any definite rules which will cover all contingencies for such a system, because different conditions demand different treatment. But there are certain basic principles which will admit of a general set of rules to be followed. It must be remembered, however, that just as in playing bridge rules are made only to be broken provided the player is sufficiently proficient to do so intelligently, so rules for color harmony cannot be made to cover all kinds of conditions. Usually, however, the first step in decorating a room is to decide upon the major color which is to be used in the greatest quantity, whether it be on the furniture or the draperies. This having been determined, the next step is to select a complementary color which shall be used in less quantity in the other furnishings—in the curtains, for example, if the color of the furniture is the dominant note. From these two colors it is possible to select a neutral tone for the rugs and walls which will, nevertheless, carry a hint of the tone created by the combination of these two colors, in proportion to their relative importance. This having been accomplished, there remains only the task of supplying some contrasting spots, which can best be done by trying out the different possibilities.

It will be seen, of course, that the above elementary rules are very general, and they must not be taken too literally. A Persian rug, for example, might have a dozen colors in it, yet it will usually have a predominant note which gives the tone to the whole. It is this predominant note which must be considered in the general color scheme. The same holds true of a tapestry or patterned furniture coverings or curtains. Personally I have a preference for solid colors (neutralized, of course) on walls and floors, but that does not mean that there must be no vibration of tones in the general effect. In fact, an artistic vibration of color in a large surface usually tends to give more brilliancy to the main or resulting color. Thus the principles for the use of color can be only generally outlined, and a few "don'ts" may be cited. But, after obtaining an understanding of the elementary principles, it still depends upon the individual and the special conditions to supply the little touches to the general scheme which go to make a highly artistic result.

The Varnish Finish for Wood

(*Continued from page* 44)

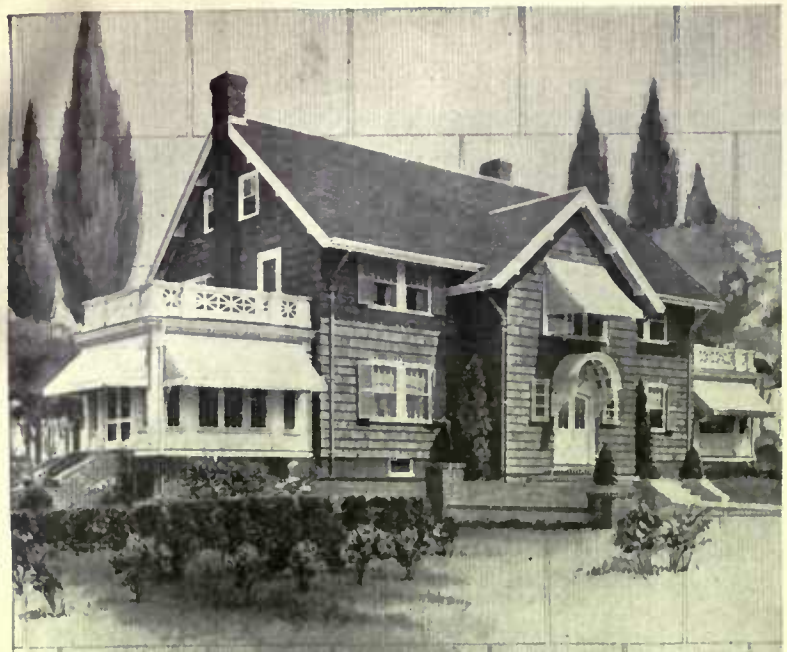
and fir do not require the use of a filler. If the wood is to be colored, an oil stain should be used first, allowing it twenty-four hours to dry. Do not sand after applying the oil stain. The priming coat of varnish should be thinned 10% with turpentine, and the same precautions outlined above should be taken.

Go over this coat thoroughly with fine sandpaper after it has dried, see that the surface is perfectly clean and apply the second coat, using the varnish without thinning—just as it is in the can when opened.

A wood filler must be used for oak and other close-grained woods before applying the varnish. The filler will require twenty-four hours for drying, whereupon it should be sanded to remove any hard lumps of material that may have formed on the surface.

After this operation, the varnish should be applied as above directed for surfaces that have been previously finished.





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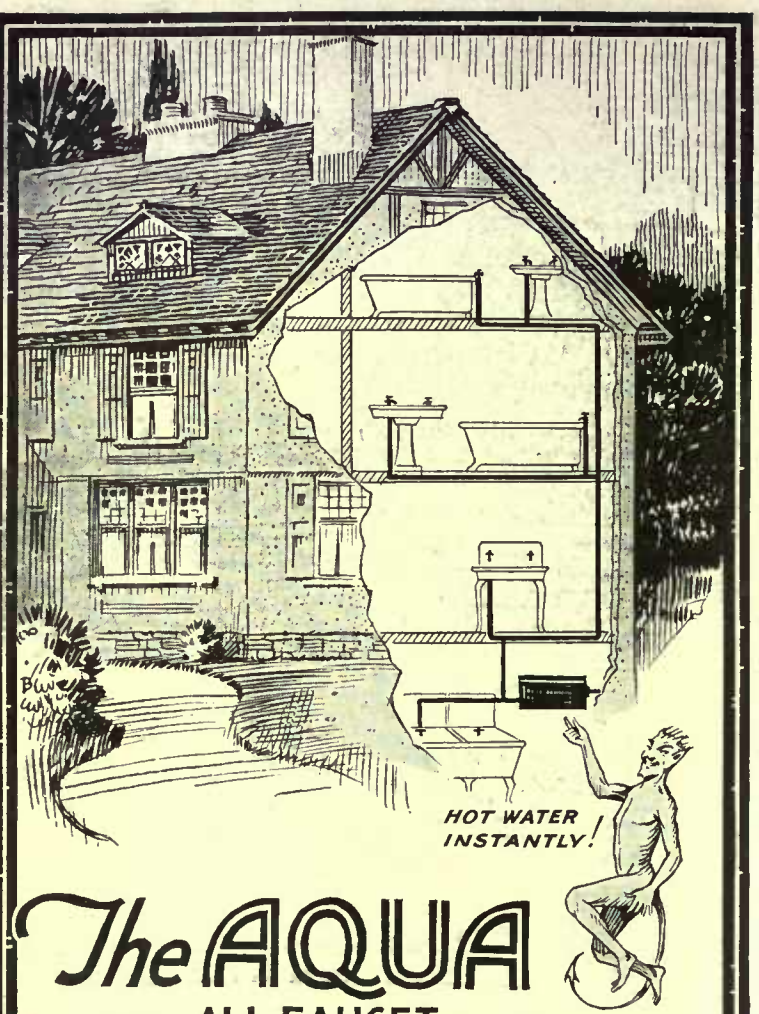
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(*Continued from page* 50)

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Casseroles (according to taste as to size and depth) range in price from 2½ qts. at	3.00
to ½ qt. at	1.25
Individuals at	.75
Pie dishes, shallow	.90
Bread pans	1.75
Layer cake dish, 9⅛″	.90
Custard cups, 4 oz.	.25
Fruit jars, 1 qt.	1.20
Fruit jars, 1 pt.	1.05
Glass butter crock, 1 qt.	.45
Glass butter crock, 2 qts.	.70
Glass butter crock, 4 qts.	1.00

EARTHENWARE

Tea pot (medium size)	$1.50
Butter crock	.50
Small mixing bowls (two)	.60
Large bowl	4.50
Casseroles (individual)	.50
Custard cups, per doz.	1.70

JAPANNED WARE

Bread box	$3.00
Cake box	4.00
Dust pan	.63
Flour bin (10 lbs.)	7.00
Boxes:	
Tea	1.25
Coffee	1.25
3 Sugar	1.50
Trays (2)	.75
Salt box	1.75

TIN WARE

Flour sifter	$ .56
Grater	.30
Flour scoop	.30
Biscuit cutter	.25
Apple corer	.18
Nutmeg grater	.15
Pastry sheet (10″x17″)	.70
Steamer, fits any kettle	4.25

IRON WARE

Garbage pail (galvanized)	$1.00
Poker (coal stove)	.20
Lifter (coal stove)	.10
Ash can (coal)	5.75

WOODENWARE

Mop handle and mop	$ .80
Broom	1.70
Chopping Board	.75
Meat board	1.25
Bread board	.75
Rolling pin	.35
Pair of butter pats	.35 - .50
Spoon	.15 up
Onion chopping board (an extra board not so called in the shops)	.25
Towel rack	.60
Salt box	1.25
Step chair	5.75 up
Table, all wood (3′)	10.00 up
Knife board	1.00 up

CUTLERY

Scissors	$2.25
Silver nickel	
3 knives at	per doz. 4.00
3 forks at	per doz. 4.00
3 spoons at	per doz. 4.00
Set of kitchen cutlery including	
One 2″ paring knife	
" 3″ splitting knife	
" household knife and fork (fine point)	
" French bladed knife for general work	
" 6″ blade for tough vegetables	
" spatula for pastry	
" large spatula for lifting cakes, candy, etc.	
Two carving knives	
8″ blade, stiff	
9″ flexible slicer	5.00
Measuring spoons	.38

HARDWARE

Ice pick	$ .20 up
Meat skewers (set)	.35
Metal mesh pot cleaner	.20
Nut cracker	.75 up
Can opener	.10 up
Cork screw	.45

BRUSHES

Bottle	$ .15
Dust	2.63
Pastry	.70
Refrigerator	.25
Scrubbing	.65
Silver	3.63
Sink	.15
Vegetable	.12
Stove	2.75

WIREWARE

Egg beater	$ .25
Broiler (coal, oil, wood stove)	2.50
Deep fat basket	1.60
Potato masher	.25
Puree sieve	.85 up

FABRICS AND PAPER

Cheese cloth, per yd.	$ .38
6 dish towels at	.90
6 dusters at	.50
3 floor cloths at	.40
2 oven cloths at	.15 - .25
Roller towels	1.25
Roller towel rack	1.38
6 glass towels at	1.25

MACHINERY

(When possible electric. Prices here not for electric devices)

Bread mixer	$ 4.50
Cake mixer	4.50
Meat, nut grinder	4.50
Egg beater	.40
Electric fireless, 2 units	46.00
Electric mixing units—Price on inquiry at electric appliance stores.	
Motors—Price on inquiry at electric appliance stores.	

GENERAL

Pail (12 qts.)	$2.38

(*Continued on page* 74)



Courtesy Wagner Mfg. Co.

A series of boxes which contain the whole kitchen utensil story may solve the problem of what gift to send the bride

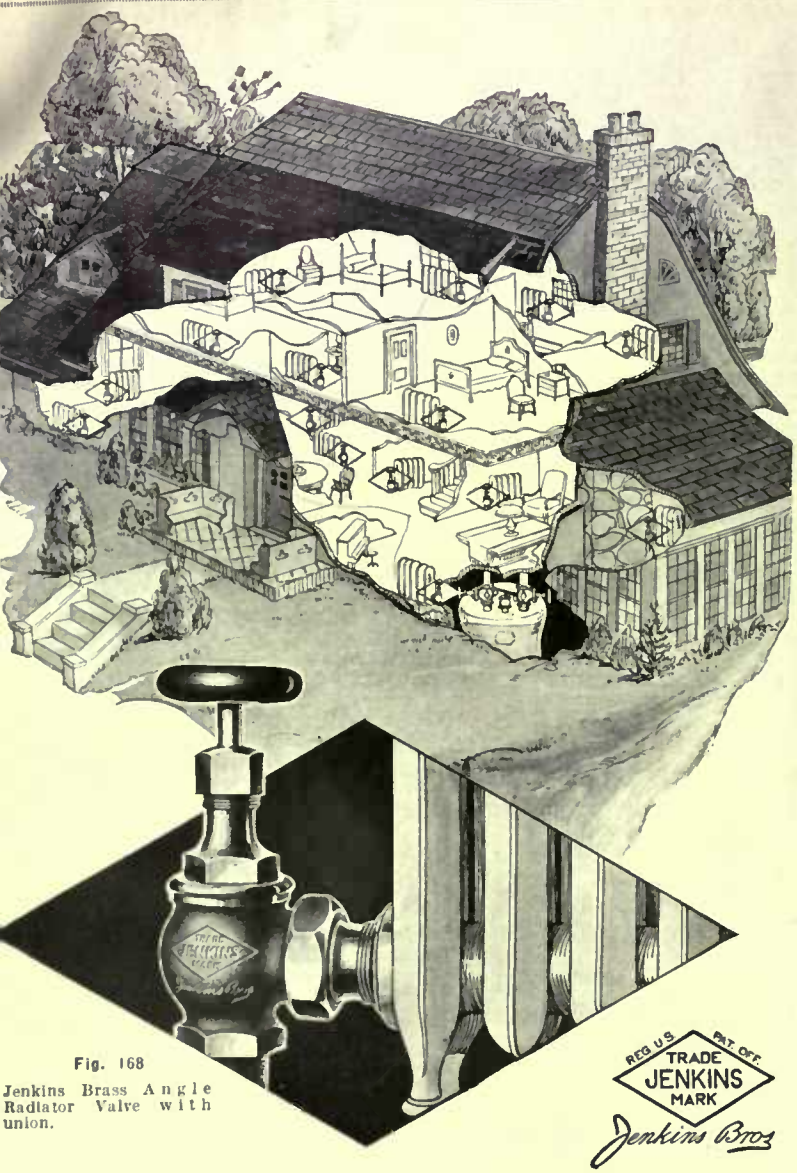


Fig. 168
Jenkins Brass Angle Radiator Valve with union.

REG U.S. PAT. OFF.
TRADE JENKINS MARK
Jenkins Bros



Fig. 370
Jenkins Brass Gate Valve for feed lines rising from top of boiler in basement.



Fig 352
Jenkins Brass Swing Check Valve for return lines entering at bottom of boiler.

Biggest asset to heating comfort

Jenkins "Diamond Marked" heating valves throughout the home

JENKINS Heating Valves give perfect heat regulation, for they can be opened easily and closed tightly. They do not stick, nor become out of alignment. They are heavy valves, sturdily constructed, and remain true and perfect under use and even abuse, and under the strains of contraction and expansion, and lifting and settling of pipes, all of which throw the ordinary, cheap, light weight valves "out of kilter", causing leaks and other trouble. Jenkins Valves do not leak, because they are made steam and water tight around the spindle.

Warm, comfortable homes depend on good valves; for a heating system, no matter how good, is no better than the valves. Life time service, dependability, and freedom from replacement and costly repairs prove Jenkins Valves the least expensive, although their first cost may be a little more than the ordinary light weight valve. Jenkins Valves have been consistently made for over half a century, their construction is standardized and all parts are interchangeable.

Send for interesting booklet on plumbing and heating valves.

JENKINS BROS.

80 White Street.....New York
524 Atlantic Avenue.....Boston
133 No. Seventh Street.....Philadelphia
646 Washington Boulevard.....Chicago

Jenkins Bros., Limited
Montreal, Canada — London, England

FACTORIES: Bridgeport, Conn.; Elizabeth, N. J.; Montreal, Canada

Jenkins Valves

SINCE 1864

OAK FLOORS

(For Everlasting Economy)



OAK FMA USA

The Only Floors Worth Laying

The only floors it pays you to spend money for are beautiful, lasting floors of oak.

They are moderate in cost, easy to keep in good condition and the longest wearing. Oak Floors are a permanent investment for every home owner.

They take a finish that is easy to keep clean, which means much in modern housekeeping conditions. They can be laid over old floors.

Oak floors are naturally specified for the finest homes, but they are even more important to the builder of the modest bungalow who must make every dollar of expenditure count.

Look for the Association Trade-Mark

Be sure the Oak Flooring you order has the Association Trade-Mark on the back of each piece. It insures uniformity—is the emblem of responsibility in manufacture.

Two books of interesting and valuable information concerning oak floors will be sent free to those who request them. We urge you to send for them whether you plan to build or remodel.

OAK FLOORING MFRS. ASSN.
1047 Ashland Block, Chicago, Ill.



Plant Beckert's Bulbs This Fall

Brighten your home this winter and your garden next spring with the World's finest

Tulips, Hyacinths, Daffodils

For over forty years we have specialized in quality bulbs, sturdy and sure-to-bloom. Our long-established connections with the most expert and reliable Holland growers, together with our extensive trials of thousands of bulbs annually, place us in a particularly favorable position to help you make your Dutch Bulb Garden a glorious emblem of Spring and Sunshine and a constant source of Delight.

Beckert's Fall Bulb Catalogue

For 1921 is an attractive book, complete and full of interest for all who make gardens—a reliable guide to success with bulbs, indoors and out. Send us your name and address to receive a copy —Free to readers of "House and Garden."

Write Today.

Beckert's Seed Store

Importers and Growers of Quality Seeds and Bulbs

101-103 Federal St., Dept. H,

Pittsburgh, Pa.

NOTES OF THE GARDEN CLUBS

THE Garden Club of Michigan, the motto of which is "To garden finely," was founded in 1911 by Mrs. Francis King, of Alma, Mrs. Edward Lowe of Grand Rapids, and Mrs. Benjamin S. Warren of Grosse Pointe Farms. Mrs. Francis King was the President for several years. The President for 1921 is Mrs. Edward H. Parker.

The membership in the club is limited to 100 women who take "an active interest in horticulture, or who own, or give personal care to gardens" and the following places are represented: Alma, Ann Arbor, Bay City, Birmingham, Detroit, East Detroit, Farmington, Grand Rapids, Grosse Pointe Farms, Grosse Pointe Isle and Grosse Pointe Park, Lapeer, and Oxford. There is one honorary member, Mrs. E. Chandler Walker, of Washington, D. C. Meetings, including shows and field days, are held once each month in the year, and in 1921 there was also a spring picnic at Mrs. Sarmiento's.

The government of the club is vested in its officers, including a librarian, together with a Board of Gardeners, and the chairmen of the committees, namely, of Tulip Show, Daffodil Show, Publicity and Slides.

Among the topics and lecturers for the current year are Shrubs, by Professor Buttrick; Japanese Flower Arrangement, by a student to be selected by Dean Jordan, of the University of Michigan, and The Arnold Arboretum, with slides from direct autochrome photographs, by Loring Underwood of Boston, who was requested by Professor Sargent of the Arboretum to assemble the data.

Five guests may be invited to each meeting, cards being sent by the Secretary in the order of application, and the hostess has the privilege of also asking five guests. Besides lectures, the program for the year comprises an Experience Meeting, a Daffodil Show at the Country Club, and a Tulip Show in a rented hall, both in May; also a Visiting Day (for viewing gardens) at Grosse Pointe, with subscription lunch at the Country Club, another day at Birmingham, with lunch at the Bloomfield Hunt Club, as guests of a group of club members. In June Mrs. John S. Newberry was hostess for a supper on the lawn.

A book, "The Pronunciation of Plant Names," was published by the Club several years ago. Mrs. Benjamin S. Warren and Mrs. Frederick P. Anderson have written book-reviews and articles for magazines, and Mrs. Francis King is the well-known author of "The Well Considered Garden," articles for magazines and lectures, and is reported to be preparing a book on the Organizing of Garden Clubs. Gardens have been designed professionally by members in Illinois and Michigan.

The most valuable achievement of the Garden Club of Michigan, in addition to stimulating the interest in gardening, was to start the work of beautifying the roadsides, for which the State Legislature now appropriates an annual amount for the planting of trees and shrubs along the highways. The most important plan for the year is to plant and mark five trees in the Michigan Central Park, in memory of relatives of members of the Club who died in the Great War.

THE Garden Club of New Canaan, Conn., was organized in 1909. Its President is Miss Myra Valentine. There are 160 active and four honorary members, men and women, who meet every month from May to October, inclusive, and have also a mid-winter meeting. The membership is drawn from Belle Haven, Bridgeport, Brush Ridge, Darien, Fairfield, Glenbrook, Greens Farms, Greenwich, New Canaan, Noroton, Norwalk and East Norwalk, Saugatuck and Westport. A Year Book is printed, and in the one for 1918, 1919 and 1920 combined, the following topics and speakers appear: Garden Values, by Miss Lilian C. Alderson, Garden Designer; My Rock Gardens, by Mrs. William H. Harris; Wild Flowers of Connecticut, with slides, by Mr. Norman Taylor; Work of the American Committee for Devastated France, by Mrs. Valentine Schuyler; and at an open Meeting in the Town Hall Mrs. John Wood Stewart, President of the National Plant, Flower and Fruit Guild, told of its work and appealed for co-operation. Also, Miss Ellen Eddy Shaw of the Educational Department of the Brooklyn Botanic Gardens, spoke of the Development of Interest in gardening among children.

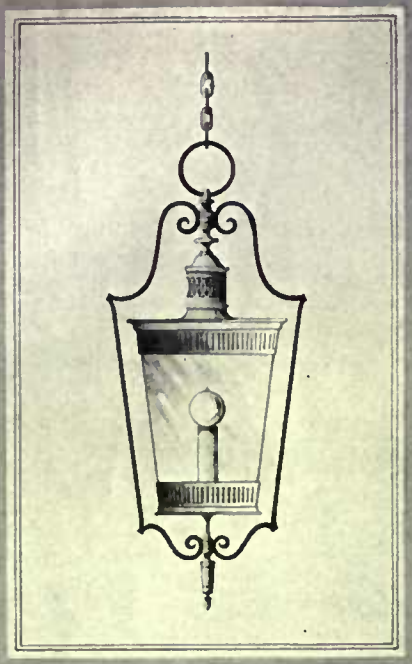
One meeting was devoted to hearing papers by four presidents from neighboring Garden Clubs. Two field days were held, one at Stamford and Rowayton, and the other at Rye. There is an Annual Flower Show held in the Town Hall and some flower of honor is selected each year for which special prizes are awarded, in addition to those for the regular classes. In 1919 the dahlia was chosen, there being twenty classes for this alone, and the exhibit of Mrs. A. M. Gerdes was highly praised by the judges, Mr. Henry Wilde, President of the Stamford Horticultural Society, and Mr. Whiton, President of the Greenwich Horticultural Society. In 1920 the rose was the special flower honored. Last year a few classes at the show were open to outside competition, and this year all classes will be open to every one.

At the mid-winter meeting, 1921, slides of members' gardens were shown, twenty photographs of which were reproduced in color and included the gardens of Mrs. Ernest Lee Conant, Mrs. Frederick Howard, Mrs. Lewis L. Laphem, Mrs. Arnold Schlaet, and Miss Katherine Willcox. An Herbarium, illustrated, of over 200 of the native flowers of Connecticut, has been made by Mrs. William H. Cary, who is making a study of the Simples of that State. The Garden Club of New Canaan has contributed money, etc., through the National Plant, Flower and Fruit Guild, towards the support of children's gardens, and has sent the proceeds from sales of seedlings to the work at St. Quentin.

THE Garden Club of Summit, N. J., was organized in 1916, and the President is Miss Kate Romers. There is a membership limited to 30 women, meeting every two weeks, each month, from May to November, excepting in August. Among the lecturers in 1920 were Mr. Leonard Barron of Garden City, N. Y., and Mr. Richard Rothe of Glenside, Penna. The latter spoke on "Rock Gardens" at Mrs. John R. Todd's, who was then President of the Club, and at both of these meetings members of the Short Hills and Morristown Garden Clubs were guests. This year a Slide Committee has been formed, and at one meeting there was an exhibition of views of the club's gardens.

Included in the activities of the club are the planting of the Hospital Grounds, and of Memorial Trees, also the care of the landscape and roadsides by campaigning against unsightly sign-boards and untidy picnic parties. There is at least one Flower Show, the Chrysanthemum Show in October last being held at the home of Mrs. J. W. Cromwell.

ELLEN P. CUNNINGHAM.



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INCORPORATED

Designers and Manufacturers of Lighting Fixtures

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BUT NOT HIGHEST PRICED

Our Distinctive Creations in Reed Furniture are recognized as the highest type of artistic production. We specialize in exclusive designs appropriate for homes of refinement, clubs, and yachts.

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The HUMPHREY
Radiantfire



EFFICIENCY COMBINED WITH LUXURY

The installation of the HUMPHREY RADIANTFIRE in the finer homes is regarded with favor by persons of taste and culture who want efficiency combined with luxury.

Prominent architects and builders are recommending it to their clients owing to the fact that it can be installed without the expense of building brick chimneys, foundations and ash pits necessary to the coal and wood fire. An inexpensive terra cotta or metal vent is all that is required to produce wholesome and effective heat. Can be installed in existing fireplaces without much expense. A dozen designs to select from.

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"From Generation to Generation"

THE "WAGNER CHEST"

A splendid gift for the bride. The Wagner Cast Aluminum Chest is a real home gift—always delighting a woman, whether she is a bride, or is already established. It is noted for its beautiful original designs having the distinction of fine silver; also for its superior cooking qualities because Cast Aluminum holds and evenly distributes heat. It lasts from "generation to generation."

You may purchase Wagner Ware from leading hardware stores and house furnishing departments. Booklet on request.

THE WAGNER MFG. CO
Sidney, Ohio



Hints for your Home

L&C

For happier times outdoors

IN summer "The Household Furnishing Store" supplements its indoor domestic wares with outdoor equipment—to help you enjoy happier times when you scamper off on picnics with rollicking children or skim the roads on long motoring parties.

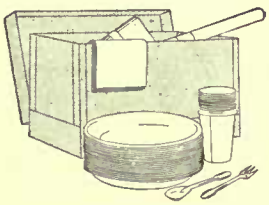




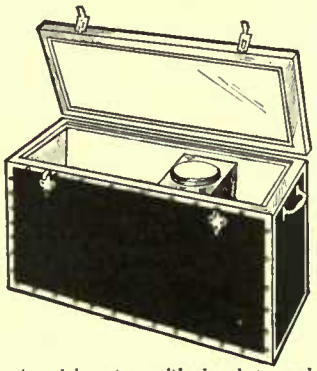
For outdoor darkness you'll want an Eveready Daylo. Flashlight 9 inches long $2.50.



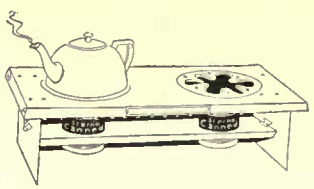
Knock it down or drop it—the Stanley Vacuum Bottle cannot break. Keeps drinks hot or cold. 2 qt. size $14. 1 qt. $10. Fine leather case for two 2 qt. bottles $12; for two 1 qt. bottles $9.50.



Meals outdoors without dishes to wash or carry back home again. This paper lunch set contains 25 napkins, 1 doz. spoons, forks and cups; 2 doz. plates in two sizes; table cloth; roll of wax paper for sandwiches, and only costs $1.95.

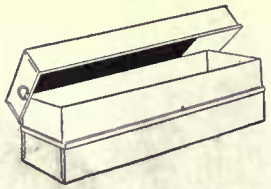


A refrigerator with brackets and straps to fasten securely to your running board—yet light enough to carry off wherever the party gathers. With galvanized lining, $22.50. Fine for bungalows or small apartments as well.



You can fry, boil or make coffee and tea any place you go with this Sterno Kitchenette. The fuel is stored in small cans. The Kitchenette folds up compactly when not in use. $2.50. Cans of fuel 10 cents each. (Kettle shown is not part of the outfit.)

Eighteen sandwiches fit in this sanitary nickel box. $2.25. Smaller box for twelve sandwiches $1.50.



PREPARE NOW for your next outing. Orders by mail will be given just as quick and careful attention as if you came here in person.

LEWIS & CONGER

"Nine floors of household equipment"

45th Street and 6th Avenue, New York

Equipping The Bride's Kitchen

(*Continued from page 70*)

Scales (with scoop)	7.75
Scrap basket (metal)	2.75
Large needles	.35
Labels (per box)	.15
Cork (per box)	.15
Clock	$2.50 up to 9.00
Paper—	
Greasing (1 quire)	
Shelves (roll)	.85
Drawer (roll)	.85
Wax (roll)	.50
Napkins (per 1,000)	$3.00 up

A SET OF UTENSILS IN ALUMINUM SUITABLE FOR FAMILY OF FIVE

Tea kettle	$6.50
Double boiler	4.05
Straight sauce pan	4.05
Straight sauce pan	2.35
Sauce pan and cover	1.40
Preserving kettle and cover	2.35
Strainer	1.20
Steamer section	1.80
Coffee pot	4.15
Fry pan	3.60
Pudding pan	.80
Pudding pan	1.30
Bread pan	1.15
Tubed cake pan	1.85
2 jelly cake pans (each)	1.20
Corn cake pan	1.65
Roaster	7.20
2 pie pans (each)	.62
Measuring cup	.60
Mountain cake pan	.85
3 boxes "Wear-Ever" cleanser	1.05

Here follows what a first-class aluminum manufactory believes to be a complete set of aluminum for the home. This shows another's ideal of essentials:

Tea kettle	$7.05
Double boiler	4.05
Sauce pan and cover	1.40
Straight sauce pan	2.00
Straight sauce pan	2.35
Sauce pan and cover	1.88
Preserving kettle, cover	3.62
Strainer	1.20
Steamer section	1.80
Coffee pot	4.15
Tea pot	5.85
Fry pan	3.60
Griddle	5.55
Waffle mold	3.65
Pudding pan	.80
Pudding pan	1.30
Bread pan	1.15
Tubed cake pan	1.85
Mountain cake pan	.85
2 jelly cake pans (each)	1.20
Corn cake pan	1.65
Gem pan	1.60
Roaster	7.20
2 pie pans (each)	.62
Measuring cup	.60
Tray	1.65
Water pitcher	6.00
Jelly mold	2.90

China

China for the kitchen can be had at varying prices depending largely on the part of the country you live—from ten cents upward if there is a dime shop around. Yet there are inexpensive sets to be had from time to time at from $20 upward—and downward.

It isn't always necessary to buy at the beginning a whole set of china for the kitchen. Six of each thing ought to be plenty for a time, counting breakage, which is perennial.

Platters for the ice box in enamel are excellent, but if you have extra plates for kitchen use they might (subject to easier breakage) be utilized.

The Cook Book

Last but not by any means least is the cook book. For what availeth it if we have utensils by the score if we know not how to fill them and manage foods in them?

There are many books on the market of fame and good repute, but we have yet to see one for the beginner that outdoes the "Home Science Cook Book," by Anna Barrows and Mary B. Lincoln. Both these women have cooked and lectured and taught the science of cookery, and, what is more, they know its practise. In this book are to be found simple, brief, successful, economical recipes and methods of serving which in their very simplicity knock terror out of the culinary life for the matrimonial initiate. The writer of this article has had eulogies heaped upon her by various brides and even experienced housekeepers for the knowledge given them of this book.

News of Domestic Aids

(*Continued from page 47*)

bulbs in one plug. A makeshift, of course, but it doesn't look like one; and if your home was built in the pre-electric era you can keep up with the times with this device.

Lamps seem today to be one of the newer adjustabilities. A very useful lamp to fix on the piano to light the eye to the musical page will be a real convenience to the home in which the piano has to be in the living room. The whole room can be dark except for the illumination of the music pages—the audience can sit in darkness and have their comfort evolve from the lighted region. Here is a time when from sitting in darkness, light, comfort and good deeds may emerge. This lamp can be had in all wood finishes and can be placed on beds or chairs if wanted in these ways.

Not snubbing other devices at all, we must lump a few suggestions in electric apparatus. For example, the hair dryers, giving cold and hot air, the violet ray machines, the vibrator—all three made in convenient size and light in weight. With these three things one's boudoir is much more complete.

Yesterday the silence cloth of cloth was all we had to put under our tablecloth. Today asbestos in all its fire impenetrability is to be had in comfortable sheets for table use—to protect the polished surface in entirety and enrich the tablecloth. We have known the mats in asbestos—now we have the table rug.

Jars of pottery can be rapidly turned into electric lamps by a new device made to fit down in and raise above a lamp shade, bulb and complete paraphernalia. Think of the good uses some old wedding presents can be put to! This device comes in sizes to fit jars with 3", 4", 5" or 6" openings at the top.

Very nearly meeting the constant question: "Do you know of an instantaneous heater?" comes the electric water heater which when attached to your faucet gives instantaneous exceedingly hot water. It is a small thing not more than 8" high and it is a boon of boons.

During the summer the attic gets overheated and makes itself an impossible place for sleeping. This need not be, as there is a material that comes in sheets to line the walls and ceiling. For cellars the warmth is kept in; for attics the heat is kept out. Could there be anything more simple and adoptable?

To enclose this article safely we can do no more than suggest a ready-made fence! It has been on the market years—for pastures—but is now being introduced for the garden use of people who don't want to or can't make a new fence. It is delightful—of rough hewn wood, 4, 5 or 6 bars, posted and diagonalled. For a rambling place for roses and vines it has no equal and to be able to buy fences by the yard for the yard is veritably both joy and comfort brought to our very doors.

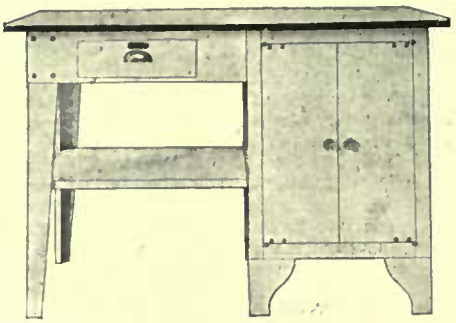
The WHITE HOUSE *Line* STEEL DRESSERS WHITE ENAMELED



39" WHITE HOUSE Sink Unit—18" high, 6" deep—to hold all sink accessories.

Domestic Science Table

48" long, 26" wide, 32" high on legs. Cupboard and table in one. Nicolene counter top.



Catalog of other WHITE HOUSE Units on request.

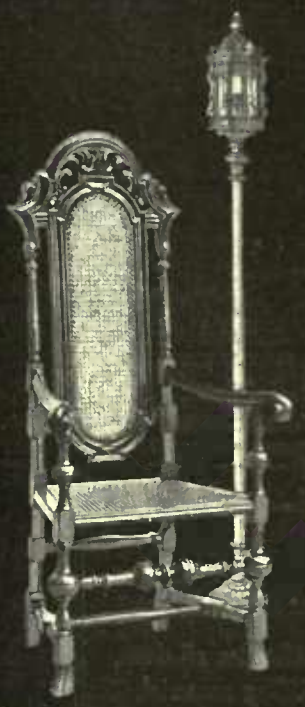
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Individualism in Good Furniture

—created the original of this William & Mary arm chair, which was brought from England by the Elgin A. Simonds Company and faithfully reproduced by them.

Of antique finish walnut, hand-carved in a design typical of the period it represents, it is sold at leading furniture shops, everywhere.

Write for our illustrated folio H. G.: it contains many suggestions for artistic home settings.



The Elgin A. Simonds Company Furniture

The Elgin A. Simonds Company
Manufacturers of Furniture
SYRACUSE, N.Y.
NEW YORK BOSTON CHICAGO

California Bungalow Books



"Home Kraft" and **"Draughtsman"** each contain Bungalows and Two Stories. **"Plan Kraft"** Two Stories. **"Kozy Homes"** Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.

DE LUXE BUILDING CO.
521 UNION LEAGUE BLDG. LOS ANGELES, CALIF.



Cretan Jar No. 275
Send 10 cents in stamps for catalogue

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GALLOWAY POTTERY
FOR GARDEN & INTERIOR

Interesting pottery will add charm to your garden and home. You may select from a pleasing variety of Bird Baths, Fonts, Flower Pots, Vases, Boxes, Benches, Sun Dials, Gazing Globes, etc. Made in strong, frost-proof light stony gray Terra Cotta and red, or in special colors on order.

GALLOWAY TERRA COTTA CO.
3218 WALNUT ST. PHILADELPHIA.

THIS BOOK ON HOME BEAUTIFYING FREE



This book tells how to make your home artistic, cheery and inviting—just what materials to use and how to apply them. Tells how to secure beautiful enameled effects with ***Johnson's Enamel*** and stained effects with ***Johnson's Wood Dye.*** This book gives full directions on the care of floors—how you can easily keep them beautiful with

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The Forebears of Some Garden Flowers

(*Continued from page* 43)

wise greatly admired group, which has so much to recommend it, and from which our horticulturists have produced so many extraordinary species for our gardens. The Florentine iris (*I. florentina*) is the species from which we obtain the orris-root of commerce; this is also used in medicine for its cathartic and emetic effects, in the manufacture of hair and tooth-powders.

As a genus of plants of the iris family, it is an old one, as a number of its extinct species have been discovered in the Tertiary, the deposits of which are in the Basal Eoecene, some 3,000,000 years old. One of these discoveries was made in the Lower Tertiary of Spitzenbergen—indeed, all of them were made in Europe. These fossil irises see their ancestors in such extinct plants as *Irites* and *Iridium* of the Lower Tertiary deposits.

All this lends additional interest to iris; and when we now regard any of its beautiful flowers in our gardens or in nature, we may picture to ourselves its long line of ancestors, and its hundreds of forms that have become, from one cause or another, extinct. And in the years to come, what may not man yet do in the way of producing hundreds of glorious iridine types of still undreamed of forms, colors and contours?

THE GENTLE ART OF WATERING

THE right amount of water is as necessary for the best development of plant life as the right amount of food, but the right amount of either must be followed by a question mark; for what is right for one thing may be far too much or too little for another. Cyclamen will stand with its feet in water all day and enjoy it, while heliotrope, for example, would surely take cold under such treatment. A very successful gardener once gave the following rule for growing dahlias: "Make half of your soil manure and give them all the water they can drink," but lilies and Dutch bulbs, on the other hand, should have a limited supply of both ingredients. The same principles hold good in planting seed, both vegetables and flowers. Peas rejoice in plenty of rain and cool weather, whereas if a cold, wet spell comes before lima beans have germinated they will almost surely rot and make re-planting necessary. Corn, okra, pansies and other hard-shelled seed will sprout several days sooner if soaked for a few hours before going into the ground, while softer seeds would burst under such conditions.

Summer watering should be done after the sun has left the garden, "for," as the old negro said, "de Lo'd allus sends de clouds befo' he sends de rain, an' de Lo'd knows best about his own things." The amount of water to be given depends largely upon the retaining quality of the soil, porous, sandy ground, of course, requiring more than that which is well supplied with humus and clay. One thorough irrigation, given by filling trenches opened on either side of the row, will do more real good than twice the amount of water sprinkled on the surface. Sprinkling has its rightful place, however, in furnishing moisture and refreshment to the foliage.

Constant use of the rake and the wheel hoe is necessary in order to keep the soil open, and whether it has received water from the hose or from the clouds it should be loosened as soon as it is dry enough to be worked and fined up with the rake. This prevents caking, conserves the moisture, and admits air to the roots. It also draws the moisture from below during dry weather and some people claim that it produces better results than the customary watering. A garden cared for in this way will of course be entirely free from weeds and it is surprising how little time it takes if the work is done regularly every few days.

The first summer is often a critical period for newly set trees and shrubs, especially if the season be a dry one. Evaporation from the foliage and the putting forth of new wood make heavy demands on the not yet well established roots, so that by August the leaves are apt to wilt or shrivel. It is difficult to reach the roots even by trench irrigation, but the danger may be greatly lessened, if not entirely avoided by sinking short pieces of 3″ pipe 1½′ or 2′ from the base of the tree. The length of the pipe will depend upon the depth of the roots to be reached, but only 2″ or 3″ need extend above the surface of the ground. Through this a generous supply of water may be given once a week or as often as weather conditions demand, and in the case of larger trees three or four such pipes may be set in a circle in order that the root system, and consequently the top, may develop evenly.

M. N. L.

ON HOUSE & GARDEN'S BOOK SHELF

AN adequate and reliable handbook on "French Furniture Under Louis XVI and the Empire" (Frederick A. Stokes Co., New York) has now come into an English translation through the publication of a volume of that title by Roger de Félice, a book that will be read with pleasure as well as turned to for information, for M. Félice writes in a delectable manner. The author explains his treatment of the Louis XVI and Empire styles under the covers of this work as follows:

"Empire furniture differs widely from that of the Louis XVI period; and yet the two styles are derived from the same principle applied from 1760 to the Revolution with a great deal of discretion and respect for the national taste, and from 1789 to 1815 with the most uncompromising rigor. This principle is that of the imitation of Antiquity. That was not merely a particular circumstance, limited to the restricted circle of the art of the cabinet-maker, but, as it is called, a fact of civilization; something like—in a different proportion—what the Renaissance had been to France in the sixteenth century. This return to Antiquity, in fact, manifested itself in all the arts, in literature, and even, a little later, in the ways and customs of the French people."

M. Félice makes clear to us that the Empire was not a reaction against the Louis XVI style, but its logical outcome. Those who have read M. Félice's companion book on "French Furniture Under Louis XV" will find in the present volume indications of the scholarship which marks that work and will find it equally as interesting. Nearly a hundred halftone plates illustrate the text and the low price of the book places it within the reach of all.

(*Continued on page* 78)

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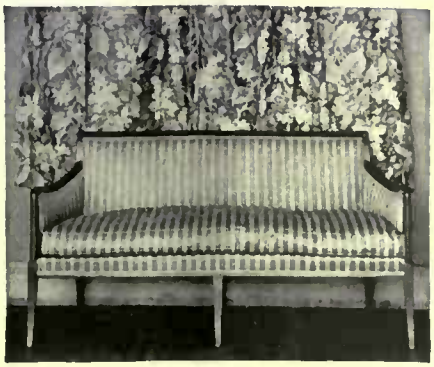
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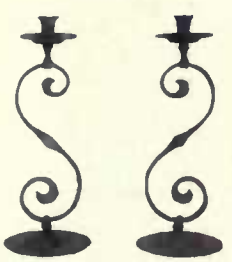


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On House & Garden's Book Shelf

(*Continued from page 76*)

THE increasing army of those to whom motoring means something more than burning up the road in a mad scramble to cover the greatest number of miles in the shortest number of minutes will find Elon Jessup's "The Motor Camping Book" (G. P. Putnam's Sons, New York) a source of no little inspiration and abundant practical information.

With the ever-growing interest in sane outdoor life, the motor car has come into its own as the means de luxe for getting into the open places, and innumerable devices have been evolved to go within, upon and behind it to make its use for out-and-out camping as practicable as may be. The best of these, and the ways in which they are employed, are gathered together in this book under such chapter headings as "The Car and the Pack," "Water Containers," "The Cooking Kit," "Food Boxes," and "Beds and Tents," "Camp Furnishings," etc., all profusely illustrated. Other chapters on where to go, with maps, and summaries of motor laws in various States and Canada, complete a volume which we enthusiastically assert no lover of the car and country should miss reading and owning.

MR. M. S. DUDLEY WESTROPP'S "Irish Glass" (J. B. Lippincott, Philadelphia) is a valuable contribution to the history of glass-making. Glass-making in Ireland prior to the end of the 17th Century; Dublin Glass-Houses; Drumlea and Belfast Glass-Houses; Cork Glass-Houses; Newry, Ballycastle, and Londonderry Glass-Houses, and Irish glass in general are its chapters which are indexed.

Mr. Westropp has been singularly fortunate in having exceptional opportunities for examining many pieces of Irish glass and of making comparisons with those that have an authenticated history. As the author points out, the study of Irish glass is like that of any other manufacture that has long ceased to exist. The more that is learned about it the more there is still to learn. Some theory may be evolved which it is fondly hoped is correct, then the next day something turns up that knocks the whole fabric to pieces. But Mr. Westropp's study of Irish glass appears conservative and illuminating, although there is, as he himself points out, very little information in the book telling how to identify or differentiate between the products of the various Irish factories.

SOME GARDEN POSSIBILITIES

THE question which confronts the owner of the small place is how to combine successfully art and utility, how to obtain all the fruit and vegetables possible and still keep the surroundings attractive with flowers and shrubs.

One of the most interesting possibilities of this situation is the grafting of one or more varieties of fruit on one tree. Take apples, for example. Of course dwarf varieties may be used, but their crop is comparatively light and they do not grow large enough to give very much shade. But if you can make room for one standard sized tree, preferably a winter variety as that will be the main crop, place it where it will be most effective and set into it grafts from two or three other varieties always including a branch of the crab. Get your stock from the nearest reliable nursery and read up on the process of grafting. It is simple enough but must be done just right to ensure success, the age and size of the tree must be considered, etc. If you have a well informed friend to call upon so much the better.

Another interesting and space-saving process is training the smaller trees, like pears, plums, and peaches, flat against a fence or trellis. This is done by tying the young wood to supports and forcing the branches to follow the shape desired. Any good book on pruning will give directions for the close cutting away of all unnecessary growth, and the resulting fruit yield will sometimes be so heavy that the branches would break if not firmly supported.

The grapevine, too, lends itself easily to ornamental uses. Of course, it makes nice shade over the kitchen door, but if this is on the north side of the house the fruit will not do its best. Very good effects may be obtained by dividing the front and back yards by a trellis over which the grape is trained, and careful trimming will keep the vines entirely sightly as well as producing better fruit. The street side of the screen may be faced with a perennial border of boltonia, one of the dwarf hardy sunflowers, iris, etc.; or annuals may be used, substituting cosmos for the boltonia. This will provide late flowers for the house as well as hide the untidy appearance of the grapevines when they begin to drop their leaves in September.

Currant and gooseberry bushes also will serve nicely in decorative work if two very simple precautions are taken. The first is prompt destruction of the currant worm as soon as he makes his appearance on the foliage. Watch for him on the lower branches in toward the center of the bush and give him a generous dose of dry hellebore powder while the leaves are still wet with the morning dew. This may be applied with a small bellows or by holding about a tablespoonful of the powder loosely in the hand, allowing it to slip easily between the fingers so that it dusts those leaves on which the worms are feeding. This uses more powder than when it is dissolved in water and sprinkled on but it is much more sure and the worms will begin to fall in five or ten minutes after the application is made. It may be necessary to repeat the operation a week or ten days later, as there will sometimes be a second or even a third hatch of the worms.

The second precaution to be taken to keep these bushes in good form is not to rag the leaves when picking the fruit. Lift each branch by the tip, exposing the lower side from which the clusters may be easily gathered with little or no harm to the foliage.

Further space may be saved on the small lot by using the Japanese climbing cucumber instead of the trailing variety and training it over a fence or trellis, while tomatoes, trimmed to one, two or even three stalks and carefully staked, will keep on bearing up in the air instead of out over the ground. Unsightly bean poles will cease to be an eye-sore if they are set to a uniform height of 6′ or 7′, the vines being trained back and forth from pole to pole. This also facilitates picking, but only three plants should be left to a hill.

Many other applications of the principles of this sort of intensive cultivation will naturally suggest themselves as conditions of the individual garden are studied, and the results will fully repay the extra thought and labor.

MARY NELMS.



Leavens Furniture

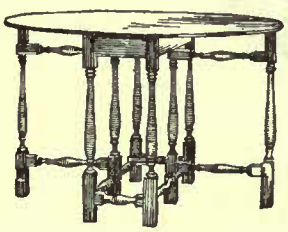
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CACTI AND THEIR CARE

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Epiphyllums are spineless with very showy flowers

The cacti are ugly in form, their sometimes gnarled or cylindrical, sometimes spherical, sometimes angular or compressed stems, which too often show only the appearance of rudimentary leaves, are covered with a peculiar growth of bunched thorns and needles situated on ridges. The cultivation of these unique plants is very simple and is especially adapted for the window garden in the home.

When the cactus is to be placed in a flower pot, it receives a soil consisting of a mixture of three parts of sandy humus, two parts of clay, and one part of sand. To the latter a little lime can be added. The pots should be small and receive a good foundation of potsherds for drainage.

Young plants are transplanted every second year; older ones can be transplanted in the third or fourth year. Never transplant a cactus which shows the formation of buds; it is best to wait until they have flowered. In order completely to remove the exhausted soil, the plants should not be watered for a few days, and after they have been transplanted, a few days should elapse before they are again watered. When placing the plant in a new pot, it must not be set too deep; the upper roots should barely be covered with soil.

During the summer the cacti should be well watered, care being taken not to give them too much as that will only injure the plant.



Melocactus, the "Turk's Head," has a curious wooly top which bears brown bristles and slender red flowers



The "Old Man" cactus is Cephalocereus senilis, a columnar form reaching 35' in height and with odd, hair-like bristles



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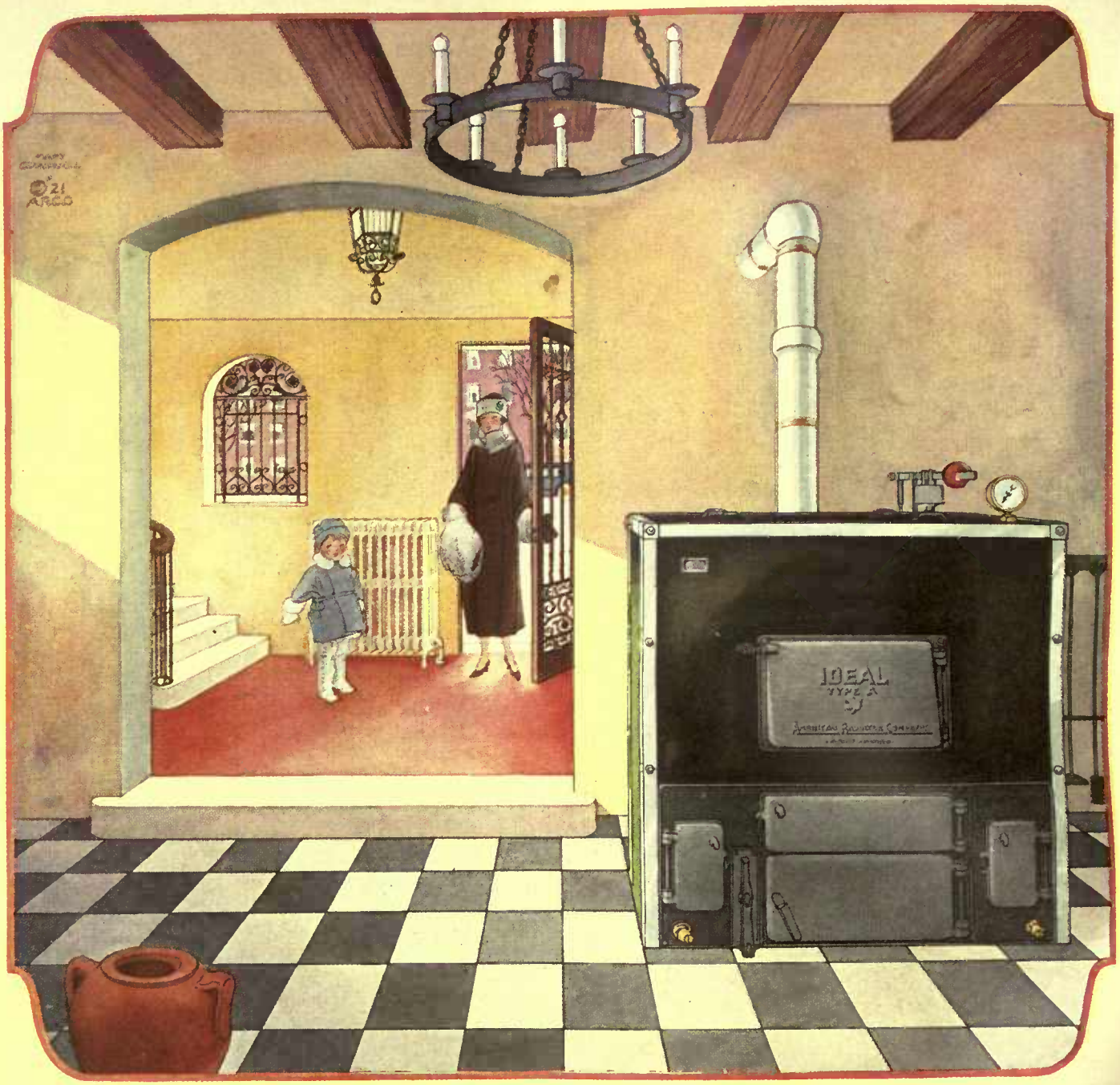
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R. S. LEMMON, *Managing Editor*

OCTOBER'S PART IN THE GARDEN

THE autumn is almost as busy a season in the garden as the spring. The gardener's hope of "Next Year" is stimulated by the successes and failures of the past summer. There is always this available future—and the time to seize it is now. Plant now for next year's bloom. Plant abundantly of perennials and shrubs and bulbs. Having worked hard this autumn in the garden, the winter of your discontent will be short indeed.

The October number is designed to act as counselor for those who plan to do big things and little in their gardens this fall. It opens with a helpful article on how to make the landscape picture—how to frame views and create vistas in your garden. The illustrations are unusual and beautiful. A discussion of the flowering shrubs shows what a wide and varied range we have to choose from. The newer narcissi will be told of in another paper, and in still another a selection of twelve good peonies for the beginner will be made. In the Fall Planting Table will be found the whole story of autumnal activities in consecutive form. October also starts a series of articles on perennials—the lower kinds for edging being considered in this contribution. To make the measure full we pile on a page of snapdragons, a flower that deserves more attention from American gardeners.



The simple dignity of tile and flat wall surfaces is brought out in this hallway from the October issue

Autumn is also the time when, having finished the garden, we turn indoors. So there is a charming article on garden rooms for city houses, quite a different idea. And there are pages of new wall papers and delightful articles seen in the shops. You will also be amused by the strange animals John Held, Jr., has created for book ends and door stops. The Little Portfolio this month will be especially interesting. You will also find Walnut Furniture of Queen Anne's Day a subject worthy of attention.

There will be seven houses altogether in October—one large, one medium-sized and five of the smaller types. Each represents a different style and all are examples of meritorious architecture. In September we begin a series of articles on the construction of the house, beginning at the roof. In October the walls will be explained.

This October issue is a lively number. The proofs are coming through now from the printer—and they look very good. You can't afford to miss it.

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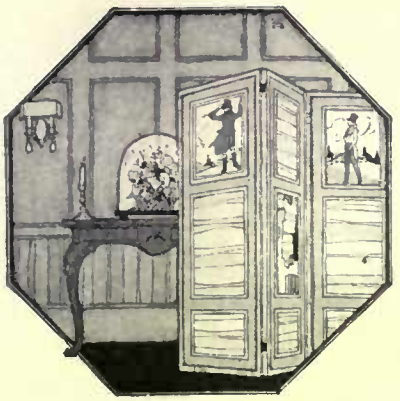
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Mattie Edwards Hewitt

A SETTING FOR ANTIQUES

In the home of W. R. Coe, at Oyster Bay, L. I., many distinguished interiors have been created by the use of rare and beautiful antiques. The architecture and arrangement of the rooms give these pieces the authentic setting that is desirable. Thus, in one of the halls the ceiling is paneled in oak which creates the proper environment for the ancient carved doors, the Gothic tapestries that hang on either side and the oak Jacobean tables in front of them. This is one of some fifty-seven rooms furnished by Charles of London. Another interior from the Coe house forms the first page of the Little Portfolio of Good Interiors in this issue



SCREENS IN THE SCHEME OF DECORATION

No Piece of Furniture Serves So Many Useful Purposes and Gives So Much Delight to the Eye

KARL FREUND

SPEAKING about screens we shall omit this time the fire screen, the light screen, the mosquito screen and the partitions called "screen" in architecture and on the stage, and just content ourselves with the screen called "Paravent" in French and alluded to in these rhymes:

Je ne suis ni arbre ni plante,
Et porte feuilles en tout temps,
On ne me voit que quand le froid augmente,
Et je disparais au printemps.

I resemble neither plants nor trees,
But I bear leaves all through the year,
You see me only when the frosts increase,
And in the spring I disappear.

It is quite clear to anyone that this operatic appearance and disappearance of the screen no longer exists. It has lost its temporary meaning and proudly remains in its position through hot and cold as an important piece of furniture in the room. To combat the "courant d' air" is rarely its object. The chief aim has become to hide: The pantry from the dining room or the liners from the pantry, the breakfast tray from the sleepers or the sleepers from the attendant. It hides the children, servants, the piano, perambulator, phonograph, the sewing machine and an infinity of necessities which are destined to make us happy by all but their appearance. It is also called upon to cover an oversupply of unbalanced doors.

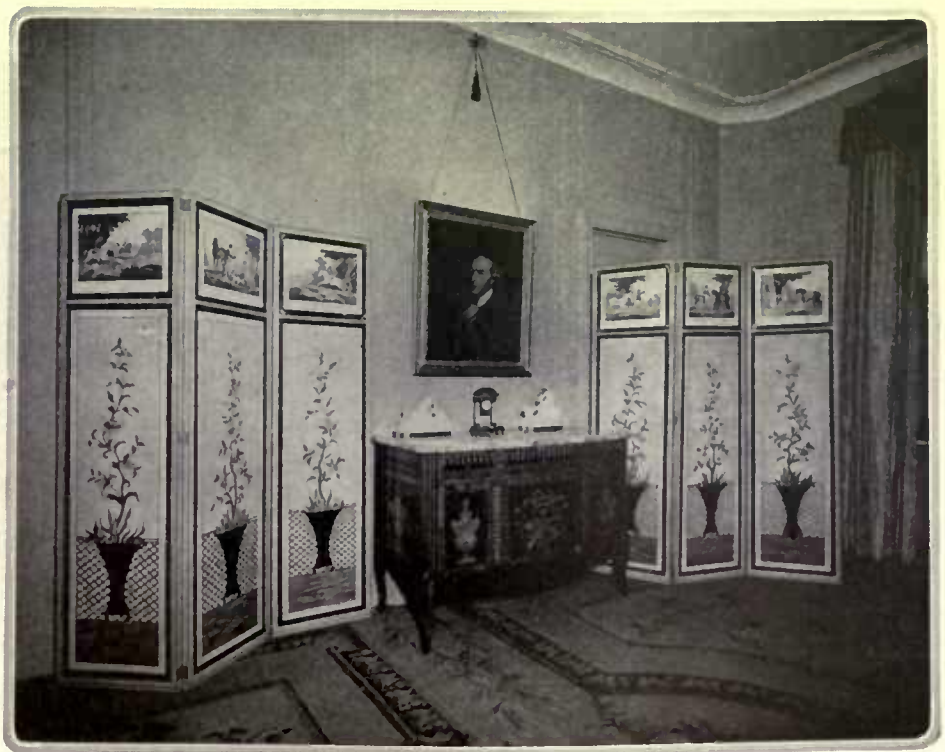
The "Paravent" has become a "Paralaideur". The wind and cold weather screen of yore need not excuse its existence. It obviously protected against the draft sweeping through long corridors and under cracks of doors and through great halls with tall windows. It kept the chimney heat snugly around the hearth and while its lines remained stilted it warmed one's heart by beauty of color and design whether covered with precious brocades or silks, needlework or tapestries or made of tooled or painted leather lacquered in the Chinese style or on wood or canvas with pleasing and gallant subjects for decoration.

What Screens Do

The thing to be remembered about the screen as an object of decoration is its almost architectural quality. It breaks the line of the walls; it tempers the too uncompromising vista. It can be used to create a smaller intimate alcove within a larger space; it permits the making of an almost structural alteration in the shape and size of any room. The sheer size of the screen makes it imposing as no other detail of decoration can be. It brings the picture from the wall, and throws it boldly into the centre of the room; it lifts the color and pattern of the carpet, and hangs it perpendicularly, level with the eye. It creates a certain air of mysteriousness in an otherwise candid chamber; it conceals unknown things, it deepens the shadows in the corners of the room in which it stands. Its angled surface offers a peculiar variation of light and shade that is a decoration in itself.

The Chinese were the first to invent the screen, as they were the first to invent almost everything else of value in the world. It is characteristic of the Chinese attitude to art and life that they should have lavished all their skill in the adornment of these shifting walls. They liked to bring art into the intimate details of their life—into the screen that sheltered them from the draught, into the porcelain that served their tables, into their fans and clothes, into everything with which they were daily in contact. The combination, easily conceivable in Europe, of a picture by a master-hand hanging on a hideous wall-paper invented by some obscure patternmaker devoid of any sense of color or design would be impossible among the Chinese. With them the picture and the wall-paper would be one and the same work of art—a screen.

The screen of today is conscious of being a concealer and in handling this screen problem the decorator has one aim in mind: make the screen look nat-



Harting

When the shape of the room is complex and unrestful, screens can be employed to give it the semblance of balanced harmony and to conceal unpleasant aspects. Screens by Karl Freund



While tapestry is not unusual for screens, the variety of these lies in the fact that such a perfect pair exists. The tapestry is Aubusson

ural, not like the sylph who wears her best friend's evening gown or the man who rents his dinner coat for a festive occasion. There should be no outward feeling of concealment, but a new purpose overshadowing the original intent.

In concealing a door placed near a source of light one cannot avoid shortening the room by a dark, formless mass, and the transparent screen will achieve both the purpose of lengthening the vista and softening the light instead of shutting it out.

One often finds in the layout of apartments the mantelpiece hugging a gaping doorway which separates two principal rooms. To fill this opening with a double door would crowd the mantel and make it useless for all purposes of comfort and decoration. The screen now becomes a desirable solution. It fills the gaps by swinging back diagonally and when half open forms a pleasant sheltering angle around the fireside. Transparency will lighten this treatment and act as a source of illumination.

Concealing a dark section of the room gives a welcome opportunity to the mirrored screen. It gathers sparks of light from everywhere, deepens the vista and brings happiness to a sombre corner. Its brilliant purpose makes you forget that you are not to search behind its folds. It functions admirably as an agent of concealment and intrinsic decoration.

When the unrelenting mind of the Giantbuilder has forced you into a room of complex proportions shaped or panelled for the comfort of the steamfitter or the fire department, and the high costs of today prevent a radical change, the wise decorator will prescribe screens to give a semblance of balanced harmony and entertainment and thus succeed in concealing the fundamental discomforts of the room.

The dining room screen, by far the most popularly known of the species, should be avoided although it has become a household recipe like the hall chair and the piano cover. One may put up with the mysterious goings on behind its hinge folds during one's repasts because some good must come of the hidden com-



(Left) Among the screens adorning the London house of Mrs. Herbert Asquith is this fourfold gesso design after the manner of Daniel Marot



To frame an entrance in a hallway one may use a pair of screens, as these two examples of black lacquer are used



Harting

The painted mirrored screen in a sombre corner deepens the vista of a room by catching and reflecting light and contributing a centre of brilliant interest. Screen by Karl Freund

motion after all, but to stare at a broken wall of panels pushed into the corner of the room and sufficiently high to conceal the pantry cupboards or the tallest butler from the farthest end of the dining room table must nullify its proportions and spoil the beauty of the screen itself.

This portentous obstruction can be avoided by making the pantry door into a twofold screen which is left unfolded only when needed, and in repose acts as a door, panelled, carved, painted, decorated or otherwise.

The screen is frequently called upon to create an imaginary form of seclusion called "privacy". Low screens not exceeding 4′ in height are placed near the desk or reading table or chaiselongue protecting the writer or reader's head from the outside world. One finds many handsome and genuine lacquer and leather screens to suit this purpose.

As Wall Decorations

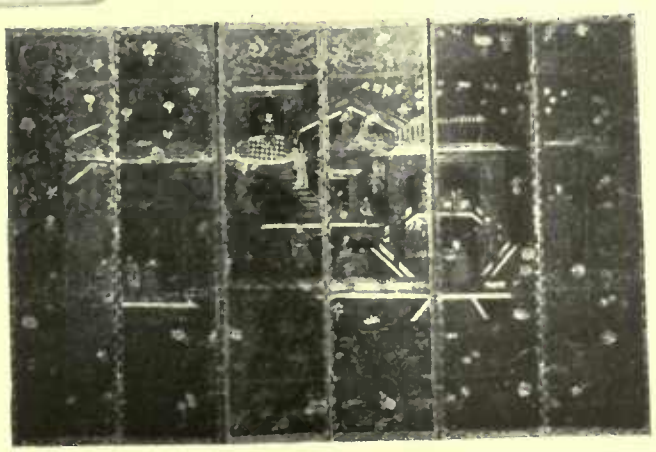
An excellent result is achieved in the usage of fine old screens of a non-repeating design as wall decorations and wainscots. In our days of rapid change of taste and residence, this method gives an immediate effect with comparatively little effort and expenditure. By covering great wall spaces with a screen of fine color and good invention one follows the example of the Chinese. Their screens were essentially wall decorations and composed as such. Many lovely old screens painted on silk or leather or painted, printed or decoupés on paper will feel more contented on the wall than exposed to the eternal wear of being moved about.

In making use of Oriental screens it must be remembered that different types of screens require different surroundings. The painted Chinese, Japanese, or Korean screen is often a picture of the highest beauty and individuality. It should not be placed in too close proximity to European paintings; the mixture of style is often not at all felicitous. Lacquered screens, on the other hand, being for the most part decorated with more formal designs, may safely come into contact with Western art, which

(Below) A fine old Queen Anne screen in the Chinese taste, painted on tooled leather. Such a screen warrants use as a wall decoration



Harting



In concealing a door placed near a source of light, the transparent screen both lends distance to the corner and softens the light instead of shutting it out. Screen executed by Karl Freund



they will set off as a patterned background sets off a picture. Indeed, as a background for anything—paintings, flowers, porcelain, furniture, or even a beautiful human being—there is nothing so good as a lacquered screen. Against the shining surface of black or red lacquer beauty stands out with more than an ordinary brilliance. For the portrait painter the lacquer screen is an almost indispensable piece of studio furniture.

But screens should not be placed in a room consistently furnished in the spirit of a time which knew no screens. A Gothic screen is an absurdity, and while it may be tempting to the owner to put a magnificent tryptich in a sumptuously carved frame on the floor, it would be bad taste to do so.

Materials

Screens have been made of every possible material—of wood, of painted and embroidered silk, of tapestry, of embossed leather, of paper, of porcelain, of glass, of anything and everything that can in any way be worked into a plane surface and persuaded to stand on end. Screens of tapestry and embroidery are eminently suitable for small rooms.

In apartments where the fireplace is too close to a door, the opening may be filled with a transparent screen which acts both as door and as screen for the fireplace. This is the purpose of this screen made by Karl Freund

Harting

The drawing room walls and woodwork are a soft dull green. Against this are used a white marble mantel and old English furniture, with some pieces covered in a chintz of pale green, mauve and rose. The curtains are made of the same fabric. The bookcases are an interesting solution of the door-and-wall problem at one end of a room



In one of the baths the plaster walls are painted in scenic panels above a wainscot of blue picture tiles which are also painted on. The woodwork is finished in deep blue



The Kennedy house is in Sutton Place, one of the new East Side developments of New York, and the house stands under the shadow of the Queensborough Bridge. The garden contains some interesting iron trelliage



One goes from the dining room through a Dutch door into the garden behind the house. This window commands a view of the East River and its bridge



The dining room walls were frescoed by the architect in tones of fawn with moldings of apple green. The woodwork is white and the hangings old rose

THE NEW YORK HOME OF FOSTER KENNEDY

HENRY MILLIKEN, *Architect*



RURAL ARISTOCRACY

A DISTINCTION always has to be made between the aristocracy of the town and the aristocracy of the country. Clothes and motor cars and an appreciation of books and music and painting have to do with the one, whereas these things have very little to do with judging the aristocrat of the countryside.

The country gentleman, as we understand the term, is not the rural aristocrat. In fact, the rural aristocrat is rarely suspected of being an aristocrat at all. You may have to know him for years before he reveals the nobility of his lineage.

DOWN the road from me, on the top floor of a huge barn, lives an old man. He has always lived in this Connecticut valley, and his father before him. He is not especially given to baths, this aristocrat, nor does he often enjoy the ministrations of a barber.

The neighbors call on him to do odd jobs; he is handy with tools. If he sets out to make you a firescreen, he may take two years to complete it. Then, when he has brought it in, wonderfully wrought with his own gnarled hands, he will charge you two dollars—a dollar for each year that he was tinkering at it. Around his barn are piles of stones. If you examine them, you'll find that each one has a peculiar beauty. The old man collects them because, as he puts it, some stones is pretty.

Meet him trudging along the road, and though you've known him for years, he will not speak to you unless you speak to him first. He says he doesn't like to interrupt folks' meditations. Which is at once a pretty thought and a noble compliment.

Having had, in his day, a hand in the construction of most of the old houses along the valley, he can tell where many of the planks came from and where the tree originally grew. If he takes a fancy to you, he'll make a noon-mark on the corner of your house, so that you can tell the time of day.

This hairy and ancient aristocrat is a friend to birds and snakes. He holds long conversations with chipmunks. The gray squirrels dwell amicably in the elm trees about his barn.

AT the foot of our hill, just across the brook, dwells another rural aristocrat. Ninety-four years—most of it hard labor with the unkind New England soil—have bent his back into a question mark. His house is only a step back from the road but in that narrow strip his wife grows madonna lilies and yuccas and delphiniums such as the fancy gardeners hereabout cannot approach for size or beauty.

Many years ago this ancient couple took a sudden plunge into modernity. They bought a motor car. It was one of the first motor cars made—a high affair on hard rubber wheels. Of Sundays you could see this ancient pair ride forth in their high-pooped automobile with a great fringed umbrella shading them from the sun. They never needed to sound a horn, for their car en route made the noise of a boiler factory.

Last year the old man rolled his car into the barn for the last time. He was too old for the sportin' life. Since then he has had to content himself with the little garden that stretches down the hillside to the brook behind his house. It is an abundant garden, with only one mistake; and that is one mistake a true gardener cannot afford to make—to plant a crooked drill. By some strange miscalculation he has planted a row of beans off line. It greatly worries him. A kindly old man this; last year when one of us was sick he trudged all the way up this hill to bring his offering of friendship and sympathy—a bunch of young onions.

THE third aristocrat is my gardener. A Swede, with the strange ocular attraction of Mr. Turpin in the Sunshine Comedies. Out of Stockholm by Connecticut, to use the horsey term; out of Stockholm ten years by Connecticut fifty. He still waxes sentimental over his native land—and I suffer it in peace, for there are three things about which a man may justifiably be sentimental—his love affairs before marriage, his love affairs since, and his native land.

To him the straight furrow is the noblest work of man and the dream toward which he constantly labors is to make that furrow bring forth its increase before anyone else's furrows do.

He promised me the first peas by the 10th of June and on the 10th of June we had the first peas in this valley. He swore by Calvin and the pope of the Seventh Day Adventists that we would have new potatoes for the 4th of July, and on the morning of the 4th he climbed the hill in his Sunday suit, knelt down on his newly creased trousers beside the row and produced the evidence of his oath. When I asked him why he had been so sure in making these promises, he answered that he knew the soil and could speak as one in authority.

THAT is the work of the true rural aristocrat—he knows the soil, he knows the things that grow from it and is comrade to the birds and beasts that make it their home. The basis of his life is entirely different from the basis of life of the man who lives in the city. His kind of aristocracy is diametrically different. He measures culture and success by other standards.

This rural aristocracy will never become entirely extinct. So long as wisdom dwells with men, some few of the human race will prefer to live close to the soil, heedless of material success, neglectful even of the great progress being made in agricultural methods. These dear old fellows who plow and plant and reap by moon phases, whose lives are ruled by rural legends, these men are an authority in their own world, and we sorely need that kind of other-worldly authority.

There is a danger, however, that they will be crowded farther and farther out and that newcomers will neglect to appreciate them. The suburbs of our country towns grow very fast. Our summer colonies make their encroaching way. The country estate swallows up the picturesque solitary farmer. Our motor cars whirl past him heedlessly. We city folks bring with us our own kind of aristocracy and impose it upon the countryside. We build noble country homes and lay out magnificent gardens and think that thereby we redeem the country from its dark night of hard labor, poverty and difficult living. The city man who comes to the country can never quite rid himself of his superiority. And yet in the rural scheme of things the city man is often of bourgeoise and the lower orders.

In the country the sons of the soil are the true aristocrats, and we should respect their lineage. As a nation we must do all in our power to preserve and increase their numbers. Our farm population is not growing, if census figures are to be believed. The countryside is in transition. Modern machinery is robbing the rural districts of their legendary picturesqueness in an effort to make them more efficient and productive. In the face of this change the old aristocrats are apparently outshone. And yet, who knows but what they are the real guardians of the soil, the real nobles of the world upon which we must depend for the bread that is on our tables and the fresh green corn?



THE DOORYARD GARDEN

Usually, when we think of gardens, we see them from the outside, consider them as part of the picture they make with the house. But we miss half their charm unless we also think of them as something that lies beyond the door, a picture framed by the door or window, a colorful, sunny, animated glimpse in bold contrast with the more sombre room within. Every house should have a little garden close by the door—a dooryard garden. In the country it serves as a floral vestibule to the wider stretches beyond; in the city the fence beds, wall vines and potted plants standing about form a refuge from the noise and grime and ugliness of the town pressing close around



Harting

(Left) Among the devices used by French cabinetmakers was to impose one piece of furniture on another. This small satinwood table of the Louis XVI period can be used as a stand. It has a marble top and bronze handles

(Right) With the desk set on the table we have an ecritoire which boasts, among other delightful charms, a secret compartment. This and the other examples of French furniture are shown by courtesy of Diane del Monte



(Right) This fairly innocent looking piece of furniture, slightly reminiscent of the old-fashioned washstand, is, in reality, a lady's writing desk of the period of Louis XVI. The back screen is covered with yellow taffeta





(Left) The desk is set on the table of the stand and the yellow taffeta screen draws up. Thus the piece answers three purposes—as a desk, and as a table or "meubled appui," and finally as a screen to ep the fire glow from the face

(Below) This Louis XVI commode bureau when closed forms a decorative contribution to a room. It is of mahogany and has gilt bronze handles and rings and a gray marble top with a gilt bronze gallery



(Below) Opened, the commode becomes a writing desk. The front of the upper drawer lets down, giving a shelf. The inside contains three small drawers, the three lower ones being merely blinds to balance the design



SECRET FURNITURE FROM FRANCE

High Romance Is Hidden in This Cabinetwork That Turns Out Different from What It Seems

GARDNER TEALL

WHAT would the world of romance be without its haunted houses, its secret chambers with entrances hidden by panels to give egress only to those who possessed knowledge of the "Open Sesame"! Horace Walpole, Sir Walter Scott, Mrs. Radcliffe, Bulwer-Lytton, Mrs. Ainsworth, Alexander Dumas, Victor Hugo, La Fanu—how could they have gotten along without these mysteries! Can you imagine "Peveril of the Peak" without its sliding panel or "Woodstock" without the famous "trick" picture?

But architecture does not pre-empt contrivances that deepen mysteries. Furniture likewise creeps into literature with secret drawers, hidden receptacles, and other entertaining devices. Where else could the Muses have secreted the long-lost wills that should turn up in time to save the dowager-countess from taking in washing, or in time to confront the villainous foreclosure of the excruciating chattel-mortgage? I think half the joy in acquiring an old desk is the hope that one will come across a secret compartment wherein some long forgotten treasure will be hidden away,—La Simonetta's necklace, Petrach's signet, Montaigne's dial, Richelieu's ring, or Shakespeare's diary, even Dr. Johnson's spectacles, or William Pitt's snuffbox.



The upper drawers of this Louis XV marquetry desk are locked from the inside by a secret device which is concealed under a sliding panel

At any rate comfort is to be gleaned from the fact that hiding-places in furniture were far more common than secret rooms or haunted houses.

The Italian Renaissance furniture makers occasionally provided secret receptacles and these are also to be found in English Jacobean furniture and in the Spanish and Portuguese furniture which Charles II's queen, Catherine of Braganza, brought with her from Portugal to England. Then, the huge carved English bedsteads of the 16th and of the 17th Century often were fitted with secret receptacles. Chippendale devised bureau bookcases with drop-down fronts revealing secret drawers; Hepplewhite, Shearer, Darley and Gillow also employed concealed receptacles, while Sheraton was a veritable past-master in the art of fitting furniture with intricate hiding-places and ingenious devices. In his "Cabinetmaker's and Upholsterer's Drawing Book", published in 1792, Sheraton pictures what he calls a Harlequin Pembroke Table "very suitable to a lady", a table which is fitted with so many mechanical devices (secret drawers, secret flaps, etc.), that the name "Harlequin" was given it as suggested by the transformations achieved by mechanism in Harlequin exhibitions. Sheraton also shows a desk of which he says "the ornamented frieze under the cornice is, in reality, a drawer when the bolt of the fall lock is released." Then there are tables concealing ex-

(*Continued on page 66*)



When closed, this Louis XVI secretaire resembles a chiffonier. It is of burl walnut with gilt bronze handles and locks and a gray marble top



Opened, the secretaire is revealed. There are seven drawers inside, an unusual number for this type of piece; one of them is used for an inkwell



The most popular beardless irises are the Japanese varieties, whose large, wonderfully colored flowers open in late June and early July. They should be planted in rich, moist soil

Mattie Edwards Hewitt

GOOD IRISES THAT ARE LITTLE KNOWN

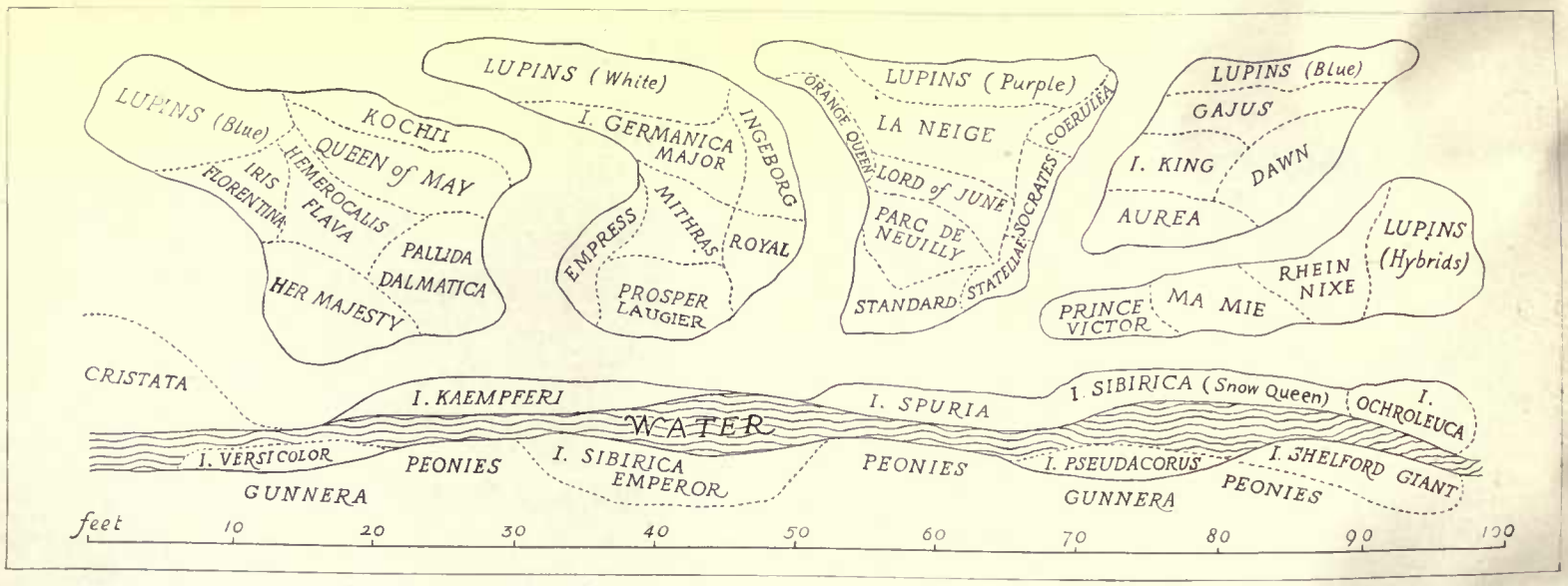
One Does not Have to Be a Specialist to Possess a Garden with All the Charm of the Old Sorts and the Distinction of the New

JOHN C. WISTER, *President American Iris Society*

NINE years after the defeat of the Spanish Armada, and shortly before the death of Queen Elizabeth, John Gerarde, an old botanist, wrote in his "Herbal":

"There be many kinds of Iris, or flower-de-Luce, whereof some are tall and great and some little, small and lowe. Some exceeding sweet in the roote, some have not anie at all; some flowers are without any smell and some with; some have one color, some have many colors mixed: vertues attributed to some, other not remembered; some have tuberous or knobbie rootes, others bulbus or onion rootes; some have leaves like flags, others like grass or rushes."

If this ancient worthy were living today he could truthfully say "there be many too many kinds of Iris," for many new species have been discovered since that time and man has produced nearly three thousand hybrid varieties. This has led to confusion which the American Iris Society is attempting to clear up.



A great variety of iris is not necessary for the creation of an effective planting. As with most flowers, good-sized groups of each sort make the best arrangement, especially where irregular paths intersect the beds

It is not the purpose of this article, however, to describe many varieties or to dictate to individuals what they shall plant in their gardens. It is not my desire to enter into technical details, but rather to point out a few good and available kinds in the different groups from which each gardener may choose for himself according to the space he has to fill and his individual preferences in the matters of color, form and size. These will be grouped under three general headings, each covering important species and varieties of the type in question. The first is the beardless iris.

Beardless Iris

The beardless irises are found wild in Europe, Asia and America and are easily distinguished by their grassy foliage. Most of them require rich, moist soil for best results. Though many of them are exceedingly well adapted to garden culture, they are more often met with in botanical collections than in nurseries or the small gardens of amateurs.

The most popular beardless irises are the Japanese varieties, which display their large and gorgeously colored flowers in the latter part of June and early July. For centuries the industrious Japanese have cultivated these in their rice fields, irrigating them just before the flowering season. In exporting them the Japanese have badly mixed the varieties and names so that at present it is best to buy by color instead of name. The plants should be set in August or early September.

The Siberian irises also are well known and are exceedingly hardy. Emperor, a rich purple, Perry's Blue and Snow Queen are probably the three finest varieties and surpass practically all the older sorts.

It seems curious that the Spuria group is not equally known. There could be no more charming addition to a garden, particularly if the owner is fortunate enough to possess a small stream or pond where great masses of the purple, yellow and white varieties of *spuria* might be grown. They are valuable also for cutting, the flowers resembling in form the Spanish iris which, since the advent of Quarantine 37, has almost disappeared from our gardens. The lavender-purple type of *spuria* may easily be grown from seed, but for other colors plants should be secured of such varieties as the yellow Aurea, the white Ochroleuca and Shelford Giant, or the blue-purple Monspur.

Gardens rarely contain our common swamp *Iris versicolor*, or its first cousin, the golden yellow *pseudacorus*, the Fleur-de-Lys of France. No one who sees this at its best can be surprised that in the 12th Century Louis VII of France adopted it as the emblem of his beloved country, thereby making it famous throughout the world.

One of the most distinct of irises, on account of its wonderful mahogany brown color, is *fulva*. When transplanted from its home in our southern States, it grows well in our gardens, but is unfortunately often a shy bloomer, and should be given a moist, rich soil and semi-shady position. It is one of the parents of the hybrids *fulvala*, *fulvala violacea*, and Dorothea K. Williamson, which are still almost unknown, and which though they lack the brown, are rich in color and better bloomers. The rarest species of all is the true *lævigata* (not to be confused with *Kaempferi*), a small flower of very rich blue.



Mattie Edwards Hewitt

Irises are splendid border plants, particularly in combination with other flowers. A wisely made selection will give bloom from April to July

Crested Iris

Iris cristata, gracilipes and *tectorum* are the best representatives of the crested iris group, the first growing wild in our southern States, while the other two come from Japan. They are especially suitable for a sheltered nook in the rock garden or the wild garden; they will undoubtedly become very popular as soon as our gardeners realize that, while they may require a little extra care at first, they are hardy except in our most northern States. Nothing more charming could be imagined than a bed of lavender *cristata* surrounded by some of our choicest ferns and wild flowers, on the edge of a wood. *Gracilipes* is still smaller and daintier, while *tectorum*, the roof iris of Japan, is somewhat larger and grows readily from seed.

Bearded Iris

The fame of the iris as a garden plant of remarkable effectiveness, however, rests chiefly upon the varieties of the bearded group. Though commonly termed German iris, the wild types do not come from Germany but from southern Europe and Asia Minor, and the varieties have been developed by French, German, English and American breeders.

In the latitude of New York the dwarf bearded varieties bloom in April, the intermediates in May, while the tall bearded ones give us our chief garden pictures in late May or early June.

All of them require full sun and the driest possible situation. Too few gardens contain the dwarf bearded varieties, which come so early in the spring and make a fine mass of color. If we made a selection, using Standard as a blue-purple, Socrates as a reddish purple, Cœrulea as a light blue, Statellæ as a yellowish white and John Foster as a bluish white, we would have practically the entire range in this section.

Following these come the intermediates, among the best of which are Dolphin, Empress, Ingeborg, Prince Victor and Royal, giving a wide range of color, all of them of good form and free bloom. Only a few days later comes the old purple flag; good companions for it on account of the contrast are Florentina and the rather rare though by no means new *Germanica alba*, both beautiful whites following each other in close succession, and the rich purple Kochii.

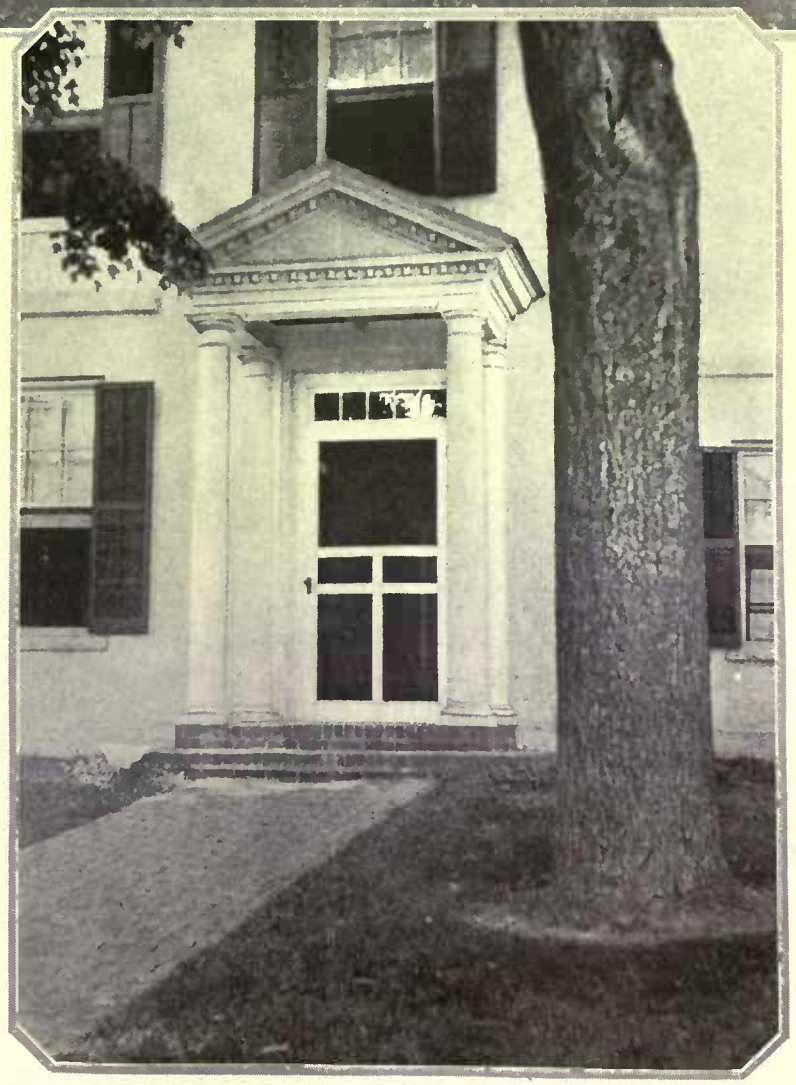
Blooming at about the time of the intermediates are the hybrids between Oncocyclus iris and the bearded iris, which are still almost unknown. Many of them are more curious than beautiful, and none of them is suited for garden effect, but only for odd corners to display their very deep, rich coloring and curious markings. Of the set of a dozen or more, Dilkush, Parvar, Shirin and Zwanenburg are perhaps the best. They form an excellent nucleus for more extensive collections.

(*Continued on page* 86)



Van Anda

An old country place is always a challenge to the imagination. Whether you restore it to a former glory or remodel to modern needs, the work is good or bad according to what you first saw in the house and dreamed for it. The remodeling of this farmhouse, the home of Mrs. M. R. Hellbut, Morristown, N. J., was the natural result of its possibilities



Our ancestors in the North were not given to generous porches and outdoor living. The big covered terrace, then, is a modern touch. But the entrance door, which is the epitome of a dignified and older life, still stands as proof of a fine feeling for classic architecture and as a symbol of the simple, generous hospitality so characteristic of country dwellers

A REMODELED COUNTRY HOUSE

PRENTICE SANGER, *Architect*

THE GARDEN AND THE STILL ROOM

It Is Quite Simple for the Woman with a Garden to Distill Flower Waters and Make Fragrant Pot-Pourri

SINCLAIRE RONDE

IF the fair lady, who willingly spends large sums on scents and lotions done up with all the cunning of the perfumer's art, so wishes, she can have delicious rose water every day from roses of her own gathering. Any sweet-scented roses make rose water, but none are quite so good as the damask, the Provence, or the old cabbage rose. It is best to pluck blossoms which are not quite fully blown, and the white heels should be cut off.

To a pound of petals a pint and a half of water should be allowed, and it must be simmered gently till all the fragrance has been extracted. This will take from three-quarters of an hour to an hour, but the water must never actually boil. Then the petals are to be strained off and the rose water bottled.



Many herbs give pleasant scents that can be preserved. The herb garden plays an important part in any garden of size. Here it is laid out on lines from the Italian parterre

Imagine each guest in a country house finding in her room in the evening a tiny jug of fresh rose water! Certainly no offering could give a rarer pleasure. Violet or carnation or wall flower water may all be made in the same way, but the pan must always be closely covered while the simmering is in progress, or much of the fragrance will be lost.

Lavender Water

Water in which lavender spikes have been simmered is, perhaps, the most delicious of all waters, but to make it by putting in whole spikes of lavender is an extravagant method. The lavender should first be stripped from the stalks, and two good handfuls of the flowers allowed to every pint of water. It is surprising how much scented water can be made even from a garden of modest dimensions if one never allows any fragrant petal to be wasted. To make the water very strongly scented, a fresh quantity of flowers or petals should be simmered in the first making of the water, and this process may be repeated a third time. If bottled immediately these sweet-scented waters will keep good for several weeks, but if it is desired to keep them indefinitely the stronger essence should always be made, and poured into small bottles with narrow necks (medicine bottles washed and dried with scrupulous care are ideal), a generous teaspoonful of grain alcohol added, and the bottles corked immediately.

Those who have never tried a bath in which sweet-scented leaves have been steeped will be surprised to find how refreshing it is. A pint of water in which a pound of balm leaves have been boiled very slowly (and then removed from it) will, if added to an ordinary bath, make that bath delightful. And so will water in which sweet-scented verbena leaves have been so treated. Thyme and sweet marjoram will give a bath a clean, aromatic scent.

Then why not give yourself the pleasure of offering your guests flowers of your own candying? Candying flowers is very simple, but it calls for time and patience. A strong syrup must first be made, a pound of sugar being allowed to each pint of water. When the syrup is ready, the flowers should be put in and simmered till tender. This will only take a few minutes, and then the flowers must be lifted out and placed, carefully separated, on fine wire sieves. They should be dusted with powdered sugar, and when perfectly dry put away in airtight boxes. Carnation petals so treated make a charming dessert, but, as with roses, the white heels must be cut off. A less expensive and effective method is to dip any flowers or petals in a weak solution of gum arabic, spread them out to dry on a wire sieve, and when perfectly dry to dip them again and sprinkle them with powdered sugar. After this they will take several days to dry in a very warm room. When they are perfectly dry they should be put away in airtight tins until used.



From lavender is made fragrant lavender water, lavender sachet and it is an ingredient of good pot-pourri. In sections where the climate is mild it can be grown without difficulty and is a beautiful perennial

Pot-Pourri

All sweet-scented petals should be kept to give the pleasure of their fragrance and the memory of their beauty through the dreary winter months. No pot-pourri is ever so good as that which is added to day by day throughout the summer, for it is a blend of every perfume in the garden. Recipes for pot-pourri vary infinitely, but the elementary principles are so simple that amateurs are apt to forget that only by carrying them out with scrupulous care can success be achieved.

Flower petals should never be gathered for pot-pourri if the previous day has been rainy or even showery. The flowers may appear to be dry, but they will in reality be loaded with sufficient moisture to ruin a whole jar of pot-pourri. The petals should be picked when the dew is well off, but before the sun is at its hottest, and there is no doubt that the best method of drying is to spread them—each one separately—on fine wire trays in the warmest room in the house. The air can circulate freely all round such trays, and this is the real secret of good drying. A hot shady attic with a current of air blowing through is a perfect drying-place, and to keep off the dust and prevent the

(*Continued on page* 66)

SHALL YOU BUILD, BUY OR RENT?

Facts That Will Guide You in Deciding the Basis On Which You Acquire a Home

EMMA GARY WALLACE

IT is well known that whenever housing conditions are poor, strikes and unrest occur. Certain cities in the United States which are notorious for their poor housing conditions, head the list also in the way of strikes, mobs and disturbed conditions generally. On the other hand, as soon as a family owns a comfortable home, that family becomes a part of the community and interested in its welfare and progress.

A great many times families who have rented and who have been accustomed to large homes, find that they can get along very comfortably with less space. Both expense and upkeep are saved, and in the end everyone is quite as well off. There are those who have rented for many years, following the line of least resistance. There is no particular reason why they should go on doing this, but they have not quite dared to assume the obligation of buying or building. As a rule, the long term renters are of the type who are gun-shy of responsibility. Most of them wake up some day, though, to find out that they have paid out large sums of money for which they have received a temporary roof, to be sure, but their estates have not been increased to the extent of a single penny by the outlay of the rental money.

The remark is often made with a good deal of truth, that "It is cheaper to buy than to build." This depends upon whether you can find what you want, at a price you want, and in a location you want. With the present shortage of houses, there are not buildings enough to meet the calls of all who are looking for homes, so a large number will be compelled to build.

Where it is desirable to buy a home outright, a moderate payment can usually be arranged to make one a property owner, the balance remaining on a mortgage held either by a bank, an investor, or even the former owner. There is plenty of money in the country, and many people who are seeking safe investments for it, so a person of character and reliability will have no trouble in securing a loan of this kind, and the money paid for rent will slowly but surely wipe away the entire indebtedness.

EVERYTHING considered, there are advantages in owning a home of your own even now. Many have the idea that building at the present time is simply prohibitive in point of expense, but this is a superficial judgment. Building involves three things: The possession of the land, the purchase of materials, and the hiring of labor. This is true whether the house is built by "day work" or on contract.

Land values have been surprisingly stable for the simple reason that so little building has been going on that few people have cared to buy land just to pay taxes on it and have it stand idle. In fact, some of our keenest business minds lay down the fixed principle that investment property must be yielding property, for to buy land with the expectation of a rise in values is a purely speculative venture.

There never was a time when it was really easier to buy a building lot than at the present, for many land-promoting companies have seen the need of more homes and have forestalled the coming building boom by opening up allotments or so-called "parks" or parcels of land on easy payment terms. These tracts are carefully chosen, surveyed, and subdivided so as to allow for streets, community breathing spaces, and transportation facilities. Many of these allotments provide for easy and small payments, so that almost anyone who wishes may own a lot. The sooner building is begun, the better pleased the promotion company is, for it adds to the value of the whole tract to have people living there.

If there is no such land promotion company at work opening up new tracts, individual lots may nearly always be found, or a desirable lot with a ramshackle building on it purchased cheaply, the building torn down, and the good parts salvaged. One man who did this was able to make enough out of the materials from the razed building to get his lot without expense except the time and trouble involved.

Even if money is not on hand to buy land outright and there are no easy payment allotment sections at hand, it is still possible for the person of reputation to purchase desirable property. There are no less than seven thousand building and loan associations in the United States, and these hold mortgages to the stupendous sum of two billion dollars. The combined business transacted by these associations during the past year totals one billion two hundred and fifty million dollars, and surprising as it may seem, this enormous business was transacted at a cost of three-tenths of one per cent.

So, if you become a member of a reliable Building & Loan Association you are a part of a co-operative concern which is helping you to become a property owner at a minimum of administrative expense. Further than this, local banks are willing to furnish reasonable sums of money to reliable persons for building purposes, always, of course, being well secured by the property itself; and the Government is working out other plans to this end to further the Own Your Own Home movement.

NOW let us look at the cost of materials and the comparative increase in prices since the war began. It is but fair to say that this table of relative increases was given out some months ago, and in some cases values have advanced since then, but the advance has about kept pace on the different commodities, thus maintaining much the same ratio in the end. Fuel and lighting have increased 79%; metal products, 83%; food, 99%; general commodities, 107%; farm products, 136%; clothing and cloths, 151%; building material, 58%.

The average individual builds but one home in a lifetime. It is true that the building of a home means a considerable outlay of money, but a house will last, if well built, for fifty years or more, and the amount of money required by a family for food in twenty-five years will extend the amount necessary to build a home. Why put off the home building?

According to a good many experts in the field, now is really the time to build, instead of when the necessities of life have all returned to an approximation of the old levels. When that happens, the purchasing power of the producer's dollar will be much nearer the purchasing power of the building supply dollar.

When we consider the matter of labor, we will have to be ready to pay more than would have been necessary in earlier years, but this difference can more than be made up by two factors. The first is the real saving possible on building materials—relatively speaking; and the second is the simplified home plans which are now in favor.

JUST the type of home which is to be built should be given careful thought, and to a marked degree the needs of the family will determine just what this type should be. Many people favor the bungalow style, because they think of it as attractive and inexpensive on account of its abbreviated size.

The bungalow is somewhat spread out on the ground and so needs a great deal in the way of masonry work, and this calls for an equivalent amount of roofing. If the upright timbers are only a few feet longer, they will furnish an upstairs, which makes more privacy possible, and is a factor also in economical heating. When all is said and done, the expense of building a bungalow is about the same as a house of a story and a half or two stories. An attic is an advantage for storage purposes and makes a house warmer in winter and cooler in summer.

Those who wish to can make arrangements to borrow money for home-owning purposes and meet the interest on the indebtedness, taxes, upkeep and a small payment on the principal in the form of a monthly rent check. At all times, their equity in the property will equal the amount they have actually paid in, or they will have a claim in just proportion to the resale price.

It must not be forgotten that those who own property for the purpose of renting it expect

(*Continued on page* 76)

FABRICS FOR THE ROOM THAT IS DIFFERENT

Decorative in Design, They Can Be Used Successfully as Curtains or Panels

SINCE the first hand-painted calico curtain was used to screen the apartments of an Indian princess, gaily printed cotton and linen materials have been used successfully in every room in the house. There is a gaiety and informality about this kind of fabric that is especially adaptable to the country cottage and enough dignity in pattern and coloring to make the usual city house a little more livable. Also there is color—and endless combinations of it—which in itself is reason enough.

Some new fabrics that are unusual and extremely decorative take their design from a set of old Chinese wall paper panels, now in London, and which came originally from an old palace in Pekin. The theme is the lovely branching jade tree, one of the earliest examples of Chinese decorative art. There were originally six different motifs in the series and these have been reproduced on a fine quality of South Sea Island cotton that is deep buff in color. The designs, which are stencilled by hand, are in the soft tones of the jade tree originals. Each one is 9′ long by 50″ wide. They can be used as curtains and would be effective in a room with woodwork and walls the same soft buff shade as the background of the material; or the woodwork might be black to carry out the general Chinese feeling and to harmonize with the little teakwood stands in the design.

They may also be used as panels set into molding much as the original wall paper was used, and as each design is slightly different, an unusual and striking room could be made. Paint the woodwork a deep blue, the blue of the Chinese bowls in the design and antique it. Let the furniture be a dull Chinese red and I should use thin silk hangings of this same warm color to offset the dark woodwork. The glass curtains can be buff colored gauze that ties up with the background of the panels and for variey, add a pair of jade green vases. The room will have color, will be distinctive and different owing to the interesting use of the fabric as panels.

This material has all the qualities that have endeared chintz to us for generations with the added interest of a new and rather striking pattern. And the fact that the design of each curtain or panel is different adds variety.



These fabrics can be used effectively as curtains or set into panels in the wall. The designs were taken from old Chinese wall paper



Jade trees, used early in Chinese decorative art are reproduced in all the soft tones of the originals. Fabrics shown by courtesy of Erskine Danforth



The curtains are 9′ long by 50″ wide and the design is hand stencilled on a fine quality of South Sea Island cotton



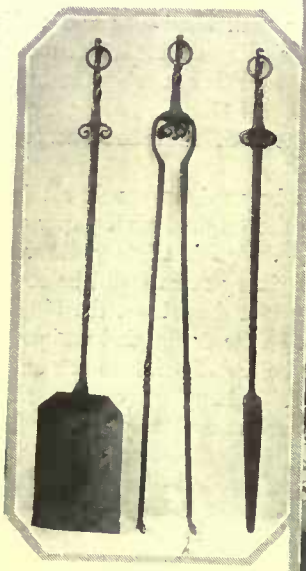
The colors in the designs are soft greens and browns with an occasional note of red. The bowls are deep blue and the little stands black

FOR THE FIREPLACE

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

At the right is shown an attractive fireplace that is completely and suitably furnished. The wrought iron contrasts pleasingly with the white mantel





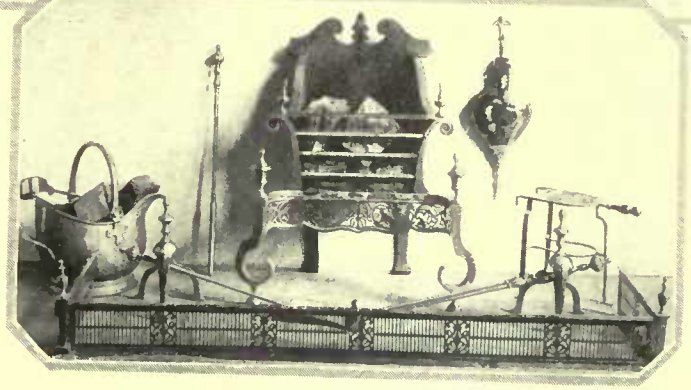
Wrought iron fire tools in a black fired finish are $35 the set. They are 29½" long



Fire tools in a Colonial design have heavy brass handles and forged shafts. 29" long, $35



Above is a reproduction of 16th Century andirons now in Haddon Hall, England. They are of hammered iron with pierced and chased brass crowns. $95



Above is an English dog grate with a fretted and chased brass apron, $130. Bellows $15, brass coal scuttle $45 and trivet $15



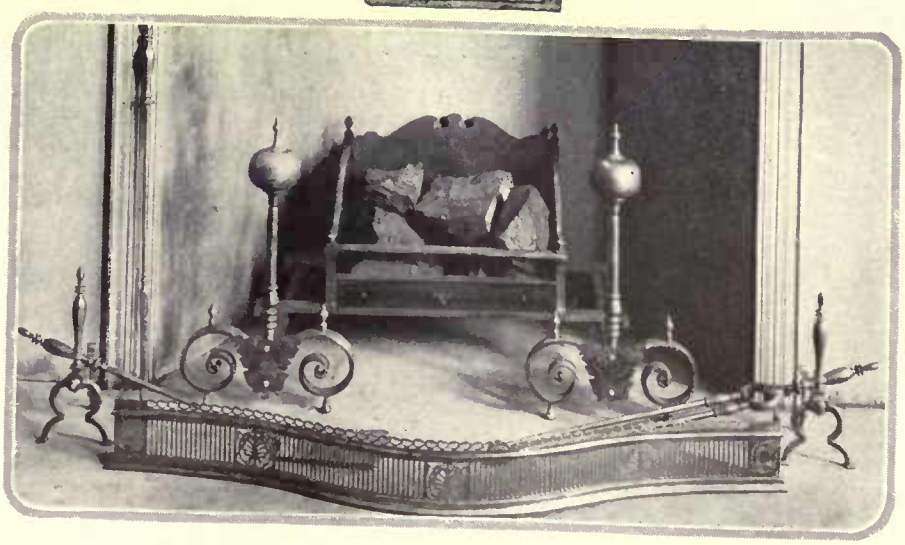
An interesting fire back is shown at the left. It bears the arms of Queen Elizabeth and is 2' wide by 2' 5" high. The price is $48



Above is a pair of hand-forged andirons, 23" high with fluted brass knobs. The three spit bars on the posts are interesting details. The price is $50



Oak bellows with brass or steel appliqué and hand-wrought nozzle are $25



(Right) Andirons $75, tool rests $26, steel grate with brass apron $50



A polished steel footman 13" high with pierced front is $30



Mattie Edwards Hewitt

A LITTLE PORTFOLIO OF GOOD INTERIORS

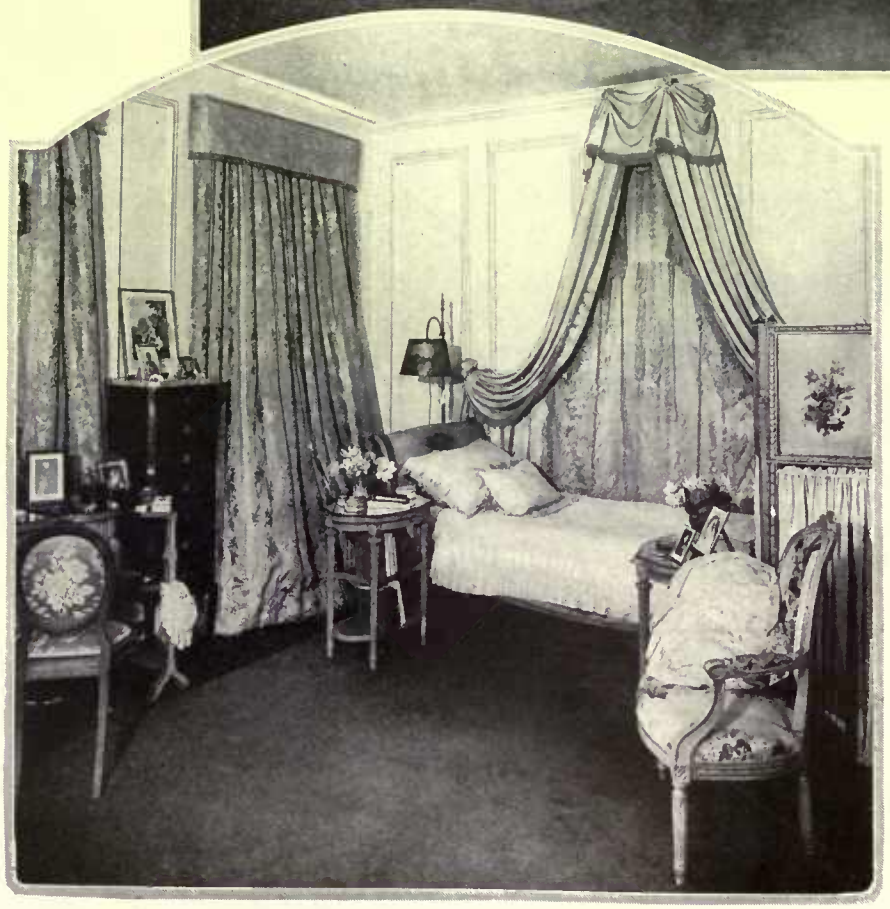
It is always a relief to find an unusual architectural treatment of a hall. In the home of W. R. Coe, at Oyster Bay, L. I., the lower hall has a low gallery running almost its entire length, giving access to the inner rooms. The open rafters, the old newel crowned with a cock and the flat plaster walls make an admirable background for the antiques ranged along the wall. While the lines of this gallery accent the length of the hall, the effect is sufficiently counteracted by the cross beams and braces. Charles of London was the decorator and Walker & Gillette, the architects



Mattie Edwards Hewitt

The New York home of Cornelius H. Tangeman offers many suggestions for simple, livable decorations. In the drawing room the focal point is naturally the fireplace with its marble mantel, Louis XVI screen and chairs in blue taffeta. The walls are paneled and painted oyster white which has been antiqued. Candles supply the illumination





The library of the Tangeman residence, in contrast to the French drawing room, is in the Georgian manner, with green paneled walls, rose damask hangings and some of the furniture covered in a glazed chintz of rose pattern

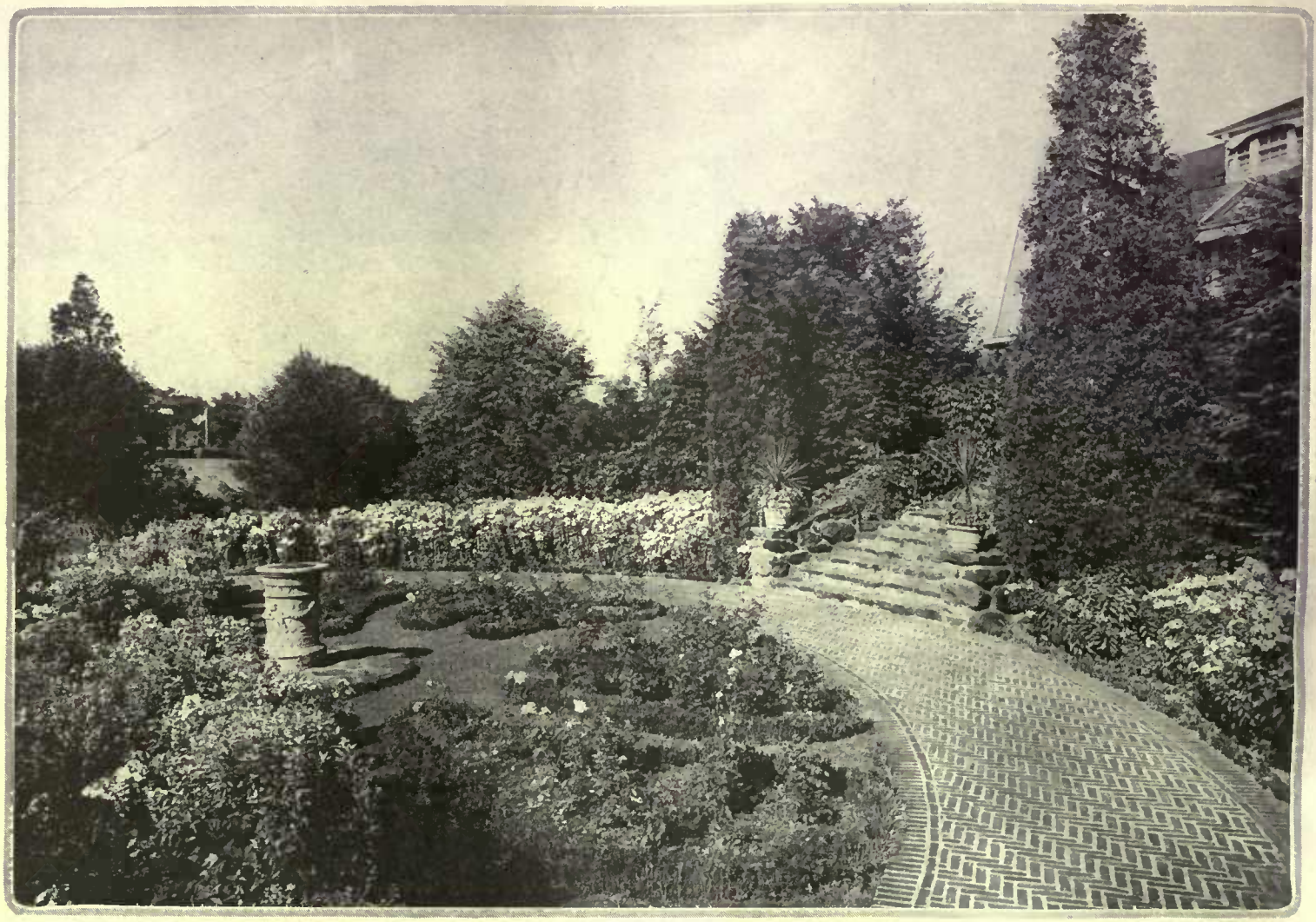
In one of the bedrooms the walls are ivory and the hangings pink satin. The bed canopy is of cream colored satin faced inside with lace. The rug is rose. The furniture is painted in tones of blue



One side of the library has a balanced treatment of sofa and end tables with chairs at each side. Balanced bookshelves are set in the paneled walls, with an old mirror for the middle decoration



The library mantel is of black marble. The rug is old rose. A black lacquer screen is highly decorative in this corner. These rooms are in a remodeled house, E. S. Hewitt and William Emerson, architects



Rough stone steps lead down from the upper terrace to the semicircular rose garden whose center is laid out with precise formality. Each of the six small beds is bordered with box, and all converge at a sundial set in a flat stone pedestal. H. T. Patterson, landscape architect

A GARDEN IN THREE LEVELS

How a House on a Hilltop Was Joined to the Flowers Growing on Lower Ground

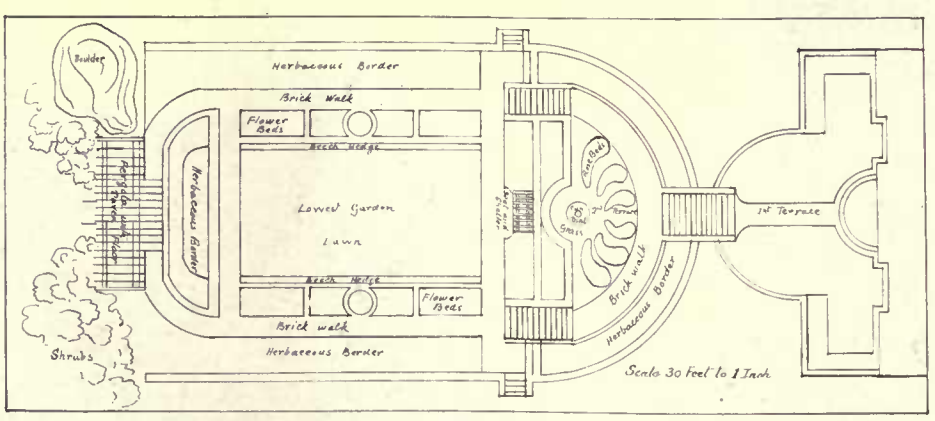
LILLIAN C. ALDERSON

A THREE-STORIED gabled house set on a hilltop with ample grounds, yet in the midst of a more or less built-up neighborhood—how could the feeling of privacy and seclusion be best obtained in the garden, and what form of garden should one choose?

In this instance the problem was solved by creating a series of levels. A broad flight of rough stone steps leads down from an upper terrace of brick to the semicircular rose garden forming the second terrace. The steps are marked by tall cedars and the beds between the retaining wall and the curved brick wall are filled with a broad band of pink and white phlox bordered by creeping polemonium. Across the front of the terrace the phlox again predominates, but the center is laid out in a precise design of evident formality. There are six small beds set in grass and bordered with box, each shaped like an oyster and filled with hybrid tea roses. The converging point is a sundial set in a flat pedestal of stone.

In midsummer the glory of the phlox prevents one from noticing that the roses have passed their full beauty, as we follow the curved brick path to the steps leading down at either side to the garden beneath. Below stretches a wide *tapis vert*, enclosed by a massive hedge of beech, framing the vista of the pergola that forms the far boundary as one looks down the lower garden.

This part of the garden is only slightly raised above the ground level and is separated from the lawn and shrubberies by a low stone wall at either side and a wide open pergola at the farthest end. The broad brick walks are box bordered and pass between a wide herbaceous border and five annual beds arranged in a geometric design. These beds are gay with bulbs in the early spring and are bedded out later with heliotrope and zinnias.



This garden, which is at the home of Alfred G. Smith of Greenwich, Conn., demonstrates that close relationship of house to planting which is always desirable and can generally be obtained on even a hilltop site





Viola palmata's flowers are violet-purple and from ½" to 1" across. The plant is adapted to growing under shaded conditions

Perhaps the handsomest of the trilliums is T. grandiflorum, whose large white flowers are borne a foot or more above the ground





TO PLANT *in the* SHADED GARDEN

THOSE shady spots in the garden which receive little or no sun constitute perplexing planting problems, for the choice of things which will thrive under these conditions is far from large. Ivy, the common myrtle, and various ferns will thrive in such places where other plants will not grow. The wild grape and the pipe vine (*Aristolochia macrophylla*) will also grow there. Among the flowers, those shown on this page are among those desirable ones which are most likely to succeed.

Lilies-of-the-valley are trustworthy standbys for the shaded garden. A bed will last for years



The common blue wild violet is V. cucullata. It does best in a moist place protected from the sun



The little periwinkle, trailing, evergreen and hardy, bears lilac-blue flowers. It does well in shade

More showy, and obtainable in a greater range of colors than the laurel, are the rhododendrons

A splendid early summer flowering shrub for shady places is the mountain laurel. It looks well all winter



Dicentra spectabilis, the bleeding-heart of old-time gardens, is still one of the best hardy perennials





(Left) In many Italian villas are to be found examples of decorative plaster work that could be adapted for American homes. The plaster decoration of the small room in this Tuscan villa is in low relief. The pictures are paneled in attached moldings





The hall in the Villa Lazzara-Pisani, at Stra, has walls and ceiling of plain white plaster. On this are painted low-relief decorations in green, giving the effect of a leafy bower. Such an interpretation of the restrained Rococo style might well be applied to the loggia or vestibule of a good sized American country house



Another Italian example shows an arabesque pattern in multicolor, the pattern being designed to fit the exact wall space available



Cream colored and gray chevron bandings with birds form the design for this modern stenciled decoration in a Florentine villa

MAKING PLASTER COUNT MORE

The Revived Art of Colored Plaster Decoration Promises to Enliven Our Flat and Uninteresting Walls

COSTEN FITZ-GIBBON

A PLASTER wall surface in a room is potentially like a blank sheet of paper. It gives us almost unlimited opportunity to execute upon it what we will. A stone wall, a wall paneled in wood, a tiled wall, each in its own way bears the fixed limitations of its particular material and texture beyond which it is not susceptible of modification. But a plaster wall, by its very plasticity and the ease with which one can regulate its appearance at will, invites the exercise of imaginative ingenuity.

Just because the plaster wall is such a common everyday feature in our houses, nine hundred and ninety-nine people out of a thousand are quite content to take it as a matter of course, leave it wholly to the mercy of the paper-hanger or the painter, and ignore the manifold possibilities of making it a thing of especial interest.

Low-Relief Decorations

First, the plain white or one-hued wall may be adorned with low-relief decorations in a contrasting color. One of the illustrations shows the hall of the Villa Lazzara-Pisani, at Stra, with decorations of this sort in a very sane and conservative Rococo manner, executed about 1740, when the house was done over according to the prevailing fashion of the day. The ground of both walls and ceiling is perfectly plain white plaster, while the low-relief tendrils, leaves and scrolls, all delicately modeled, are of a fresh but mellow and unobtrusive green. Both design and execution are simple but tremendously effective, and one gets the impression of being in a light and airy bower. The whole composition is playful, refreshing, and eminently suitable for a country house.

This example supplies a very wholesome lesson in the use of combined color and relief. We are so habitually timid about color that when the element of relief is added to be dealt with at the same time, we are apt either to bungle the opportunity through halting diffidence or else lose our heads and overshoot the mark with rash excess. Plenty of low-relief plaster ornament there is, but in its naked, lifeless white state it too often has just about as much value as the icing on a birthday cake, which it frequently resembles. It could be vastly improved by accenting it with gilding, or parcel-gilding—thus were the plaster reliefs on the ceilings of Mount Vernon originally embellished—but how often is this done? And when too much color is applied without due discrimination, the resulting frenzied kaleidoscope effect destroys all the values of the relief, and the eye fails to appreciate the gradations of light and shadow which the varied planes and modeling of the relief ought to convey.

It is in just this respect that the example under review deserves close attention. The color is flat and all the shading proceeds from the graceful modeling of the relief, which is not at all obscured as it would be to some extent by reflected lights if the reliefs had been left pure white. The plaster in which these reliefs are executed is nothing but the old *stucco duro* of the Romans, the recipe for which is given in the footnote.*



The dining-room in the New York home of F. F. Rosen has been decorated in the modern style of colored plaster work. The walls are deep ivory



Relief of shadow and contour is given the wall by molded plaster capitals and the woodwork. The woodwork is green and the parrots in darker green



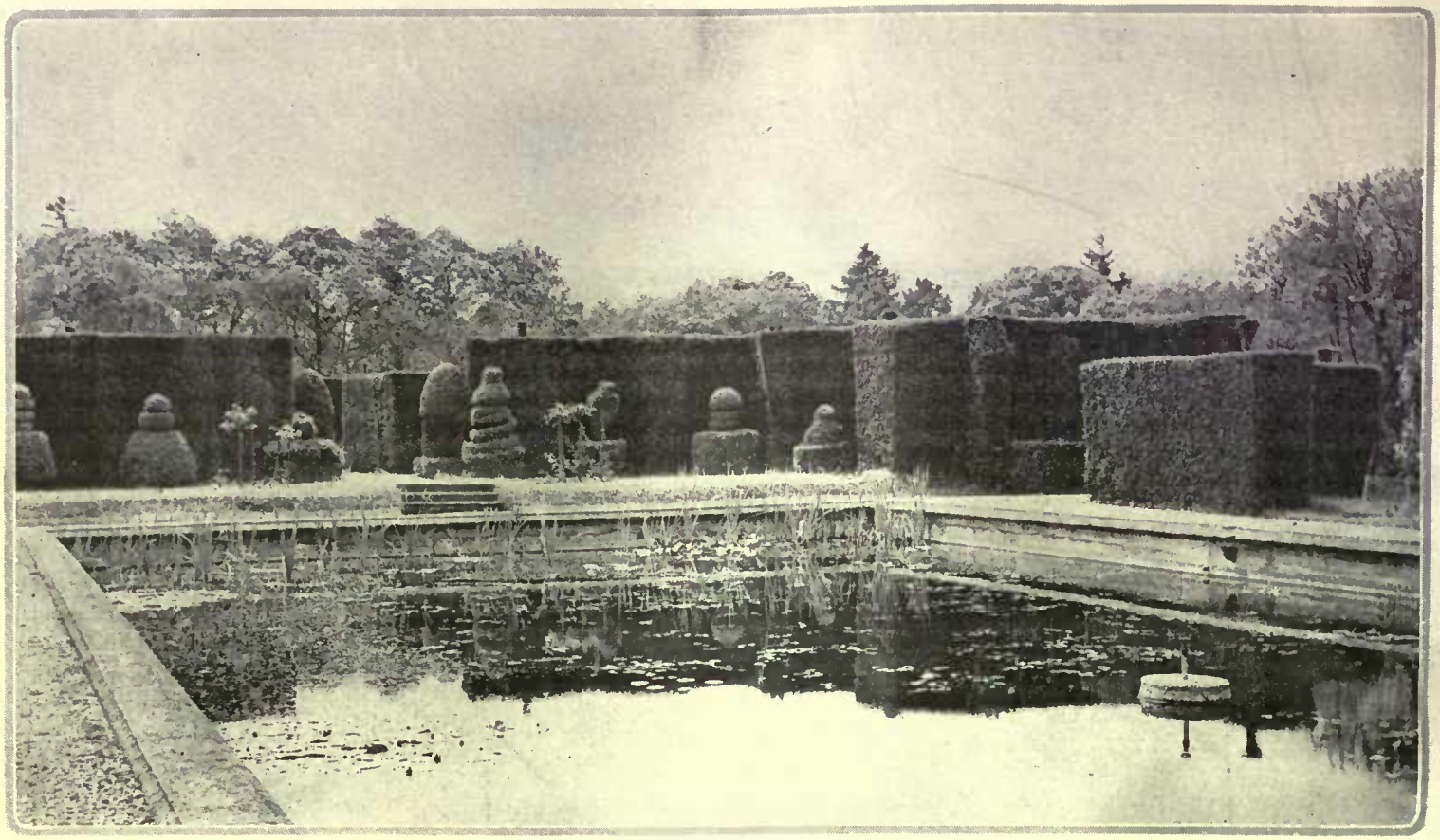
The mantel is surrounded by swags of molded fruit painted in bright colors harmonizing with the colors of the birds. The wall is heavily enameled. Caro Delvaille did the decorations and Herbert R. Mainzer was the architect

A Different Scheme

In a small room adjoining the hall of this same house, the ground of the wall is a light lavender-mauve, while the little spots of plaster relief, patterned in the "Chinese taste," are a deeper tone of the same color. The ground of the panel above the door is of the deeper tone, while the relief upon it is in the color of the wall outside the panel. In the adjacent dining-room the plaster reliefs (upon a white wall) are in four colors, all flat and soft in quality, and the reliefs are brought forward sufficiently at several points to form consoles. This method of decoration permits both relief and color to play their proper parts. The reliefs may be in one color or more, and the wall white or some soft color.

Of course, in England in the 18th Century, a certain amount of Rococo

(*Continued on page 76*)



Against solid walls of dark yew have been grown specimen statues carved in juniper. This forms the termination of the canal, and is placed in such a relationship to the water that the sombre coloring of the yew is intensified and the light tones of the juniper made still more lovely. The garden was designed by Mr. Romaine-Walker

AN ENGLISH TOPIARY GARDEN

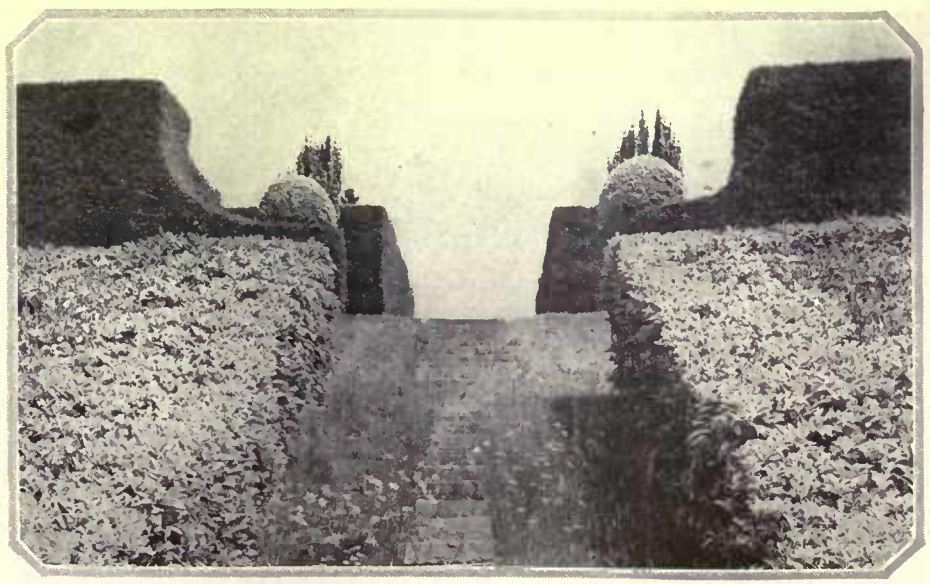
In a Slight Thirty Years this Garden Has Been Grown So that Now It Rivals Some of the Most Ancient Gardens of England

HALFWAY between the formal, architectural garden of Le Notre, the garden of which Versailles is the splendid model, and the so-called English garden, with its less geometrical pattern and its absence of architecture, stands the topiary garden.

The builder and the architect had as great a hand in the making of a formal garden as the horticulturist. Terraces, statues, walls and arches were more important in these elaborate creations than growing plants.

The topiarist makes the best of both worlds. He is both builder and architect, but the materials he uses are living trees instead of inanimate stone. Where the ordinary gardener must necessarily work in irregular broken masses, the topiarist can employ straight lines, plane surfaces and all the forms of solid geometry. At the same time his green masonry has this advantage over the architect's stonework, that it is alive and diversified by the innumerable intricate details of a living organism. A flat surface that is composed of countless little leaves is more interesting, richer in quality than the flat surface of a stone.

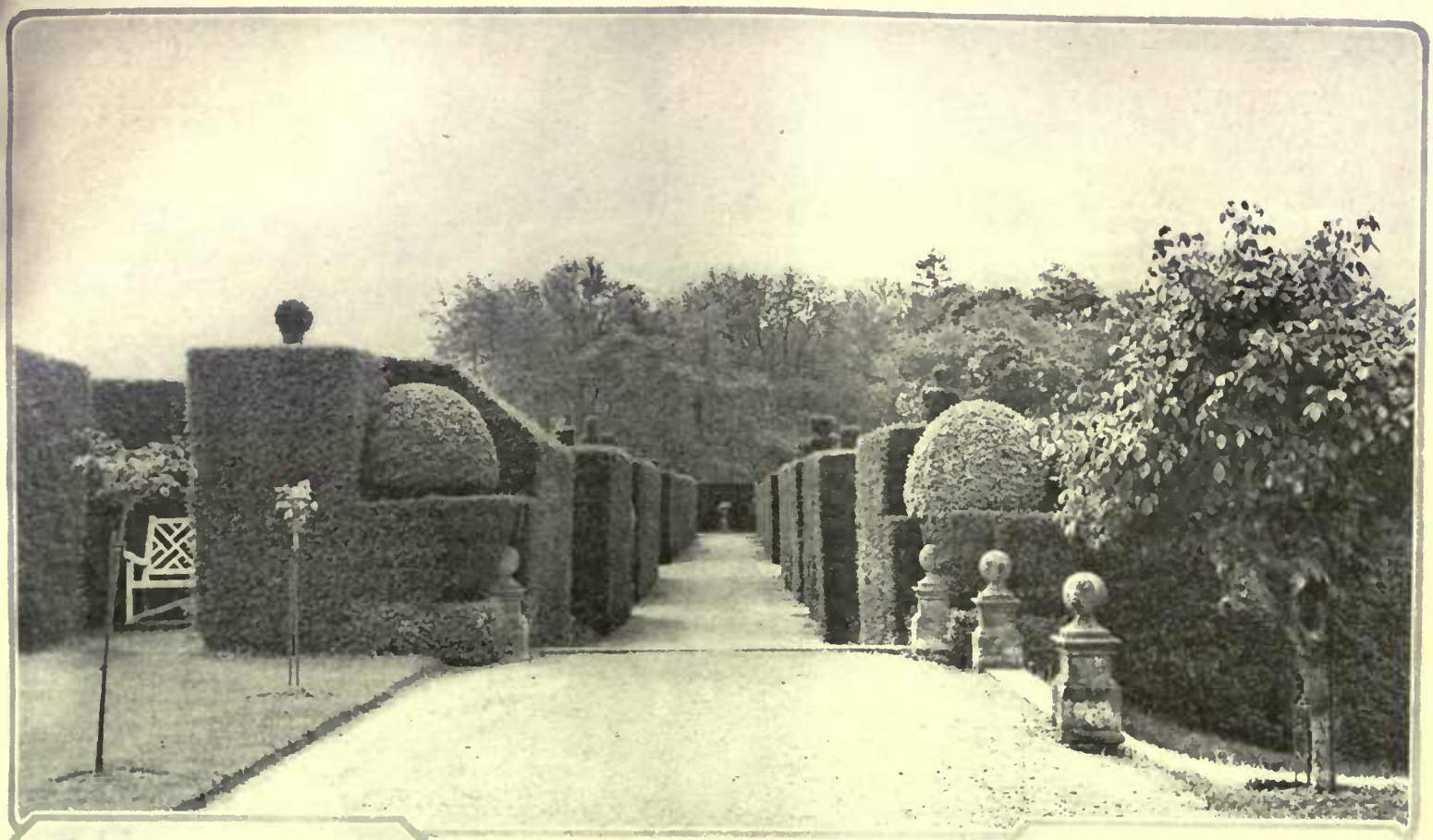
There are few things more thoroughly satisfactory to the eye than a high wall of yew, well proportioned, thick as the bastions of a Norman keep. Whether it recedes from the eye in long, straight lines, or is broken by projections and towers and embrasures, or is curved into the shape of a dark, semi-circular apse of foliage, the yew hedge is always a thing of beauty. For broad effects of garden architecture, for simple massiveness, there is nothing to compare with topiary work.



On a dry, arid bank is a thick plantation of laurels, clipped to an even surface, while at the top come the finer foliage and forms of yew. The way leads by these stone steps from the forest up to the level open stretches of the garden

The topiarist's difficulties begin when he ceases to be content with broad effects and tries to produce detailed work. Even the most enthusiastic carver in foliage must admit that, for statuary, Parian marble has distinct advantages over yew or any other tree. The very nature of the latter precludes fine detail.

In laying out this topiary garden the designer has made some interesting experiments in color variation—yew, juniper, Irish yew, laurel, golden yew, box and ivy have been mingled so as to relieve the unvaried sombreness of the plain yew hedge.





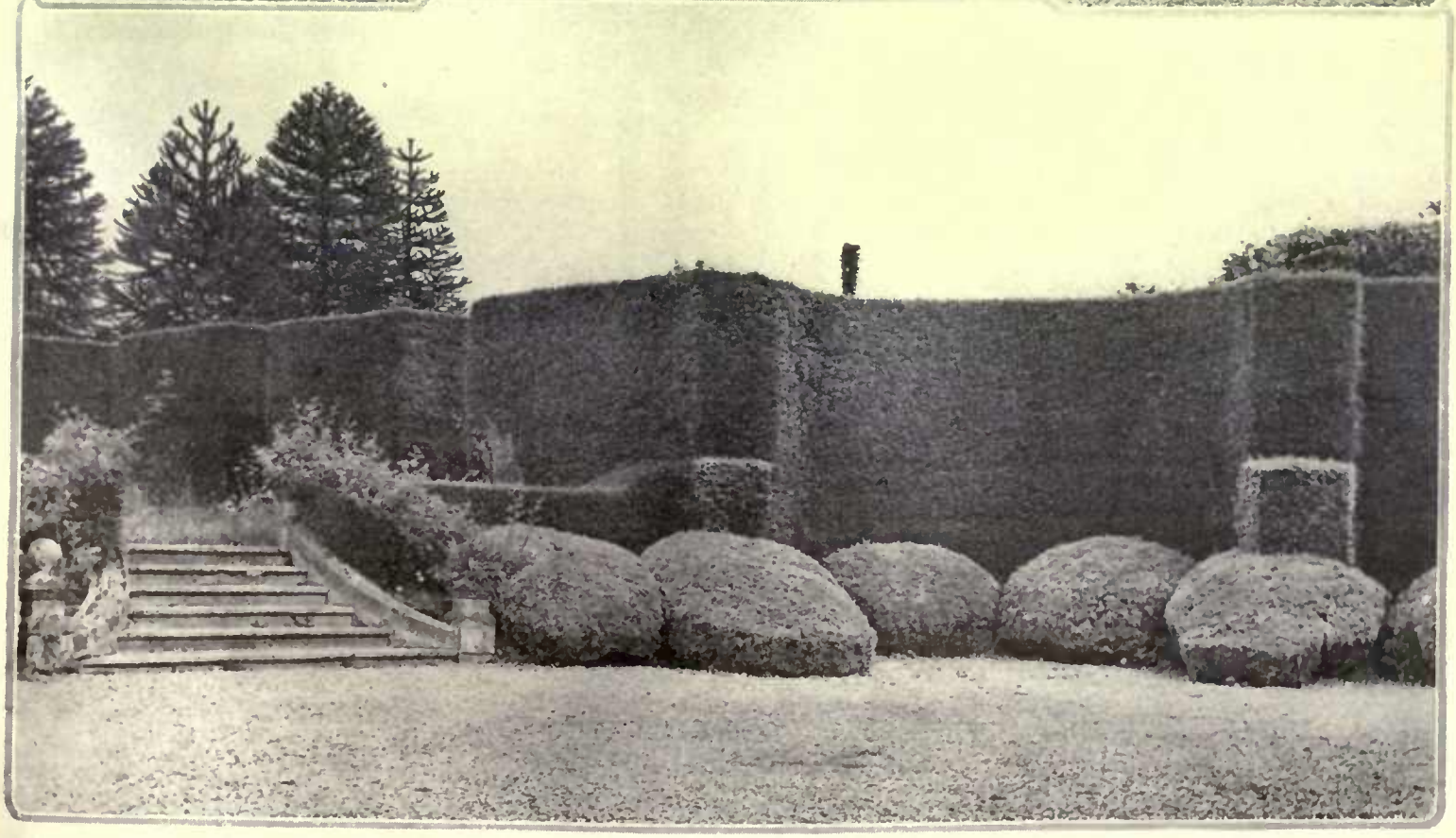
The corner groups are composed of a box base, a cup of Irish yew, with a dome of golden yew grafted on the top

Coming out from the dark yew alleys, the garden opens pleasantly into a sunny parterre interspersed with fountains

(Left) The perfection of form without grotesqueness has been attained by restraint in clipping. There is uniformity of size

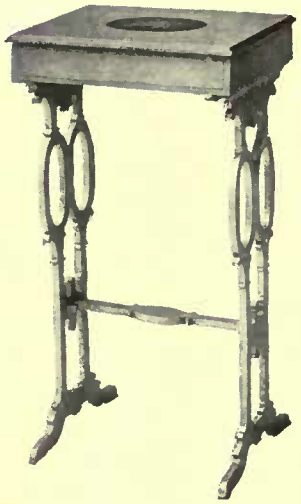
(Below) An open theater has been created at this point, the turf steps leading to the stage, with a yew walk for scenery





OCCASIONAL TABLES

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



This sewing table is painted a delicate green with a flower decoration on the top. $42.50



(Left) An exceptionally graceful table that was copied from an old French one comes in walnut with antique brass handles. It is $80. *The Italian walnut chair may be had for* $60



An unusually attractive little drop-leaf table comes in walnut and is priced at $75



A small console in antique green and gold is $85. *The amethyst glass vase is* $4 *and the crystal bordered mirror* 18" *square,* $55

(Below) Nothing is more useful than a stand for books to place beside a bed or sofa. In walnut and antique gold, $55



A reproduction of a Spanish coffee table in carved walnut 20" *high is* $55 *with* $2 *for crating*





This mahogany pie crust table 26" *high is* $40. *It also comes in walnut color. The top measures* 18" *across*

MICHAELMAS DAISIES FOR FALL EFFECTS

This Flower Group, Sadly Neglected by Gardeners in Its Native Land, Deserves a Place Among Our Fall Blooms

JOHN JOHNSON

MICHAELMAS daisies, or more correctly, the perennial asters, comprise a very extensive genus of hardy herbaceous plants. Although many of the species are among our native plants and are generally known as "starworts", it is a little surprising that American gardeners have not as yet shown their appreciation of the value of this splendid group of plants for garden adornment. Blooming as most of them do at a time when the more tender flowers of autumn have either been nipped by frost or blasted by storm winds, Michaelmas daisies not only merit a place in the hardy flower garden, but are indeed indispensable where color is sought late in the season. For fine autumnal effects they stand unsurpassed; whether grouped in the mixed border, or massed in beds, they are equally striking. The light, graceful habit of some of the small flowered species makes them particularly valuable as potted plants for indoor decoration. As pot plants they not only possess individual merit but, associated with the flowers of chrysanthemums, are very beautiful.

Two Hundred Species

When it is generally conceded that our perennial borders are characterized by a lack of variety compared with the number of species grown in European gardens, it is really a wonder the starworts should be so grossly neglected. Here is a genus of more than 200 species from which to make a selection, and in addition to this vast number, innumerable hybrid varieties which possess especial merit and are considered among the most beautiful of all hardy herbaceous plants by English gardeners.

Indeed, these plants have gained such favor across the water, where perennial plants of all kinds have always received a great deal of attention, as to be often given a separate garden. And in passing we might well confess our thanks are due the British hybridizer for some of the most beautiful varieties now in commerce. It is hardly expected that the average American will treat Michaelmas daisies so lavishly and exclusively as to plant them in a separate inclosure, until he possesses a more intimate knowledge of their cultural possibilities.

To appreciate the worth of this interesting genus, we must first see a representative collection in bloom, and having seen them once in all their glory when the ordinary garden is almost flowerless, we shall then realize that here is a genus of garden plants of the highest merit. For there are few, if any, groups of plants which offer so much variety in height and habit, as well as in color. No one could believe, who has not taken the pains to study the well defined characteristics of the different types of starworts, that the plants are worthy of more than passing notice, but they are. To know them is to love them, because they give us a range of color in the hardy flower garden at a time of year when it is unobtainable from any other source.

Those who know Michaelmas daisies also know something of the pleasure of being able to guess somewhat closely at the parentage of a new variety. Of course the work of hybridization has been so great and persistent during recent years, that unless one has kept in close touch with all that is new, even to attempt a guess at the origin of the latest varieties would be to hazard disappointment. To treat of more than an imperfect list of what we consider the best varieties for garden purposes would be impracticable, and would doubtless defeat the object of our text.



McFarland

There is a light, colorful grace about Michaelmas daisies, and they bloom at a season when other flowers are scarce. They come in a wide range of colors and sizes

Few plants require less attention than the perennial asters and none shows such a happy response to a little extra care. They will thrive under most varied conditions of soil and exposure and are generally immune from insect pests and diseases. This is a great point in their favor. Certain species endure dryness with impunity, but generally, Michaelmas daisies pay for generous treatment in the way of deep and rich cultivation and an adequate supply of water during periods of drought. In common with most garden plants, some varieties are a little capricious, or rather, seem to be; flowering profusely one year and failing almost utterly the next. It is our opinion that this flowering habit is largely due to neglect on the part of the cultivator during the prodigious blooming period. Many of the starworts attain such spreading dimensions that water during ordinary rainfall seldom if ever reaches the roots when the plants are in full growth. Consequently the plants suffer at a time when their energies are being taxed to the limit. In extreme cases a plant may die from this very cause. When it does not suffer to the point of death, it is not unusual for a plant to require a whole year in which to recuperate. When plants are in heavy growth a quickly available stimulant, such as liquid from the barnyard, will not only help them at a critical period, but give depth of color to both flower and foliage. Where this is out of the question an occasional dressing of bonemeal, guano, sheep manure, or any complete fertilizer raked into the surface soil about the plants and well watered in during the growing season, will help materially toward insuring a perfect display of bloom another year. At the close of the season there is always a tendency to overlook the importance of watering, and while at the time a dire effect might not be very apparent, it sooner or later shows.

Planting Seasons

Michaelmas daisies may be planted either in autumn immediately after flowering, or in the spring. Spring planting is preferable because the season of flowering is so late that the plants can hardly become established in new quarters before too severe weather sets in if fall planting is adopted. Where at all possible, the ground should be trenched or at least deeply dug and heavily manured the autumn previous to planting, as it may not be necessary to replant for some time. However, established plants repay lifting, dividing and replanting in well manured ground, about once in every three years. For planting in the wild garden, against a background of shrubbery, or massing in open spaces of the home grounds, the most useful species are: *Amellus, Acris, Novæ-Angliæ, Novæ-Belgii, Aricoides, Cordifolius,* and *Vimincus.* Of each of the foregoing there are numerous beautiful varieties well worth a place in the most exclusive hardy garden. *Aster amellus,* a native of southern Europe, is

(*Continued on page* 88)



The Coleman house in Macon, Ga., built in 1835, is one of the few houses designed by a professional architect. It is exceptionally fine handling of the Roman Doric order. All the walls are of brick stuccoed. The columns are whitewashed

THE CLASSIC HOMES OF OLD GEORGIA

This Pleasant Section When Living Was a Fine Art Expressed Itself in Dignified Neo-Grecque Types

RUTH DRAPER

THE world and Mr. Mencken do not know that out of the blackness of what he is pleased to call "Darkest Georgia" shine some of the loveliest lights of American architecture. What remains of pre-Revolution building — what fire and the Indians did not destroy—shows the usual Georgian qualities that in the Colonies came to their flower in Annapolis, on the James and in Charleston. But in the Classic Revival Georgia came into her own and found her stride in a type that was so perfectly adapted to the requirements of climate and living conditions while satisfying the desire for beauty which animated her planter-architects, that they seized on it and made it theirs, translated the type into their vernacular and vividly expressed themselves.



In this house in La Grange the balcony between the bays and the frieze are both interesting details. La Grange has many lovely examples of these classic old houses, showing wide variations achieved by the planter builders

The end of the 18th and beginning of the 19th Centuries left in Georgia the sort of dwellings in which the sons of Mary made of living a fine art. While the sons of Martha in New England were still building their chaste rectangles with flat fenestration and thin ornamentation, the warmer sunshine of Georgia in conjunction with a more cavalier heritage had caused a large receptivity to the classic furor which had taken the rest of the world.

There is nothing bleak about the scene in Georgia. It is a mellow, rolling country with sweetly lilting hills

(*Continued on page* 72)



(Below) In Milledgeville, once capital of Georgia, is found this old example of the pseudo-Greek Doric order, the work of a carpenter designer



The home of Judge Emory Spear at Macon, which was built in 1840, is of the pseudo-Greek Doric style surmounted by unusual balustrades. The portico emphasizes the U-shaped plan. The rooms on the main façade are entered only from the portico

(Below) A house in Covington with an interesting Ionic portico, a free-hanging balcony and delightful balustrade. The lower balustrade is a later addition





(Below) Barrington Hall, at Roswell, built in 1830, is an attenuated Doric type. The colonnades on east and west face two gardens



Gable ends with brick chimneys give balance to this old design in La Grange. The main roof continues out over the portico. The grouped windows are unusual



One of the few examples of the Ionic order is found in Milledgeville. The wooden capitals are beautifully hand-carved. The doorway has an elliptical fanlight



One of the decorative advantages of books is that they fit conveniently into narrow spaces. In the book room to the right an effective use is made of pilasters to create narrow spaces. Cupboards are built in below the shelves

(Below) The book room in the New York residence of William Hayward is enclosed by built-in bookshelves surmounting cupboards. The doors of the shelves are glassed to preserve the books from dust. Vernay was the decorator

Hewitt



(Left) Books ranging from floor to ceiling give a room a richness of color that is unique and distinctive. The lower shelves should be for folios and the others for quartos and octavos



(Below) Fortunate is the man who has a paneled book room, for the flatness of the panels affords a pleasing and dignified contrast with the irregularity in color and size of the books



BOOK ROOMS OF BEAUTY AND CHARM

Some Suggestions for the Most Practical and Most Decorative Method of Storing Books

ALDOUS HUXLEY

IN most houses books are apt to be too much scattered. Each sitting room will have its bookshelf, and the overflow will find its way into the bedrooms. There is too often an unnecessary and generally hideous multiplication of small and flimsy pieces of furniture for the reception of books. As more books come into the house—and books are things that tend, insensibly but steadily, to increase and multiply with the passing years—the owners find themselves forced to acquire new receptacles to accommodate them.

This is the wrong way of storing one's books. The method is doubly inconvenient. When volumes are scattered by twos and threes, by dozens and scores, here and there over the whole house, it is often impossible, without a great deal of unnecessary trouble, to lay one's hand on any specific work at a given moment. To find one book, one may have to look through ten or a dozen bookshelves placed in as many rooms. The other undesirable consequence of this method of storing books is that it leads, as we have already pointed out, to the multiplication of superfluous pieces of furniture. The presence of many little bookshelves dotted here and there all over the house gives a certain air of restlessness. The books themselves, seen in small quantities at a time, do not produce their full decorative effect; the little shelves are generally uninteresting, and often positively ugly. Every consideration, practical as well as esthetic, emphasizes the desirability of forming a book room or, at least, of turning a part of one of the ordinary living rooms into a storehouse for the accommodation of our literary possessions.



An effective corner in the Spokane home of J. A. Reinhardt. Mrs. John Adson, decorator



Circular top niches, flanking a fireplace, afford an excellent place for bookshelves

Books as Furnishings

The essence of a book room is that the shelves shall be a more or less constructional feature of the room. The presence of books in such a room is not fortuitous; they do not occupy a casual piece of furniture which might be removed at pleasure. No; the books and the shelves that accommodate them are an integral part of the room, almost an architectural, furnishing feature, like a window or a fireplace.

Massed in a single room, one's books become orderly; it is possible to find the volume one requires without a lengthy search. At the same time the books are seen to their best effect, and a room of remarkable beauty and charm will have been created.

We have spoken purposely of a book room, and not of a library, because the words "book room" are the more intimate, the less solemn term. The distinction between the library and the book room is largely a matter of size. The people who possess enough books—several thousand at the least—to create a library on the grand scale are comparatively few. But innumerable households treasure the several hundred volumes which might be stored in a small and intimate book room. A library is a place in which one stores a great many books which one is never likely to want to read—books of reference, old folios, complete works of writers once famous, but now, it must be confessed, a trifle dull. In a book room one keeps the books one likes to have always at hand, the books that one really reads.

Shelf Spaces

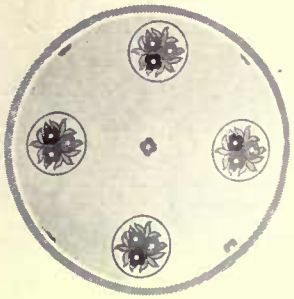
The book room in its most complete form is, of course, a miniature of the library, that is to say, a small instead of a large room, of which the walls are completely lined with shelves. In a great many rooms the projection of the chimney leaves two shallow recesses on either side of the fireplace which may easily be fitted with shelves. This will generally be found a particularly happy arrangement. The bookshelves on either side of the hearth serve to bring out the architectural qualities of the chimney piece.

In houses where there are recessed cupboards in the walls, a very pleasing effect may be produced by fitting one of these cupboards with shelves, and turning it into a book cupboard. Niches may be treated similarly. Indeed, the problem of what to put in the niche is, perhaps, best solved in this way. One great advantage of the converted niche or cupboard is the fact that it can be provided with a glass door. Books, as any housewife can tell you, collect dust at a

(*Continued on page* 68)



The colors in the design of the cretonne shown above are blue and rose. The ground comes in either cream or mulberry



A French cotton material has a black or white background with the design in brilliant colors

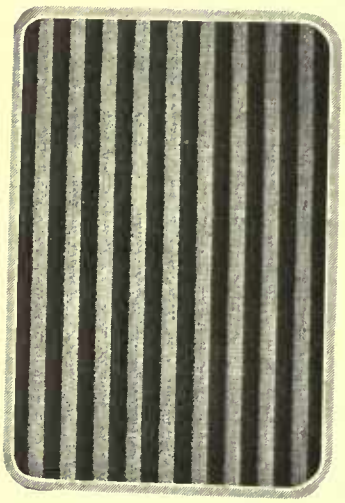
FABRICS FOR USE THIS FALL

Fabrics from B. Altman & Co. Room decorations by Mrs. Emott Buel



A charming toile de Jouy comes with the background either rose or French blue. It would be effective for curtains or upholstery

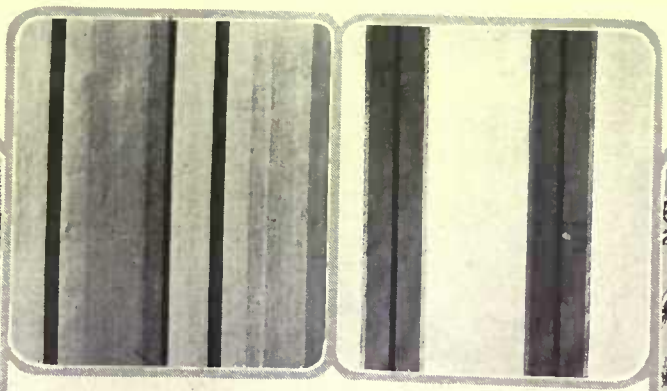




(Above) A durable striped mohair comes in taupe, tobacco brown, mulberry or blue



(Above) An attractive flowered taffeta may be had in rose, old blue or a delicate heliotrope



Effective striped taffetas may be had in almost any combination of colors and are a striking note in any room

Cotton sunfast material can be used for curtains or chair coverings on a sun porch. They come in a variety of stripes



(Left) A cotton tapestry, delicate in effect, has a gray ground and flowers in harmonizing tones of blue, green and rose



The Chinese design of this effective linen comes on a green, tan, French blue, cream or restful gray ground



Martin

The residence of Mr. Raymond B. Mixsell at Pasadena was formerly the property of C. W. Leffingwell, Jr., one of the most distinguished amateur gardeners in Southern California, and the present owner has added to the gardens. Wilbur D. Cook, landscape architect

TWO CALIFORNIA PLACES

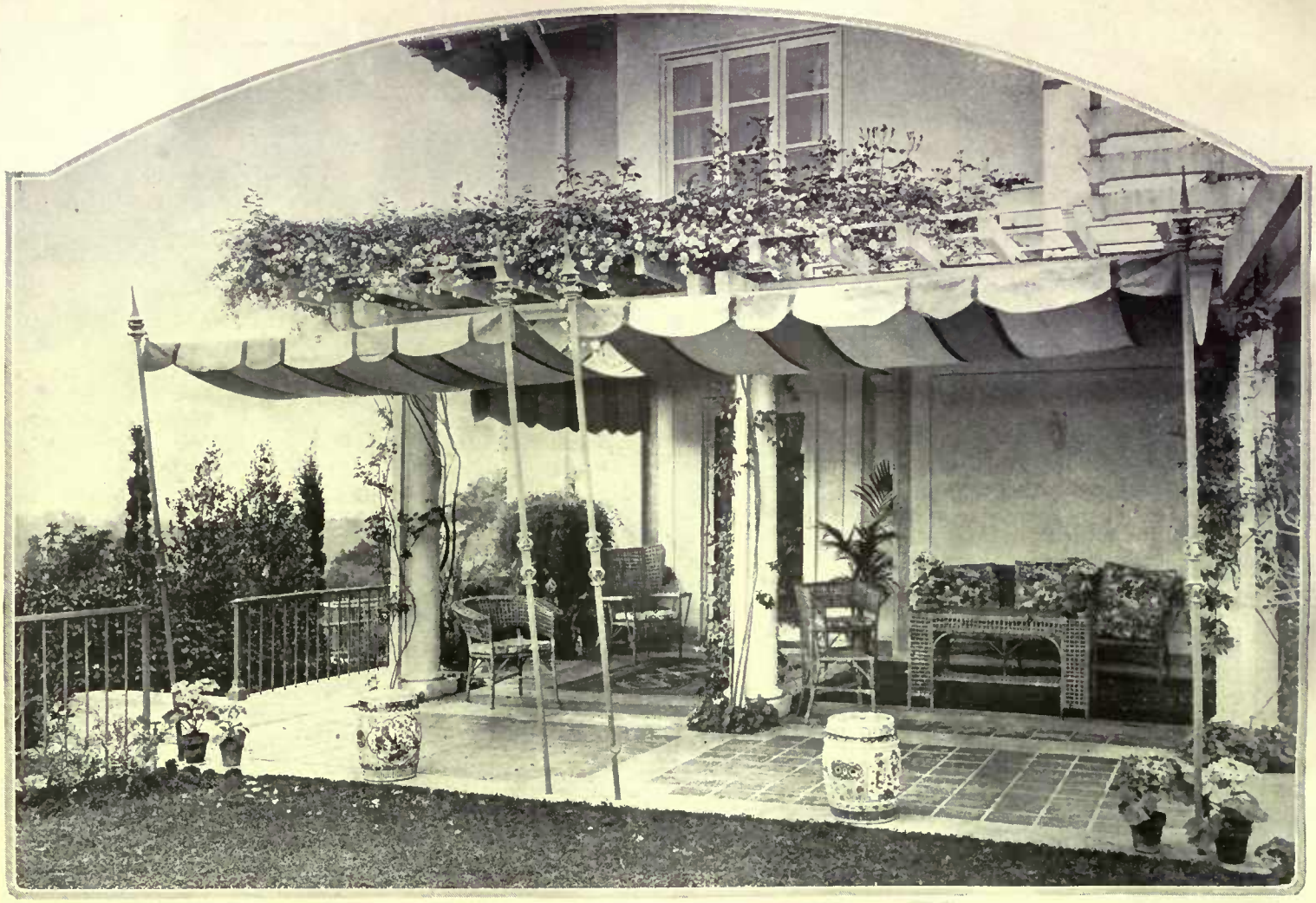
MYRON HUNT, *Architect*

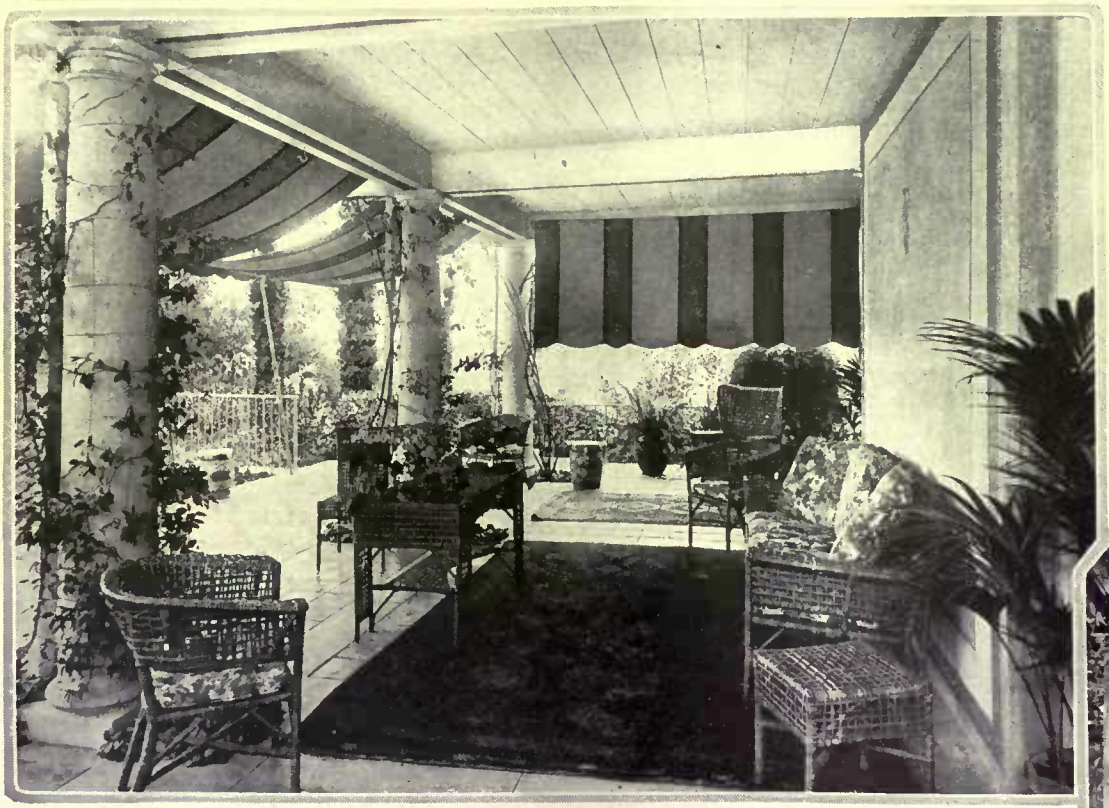


A pleasant touch of the Spanish style is found in the balcony with its turned wood balustrade. An abundance of vines clothes the house, giving it a desirable air of age



One of the garden paths lies on the axis of the dining room window. Midway it politely divides to avoid an old overshadowing tree





The home of William G. Mather, at San Rafael Heights, Pasadena, is an impressive example of the brilliant work being done by California architects in developing unusual sites into homes and gardens of rare beauty. The house crowns a high hill, its terrace commanding a view of the gardens built on the steep hillside below and the Sierra Madre mountains beyond



The climate of California makes constant outdoor living a delightful possibility, and California architects have developed the porch and terrace to a high degree. Unfettered by tradition and not afraid of color, they mingle wrought iron and tile and wood and stucco, swing richly colored awnings out on medieval iron standards, and use for furniture pieces that are frankly of bamboo from the Far East

One of the paths along the top of the hill leads to the east front of the house. It is flanked on one hand by a pergola of concrete pillars and rustic roof, and on the other by a high planting set in a bank held up by the concrete wall. From this point the land drops away. There is an iron rail, a slope of garden, filled with luxurious growth, then the long flight of steps shown on the opposite page



The gardens of the Mather house are a recent addition. The house was first designed by Myron Hunt and Elmer Gray, architects. Mr. Hunt has recently completed the gardens, building out the terrace and its supporting walls and setting in the long flights of cement steps that lead up on each side. This massing of cement in strong, substantial lines is highly effective





Building such a long flight of stairs may at first appear a bold experiment, but one finds its counterpart in Italian gardens where steep hills demand the same treatment and the overshadowing foliage is equally luxurious as it is in California. When the planting on each side of the wall has completely grown up, the lines of the stairs will be softened and the long walls patterned with the arabesques of leafy shadows

At one point on the hillside the parapet encloses a leafy spot that commands the stretches of the Arroyo Seco and its bridge, with the Sierra Madres in the distance. All through this garden effective use has been made of potted plants, a custom that might well be extended to other parts of the country. Here also is proof that cement, when properly used, is a desirable medium for the building of garden walls and shelters

THE HOME FIRE HAZARD

Rules and Precautions the Following of Which Will Do Much to Lessen the Huge Annual Fire Loss Throughout the Country

ETHEL R. PEYSER

THE chief underlying reasons for fires in civilized communities are: carelessness, ignorance and panic.

The immediate causes are: kitchen stove and range maladjustments; heating stove and furnace and pipe lapses; trouble in chimney flues and pipings; carelessness with lamps, gas, oily rags, cleaning fluids; soot deposits of soft coal; spontaneous combustion; bad insulation; no insulation; cigarettes, etc.; no means to put out a fire when it starts; and, topping it all, hidden electric diseases cause almost more fires than any other one cause.

In rural farm communities there are the forest and brush fires, which we need consider but grudgingly here, the many fires which catch from roof to roof, and the fires from the chimney which starts one's own roof afire. Then there are lightning, incendiary fires by tramps, kerosene oil lanterns; creosote from the smoke and soot in wood-burning communities disintegrates the mortar in the masonry, and as the woodwork comes in contact with the chimneys, fires are the result. To these are added the other hazards common to all modern life today.

Farmers or those living out of the range of the fire department should be more especially equipped against fire than any other groups. For example, a ladder is a great necessity, and yet many people who are in isolated places never spend a little money on a good one that might save the roof and then the home, to say nothing of lives.

Dirty lamps with loose connections cause many a fire and should be thought about seriously. Wet days on the farm are great fire makers, for clothes are put near to the fire, and whoop la!—a very warm fire ensues! Candles, too, are handled carelessly and should be treated as inflammable material when they are lit. Most ashes will spontaneously burn if set away, as the fine bits of coal and grease adore fire. Lanterns plus hay if not carefully used are another cause of fire. So carelessness really is the root of 99% of fires, and yet we indulge ourselves in this ruthless pleasure.

PROBABLY the kitchen is one of the best little hatcheries in the home for fires. Why that is, is easy enough to see. The chief cause here is negligence and its first cousin, ignorance.

Fires are swift followers of these conventions:

Ignition of wood floors under, or walls back of, stoves; drying wood in ovens; kindling left over night too near the stove; clothes hung on backs of chairs too near the stove or on the clothes horse too near to the stove, especially if they have been cleaned with gasoline or other cleaning fluids; thin clothes, flimsy sleeves catching a flame make delightfully hot and dangerous fires.

Fires may be guarded against in these ways:

1. Metal shields projecting at least 6″ at the sides and back and 12″ in front of ash pans should be placed under all kitchen stoves standing on wood floors.

2. All ranges on wood or combustible floors and beams that are not supported on legs, and have ash pans 3″ or more above their base, should be set on brick foundations.

3. Large ranges, if under combustible ceilings, should have metal hoods above with a ventilating pipe passing to the outer air through a sleeve or asbestos packing.

4. Wood stud partitions back of ranges standing 12″ or less away should be shielded with metal from the floor to at least 36″ higher than the ranges.

5. It should be remembered that tin, zinc or sheet-iron used to protect woodwork from heat should be so placed that there will be an air space between it and the wall.

6. If a metal is against the wood, it only serves to conceal charring without preventing it. Bear in mind that bright tin reflects more heat than sheet iron.

7. Watch stovepipes for parted joints and rust holes; clean soot from chimneys and stovepipes at stated intervals; do not allow plaster back of stoves to remain broken.

8. There is now a fine asbestos product made which is a mixture of cement and wood and asbestos which if placed under the stove or even back of it will prevent fire. This material is not cold to the foot, can be highly polished and is most delightful in a well groomed kitchen. This too can be used for table tops and is polishable by a mixture made for its express demands.

This asbestos wood is invaluable for partitions, obviating very thick and expensive walls; and due to its lightness it can be used for light frame houses and insure fire protection. It is used for switch-board and other insulations by electricians, etc. It takes various stains and finishes in imitation of wood or marble, is rigid, light and fireproof.

It is the same physically as wood except that it is fireproof, takes a higher polish and is harder. It can be used not only for making walls, floors and ceilings fireproof, but window casing, partitions, base-boards, cabinets, and all trim. It is moisture resisting and impervious to weather conditions.

THE people that are the most careful of the pocketbook seem to forget the ordinary fire peril and don't seem to realize the necessity for concentration on the cures, probably because they are optimists and do not think of any trouble—yet why pay so dearly for optimism?

For example, most stoves should be at least 24″ to 30″ from these things that combine so affectionately with them and should be at least 6″ off the floor if not standing on metal or asbestos wood. If lath and plaster are protected by a metal shield, then the stoves can be within 18″ with safety. A fireproof material should be at least 36″ square on the floor to catch flying embers from stove or fire.

The fire clay linings in the stove should be watched and seen to be sound, and the fire in any stove should never be made above the fire clay linings. Possibly none of us has heard of these things before and they sound like the cry of an alarmist. Never fear. It is better to cry before you're hurt, sometimes, than afterwards!

Never put kindling into the oven.

Deposit all ashes in metal receptacles or upon non-combustible floors, removing same from building at least once a week. Barrels or boxes should not be used for storing or carrying ashes unless they are constructed entirely of metal.

Before starting fires in the autumn, thoroughly clean out the furnace and flues thereto, also the fireplaces. Carefully examine them and immediately repair or replace any defective part. Don't burn out chimneys and flues by making an especially hot fire with paper, etc. Main chimneys should be cleaned from roof to cellar. All stovepipes where entering chimneys should be provided with metal collars and rigidly fixed in place. Replace any tile, crock or flimsy flues and chimneys with substantial brick chimneys.

Gas stoves or other heaters should have a ventilating flue to carry off the burned gas fumes, which are poisonous. Do not use portable rubber or similar tubing, but connect all gas stoves rigidly and securely with gas pipe. Examine valves and see that they are tight and do not leak.

Never permit a stove of any kind to be set up without stone, brick, concrete or metal protection underneath, or near a partition without a metal shield and air space. Never run stovepipes through partitions, or paste paper over flue holes.

All types of open fireplaces or stoves, especially where there are children, should be provided with substantial spark screens.

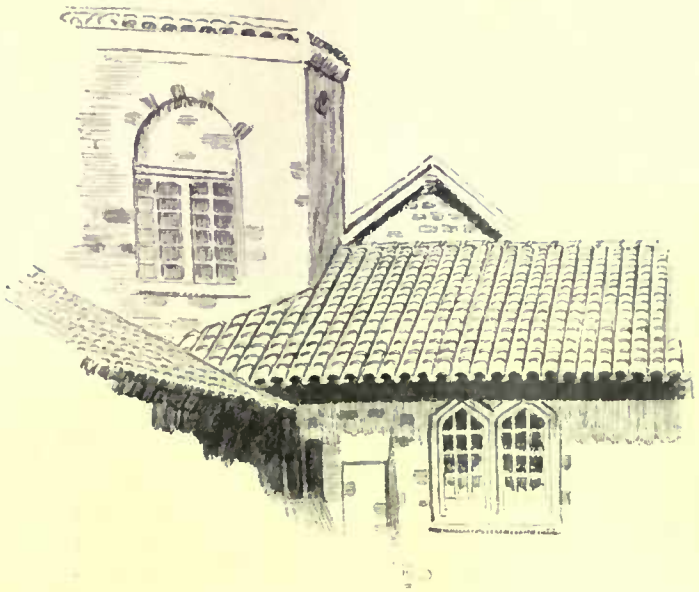
Don't throw waste paper on an open fire unless you watch it more than carefully.

Every period of extreme cold results in numerous fires due to forcing the heating apparatus. Keep this in mind next winter. Watch your heater.

Keep hoods and pipes of kitchen range free from grease and lint by cleaning with hot water and lye.

Do not hang clothes or bags near stoves, or on stovepipes or steam pipes or on electric bulbs. In the case of the recondite furnace whose being we take for granted, the same principles apply as to the stove. For safety, asbestos about the wood and adjacent places makes safety sure,

(*Continued on page* 78)



The tile roof—either hand or machine-made—requires a house in the Italian or Spanish style. It is a roof rich in color and very distinctive

IF YOU ARE GOING TO BUILD

Start the Study of Your House at the Roof and Survey the Great Variety of Roofing Materials Available Today

MARY FANTON ROBERTS

THE house of our dreams is usually built with its foundations in the clouds and its pinnacles piercing the sky; with balconies that look out over the world and windows through which the sun is ever streaming. And about this house the wind blows with gentle fragrance.

Our dream house rests on the peak of the world, yet is bright with human interest. Our friends come to us there through hospitable doorways, past deep rose gardens and lily-bordered paths. From our kitchen windows up in the clouds there is a scent of wild thyme, sweet lavender, and pungent mint. In the further reaches of this dream garden there are vegetables in all the colors of the rainbow, bordered with lilacs for peace in May, and honeysuckle for joy in June.

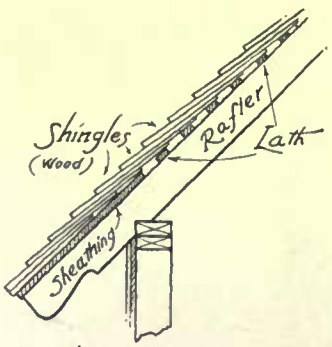
The Roof First

When I think of my dream house it is always the roof I first see, with turrets and chimneys and graceful lines, with windows peering out of raised, sleepy dormer lids, and doves murmuring softly and whirling about the chimneys, as I remember seeing them years ago over the little rose-tiled housetops of Bruges.

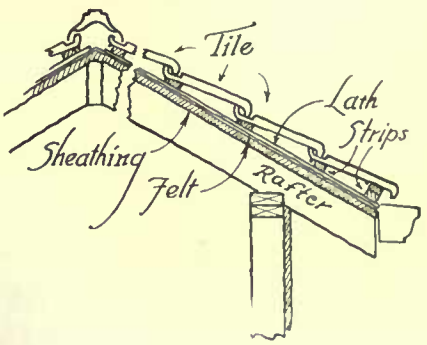
In planning our real home I think we are apt to think first of the roof, then of the walls, moving on down into the foundations. It isn't the builders' way; but most women build from their dreams out to their homes. So, why not plan a house the way we dream it? Years ago I decided that the roof of my home should be bright moss-green uneven slate, though in those days they didn't exist in the building world. Today these slates are being manufactured. They have come in plenty of time for my home.

But if you are really going to build, the best plan of course is to select roofings that are in the market; old or new tiles, slate in any tone or in many combined shades, shingle thatch, picturesque and fireproof, wood shingles, also fireproof, or any one of the many asbestos roof coverings which imitate tile, slate or shingle, and come in almost any shade you want. And there is the felt composition roofing which looks like a checkerboard when it imitates tile, but is like a blanket of moss when left undisturbed in natural sheets. It is possible today to get illustrated pamphlets from any of the manufacturers of roofings, and in some instances samples will be sent showing both color and texture.

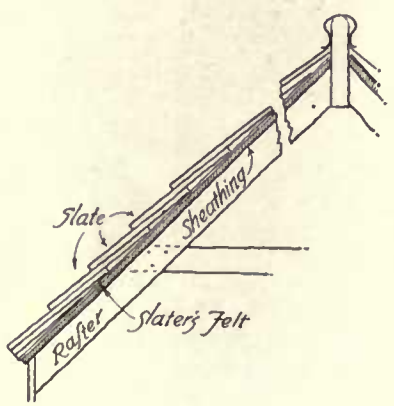
IF you want a home that pleases you enough to live in, or someone else enough to buy, you have got to begin from the very beginning to study all the problems this building a home actually involves. You have got to think about the soil, the location, even the sun and wind. You should give weeks to your designs, plans and specifications. You should have a generally well-informed outlook on building conditions and building materials. With this issue of HOUSE & GARDEN begins a series of articles on the construction of the house. They will run for several months, covering the house from ridge pole to foundations. This month the subject is Roofs. In October we will consider Walls.



Wood shingles may be laid directly on the lath, but a better method is to cover the rafters with a solid wood sheathing



The tile roof requires sheathing and felt, the interlocking of the tiles being set on lath strips and fastened with copper wires



Slate roofs, especially the thicker slate, are laid on a strong roof construction, over sheathing and a coat of slater's felt

Color in Roofs

If you are building with a forest background, the brilliant roof—green, orange, or rose—will add greatly to the beauty of the picture. On a village street the softer tones or combinations of tones are more desirable. Think of color when planning the outside of your house, for so much interest can be secured from the tones of the wall or roof. Part of the joy one has in remembering the Riviera, the sea-coast



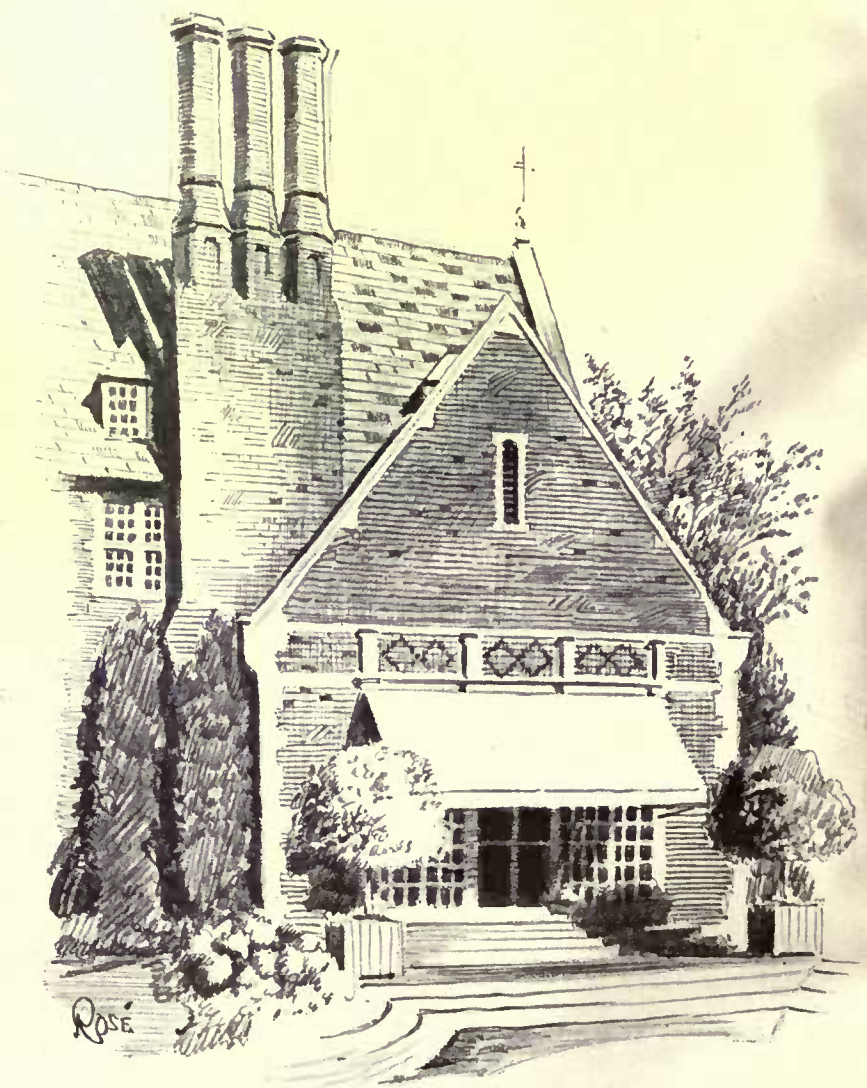
Wood shingles can be used with stone, clapboard or shingle walls. When stone walls are chosen the color of the shingle should be one tone, enough variety being found in the walls. Broken gables, as in this home of L. C. Frazer at Ridgefield, Ct., give added character to the roof. Grosvenor Atterbury, architect

I asked a famous roof man the other day the best methods of hanging modern roofs. "Why, everybody knows," he said. "Build up to the roof and just put it on." But that isn't the way the builder talks. For the tile roof, both hand and machine made, there is an approved modern method. The slate maker has a practical way to insure the permanence of his roof. The wooden shingle today is handled with a technique of its own. The softly curved shingle-thatch has intricacies of construction that first bewilder you and than win your respect. The asbestos shingle boasts the simplest mechanism and is exceedingly picturesque. Now that the question of permanence in color is being solved its appeal is boundless. Because the roof is so important, not only for beauty but for protection and comfort, a careful study of each type of roofing and the methods of construction is essential.

In spite of the absorbing interest the picturesque side of roof building may have, if we are practical home builders we will decide very early in the game just what material to use for our walls—concrete, brick, stone or wood. Most people see their home as a whole from the very start. They know the way it is

towns of France or Bermuda, is the color of the walls or roofs of the houses.

You owe it to yourself and to your environment to make the structure which is to be the expression of your own taste also a joy to the community. It is not enough these days to have a home that is a protection from weather and neighbors. The community spirit demands also that the shape and color of your roof should be in harmony with your walls and appropriate to the landscape. All of this may involve a little additional study of architecture, but once you are a prospective homemaker you will enjoy reading anything that relates to the development of your home. And the more you study about building the more you will realize that a certain amount of conformity to existing types in architecture is necessary; not because these types exist, but because they came into existence reasonably. The heavy weight of a tiled roof would seem absurd on a light wooden structure; slate would be harsh on an old Colonial dwelling; and thatch, while picturesque on an English Cottage type, would not suit a French château or an Italian villa. Choose a roof that suits your mood and try to hold that mood through the development of your home.



Variegated slate above walls of tapestry brick, face brick laid in patterns or half-timber work makes a handsome roof. This is desirable for a Tudor house, such as the home of George Arents, Jr., at Rye, N. Y., of which Lewis Colt Albro was architect. It is also especially applicable to Georgian houses

Steamed shingles rounded to give the effect of thatch are an American interpretation of the old English cottage roofing. It can be used above stucco walls. Irregularity in laying the shingle adds to the effect. This treatment was used in the home of Robert Appleton at East Hampton, L. I. Frank E. Newman, architect



going to face, that "apple trees will surround the back porch", that "the big pine will be near the front gate", that there will be "roses on the south wall" and "a window seat that looks out over the valley". And of course the walls in this picture are seen definitely as to color and texture. If you decide that the walls are to be of concrete, stone, or English half-timber construction you then select, if you like, the new thatch roof, which will give you great satisfaction. You will find it both durable and picturesque. It is, in effect, a close "runner-up" to the old English thatch roof, which is laid with bundles of rye, but has an advantage over the old thatch of being fireproof and a shade more formal in effect, better suited to houses of dignity than the roofs that carry flower gardens all summer long, as do those on the enchanting little dwellings in the farm lands of England, France, Bavaria and Holland.

The new American shingle thatch is less fairy-like than the blooming roofs of the Continent, but it is graceful, interesting and sanitary. The shingles of this new thatch come stained in tones most closely resembling old rye roofs.

By an ingenious method of sawing a shingle butt and by using the shingles of uneven sizes and laying each course out of horizontal, in long irregular waves, an effect of picturesque, soft irregularity is gained that is immensely like the old thatch. The width of the exposed surface of each course varies from 1″ to 5″. There are no sharp angles or corners on any points of these roofs, and the eaves, valleys, gables and dormers are rounded. With three shades of color combined on one roof an effect of soft beauty is gained that is remarkable. These shingles can be secured in brown, green and mixed brown, so that an effect can be secured of either the fresh or the weathered thatch. The life of a shingle thatch roof is greatly increased over the ordinary shingle because the average exposure of each course is from about 1½″ to 3″ instead of from 4″ to 8″. Certain protective stains are also used.

The foundation for shingle thatching is first the rafters, which should be especially strong, for the many courses of shingles are heavy, augmented in rainy weather by the quantity of rain the roof absorbs. Over the rafters there should be, preferably, a roof-boarding or sheathing which follows the curves set by the rafters, and over the sheathing a heavy ply roofing felt on which the thatch is nailed.

(*Continued on page* 68)

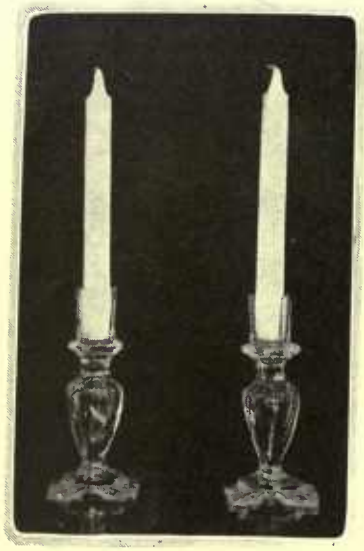


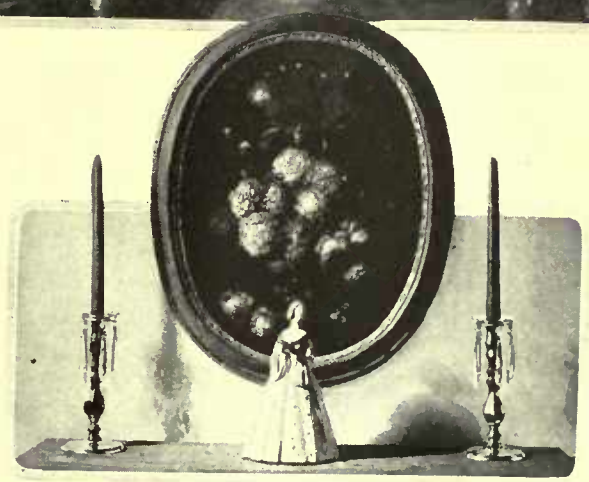
On the Colonial type of house, where walls are stone and clapboard or brick, varicolored wood shingles are an advisable roofing. If walls are entirely of stone or brick, then slate may be used. Shingle has been combined with stone and clapboard in the home of I. E. Edgar, at Summit, N. J. Charles C. May, architect

(Right) Italian pottery candlesticks 12" high are $15 a pair. The bowl is $20. They may be had in oyster white or pale green



The crystal lamp shown below is $35. It measures 17" high to the top of the shade. The attractive, three-cornered chintz shade is $15







A pair of these quaint crystal candlesticks would be charming in a Colonial room. They are 6" high and $30 the pair

(Left) A pair of brass candlesticks with crystal drops is $12.50. Flower painting $60. The pottery figurine is $12.50

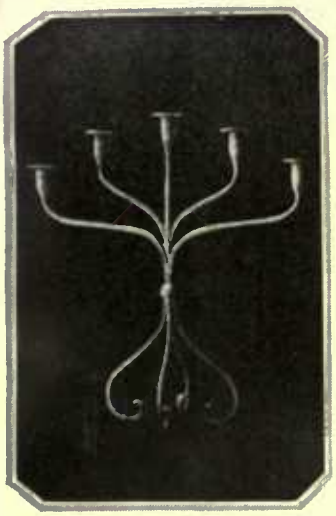


A pair of graceful wrought iron torchères is $35. The Cantigalli fruit dish is $125 and the 17th Century Italian walnut table, $90

SEEN IN THE SHOPS

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



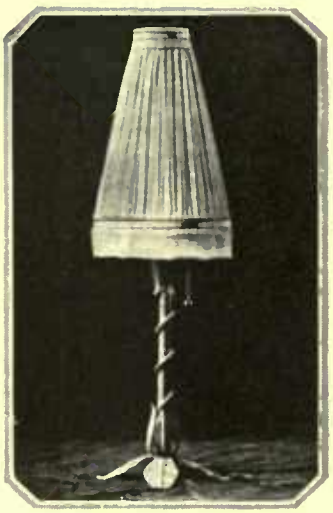


(Above) A graceful five light candelabra comes in wrought iron. It is 23" high and may be had for $20



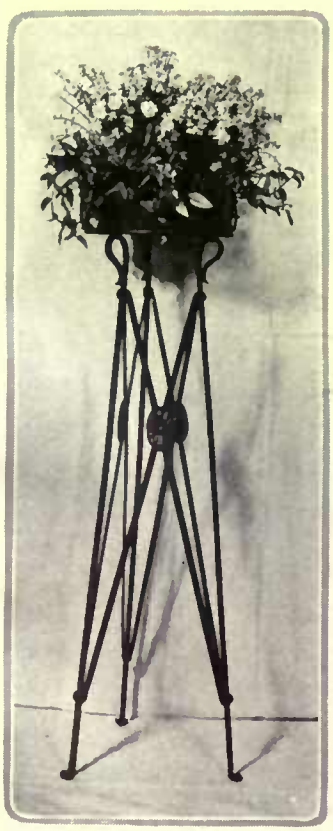
(Above) Deep yellow pottery lamps have yellow parchment shades decorated in black. The cost $36 a pair

(Left) Black-eyed Susans look especially well in this amethyst glass vase which is 15" high and costs only $8



This slim wrought iron lamp is $25. Shade is pink chiffon and French blue ribbon





A flower stand of exceptionally good lines is of wrought iron and gilt. It is 42" to the top of the pan. $35

(Right) Walnut table 26" high, $45. Wrought iron and gilt lamp with dull blue gauze shade, $17 complete



A painted wooden lamp in flame color and blue is $25. It may also be had in other color combinations. The taffeta shade in two colors to match is $25

September THE GARDENER'S CALENDAR Ninth Month



Division of the peonies and other perennials can be started this month



Watering with liquid manure will help to keep the dahlias thriving



Early frosts can be kept from tender plants by night coverings

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Thia Calendar of the gardener'a labora ls aimed as a reminder for undertaking all hia taaka in season. It is fitted to the latitude of the Middle Statea, but its aervice ahould be available for the whole country if it be remembered that for every one hundred milea north or aouth there is a difference of from five to aeven daya later or earlier in performing garden operations. The dates given are, of course, for an average season.				1. The last sowing of peas should be made the early part of this month, using only the hard round-seeded type, which is quick and vigorous in growth. If the ground is dry, water the drills well before sowing the seed.	2. Prune all deciduous trees before the leaves fall, as it is much easier then to determine what part of the growth is to be removed. Cut the branches close, leaving no atubs, and paint the wounds immediately.	3. Do not neglect the cane fruits, if they have not already been attended to. Go over them carefully, removing the old canes at the ground line and tying the young, vigorous shoots into position to prevent damage by storms.
4. It is not too late to start a strawberry bed for next season, if potted plants are used for planting. Use pistillate and staminate types. Put in plenty of manure and a fair amount of bone meal to stimulate strong, rapid growth.	5. Do not stop cutting the grass until all growth has ceased. Failure to do this will result in a long growth, which when carried over the winter will turn brown in spring and be hard to eradicate when the lawn is put in order.	6. Vegetables ahould be started in the greenhouae now for next winter's use. Cauliflower, lettuce and string beans should be sown about every three weeks. Tomatoes and Swiss chard need but one sowing.	7. Evergreens that have been confined in growth, hedges and various other plants that are clipped frequently should be given a final clipping at this time. Do this before the foliage turns on the deciduous plants.	8. The orchard that is not growing satisfactorily can be improved wonderfully by the sowing of cover crops, and subsequently turning them under in the customary manner. No orchard should be grown in sod.	9. Where heated frames are available for them, there are a number of crops that can be started at this time. Radishes, spinach, etc., or some of the cooler flowers such as violets and pansies, can be sown in the frames.	10. Melon frames and other garden accessories that will not be used again this season should be repaired, painted and put away in winter storage. When well cared for they will last for several seasons of actual use.
11. Do not neglect to get cuttings of the bedding plants before they are destroyed by frost. This applies to chrysanthemums, coleus, etc. Each variety should be kept separate, as mixed colors are disappointing.	12. This is peony month in the flower garden. If you want good results next year it will be necessary to overhaul the plants now, digging up the clumps that are too large, cutting them into four pieces and resetting.	13. Onions, parsnips, spinach and hardy crops of this character may be sown in the open with the idea of carrying them over the winter. This can be easily done with a little protection, such as salt, hay or similar material.	14. The flower garden should be given a final clean-up for the season. The walks should be properly edged, all weed growth and the old stalks of plants removed and burned. This will destroy many insect larvae.	15. Permanent pastures for grazing purposes should be sown at this time. Bear in mind that if properly put down, a good pasture will last for many years. Do not under any circumstances plant inferior seed.	16. This is one of the best periods of the year for seeding down new lawns, the reason being that most weed growth is over and the grass will get sufficient start to carry it safely through the trials of winter weather.	17. Attention should be given now to bulb planting for this season. If not already placed, orders should be sent immediately, as early planting means better results. It gives the bulb a chance to form a root system.
18. Evergreens that are being transplanted now, or have been transplanted recently, must be kept well watered. Although top growth has terminated, these plants are making considerable root growth.	19. Carnations that were planted out may now be put in the greenhouse. The glass should be shaded slightly for several days, or until the roots have again become active. Overhead spraying is helpful.	20. Chrysanthemums and other similar plants that are in bud should be fed freely with liquid manures of different kinds. This operation however, must be discontinued as soon as the buds show color and signs of opening.	21. Do not neglect to sow down with rye and clover the vacant patches in the garden. Sowings can also be made between corn, cabbage and other crops, with the idea of remaining after these crops have been gathered.	22. Celery should be banked with earth now. It is best if this is attended to frequently, as the soil should never be allowed to work its way into the heart of the plant. Hold the stalks together while banking them.	23. Mushroom beds may be started in the cellar at this time. Be sure to get fresh droppings for this purpose, and by all means use new culture spawn, which is of high quality and the most dependable.	24. Cold-frames that can be protected throughout the winter should be used for sowing hardy vegetables like cabbage and cauliflower with the idea of carrying them over and planting out early in the spring.
25. It might be advisable to build a fire in the greenhouse occasionally. Cold nights and hot days are productive of mildew. To overcome this have the pipes painted with a paste made from flowers of sulphur and water.	26. Before the leaves begin to fall, look the garden and grounds over carefully with an eye to changes in their arrangement. The reason for this is obvious—you can tell now just where mistakes in the scheme exist.	27. A great deal of our so-called winter losses, especially with evergreens, is the result of these plants being allowed to become bone dry at this season when they are developing a root system to carry them over winter.	28. Just as soon as the foliage turns yellow on deciduous plants it is safe to start transplanting; in fact, the earlier in the fall this is attended to the better, as the roots will take hold before cold weather.	29. Wire grass, rye grass and other heavy growing grasses and weeds grow very rapidly at this season of the year, and if allowed to overrun your garden they will be a serious factor to contend with next spring.	30 It would not be amiss with late growing crops such as celery, rutabaga, carrots, parsnip and New Zealand spinach, or other crops still bearing, to apply frequent dressings of manure and occasionally nitrate of soda.	*What right have we to blame the Garden* *Because the plant has withered there?* *—Hafiz*

WHAT'S this I hear 'bout moonlight bein' cold an' dismal an' kinder like a buryin'-ground on a damp night? Ain't them poets an' such-like who write that sort o' trash never been in the country on a late summer night when the harvest moon's jus' a-washin' the world in soft yeller light?

'Bout eight-nine o'clock of an evenin' she comes up, the harvest moon, climbin' slow an' steady from b'hind the woods 'way off yonder across my medders. Seems like ye could purty near reach out an' touch her, first-off, she's that big an' round; an' the two faces on her—the Man's with his broad smile an' kinder bumpy eyes, an' the Lady's with her purty nose an' chin tilted up like she was lookin' into Heaven—are mighty human.

It's the light, though, that gits ye the most. 'Toin't cold an' silvery—na, it's more like pale, hazy gold coverin' ev'rythin'. Short distances look long an' long ones short. Nothin' ain't real, like, but rother calm an' still an' soothin'. An' it all sorter sinks into yer soul and washes it clean.

Moonlight cold an' dismal?—Shucks!

—Old Doc Lemmon.



For dignified yet friendly effects hollyhocks are in a class of their own



Before pulling root crops, test their size with the forefinger



Don't forget written garden notes to guide your plantings next year



The thrifty vegetable garden at this time of year depends largely upon sane watering and abundant cultivation



It is a good plan to weigh part of the potato crop to determine the best variety, with a thought for what to plant next year



August and September are recognized as evergreen planting months. New stock should come from reliable nurseries

A house at Rainham, Essex



Built of varied colored *brick*, with stone quoins, sills, and base mouldings, with a *fine* projecting wood porch, the *details* of which are very refined, it possesses a quiet *air* of distinction and comfort. The wrought iron *gates* are of the best work of the early *XVIII th* century.

A good example of the *English* architecture of the later *Renaissance*



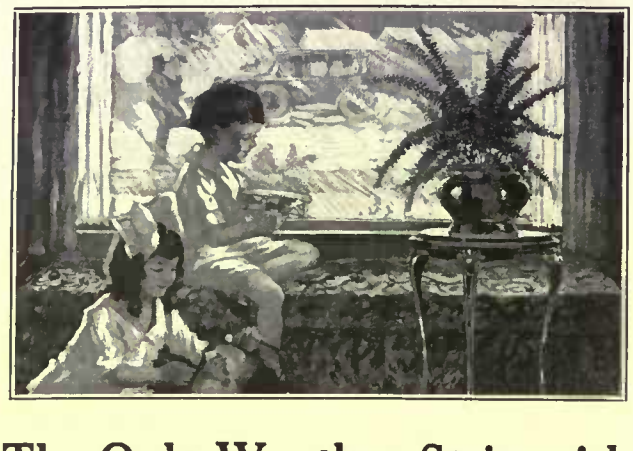
It was the *furnishing* of homes throughout *England*, similar to the one illustrated above that inspired the great *cabinet maker* of St. Martin's Lane, *Mr. Thomas Chippendale*. He designed the original *chair*, now authentically reproduced by *ourselves* and shown in the accompanying illustration.

W & J SLOANE

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Now is not too early to think of winter



The Only Weather Strip with a Constant Floating Contact

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The service you want is the service you get when you close the cracks around windows, doors and transcms with Monarch Metal Weather Strips.

Test after test by foremost building engineers has proved the fact that Monarch Metal Weather Strips are 40% extra efficient. The reasons why are easy to explain.

First: The floating contact provides a constant weather-proof fit of windows, doors and transoms, regardless of any swelling, shrinking or warping of the wood to which the strips are attached. Every one knows that wood expands and contracts with changes in the weather. No other strip follows the wood and keeps the contact over the crack constant and even.

Second: Windows, doors and transoms are made to open and close without the slightest sticking or binding. The metal tube within a metal tube—a further distinction from strip which fits in a wooden groove—makes double-hung windows slide like they had ball bearings.

Monarch Metal Weather Strips soon pay for themselves in comfort, health and saving in fuel. They make a house weather-proof against wind, rain and dust. Any Monarch dealer can prove to you that they keep out 40% more cold air than any other weather strip, no matter what its cost. They are easily, quickly and economically installed, because they are fitted in the factory ready for attachment.



An illustration of the exclusive Monarch tube within a tube. The metal tube on the frame fits over the metal tube on the sash. Frictionless and weather-proof contact between them floats and is kept constant, regardless of any swelling or shrinking of wood parts of the window, because of the flexible construction of the strip on the frame.

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Canadian Branch: Canadian Metal Window Co., Toronto, Canada.

MONARCH
METAL WEATHER STRIPS

Secret Furniture From France

(*Continued from page* 31)

tension screens to shade the eyes from sunlight or fire heat, and sets of library steps that fold into a table, such as the set which Sheraton devised for George III.

Ingenious as are the pieces designed by Sheraton, the French "trick" furniture is unrivalled, and Sheraton and his contemporaries did, as we know, receive inspiration from Louis XVI furniture and undoubtedly their own mechanical ingenuity received impetus from the *ébènists* working in France. Of these "trick" furniture makers David Röntgen stands at the top.

Lighter Pieces

Goethe's "Wilhelm Meister" gives us the pretty story of the fairy lady who journeyed whither her mortal lover betook himself, safely restive in a little box which Goethe compared to a desk constructed by Röntgen in which "at a pull, a multitude of springs and latches are set in motion". Under Louis XV the heavy furniture of the Louis XIV period was giving way to smaller, lighter pieces. The great uncomfortable rooms of the Grand Monarque's reign were being replaced by apartments of small rooms of intimate character and, in consequence, the style of furniture was altered to conform to these new conditions. Little tables for boudoir and bedroom came into fashion and were really indispensable. There was the *Poudreuse*, or toilet-table, the bed-table for the early breakfast, the *vide-poche* (a "catch-all" table), and other like pieces. The reign of Louis XV has been called the epistolary age *par excellence*, and naturally writing tables of all sorts and descriptions came into vogue. All these pieces of furniture lent themselves to secret-drawers, hidden flaps, etc. Some of the writing tables appeared at first glance to be ordinary tables, but their tops slid round on pivots, or back on grooves, revealing writing accessories and desk arrangements. There were game tables of like construction. Then there were the desk-tables, the upper or desk-part of which could be lifted off, inclined, or thrown back. The variety of these little *"tables très composé"* was infinite. The Sieur Loriot set his wits to work to devise a flying-table for Louis XV, and this the King exhibited at the Louvre to the admiration of the Court. A contemporary account in the *Mercurie de France* reads as follows: "M. Loriot has devised a sort of magic table. When the company enters the dining-salon not the slightest appearance of a table is visible; one sees only a smooth floor (parqueterie), in the centre of which there is a rose (pattern). At a signal the leaves (of the rose) sink below the floor and a table, bearing a meal, rises up in the place".

In his *Journal*, Barbier tells us of the clandestine visits of the Maréchal de Richelieu to the sprightly Madame de la Popeliniere by the route of a secret passage which opened into what was apparently an armoire with mirror-doors. This age of gallantry certainly encouraged ingenious furniture makers to exert their skill to provide hiding-places for the epistolary treasures of the love-lorn, and so the Louis XV *ébènists* laid the foundation for the ingenuities in furniture-makin that were to culminate in the work o David Röntgen and his contemporarie of Louis XVI's reign.

Röntgen was born in Herrenhag an later went with his family to the tow of Neuwied near Coblenz, where h probably made all his French furnitur Although a German, he had his ware house in Paris and was a member i high standing of the *maître-ébènist* of Paris. In the year 1772 he too Kinzing, a celebrated clockmaker, as hi associate and two years later we fin him in Paris, being introduced by Wille At this time he traveled about with van, peddling his furniture. His fam became fairly established in consequenc of his journey to St. Petersburg in 1776 Röntgen had made up a van-load o fine furniture which he felt sure woul attract the attention of the Empress but to his chagrin he found the grea Catherine feeling very poor in conse quence of supporting the Russian cam paign against the Turks. However, th Empress consented to visit Röntgen' exhibition and set a day for it. On the very eve of the projected visit, news reached St. Petersburg of the Russian victory at Tschesmé and Röntgen, a natural-born salesman, bethought himself of carving the date of this naval engagement on a clock which ornamented the top of a *secrétaire*, and to which date on the marble a bronze genius pointed! The next day the Empress arrived to inspect the furniture and was so flattered by Röntgen's agility that she felt an acknowledgment of the compliment he had paid Russia could only be made adequate by the purchase of the whole collection!

Röntgen's Royal Recognition

Röntgen became *"ébènist-mecanicien de la Reine Marie-Antoinette"*. He had a passion for making trick-furniture and his little *cubinels*, etc., became veritable *boites à surprises*. In the Museum of the Academy of Sciences, St. Petersburg, Catherine II presented a remarkable reading-desk made by Röntgen, every feature of which could be transformed, we are told, into some other. Röntgen hid his ingenuities beneath inconspicuous exteriors of simple design. Few of his pieces were signed, and these few have his initials stamped in such a place as a middle drawer. Fortunate is the possessor of a piece of Louis XVI furniture who comes upon these initials honestly inscribed! Röntgen was assisted in his *marqueterie* work by Cretien Krause and it is by this *marqueterie* furniture that his fame is most firmly established. Wille writes of him in 1787 as *"le plus célèbre ébènist de l'Europe"*. At leas he was the most ingenious. But there are other great *ébènists* to reckon with in this period,—Leleu, Saumier, Carlin Levasseur, Avril Paprat, Philippe-Claud Montigny, Beuman, Stockel, Weisweile Schwerdfenger and Reissner among others. All of them knew the "trick" of planning for hiding-places in furniture and of devising surprises, the utilit of which so fits in with the modern conditions of the life of our own time tha the Louis XV and Louis XVI furnitur of this sort is greatly in demand an is perennially in fashion.

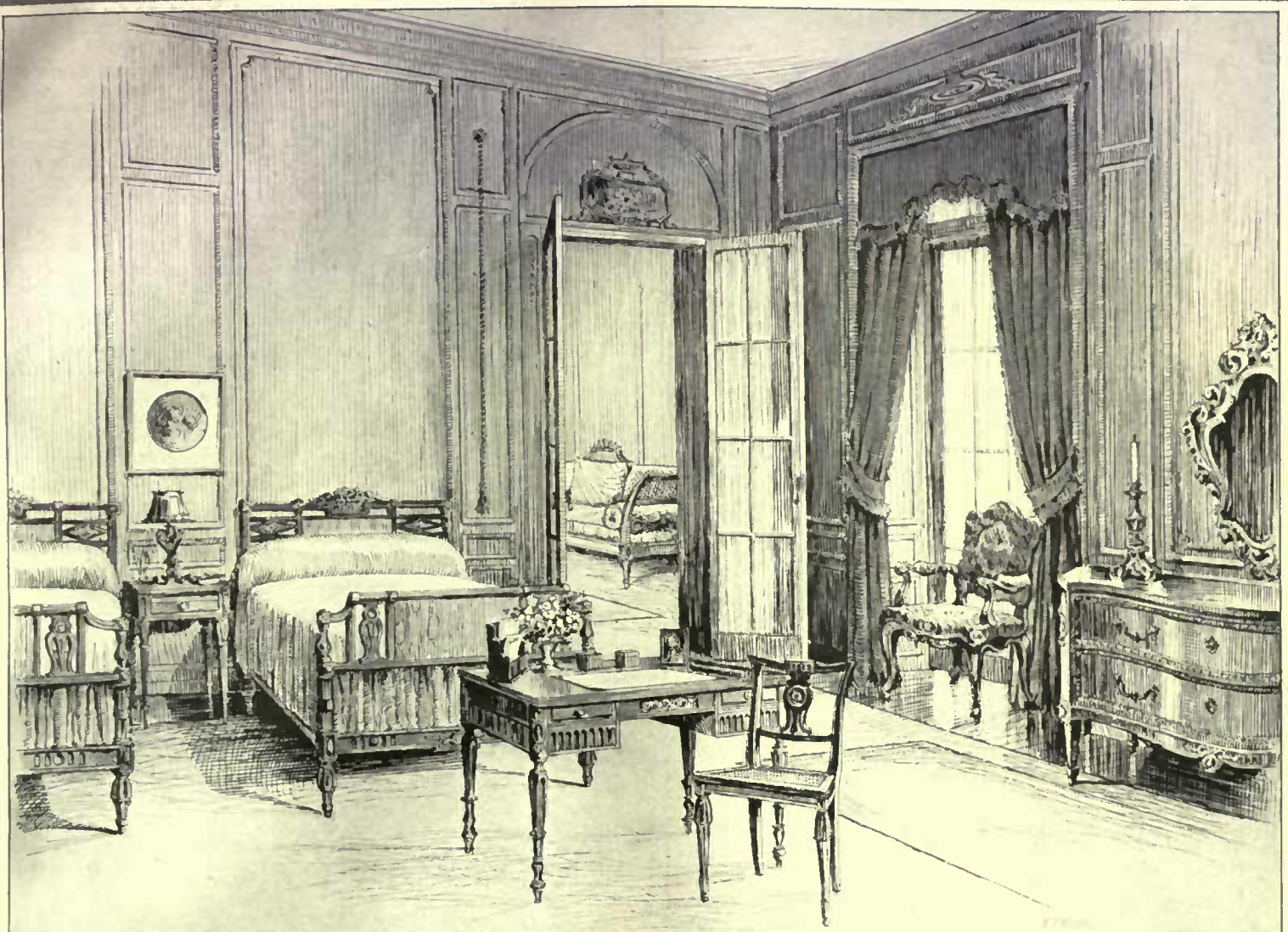
The Garden and the Still Room

(*Continued from page* 35)

flowers from blowing about a piece of cheese-cloth may be spread over the tray. Flowers vary extraordinarily in the time they take to dry, but if any particle of moisture is left the whole mixture will be spoilt.

In most pot-pourri a reddish tone prevails; if possible some blue flowe should be added, especially anchusa, fo blue flowers, though not so fragran make the pot-pourri look much mo attractive. Pot-pourri is often spoilt b the lack of sufficient fragrant drie

(*Continued on page* 68)



ITALIAN FURNITURE OF THE LATE XVIII CENTURY

IN all the history of Furniture there is perhaps no more interesting style than that created by the Venetian and Florentine cabinetmakers of the late XVIII Century.

¶ Inspired by the Classic feeling which left so marked an influence upon the French and English Furniture of that time, the Italians drew freely upon the *motifs* of their northern contemporaries—and with the skill characteristic of their native talent so well depicted in the Sleeping Room pictured above. Graceful in form, exquisite in each detail of carving and ornament and finish, this charming Furniture reflects the glory of late Italian art in a manner admirably befitting the well-appointed American home of today.

¶ Correctly interpreting this, as well as every other important phase of Furniture design, the collection of beautiful Cabinetry exhibited in these Galleries cannot fail to interest those contemplating the furnishment of either a single room or an entire house. Here, withal, one may achieve the end in view at a cost in no instance prohibitive.



De luxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.

New York Galleries

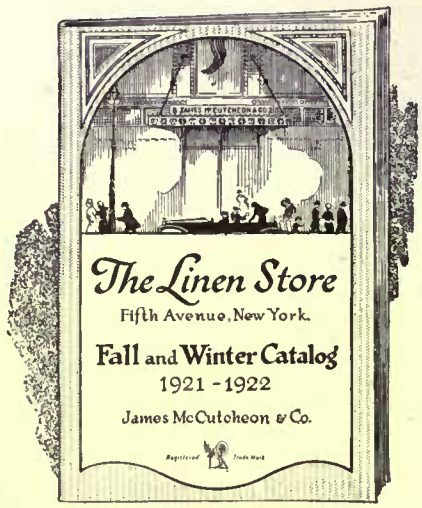
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The Garden and the Still Room

(*Continued from page* 66)

leaves, which should form the accompaniment, as it were, to the melody of the flower petals. The sweetest leaves are sweet briar, balm, thyme, sweet bay, verbena, sweet marjoram, and young walnut leaves. The rinds of tangerines cut in strips and dried are excellent. Orris root, coriander seed, grated nutmegs, and cloves may be added at discretion.

At the end of the summer a mixture should be prepared of one pound of kitchen salt, half a pound of rock salt (well pounded), a grated nutmeg, half an ounce of storax, six drams of orris root, half a teaspoonful of ground cloves, and half a teaspoonful of allspice. When all these dry ingredients have been thoroughly mixed one ounce of oil of bergamot should be added to them. A layer of this mixture should then be put at the bottom of the jar, and covered with alternate layers of petals and leaves; the jar must be kept closed, and though it should be turned over fairly frequently at first, it must not be opened on a damp day.

Book Rooms of Beauty and Charm

(*Continued from page* 53)

greater rate and in larger quantities than anything else in the world.

Glass-fronted bookshelves mean a great saving of labor to those whose business it is to keep the house and its contents clean. Unfortunately it is not always at all easy to give one's bookshelves the protection of a glass door. The niche and the narrow cupboard can easily be fitted with doors. But when we come to glazing shelves of any size the doors become so large and often so ugly, they take away so much from the beauty of the books, that we generally prefer to give the dust free play. Dust is, happily, not among the worst enemies of literature. A book may have slept under the accumulated dust of two or three centuries and still be very little the worse. From the point of view of the books, therefore, glazing is not imperative. The problem must be left to each book lover to solve as he thinks fit. Some will prefer to sacrifice the full beauty of their books to the goddess of cleanliness. Others will swallow the dust for the sake of the decoration. It is all a matter of taste, to be decided as such.

The form of the shelves is another point to be considered. Perfectly plain deal shelves are always adequate and inoffensive. Where greater elaboration is desired the beauty or ugliness of the shelves will depend entirely on the quality of the moldings employed. Where the room has a cornice care must be taken to see that the cornice of the bookshelves shall be in harmony with it, and that the two cornices coming together shall not produce too heavy an effect.

The most satisfactory treatment for the lower part of the shelves up to dado height is, generally speaking, to close them in with paneled doors so as to form cupboards. If the books are brought right down to the ground the volumes in the lower shelves should be the portentous folios of earlier days, rising through quartos to the octavos of ordinary life.

If You Are Going to Build

(*Continued from page* 61)

Of course, as with any other roof, the life is increased by having it preserved with a stain. The wood preferred for the shingle thatch is usually red or white cedar, cypress being a little stiff.

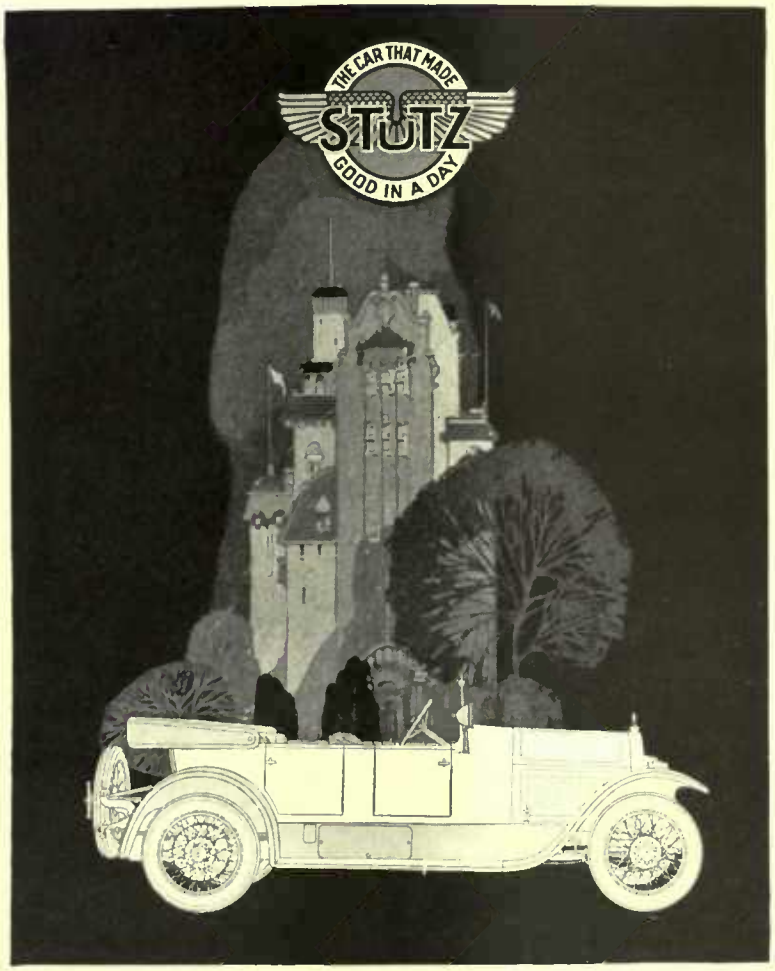
If you want to get the best results and artistic effects you must study the relation of roof to material, texture, and color of walls, and, of course, to the type of house. For concrete or stone walls, or Italian stucco, nothing is more suitable and picturesque than hand-made tiles modeled closely after the old "pipe roofing" of Spain and Italy. Good imitations of these old tiles can be found here and there in California, and I understand that there is a hand tile factory also in Florida. If these tiles follow the old model they will be roughly fashioned, molded over the thigh or knee, colored dull rose and splashed with gray-blue and blue-green. The splashing must be extremely well done to give an effect in the finished tile of rain shadows or moss stains. Some architects, who seek especially fine effects in roofs, import the old Moravian or the antique Spanish tiles, or those extraordinarily beautiful ones from China which are finished with an exquisite green glaze, especially suited to heavy concrete construction, on plain or sea-coast.

Of course, there are also on the market many excellent and practical machine-made tiles, suited to large public buildings or desirable where community building is being done and where one type of roof is desired. They are usually made from clay or terra-cotta, in rose tones after the old hand-made designs, and are very much in vogue for the Italian stucco when the hand-made tiles cannot be secured. Roofing tile is usually made of clay or terra-cotta, although some notably interesting tiles have been made of glass of the same pattern as the clay. They are laid on felt over wood sheathing and those with interlocking devices may be laid on wooden or steel purlins. When so laid, to prevent the entrance of dirt or dry snow, the joins should be pointed on the under side after laying. Formerly tiles, particularly the old, hand-made designs, were nailed to the sheathing; this method, however, is rapidly being superseded by the modern practice of fastening with copper wires from a pierced lug from the lower end of the tile.

Roofing tiles are also stamped from sheet steel, as well as from sheet copper and from tin and galvanized iron, and these are used very widely for roof covering for factories, etc., but seem undesirable for the picturesque type of a home roof so loved in America.

Slate as a roofing is not more expensive today than machine-made tile, and when cut in irregular sizes and outline, made fairly thick, and colored in the beautiful shades now employed, it becomes a most appropriate and after beautiful roof for certain types of houses, for brick, smooth stucco in the English Cottage style, and for the low bungalow with hip roof. It is also employed on the Georgian house. Today a substantial slate is produced by various manufacturers in quite thrilling colors, rose, green, purple, red-purple, yellow and blue. Sometimes a slate roof is laid in one tone. This is especially suitable for brick, and purple, red-pur-

(*Continued on page* 70)



Roadster and Bearcat Models $3250

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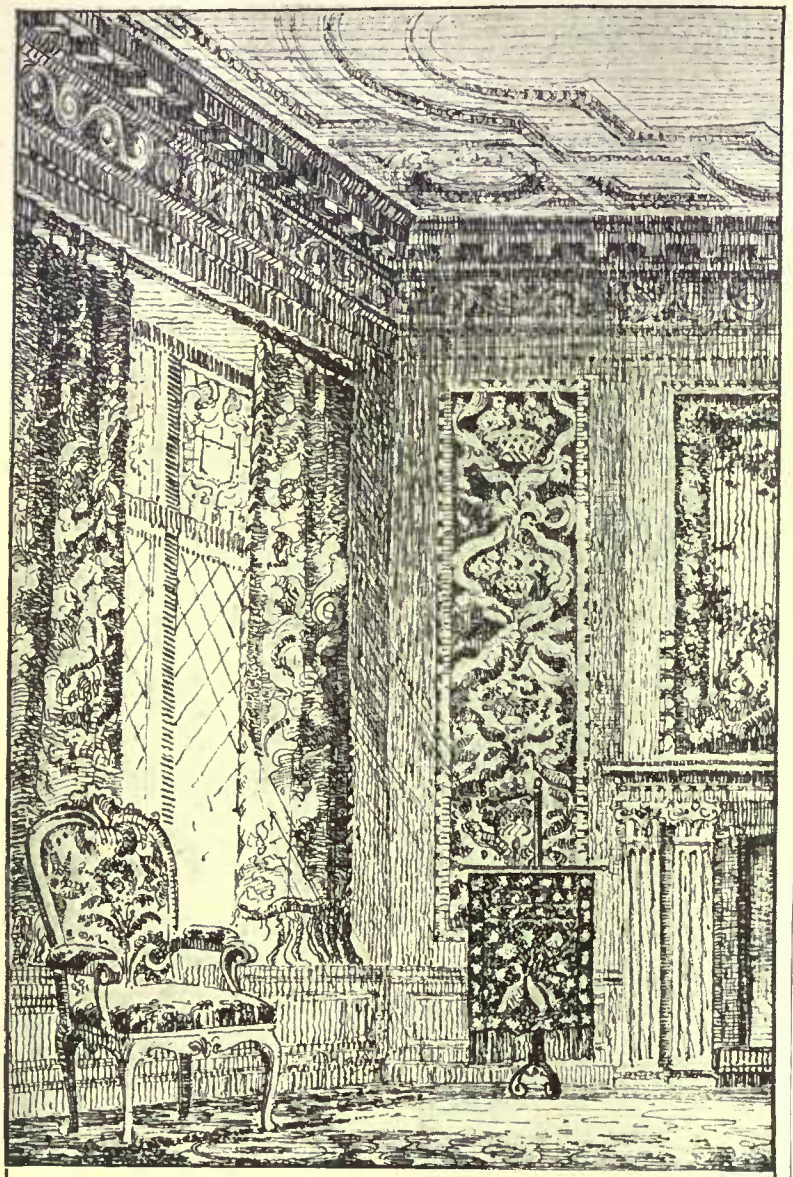
To you who have said: "I have always wanted a Stutz," this announcement of a better car reduced in price from $3,900 and $4,000 to $3,250 and $3,350, may come as the realization of your greatest motoring ambition.

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If You Are Going to Build

(*Continued from page 68*)

ple, or green are most interesting. But where the roof is to cover concrete or wooden walls variegated slate is more interesting, furnishing a contrast with the flat tone of the house. Slate now can be had in so wide a range of colors that it is practically possible to have a roof on your house in your favorite color, one that will not only suit your walls but harmonize with your garden. Picture a tapestry brick house with a rich moss-green slate roof, in uneven sizes, with irregular edges, the window and door trim also bright moss green and the door of Flemish oak with wrought iron trim; or a concrete house, warm gray with rose roof and Holland blue shutters and wood trim.

It has been said that slate is the most permanent roof covering; in any case, slate roofs over six centuries old are in existence today. And the methods of laying slate on some of the old English houses give an effect that for picturesqueness can only be equaled by the rye thatch. In ordering thatch roofing, the technical name should be given, the thickness desired, the exposure to weather, and the color. In England, the old roof craftsmen designed each individual roof by laying the stones out on the ground just as they would be placed on the roof. Pieces of various sizes, thicknesses, shapes and coloring were thus woven into a tapestry thatch of stone with round valleys and wonderful graduated effects. Happily for the lovers of beautiful roofs today this same result can be secured in America by the use of drawings and specifications, which manufacturers are glad to furnish the builder. The irregular slate is particularly interesting with the half-timber construction house, and of course with brick it is immensely desirable. To get the best results from a sloping slate roof it should be laid on one thickness of heavy tarred roofing felt, of a kind approved by the architect. All slate should be fastened by galvanized wire nails of suitable length for the various thicknesses.

Because of its great practical value we cannot omit a description of inlaid slate. This is specially important for flat roofing that is to be walked on. Small slates 3″ x 6″ are pressed into pure, high-melting bitumen, mixed with rock asphalt, onto a backing of roof-felt. Inlaid slate is easily applied over board construction. Cutting the slate so small increases the strength 50 per cent. Inlaid slate is not affected by contraction or expansion and for that reason some architects substitute it for copper gutters. It is an especially important roofing on the top of a house where roof gardens are to be laid out or playgrounds established.

Wooden Shingles

If you wish to secure a simple home-like quality, coupled with a look of age and interesting color, the wooden shingle will continue to commend itself. It belongs to the small farm-house, to variations of Colonial styles, and can be adapted to the English Cottage type. Now that it can be made fireproof and durable in color its popularity is steadily on the increase. It is difficult for those who are deeply interested in the true Colonial architecture to use any roof covering except the wide, hand-rived white pine shingles which are so durable and in a curious way possess great dignity. But these are not always to be had, and so many of our new Colonial houses are adopting the machine-made shingle,—red or white pine, cypress, redwood, all have their vogue.

In most localities the staining and painting of shingle roofs is essential for permanency. And in addition to the treating of shingles for durability they are fireproofed, thus becoming one of the really practical, inexpensive roofs.

Many people who have a keen color sense—and the number is ever increasing, happily—depend upon their roofs as well as their flower garden for interesting color effects. This is especially true where the house is white concrete or clapboards painted white. And the variegated shingles in the market today help to solve your color scheme. Almost every color can be found, from rose to purple red, from blue to bright red, and I understand that even yellow and orange are being made permanent.

Almost every maker of shingles has his own idea today of the wood to be used and the method of treating the wood—red cedar from British Columbia, close grained and with sapless heart is considered very fine indeed, as is also red cypress and white pine. Shingles are sawed thick and thin and in all standard sizes. They are packed and delivered in bundles. Many shingles today are thoroughly creosoted and color stained three-quarters of their length. Laying two or more shingles at random gives a distinctive and pleasing effect; with shingles as with slate, the mixing of colors in the laying of a roof brings about a fine old weathered softness that is very much liked.

Shingle Laying

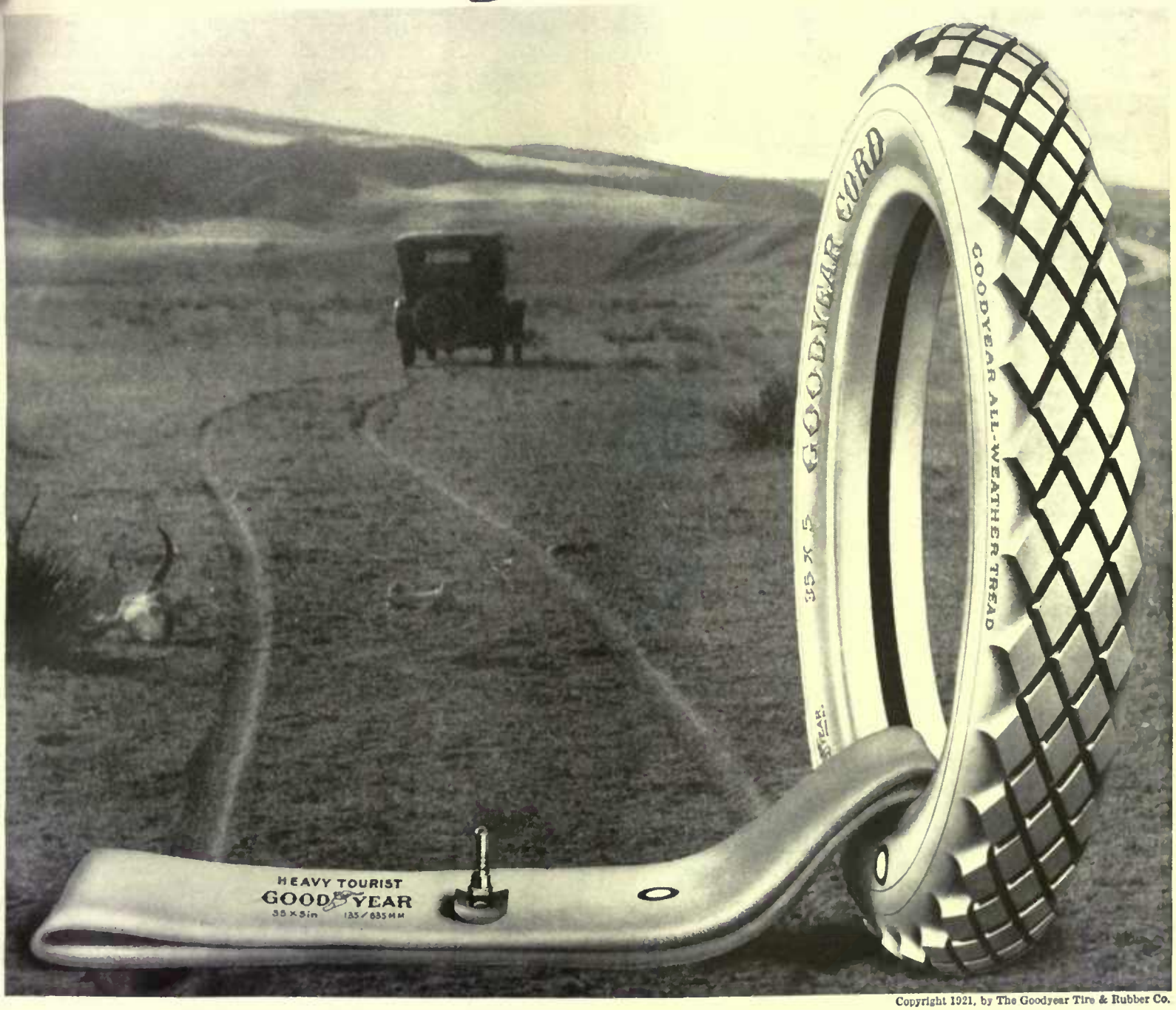
In laying wooden shingles to the best advantage the rafters should be covered with strips ⅞″ x 2″ and these strips are laid on in the same method that the shingles are. No sheathing is used, as otherwise the drying process would not be so swift. The shingles are laid directly on these strips and nailed in place. Cypress shingles are usually 18″ long and 7/16″ thick at the butt. Other woods are more apt to be cut 16″ and 5/16″ in thickness at the butt. On hip roofs add 5 per cent for cutting; on irregular roofs with dormer windows add 10 per cent.

Fireproof roofing has developed enormously in this country to meet the heavy fire loss that has come from our frame houses and unprotected roofs. These asbestos shingles are in the main made of asbestos rock fiber and cement united under great hydraulic pressure. They are fireproof and waterproof and not liable to break from the timber, and require no painting. They are so light in weight that a heavy supporting structure is not necessary, but they must be laid on a solid board sheathing. It is stated with much pride by some of the manufacturers of asbestos roofing that the shingles can be laid directly over an old roof, but I find that most architects and builders prefer laying them on a new wooden surface covered with felt.

This asbestos roof covering is extremely interesting, made in imitation of tile as it takes the irregularities of the old hand-made tiles with style. It also is made closely to imitate the slate used in Tudor England. It is, however, more generally seen in imitation of shingles, gray, red, and blue, and in combinations of red and gray, brown and green. These shingles, in combined colors, are most picturesque and practically as durable as the shingle thatch or the ordinary wooden shingle. To people who think of their roofs in terms of color the variegated asbestos shingles offer an opportunity to build a roof that will suggest an autumn flower garden. We are assured that after much study and investigation and experimentation these asbestos roofs have been made non-fadable and impervious to wind and rain as well as sun.

(*Continued on page 72*)

GOODYEAR



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GOODYEAR Tires have a unique reputation for wear; you know that. Their great popularity rests solidly upon demonstrated economy. This is more conspicuously true today than ever before. For Goodyear Tires are better today than ever before. They are made larger, now; they are stronger. They are heavier in construction, and more durable. Their treads are thicker; throughout, they contain more material. You have only to compare them with others to see their manifest superiority. If you would be sure of economical equipment for your car—buy Goodyear Tires. More people ride on them than on any other kind.

THE RIGHT *to* SURVIVE



ACHIEVEMENTS are the crystallization of ideas. To endure these must be founded on the eternal principle of SERVICE.

In 1813 the United States was at war to maintain the principles established by the Revolution and to insure the path of empire leading west. Scott led at Lundy's Lane, Jackson at New Orleans. From Lake Erie came Perry's thrilling message —"We have met the enemy and they are ours."

IN that period men and purposes passed through the furnace. Genuineness alone survived.

Under those influences the Seth Thomas Clock Company began business. Since then four generations of Seth Thomas Clocks have measured out more than fifty and a half million moments of this nation's life.

There are hundreds of old mahogany and walnut Seth Thomases, mellowed by time, still tick-tocking away in rhythmical release of seconds—declaring the principles of steadfastness, perseverance, reliability and industry.

And it is not the mahogany cases or silvered dials or deep throated chimes that establish the worth of the Seth Thomas of today. Rather it is the continuous renewal of the spirit of those honest old clock men of '13 who never learned how to slight their work.

In all these 108 years the house of Seth Thomas has found no finer investment than the measured, painstaking workmanship of the founders of this business.

SETH THOMAS CLOCK COMPANY

If You Are Going to Build

(*Continued from page* 70)

It would not be just to the makers of interesting roofs to fail to mention the heavy felt roofings. These are used both for flat and pitched roofs and they are made with shingle effects and in smooth sheets. The colors in this felt roofing are so fine, especially the green, that a smooth sheet of this, spread over a roof, gives much the effect of a rich bed of moss, extraordinarily lovely for a shingle house, for a log hut, for a clapboard dwelling, a bungalow, or a low concrete structure. These felt roofings are fireproof, sunproof and windproof. This roofing comes in rolls, and fixtures are furnished with the rolls including cement of the proper color.

With such a variety of roofing it seems as though we had covered the whole ground, but this is not true. There are still composition roofs, and various sorts that are used for roofing buildings designed for the more practical purposes.

Of the tin roofing, too, there is much worthwhile to be said. It is escaping from its old bondage of being the cheapest and least picturesque roofing and its good qualities are constantly catching the attention of the really intelligent and practical builder. It is increasingly popular, not only for schools, railway stations, institutions and its old smaller activities, but is also being used today for the covering of large and small houses. The tin roof is easy to apply, easy to repair, and clean if you want to collect rain water from it. It can be used for a pitched or flat surface and can be painted any color that suits your house and landscape. Moss green, Holland blue, and soft, old yellow give delightful effects.

A Partial List of Roofing Catalogs

"Johns-Manville Asbestos Shingles"—H. W. Johns-Manville Co., New York City.

The "distinctive roof" is a phrase coined by the Johns-Manville Co., and is shown in all its marvel of beauty in this fascinating catalog. Tops of lovely houses are shown carrying an infinite variety of fireproof shingles in exquisitely blended colors. There is a picturesque quality about these asbestos shingle roofs that is usually obtained only with the kind passing of many years. I would not like to start building without first studying this catalog.

"The Roof Beautiful"—Ludowice Celadon Co., Chicago, Ill.

In this richly printed pamphlet a simple and concise story is given of the origin of roofing tiles. From the illustrations, which are from wash drawings, pen and ink sketches and photographs, you gain a genuine appreciation of the beauty of these particular tiles, so closely imitating the picturesque quality of the old Spanish tiles, now almost impossible to obtain. The history of tiles is as romantic as most fiction—the pictures prove this.

"Copper, Its Effect Upon Steel for Roofing Tin"—American Sheet & Tin Plate Company, Pittsburgh, Pa.

The fact that the tin roof has an interesting quality, as well as rare capacity for service, is well set forth in this booklet. The illustrations are most practical and helpful, showing in cross-section the methods of laying tin roof, which give one a fine impression of shelter and security. Lightness, durability, adaptability, lessened cost are among the good qualities claimed for the tin roof.

"Ambler Asbestos Shingles"—Asbestos Shingle, Slate & Sheathing Co., New York.

These shingles are offered as a protection against fire. They boast a quality that is equally well suited to icy cold, damp or boiling climates. Many pictures are given in this catalog, showing the use of these shingles on houses and public buildings all over this country. "Permanence and Protection" is the watch-word of this concern.

"Thatch Roof"—Creo-Dipt Company, Inc., North Tonawanda, N. Y.

This fully and beautifully illustrated catalog presents some of the most picturesquely roofed houses in America. The shingle thatch has all the homely qualities of the old rye thatch cottage of England, but is weather, insect, and fire-proof. According to this catalog the color is warm and variegated, the shape irregular. Details and information are given to those who contemplate building.

The Classic Homes of Old Georgia

(*Continued from page* 50)

and a feeling of Umbria-long stretches of lowlands painted in the blue-green of cotton or the gold-green of corn—sometimes a mountain blue edge to the background, always a rust-red soil variegated into white and gray. There are dark enchanted circles of pine woods akin to the backgrounds Leonardo loved. There are almost tropical swamps with bay trees and jessamine and maples that flame in the spring and fall. There are the age-old oaks and the blackest of junipers and

(*Continued on page* 74)



McComb's Mount, an unusual type, built in 1816. *The superimposed order of the two-story porches is unique. Great chimneys contribute much to its naive charm*

Fall Furnishing

In our hand-made furniture of authentic design we offer the highest value in art and workmanship at prices within moderate means.

The grace of line, the exquisite finish of every piece sets it apart as of true heirloom character.

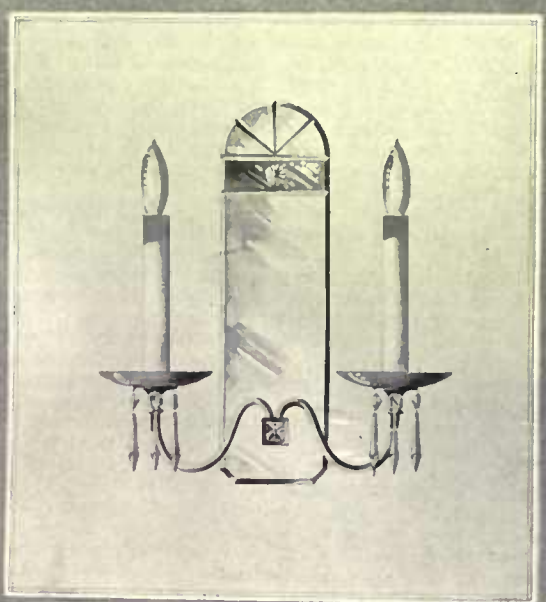
Fully in keeping with this finer furniture are our collections of beautiful objects of art and our complete decorative service.



The splendid simplicity of our Cellini dining room suite is representative of that late special Eighteenth century Italian style which had felt the influence of the prevailing classicism of western Europe. The wood is a warm-colored walnut with the suggestion of age in the softening of sharp lines and the distinctive, hand-polished finish.

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Mimosa Hall, at Roswell, Ga., is of brick coated with sand and colored plaster worked into stone courses. It was built in 1830

The Classic Homes of Old Georgia

(*Continued from page* 72)

cypresses whose bony root fingers are clutched in the black water they haunt. And in spring there is the living ecstacy of peach blow flung violently in the face of phlegmatic man—a breath-taking pink cloud from one settlement to another—even grimy pink petals in the smoke of the city. There is nothing bleak about the scene in Georgia.

These red hills, the dark pines, the huge olive-colored live-oaks seemed predestined to hold the white columned houses that belonged to that period. The Greek porticos framed in dusky evergreen, the stately colonnades of the porches made to temper the white hot sunshine and to cut into romantic sections the cold white moonlight, the whole set round with patterned gardens of boxwood parterres and swept white paths made poetic evidence of a happy alliance of man, nature and art.

There were no architects in those days, with rare exceptions in Savannah or Charleston, and the conceptions of the Georgia builders were taken from books in their libraries—the classical education of a gentleman being a matter of course. Though education then comprised a certain knowledge of building and a familiarity with architectural forms, the results accomplished lend truth to the quaint statement of J. Norman, who prefaced his handbook by saying architecture should be universally practised, as it is "so easy as to be acquired in leisure times when the Business of the Day is over, by way of Diversion." Their libraries doubtless contained his handbook, strayed from New England, or Asher Benjamin's "Country Builders' Assistant," fully explaining the Best Methods for striking regular or quirked mouldings, but more important to their influence were Palladio, the brothers Adam and that most popular of all, "An Inquiry into the Principles of Greek Architecture," published by the Earl of Aberdeen in 1822. Actually these Georgia builders with much less than Thomas Jefferson's lore followed on his enterprise in building them houses which filled their needs, met their desires, outlined their personalities in creating a distinct and colorful type.

Fortunately the towns of those days, built in relation to stage-coach roads or side-wheel steamer landings, are left somewhat as they were and bear little kinship to the railroad-created cities which came later. These little places have not been razed of individuality by the modern monster of commerce, enterprise, bustle. What they have lost in not growing into Atlantas or Chicagos is counterbalanced by what they have kept for us of the glamor of a bygone age when man had leisure and a love of fine simplicity.

The houses of the planters, now often inaccessible, are even clearer documents of achievement under difficulty. The builders were necessarily limited in materials to those at hand; brick made by the slaves, timber cut from their own forests, woodwork hand-carved on the spot. In rare cases, when mantels or finer woodwork were shipped from England or Italy, the great cases were hauled by oxen over rough country roads from the nearest shipping point on the coast. The usual home-made products, through a prevalent feeling for proportion and felicity of design, achieved a beauty and simplicity which put to shame our modern dependence on stock patterns and machine-made details.

How these amateur architects avoided monotony in spite of using frequently the same general plan, can be explained only by the something ingenuous and personal they injected into their work. Even in towns like Milledgeville and La Grange, where great numbers of these entrancing old houses line the wide shady streets, one could swear no single hand was concerned in building any two of them, such is their individuality.

It seems so suited, this neo-Grecque type, to the dignified, leisurely life of the times, there is about it so much of gracious simplicity and nobility that one forgets to marvel at the restraint the Georgia builders showed in their use of it.

Georgia had the true feeling and knowledge of the form which perfect and sympathetic application give. They had such flair for effect that even when the forms were assembled ignorantly the whole was apt to be superb. The type was used for the best and for all it was worth, there where it seemed so at home. The values they got from the black and white of it!—the apparently naïve way they used their shadows when there was practically no ornament. The entablature, straight from some Greek temple (out of one of their calf-bound classics), carefully hand-carved by the plantation carpenter; turned posts, railings, "capitals with a conscience," these things seemed so simple for those days when the laborer was worthy of his hire (for there was not any hire) and the workman loved his work and put the best of himself into it. The masters seem to have transmitted their enthusiasm to their laborers (often slaves). The work was done with such loving decency.

Henry Adams says in his cheerful New England negations "History is only a catalog of the forgotten." In these days of searching for a means of expressing the best of America, shall we catalog and forget instead of use and adapt this heritage—one of our finest, distinct native developments of the builder's art?

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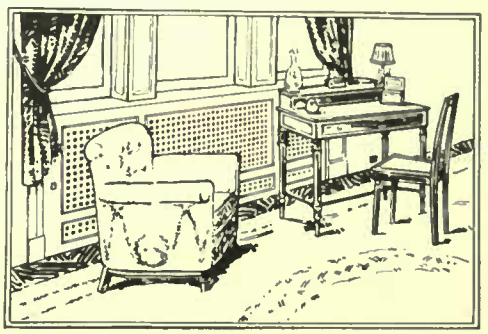
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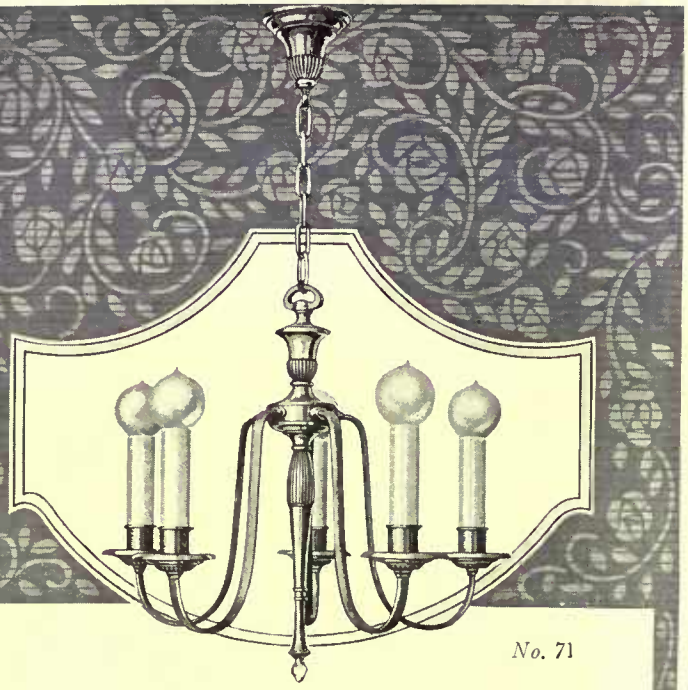
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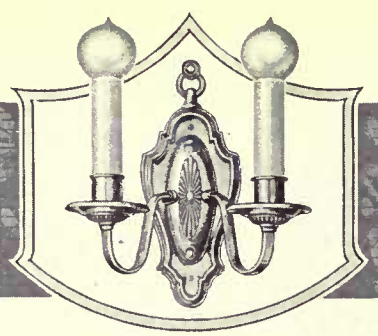
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A detail of the Rosen dining-room shows a basket in Italian blue, with fruits in multi-color

Making Plaster Count More

(*Continued from page* 43)

plaster relief decoration was executed, some of it with a strong Chinese flavor, but as most of it was elaborate and in very ornate houses, it offers little incentive for either reproduction or adaptation under present conditions. One great merit of the examples just noted, besides their engaging *naïveté*, is that they are not prohibitively intricate and they yield the maximum of result for the minimum of means employed.

The section of wall illustrated, showing a pattern of alternate cream-colored and gray chevron bandings, cusped at the upper points, with pairs of birds in reverse color, is from a 15th Century Florentine villa. This particular stretch of a dingy, plain plaster surface needed cleansing and embellishment, and the owner had an ingenious old local artisan stencil this medieval pattern, an effective and inexpensive bit of rejuvenation.

A modern example of decorated plaster is found in the New York home illustrated here. The decorations are painted flat on the wall and then varnished to a high glaze. The capitals of the pilasters are molded and decorated.

Whatever form of adornment one determines upon, there are two things to keep clearly in mind. First, a plaster surface is not necessarily in itself mean or commonplace and to be little esteemed because of the nature of the material, or because we find it on every hand. It is mean, commonplace and of little worth only in so far as we allow it to be so through our own indifference and neglect, or through our failure to make use of plaster as a vehicle of relief decoration, either simple or ornate, or as a background for painted embellishment, is just as susceptible of satisfactory results as it ever was. There are plenty of capable craftsmen and one needs only to insist on the use of the proper materials and appropriate design.

---

* "Stucco duro" is composed of two-thirds fine white lime, well slaked, and one-third finely pounded white marble, or marble dust. It is worked when firm in consistency but not dry. It may be pressed with molds and finished by hand, or worked altogether by hand. No plaster of Paris is used. The color may be laid on before the stucco is dry.

Another recipe, much used during the 16th Century, calls for 5 lbs. finely powdered marble dust and 2 lbs. of well-slaked lime. It is mixed with water, stirred and beaten to a fine paste.

In either case, the mixture must be carefully compounded. The lime must be carefully burnt, and thoroughly and gradually slaked. It must also, when mixed, be beaten with heavy sticks and chopped with a hatchet till it is of even consistency through and through. If desired, pigment may be added to the mixture.

To toughen and regulate the setting qualities of either mixture it is necessary to add one of the following substances—juice of figs, rye dough, hog's lard, curdled milk, white of eggs, or rice gluten.

Unless the stucco is properly prepared with great care, it will not be satisfactory. Properly prepared it will give satisfaction.

Shall You Build, Buy or Rent?

(*Continued from page* 36)

to get a sufficient income therefrom to pay insurance, taxes, repairs, and to leave a profit for the investor besides. It is the accumulation of this profit which in time, if properly managed, gives the man the deed of the home he has built, for the renter actually pays all the expenses and a profit to the owner besides. This is why so many are deciding to be their own landlord and to pocket the profit themselves.

Perhaps a case in point will serve as an illustration. A young man not yet twenty-two years of age, inherited enough money to buy a lot. He was able to borrow the money at six per cent interest to build a house upon it. Before the house was completed it was rented at eighty-four dollars a month. Of course, he had given a mortgage as security on the property to those of whom he borrowed the money. The building is new and so the upkeep will be very little for a long time.

The eighty-five dollars per month rent yielded him exactly eighteen per cent. By the time he pays the six per cent on the money tied up in the lot, he will still be drawing ten per cent clear on money he doesn't own at all. This looks so good to him that he is putting his own earnings and his profits on the property into payments

(*Continued on page* 78)

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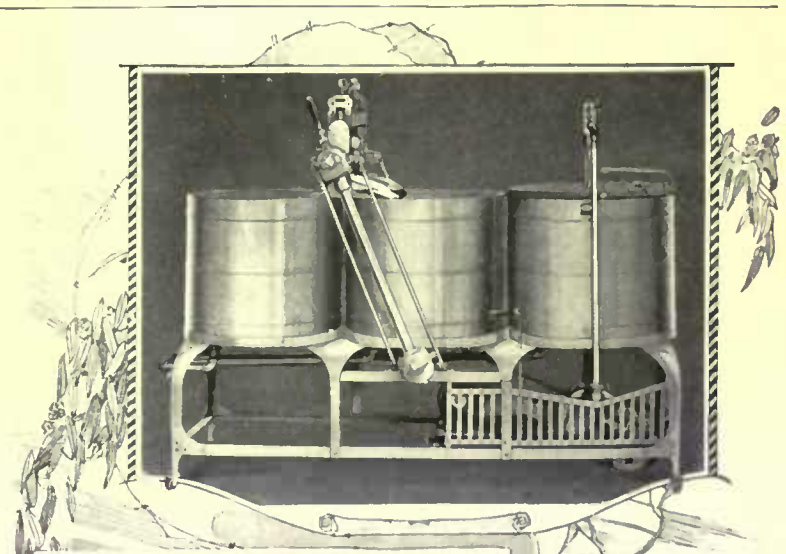
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Shall You Build, Buy or Rent?

(*Continued from page 76*)

on the principal, thus decreasing his indebtedness rapidly, so that he can take out a small second mortgage on the house.

With this money he will buy a second lot and repeat the building operations which were so successful in the first instance. He estimates that by this method he can, in the next ten years, have at least six fine renting properties and be drawing anywhere from six to ten per cent on large sums of money which belong to some other fellow.

Renters who are paying what they feel to be a large compensation for their accommodation are prone to ask for many improvements, but when people own property themselves they are willing to put up with the doing of the most necessary things, and oftentimes they can do a job of paper hanging or painting in spare time themselves.

The family that is renting naturally expects the landlord to redress the floors, fix the porch steps, build the coal bin in the cellar, and furnish a plumber to clean out the trap under the kitchen sink. But in the end these bills are all reckoned in and the renter pays for them. If you and I own the house ourselves we are very likely to figure out how we can do the work in our own spare time and save any outlay. It is a good thrift rule to paste upon your mirror that "If you do a necessary task yourself you are richer by the amount of what you have saved."

There is an old saying that it always costs twice as much to build as people estimate in the beginning. To avoid this work out your plans carefully and make sure that your building estimates are complete and correct.

If you plan to have the house electrically lighted it is cheaper and better to put in a protected wiring system when the building is being done. If you wish a maid's lavatory in the basement, the time to do it is when the plumbing is being installed. If you decide to have a gas kitchen, plans to that end can be made before the walls are plastered and the floors laid, more economically than if these plans are carried out later.

If you are going to build be careful to choose a good location which will have three characteristics at least in its favor.

First: It should be in a neighborhood or locality which is either growing and increasing in value, or restricted in its type of buildings, for nothing can be more disappointing than to put up a comfortable home and to have a chemical plant across the street, which will continually belch forth noxious fumes; or to choose a lot in a section where undesirable people will congregate. Have an eye to the future.

Second: The lot should be healthily located so as to permit of good drainage and a dry basement. Find out something about the health statistics of that locality, covering a period of several years. Is the water supply pure and is the location accessible or out of the way? What are the fire risks, and how much fire protection as a property owner can you expect? What is the tax rate? Is the property improved or unimproved?

Third: In the event that at some future time you should decide to sell the property, would the location of the lot and the type of building you are putting up appeal to a good many people of moderate means? A high-priced house which calls for expensive service limits the probable list of prospective buyers. A very cheap, unattractive house is rarely a good selling proposition, for the extremely poor do not have the money to buy, and those thrifty enough to be home owners want something with which they will be pleased, and which they in turn can sell.

Consider these points, for they all have an influence upon final values. Now that there are so many different means of rapid transportation, it is possible for many city and town people to go out into some pleasant, airy place to build a home. A moderate investment in a car makes it possible to go back and forth in all weathers, sometimes even home for a noon lunch.

A home-owning proposition planned in a business-like way is an investment, a means of steady and pleasurable saving, and is bound to yield bigger dividends in security and satisfaction. In fact, it is no small degree of satisfaction to know that "We are monarchs of all we survey, our rights there are none to dispute," and that we cannot be notified some day that the house has been sold and we must move on. Then, too, a property desirable for us will be desirable for other people, so if it becomes expedient to sell we have something worthwhile.

All in all, it pays to own a home. Figure it out for yourself!

The Home Fire Hazard

(*Continued from page 58*)

and if safety first doesn't apply here where does it? It will at least keep the secretive fire below stairs from breaking bounds.

Where pipes, flues, etc., pass through woodwork there should be asbestos or metal protection to the wood or else here again we will be victims of a lapse of precaution.

Sometimes fires have occurred by the closing of all registers in a house heated by hot air and the unnatural heat left in the furnace overheats pipes, etc., to a dangerous degree. In some homes so heated there are two registers which cannot possibly be closed, and that obviates overheating.

Inspection of flues to see that deteriorated mortar will not permit the exit of fire to surrounding woodwork will prevent many a fire. Very often where joists and beams rest on chimneys and are not sufficiently insulated against the ravages of faulty construction or wear, they will catch fire slowly but surely.

Faulty joints in pipes are many times the cause of fire when the rest of the home is perfectly guaranteed against it. For example, when a stovepipe is fitted into another there should be at least a 3″ lap to make a sure join. Imperfect junctures of pipe and flue, pipe and pipe, make for the escape of sparks and consequent fire. Stovepipes should not pass through a floor or plaster partition or any concealed place, lest a parted joint or rust holes may cause mischief.

Nor should any pipe that is likely to be heated pass through an attic where fluff is bound to accumulate, unless this pipe be insulated with asbestos to prevent ignition. Neither should a stovepipe pass through a roof, window, or siding even of a summer kitchen; and the running of a very long stovepipe perpendicularly into a chimney is also hazardous.

A stovepipe or a chimney, no matter how well isolated by zinc or

(*Continued on page 82*)

Peterson's Perfect Peonies

PEONY "Specialists" come and—go, but my Peonies continue to lead all others in quality and trueness as they have for the past seventeen years.

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"It will gratify you I am sure to know that I have made a careful comparison of your stock with that of the leading Peony growers in this country, including ——, ——, ——, ——, ——, ——, and others, and, in all frankness, there is no comparison. A comparison of the same varieties (which is the only real test) shows the eyes on your roots to be larger and stouter, and invariably this results in better and finer blooms from your plants than from the others. Your soil must be nearly perfect for the growth of peony roots and I do not hesitate to tell you that in most instances I have ordered from you regardless of price because I feel so sure of the result, both as to quality and trueness to name." F. H. Barclay

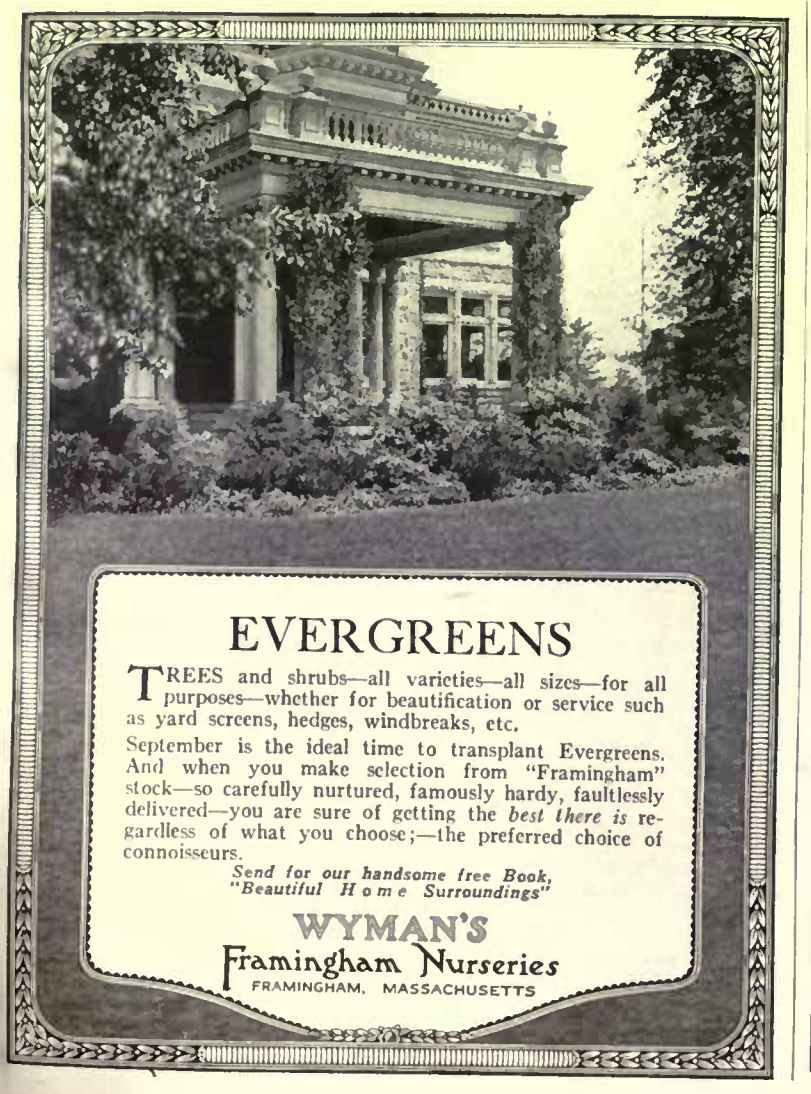


If you felt more or less discouraged the past two Springs when viewing the damage wrought to plants of various kinds by the unprecedented weather, try the modern Peony. It is the Mark Tapley of flowering plants and will rejoice and triumph under the most trying conditions.

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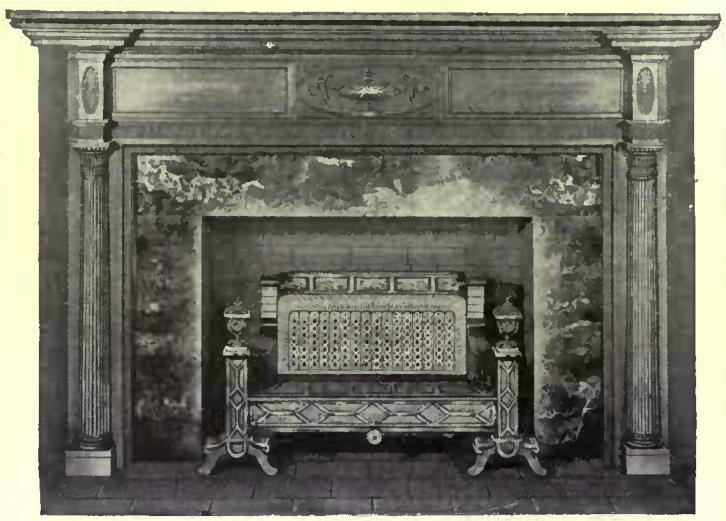
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A Permutit Household Water Softener is nothing but a metal tank containing Permutit material through which your water supply flows. It is connected into your present water supply system in the basement, or other convenient spot, and operates under your ordinary water pressure without additional pumps or motors. It is fully guaranteed and no chemicals are added to the water.

Water thus treated is free from the dangerous contaminations found in rain water systems and is wonderfully adapted for drinking and all household purposes. Let us send you our booklet "Soft Water in Every Home." No obligations we assure you.

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L. D. Hudson, Owner
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J. T. Brook
Architect

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The Home Fire Hazard

(*Continued from page* 78)

what not, can set the ordinary shingled roof on fire by the escape of fiercely burning bits of soot and cinder. Many a roof has been burned this way, to say nothing of the whole house.

There is today, besides the heavy tile, metal and composition roof, an asbestos roofing in the shape of shingles of any color and shape that will wear indefinitely, and is absolutely fireproof, moisture-proof and light enough to be put on any house. Furthermore, if you don't want to remove the old wooden roof, this shingle can be put on over it and make a better roof than without the old one, as the insulation value of the wood will keep the attic warm in winter and cool in summer. There are many asbestos roofings, the best of which are made of asbestos fibre, cement; these are made in all colors, sizes and shapes and can be put on by any roofer. There is never any reason to repaint or repair them, and if they are a bit higher at first in price than the ordinary shingle, you save in the lack of upkeep and the fact that no sparking can go on between your neighbor's roof and your own or between your chimney and your own roof.

We all have to remove stains on our garments, and for this we often incur death and destruction by fire quite readily. But death is not necessary if a few precautions be taken. Keep the gasoline or whatever you may have in a can that can be bought for the purpose. Then don't deposit it in the stove or near it, but away from it where there is no chance of any fire coming in contact with it. Don't clean your clothes with these fluids in the smoking room or the kitchen. If possible clean them outdoors.

Fuels

Wood as a fuel is dangerous because it burns rapidly, makes a lot of ash and has to be replenished so often. Kerosene makes a lot of trouble because there is such crass ignorance in its use. Some people seem to love to fill a lamp when it is burning. Of course this is the worst thing that one could do. And others dote on pouring kerosene on an open fire. Gasoline is explosive and as a fuel for the home not at all warranted. Water won't be a very good extinguisher in these cases, but we will talk about extinguishers a little later on.

When you realize that six percent of all fires are caused by lamps it will do no one harm to learn the following rules by heart and by brain:

Kerosene should always be handled by daylight and away from all flames and fires. Under no circumstances whatever should a lamp be filled while its wick is lighted. After filling a lamp both the burner and the reservoir should always be carefully wiped free from oil films.

When a lamp is not burning it is well to keep the wick a little below the top of the tube. This helps to prevent oil from working over upon the burner and reservoir.

Lamps should be filled as often as they are used. Especially do not light a lamp when the oil is low in the reservoir. Never use a burner which fits loosely upon the rest of the lamp. Never use a lamp wick which does not fit the tube provided for it. Never blow out a kerosene flame downward. Turn down the wick a little and let the flame go out of itself.

If you must blow it out blow upward through the burner or across the top of the chimney. Both of these methods produce an upward draught.

Do not try to carry a blazing lamp to a place of safety. The least agitation may cause an explosion. When the lamp is well filled there is small chance of gas forming in it; but as the oil is consumed explosive gases form.

A burner that is kept clean and bright radiates heat, while a dirty one conducts heat to the lamp.

Glass lamps are especially dangerous. The dropping or breaking of lighted lamps and the spreading of burning oil annually bring havoc to many hundreds of homes.

Medicaments

As well as cleaning fluids the presence of medicine and liniments made of ether and chloroform and alcohol are always causes of fire when not properly housed in the right kind of metal medicine chest and not directly over or near a gas jet or oil lamp. So remember to use carefully anything with these chemicals or camphor, varnishes, turpentine, benzine or gasoline. Keep them in tin cans, which are to be had for them. Use them in daylight.

Never leave rags around saturated with oils, medicines or greases, because spontaneous combustion will take place.

According to the National Fire Protection Association, the attic, cellar and all closets and outbuildings should be cleaned at least once every year, and all useless material and rubbish removed therefrom and burned. These unnecessary accumulations are dangerous, and are the causes of many fires. Store all remaining material neatly so that a clear passage may be had between or around boxes, cases, barrels, etc.

Metal waste baskets, only, should be used.

In storing clothing, first remove all matches or other material from the pockets and then carefully fold and neatly place away. Do not hang clothes where they will be near hot chimneys. Do not go into closets with lighted matches or candles.

Care should be exercised in burning leaves, dead grass or rubbish. Keep these fires a safe distance from buildings, and never light them on windy days.

Do not bank houses in the winter with straw, excelsior or other readily inflammable material; a chimney spark or carelessly thrown match may ignite it.

Use only safety matches, and make it impossible for children to get them. Always place burned matches in metal receptacles; never throw them on the floor or into waste baskets.

To smoke in garages, in beds, or around stables containing hay is deliberately to invite disaster.

Swinging gas brackets are dangerous, and never should be allowed near curtains or dressers. Fix them rigidly so as to avoid contact with combustible material. If open gas flames are within two feet of ceiling, see that ceiling is protected with sheet metal or asbestos board. Tips for gas lights are inexpensive, while a light used with a broken tip or without a tip often causes fire. Don't use pendant gas mantles unless protected underneath with wire gauze. Hot carbon deposits form and drop from mantles of gas arc lamps. A globe closed at the bottom is safer.

Examine the gas meter, see that it is securely set and well connected, and is not located near open lights or furnaces. An outside gas shut-off valve to service-connection is desirable. Never look for gas leaks with a match, candle or lamp.

Where a dwelling is lighted by a gasoline vapor or acetylene gas system the rules governing the safe use of these illuminants should be carefully studied and rigidly observed.

Illuminating oils should be kept in closed metal cans in a safe place, and lamps should never be filled except by daylight. Kerosene lamps should be kept clean and properly trimmed. If allowed to burn all night, select one that

(*Continued on page* 84)

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BETWEEN MADISON and PARK
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The Home Fire Hazard

(*Continued from page* 82)

contains much more than enough oil. A dirty lamp containing only a little oil is unsafe.

Do not use paper or decorative shades of inflammable material on lamps or electric light bulbs.

Electricity is a hidden hazard and extends throughout the wire system in a building. Be sure it is safely installed, and have the system carefully inspected and approved by a recognized electrical inspector. Many fires are due to defective electric wiring. Do not destroy the insulation on electric light, fan or heater wires by hanging them on hooks or nails. Immediately repair or replace any defective switches, fuses, sockets, etc. A fuse is the "safety valve" of an electric system, and should never be replaced by one of larger size or any other material.

Before attaching electric irons, vacuum cleaners, cooking utensils or any other electrical device to your lighting circuits or sockets, consult an electrician as to the ability of your wiring to withstand this additional load. Electric wiring systems are designed to carry only a certain current, and if overloaded may cause fires. Numerous fires have been caused by leaving electric irons with the current on. Disconnect them immediately when through using.

Heating and Garage Hazards

Coal and kindling should preferably be kept within a brick or stone enclosure and not stored against frame partitions nor directly against walls of boiler or furnace. It is well to see that the garden hose may be attached to the kitchen faucet.

Never allow open flame lights in a garage. When filling the tank, run the auto outside, so that gasoline vapors will dissipate.

Do not keep quantities of gasoline or calcium carbide inside of garage or dwelling. An approved underground storage tank is the safest method for keeping gasoline.

A metal waste can should be located at a convenient place outside the garage for all waste and greasy rags. Burn these every week. Never use sawdust or shavings to absorb grease and oil. Scrub floor (if wooden) occasionally with hot water and lye.

The use of gasoline for cleaning parts of the automobile in the garage is a dangerous thing.

The garage should not be heated by means of stove or open fire of any kind, unless same is isolated in another room so that the gasoline vapors of garage cannot possibly get to it. Gasoline vapor travels. Being heavier than air, it seeks low levels. Ventilation should be arranged to take care of vapors collecting near the floor.

Keep an approved fire extinguisher and a pail of sand in garage. Water thrown on burning gasoline merely serves to spread it.

In many cases water will quench fire. But in the case of oils, alcohol and other volatile liquids and grease fires water simply spreads the fire and you are in more trouble than you were at first.

The Big Eight

The eight firemakers in the order of their devastating power are as follows: Electrical, due to carelessness and lack of proper inspection; matches and smoking; defective chimneys and flues; stoves, furnaces, pipings and boilers; spontaneous combustion; sparks on roofs, and petroleum and its products. From 1915 to 1919 the value of fires from these causes aggregated $1,416,375,845. Is it any wonder that there is now agitation all over the United States to have at least thirty minutes given each week to the study of fire prevention? Saving the home is better even than building more homes.

Extinguishers

Every home, of course, should be equipped with the best possible extinguisher. There are any number of them on the market. Do you know of many motorists who refuse the call of the extinguisher? There are not many who have not one in their car, yet there are few homes with them. Large homes should have one on every floor. Small homes, even if they have not enough footage to lower their insurance rates, should have them to reduce the fire hazard.

What kind should the householder buy? The chief thing here is to buy one that has no fancy method of operation, that simply by inverting the container, turns on a forceful stream; light as possible in weight, not over 25 pounds and preferably about 12, so that a woman can use it. Right here it is interesting to note that *The Fireman's Herald* reports that women daily put out more fires and obviate large conflagrations than men; that were it not for the fact that women put out so many, the fire peril would have been far greater.

Other things that we must demand in the extinguisher is that it must have at least a stream of 20' long; that there must be no suffocating fumes from the chemical's contact with the fire; that the chemical must be as nearly stainproof as possible so that in a small fire the room is not unnecessarily disfigured. The chemical must not freeze readily, at least not above 27 or 28 degrees Fahrenheit.

There is one extinguisher on the market today that is gaining mightily in favor, because it spreads a foam over the fire and cuts off the oxygen, and the laying of the foam prevents a flashback when the fire is nearly out. At first this was used in the extinguishing of oil fires, the heaviest and most difficult of all fires to put out. For example, where a chemical engine took an hour to do the trick this foam type took a few minutes.

This has the added power of expanding over eight times its bulk in the container when released, so that if the house type is used the container need not be over ¾ gallon and you really have about six gallons of material for the fire. This does no more damage to draperies than would water. It does not injure cottons or wools and does not penetrate fabrics as many other chemicals do. If it gets on one's clothes it is easily brushed off after it dries. On polished and varnished furniture it has no effect and is easily washed off.

Service

Reliable firms will always tell you correctly what kind of an extinguisher to buy for your particular purpose. They will, too, in compliance with the Board of Underwriters' rulings, watch the apparatus once a year and recharge if necessary. Actually they don't always need it, but it is a wise ruling by the board.

There are some extinguishers excellent for outdoors, motor boating, etc., but which indoors are apt to give off suffocating fumes.

There are extinguishers of large capacity on wheels for large homes and large estates. These are a great insurance against fire. They are built on narrow gauge wheels for rolling on floors in the house and heavier construction for outdoor use. Many big estates use these little two wheelers, as they are fire departments in themselves.

(*Continued on page* 86)

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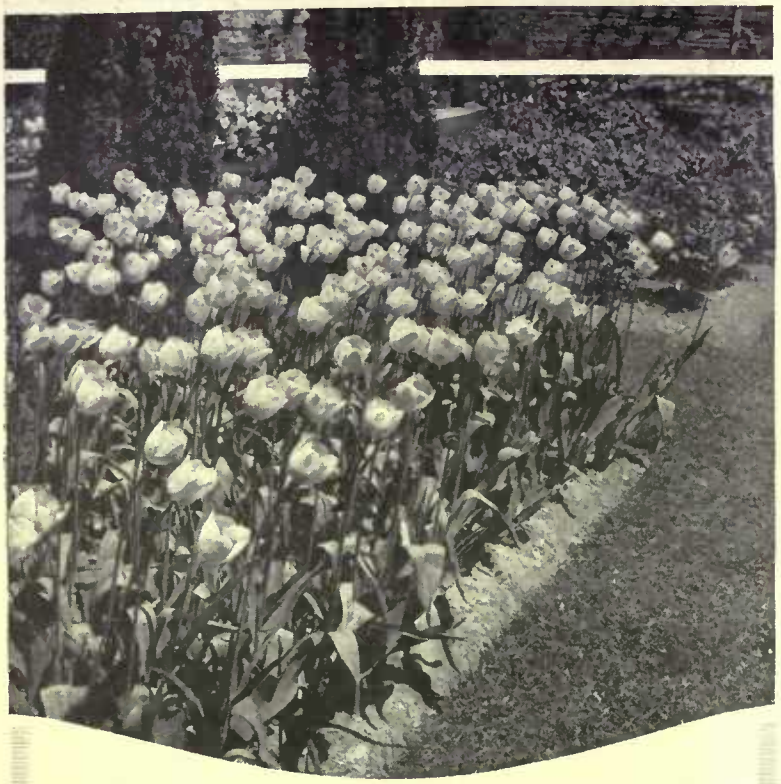
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Beckert's 1921 Bulb Catalogue contains much of interest to every gardener and home owner. You'll find in it not only descriptions and prices, but hints and suggestions that you'll be glad to have. Write for a copy today.

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101-103 Federal St., Dept. H

Pittsburgh, Penna.

The Home Fire Hazard

(*Continued from page* 84)

A good quality fire hose is a mighty good assistance in a large home, too, and is becoming very widely used. Of course, there are many fires that water not only will not quench, but will spread; on the other hand, there are many little conflagrations that water immediately will kill.

Another good method, but not as efficient, for use in all conditions is the telescopic fire bucket set. Six pails are set in a container in the liquid and all one has to do in case of fire is to open the lid and each pail comes out filled. If the fire is not great and has just started and is within a few feet of you, this is all well and good, but one can hardly throw water from a pail as far as ten feet above your head, while with the extinguisher the stream is from twenty to forty feet in length. This pail system would not reach a roof, you see, while the extinguisher might.

An intimate acquaintance with the wizardly asbestos will do a lot in the home to keep the hearth fires burning in their right places. The asbestos ironing pad on the ironing board is a good resilient thing. Although not in this case primarily meant as a fire preventive, it will stop the iron from causing a big fire, even if it should burn off the top sheeting, for when it reaches the asbestos the fire will go out.

There are now some very convenient collapsible ladder escapes which are stored in a small box near the window, which makes the escape from a fire not dependent on ancestors who were tight-rope walkers.

There are regular fireproof builders who do naught else but fireproof work, but in this article we are only concerned in the home after it is built. Yet we cannot refrain from saying that the right architect and the right builder at first will reduce your fire hazard; they will adhere not only to the Underwriters' rulings but they will build a house so that its insulation (electric), air insulation and circulation and partitions will be done according to safe and wise arrangement.

Don't do foolhardy things and think you can get away with them.

Have the telephone number of the nearest fire station on a special card at your telephone, or have fire departments in your own home—extinguishers.

Familiarize the family with the operation of the nearest fire-alarm box. After operating a fire alarm, stay near it to direct the fireman to the fire. Every minute is significant.

Don't fail to notify the chief of the fire department of anything you may see that is dangerous or liable to cause fire.

We could say today that in the home millions are spent for fires but hardly one cent for prevention of them. Should we not as enlightened human beings take thought and save the world some of its useless expenditure of life, limb and extravagance?

Good Irises That Are Little Known

(*Continued from page* 33)

Our iris garden pictures should be made of light colors with only occasional deep tones for contrast. Nothing can be more beautiful than great blue masses of *Pallida Dalmatica* set off with the white Mrs. Darwin or the yellow aurea, and with here and there the dark bronze Jacquesiana. These varieties are all well known, as are Mme. Chereau, Queen of May, Othello, Thorbeck and Victorine, and many other old kinds which have held their places in competition with the hundreds of new varieties. While expensive novelties are often overrated, it is true that skilled European and American breeders have in the past twenty years produced irises that surpass most of the older sorts.

No better illustration of this progress could be noted than a comparison of five modern varieties with yellow standards and brown or purplish falls—Fro, Gajus, Iris King, Loreley and Mithras—with such old varieties as Gracchus, Honorabile, Idion, Mexicana or any one of a hundred others of the same general coloring. The older sorts are so entirely outclassed that there is no longer room for them even in a large collection.

Lovers of color contrast will enjoy Rhein Nixe, one of the finest of modern European varieties, with white standards and purple falls, a giant in size and height and magnificent for massing. Prosper Laugier is already popular, but its worthy contemporary, Parc de Neuilly, a red-purple, is unfamiliar to most gardeners. It is a strong grower and particularly adapted to massed planting. The largest of the reddish varieties, Edouard Michel, on the other hand, is an iris to be used only in small quantities. Both La Neige, the most beautiful of all white varieties, and Isolene have been admired at the American Iris Society's shows. These unfortunately are slow growers and sometimes shy bloomers. The vigorous Eldorado, being more easily obtainable, enjoys wider popularity; it reminds us of Quaker Lady, but the form is not so good. Ma Mie is one of the best of all the frilled white and blue varieties, being more delicate in marking than Mme. Chereau. Gardeners who want large flowers of rich coloring will appreciate the purple Souvenir de Mme. Gaudichau. Another giant is the lavender blue Lady Foster, which like its older sister Caterina, is a poor grower and is a flower for the enthusiast only. Crusader, the bluest of all irises, fortunately blooms more freely. A single spike of this glorious flower was one of the features of the Philadelphia Iris Show in 1920. Lord of June is one of the most magnificent of all irises, a splendid, sturdy, strong grower and free bloomer, with 3′ to 4′ stalks bearing large blue and purple flowers. There is a large stock of it in this country, but the tremendous demand keeps it at a high price. Almost equally good are Halo and Sarpedon; Ambassadeur is the largest deep colored variety, while Corrida gives promise of becoming our best light blue for massing.

Among American seedlings, of course, those of Farr are the best known, not only because they were the first, but on account of their high standard of merit. Since 1909 when Quaker Lady, Juniata, Montezuma, Mount Penn and Wyomissing were sent out, which productions brought him instant fame, Mr. Farr has added Erich, Mary Garden, Minnehaha, Pocahontas, Shrewsbury, Swatara and many others. He was the pioneer among American breeders and to him more than anyone else is due the present popularity of the iris. The brilliant yellow beard which is becoming a characteristic of the Farr seedlings is especially noticeable in his finest new variety, Seminole.

The seedlings of Miss Sturtevant, Mr. Williamson and Mr. Fryer are much newer than Mr. Farr's and have not had time to become so widely disseminated. Lent A. Williamson has by many gardeners been proclaimed America's greatest variety. Although different in color it is often called an improved Alcazar on account of its vigor and freedom of bloom. Instead of starting at a high

(*Continued on page* 88)





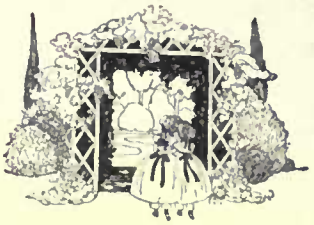
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Illustration shows garden of Mrs. Robert D. Hopkins; Brinley & Holbrook, New York, landscape architects; plants and planting by Loudon Nurseries, Inc. Special Garden Offer for space 50 x 40 ft. including all plants and individual garden plan, $150. Further particulars on request.

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Peonies seem to be more widely distributed than most other plants—thriving equally well in the cold of Canada and under the warm suns of the Gulf States. They are permanent plants, too, not dying out after a few years—at Gibraltar, Pa., is a large plant known to be over 80 years old, and quite likely the suns and snows of a century have passed over it, leaving it strong and full of vigor.

Mere Admirers Soon Become Peony "Fans"

There is an innate charm in Peonies which soon make the casual observer an enthusiast. It may well be so, for the plants increase in beauty of form and flower and in intrinsic value as the seasons pass. Nor is it necessary that large space be given to them, for Peonies will thrive and bloom in the tiniest garden as well as in the collection of the millionaire.

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Years of study and labor have made me familiar with the best Peonies for general growing, and I want the readers of House & Garden to know these best varieties. Some are high-priced, some are not, but they are all *extra good.*

For $5 I will send you 6 plants
For $10 I will send you 12 plants

I am not here naming the varieties (but each plant will be properly labeled) for I want this to be your Surprise Collection. There will be six or twelve varieties, which, if selected from my catalog, would cost much more than the sums named. I want you to become a Peony "fan", like hundreds of other people. The varieties and roots will be most likely to accomplish this. You can depend on what I send—just leave it to me.

In fact I will do this—if you are not pleased when the plants bloom in 1923 (for Peonies need two years' growth) write *me and tell me why; you can keep the plants* and I will send back your money. I wouldn't make this offer unless I knew my plants would I?

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a book of over a hundred pages, with many illustrations in natural colors and photographic reproductions. This book is too valuable for miscellaneous distribution, but a copy will be sent on receipt of $1, which sum may be deducted from your first order amounting to $10.

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Good Irises That Are Little Known

(*Continued from page* 86)

price and gradually declining, it started low and is becoming more expensive every year—proof of a great demand.

Queen Caterina, offspring of Caterina and Queen of May, has proved a sensation wherever shown, but its high price prevents its being used for massing, and like Lent A. Williamson the demand is greater than the supply. This is also true of Shekinah, probably the best of all light yellows. Afterglow is appropriately named and is a wonderful iris for use as a specimen or for cutting, as its color does not carry well in the distance. The pale lavender and deep violet, B. Y. Morrison, is strong and sturdy, good for almost any part of the garden. Kathryn Fryer is yellow and brown, larger than Mithras, and is becoming very popular in the West. The same can be said of Mrs. W. E. Fryer, a lavender and purple with a deep, rich fall. More recent novelties are hardly to be recommended for general planting at the present time, as they are not sufficiently tested.

Irises can be grown in every part of the United States, and with so many excellent varieties available it is no wonder that interest has increased enormously during the past few years. In addition to enjoying their own plants and flowers, iris growers have the pleasure of associating with other lovers of irises and visiting their gardens. Those who complain that the iris season is short are mistaken. In most parts of the country irises bloom from April to July; in California they bloom the year round. But in any climate owners of irises are never at a loss for occupation, because even the names of the varieties open great fields of history, travel and romance. Over these limitless fields gardeners can wander in imagination while waiting for the first glimpse of iris edging the border.

Michaelmas Daisies for Fall Effects

(*Continued from page* 49)

one of the best, grows 2′ tall and has large purple flowers. Of this particular species there are many varieties: *A. Bessarabicus,* taller and more robust than the type; Riverslea, Stella, Onward, Framfieldii and Distinction are all improvements, while the varieties Aldenham, H. J. Cutbust and King George may be reckoned the best of the later productions as giving greater range of color to this group.

In Acris we have another medium dwarf species of branching habit and bearing large heads of blue flowers which give a starry effect. Novæ-Angliæ is a truly American species and probably the finest of the native asters. It grows 6′ in height and bears purple flowers in September. The varieties *roseus* and *rubra* are valued for their distinctive coloring. William Bowman, Woolston, Lil Fardel and Mrs. J. F. Raynor are all good varieties. The last named is somewhat dwarfer than the type and the best of this group. Novæ-Belgii, another native blue flowered kind, has given some splendid varieties ranging in height from 4′ to 5′. Autumn Glory, Daphne, F. W. Burbidge, Robert Parker, and White Spray are well known and good varieties, but the greatest improvement is found in the varieties Climax, Brightest and Best, and Duchess of Albany. Ericoides is a dwarfer and later blooming species of very branching habit, producing myriads of small white flowers which are nice for cutting. Enchantress and Delight are both beautiful, and there is an earlier flowering variety called Clio which has soft pink flowers. Vimineus resembles somewhat the foregoing type but flowers earlier and is rather more robust in character.

As already intimated, striking effects may be had by careful selection of the different types of starworts and planting them in masses. If employed in the ordinary mixed flower border they associate well with helenium Riverton Gem, yellow heavily suffused with crimson, or *Tritoma uvaria,* coral red or orange. Of this hardy late flowering tritoma there are several forms, such as *grandis, Saundersii* and *nobilis. Artemesia lactiflora,* with its mild white plumes which last over a considerable period, is another desirable herbaceous plant for a background to Michaelmas daisies of the paler shades. The beauty of Perry's Pink, Lil Fardel, Mrs. Raynor and Climax is greatly enhanced by their association with artemesia. Then we have the handsome foliage and pleasing pendulous spikes of white flowers of the cimicifugas. *C. racemosa* and *C. simplex* are desirable sorts. The late flowering monkshood, *Aconitum Fischeri,* grows about 3′ high with short spikes of large, pale blue flowers and looks particularly stunning nestling behind a clump of *Aster ericoides.* A large number of early flowering chrysanthemums are on the market, and a judicious selection as to color and time of flowering makes available many charming companions for the Michaelmas daisies.

NOTES OF THE GARDEN CLUBS

THE Garden Club of Worcester, Mass, of which Miss Frances Clary Morse is the President, was organized in 1919, and is composed of fifty women residing in Grafton, Hopedale, Hubbardston, Shrewsbury, Whitinsville and Worcester, meeting once every month excepting June, and then once a week.

Among those who have addressed the club are Mrs. Francis King, who spoke on The Woman's National Farm and Garden Association, of which she is the President, and on Lilacs; Mrs. Hobbs of England, who told of the Farm Work of Women there; Mrs. Richard Pope, who took up Gardens for City Folk; Mr. Letson of Carbone demonstrated Flower Arrangement; Mr. Breed of the Clinton Nursery talked on Perennials, and a Garden Consultant read a paper on Over the Garden Wall Commercially. Mrs. Elizabeth Leonard Strang, a graduate of the Lowthorpe School of Landscape Architecture, gave a lecture with stereopticon views on The Influence of European Classical Gardens on American Gardens; and on this occasion the Worcester Horticultural Society cooperated by giving the use of its hall.

The President of the Garden Club of Worcester has a garden sixty-five years old, is a sister of Alice Morse Earle who wrote "Old Time Gardens," has herself written a book on Old Furniture, and spoken to her club on Flower Arrangement in the Home, with photographs. It is planned to have a lecture in 1921 by Signora Olivia Agresti on Italian Gardens, with slides.

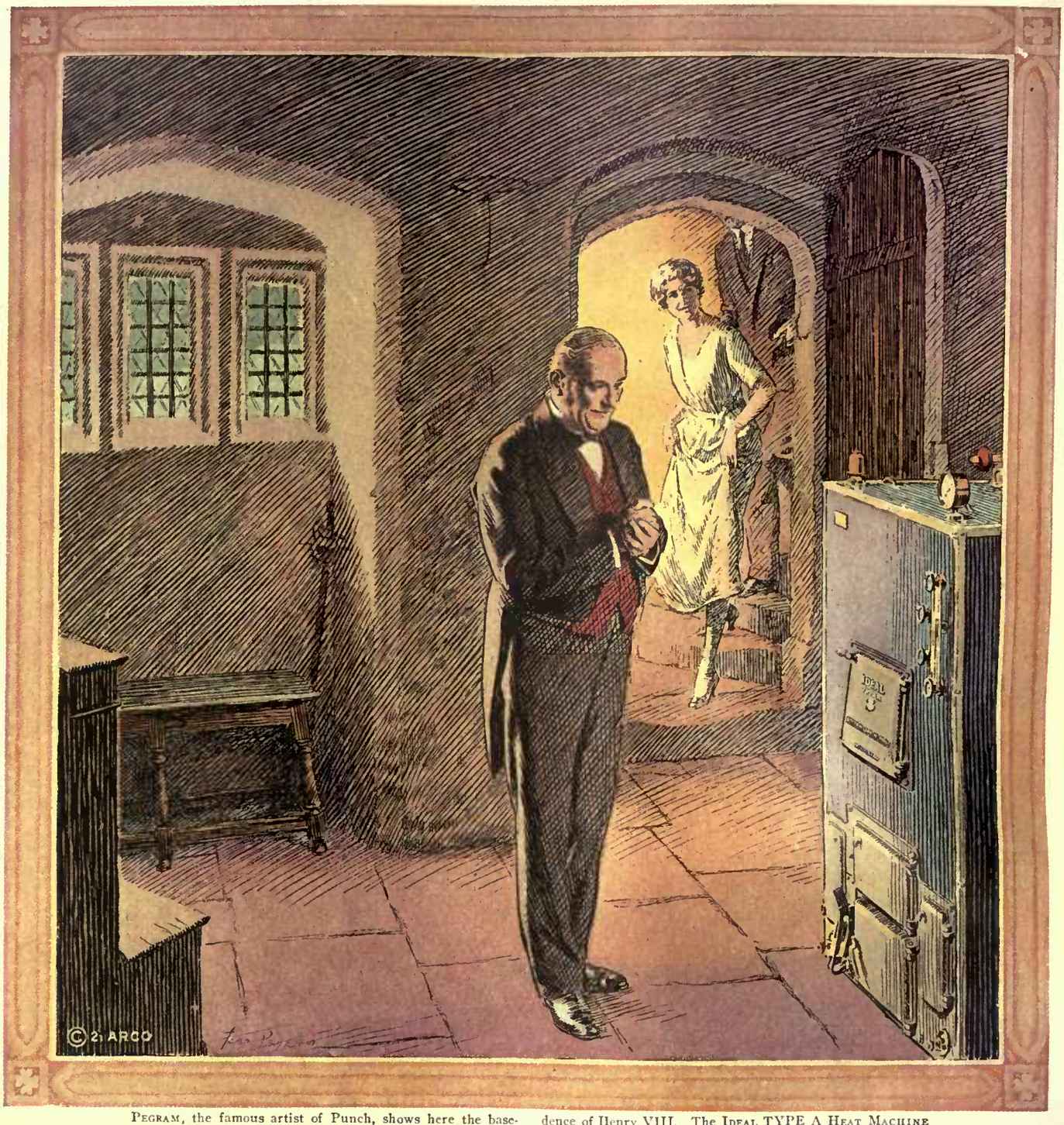
ELLEN P. CUNNINGHAM.

House & Garden



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Fall Planting Number



PEGRAM, the famous artist of Punch, shows here the basement of a famous Tudor mansion, once the favorite residence of Henry VIII. The IDEAL TYPE A HEAT MACHINE has transformed it into a modern comfort-giving home.

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House & Garden

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THE HOUSE PLANNING NUMBER

AN editor enjoys getting up a fine issue of his magazine just as a good cook enjoys the preparation of a fine meal. He knows exactly what sort of things are going into it and has fairly safe reasons for supposing that it will be enjoyed. We are enjoying the preparation of this issue. It will be a big meal, a wholesome meal, a meal not soon to be forgotten.

The general motif of this feast is house planning, but we haven't put house plans on every page, just as no cook uses the same ingredients in all the courses of one meal. There is more to house planning than house plans. It is a concoction of various styles, plus a pinch of architectural detail, a generous measure of family requirements, with some dream stuff dusted over the top. It isn't complete without the dream stuff, any more than an egg is palatable without salt. Certainly the houses shown in this issue—about twenty in all—are the stuff of which a home builder's dreams are made.

Nor can the courses of this November banquet be all alike. So we have mixed in judicious amounts of gardening and decorating—the soup and salad of the feast. For who can plan a house without planning also the furnishing and decoration of its rooms? Who can visualize the home that is to be without its gardens and their abundance of flowers? Nor can a good householder consider the meal complete until it contains an adequate amount of kitchen equipment. So into the pot has gone a measure of that too.



A variety of California architecture will be shown in the House Planning Number

Some folks may say that this sounds like a ragout of left-overs, a publishing stew, a thin Sunday night supper pulled together from nothing and nowhere. Don't be mistaken! Each course is carefully chosen for the ease of its mental alimentation. Each is rich with digestive nutriment and seasoned with fine illustrations. Its practical vitamines are countless. In fact, so carefully are these pictures and articles chosen and arranged that one passes from one to the other as easily as a gourmet passing from fish to flesh to fowl.

There! Our space is almost gone and we haven't said a word of what this issue is going to consist. Neither does the good cook! If you know too much beforehand the surprise is lost. You have to wait until it is set upon the table. So with this feast. It will be served about October 23rd; you'd better reserve your seat through your newsstand.

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Gillies

THE OPEN HALL

Its noble proportions, the simplicity of its furnishings and the broad sweep of its curved stairs make this open hall an effective feature for a country house. The floor is of blue limestone slabs covered with fibre rugs and carpeting, thus combining elements characteristic of both indoors and out. Old furniture and colorful chintz carry on the distinguished atmosphere presented by the ivory paneled walls and woodwork and the fine old door salvaged from an early New York home. It is the residence of Alonzo Potter, Smithtown, L. I. Peabody, Wilson & Brown were the architects



FRAMING THE LANDSCAPE PICTURE

Distant Views Are Always More Satisfying When We Apply To Them the Principles of Pictorial Composition

LUTON ABBOTSWOOD

IN planning a garden it is important to consider not only the garden itself, but also the landscape that surrounds it. Only the walled garden can afford to disregard the surrounding landscape, and even the walled garden must have at least one opening on to the outer world. If the surrounding landscape is beautiful—and there are very few places in our countryside where it is so positively repulsive that one would like to shut out all sight of it—the designer of the garden is wise if he tries to involve the landscape in his garden scheme. You may possess only an acre of ground but, esthetically speaking, you are monarch of all you survey from any point on that little acre. Yet the process of exploiting the landscape for the uses of the garden is not entirely simple. Let us consider some of the methods employed by the skilled gardener to press it into his service.

Composition

If your house happens to be situated on the top of a lofty eminence, no very subtle methods need be adopted. All you have to do is to walk about your domain and look at the panorama; its mere extent makes it perennially interesting as well as independent of artificial composition in the foreground. But the houses and gardens which command a really extensive panorama are so rare that we need consider them no further. We are interested in the ordinary dwelling, situated in a valley, on a flat plain, or on the gentle slope of a hill, and commanding a modest prospect of not very distant hills, fields, and trees. How shall we involve this prospect in our garden scheme? How make it pay us its tribute of beauty?

The gardener must approach the problem in exactly the same spirit as that in which the landscape painter approaches his similar problem. As a machine, Nature is extremely ingenious and well ordered; but as an esthetic whole it is a chaos. The business of the landscape painter is to compose the chaotic elements of Nature into an esthetic whole or work of art. The gardener is faced with precisely the same problem; he, too, has to compose Nature into a work of art. His task is, if anything, more difficult than that of the painter, because he has to work in the actual stuff of Nature itself. If a tree is badly placed in a landscape the painter merely alters its position in his picture; but the gardener has to cut it down and plant another one in the right spot or move the tree. His work is the more laborious and slower. He is also handicapped by the fact that the ways in which he can arrange his natural materials are extremely limited, while the means of the painter, unless he is tied down by some ridiculous theory of photographic realism, are almost infinite.



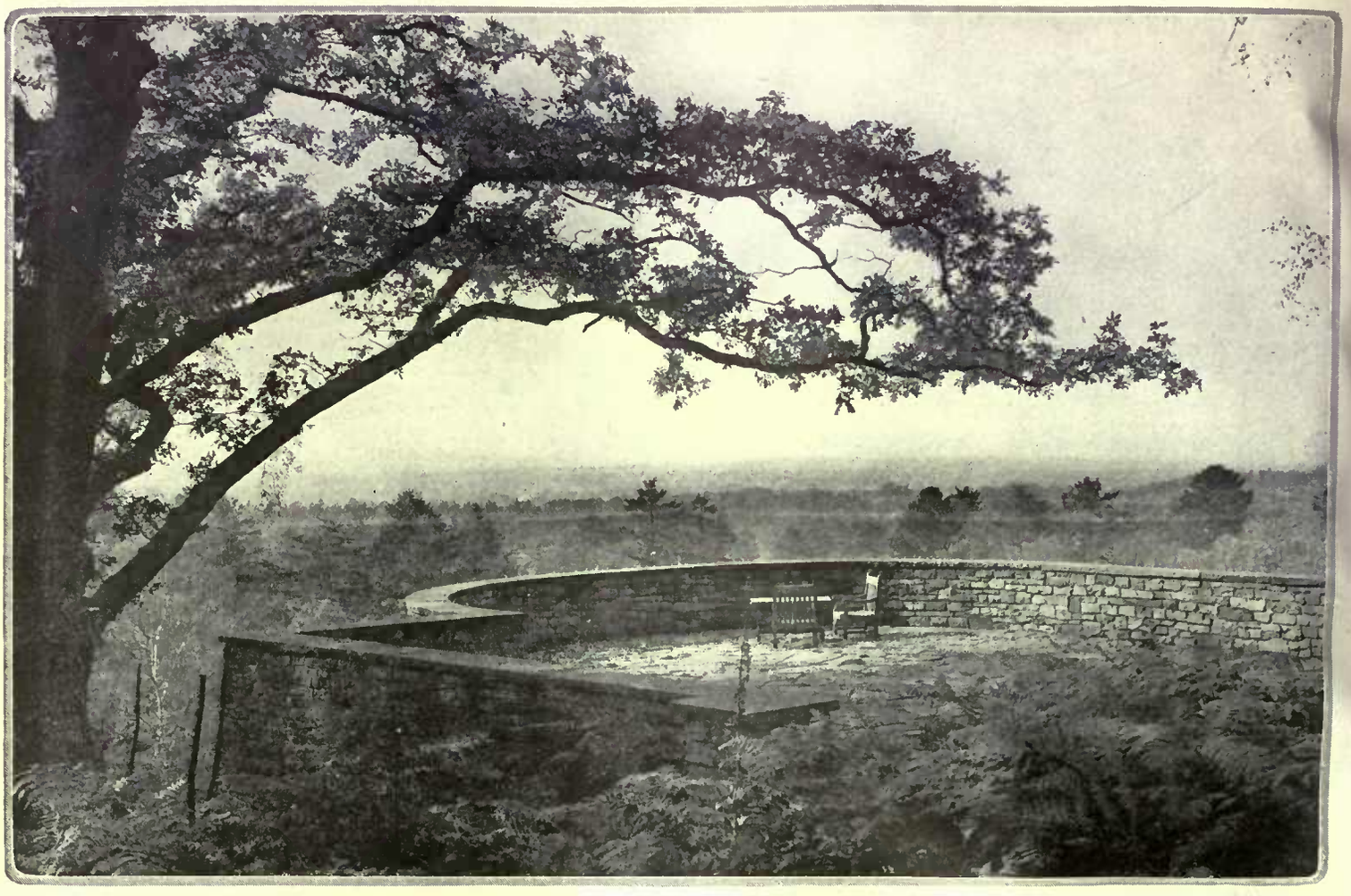
A doorway or loggia arch, purely architectural features, can be so placed as to frame a garden glimpse. Such pictures should be studied before the house is built and the garden laid out

The gardener who is engaged in bringing the surrounding landscape into relation with his garden has at his disposal only one method of composition. He is impotent to alter the actual landscape beyond the boundaries of his garden. All he can do is to alter his garden; his power extends, that is to say, only over the foreground of his picture. Nevertheless, in spite of these limitations, the gardener contrives to do a great deal. How much he can do by simply paying due attention to his foreground is shown by the accompanying photographs illustrating a number of landscapes, in which a few simple touches in the foreground have turned a chaotic prospect of hills and woods and fields into a beautifully composed work of art that is an integral part of the garden.

Limitation

The first principle of all composition is limitation. Absurd as it may sound, it is yet true that the picture cannot exist without the frame. The essential difference between Nature and a work of art is that Nature is without limits, and exists in a perpetual state of flux, while a work of art is fixed and clearly defined. The business of the gardener is so to arrange his foreground that the eye sees a clearly limited picture in which there is a harmonious relation of form between the foreground and the far-off background.

The ordinary way of framing and composing a distant view is by means of trees or of some architectural detail. A dense mass of trees may be used to block out all but a limited section of a landscape, which will be seen down a vista. The same effect can be produced by the use of walls and a gateway. Almost more

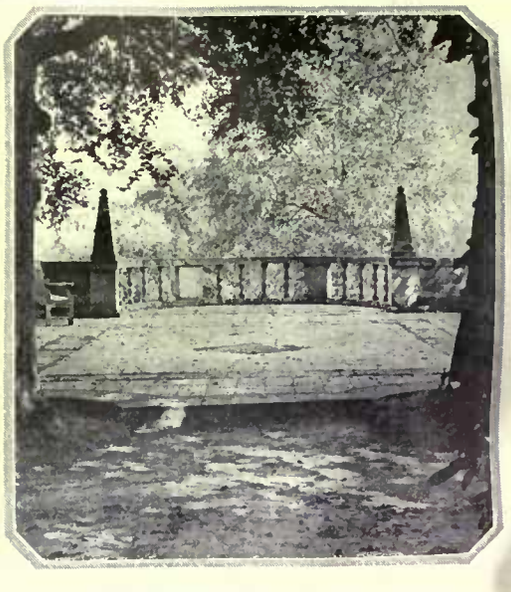


It is often possible to trim trees so that they play an effective part in the composition of scenery. Here a terrace built out on a hillside is shaded by an oak that has been cut to make a setting for the view beyond

interesting is the use of single trees or some such architectural detail as a pillar to break the line of the distant landscape and to divide it up into sections.

A very flat stretch of country requires a particular treatment of its own. The horizon on a flat plain is very near to the eyes of anyone standing on the ground, and the aim of the landscape gardener in these districts must be to create an illusion of distance by the use of perpendicular lines placed in a receding sequence.

How beautiful a flat country can be when treated in the right way may be seen in Flanders, anywhere between Ostend and Ghent. Here the country is as level as a calm sea, and a wonderful sense of distance, of an almost infinite recession into space, is



Emphasis is given this vista by the two obelisks placed on the terrace at the end of the path. Spots such as this are ideal for certain kinds of garden statuary



A garden that commands a view over flattish rolling country requires the use of firm, perpendicular lines in the foreground. The avenue of cedars here adds interest to the view



Where one's house stands on a wooded or shrub-covered hillside an avenue can be cut to open up the vista. By preserving tall trees in the foreground, the horizontal lines of the distant hills are given a pleasing relief



An architectural note, such as a pillar, helps compose the landscape picture. In this garden the view is framed by the trees on one side and the pillar on the other

obtained by the copious use of poplars; their tall, slender forms, planted in lines along the edges of roads or canals, lead the eye onward down endless perspectives. Flat countries call for some sort of avenue treatment, carried out either in trees or in some form of architectural feature.

We have so far dealt exclusively with the treatment of a view from the garden. It will not be out of place to say something of the way in which composition can be achieved when the foreground is a window, a gateway, or other aperture in a house. Care should always be taken in designing a house to provide for good exits. The firm architectural lines of a doorway, porch, loggia or arcade should be made the con-

(*Continued on page* 68)



That flatness is necessarily dull is disproved by the way this view has been treated. Tall trees planted in receding sequence give a sense of distance and afford relief to the horizontal sky line





A garden room in the Turtle Bay district, New York City. Edward C. Dean and W. Lawrence Bottomley, associate architects

(Left) No glass curtains are used in this dining room, the wide window giving a charming view of a garden walk



Harting



Mattie Edwards Hewitt

(Left) Cool ivory paneled walls, a deep blue velvet rug and rose gauze curtains are incidentals in this dining room whose chief charm lies in its proximity to a garden. It is in the New York home of Mrs. Cornelius H. Tangeman

(Above) It would be easy to breakfast in this sunlit room with its gay chintz, painted furniture and rough plaster walls. On the right is a door leading into a garden. Agnes Foster Wright was the decorator of the room

GARDEN ROOMS IN CITY HOUSES

If One Cannot Live Out-of-Doors, the Next Best Thing Is a Garden Room

MARGARET McELROY

IT is a curious fact that practically all the thought and ingenuity in the past have been spent in developing either the house or garden and only comparatively recently has attention been given to these subjects in connection with each other—the room in relation to the garden. This is especially true of this country that has lived so long indoors and is only now awakening to all the possibilities of a garden. Abroad it is an old story and much could be learned from the garden rooms of France, Italy and above all Spain—rooms of sunlight and shadow and sweet with the fragrance of old-world gardens.

More and more we are coming to realize that every house should be planned with a room of this kind, a room the *raison d'être* of which is the surrounding garden or terrace.

We have reveled in living out-of-doors, have seen the possibilities and charm of a well-furnished porch; we have successfully brought the garden into the house and today there is scarcely a home that does not boast a room with the feeling of a garden—one made gay with shrubs and climbing plants and perhaps a tiny splashing fountain to suggest the out-of-doors. These things have come to stay because no matter how exquisitely a house is furnished, how perfect and harmonious in detail, it cannot hold us when there is a garden to go into. So architects, realizing this need, are concentrating on a successful combination of the garden and the house with the result of a series of perfectly delightful rooms whose interest first and last lies in the fact that they are adjacent to a garden.



Mattie Edwards Hewitt

In this sun-swept garden room, the rough plaster walls, cool green tiled floor and wide windows filled with growing plants preserve the feeling of the out-of-doors

Discarding the Old Backyard

Some of the most interesting building in New York City recently has been the remodeling of old houses into more comfortable and attractive ones, and in every case the architect has been concerned almost as much with the outside as with the house proper. So what were formerly drab backyards, notable for a certain distinctive monotony, have been transformed into tiny gardens of individuality and charm, gay with colorful flower beds or decorative with a more formal planting. In each one of these communities an effort has been made to create some kind of a garden to complement the house, to make every living bit of green count for something. In some cases persons occupying an entire block have thrown together their backyards and by the placing of shrubs, trees and vines, stone paths with here and there an interesting fountain and walls crowned with pots of trailing ivy, have achieved the effect of an old Spanish or Italian garden.

After having accomplished a garden in the midst of the city, the next step was to tie it up with the house. Formerly, all the "best" rooms proudly faced the street, leaving no one to enjoy the other side but the cook. With the acquisition of a garden, however, the house immediately turned its back on the street and in all the remodeled houses the dining room, drawing room and master's bedroom face the bit of green in the back with the kitchen, laundry and maids' rooms on the street side. All these changes developed a new type of room that soon began to claim the attention of architects, and decorators—the garden room.

In a house in New York that has not only the advantage of a charming garden but a view of the East river as well, the dining room has been made into a perfectly delightful garden room. The entire end consists of a low, broad span of casement windows and a quaint glass door opening into the garden; on the walls is a scenic paper of shadowy gray-green trees that catch the sunlight and carry out the feeling of the out-of-doors; the furniture is simple and dark and through the windows and door, which are uncurtained, one sees a winding path of uneven flagstones shaded by drooping willows, a low wall overhung with honeysuckle and, dominating all, the spidery outline of a great bridge.

Garden Breakfast Rooms

In our climate it is not always possible to eat out-of-doors but it is feasible to have a little breakfast room so arranged in relation to the surrounding garden that the effect is practically the same. The first thing to do is to put in wide windows and doors with perhaps a bay window filled with growing plants. Use only the filmiest of glass curtains, if any, as the object is to bring the garden inside, not shut it out by heavy draperies. If it opens onto a brick terrace, let the floor be of brick, too, the walls rough plaster broken by wrought-iron brackets filled with ivy, and paint the furniture a soft leaf green. The china should have a design of brilliantly colored flowers, and use linen the same deep cream color as the plaster walls. It would be easy to breakfast in this room, surrounded by and part of the beauty of the sunny garden outside.

All city houses, however, are not blessed with gardens, but this does not mean one cannot have a garden room. There is often an extension that provides a roof which can be turned into a delightful spot of green around which one can evolve a garden room. One house of this kind had a rear room that had long been used as a general store room with the roof behind an absolute waste space. The clever owner, being forced to stay in town during the hot months, set about transforming the room and making a garden on the tiny roof. First a wide door was cut through, connecting the two. On both sides of the roof were placed high green lattices topped by urns filled with daisies and trailing plants. Fortunately the house was red brick, which makes a pleasing background, and at the farther end an old Spanish iron grill was used, also surmounted by pots of ivy. Plants were everywhere, boxes of orange-red tulips making a splash of color.

(*Continued on page* 68)

THE WINTER OF OUR DISCONTENT

LAST year in London they were singing a pleasant little song called "Where Do the Flies Go in the Winter Time?" It was a thought-provoking ballad; in fact, after hearing every newsboy, porter, messenger and indolent male whistle it, you began to wonder where the flies did go.

Recently a question of like character has been propounded, a question that makes the fly mystery pale into insignificance. An enquiring reader of this magazine wanted to know where gardeners go in the winter time.

After much investigation we discovered that those who are endowed with an abundance of this world's goods go South or to California or to the palmy and liberal isles of the Caribbean. The less fortunate simply stay at home and endure the winter of their discontent as best they can. If they have a greenhouse, the world can wag on; if they have no greenhouse, then winter is a sorry time for them.

AS most of us north of Washington are garden shut-ins during the winter months, I am proposing two or three seemly amusements that may help make the days pass speedily.

Of course, the gardener may, if he chooses, read old catalogs, but by November he will be able to recite all the items from Achillea "The Pearl" to Zygadenus with as much ease and accuracy as a fourth-year lad recites the Presidents of the United States. After that, catalogs pall.

Or he may carry on a lengthy correspondence with other gardeners between the times he is occupied washing aphids off the house plants. This is a pleasant diversion and helps widen the circle of one's friends.

He may even conceivably read a vast library of gardening books and attain wisdom thereby, although, having read several score of them, I find a sameness that almost drives me to tears. (Incidentally, if I have to read one more book or article in which "My Garden Is a Lovesome Spot" is quoted, I sha'n't be held responsible for the consequences.)

ONE perfectly innocuous winter amusement for gardeners is to make a gardener's anthology. Take a loose-leaf binder and paste in, under alphabetical heads or topics, various snatches of horticultural news, bits of pretty garden prose and verse, practical data and notes of controversies clipped from magazines and catalogs or copied out of books. A symposium of this kind can be a perfect gold mine of good ideas. You may collect, for example, half a dozen different remedies for delphinium blight, affording a variety of treatment for a variety of circumstances. Another page may contain the names and pictures of newer narcissi—kinds that, as yet, are far beyond your purse. And so on.

I know of one such book that has served not only to amuse its compiler but to which is attributed an uncommon pathological value. When a gardener acquaintance falls sick, this book is carried to her bedside. It has effected many cures. What the Mother of Kazan ikon is to the devout Orthodox Russian, this garden anthology is to the lover of flowers.

DURING the past few years it has fallen to my lot to read quite a number of nursery, seed and horticultural trade journals, and I have noticed that a singular bond of sympathy exists in these groups. It is especially marked in the obituaries of deceased members of horticulturists' families. Not satisfied with printing kind words about the seedsmen or nursery growers who have passed, these journals extend their sympathy to Mary and John and Annie and the rest of the family who chance to be called from this sphere. Quite amazing!

At first I figured that dealing with flowers and such made these men more tender hearted than the rest of us. Doubtless it does. Then gradually the light dawned. When little Celia Strange is gathered to her rest, nurserymen everywhere feel a distinct loss because once on a day Celia's papa, in a proud hour of hybridizing attainment, named his latest gladiolus after her. For years Celia Strange was part of the nurserymen's stock in trade. They constantly spoke of her to their customers, printed her name in their price lists, compared her beauties with the choice colors and form of other flower sons and daughters. Why shouldn't the horticultural world feel personal bereavement when the original Celia Strange comes to the end of her flowering?

ONE of these days—and this can afford another winter amusement—I would like to investigate who the original persons were after whom some of our flower varieties are named.

Who was Marie La Graye and what relationship did she bear to the hybridizer who gave her name to a lilac and several other flowers?

Who was Mme. Chereau of iris fame?

What romance was attached to naming a hardy aster after Peggy Ballard, and who was Peggy?

What kind of family are the Lomas, immortalized by a long line—male and female alike—of dahlias?

What has become of these old flower girls? Of Minnie Burgle, of Dorothy Perkins, of Caroline Testout and Frau Karl Druschki?

What vision was the rose grower dreaming of when he named his new bud "Killarney Queen"?

What little package was disturbing the sleep of the sneezewort hybridizer when he called his new strain "Riverton Beauty"?

Did he ever marry the girl, that originator of chrysanthemums who fondly dubbed his latest production "Bride of Kent"?

The other day, delving in an old gardening book, I came across an item named Azalea Danielsiana. This name suggested no romance until I read that in the year 1830 a Captain Daniels, master of a ship belonging to the Honorable East India Company's service, brought the original plant to England. Naturally it would be named after him. Not so! The book attests to the fact that it is named after his wife,—it was Mrs. Captain Daniels' azalea. Whether or not she accompanied him on his voyages the book fails to state, but I can imagine the pretty family scene that must have ensued when the captain learned that the azalea was to be named Danielsiana, how he tossed a brave seaman's compliment to her across the breakfast table, insisting that she be the honored one, not he.

DELVING in these old gardening books affords another winter divertisement. Take an early issue of the *Botanical Magazine* or any volume of *Paxton's Magazine of Botany*—both of them printed a century or more ago—and see what a mine of amusing and instructive anecdote these books contain—how Mr. Drummond gave his name to the annual phlox, and why the scarlet lobelia honors Lobel, the botanist and physician who died in 1616.

Read the first accounts of Brachycome Iberidifolia, the Swan River Daisy, "now flowering in the open border at Mr. Low's, Clapton." At that time, May, 1840, the writer wasn't sure whether it was of annual or perennial duration, although he suspected the former. He said it deserved general cultivation—and today you can find it in any of our seed catalogs, which proves that the gentleman was right.

Or consider the solemn lecture he reads English gardeners for neglecting "so valuable a group of plants" as the gladioli. What would he say if he saw our lists today! He even ventures to suggest that lovers of new flowers might do well to plant gladioli in the open border instead of growing them under glass.

And if you think that the weakness for superlatives in flower descriptions is newly acquired by our catalog writers, consider this verbal flight of the year 1839—"The Delphinium grandiflora is an especially magnificent species; and its flowers, when liberally borne, are too dazzling to be gazed upon without greatly weakening the visual nerves." I ask you, has any modern catalog editor ever written a flower caption more sublime?





Gillies

A VARIETY OF WALLS

Variety in wall surfaces often makes a confusing house. Each kind may have merit in itself, but when combined with others it loses character. The successful use of a variety of wall surfaces, then, depends upon the skill with which they are placed together. On this small Dutch Colonial house the first floor wall of the main structure is stone with brick lintels, the stone continuing up to form the chimney. The gable ends are clapboard and the extension wall is stucco. All are combined harmoniously in a design that is pleasing and livable.

Dwight James Baum was the architect



A favorite design for teapots among Staffordshire potters was the sitting camel with a dolphin handle

COLLECTING SALT GLAZE WARE

Here Is a Field Not Too Expensive in Which the Ceramic Hobbyist Can Wander With Profit

GARDNER TEALL

SOME three years ago a remarkable collection of ceramic pieces brought together by Mr. Thomas B. Clarke was dispersed by sale, a collection which contained a far greater number of examples of English salt glaze than had, probably, ever before been brought together by an American collector. Since this event interest in the subject of salt glazes has grown apace in America.

In his introduction to the catalog of the Clarke collection, Mr. Dana H. Carroll referred to "the charm of 18th Century salt glazes . . . as seen on the soft and rich surfaces of the mahogany and oak furniture" and wrote, "It was just such furnishings of 18th Century England which the salt glaze dishes and ornaments originally decorated and served —the sideboards and cupboards, the tables and dressers—and they speak in the same tongue on this side of the sea. In fact, they bring Albion with them; note the teapot fashioned in the form in miniature of an Englishman's home. In the open lattice and basketry of the dishes for table use and adornment admirers see the 18th Century Englishman's attempt to produce plastic ornament in concord with the designs found in his imported laces and damasks. Again he weaves openwork baskets, as the worker in whites, intertwining the stems of the grapevines and training its leaves for decoration. Fruit baskets, sugar bowls and creamers, tea caddies and cruet stands and sauce-boats, épergnes, chestnut bowls and hot water plates bespeak the hospitable board, and plaques, jardinières and statuettes the more purely decorative aspirations of artificers who worked homogeneously rather than as imitators of the stranger."

Perhaps the salt glaze teapots in curious form particularly arrest the collector's attention. Mr. Carroll's reference to the one fashioned after an Englishman's home brings to mind the suggestion that such were designed and manufactured for the occasions of various local housewarmings. Familiar to collectors, too, are those remarkable salt glaze teapots in the form of caparisoned camels in sitting positions—of which there are to be found some three different poses—generally with dolphin handles reaching from the hind-quarters to the tank upon the saddle. Then there were the heart-shaped teapots from which lovers took their tea; teapots in the form of squirrels—curious in having a sheep's head and squirrel's body; cauliflower pots (although these are rare in salt glaze) and various other curious shaped pieces.

Mr. Frank Freeth classifies the Staffordshire salt glaze teapots as (1) The pecten shell, in which the design of the side of the teapot represents either one shell or three or four superimposed with elaborate shell, bird and acorn patterns often taking their place; (2) The house homely in design but occasionally having the royal arms over the door; (3) Ani-



Teapots representing an Englishman's home were often made for housewarmings



This irregular shape belongs to one of the Staffordshire styles

Tureens were not uncommon subjects for salt glaze potters



An intricate basket design decorates this 18th Century Staffordshire piece





Basket weave and panel designs in relief enrich this salt glaze plaque

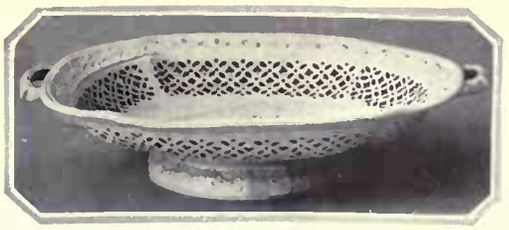
The design of the plate to the extreme left is reminiscent of Wedgwood



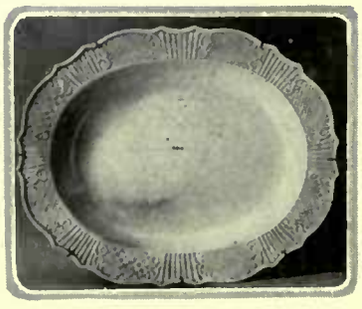
A cream jug in salt glaze of Staffordshire manufacture

mals and grotesque figures; (4) Heart-shaped; (5) Quadrilateral, hexagonal and octagonal, bearing panel designs in relief; (6) Irregular shapes with historical designs, such as the Admiral Vernon subjects; (7) Drab-colored with white handles and spouts and white and blue ornament applied; (8) Enameled salt glaze probably introduced after 1751 and before 1760.

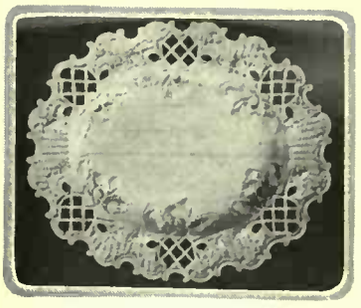
The invention of salt glaze was an early one, salt glaze stone ware having been in use in northern Germany in the 16th Century. Cologne was the great market in this century, from which the German salt glaze wares came to be known as Cologne ware. Probably the manufacture of salt glaze in Flanders was contemporary with that of the Rhine countries. This Flemish ware was known as Gres de Flandres. These wares of Germany and the Low Countries form the first division of salt glazes, classified as (1) salt glaze stoneware. The next division (2) comprises the salt glaze wares of England, while the last division (3) holds the salt glaze made in the United States. The stone wares of divisions 1 and 2 are quite different in effect from the thin English white body salt glazes with which we are particularly concerned. These lovely salt glazes which made their appearance in Staffordshire toward the close of the 17th Century followed the earlier and coarser salt glazes of Fulham and Nottingham. The Fulham and Nottingham types were originally close imitations of Frechen brown ware—made in Frechen, near Cologne—being inspired by the qualities of foreign salt glaze stoneware which were imported into London in the 17th Century.



Pierced work, as in this Staffordshire fruit dish, was one of the methods of decorating Staffordshire salt glaze



Fluting and basket weave design elaborated the edge of this 18th Century platter



Here a combination of basket weave, pierced work and raised designs has been used

The romantic tradition of the discovery of the art of making salt glaze in England has been disposed of by competent authority. The old tradition had it that while a servant was engaged in boiling salt in an earthen vessel, the brine was permitted to overflow and boil away, the result being a partial glaze on the outside of the pot. This, of course, would be chemically impossible.

The Elers brothers, Dutch potters arriving in Staffordshire, have also been credited with the introduction of salt glaze into English manufacture somewhere about the year 1690, but recent research seems to indicate salt glaze pieces of local make antedated their arrival in England. However, it is probable that the Elers were the first to produce pieces of fine white salt glaze, although only in small and perhaps experimental quantities, preferring to continue their other wares.

As early as 1671 John Dwight of Fulham took out a patent for a ware competing with "the mysteries of Cologne ware", producing some very fine pieces, among which were portrait busts of Prince Rupert, James II and the wife of Samuel Pepys, the indefatigable diarist.

The Nottingham salt glazed ware dates from the beginning of the 18th Century. In his monograph on "Salt Glazed Stoneware" Edwin Atlee Barber describes the Nottingham salt glaze as follows: "It is thin in substance, well potted and graceful in form, but crudely decorated with simple designs, the prevailing subjects being scrolls, flowers and foliage and frequently inscriptions, scratched in the clay while wet. The glaze is of a bright red-brown tint, and somewhat metallic lustre, caused by a thin wash of ferruginous clay. The surface of the ware is much smoother and less granular than that of Germany and Flanders. Most characteristic in form are the mugs, pitchers or jugs with ribbed or horizontally corrugated necks, two-handled cups, and the celebrated 'bear' jugs, covered with shaving of clay to produce a rough appearance, the head being detachable to serve as a drinking cup, while

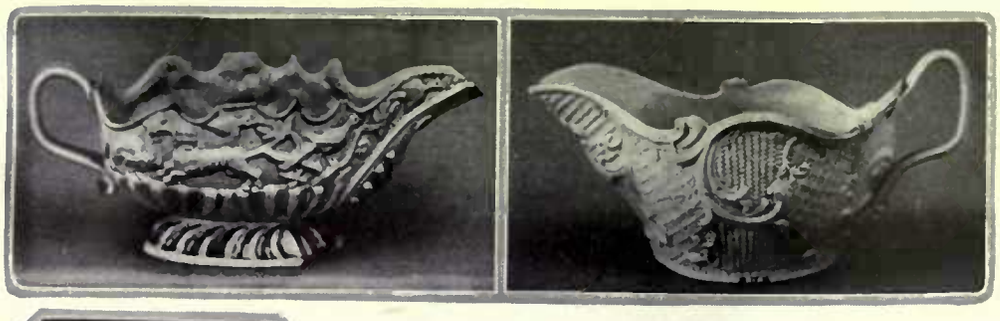
(*Continued on page 72*)



The translucence of the Staffordshire salt glaze, in addition to the delicate decorative designs, are found in this 18th Century fruit dish



The pecten shell furnished inspiration for the decoration of this salt glaze cream jug



For this sauce boat the hunt and the shell pattern have been used

Another sauce boat is decorated with several variations of basket weave

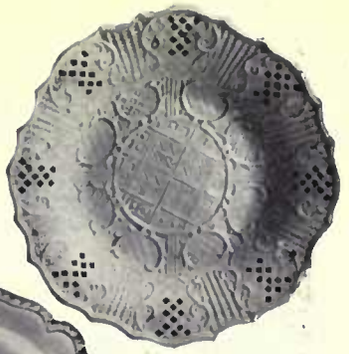


Everything connected with the ceremony of tea was made up in salt glaze

The octagonal form is one of the well-known Staffordshire shapes

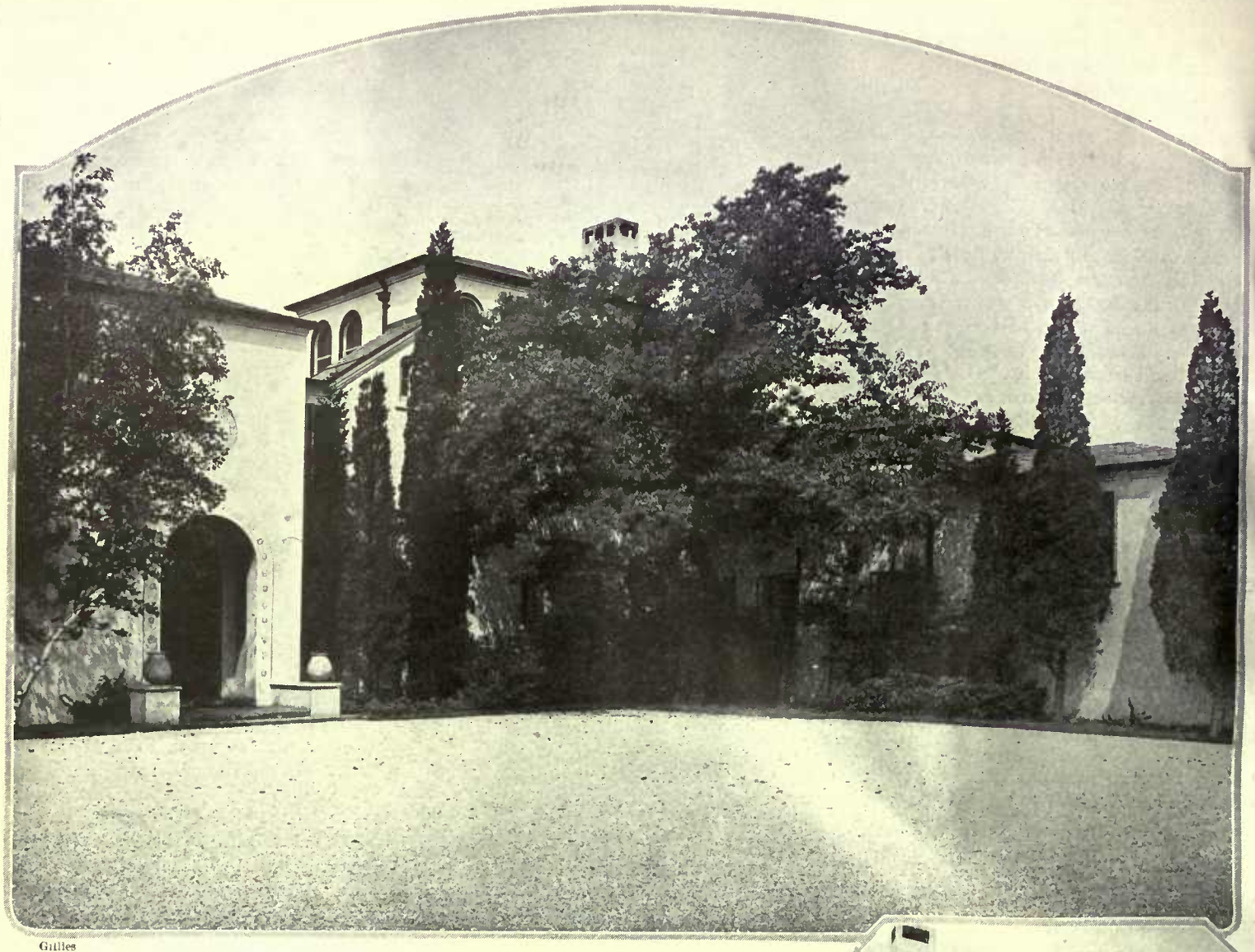


A delicate corded edge gives simple richness to this 18th Century plaque





A great variety of decorative motifs is found in this 18th Century Staffordshire plaque



Gilles

The architecture is in the style of the Italian farmhouse and is executed in stucco with gray slate roofs. The entrance, which is on a wide forecourt, is marked by a colorful fresco around the door

Spanish furniture has been used throughout the house, the plain walls furnishing the desirable background. In the dining room the walls are old ivory and the hangings blue. Aimee Jones, decorator





Cedars planted close to the stucco walls reproduce the atmosphere created in Italian country places by cypress trees. The landscape planting is by Armand Tibbets

THE HOME OF STONE, PIPING

An Italian House Remodeled

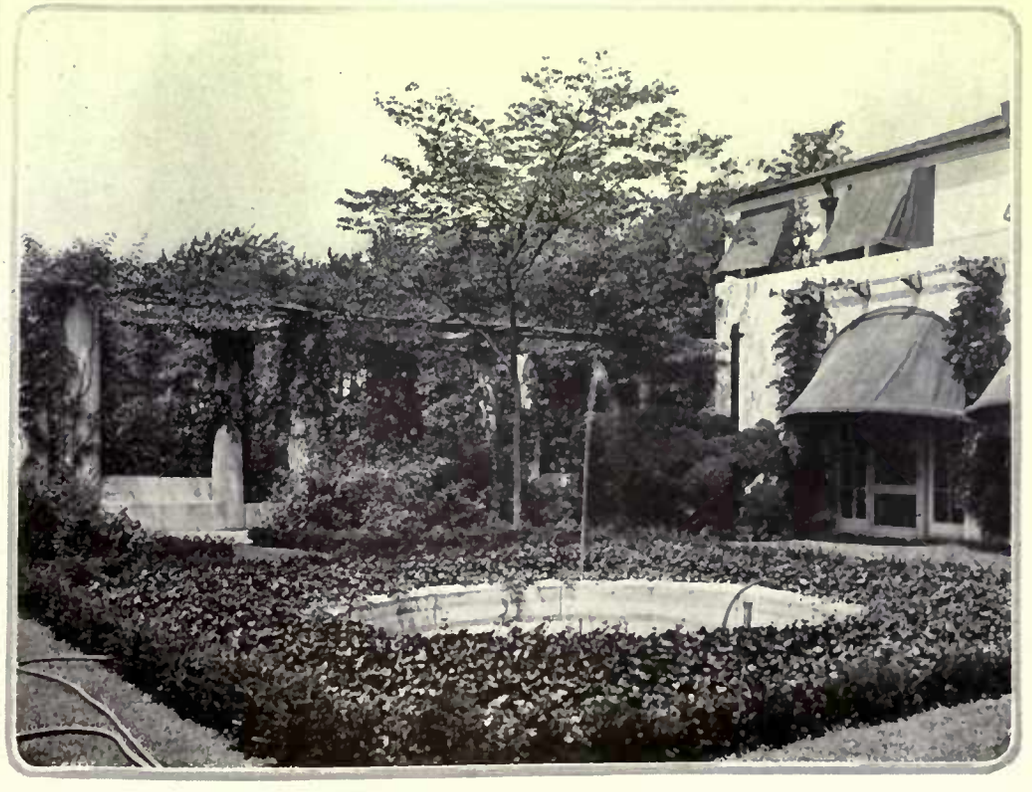


The gardens are in terraces, one being close to the house, with cement steps leading down to a broad path and the farther reaches of the garden. Old box specimens give an air of age to this entrance

A famous pergola at Capri furnished the inspiration for the pergola that closes in one end of the house terrace. Before it is a pool surrounded by a low planting enclosed by a box hedge



The entrance vestibule leading into the garden is a cool passage with flagstone floor and a wrought iron door. Wilson Mizner was the original architect of the house



CHARLES A. ROCK, L. I.

by Welles Bosworth, Architect



Mattie Edwards Hewitt

Irregularity of contour is desirable in massed border plantings of flowering shrubs. Here it is secured by the form of the spireas which form the bulk of the middle-ground planting. Good gradation from the grass walk to the trees is particularly shown at the left side of the photograph. In more extended situations, this ascending slope from front to back could be more gradual

THE INTELLIGENT USE OF FLOWERING SHRUBS

Some General Principles Which Govern the Selection and Arrangement of This Important Class of Plant Material

ROBERT S. LEMMON

IN the last analysis, the three great classes of plant material that most of us have to consider when we plan our home grounds are flowers, trees and shrubs. Each has its place in the scheme, each complements the others in building up the ensemble. All the basic requirements of color, size, form and habit are found in the sum total of these three groups. Their most telling effect is realized only when their several functions and limitations are understood and followed.

The shrubs which form the subject of this article are those whose blossoms in spring, summer or early autumn constitute one of their strongest claims to consideration. The beauty and delicacy of the flower garden is theirs, backed by no little of the feeling of hardiness and permanency that is characteristic of trees. They play an indispensable part in every landscape plan, be it large or small.

Perhaps the most effective use of these deciduous flowering shrubs is in masses bordering the lawn, driveway and similar areas, where they constitute at once an unmistakable boundary and a transition zone that leads into the taller background of trees, house or distant hills. Here the spireas, deutzias, weigelas, forsythias and the like will make up the body of an arrangement that presents sufficient variety to wear well and will not call for expert knowledge in the matter of culture. Another good grouping can be made of single species such as lilacs, selecting perhaps a half-dozen modern varieties so as to secure a range of color and size. Almost invariably the one great rule of all mass plantings should be applied: use comparatively few species, duplicating these as often as need be to make up the desired total. In this way one can avoid the patchwork effect which too frequently comes with a great diversity of kinds. The requisite variations in color, form and height can be obtained within the limitations of this rule if one selects wisely.

Flowering shrub massings call for irregularity of contour, vertically as well as horizontally, unless a distinctly formal effect is sought. This, of course, is a matter of arrangement, locating the place for each individual plant with full knowledge of the part it will play in the completed whole. The taller sorts should not be restricted to the back of the planting; here and there toward the front one of them will serve as a pleasant accent point. Of

course, the bulk of the front shrubs should be low, that they may conceal the somewhat bare lower stems of the tall growers and form a line gradually dropping to the immediate foreground.

The second main group of shrub uses includes out-and-out hedges and those ever-varying plantings whose chief object is to blot out some undesirable view. Here regularity of line rather than variety should be sought. One species, such as Rose of Sharon, hydrangea or Amur River privet, is preferable to a mixing of different sorts, for the sense of continuity should be maintained. Shearing as soon as the blooming season is over will even off any stray branches that rise too high or spread too far.

The third important application of shrubs to the landscape picture is where they are used to mask the foundation walls of the house and tie the whole structure to its site.



Spirea and weigela, with the pale green of young oak leaves above and the white of dogwood behind —a wonderful spring boundary for the broad lawn

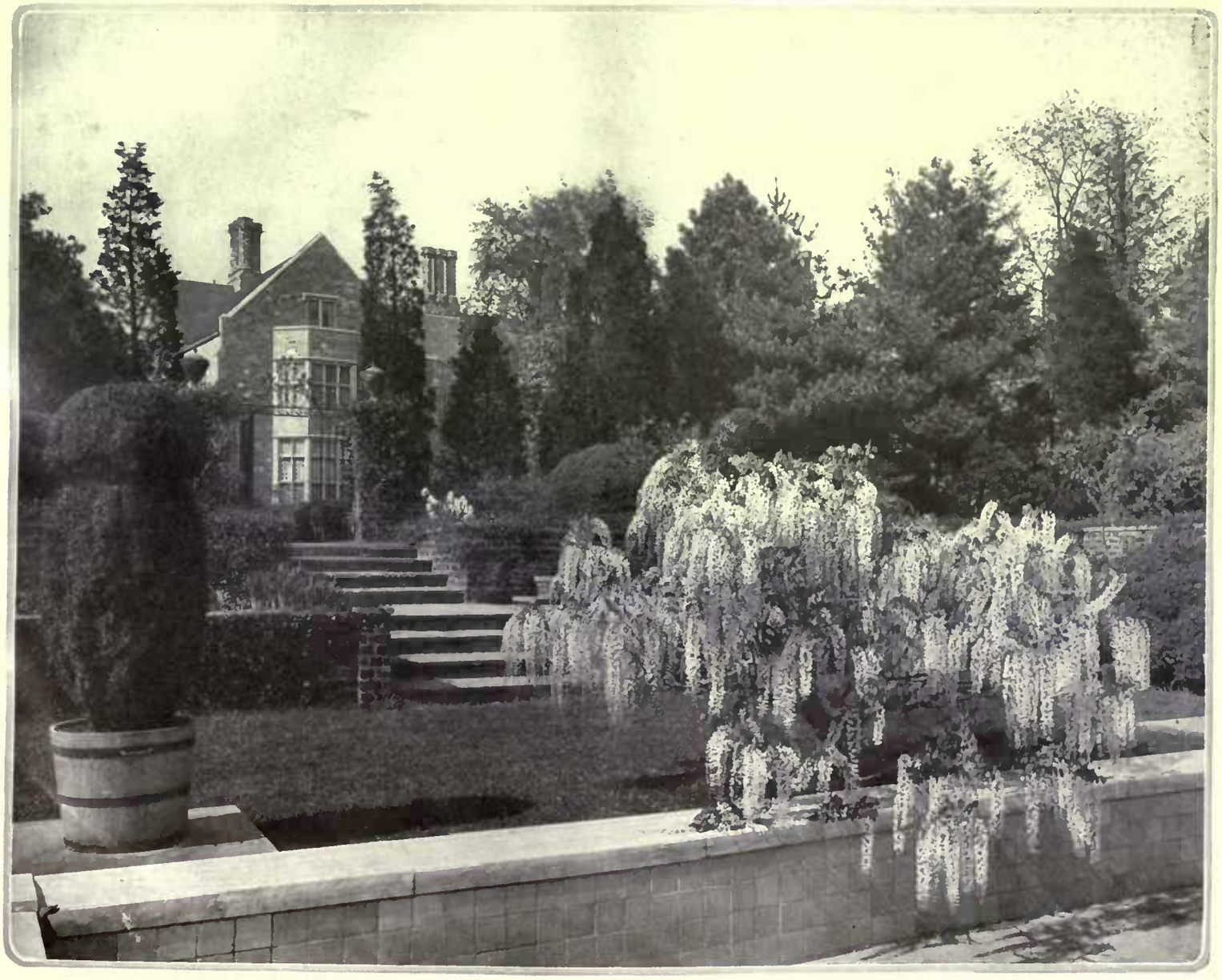
Virtually every residence calls for good foundation planting, for which purpose hardy shrubs are far superior to herbaceous flowers because of their greater effectiveness throughout the year. The general principles of massing are applicable here as in the case of boundary plantings. Shrubs should be selected for their color, season of bloom, height and habit, depending upon the individual house—details which a good nurseryman's catalog will furnish.

The day of the single specimen shrub, flaunting its beauty ostentatiously in an otherwise open sweep of lawn, is happily passing. Now and then, as part of a background or in some obscure corner, such a shrub rounds out the picture as nothing else will, but such cases are not common. Do not use specimens just for the sake of using them.

In conclusion, remember that au-

(*Continued on page* 82)

Occasionally the single specimen is highly effective as a focal point of attention. This wistaria, pruned and trained to bush form, suggests the possibilities







Gillies

The garage is reached by a covered passage that forms one side of the house terrace. With the house it makes a colorful group set naturally on the gentle slope of a meadow. The roofs are of mottled slates laid irregularly, giving a pleasantly varied and at the same time unified effect



English cottage architecture has been well adapted to this American country house problem

Occasional half-timber breaks the rough, cream-colored stucco of the walls



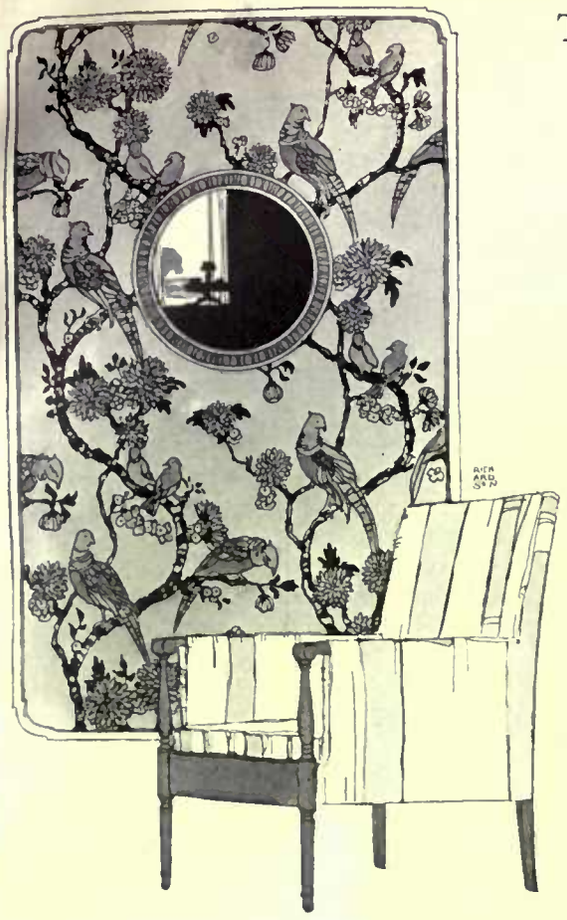
THE HOME OF THOMAS T. HOPPER RYE, N. Y.

LEWIS COLT ALBRO, *Architect*

As it was built for a lover of flowers, the house is surrounded by gardens. The rear garden holds a little pool with iris planted about in clumps

TEN DISTINCTIVE WALL PAPERS

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



A gay paper in a chintz design could be used in a bedroom, breakfast room or sun parlor. It would be attractive used in panels and comes in brilliant colors on either a gray or purple ground. $6 a roll



A bedroom paper in rose, blue, violet and green on a gray ground is $1.75 a roll



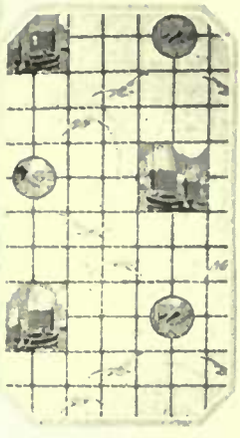
Revolutionary scenes in green, brown, red-orange and blue on a gray ground come at $2.50



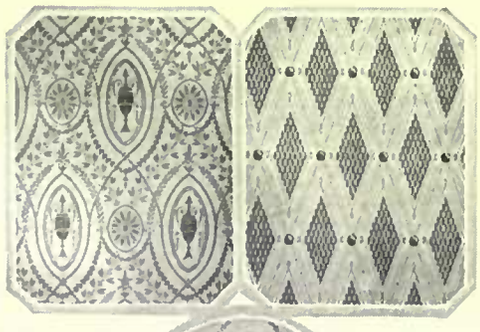
An Adam paper remarkably pure in design can be had in gray, tan or Wedgwood blue on white. $4.50



Charming Louis XVI paper suitable for a bedroom, boudoir or small sitting room in Gobelin blue on tan. $3.85



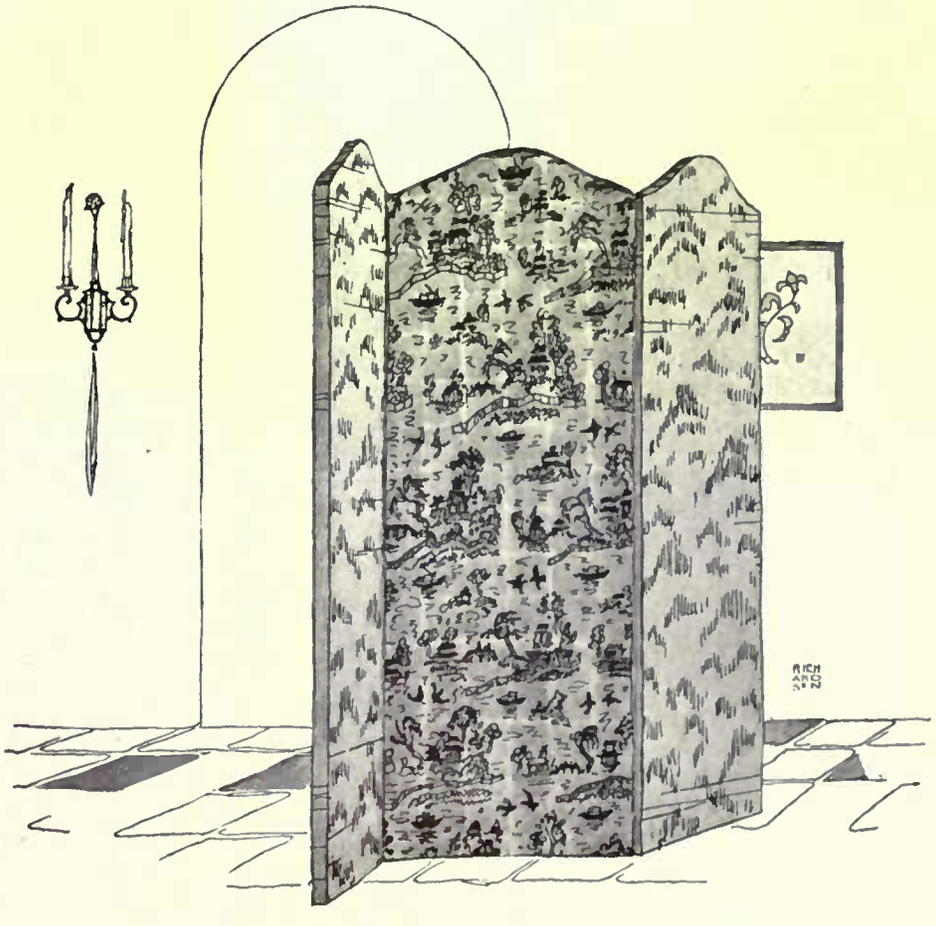
For a child's room comes a Holland tile paper in blue, pink, yellow and green on a gray lattice ground. $2



Formal and charming is this Adam design which comes in sepia on ivory or gray on white. Priced at $3



An unusual paper for a hall, morning room or man's bedroom may be had in tones of tan or gray for $1.10



(Above) An Empire design in dark blue and white on a tan ground makes an attractive paper for practically any room. $5.85

The Chinese willow design of this metal paper makes an effective screen. It is black on either silver or gold. $10 a roll. Plain gold or silver paper $8. 2 rolls are required for a screen 6' high

THE BOLD COLORS OF AN AUTUMN GARDEN

In This Last Season Nature Seems to Outstrip Herself in Richness of Tone and Abundance of Bloom

ELSA REHMANN

THE autumn garden is luxuriant, abundant as a rich harvest. It is a garden of renewed vigor as if it delighted in the cool weather. It is a garden exerting itself for one last grand display before the cold weather cuts it down.

The autumn garden is full of flowers, an all-over tapestry effect, for the showing of bare earth which in the springtime is full of promise only spells failure in the autumn. The watchword of the autumn is fulfillment for months of work and waiting.

The autumn garden is rich with flowers, for the pastel-made garden of the spring, where the color is laid on ever so lightly, has been covered over with the color of the autumn, which is laid on thickly and heavily as with bold brush strokes.

The autumn garden has two contrasting moods. The one is soft and hazy, like the early morning mists, with flowers like ageratum and the returning bloom of nepeta, scabiosa and lavender stock, lavender and purple asters, blue spirea and *Salvia farinaceæ* and blue eupatorium and buddleias. The other mood is rich like the autumn foliage and colorful as a sunset. It is gay with calendulas and marigolds, rich with varicolored zinnias, hot with flame-colored phlox and tritomas, gaudy with cannas, glorious with scarlet dahlias and burnished with all the various dahlias that are yellow and apricot, buff and fawn, amber and salmon, old gold and copper and bronze. It is in the assemblage of these colorful flowers that the autumn garden reaches its finest fulfillment.

THERE are two kinds of flowers in the autumn garden: those that are really autumn flowers and those summer flowers that linger on lovingly well into the fall. The heliotrope that has been blooming modestly all summer has become careless and widespread and blooms with abandon in the autumn. The giant zinnia that has been well-behaved throws out great far-reaching arms in the autumn. The few scabiosas and annual larkspurs, even the stray *Delphinium belladonna* that has lingered on well into September, add just the right touch of delicacy to the autumn flowers. And I have seen phlox Mrs. Jenkins raising great white trusses among the large flowered White Queen asters as late as the first of October, and on the same day phlox Antonin Mercie was building up the intermediate color tier between heliotrope and buddleias still full of vigor.

It is hard to tell, indeed, whether to consider such flowers as dahlias as summer or autumn flowers when those that are slightly forced bloom by the fourth of July and those that are planted late come into bloom in September. The same may be said of many annuals. I know one gardener who has his annuals blooming early in July. Then when his people go away for the midsummer he actually cuts his annual garden down to 6″, and behold by September it is in the fullest vigor again. But there are many annuals, too, that go on blooming happily all summer and well into the fall—annuals like marigolds and zinnias and calendulas. In fact, I have seen calendulas still in bloom in December.

A great many of the autumn flowers really begin to bloom about the middle of August—such flowers as the rose-colored sedums, *Lilium speciosum* and New England asters, and all the great sneezeweeds and sunflowers, the heleniums and helianthus, respectively. I like helenium Riverton Gem the best, for its reddish bronze flowers have a real autumnal tone. And among the sunflowers, the annual Stella with its pale flowers seems most charming to me. I saw it once used with calendulas and African marigolds in cream and orange shades. It was used very sparingly—two or three plants perhaps in the great mass of the other flowers, as if they were some very choice variety. Generally these groups like full sway over the garden in their season. They are luxuriant to the point of becoming a nuisance, but it is this very quality that makes them so wonderfully effective in great borders.

ONE of the real autumn flowers is the blue spirea, a delicate plant easily winter-killed but altogether soft and lovely. The lavender-blue eupatorium is a sturdier plant but with a charming hazy quality to its flowers. Among light blue flowers there is the perennial blue salvia, *Salvia azurea,* that looks well with tall white phlox and boltonias and is particularly happy when its charming annual relative, *Salvia farinaceæ,* in hazy blue and silvery white, makes a foreground for it. The autumn cimicifugas or white snakeroots are comparatively rare plants. Like their summer relative, *Cimicifuga racemosa,* they like the deep shade amid ferns and look particularly well placed against gray stone walls. A *Clematis paniculata* may, perchance, have trailed over the wall and be adorned with its feathery fruit. *Clematis paniculata* is one of the few autumn blooming vines. The great polygonum with its white film may still be out, and the annual cobea may have a few flower trumpets left, but for an autumn show the clematis is all-satisfying. As for other vines, there are orange-berried bittersweet and matrimony vine with lavender berries; there are *Vitis Henryi* with turquoise fruit and honeysuckle with shiny black berries, and there are the coloring Virginia creepers that are particularly fine as a background for anemones.

Japanese anemones—the white anemones with a chastity quite unrivaled and the pink ones with a soft femininity altogether lovely—are, perhaps, the most precious flowers of the autumn. They have a delicacy altogether spring-like. They are so choice that the companionship of only the most delicate plants seems appropriate. For this reason they look well with *Lilium speciosum* and with snapdragons.

Anemones like cool, half-shaded places. They like to stretch their white bloom the whole way under an arbor. I like to see the white anemone amid ferns, and I have planted the pink Queen Charlotte among the laurels in a semi-shady garden on the edge of a woods trying to bring the wondrous pink of the laurels back to the autumn garden.

THE most prominent autumn flowers are the asters. They are the finest of all the autumn rayed flowers and have a range of soft shades. There are white asters and pink ones, but the finest are the blue and lavender ones. I like the shy white and modest pale blue asters of the woods. Nature has a delicate way of handling her wood asters, for she scatters them ever so lightly as if they were especially precious. It is in this same spirit that I have seen asters planted in semi-shady gardens intermingled with the delicate foliage of columbines and meadow rues. This more delicate handling is charming, too, in the mixed border where the aster plants are to be found in clusters interspersed amid spring and summer flowers. Such asters as Climax make fascinating high points when planted in clusters of five to seven plants at either end of a border otherwise low and flat. And such asters as *ericoides* with lovely mounds of feathery bloom quite in the spirit of Baby's Breath, can be used like it spotted singly through the border.

But with some of her wild asters Nature is more lavish, for you often see the New England aster, for instance, displaying itself in great masses through the fields. In this glorious display of asters many autumn gardens show their finest spirit. Planted in rows 2′ or 3′ apart in order that each plant may become full and well-formed, they rival the hot-house cinerarias. I once saw the New England aster, Climax, White Queen and the rose pink St. Egwin used together in this way with great effect. The New England is the tallest of this group and the most straggly. Climax is a more orderly plant with splendid dark green foliage. White Queen is the best tall white variety, while St. Egwin is quite different, a very compact plant not over 3′ high with dark gray-green foliage. This diversity in height and character intensifies the beauty of the border.

THIS border was as near a rival as I have seen to the picture of the Michaelmas Daisies in Miss Jekyll's "Color in the Flower Garden". Miss Jekyll seems a

(*Continued on page* 66)

A LITTLE PORTFOLIO OF GOOD INTERIORS





Gillies

To create the dining room in the New York home of Mrs. R. M. Littlejohn there are used such diversified elements as a groined ceiling and an Italian mantel, black and gray marble flooring with an Oriental rug, a black baseboard below rough plaster walls and 18th Century English furniture

The living room in the home of Alonzo Potter, Smithtown, L. I., is comfortably furnished without regard for period styles. The mantel came from an old New York house. The walls are canvased and painted in ivory. The furniture is Colonial in feeling. Peabody, Wilson & Brown, architects



Harting



The views on these two pages are from the New York home of Mrs. R. M. Littlejohn, of which Maude Sterner was decorator. The living room walls are covered with gold tea chest paper, the woodwork being glazed to match. The coloring is taken from the 17th Century lacquer desk

Brocade curtains of a Chinese Chippendale design in tawny brown and made up with heavy valances hang at the windows. On some of the furniture, which is 18th Century English, the coverings are rare needlework, on others Chinese brocade has been used. The mantel is antique



In one of the bedrooms the walls are paneled and painted cream. Color is found in the glazed chintz curtains which have a buff lattice background with a rose pattern. They are edged with old blue fringe. Red glass bottles and a yellow flower bowl are on the mantel



A fine old Chippendale four poster sets the standard for the furnishings of this bedroom. The chintz of the curtains has been used for valance and covers, with old rose lining. It also upholsters the sofa. Pillows are old rose. One of the chairs is covered in French blue

REVIVING THE LAVABO

This Convenient Adjunct to Renaissance Houses Lends Itself Admirably to the Modern Dining Room

COSTEN FITZ-GIBBON

A LAVABO, as the word itself indicates, has to do with washing. It was originally a washing accessory employed in ecclesiastical usage. Afterwards it was adopted as a polite and convenient adjunct in the houses of the well-to-do, and during the later Middle Ages, the Renaissance and, indeed, to some extent even as recently as the 18th Century, in Italy, France and Spain especially, but elsewhere also, it formed a part of the equipment in whatever apartment meals were ordinarily eaten.

Historically it may be regarded as a relic of the time when table paraphernalia were not so highly developed and minutely specialized as they are now, and when, in the accepted code of table manners, it was a polite and grateful thing to lave one's fingers before sitting down to meat and a necessity to do so after rising from the table. Commonly an object of grace and elegance in itself, it was the forerunner of two utilitarian but unpretty modern articles—the stationary washstand and the water cooler.

Without venturing to insinuate that modern society needs to bathe before sitting down to meals, it is not amiss to suggest that the lavabo might be restored to its ancient place in our present-day dining rooms as a feature of both decorative interest and practical utility combined. As a means of bringing running water into the dining room, whether the water be previously cooled for drinking purposes or whether it be used only for filling urns, percolators and finger bowls, the presence of the lavabo is justified from the utilitarian point of view. It is with its character as a feature of decorative interest, however, that we are here chiefly concerned.

The lavabo was of two sorts, the fixed and the portable. One of the illustrations shows a 15th Century lavabo still in use in the dining room of a famous Florentine villa. The lavabo niche, recessed about 9″ or 10″ into the wall, is framed within pilasters and an entablature of exquisitely carved stone—the gray *pietra serena* quarried from the surrounding hills—wrought in a style that strongly suggests the work of Mino da Fiesole or some of his pupils.

A square of white marble sculptured in crisp relief, and let into the wall at the back of the niche, contains the faucet which issues directly from the end of a wine cask presided over by two frisking winged cherubs carrying chaplets of roses.

(*Continued on page 66*)



A bold design is afforded by this 16th Century Tuscan lavabo in a semi-circular niche with coved scallop shell head and vase-shaped basin

Although now sealed up, this scallop shell Tuscan lavabo still serves excellently as a niche. The purity of its design deserves examination



This lavabo of the 15th Century is still in use in a Florentine villa. The frame and faucet surround are exquisitely carved



This three-deck lavabo is Venetian Gothic in design. The water is poured in a top reservoir and drawn through faucets





Mermaid, the upper one of these narcissi, is unusually large, with white perianth and bold, creamy colored crown. The lower flower, Cleopatra, is a magnificent yellow of the trumpet type



LEADERS OF THE NARCISSUS RACE

Of the Hundreds of Named Varieties, These Are Among the Best

TRUMPET TYPE

All yellow: Cleopatra, Olympia, King Alfred, Van Waveren's Giant. *White:* Peter Barr, W. P. Milner. *Bicolor:* Duke of Bedford, Weardale Perfection, Spring Glory, Glory of Noordwijk.

INCOMPARABILIS TYPE

(*Large chalice-cupped*): Bernardino, cream and orange; Great Warley, white and clear yellow; Bedouin, white and orange-scarlet; Will Scarlett, orange-red and cream.

BARRII TYPE

(*Short-cupped*): Masterpiece, cream and orange; Red Beacon, ivory, sulphur and orange-red.

LEEDSII

(*Eucharis-flowered*): Czarina, white and citron; Sirdar, silvery white and cream; St. Olaf, white, cream and sulphur; Lord Kitchener, white and primrose; Mermaid, white and cream; Queen of the North, white and lemon.

TAZETTA HYBRIDS

Admiration, sulphur-yellow and scarlet; Klondyke, yellow and golden; Mignon, white and orange-scarlet; Elvira, yellow and orange.

POETICUS TYPE

Cassandra, white and dark red; Horace, white and dark red.

BEST FOR NATURALIZING

Emperor, Empress, Madam Plemp, Sir Watkin, Conspicuus, Katherine Spurrell, Mrs. Langtry, Poeticus recurvus, Poeticus ornatus.



Sir Watkin is one of the most satisfactory kinds for naturalized planting. Its perianth is sulphur color, and its yellow cup is tinged with bright orange. A bold, handsome flower

Another splendid trumpet narcissus is Olympia, in two shades of yellow. It is excellent both for growing outdoors and for forcing to produce winter blossoms in the house

IF YOU PLANT BUT A DOZEN PEONIES

You Will Do Well to Make Your Selection from the Long List of Modern Varieties—Four Collections of Varying Costs

GEORGE H. PETERSON

I WOULD consider it a very great hardship indeed were my planting of peonies confined to twelve varieties, as would any one who has planted the modern peony in a number of its best sorts. There are, however, many whose space or purse will not well permit a greater number or expenditure, and it is to these that this article will, I hope, particularly appeal.

I think it can be safely said that in the past ten years more general interest has been shown in this most worthy flower in America than during the preceding thirty years, and to one who has believed in, loved and lived with the peony for almost this period of time this awakened interest is indeed most gratifying.

Not the least of the peony's appeal is that it will grow and bloom wherever flower-loving people live, provided it is where winter brings more or less (the more the better) freezing, and this will include most of our country from Georgia to Alaska, inclusive. Furthermore, the rarest and most beautiful sorts will thrive and bloom year after year just as easily as the old-fashioned "pineys" which came up smiling every June in the much-referred-to Grandmother's garden.

The past two springs brought disappointment and even grief to the grower of many a flowering and other plant, but the peony has twice again demonstrated its ability to come triumphantly through anything which nature may send to us in the way of weather. In fact, after the exceptionally severe and prolonged winter of 1919-20, this flower was more prolific of bloom and of better quality than in any other year of the writer's experience. Bitter weather is not usually thought of as conducive to flower excellence, but it really helps the peony.



Reine Hortense is perhaps the finest all-around pink peony. Its flowers are large and evenly formed, the habit of the plant is good, and its blossoming can be depended upon

There are various species and classes of peonies, some of which will prove of interest only to the long-experienced planter and collector, but as this article is devoted to the man or woman who must confine himself or herself to but a few varieties, I shall restrict myself to the chief class of all—the Chinese peony, or, as it is botanically known, *Pæonia albiflora.* This is a true herbaceous plant, the foliage dying each fall and the ever-increasing growths springing up anew each spring from the root.

The development of this class began the first half of the 19th Century, but a great deal of progress was not made until the latter half of that period, when the French, who had become the most skilled hybridizers in the world, took hold of the peony in earnest. Among the most successful of French raisers of that time were Calot, Crousse and Mechin, many of whose productions are among the best-known and most-grown varieties of our day. Following in their footsteps came Dessert and Lemoine, both of whom are still at work at Chenonceaux and Nancy, respectively. Some of the productions of these two raisers outshine anything which has gone before. Among the most notable of the former's productions are Mons. Martin Cahuzac and Therese. The former is the darkest red, good double peony yet produced. Therese alone is worth a quarter of a century's effort. In annually perfect and profuse blooming qualities, in symmetrical



A splendid white, fragrant sort is Festiva maxima, a vigorous grower with large foliage and long flower stems. Photographs by courtesy of George H. Peterson



Philomele blends guard petals of soft pink with a center of golden yellow and rose



White guard petals and a lemon yellow center mark the fragrant Duchess de Nemours



Milton Hill is one of the latest flowering peonies. The beauty of its salmon-pink petals cannot be even faintly suggested in a photograph





The flowers of Jubilee are exceptionally large, fairly fragrant, flat in form and long-stemmed. The color is creamy ivory white, fading to pure white

habit of growth and in quality and size of bloom, it leaves nothing to be desired. Tourangelle and Souv. de Louis Bigot are two comparatively recent productions of great promise from this master hand.

Among many introductions of very great merit, Lemoine has given us Le Cygne and Solange, two varieties which have climbed to the top rung of the ladder; in fact, the first variety is usually considered by connoisseurs the acme of perfection in the peony.

America, where the peony is grown to a greater state of perfection than in Europe, was slow in seeing the possibilities of this flower. It is true that Terry, working apparently at random but in quite a large way, brought into being a large number of varieties during a half century of labor, most of which, however, proved worthless. Among other American producers, the names of Richardson, Hollis, Rosenfield, Shaylor, Brand and Pleas are associated with varieties which have proved their worth. The names of others will doubtless soon have to be added to this list.

A splendid early peony for general planting is Madam Calot, blending flesh color, blush, crushed strawberry and white in its petals



A dormant peony root as it appears in the autumn when ready for planting. The small buds or "eyes" will develop into next year's flower shoots

New Varieties

Before going into the subject of cultivation, it may not be amiss to state here briefly how new varieties are produced, especially as there seems to exist a quite general lack of knowledge on this phase of the subject among amateur growers. The peony does not come true from seed, but does always come true from a portion of the root. I particularly mention this latter, since not infrequently some one has told me that he or she has been informed that if varieties of different colors are planted in the same bed or proximity, sooner or later the characteristics and colors of these different varieties will change. My answer to this is briefly: "Not in a hundred years."



A distinct and impressive sort is Eugenie Verdier, one of the most beautiful peonies grown. Its color is flesh pink shading to a white center. The length and drooping habit of the stems are characteristic

Producer and Public

The raising of new varieties is a fascinating and interesting work, and, in my opinion, should not be indulged in by the public distributor of roots. Just as a parent is not a fair judge of the merits of his child, so the producer of a new variety is not, as I see it, competent to pass on the value of his production. Were it possible to limit the production of new varieties to those who would first have to sell them to a distributor, the planting public would be saved disappointment.

Seeds are usually gathered in August and may at once be set 2″ deep and about 1′ apart, rows to be from 2′ to 3′ apart. Most of the seed should sprout the next spring, although some of it will lie dormant another year. You will have to wait about four years for blooms to appear, and it will take at least five years from the time the seed is sown to determine if you have a really desirable new variety. If there is one such to every thousand plants, you will be fortunate. It will thus readily be seen that the growing of new varieties is not a profitable commercial undertaking. Of course, where the flowers are skilfully hand-pollenized, the chances of getting a good

(*Continued on page* 78)

WALNUT FURNITURE IN THE DAYS OF QUEEN ANNE

This Fashion Which Intervened Between Oak and Mahogany Has Its Own History and Distinguishing Characteristics

A. T. WOLFE

THE furniture which is known as Queen Anne walnut reflects in its style the history of the period during which it was evolved.

Before the Restoration furniture was plain and somewhat austere, strength and utility were regarded as essentials, and little attention was paid to merely decorative value. According to Evelyn, sturdy oak was used for the bedsteads and the massive tables which were built for endurance, and were "fixed as the freehold"; while "joynt stools" and benches were almost the only large movables made. With the accession of Charles II came "a politer way of living", which brought about a complete change in the nature of household appointments, and by degrees the last traces of Elizabethan modes and manners disappeared. There was a new taste for color, lightness, even frivolity. It was this taste which brought walnut into vogue; it had color and luster which accorded well with the new figured silks, satins, "taffetys, and mohaires", and it was better adapted for turned and richly scrolled woodwork, being less liable to fracture than the stubborn oak. Also, it was lighter, and this was a consideration, since furniture had ceased to be fixed in its position. The chair, which had formerly been an isolated seat of honor, had come into common use, so that it was an advantage if it could easily be moved here and there by the court ladies for gossip or cards. The typical straight-back chair of this period, carved with double scrollwork and straight-stretched legs, was nearly always made from walnut, though it is not infrequently described as oak in the modern sale room.



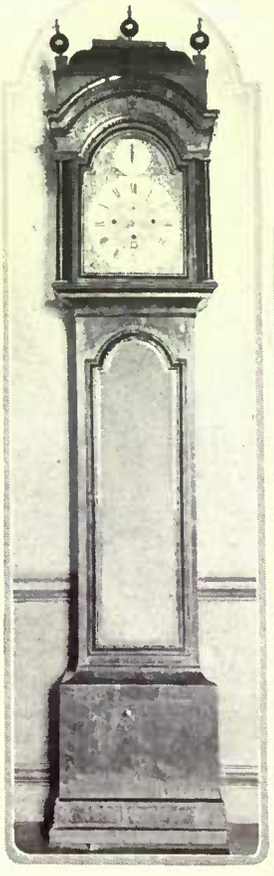
Plenty of wood grown in England was then available; the walnut trees which had been planted so freely in the time of Queen Elizabeth were ready for felling; the supply of indigenous wood was ample even for the lavish use that was made of it—floors of inlaid walnut were not unknown—and when mahogany superseded walnut as the fashionable wood for furniture, it had not yet been exhausted.

Of the foreign influences that are to be traced in the furniture of the walnut period the Dutch was the first and the most potent. Furniture had long been imported into England from Antwerp, and a good deal that was made in England was copied

(Below) A chest of two drawers and two half drawers surmounted by a cabinet is a very typical piece of the walnut period. The wood is finely figured



(Above) The influence of the Dutch craftsmen who followed the Dutch king to England is evident in a bureau with drawers, cupboards, and pigeonholes



(Left) The mirror which replaces the usual inlaid panel is a very rare feature in a clock of walnut. The base moldings are particularly well designed

(Below) The finely-proportioned cabinet which in the companion picture appears closed is here shown with the door open, displaying the interior drawers

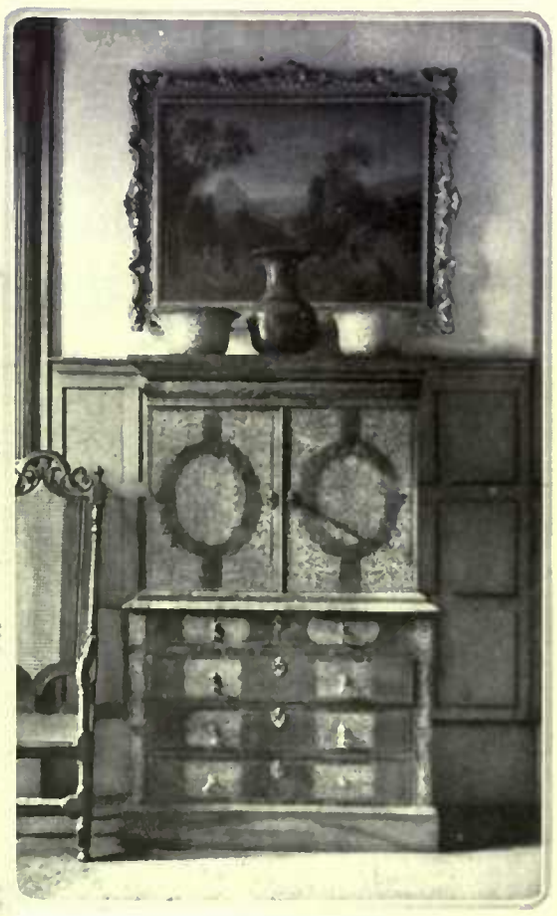




The bellied sides of a chest of drawers exemplify the Dutch influence which is marked in English furniture of the late 17th Century

(Below) A graceful phase in the development of the cabriole leg is shown in this walnut side table. The mirror is of the same period





This cabinet shows a fine example of seaweed inlay in excellent condition. The base of the piece has been restored

from Dutch patterns. William III, naturally enough, encouraged the tendency and welcomed the Dutch artists and craftsmen who had begun to arrive on English shores, and so closely were the two styles mingled that nowadays it is hard to distinguish between Dutch and English pieces.

The influence of France was also strong, especially on the more magnificent and luxurious furniture which was demanded by royalty and its satellites. During Cromwell's austere rule the exiled court and courtiers had been collecting furniture abroad and assimilating continental ideas, and when the Monarchy was restored in 1660 an era of luxury and splendor set in, of which the characteristics were rather French than English. The Huguenot workmen, who came to England after the revocation of the Edict of Nantes, brought with them new patterns and fresh ideas for cabinet work. William of Orange, who was by no means averse to splendor and pomp, was attracted by these innovations; Daniel Marot, in whose work Dutch and French influences were blended, held a royal appointment, and the fine intricate French and Italian designs of André Charles Boulle were

(*Continued on page* 86)



The escritoire is more typical of the mahogany than of the walnut period. It is interesting to compare the shell design on the stool with that on the table shown above



The design of this chair, which is in highly-figured walnut, is striking and unusual



Straight sides are uncommon in chairs of this period. The legs also are of a type rarely found so early

ENGLISH IVY AS A HOUSE PLANT

A Vine So Easy to Cultivate and So Satisfactory in Growth Deserves Greater Indoor Popularity

CARL S. DOW

WE generally think of the ivy as a vine exclusively for climbing the brick and stone walls of buildings. But when grown indoors few plants surpass it for decorative effect in spite of the fact that it is without bud or blossom.

The glossy green leaves are very attractive and extremely durable, remaining alive for many months. In fact this climbing vine thrives in its slow way in places where it receives little or no direct sunlight. English ivy will grow satisfactorily in the darkest corners of a room if taken into strong light for a few hours once in a while.

But most varieties of ivy grow too fast for indoors and without the dormant season of winter would become unmanageable in a few months. The genuine English ivy should be selected for indoors because it it of slow compact growth, the leaves are on short stems, and it does not become coarse and inconveniently large inside of a year or two.

A slip of English ivy will take root readily, and with reasonable certainty, for the tendrils which it puts out as assistance in fastening itself to a rough surface readily become roots if put in water or damp earth.

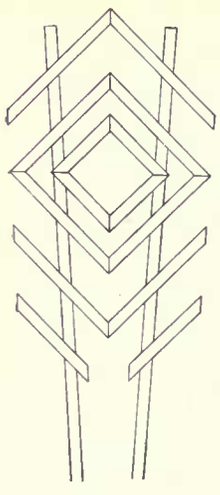
Since the ivy is a climbing vine, it needs a trellis or other support when invited into the house. A slip 6″ to 8″ long, planted in ordinary garden soil in a clay pot will develop slowly, climbing over the trellis until it completely covers it. Nipping off the ends from time to time will make it branch so that the mass of dark green will show numerous young light green leaves and shoots which greatly enhance its beauty. The same effect may be had more quickly by planting three, four, or five slips, twining them in and out of the trellis as they grow.

Of course the effect of the mass will depend upon the shape and size of the trellis which must bear some relation to the size of pot or jardiniere. For a 6″ or 8″ pot, or a 10″ jardiniere, the trellis may be 15″ or 18″ high and 6″ to 10″ wide. These dimensions, which may be altered at will, appear suitable if the ivy is to occupy a shelf or taboret. If the mass is wanted in more nearly circular or spherical shape, the trellis should have greater width; that is, the width should equal nearly the height. When the plant is to be placed on the floor, as in a sun parlor or glassed-in porch, a height of 4′ or 5′ is not too great. The trellis may be made even higher, for the ivy is so light that the developed plant will not be top heavy, especially when there is no wind to disturb its stability.

(*Continued on page* 70)



Ivy has been effectively used around a mirror on the sunporch in the Spokane residence of W. H. Mursittsoyd. Yellow walls, white lattice, black floor. Mrs. John Odson, decorator

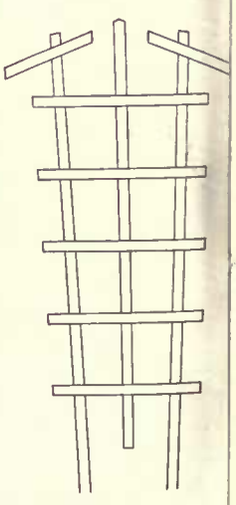


A well-designed trellis greatly enhances the appearance of indoor ivy. This trellis may be painted white for contrast or given a coat of Holland blue where little or no contrast is desired



By planting a slip 6″ to 8″ long in a pot of ordinary garden soil one can grow an ivy that will eventually clothe the trellis. Nipping off the ends produces a more bushy growth

The height of the trellis will depend upon the size of the pot. For a 6″ to 8″ pot or a 10″ jardiniere the trellis may be 15″ to 18″ high and 6″ to 10″ wide. For lower growth use a wider trellis



HOUSE & GARDEN'S FALL PLANTING LIST

Generally speaking, all hardy perennial plant forms can be successfully set out in the autumn, from early September until snow flies, depending upon their particular class and species. When planted at this time they will begin at once to establish themselves in their new situations and be ready to put forth their best growing efforts with the first stirrings of spring. Another advantage of fall planting is that it leaves less work to be done in those always busy weeks which come with the opening of each new gardening season.

HARDY PERENNIALS

PLANTS 6″—1′ HIGH FOR FOREGROUNDS:

For Early Bloom

Candytuft (*Iberis sempervirens*) white
Dwarf Flag (*Iris pumila*) blue, yellow, white
Gold Dust (*Alyssum saxatile*) yellow
Mountain Daisy (*Aster alpinus*) blue, white

For Middle Season Bloom

Carpathian Harebell (*Campanula carpatica*) blue, white
Dwarf Phlox (*Phlox divaricata*) various
Globe Daisy (*Globularia tricosantha*) blue
Maiden Pink (*Dianthus deltoides*) white, pink, red
Silverleaf Speedwell (*Veronica incana*) white
Snow-in-Summer (*Cerastium tomentosum*) white

For Late Bloom

Leadwort (*Plumbago larpentæ*) blue

PLANTS 1½′—3′ HIGH FOR MIDDLE GROUNDS:

For Early Bloom

Alum Root (*Heuchera sanguinea*) red-pink
Bleeding Heart (*Dicentra crimina*) pink
Columbine (*Aquilegia* in variety) various

For Middle Season Bloom

Baby's Breath (*Gypsophila paniculata*) white
Balloon Flower (*Platycodon grandiflora*) blue-white
Bellflowers (*Campanula persicifolia-pyramidalis*) blue
False Dragonshead (*Physostegia virginica*) pink
Iris: German, colors various; Japanese, colors various; Siberian, blue, white, yellow
Larkspur (*Delphinium belladonna*) blue
Peonies—*Festiva Maxima*, white flecked with red; *Delicatissima*, pale rose lilac; *Felix Crousse*, brilliant red
Phlox (*paniculata*)—Elizabeth Campbell, pink; *Europea*, white with crimson eye; Independence, white
Early Phlox (*Phlox suffruticosa*) Miss Lingard, white

For Late Bloom

Hardy Chrysanthemums—Julia Lagravere, crimson; Queen of the Whites; Sylvia, maroon
Japanese Windflower (*Anemone japonica*) white
Torch Lily (*Tritoma Pfitzeri*) orange

PLANTS 4′—6′ FOR BACKGROUNDS:

For Middle Season Bloom

Alkanet (*Anchusa italica* Opal) blue
Hollyhocks (*Althea rosea*) various
Swamp Mallow (*Hibiscus moscheutos*) red
Tree Lupin (*Thermopsis caroliniana*) yellow

For Late Bloom

False Starwort (*Boltonia asteroides*) white
Giant Ox-eyed Daisy (*Chrysanthemum uliginosum*) white
Helenium (*Autumnale*) Riverton Gem, yellow
Michaelmas Daisies (*Aster Novæ-Angliæ*) various

BULBS

Crocus (Fall blooming) Speciosus, blue-lilac; Zonatus, rosy-lilac
Crocus (Spring blooming) Kathleen Parlow, white; Imperati, mauve; Grand yellow
Daffodils—Trumpet: Emperor, Empress. Incomparabilis: Sir Watkin, Stella superba. Barrii: Seagull. Leedsii: White Queen, Mrs. Langtry. Poeticus: Almira, Ornatus. Double: Van Sion.
Tulips—Single Early: Enchantress, salmon orange; Flamingo, rose; White Beauty. Cottage: Daybreak, pale mauve; Flava, canary yellow; La Candeur, white. Darwins: Ariadne, crimson; Bleu Amiable, bluish heliotrope; Clara Butt, pink; Glow, scarlet; La Tulipe Noire, blackish maroon; Pride of Haarlem, cherry red.
Hyacinths—King of The Blues; Lady Derby, pink; L'Innocence, white; City of Haarlem, yellow

SHRUBS

For Spring Bloom

Bush Honeysuckles: *Lonicera fragrantissima; Lonicera Morowii; Lonicera tartarica*
Deutzia: *Gracilis*, dwarf; *Lemoinei*, bush
Dogwoods: Cornelian Cherry (*Cornus mas*); Flowering Dogwood (*C. florida*); Red Osier (*C. stolonifera*); Silky Dogwood (*C. sericea*)
Golden Bell (*Forsythia intermedia*); Golden Bell, Drooping (*Forsythia suspensa*); Golden Bell Green Twig (*Forsythia viridissima*)
Japanese Quince (*Cydonia japonica*)
Mock Orange (*Philadelphus*)
Spirea Prunifolia
Spirea Van Houttii
Weigela (*Diervilla rosea*) pink; Weigela (*Diervilla candida*) white

For Fall and Winter Color

Barberry (*Berberis thunbergii*)
Coralberry (*Symphoricarpos racemosus*)
Indian Currant (*Symphoricarpos vulgaris*)
Shad Bush (*Amelanchier canadensis*)
Sumac, Shining (*Rhus copallina*)
Sumac, Staghorn (*Rhus typhina*)
Viburnums (all varieties)
Witchhazel (*Hamamelis virginiana*)

TREES

For Narrow Streets

Green Ash (*Fraxinus pennsylvanica*)
Maidenhair Tree (*Ginko biloba*)
Oriental Plane (*Platanus orientalis*)
Pin Oak (*Quercus palustris*)

For Wide Streets

American Elm (*Ulmus americana*)
Red Oak (*Quercus rubra*)
Norway Maple (*Acer platanoides*)
Sugar Maple (*Acer saccharum*)

For Specimen Planting

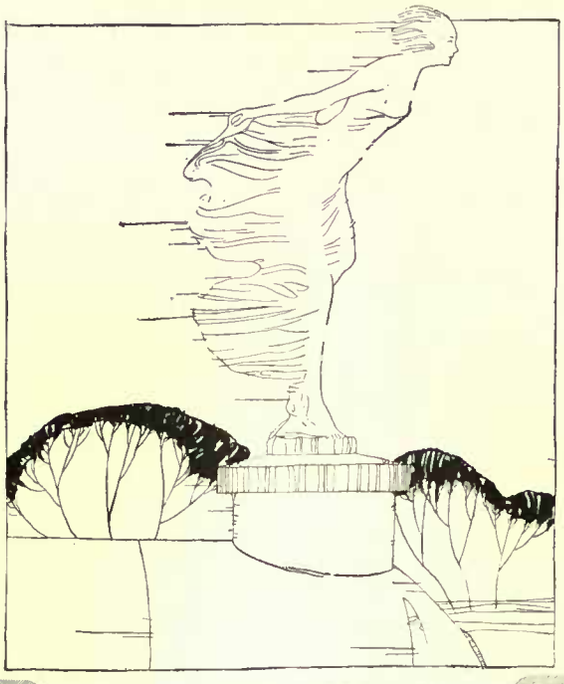
Birches (in variety)
Beech—American (*Fagus americana*); European (*Fagus sylvatica*)
Elm—American (*Ulmus americana*); English (*Ulmus campestris*)
Horsechestnut (*Aesculus hippocastanum*)
Lindens—American (*Tilia americana*); European (*Tilia europæa*)
Oaks—Red (*Quercus rubra*); scarlet (*Quercus coccinea*); white (*Quercus alba*)

ACCESSORIES FOR THE NEW CAR

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



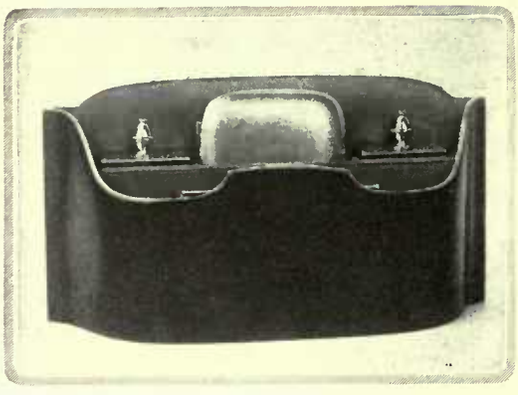
An excellent eight day clock for an automobile is keyless and has radium hands. $12



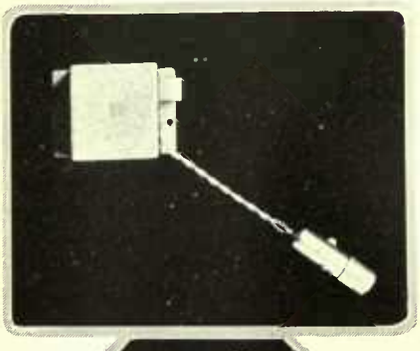
An alluring radiator ornament comes in silver finish. It is 6" high and $6



A durable pillow is made of patched leather in black or dark brown. Priced at $7



A mahogany case holding all the smoking things necessary to the comfort of a man matches the one opposite. $120 *the pair*



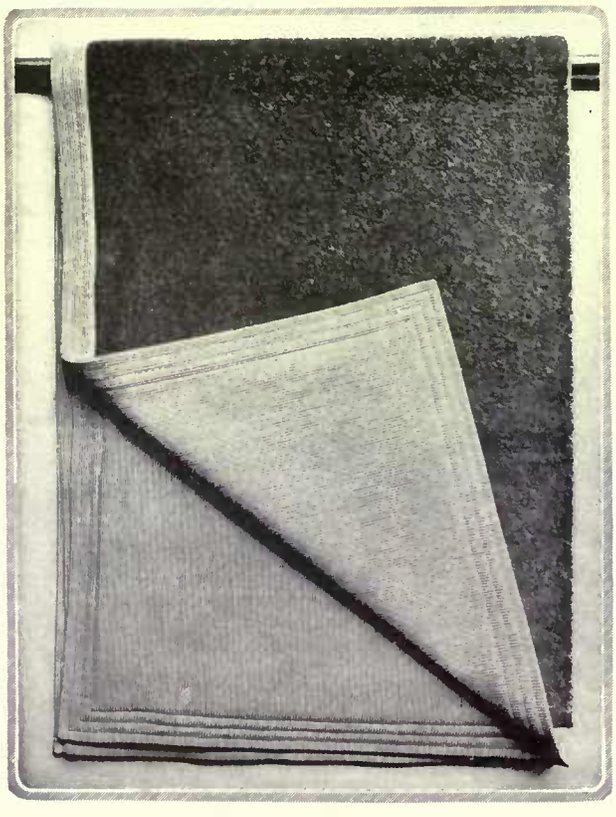
Above is a nickel plated cigar lighter that can be installed in any car. $6.50



A completely fitted vanity case corresponding to the one opposite is mahogany with silver rim, lined with gray leather. $120 *the pair*



(Left) A graceful vase of engraved glass with silver mountings is priced at $15



A robe that blends with any upholstery is striped in fawn or pale gray lined with beaver mohair plush. $60. *Circular or diamond shaped monogram,* $3.50 *a letter*



For the radiator cap comes this bronze and green pelican 5" high. $3



Just the thing to tuck in a car is this leather bag lined with moiré and fitted with either amber or tortoise shell toilet articles. 12" size $49.20, *including the* $2.20 *tax*

IF YOU ARE GOING TO BUILD

Walls Afford Such a Variety of Treatments in So Many Materials That They Should Be Given Close Study

MARY FANTON ROBERTS

THE pleasant details of our present-day social existence rest with a certain charming, if ephemeral, security on the modern idea of the seclusion of the home. Whether we think of beauty or comfort or peace, whether we contemplate an ideal of social enlightenment or a new and perfect jazz step; whether we are rulers of the land or modern homemakers in white enamel kitchens, our opportunity to enjoy life and profit by it is due largely to the walls around about our homes—that magic protection that encloses space, shuts away the undesirable, and holds back the pressure of the world from our individual purposes and joys.

This enclosing of space, which we have so learned to take for granted, gives us our chance to get hold of life in the way we may best enjoy it. Walls become our shield and buckler. In the olden days when enemies came clanking to the doors, we added to our ally, the walls, a draw-bridge and a moat for further protection. Today, when a wall is our sole support in time of visitors, we must let nothing interfere with our wholesome respect for this barrier.

Because our walls are our safeguards, we should rear them with an intelligent skill and careful forethought. They should be enduring, yet with possibilities of picturesqueness; give pleasure to the passer-by as well as comfort and sustenance to the dweller within.



The laying up of the stone in this type of Colonial architecture gives joints that are distinctive but not too aggressive. The style of the house is exactly suited to stone construction. It is one of the most practical, enduring and typical of American methods of wall treatment

House Types

But interesting as is the wall problem, it is one impossible to settle until you decide what kind of house you are going to build. It is a little bit like the "House that Jack Built". "This is the roof that covers the house that Jack built. These are the walls that support the roof that covers the house that Jack built. This is the plan that made the design for the walls that support the roof that covers the house that Jack built."

To build a wall that will satisfy you, it must, as you see, relate to the roof, the foundation, the inner space, and very particularly to the countryside. For beauty and economy's sake you should use local materials for this wall. And then you should think of the type of house that is going to suit the bit of landscape you own. A modern Italian house is not at its best at the edge of a forest; you will find it more harmonious on a low hillside or near the sea. A Colonial model is more at home in a wooded section or on a long village street. The same is true of half-timber construction. Stone is suited to a rocky mountainside or a rolling pasture land, such as New England. Concrete may be used anywhere, according to the type of house, for concrete and stucco may be Spanish, Italian, English, Colonial, or East Indian in style, and still realize an interesting idea.

Shingle and Clapboard

Shingle and clapboard can, with simple designs and interesting color trim and appropriate construction, be made to suit almost any landscape. They seem a little less appropriate, perhaps, to the seashore or deep forest; the latter would preferably welcome a simple log cabin.

Having studied your landscape, your home-grown building material, think long and consistently of your walls as an important, intimate detail of home construction. You will be influenced in some manner by the various historic styles that have brushed their beauty over our American landscape. Don't fear to imitate anything about them that you like, but gather enough courage not to accept a design merely because it is true to some historic type. Remember that this is your home, and you don't have to live in an Italian villa or a French château unless you want to. In the main you will find that your architect wants to build you just the kind of a house you have in mind. You will, of course, consider your neighbors somewhat, just as in the future you will want new neighbors to consider you.

Practically all building materials are good, valuable, and interesting, if properly used, and all without exception will play tricks on you if

IF you are going to build next year, prepare for it now. Time is as important as money in planning the kind of house you want. Once the location and the site are decided upon, and the style of architecture, get your plans under way. You will find yourself spending some of the most delightful evenings of your life bringing these plans to perfection. Embody in them all the comforts you have dreamed of and all the luxuries that never before seemed essential. Put everything in that you want—and let the architect eliminate.

This is the second of a series of detailed articles on building. The third, in November, will cover plans and specifications.

you don't understand their ways, respect their virtues and conquer their shortcomings. Aside from intrinsic worth, a building material may be good for one design and landscape and bad for another; hence it is necessary to consider concrete or brick, wood or stone in relation to supply, expense, location and design.

The only wall material today which can be used in its natural state is stone. All others are either manufactured or artificially colored. Stone as a wall material is expensive unless taken from the locality in which your house is to be built. Even then, it can never be the most economical of building materials, for the cutting, carting, handling and laying of a stone wall is a difficult job. And yet the reward of doing this is great. No wall so quickly acquires a semblance of age as a stone wall well laid. And unless the mortar is too wide, or too white, or too protruding, no wall texture is richer, more friendly, and more quickly welcomed by the landscape. If local stone is used you will soon find your walls fitting into the garden, for their color has been toning to the soil through æons of association. A stone wall does not require frame work. The wall structure is laid up with mortar and is a continuation of the foundation. No other building material requires such intelligent handling; it can be made picturesque or a blight on the landscape by the method of cutting and the use of mortar. If naturally rough or split stones are used, a thicker mortar is necessary to hold them together. It must not be forgotten that the width of the mortar joint and its color have a great deal to do with the tone of the finished structure, and that in the main a wide mortar joint gives a richer aspect to the house than a hidden or routed out joint, also that at a distance stone and mortar seem fused together, making one tint rather than a combination of different tones.



Rough stucco lends itself to a number of styles, the English cottage being especially suitable



Gillies

Brick nogging above and a lower wall with advanced headers give this house an aged character

Stone

Against old stone houses there was the well-founded objection of dampness. The walls were often laid up with clay or mud and in many cases the plastering on the inside was put directly on the stone work. Today a well laid stone wall is put up with cement mortar. The back is painted with a tar product to keep dampness out, the plaster on the inside is done on lath nailed on vertical strips of wood secured to the wall, forming an air chamber between the plaster and the stone. There are so many good features about the stone wall that even with its expense it is a most satisfactory building material.

Laying Up

You have, no doubt, seen stone walls that looked as though they were held by the mortar in a tight clutch, and others that seemed to have a fine immutable appearance as far from any sense of materials being forced together as the face of a rocky mountainside. To avoid the tight banded look, the rocks in a stone house should be so well laid that they would stand up without mortar, and then the mortar simply added inconspicuously for protection from weather. Of course square stone blocks, used so much by the Dutch Colonial architects, were laid up with mortar, stone by stone as you would brick; but even when seeking the effect of the old Philadelphia stone house—which was often whitewashed—avoid a mosaic-like appearance, or the bulging of stones that seem about to spring out of the clasp of the mortar. If your wall is built up of small irregular pieces of stone, mortar must be used to fill every gap and allowed to remain in narrow or wide joints as the case may be. The beauty of a stone wall will depend upon two things: color and a wise combination of stone and mortar. In using the narrow stones, walls must be laid by hand, and a great deal of careful measurement is involved to keep the rough surface plumb.

Brick is a sort of "general houseworker" among wall materials. It is suited to almost every type of house construction and character of climate. We have only to remember the architecture



A modern Colonial house designed with wide clapboards and shingle roof. The small pane windows, wooden shutters and double porch with narrow columns fit the type

of the old Tudor towns to realize the durability and decorative quality of brick, or to spend a day in Salem, Mass., to gain an interesting idea of its fine, quaint dignity. It is fireproof so far as any building material can be, easily handled, and builds pleasantly in a heavily wooded section or on a cultivated landscape. It is cold and depressing if left standing alone in a solitary pasture or at the seashore. It blends exceedingly well with other materials for ornamental details; for instance, with stone in the lintels, cornices and sills or combined with half-timber construction; or the bricks may be laid with uneven heading.

Brick is usually put up in a solid structure banded with mortar, or a face brick may be used over hollow tile construction.

Brick Bonding

Probably no building material can be used in such a variety of ways as brick because of the infinitely different methods of laying them up. The general practice in rough brick work in this country is to make each sixth course a header course. This forms a sort of decorative quality due to the joints. When every second row of brick is laid endwise, which is called English bond, the repetition becomes constant and does not attract attention. Another system of bonding the face brick is called Flemish. Here every second brick is a header, so that the walls appear to be built of short and long bricks alternately. As with stone work, the final effect of a brick house must depend upon the mortar as well as the color of the brick used, and this must be considered carefully, if you have in mind a special color scheme involving the color of the walls, the roof and the garden.

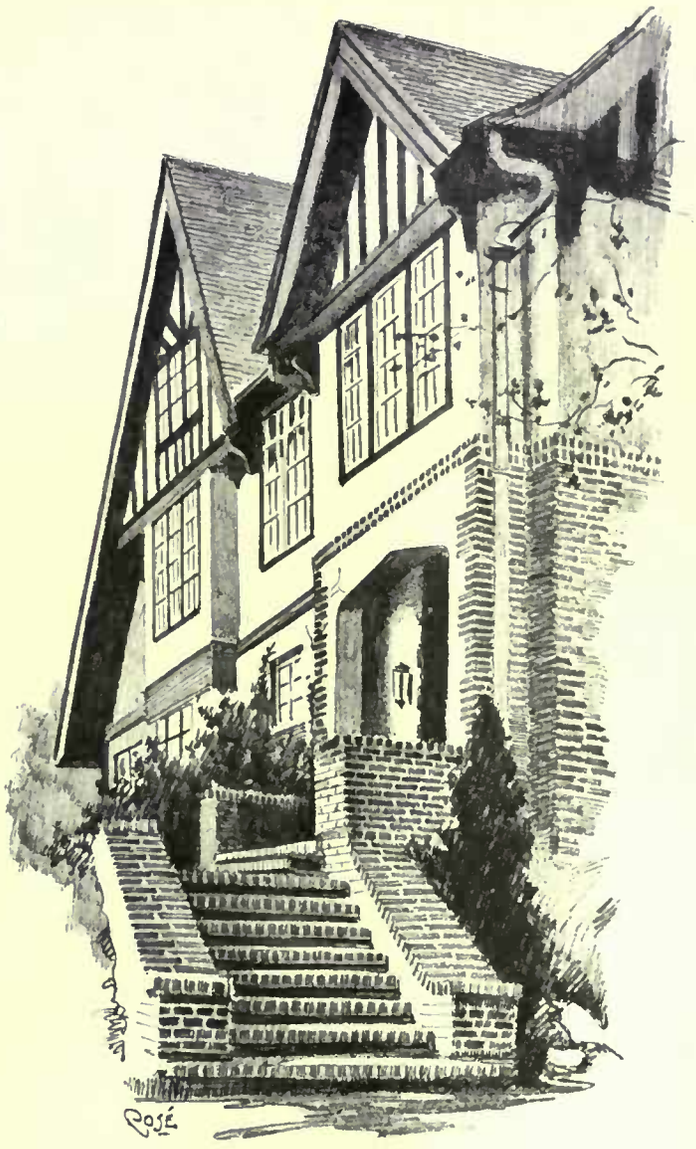
We are showing one interesting detail of a brick house in which the header brick projects well beyond the flat brick, with the mortar routed out between. This gives almost the effect of a stone wall and is used for the whole lower story. In the upper story the brick is laid with a smoother surface, but irregularly, both horizontally and perpendicularly, with the plaster showing, and set in sections between half-timber construction. The bricks are overburned and the mortar a dark red. The half-timber construction and woodwork is oak that has weathered to black-brown. A shingle roof tops this structure and the whole effect is of a house that has gained its color from sun and wind.

None is more durable than the brick wall. No painting is necessary and the mortar joints seldom need renewing. Windows and doors are easily built into brick walls. Dampness will, however, strike through the mortar joints, unless an air chamber is arranged between the brick and inside plaster, so that a well constructed brick wall either should be put on hollow tile, or the lath should be held away by vertical pieces of wood or metal, called furring strips.

Variety of Color

Brick today no longer means a bright red surface marked off with even rows of white pointing; there is as great a variety in the color of face bricks as in shingles. You can have a wall laid up in rose, in purple, in red-brown and green, in greens and browns, or in any special tone that you like. And the mortar can be made to match the brick or a variation of color can be gained through the pointing. We find as much variety in the texture of the brick as there is in the color and the laying of it. The rougher surfaces certainly carry a greater beauty today than the smooth, polished effects of which we used to be so proud.

(*Continued on page 74*)



Stucco, brick and half-timber are here combined in a façade having both variety and dignity. Edson Gage, architect



Gillies

The plain stucco wall furnishes the desirable surface for the play of light and shadow. Welles Bosworth, architect



(Left) Shingles, put up as they come, regardless of size or finish, are picturesque on Colonial houses. Tooker & Marsh, architects



(Right) The wide clapboard on this house is laid flat in "ship-lap" construction. Dwight James Baum, architect



Mr. Held's strange creatures, guaranteed to be domesticated, appear in a composition which is durable and unbreakable and can be finished in any color. This Rocky Mountain goat serves as a book end. $14 *the pair*





Lest you may mistake it, the canine which supports this row of weighty tomes is Mr. Held's conception of an English bulldog in repose. The price is $5 *for the pair. They are suitable for a man's room*



The fantail pigeon will proudly spread its wings either for a book end or a door stop. It would be quite at home in the country house. $3 *each*

So excellently trained is this seal that it never fails to balance the pen. Preferably for a man's desk. Finished in black or bronze-green. $5





JOHN HELD, JR. CREATES A NEW MENAGERIE

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

A sturdy polar bear makes an unusual and interesting doorstop. He stands about 12" long and 8" high, and his price is quite reasonable. $6



No one will doubt that this Indian rhinoceros could stop a door effectively. He is 12" long and would be attractive finished in black. $10 *each*

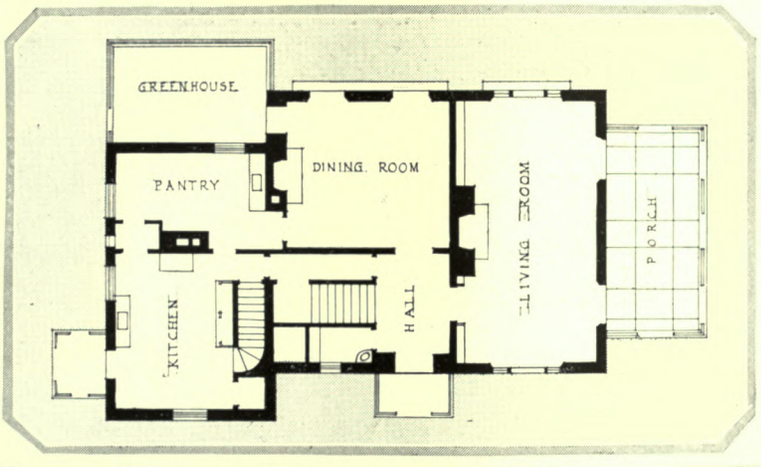
The contentment of the four small birds perched on the back of this African rhinoceros assures his composure and service as a book end. $20 *the pair*

A GROUP OF FIVE SMALL HOUSES

In Brick, Shingle, Stone and Stucco



In recent years there has been a tendency among architects to turn toward French types for small house designs. An example of this is found in a home erected at Germantown, Pa., of which Edmund B. Gilchrist was architect. The walls are red brick laid in Flemish bond. The roof, peculiarly French, is of slate



The downstairs rooms are placed naturally with regard for exposure and privacy of living. All service is in a separate wing terminating in a small greenhouse. The latticed porch is a concession to American customs. It will be noticed that the chimneys are on the inside of the house, an uncommon position

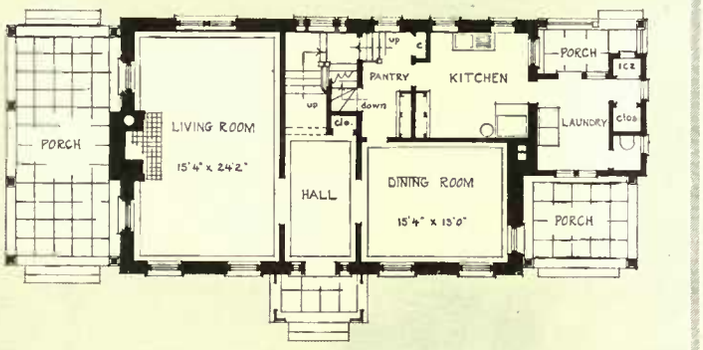


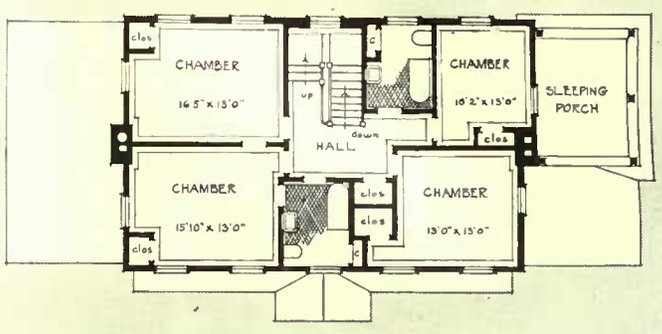
Two unusual features are the latticed porches, which serve as relief to the plain brick walls, and the treatment of the windows. High dormers break the roof. All windows on this side are French windows, with grills enclosing the lower part on the two upper floors



(Below) The first floor plan of the Carter home shows a simple, balanced arrangement of the rooms, with the service extending on to a convenient ell

(Left) The New England Colonial architecture, used in the home of C. E. Carter, Tenafly, N. J., is direct, sincere, easily built and comfortable to live in



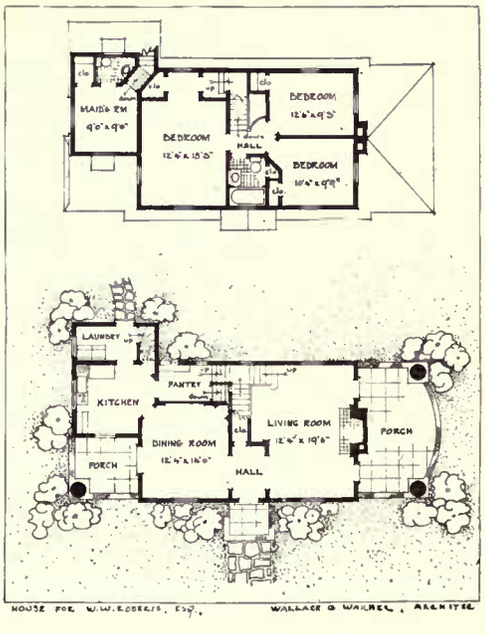




The home of W. W. Roberts, Lansdowne, Pa., is an adapted Dutch Colonial design. It is executed in clapboard, with a shingle roof. Shutters dark green, porch floors of cement. Wallace & Warner, architects.

The entrance hall serves as vestibule to both the living and dining rooms. A combination stairs rises from the living room and pantry. Service quarters are isolated. The bedrooms are adequate for a small family

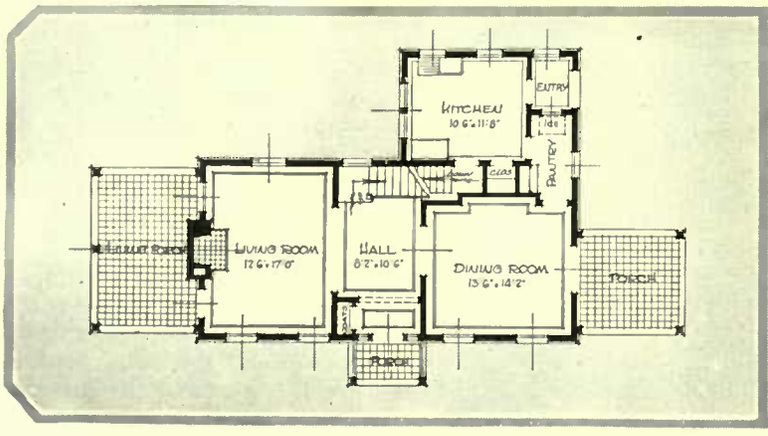
Porches at each end give the Carter plans a pleasing balance. On the second floor are three good bedrooms, two baths, a comfortable hall and ample closet space. On the third floor are a servant's room and bath. R. C. Hunter & Bro., architects

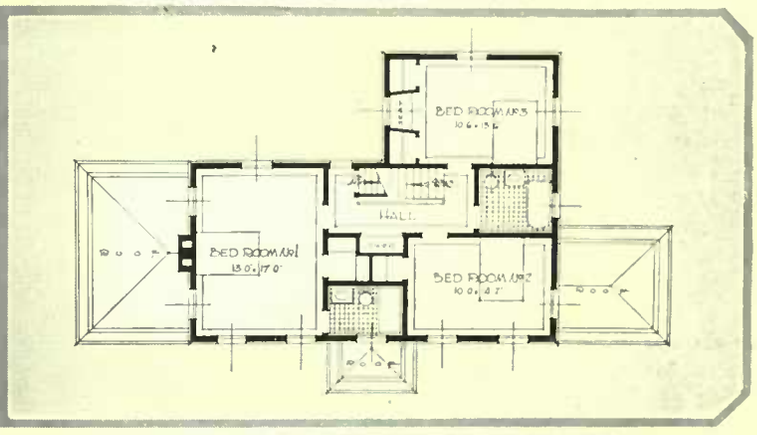




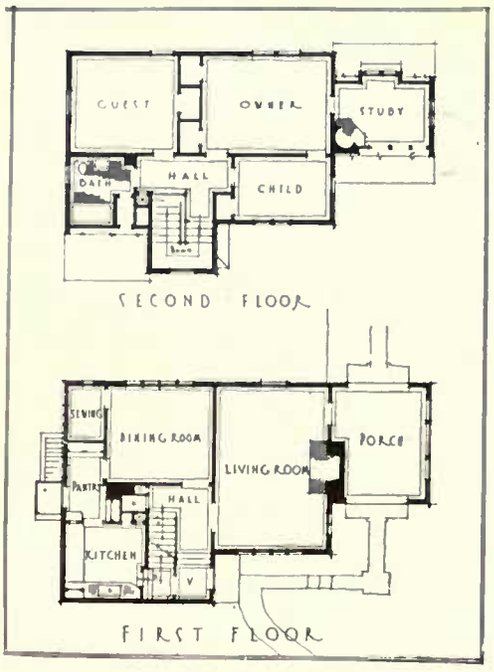
(Right) The home of W. G. Macdowell at Springfield, Pa., is in the Pennsylvania Colonial style, the first story being whitewashed stone, the second stucco

(Below) Two baths and three bedrooms are provided on the second floor. Hall and stairs room is economically handled. There is abundant light and ventilation





By placing the kitchen in a rear ell the Colonial scheme of conveniently balanced rooms is preserved. Stairs placed at the rear of the hall save space. The living and dining room porches are pleasant adjuncts. Savery & Scheetz, architects





The English influence is shown in the home of R. E. Sterner, at Springfield, Pa. There is no direct connection between the living and dining rooms. The hall and dining room floors are of slate slabs

Warm yellowish gray walls and a roof of mottled slate give color to the Sterner residence. As the site is exposed, there is no back elevation, each side being well designed. W. F. Bennett, Jr., architect

THE INDISPENSABLE KITCHEN CABINET

Whether of Wood or Steel There Are Certain Requirements of Construction That Purchasers Should Understand

ETHEL R. PEYSER

FANCY a carpenter with his tools all over the room! Fancy a painter with one color here and another color there! Do you think we would have had a Michelangelo if he had been forced to get down from the scaffold every minute for a tool or a bit of clay? And yet women for the most part, women who need their energy for making the home a fit place to live in, still persist in scattering their tools about their kitchens and spreading foot mileage to vast extents, because they have not mobilized their tools.

To what can be accredited the woman's hatred of saving steps, even though she complains of fatigue and extra work? What can account for the woman's dislike of having her things handy? Is it money? No, because she often buys motors, dogs, jewels and garments in quantities far more than she needs. It is perhaps due to a past vastness of ignorance. But now when there are specialists descanting on the glories of saving steps, time and money there is little excuse. In this article one stumbling block will be removed and the kitchen can well transform itself into a room where the most methodical man can work and where any maid coming in for the first time will not have to use levers, telescopes, periscopes and what not to prepare the first meal. For the kitchen cabinet is the first plank in the platform of standardizing domestic work even as it is being standardized in the factory. This is the basic glory of the kitchen cabinet. Now, for the more important details of its makeup.



These cabinets group in one place the necessary tools and materials for getting together the meals of the house. They hold the spices, flour, sugars, bottles, pots and pans, sometimes linens, ice and gas or electric stoves, packages of cereals, etc., and they are the table, the bread board, the flour board, the flour bin and dish rack all in one.

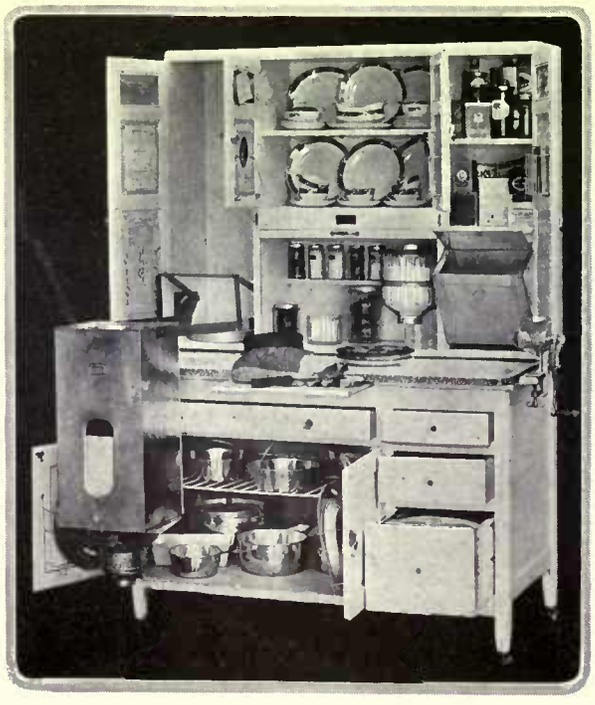
Here the woman can work where everything is within arm's reach; she can sit at her work and not fatigue herself. In short, she has a work bench at last and can feel as professional as the carpenter or the artist, and she must, if the kitchen is ever going to be as important in the life and best living of mankind as it deserves to be.

Built of steel entirely in some cases, all wood in others, and a combination of both in still others, they are comfortable and worth while in the best makes. Of course in this product, as in all others, one must go to the best manufacturers who know their business and take an interest beyond the sale.

When you buy a kitchen cabinet you must get the maximum comfort and utility. Go about and see which one you think will save you the most work.

The all-steel cabinet, of course, is less responsibility to keep free of vermin. The wood type is a little more care.

If your cabinet is to be of wood, see to it that it is ant proof (the castors as well), has all round corners, is varnish and finish steamproof, has locks that lock, doors that easily open, whether



Cabinets in units can be made to fit any size or shape of kitchen. This single dresser unit is compact type for a narrow space. Courtesy of Janes & Kirtland

(Left) Among the many advantages of this type is the accommodating flour bin that lets down from its place to be filled. Courtesy of the Sellers Kitchen Cabinet Co.

(Right) Innumerable devices for reducing kitchen work are found here, among them a movable pot shelf. Courtesy of the Hoosier Kitchen Cabinet Co.



one leaf is shut or both, whether it is winter or summer, supplies a broad enough table to sit down to and work comfortably, a table top impervious to liquids, grease and heat, a sanitary glass drawer pull, dovetail wood joinings, easy rolling castors, everything easily withdrawn to clean, and of non-warping, well-seasoned wood. The finish must be the best, whether enameled, painted or varnished.

In the cabinet of steel construction one must be sure that the enamel is on to stay; that the doors, drawers and locks are of the best construction, electrically welded. The doors, etc., must be rigid enough not to emit hollow sounds every time they are closed. In the best type the doors do not dent or wobble but are double, about 7/16″ thick, reinforced on the inside with heavy steel angles, making them rigidity enthroned. The frames are rabbeted to receive doors and drawers, thus giving no overhang but making a flush surface. The doors in the steel cabinet are more comfortable to handle if they are hung on concealed brass hinges, with bullet catches which enable the doors to open and shut absolutely independent of each other.

In both the steel and the wood cabinets the table tops are all of different material. The best steel type in our opinion uses nickeled zinc; the best wood cabinets use porcelain, iron, aluminum, vitreous steel, enamel, etc. Any of these tops are good and when in the standard makes you can be very sure that they have been well tried and not found wanting in any essential quality.

In general, then, the cabinet is a receptacle for the most used things in the kitchen; therefore, is so much used itself that it cannot be too good and should be adapted to your special need.

If you are building a house and want to have your kitchen a real comfort, install a kitchen cabinet or go to the firm that, with its unit system, can make up a kitchen cabinet combining most of the best things you see in any. This is an expensive way but a miraculous joy. If you want a cabinet to be installed before the house is built it is a saving in wall tiling where the cabinet is placed, especially if the cabinet is made of steel.

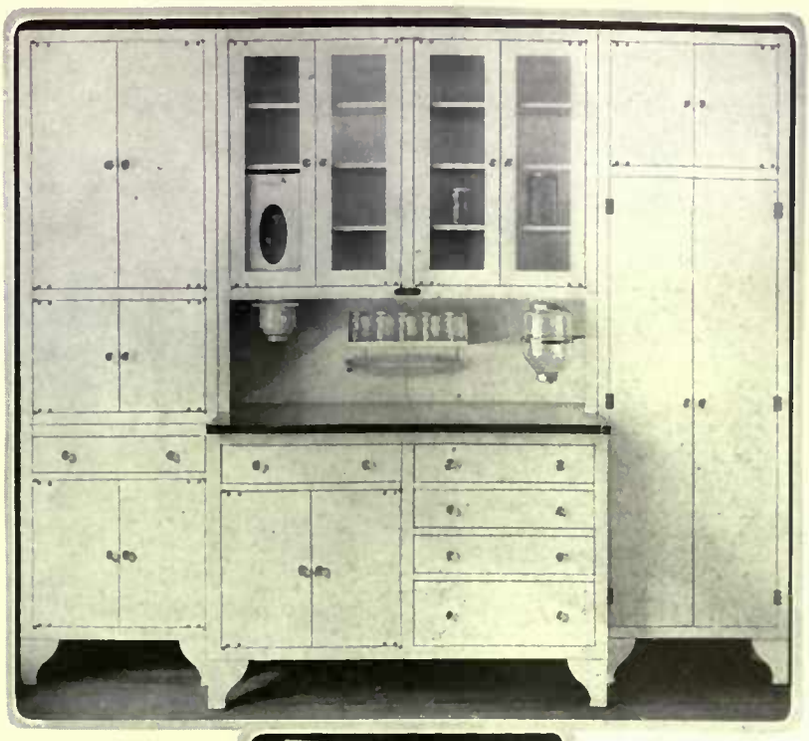
There is one cabinet on the market that has an ice box in it, which when installed with the back toward the porch wall makes it possible for the ice to be put in from the porch and all packages delivered from the porch through its parcel-service shelf opening on the porch!

In this cabinet there is, too, room for a gas stove or electric plates, so that with it you have a complete, compact kitchen.

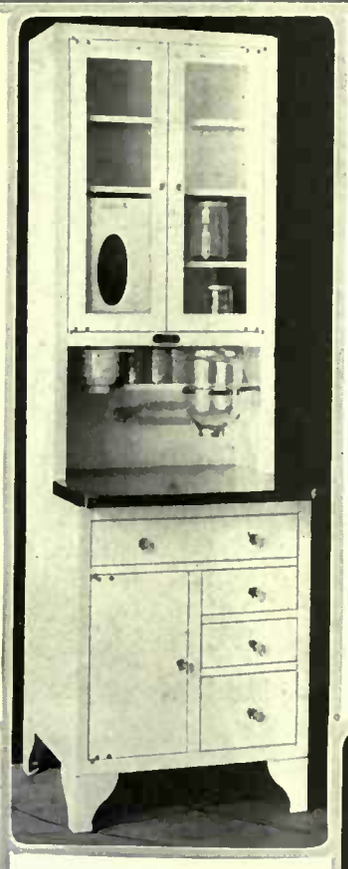
The unit systems in steel are most elastic, as they can be duplicated over the broadest and the narrowest, longest and shortest kitchens. Whole pantries can be equipped with them. Diet kitchens in the upper floors of large residences can also be equipped with these units so that any member of the family, nurse or valet, can prepare a little meal with everything comfortably housed in the pantry cabinet. They are one of those examples of household developments which are so rapidly coming to the front today and mean so much in convenience.

Each maker of kitchen cabinets has a specialty or two which he tells you makes for superiority. Each one is right, so you must

(*Continued on page* 84)



Broom, linen and general utility closets flank this steel kitchen cabinet. All are raised 6″ above the floor. Courtesy of Janes & Kirtland



Love in a cottage or two in a flat would be made quite happy with this compact steel cabinet. Courtesy of Janes & Kirtland



(Right) This type of little cabinet is ample for a small family—enough for a bride with or without a maid

(Left) Closed, this cabinet is sealed tight against dust and vermin. Courtesy of Sellers Kitchen Cabinet Co.



EDGING PLANTS FOR THE PERENNIAL BORDER

Constant Variety of Color and Form Can Be Maintained by Careful Selection of the Different Low Growing Types

H. STUART ORTLOFF

THE most effectual method of securing the best possible display of bloom in a garden bed or border, has long been to put the small plants in the foreground and grade up to the tall flowers in the background. There are many flowers which are low enough to be placed in the prominent and important position of edging plants, but one should always stop to consider other characteristics which are as important as the ultimate height.

The habit of the foliage—is it fine and delicate, or is it coarse? This is important in giving the plant its location in the garden. The coarse texture will look best at a point farthest from the eye, while the fine texture should be found near at hand where the eye can appreciate its delicacy.

The habit of the plant—is it stiff enough to maintain its own position, or does it have a tendency to flop over and sprawl along the ground? If it is floppy it will be apt to get in the way of the path, and we all know how unpleasant it is to walk between unkempt borders with the dew or rain on them. And it is impossible to plant anything else in front or alongside of the edging plants to bolster them up.

Is the foliage persistent, or will it lose its effectiveness after blooming, or when the hot summer sun beats down on it? Then, too, we are interested in the color of the blossom and the time of bloom, so that we can work it out in our scheme to the best advantage, assigning it a fitting place in the arrangement.

In planting edging plants it is difficult to lay down a hard and fast rule for their spacing, because the size of the plants varies and the ultimate growth is different. However, it is safe to say that from 4″ to 6″ is sufficient. In the case of a number of varieties, such as the Scotch pinks, it is possible to secure them in sturdy field-grown clumps, in which case it is necessary to allow at least 1′ or 18″ for each clump, according to size. There should be about 4″ left between the adjoining edges of such clumps of plants to allow for their normal and unimpeded development.



Perennial candytuft deserves a wider popularity than it has as a dependable edging plant for borders

Golden Tuft, Alyssum saxatile compactum, gives a low, dense mass of yellow in two seasons of bloom



The arrangement is more a matter of individual choice. Long straight lines of plants will tend to increase the effect of perspective and so make the garden look longer, while "bosomed" groups, as the old gardener calls alternately spaced plants, are effective as color masses of good foliage or pleasing flowers. If edging plants which form close, dense mats of foliage are used, they can be planted over bulbs, which will push up through them in the spring and give a very effective display against such a background before the flowers of the border have started to bloom. Such planting is entirely practical.

Many gardeners prefer to edge their bed with bricks set on edge and sunk until they are almost flush with the grass. Where this is done it is possible to plant many of the little rock plants which will overrun the rocks or bricks and will not creep out inconveniently into the path.

The following is a list of plants suitable for edgings. They have been selected from various sources with an eye to their suitable characteristics as to habit, form and color. The list is by no means complete, but it offers a wide variety of choice of suitable members for most purposes:

Bugle Weed (*Ajuga reptans*)

The foliage of this plant forms dense mats of creeping leafy stems which make a fine ground cover. It has numerous small blue flowers on erect spikes from 6″ to 12″ high. Var. *rubra* has dark purplish leaves. Var. *variegata* has leaves splashed with creamy yellow but is not as good as the first two. Blooms in May and early June.

Golden Tuft (*Alyssum saxatile compactum*)

Dense masses of yellow flowers above a spreading mat of persistent silvery foliage. One of the best plants for edging. If the blossoms are nipped off after the first period of bloom they will bloom again in the fall. Plant about 5″ apart. Blooms in April and May, and again in autumn if flower stalks are cut back. Propagate by seed or by division.



Graduated planting from low to high in the perennial border affords each group the desirable space for display of blooms



Rock cress, Arabis albida, blooms in April and May, forming dense tufts of fragrant white flowers with grayish foliage

Rock Cress (*Arabis albida*)
Small loose clusters of fragrant white flowers which grow 6″ to 8″ high. The flower is a little coarse, but the foliage, which is persistent, and nearly evergreen, forms dense tufts and has a grayish appearance. Blooms in April and early May. Propagate by seed, cuttings and by division.

Thrift (*Armeria maritima* var. *splendens*)
This little pink flower, which blooms in dense heads on naked stalks from 2″ to 12″ high, springs from a rosette of narrow evergreen leaves which grow close to the ground and have a very neat appearance. Blooms in late May and early June.

English Daisy (*Bellis perennis*)
An old favorite with its abundant crop of stiff, double, daisy-like flowers tipped with pink. Has good foliage which is persistent and clusters around the base of the plant. Blooms all summer. In winter it should have a slight protection. Propagate by seed sown in the spring or by root division in the fall.

Carpathian Harebell (*Campanula carpatica*)
This is the only one of the charming bluebells which can be used for effective edgings. It forms dense masses of delicate foliage from 6″ to 12″ high, and is covered with solitary purplish-blue flowers in July. There is a white variety which is also effective. Root division is the surest and most easy method of propagating, but seeds may be sown.

Snow-in-Summer (*Cerastium tomentosum*)
This is a very popular edging plant. The wonderful silver-gray foliage is effective even in winter, when there is little in the garden to charm. The single flowers are small, but in masses it gives a pleasing shoal of white which serves as a good foil for the other flowers in the border. Seeds or division are the means of propagating. It spreads rapidly and one is usually able

(*Continued on page* 68)

CHRYSANTHEMUMS FOR THE AUTUMN GARDEN

Long After the Frosts Have Destroyed the Other Flowers, the Hardy 'Mums Will Fill the Beds with a Wealth of Bloom

CHARLES H. TOTTY

IN the minds of many of us the hardy chrysanthemum is simply the old-fashioned purple kind which it seems impossible to kill. We do not realize that the present-day types, while perhaps not so hardy, show a wonderful diversity of color that every garden enthusiast should know.

The little button or pompon 'mums which are grown extensively are perfectly hardy, and as a rule are the latest to bloom. So far along is their flowering season that in too many cases the early frosts have blackened the foliage and injured to some extent the perfect development of the flowers.

In New Jersey there are many wonderful gardens made almost entirely of the single 'mums. Some of the very finest types of singles have been raised by amateurs, notably Mr. Francis H. Bergen, of Summit, whose gardens in the fall are visited by hundreds of people. The old Indicum, which was the original type of the 'mum, was a small yellow variety, and the singles are somewhat of a reversion to it. Today, the beautiful and varied colors, size of the flowers and the unquestioned hardiness of the varieties introduced during the past five years render them almost unapproachable for the hardy garden. So prolific are the singles that in the spring hundreds of young seedlings can be picked up around the parent plants in the garden, all of which are of different varieties, since 'mums do not come true from seed. People who have not seen varieties like Mrs. Ida Skiff or Mrs. Wm. Buckingham growing outdoors have no conception of the beauty of these singles at their best.

Early Flowering Sorts

There is another class of chrysanthemum about which there has been considerable talk during the last few years—the early flowering type. True, some of them are not entirely hardy, but they are useful because they come into flower the first of October and will give six weeks of continuous bloom in the garden. Some of these varieties can be disbudded and grown quite as large as some of the greenhouse types, if large flowers are desired. Personally, I prefer the graceful sprays which in the case of these varieties are most effective. Half a dozen very fine named sorts of the early flowering type are: A. Barhan and Firelight, both bronze; Chas. Jolly, pink; Cranfordia, yellow; Débutante, white; and Petit Louis, lavender.

Where plantings of this type are made they will die out in very severe winters, but the stock can be readily replaced if a few plants of each variety are set in a cold-frame, root cellar or some similar place where they will winter perfectly. In the spring the roots can be broken up, furnishing as many plants as may be desired.

The chrysanthemum is a lovable plant that amply repays one for all the time and care lavished upon it. Culturally speaking, it gives less trouble than any other flower. It is not particular as to soil, blooming profusely in sand, clay or prairie loam, the latter being the heavy black soil not found in the East.

When the spring growth is commencing on the old plants the best thing to do is break up the clumps and replant the little shoots, unless one particularly desires large clumps. I have

(*Continued on page* 94)



Through the glorious weeks of Indian Summer the hardy chrysanthemums spread their harmony of color across beds from which all other flowers have vanished. A wealth of different tones is theirs, all in perfect keeping with the bronze and gold of autumn



Lilian Doty is a large, tall-growing sort with pink petals that curve inward toward the center of the flower



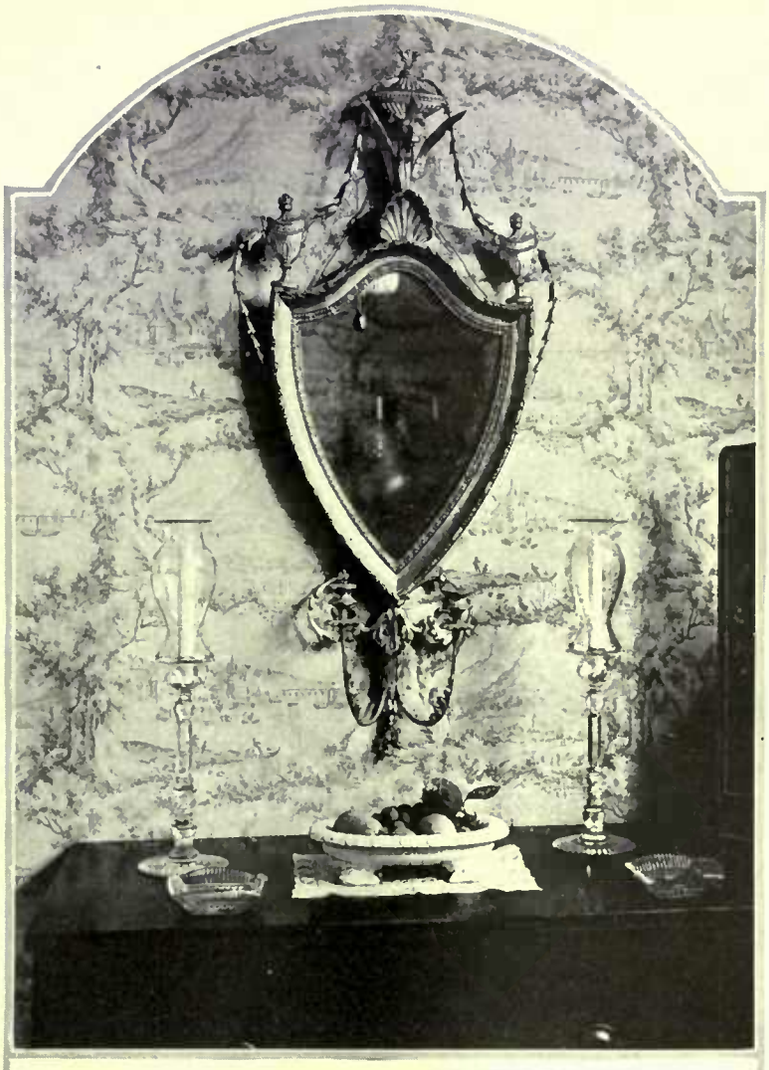
Normandie is one of the early flowering chrysanthemums. Its blossoms are white, slightly tinted with pink

SEEN IN THE SHOPS

And to be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



An attractive mirror for a bedroom can be finished to match any color scheme or in plain dull gilt. It is 18" in diameter and is priced at $15





An amusing clock can be decorated in accordance with any color scheme or finished in one tone. It is 23½" high and 12" wide. The price is $30

Above in the center are shown some unusual Colonial glass candlesticks. They are 24" high and $35 each. The cream colored Durant pottery dish is $50



A reproduction of an Italian XVIII Century chair in walnut finish is $55. The little walnut smoking table has a painted glass top and costs $45



The chair above is a reproduction of an old English farm chair. It is rush seated and comes in maple for $22. In mahogany, $27



A nest of tables with glass tops is painted to harmonize with any color scheme. The largest one is 22" high. Its price is $50

October **THE GARDENER'S CALENDAR** *Tenth Month*



Good-sized trees for transplanting should have their root balls enclosed in burlap



Burlap or some other rough cloth will avert danger from light frost



Plant plenty of narcissus bulbs this fall. There are many splendid varieties

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30. This is an excellent time to destroy any aphids which may be on the white pines and other evergreens. A thorough spraying with a strong tobacco and soap mixture will free the trees from this pest.	31. Arrangements should be made to protect the roses, the best method being to do them up in straw overcoats. In addition to these, earth shouldbe banked around the plants so as to throw the water away from them.	**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 sweet, calm sunshine of October now* *Warms the low spot; upon its grassy mould* *The purple oak leaf falls; the birchen bough* *Drops its bright spoil like arrowheads of gold.* *—Bryant.*	1. Don't neglect to get hyacintha and other early flowering types of bulbous plants boxed up or planted in pots preparatory to forcing them in thegreenhouse. They should be buried out-of-doors to facilitate rooting.
2. If you have heated frames of any kind, why not use them for the forcing of quick maturing vegetables such as radishes, spinach, beans, etc. They may be sown now, to yield crops duringthe winter months.	3. Don't fail to make arrangements to pick the fruit and store it properly. The best method is to wrap each fruit separately in tissue paper, storing them in boxes in a dark, cool place. Be careful that they are not bruised.	4. Flower beds composed of tender plants can be made to last considerably longer by a slight covering to protect them from frost. An old sheet or blanket of any kind, with a few supports, may be used for this purpose.	5. The first few days in the house are the critical period for indoor plants. Use great care in watering and keep the foliage sprayed or moistened. If the plant dries up too quickly, plunge the entire pot in a pail of water.	6. In case of a severe frost being threatened, it is wise to cover the flowers of outdoor chrysanthemums with paper or other material at night. This will prevent their being damaged and add to their life.	7. Dig up and store all tender bulbous plants such as gladioli, dahlias, etc. These must be stored in sand or sawdust in boxes and kept in a cool cellar. Dryness of packing material and surrounding air is essential.	8. Hay thrown over tender garden crops such as eggplant, peppers, lettuce, will protect them from damage by light frosts. It must be removed during the day and applied only at night. Do not use enough to break them.
9. Celery must be kept hilled. Hold the stalks together tightly with the hand to prevent dirt from getting down into the heart. Keep hilling as they grow, since it is contact with the earth that gives celery flavor.	10. Cauliflower just starting to head up should be lifted very carefully and placed in frames where it will mature properly. The plants may also be planted in tubs and moved to a barn, garage or other frost-proof place.	11. All shallow rooting crops should be afforded the protection of a winter mulch of manure. This applies to strawberries, raspberries, blackberries, etc. With strawberries, manure should not touch the crown.	12. Why not have some fruit trees around your garden, preferably on the north side? Or perhaps you have room for a small orchard. This is the proper time to set the trees out, except the plums, cherries and other pit fruits.	13. This is an excellent time to put into execution any changes in your garden, such as sod borders, dwarf hedges, trellises for fruit plants, changes in watering systems, etc. A good map of the grounds will help.	14. Start mulching rhododendrons with leaves or manure. This is not only for the purpose of protecting the roots, but it will also furnish the plants with considerable nourishment. In the spring the leaves may be dug under.	15. The plantings of new trees may be attended to at this time. With the dry summers which have prevailed for the past few years, fall plantings have given better results than where work of this sort was done in spring.
16. What about some bulbs for house forcing to bloom about Christmas time? Paper whites, Pottbaker tulips, narcissus and various other early forcing bulbs may be grown successfully in the house.	17. Don't neglect successioual sowing of the vegetable crops planted in the greenhouse. Lettuce, cauliflower, spinach, radishes and beans require seeding about every two or three weeks in order to insure a supply.	18. Stop feeding the chrysanthemums just as soon as the buds show color. It is a good practice to shade the greenhouse slightly. This will give considerably longer petals and larger flowers.	19. Any changes in the flower borders should be made now as the different types of flowers may be easily determined at this time, even by the beginner. Old plants that are not yielding should be divided.	20. Carrots, beets and other root crops should be gathered and after the tops are removed they cao be stored in trenches out-of-doors, or in a cool cellar. If stored outdoors, they should be protected from the frost.	21. A few roots of parsley, planted in pots and placed on the kitchen window-sill, will keep any ordinary family supplied with an abundance of this valuable greeo for garnishing and other kitchen uses all winter.	22. Don't neglect to mulch with manure or any loose material, all evergreens that have been transplanted during the current year. The first winter is the critieal period with these trees, and they need care.
23. Shut off and drain all irrigating systems and other exposed plumbing pipes, and empty concrete pools, etc. All faucets should be left open to assure proper drainage of the piping. If they freeze they will burst.	24. Start now to collect all the old leaves, bringing them to one point. Do not ever burn them, because when rotted, they are one of the best of all fertilizing materials. Store them in some obscure, sheltered corner.	25. Hydrangeas, bay trees and other decorative plants in tubs and boxes should be stored away for the winter. A good cellar which is not too warm and is fairly light makes a good storage place for this class of material.	26. Don't forget to plant a few of the more hardy types of narcissus in some secluded corner where they may go on naturalizing and spreading by themselves. In a few years enormous masses are possible from small plantings	27. After the foliage falls all fruit trees and other deciduous trees subject to the attacks of scale should be sprayed with any of the soluble oil mixtures. Lilacs are especially susceptible to attacks of the scale pest.	28. Potatoes and other root crops stored in the cellar should be looked over occasionally to prevent damage by decay. Remove all decayed or soft, spongy tubers, because they are sure to infect other sound ones.	29. When husking corn any exceptionally fine ears should be set aside and saved for seed next year. The ears should be hung up in some dry place where the mice will not be able to reach them. Suspending by wire is good.

To anybody what's been born an' raised in one, an apple orchard comes purty near as close to the heart as a dog, a house, er the crick where he used to fish as a kid. Thinkin' back on it, it stands out in his mem'ry 'bove ev'rythin' else, 'specially the way it looked in the spring an' fall.

The spring orchard's all pink an' white, soft an' warm an' full o' bees an' bird songs. The whole feel of it's young, but in the fall it's sorter middle-aged an' steady, like. 'Stead o' tender, delicate flowers, there's big, solid fruit. The pale green leaves are darker, an' when ye feel of 'em they're stiff an' kinder tough. No bird songs, no buzzin' o' bees—jus' fat, quiet ripeness.

I like to loaf 'round the orchard of an October mornin', feelin' in the long grass fer the big, rich Baldwins an' Pippins. What a cool, fruity smell ev'rythin' has, a sorter mixture o' fallen leaves an' cider an' dryin' frost! A breeze stirs the leaves, an' here, there an' ev'rywhere ye hear more apples fallin'—thump, thump, thump—like they was jus' too meller with juice to hong on any longer. Sad, ye say, to think that their year is over? No, not a bit—there ain't no comfortin'er sound in the world than a big, ripe apple droppin' into the grass.

Old Doc Lemmon.



Late vegetables subject to frost injury can often be moved into cold-frames



Break off the tops of the root crops before storing in trench or cellar



Tomatoes picked green and put away in dry excelsior will ripen weeks later



The Poet's narcissus is one of the best for naturalizing. Bulbs planted this month will yield abundant bloom next spring



Root division and replanting of the perennials that have outgrown their sites is one of October's important garden activities



Hardy chrysanthemums deserve a leading place in the fall-blooming garden. Details about them are given in the article on page 62

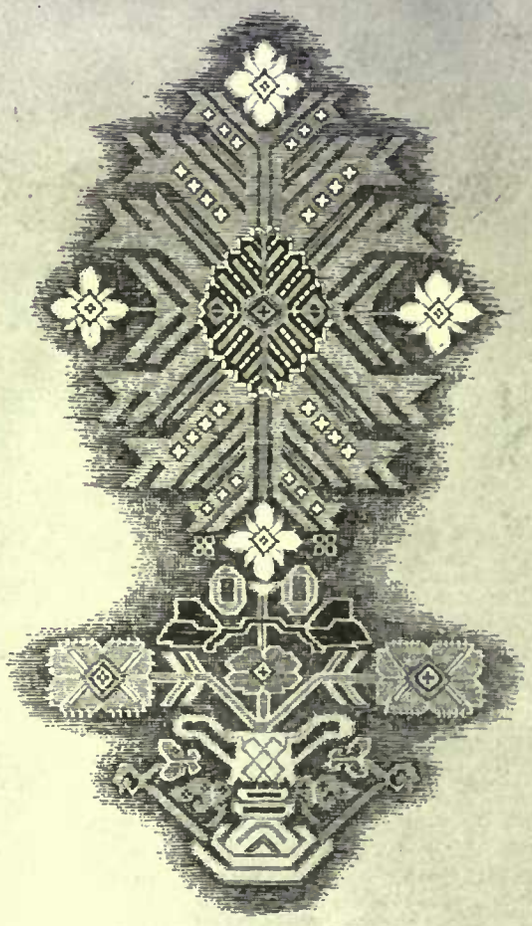
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The long narrow plain of FERAGHAN, lying within the shadow of Mount Elwend, towering twelve thousand feet above the sea, has been the land of Kings since the ancient days of the Medes and Persians.

Its small villages, rich in historical traditions and surrounded by a country of rugged beauty, produced a type of rug highly esteemed and of peculiar individuality of design. The HERATI and GULI-HENNAI designs are the two best known and represent in their composition an exceedingly clever arrangement of conventionalized flowers.

The rugs of FERAGHAN serve as ideal floor coverings in well appointed halls and living rooms of today.

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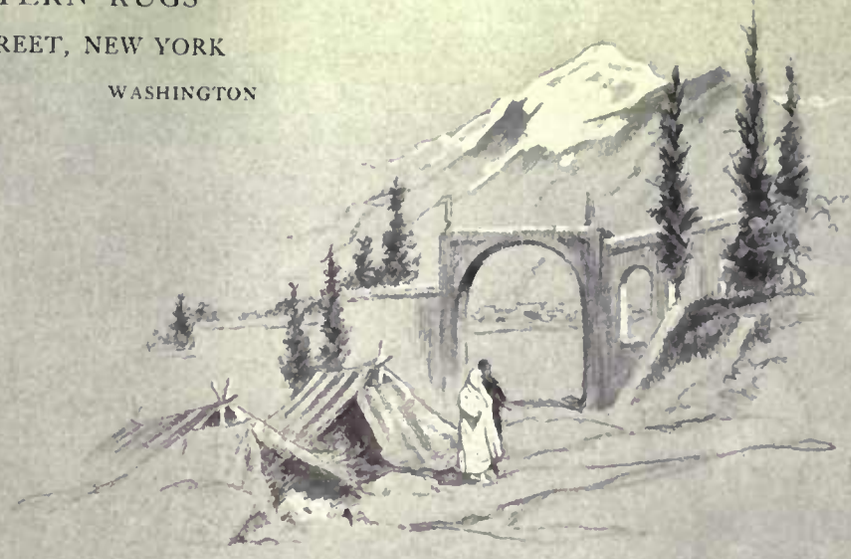
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Monarch Floating Contact Strip Keeps Out 40% More Cold Air Than Any Other Weather Strip

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The reasons why are easy to explain

First: The floating contact provides a constant weather-proof fit of windows, doors and transoms, regardless of any swelling, shrinking or warping of the wood to which the strips are attached. Everyone knows that wood expands and contracts with changes in the weather. No other strip follows the wood and keeps the contact over the crack constant and even.

Second: Windows, doors and transoms are made to open and close without the slightest sticking or binding. The metal tube within a metal tube—a further distinction from strip which fits in a wooden groove—makes double-hung windows slide like they had ball bearings.

Monarch Metal Weather Strips soon pay for themselves in comfort, health and saving in fuel. They make a house weather-proof against wind, rain and dust. Any Monarch dealer can prove to you that they keep out 40% more cold air than any other weather strip, no matter what its cost. They are easily, quickly and economically installed, because they are fitted in the factory ready for attachment.



An illustration of the exclusive Monarch tube within a tube. The metal tube on the frame fits over the metal tube on the sash. Frictionless and weather-proof contact between them floats and is kept constant, regardless of any swelling or shrinking of wood parts of the window, because of the flexible construction of the strip on the frame.

Look up Monarch in the telephone book. If you shouldn't find it, write direct to the factory, and we'll mail you full information.

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MONARCH
METAL WEATHER STRIPS

Reviving The Lavabo

(*Continued from page 42*)

The symbolism suggests the possibility that this particular bit of sculpture (evidently brought from some other source) may at one time have served in some connection with the drawing of wine. At the bottom of the niche the stone is hollowed out into a basin, whence the water is carried away by a drain. The peculiarly crisp and minutely detailed carving of the frieze, and of the capitals above the fluted pilasters, is thoroughly characteristic of the early Renaissance both in design and execution.

Of an altogether different type is the Venetian Gothic lavabo of three decks carved in white Istrian stone, now preserved within the loggia of an 18th Century villa on the Brenta. Here the water was poured into the stone reservoir and drawn thence through faucets. The 16th Century (1520) Tuscan lavabo in a semi-circular niche, with coved scallop shell head and the basin and drain of vase form, presents a bolder and more coherent design.

The other Tuscan lavabo shown has long been disused, its decorative faucet removed, its place plastered over, and the basin filled level with cement, but the design is full of suggestion and the graceful treatment of the scallop shell in the coved top deserves examination.

The portable lavabo was made either of metal or of pottery and hung on the wall, or else consisted of a metal or pottery reservoir and basin, contained in a setting of cabinet work, and stood upon the floor, movable at will like any other piece of wall furniture. There was no end to the diversity of forms in which such portable or movable lavabos might occur, and no limit to the varieties of decoration that might be bestowed upon them. Some of the 17th and 18th Century Dutch, French, Spanish and Italian lavabos of pewter, faience, wrought iron, copper, or brass are particularly engaging either for simple grace of form or for the excellence of the decorative craftsmanship they display. Not a few of them are still to be picked up in antique shops on both sides of the water.

The small portable lavabos can scarcely be expected to fulfill more than a decorative function nowadays. They are usually too small to serve as water coolers, and it would be a foolish waste of time and labor to carry water and fill them for other purposes. With the older form of built-in lavabo, however, the case is quite different. Its decorative potentiality as an architectural feature is as great as it ever was, and with modern plumbing attachments, it can be made, as it once was, a really useful dining room accessory, either for cooled water or a general supply, or both.

The Bold Colors of An Autumn Garden

(*Continued from page 38*)

perfect marvel at staking, and staking, which is a much neglected art, is peculiarly necessary to the success of the aster garden. Staking seems to me a painstaking process and is one that demands an intimate knowledge of plant forms. It is all the more pity, then, to see asters tied tightly to stakes and hopelessly strangled. In the matter of asters I saw the staking well done once on Long Island where the gardener had resorted quite simply to ordinary tomato plant hoops. The hoops, well hidden by the foliage, held the stems sturdily upright and yet they left the bushes free to express their own loose branching character.

I think I like the perennial asters best when they are intermingled with other flowers. I have seen the White Queen asters used in a white garden where they were luxuriously intermingled with anemones, phlox, boltonias, snapdragons, gladiolus and verbenas. I have seen the lilac-blue Climax, interspersed with buddleias, used as a background for lavender larkspurs and lavender scabiosa. And I have planted these same Climax asters with lemon marigolds and secured quite a delicate color effect. If grown well there is no aster quite so luxuriant as the low *Aster acris* that grows in big flat umbels and looks particularly well with sturdy, close-planted lavender stocks. The New England aster is such a common garden flower, not always pleasing in a garden of mixed colors, that I was astonished to find it once combined with carmine zinnias in a color effect altogether unique and Frenchy.

And, then, there are the chrysanthemums—glorious, showy chrysanthemums. The harvests are well-nigh in, the shrubs are fruiting, the foliage is turning when the chrysanthemums make the last great crescendo of the garden.

Chrysanthemums bloom so late that they are apt to look a little lonely in the garden where the other flowers are already cut down. For this reason I like a separate garden for them. This garden should, of course, be near the main garden so that it is easily reached in the autumn season, but just a little out of the way so that it can be easily overlooked at other seasons of the year. Separate gardens for chrysanthemums have another use, for to show themselves off to advantage they should be able to develop into well-formed plants, and it is desirable to have a fine background for the flowers. They are especially effective against arborvitæ or cedar.

When chrysanthemums are wanted in the all-year garden I often plant them in the foreground—in fact, right in back of the edging so that they will not be crowded too much by other plants. This keeps the foliage from becoming brown and injured, which often happens when they are interplanted with other flowers. However, such rules cannot be set, for one of the most beautiful effects I have ever seen was a garden where the chrysanthemums were planted at the very back. Had I not seen the garden at other seasons, I should have thought it especially designed for chrysanthemums, so lavish was the bloom all around the garden. What really happened was that the plants, carefully tied up and out of view all summer, had been untied and had thrown themselves with full abandon across the borders. This garden had only white chrysanthemums—silvery gray-white they seem to me now in retrospect—and altogether charming. One color chrysanthemum gardens are rare and restrained but very choice. For little gardens it is often better to limit the color. I have planted a tiny square garden where yellow chrysanthemums make a frame for the white ones in the center. I have kept them potted outside the garden and have set them in for late autumn effect. This is particularly favorable for small gardens, for then the chrysanthemums have taken up no room during the summer, their foliage and shape are much better than if they had been left in the tangle of the garden, and they can be set as thickly as need be.

But even a small garden can have a fuller range of chrysanthemum color. Borders on either side of a narrow path can have a sequence of color; beginning with pink and white varieties, they can merge into yellow, orange and red ones. In a large garden these color sequences can be elaborated to the Nth degree.

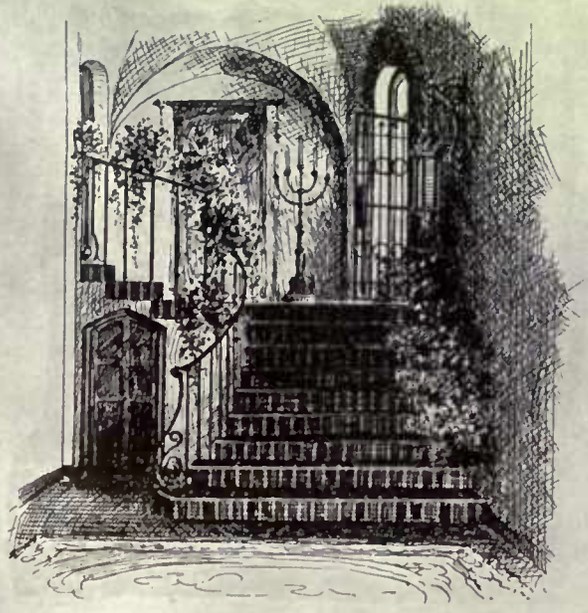


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THOSE to whom Furniture means more than merely an article of utility, will find this establishment an inexhaustible source of inspiration in planning the furnishment of either an entire house or a single room, however simple or elaborate the requirements.

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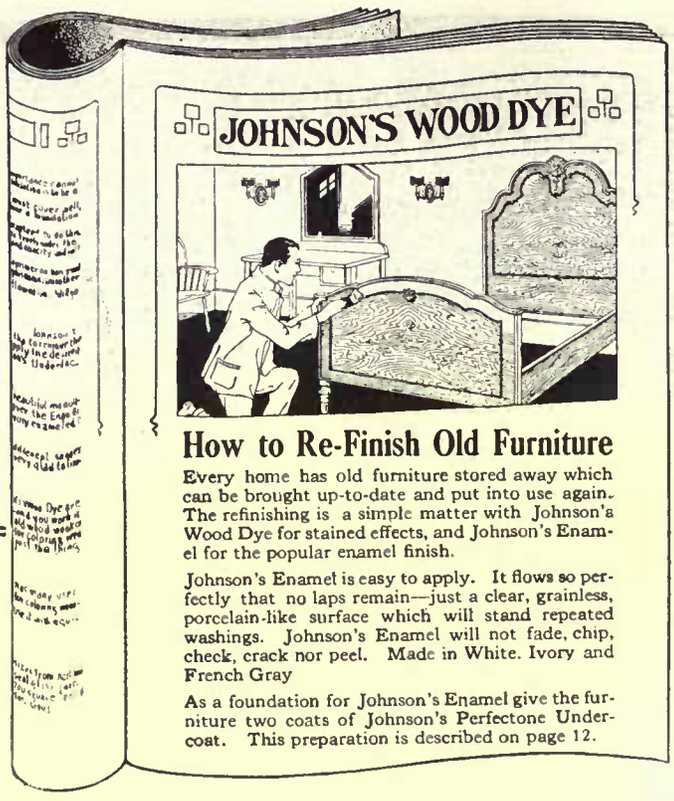
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Garden Rooms In City Houses

(*Continued from page 27*)

Iron furniture, bright yellow jars filled with more daisies and an awning of orange-red Venetian sail cloth flung over the whole changed what had been an uninspired red tin roof into a tiny garden gay with colorful flowers and restful with the green of climbing plants. The room behind it was in effect a garden room and was decorated accordingly. The walls were cool gray plaster and the furniture wrought iron with here and there a piece of rattan. The hangings of prim glazed chintz the color of Lombardy poplars combined well with the green flowered chintz on a small settee. On one side was a fountain banked with growing plants and on the walls wrought-iron brackets held masses of ivy. On entering one was immediately conscious of the tiny garden seen through the open French doors. The room at once became part of the general scheme to merge the garden and the house and was a successful example of what can be done in the city with rooms of this kind whose reasons for existence lie in the life of the sun-lit garden beyond.

Framing the Landscape Picture

(*Continued from page 24*)

trasted foreground of a prospect full of the softer forms of living nature.

In the composition of a landscape the importance of bringing geometrical forms into relation with natural forms cannot be over-emphasized. Apart from purely esthetic considerations there are certain sentimental reasons for bringing some form of architecture into a landscape. A prospect of nature in which there is no evidence of man's handiwork may be profoundly impressive and sublime, but it is also unfriendly. For we are naturally gregarious, and few of us could bear to live perpetually surrounded by a landscape even apparently, though not actually, empty of man and his works. A house, a wall, a broken column, serve to give the landscape an inhabited appearance, while evidences of deliberate formal planting in the foreground are enough to endow the landscape with humanity.

Esthetically the contrast of a geometrical foreground with a background of natural forms is useful, inasmuch as it can be made to bring out and emphasize the main lines or to correct some too prominent feature of the picture. The rigid perpendicular lines of a wall or a pillar help out the similar but more confused lines of the farther trees. Or, again, an architectural upright in the foreground may be used to correct a too great tendency to the horizontal in the distant landscape. The level lines of a terrace wall may be used in an exactly similar fashion to emphasize or correct other natural lines beyond. Formal planting in the foreground may help to create an illusion of great space and distance or else to give a sense of enclosure; the character of the landscape beyond the garden will determine which.

Care should be taken, when placing the architectural foreground, to see that the whole picture should be seen from a point at which all its component parts in background and foreground stand in due scale and proportion to one another. The architectural foreground will lose its effect if seen from too near or too far away. It will be well, therefore, to make sure that the picture is seen correctly by placing a seat at the right viewpoint, or by making it in some way impossible or difficult for people to look at it from any point that brings near and far into wrong relation. To do this will not always be possible. In most cases, indeed, the creator of the composition will have to leave it to people's esthetic sense to find exactly the right point from which the picture is to be looked at.

The ways in which a distant prospect may be broken up so as to form a studied composition are worth attention when we are considering the question of windows and doorways as a foreground. The Japanese, for example, make great use of trellis as a foreground to a view. The landscape is thus made to appear in relation to a series of purely geometrical forms, to the great improvement of the picture as a composed work of art. Much the same felicitous relation of geometrical to natural forms is achieved in windows by the division of the space into a series of panes, sometimes, as in the case of a leaded window, extremely small.

Of recent times large plate glass windows have been used by people who imagine that a view is better when entirely uninterrupted by the interposition of a foreground. This is a mistaken idea of the matter. The geometrical foreground provided by a window divided up into panes in almost all cases very much improves the pictorial quality of the landscape as a work of art.

Edging Plants for the Perennial Border

(*Continued from page 61*)

to get good clumps or pot grown plants at the nursery. Blooms in May and June.

Scotch or Grass Pinks (*Dianthus plumarius*)

Still another of the valuable gray-green foliage plants having a good persistent foliage which is interesting even in winter. From late May until July they are covered with a multitude of spicy scented blooms in various colors. These plants grow rapidly and should be divided about every three years. They can be raised from seed, although one is not so sure of the variety and color as when they are bought in field grown or pot grown clumps. Carmen is the best light pink. Napoleon III is a fine blood crimson which blooms until late in October. Her Majesty is a double white one of great beauty.

Variegated Day Lily (*Funkia undulata* var. *variegata*)

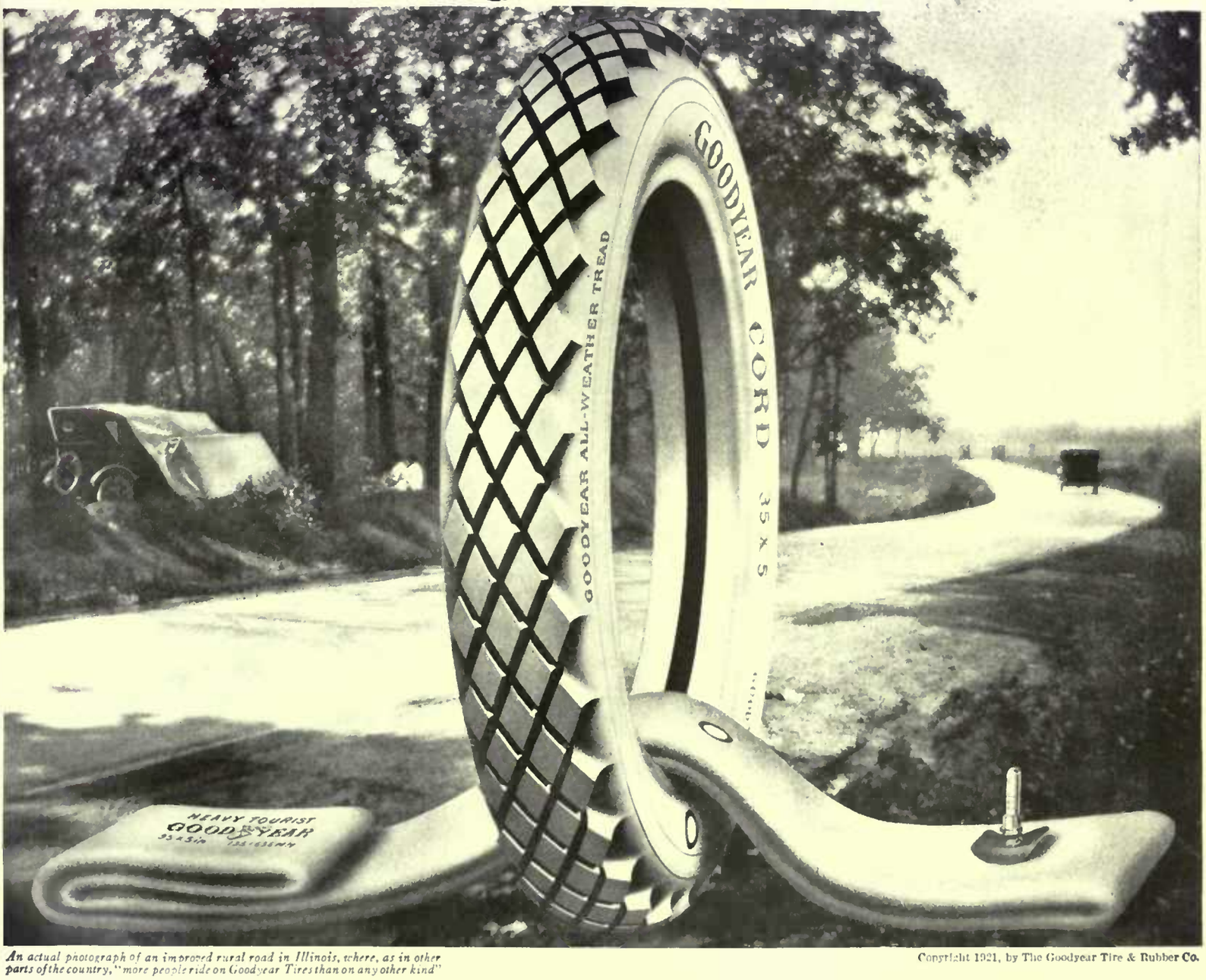
All of the Funkias are a little coarse for the garden edge, but this one is the best. It serves its purpose best in corners or at terminal points such as the entrance and exits of a garden, for it is large enough and sturdy enough to mark such places. It has a slender green leaf marked with streaks of white. Later in the season it has a long flower stalk strung with bell-like flowers of a shade of lavender. It is a rapid grower and should be frequently divided. It is an excellent edging plant for shrubs or for tall perennials, such as peonies, which do not hide their feet with good foliage at all times. Blooms in July and August.

Avens (*Geum Heldrichi*)

A sun and moisture-loving plant which grows much after the fashion of the dandelion, with thick tufts of green foliage above which appear the orange colored flowers in May and until August. It is to be had in a

(*Continued on page 70*)

GOODYEAR



An actual photograph of an improved rural road in Illinois, where, as in other parts of the country, "more people ride on Goodyear Tires than on any other kind"

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MORE people ride on Goodyear Tires than on any other kind. Have you ever asked yourself why? Could there be any other reason than the conspicuously good service that Goodyear Tires give? Today, Goodyear Tires are better tires than they have ever been. They are larger, stronger, heavier, more durable. They contain more material. They last longer, and cost less per mile to use. Whether you drive a large car or a small one, you should use Goodyear Tires. More people ride on Goodyear Tires than on any other kind.

AN IDEAL *that will never perish*



THE tide of Time eventually engulfs man—but ideas and ideals are eternal.

Simplicity, sincerity, steadfastness, eager good-will, integrity—these are concepts of the mind, and in what clearer form can they be visualized than in a clock of perfect faithfulness—a Seth Thomas?

THE pioneers who pushed forward the borders of this nation put much reliance in the plain virtues. The grandfathers of many of us listened to the voice of some old Seth Thomas that in measured rhythm preached—"Sure-and-Steady, lad. Haste makes Waste. Be careful. Keep at it."

The first Seth Thomas sounded its first tick just before the close of the war of 1812. Seth Thomas pendulums swung in unison with the tread of Zachary Taylor's troops marching against Palo Alto in '46. Their hands applauded Commodore Perry's treaty with Japan in '54. With mournful faces they kept watch over the martyred Lincoln in '65.

Pomp and circumstances have marched by them for 108 years. The tread of millions of feet of common clay, bent on humble things, have kept consonance with their steady tick-tock.

Beneath the satin finished mahogany, behind the genteel dial of the modern Seth Thomas lives that ideal of service—the thing that never dies.

SETH THOMAS CLOCK COMPANY

Edging Plants for the Perennial Border

(*Continued from page* 68)

number of colors, and can be propagated by seed or by division.

Creeping Baby's Breath (*Gypsophila repens*)
Although this is a favorite of the rock garden it can be readily adapted to the front row of the perennial garden, for its long, graceful, creeping stems, which are covered with a profusion of small rose pink flowerets, rise only to a height of about 6″, and do not have too great a tendency to creep out of bounds. Blooms in June and July.

Hardy Candytuft (*Iberis sempervirens*)
Long a well known annual plant, but the perennial variety has not been used so much. It is a very satisfactory plant, both from the point of view of flowers and of persistent foliage which is practically evergreen. Just after the creeping phlox has stopped blooming this sturdy plant delights with a mass of brilliant white blossoms. It is a good spreading plant and can be propagated either by seeds or division.

Crested Dwarf Iris (*Iris cristata*)
All of the iris make good edging plants, for they have such stiff, upstanding leaves, but it is essential that the plants behind them be tall enough to show over the top. For this reason the dwarf iris is best suited to the front of the border. *Cristata* grows about 5′ high and has a profusion of light blue flowers from early April until mid-May. The best time to plant this iris is just when the growth begins. It can be propagated by division after it has bloomed.

Dwarf Iris (*Iris pumila*)
This iris is more dwarf than the others. It grows from 6″ to 9″ tall and so serves the purpose of an edging plant, for the smaller plants behind it can be better seen. It has flowers with violet and blue petals and blooms in April and May. It is fine for a permanent edge. It spreads rapidly and should be divided about every two or three years.

Forget-me-not (*Myosotis palustris*)
Always popular with its dainty blue flowers in great profusion, and its fast spreading mats of thick, green leaves. This plant grows about 6″ high and is covered practically all summer with blooms. It does best in a half shady, moist place, but will thrive in full sun. The best way to propagate is by division, although seeds or cuttings will serve.

Evening Primrose (*Oenothera missouriensis*)
One of the few really good yellow flowers for the front line of the border. The brilliant yellow and fragrant flowers are charming in the early evening when they open in full. It grows from 6″ to 12″ high, and although it prefers a half shady place it will grow in full sun. The best way to propagate it is by cuttings or division. Blooms from June to early August.

Creeping Phlox (*Phlox subulata*)
This is used a great deal as edging, but the magenta shade is not as effective as the lavender and white colors. One of the reasons for its not being one of the best edging plants is that after it has bloomed its foliage does not prove very effective as a border planting. It is, in fact, a rock plant and should be valued for that use. Blooms from early April to mid-May.

Leadwort (*Plumbago larpentae*)
This dwarf tufted plant with masses of cobalt blue flowers at the ends of wiry stems about 1′ high makes a fine edging. It is wonderful for color masses in the fall when many of the summer flowering plants are beginning to fade. It needs a slight winter protection in the North. Propagate by seed or by division.

London Pride (*Saxifraga umbrosa*)
An interesting plant which grows from 6″ to 12″ high and has a pleasing pink blossom in July.

Woundwort (*Stachys lanata*)
Another plant with gray-green foliage. This foliage is almost woolly white and grows about 6″ high. It will grow without much attention and will withstand drought.

Tunica (*Tunica saxifraga*)
This plant has a very neat and trim spreading tuft of foliage from which spring small pink or purplish flowers in great profusion on wiry stems from 6″ to 10″ high. It may be propagated by seed or by division. Blooms from late June through August.

Rock Speedwell (*Veronica rupestris*)
An abundance of small deep purple flowers in dense spikes 4″ to 5″ high is the most valuable part of this plant, although the foliage is in the form of a close, neat mat which is always a good adjunct to an edging plant. Propagate either by seed or division. Blooms in May and June.

Tufted Pansy (*Viola cornuta*)
Such a popular flower as the pansy has been long lamented by many because its period of bloom was so short. The perennial variety has a much longer period of bloom, and if it is cut back after its first season of flowering and then heavily manured and watered occasionally it will give a second crop of flowers in September. Sow seeds in August for early bloom in the next summer. Winter protection in the North is necessary. Pot grown or field grown clumps may be secured.

English Ivy as a House Plant

(*Continued from page* 48)

While it may be possible to purchase a suitable trellis, it is not usually easy to find one small enough, for most trellises are made for outdoor use. But it is very easy for a handy-man to make a trellis from his own designs. Some people, with a natural sense of proportion, will make an attractive trellis without any preliminary drawing, without much thought or calculation.

The trellises shown here are home-made, "whittled" from stock at hand. In fact, the strips were made by cutting from an ordinary ⅞″ pine board. With a splitting saw the strips were made about ⅜″ square or ⅜″ x ½″, then smoothed with a plane.

The square or diamond shape of the cross pieces is easily made if one has a mitre-box which facilitates cutting accurately to forty-five degrees. If not, the angles can be cut with a knife, and with a little "cut-and-try" the four pieces will fit reasonably well. The pieces should be glued together and then nailed with small wire nails for the glue might not hold because of the possible dampness.

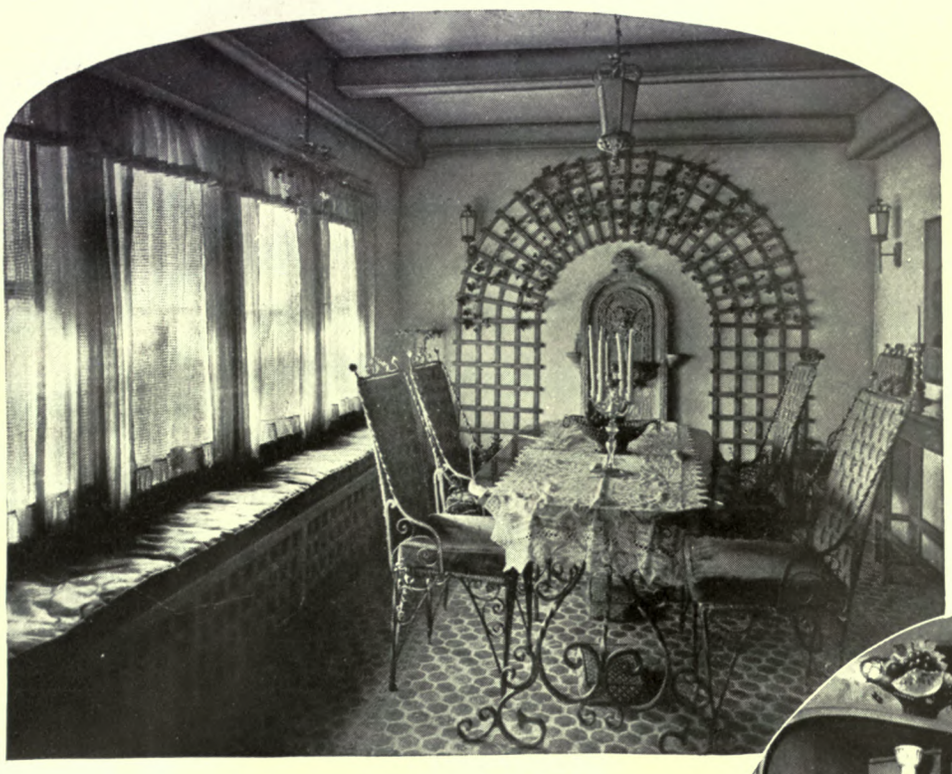
In making simple shapes, such as the "ladder" trellis, the short strips are simply nailed in place after locating them by moving about on the vertical or long pieces. But to use a square or diamond it is easier to put the square together separately before locating it on the verticals. When combining a square and "herring-bone" pieces, locate the square first and then place the short pieces so that they will look well.

After the trellis is put together, it should be painted or stained to suit the

(*Continued on page* 72)

MISS MAE MURRAY

Uses Quaker Tuscan Net Curtains In Her Italian Breakfast Room At The Hotel Des Artistes





MISS MAE MURRAY—perhaps the most artistic of America's motion picture stars—has given her breakfast room in the Hotel Des Artistes the antique Italian treatment so smart just now in beautiful American homes.

Miss Murray has found that the ideal window curtaining for this room is Quaker Tuscan net—a coarse mesh net with an unobtrusive figure, showing the influence of Italian art in window decoration.

Two walls of the room, showing different views of the curtains, are illustrated on this page. Because of the sunlight in the room, the figure in the net—as it should in every smart net curtain—practically disappears.

Miss Murray's decorator made these curtains under the star's personal supervision, and she has kindly consented to furnish us with exact directions for making them. They are extremely simple, and we shall be glad to forward a copy of the directions to any woman who is interested. Write to



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Duplex-a-lite
"The light to live with"

English Ivy as a House Plant

(*Continued from page 70*)

fancy of the maker. A dark brown goes well with the green and does not detract from the green ivy during the period that the trellis is but partly covered. Very satisfactory results may be had from wood dye and flat varnish, especially if soft wood is used. If of harder wood, such as oak or gum wood, shellac, followed by flat varnish will give a beautiful effect without rubbing. It will be reasonably durable and satisfactory, although most flat varnishes do not stand exposure to water without turning white.

Various oil stains, wood fillers, or varnish stains may be used; in fact, one doesn't like to buy materials for such a small job, so that there is a great temptation to make the best of what is at hand.

Collecting Salt Glaze Ware

(*Continued from page 31*)

the body answers as a receptacle for the beverage."

Besides the Fulham and Nottingham salt glazes there were the coarser, less carefully finished wares produced at Brampton, Chesterfield and Swinton in the 18th Century.

We are now come to the second great class—that of the Staffordshire potters, a highly fired ware which is translucent in its thinner surfaces. White salt glaze wares were also made to a limited extent at Leeds, Liverpool, Jackfield and elsewhere. The Staffordshire salt glaze is very hard. According to Sir A. H. Church, the Staffordshire salt glazes may be divided into four periods: (1) Before 1720, impressed or applied ornament on thrown or turned pieces; (2) 1720-1740, flint added to the body clay, producing fine and sharp work in drab or white; (3) 1740-1760, colored enamels employed for surface decorations; (4) basket and pierced work prevailing. The ware of the first period was drab or white, that of the second white.

In his "History of the Staffordshire Potteries" Simeon Shaw is of the opinion that the Staffordshire salt glazes were made of brick earth mixed with sand, then can marl and fine sand, later of gray coal measure's clay and fine sand and finally (from about 1720) of gray clay with ground flint.

We may consider the fine period of Staffordshire salt glaze ware to extend from 1720 to 1740. Astbury did much in the early years of salt glazes to advance the qualities of the ware, as likewise did the two Ralph Woods and Aaron Wood, who cut molds before Ralph Daniel of Cambridge introduced plaster of Paris molds (1743-1750), whereafter the salt glaze pieces deteriorated. Josiah Wedgwood also potted salt glaze wares during his time at the Ivy House or at the Brick House works in Burselm. Teapots in salt glaze ware bearing Wedgwood's name have been preserved in English collections.

The First Color

Blue was the first color introduced in salt glaze ware. One of the earliest examples of this sort is the Portobello (Admiral Vernon) teapot by Astbury, circa 1740. Polychrome decoration soon followed and, as has already been noted, enamel colors were applied some time after 1751. These enameled salt glaze pieces exhibited the influence of Chinese design.

The very rare Staffordshire salt glaze figurines followed the development of other specimens of salt glaze, from the white grounds to the enameled colored pieces. A little figure of a Turk sold at Christies just before the war for over thirty-five pounds, while the figure of a "Man on Horseback" brought over ninety-six the year after.

The English potters required a very high temperature (about 2190°) for salt glaze, a temperature that would cause most English earthenware clays to soften in the kiln. But the clays composing the stonewares were of a sort to resist this softening. These clays contained a large amount of silica. Toward the end of the process of firing salt was thrown into the kiln. The vapor, produced by the volatilization of this salt at the high temperature, united chemically with the silica of the body clay, forming a glaze of sodiac silicate over the surface of the fired ware. As this chemical action was coincident with the final firing, the glaze was actually incorporated with the body of the ware. This salt glazing produced a surface having innumerable tiny pit-marks (much like those on the surface of an orange), which is one of the chief characteristics of the ware. Salt glazing had the advantage over the earlier lead glazing process in that it produced a much whiter surface.

Lambeth Ware

In passing one may make mention of the third and last division of English salt glaze wares—the modern brown ware of Lambeth. This was first produced about 1751, with buff or yellowish lower portions. Lambeth stoneware jugs were popular in the beginning of the 19th Century and by 1820 several Lambeth potters were producing ink bottles, beer bottles, hunting jugs, pickle jars and like mundane bits. John Doulton established a pottery in Lambeth in 1815 and the celebrated Doulton ware came to be the outcome of this experiment. Doulton ware combines several processes. Panels of scratched-in decoration are covered with salt glaze; colored enamel bands heighten the effects and relief and bossed work are added.

Of the salt glazed stoneware made in America, the earliest products may be dated to the first quarter of the 18th Century. These old pieces were utilitarian in character and rarely were ornamented with other than a dash of blue now and then, with a bit of incised pattern. In 1735 John Remmey, a German potter, established a salt glaze stoneware factory near the old City Hall; a map of New York City in 1742 shows this pottery still in existence. Indeed, the pottery works of Remmey & Crolius was running until 1820. As early as January 25, 1792, the *New Jersey Journal*, published in Elizabethtown, contained this advertisement inserted by the Pennsylvania Society for the Encouragement of Manufactures and Useful Arts:

"To such person as shall exhibit the best specimen of Earthenware or Pottery, approaching nearest to Queensware (Josiah Wedgwood's English production) or the Nottingham or Delft ware, of the marketable value of fifty dollars—a plate of the value of fifty dollars or an equivalent in money.

"To such persons as shall exhibit the best specimens of Stoneware or that kind of Earthenware which is glazed with salt of the value of fifty dollars, a plate of fifty dollar's value or that sum in specie."

These early American salt glaze stonewares showed strongly the influence of the stonewares of the Rhine Valley. The lovely white English salt glaze wares, for which the Staffordshire potters were justly famous, were not, as far as I have been able to discover, attempted in America.

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To get the genuine—be sure that the name "KIRSCH" is on the box



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To own a home is the ultimate result of all ambition, the end to which every enterprise and labor tends, and of which every desire prompts the prosecution. — Johnson

Home ownership affords that sense of security and substantial comfort so necessary to true contentment. And if our home be a structure embodying beauty and permanence, we take unbounded pleasure and pride in it.

Throughout our country we find some of the most beautiful homes built with Indiana Limestone—a natural stone whose velvety texture is inimitable in manufactured materials.

And for garden statuary and the numerous details of interior decoration, such as exquisitely carved fireplaces and mantels, Indiana Limestone is practicable, for its texture permits the utmost freedom and ease in working.

The natural beauty of Indiana Limestone is permanent and its cost comparatively moderate.

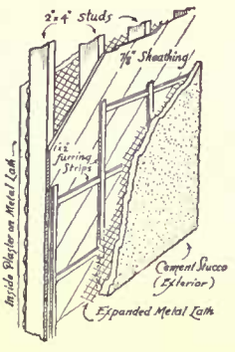
Our booklet, "Designs for Houses Built of Indiana Limestone," will be mailed on request.

INDIANA LIMESTONE
The ARISTOCRAT of BUILDING MATERIALS

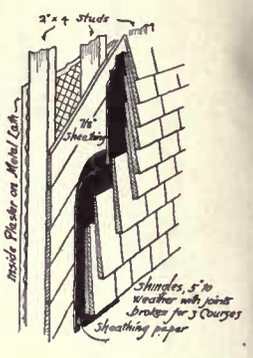
Indiana Limestone Quarrymen's Association
Box 782 Bedford, Indiana

If You Are Going To Build

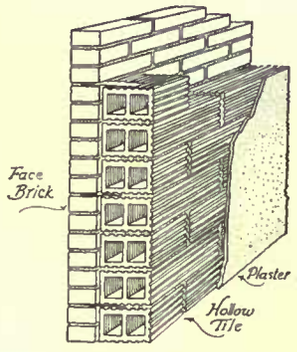
(*Continued from page 53*)



Below is shown a detailed method of backing up face brick with hollow tile. A section of a 13" wall



Detailed section of frame wall showing the method of applying cement stucco on metal lath



Section in detail of frame wall showing method of applying wood shingles over sheathing

Since the vanishing of our great water sheds, and the destruction of our forests, mainly through heedlessness, concrete has become recognized as one of the most valuable building materials in this country. To many people concrete and stucco mean the same thing, but stucco is really the finish for the outside structure of a wall already complete, whereas concrete is an actual building material which can be used over metal lath or terra-cotta building blocks, and which can be left rough, finished with stucco, or given a final coat of small stones that come in a variety of colors. Where the concrete is built up solidly, reinforcing iron should be placed in the structure. For the interior finish, wooden or metal lathing is attached to furring strips to avoid the slightest possibility of dampness. Where a certain color, not the natural tone of concrete or stucco, is desired, it should be introduced into the material itself and not painted on the wall. As a rule, three coats of stucco are used and allowed to dry. To the last one the color should be added. Then it is inherent in the structure of the house itself.

Stucco and Half-Timber

There is an increasing interest, just at present, in the combination of concrete with half-timber. When timber is used it should be allowed to weather and should not be painted, as the smooth coat of paint against the rough concrete surface is inartistic, and the painting has to be renewed many times during the lifetime of the concrete.

Among our illustrations we are showing a beautiful plain concrete surface in which no other material is introduced as a decoration. A finer example of the artistic effect to be gained from the lights and shadows thrown on a concrete wall by trees and vines would be hard to find. And surely no introduction of brick or stone in the lintels or sills of a house could add to the beauty given by the drifting of sunlight through the trees over the surface of this building.

The only colors which can be safely recommended to be used on concrete and stucco are red, yellow ochre, buff, and the different shades of sand, gray and brown. Color mixed in the mortar should be introduced sparingly, as it injures the strength of a compound.

The cost of stucco is considerably less than brick facing, and when well applied is durable and attractive. The use of half-timber construction originated in England. In the fine old English half-timber houses a wooden frame was built and filled in between the timbers with brick or stone laid in lime mortar. As long as oak was used, this half-timber construction was satisfactory, because oak does not shrink or swell very much. But the use of other woods brought disastrous results; the houses leaked between joints and wooden frame; to avoid this the joints between wood and stucco must overlap.

Of course, metal lath is well used in the structure of both interior and exterior walls.

Wood

The clapboard house is essentially an American method of construction. Probably because of the scarcity of timber it is seldom found in England or on the Continent, except in Scandinavia. But when we first began to build houses in this country white pine timber was plentiful, it was easy to erect saw mills, and there were such huge old trees that wide clapboards could be secured free from knots. As timber became scarcer and nails cheaper, the narrow clapboards came into general favor. The old clapboards were nearly always made of white pine; it is still a favorite. Cedar, however, is more generally used. It is light, substantial, and cheaper than the pine. Cypress also has its good qualities.

Clapboard houses are easily built. They are cheap and durable. Of course they have the disadvantage of not being fireproof, and require frequent painting, but they will always be popular in wooded localities where the bringing in of brick, breaking of stone and the cutting of shingles would be difficult and expensive. Also certain types of the Colonial house will always demand wide clapboards or shingles for walls. A new use of the wide clapboard will be seen in one of the illustrations, where the boards do not overhang but are put in flat. The effect of this is extremely interesting and picturesque, especially when used for houses of established Colonial design.

There can be no doubt that the old Colonial flavor in a house is preserved

(*Continued on page 76*)

THE WORLD'S MOST ENTHRALLING ENTERTAINER



THE NEW PREMIER
Pathéscope
Flickerless "SAFETY STANDARD" Motion Picture Projector

The Master-Key that Unlocks the Imagination

Fancy runs riot under the spell of motion pictures. Shackles of time and space fall away as by a fairy enchantment and in happy companionship with the film stars we live, move and have our being, for the time, amid the scenes of the screen.

It is no task at all to slip back a century and a half and wander through the beautiful Trianon with Marie Antoinette. Less than an hour will suffice to journey—in your own arm-chair—through India and Borneo, Italy, France and Russia. If you are so minded, visit the shell-plowed fields of Flanders, or safely watch the tragic events of the Marne and Verdun. Mary Pickford, Norma Talmadge, Douglas Fairbanks, Wm. S. Hart and scores of other film favorites will entertain you with their choice productions, and Roscoe Arbuckle or Charlie Chaplin send you to bed with hearty side-splitting laughter.

What a night the Pathéscope "movies" can give you—in your own home, surrounded by your own family and friends—to continue as long as you wish, or stop whenever you tire!

The Pathéscope projector is so *exquisitely built* that its large, brilliant, flickerless pictures amaze expert critics. And all with absolute safety, for the Pathéscope uses only "Safety-Standard" film, approved by the Underwriters' Laboratories, Inc., for use without a fire-proof booth or a licensed operator. Anyone can operate the Pathéscope, anywhere, anytime.



Take Your Own Motion Pictures to Keep Your Yesterdays Young

The magic of a baby's smile; the pathetic humor of his childish tears; his first toddling steps and ever original antics—how soon they pass and how dimly recalled!

No still-pictures can preserve for us these sweet memories. Snapshots may celebrate what once tingled with life, but they soon lose interest and by no strain of imagination can they re-animate the past.

But the New Premier Motion Picture Camera records faithfully and vividly the action—almost the very life—of the most entrancing events. "The smiles, the tears of boyhood's years", the family home-gatherings that soon may have their "vacant chairs"; outings, picnics and parties; wherever you go, whatever you do, the New Premier Motion Picture Camera records the endless activity with marvelous fidelity. Simple to operate; as easy to load in daylight as any little hand camera. Two models—less costly than many good still-picture cameras—$125 and $200.

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and still time enough to build it—*Now*—before snow flies. Enjoy Christmas this year in front of your own open fire; come home from next year's vacation to your own door step—for of all possessions, there is nothing like home.

Arkansas Soft Pine

spells "Home and Happiness." It is the right wood for the house complete, inside and out; for woodwork that delights the feminine eye—for staunch frame and structure that suit the exacting owner.

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1015 Boyle Building

Little Rock · Arkansas





If You Are Going To Build

(*Continued from page 74*)

more intimately with the wide clapboard construction, and with the return of the Colonial architecture to widespread popularity the use of the essentially appropriate clapboard is well worth a bit of study.

Probably no wall is more friendly and pleasant and easily laid up than the shingle; this is true both of the natural wooden shingle and the asbestos shingle. The wooden shingle can be used for a variety of houses, from bungalows to Georgian buildings, it comes in so many colors, different sizes and irregular outlines, can be made so durable with a promise of fireproofing, that the appeal is practically nation-wide in this country. Some of the finest old Colonial houses on Long Island are made of the hand-rived pine shingles, and certainly they must have survived the rude winds and brilliant suns of a century or more. The durability is partly due to the fact that the old hand-made nails rusted only on the surface and this rust formed a sort of protection to the nail, whereas the modern steel nails rust down to the very point. As a rule a wall made of machine split shingles put on with steel nails will not last over twenty-five years. At one time all factory-made shingles were very smooth and even and uninteresting, but today different surfaces are gained by the process of splitting the shingles; uneven edges are shown and an immense variety of delightful colors.

Wooden House Framework

The foundation for shingle and clapboard houses is first of all the frame woodwork or upright supports. On this are laid the rafters and over the frame woodwork is a wooden sheathing, covered with building tar paper. Inside of the house the plaster goes directly on the sheathing. No furring is necessary, because the drying of a wooden house is from the inside out, instead of from the outside in. A delightful example of the uneven shingle surface of a wall is shown in one of the houses here. On this surface there is scarcely a shingle that does not vary from all other shingles, both in outline and thickness. The house is painted white, and as in time a softer tone is given, the effect will be that of an antique Colonial wall, intensified by the use of solid wooden shutters and the classic Greek doorway.

The Problem of Paint

The question of painting the wooden house is perhaps one of the most difficult problems the builder has to face. It is a matter that more or less must be left in the hands of the architect or builder or to certain reliable manufacturers of paint who sell it ready to use and who furnish, so far as it is in their power, a non-fadable mixture. Some builders much prefer to mix their own paint. Here again this is only feasible if the builder is a very dependable person who will give you the very best materials in his paints. If the linseed oil is a good quality and the white lead thoroughly divided and mixed with the oil, and each coat is given a chance to dry without moisture and dust, you will get a good result. Because of the uncertain weather conditions in this country it is usually necessary to add a volatile oil to insure the paint drying as rapidly as possible. This oil considerably lessens the good result if too much is used. Happily we have grown to feel today that a little fading of color is not the blight we used to consider it and so if our bright green blinds tone down a little, or our Holland blue shutters fade to a softer shade, in the main we are not worried, and eventually, as is the case with a finely woven old rug, the toning process really adds to the beauty and satisfying charm of the structure.

Reviews of Building Material Catalogs

Those readers who are interested in a further study of the wall problem would find the following catalogs of valuable service. These do not exhaust the available list, but they are ample for the purpose.

"The Concrete Builder. Devoted to the Use of Concrete for Farm and Home." Published by the Portland Cement Association, Portland, Ore.
The use of cement blocks is shown in this pamphlet, for houses, stores and factory buildings.

"The Expense-Proof Farm." Published by the Lehigh Portland Cement Company, Allentown, Pa.
This pamphlet gives general information for the handling and planning of concrete. It is well illustrated both by line drawings and photographs.

"Doric and Gothic Brick." Published by Western Brick Company, Danville, Illinois.
The use of brick for picturesque effects is set forth in this book in the text and the beautiful color illustrations.

"The Cloister Brick. Its Origin and Effect Upon Modern Architecture." Published by Western Brick Company, Danville, Illinois.
A brick of character is shown in this pamphlet. Building material suited to construction of picturesque homes.

"Herringbone Rigid Metal Lath. A Base and Reinforcement for Plaster and Stucco." Published by the General Fireproofing Company, Youngstown, Ohio.
A well illustrated little volume on the value of metal lath construction in ceilings, walls and partitions. Showing the use of stucco or cement sidings. Practical illustrations.

"Self-Sentering. A Reinforcement for Concrete Floors, Roofs and Walls." Published by the General Fireproofing Company, Youngstown.
Practical pamphlet on fireproofing construction, showing the value of expanded metal reinforcement for concrete construction where speed, economy and comfort are desired.

"As a Man Liveth." Published by Associated Metal Lath Manufacturers, 901 Swetland Building, Cleveland, Ohio.
"An ideal combination of economy in construction and maintenance, practicability and flexibility in architectural design, beauty and permanence of structure is secured by stucco on metal lath construction."

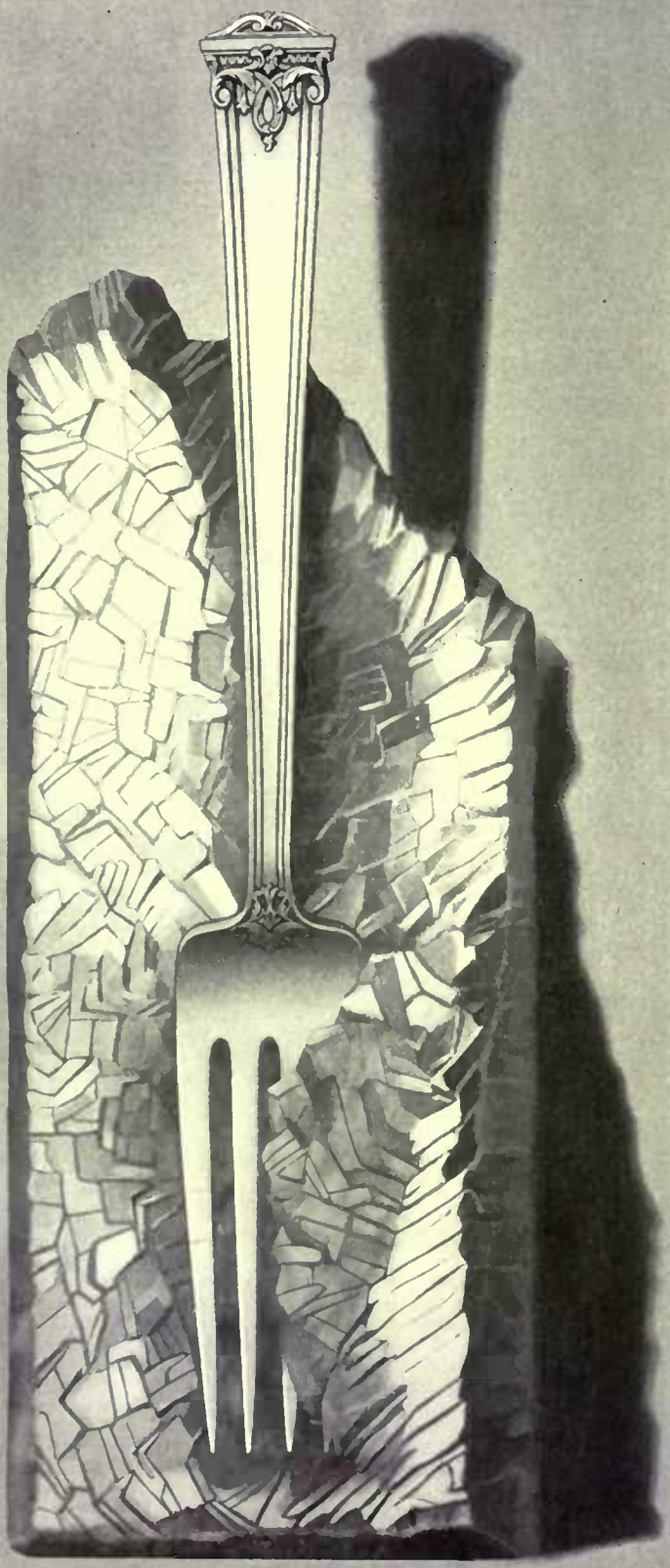
"White Pine in Home Building." Published by White Pine Bureau, St. Paul, Minnesota.
The romance as well as the practical story of white pine in the building of modern homes is told in this book.

"Town and Country Buildings." Published by the Southern Pine Association, New Orleans, La.
The suitability of Southern pine to home building is set forth in this book as well as its durability, moderate cost and beauty.

(*Continued on page 78*)

INTERNATIONAL STERLING

Masterpieces of the Classics



TRIANON DESIGN

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Nor will its splendor ever diminish. For International Sterling is wrought from solid silver. Against its imperishable substance, time and use march in vain.

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Write for Book 154,—the Trianon brochure. International Silver Co., Factory L, Wallingford, Conn.



Wrought From Solid Silver
—the most permanent and useful form of invested wealth.

INTERNATIONAL SILVER CO.



The New Brand Peony: Victory Chateau Thierry

The Brand Peonies

America's Most Beautiful Contribution to the Peony World

Bulletin No. 14 of the American Peony Society just out is devoted entirely to a vote of the Members of the American Peony Society as to the comparative merits of all the good named peonies of the world. Mr. Saunders, Secretary of Society, analyzes the vote and finds that taking into consideration only varieties which received the vote of not less than twenty members that there are 64 varieties that received a rating of 8.4 or better.

Of these 64 varieties 9 or 13% are Brand Varieties.

Mr. Saunders goes still further in his analysis of this vote and finds that with not less than twenty members voting on a variety there were only 22 varieties that received a vote of 9 or better.

Now of these 22 World's Best Peonies 4 or better than 20% are Brand Varieties.

I would also call your attention to the fact that no safer guide can be found to follow in the making up one's wants in peonies than the unsolicited expressed judgment of the Great Peony Growers of the country as set forth in their 1921 lists now just beginning to appear.

Mr. Wm. A. Peterson gives a "Master List" of 50 varieties of which 6 are Brand Varieties.

Henry S. Cooper includes in his list of 56 varieties "which you should have at any price", 9 Brand Varieties.

Mr. James Boyd lists 21 sorts as the "cream de la cream of peonies" and 4 of these are Brand Peonies.

I believe it can no longer be questioned that the Brand varieties are among the very best in the world.

Besides the largest stock of Brand Varieties in the world *we are also carrying one of the largest stocks in America* of such other wonderful French, English, and American varieties as Le Cygne, Kelway's Glorious, Phyllis Kelway, Theresa, Solange, Mme. Jules Dessert, Tourangelle, La Fee, Lady Duff, La France, Laura Dessert, Raoul Dessert, Jubilee, Mrs. Edward Harding, Rosa Bonheur, Philippe Rivoire, etc.

If you do not have my 1920-1921 *Catalog send for it. This is my 42nd year as a professional grower of peonies.*

A. B. BRAND, Faribault, Minnesota

Reviews of Building Material Catalogs

(*Continued from page* 76)

"Bonds and Mortars in the Wall of Brick." An Essay on Design in Patterns for Brickwork." Published by Hydraulic-Press Brick Company, Saint Louis, Mo.

Great variety of bricks and bonds are shown in the illustrations of this catalog, also the laying up of brick in interesting patterns.

"Hy-Tex Brick Catalogue." Published by Hydraulic Press Brick Company, New York City.

This pamphlet gives a realization of the immense variety and beauty of the bricks manufactured by this company. The illustrations are in color.

"Tapestry Brickwork." Published by Fiske & Company, New York.

A beautifully illustrated pamphlet which tells the story of brick from the Walls of Babylon to the modern practical home. Much valuable practical information about brick is given.

"California Redwood Homes." Published by California Redwood Association, San Francisco, California.

Interesting illustrations are given in this book of California houses built of redwood which, it is claimed, will not shrink, swell or warp, and resists fire and rock.

"Cement Facts." Published by Lehigh Portland Cement Company, Chicago, Illinois.

An interesting story of how Portland Cement is made is given in the introduction of this book, valuable to builders of homes or factories.

"For All Time and All Clime"—Bishopric Manufacturing Company, Cincinnati, Ohio. Bishopric is one of the best and at the same time least costly of building materials for a stucco exterior over new or old buildings. It provides a building that is warm in winter and cool in summer, vermin-proof and healthy.

"Those Who Build for Tomorrow"—General Fireproofing Company, Youngstown, Ohio. Stucco fireproof construction, as set forth in this pamphlet, gives the architect what steel once gave the engineer, a new and freer medium of expression.

"The Home You Long For"—Arkansas Soft Pine Bureau, Little Rock, Arkansas. If you are interested in building a Colonial house this pamphlet will give you some impression of what can be done with soft pine as a building material. Also this company will send out examples of Colonial architecture with interesting floor plans suited to the use of white pine.

The Hollow Tile Building Association, Chicago, Ill., publishes a series of pamphlets in which the value of hollow tile construction is set forth. The illustrations are in color, showing exterior, interior and floor plans. Hollow tile, according to these pamphlets, will insure a healthful building which will stand the test of time, shrinking, decay and deteriorating in any way.

"Bay State Waterproofing"—Wadsworth Howland & Co., Inc., Boston, Mass. Interesting houses are shown in this pamphlet representing the value of Bay State brick and cement coating, which are both durable and waterproof.

"Old House Mottoes"—Western Brick Company, Danville, Ill. This nicely designed and well published book gives you a collection of delightful mottoes for your home, mottoes for different rooms and for different details of the house.

"Medusa—Waterproofed White Portland Cement"—The Sandusky Cement Company, Cleveland, Ohio. Medusa cement is one of the most reliable, inexpensive, waterproofed cements manufactured. It renders mortar or concrete absolutely impervious to water, preventing the slightest penetration of moisture or dampness.

"Designs for Houses in Indiana Limestone"—Indiana Limestone Quarrymen's Association, Bedford, Ind. This book shows many beautiful houses especially designed for Indiana limestone which has been called "the aristocrat of building materials." Floor plans are available for these attractive houses.

"Story of Kellastone Impressionable Stucco"—National Kellastone Co., Chicago., Ill. Kellastone expresses beauty and refinement, is substantial in appearance, "the equal of stone and brick in durability."

If You Plant But a Dozen Peonies

(*Continued from page* 45)

variety are greatly increased, but by no means assured.

Cultural directions are now usually given more or less complete in the various peony catalogs, and so in this limited space I shall refer only to the most essential points of planting and cultivation. Where full details of this phase of the matter and others are desired, I would recommend to the reader Mrs. Harding's "The Book of The Peony". This book, the only one of real consequence on the subject, will be found quite as interesting as it is helpful. It will particularly appeal to the amateur, as the author is an enthusiastic amateur grower and fancier of this flower and is in no way influenced as a commercial grower sometimes may be.

While a root will develop better for commercial purposes in a more friable soil, larger and better flowers will be produced in a heavy soil which contains more or less clay. In such soil the roots will be fewer and stouter and produce fewer but larger eyes which, in turn, will mean fewer growths the following spring. These will, however, be taller and stronger and bear larger flowers than would be produced in a lighter soil.

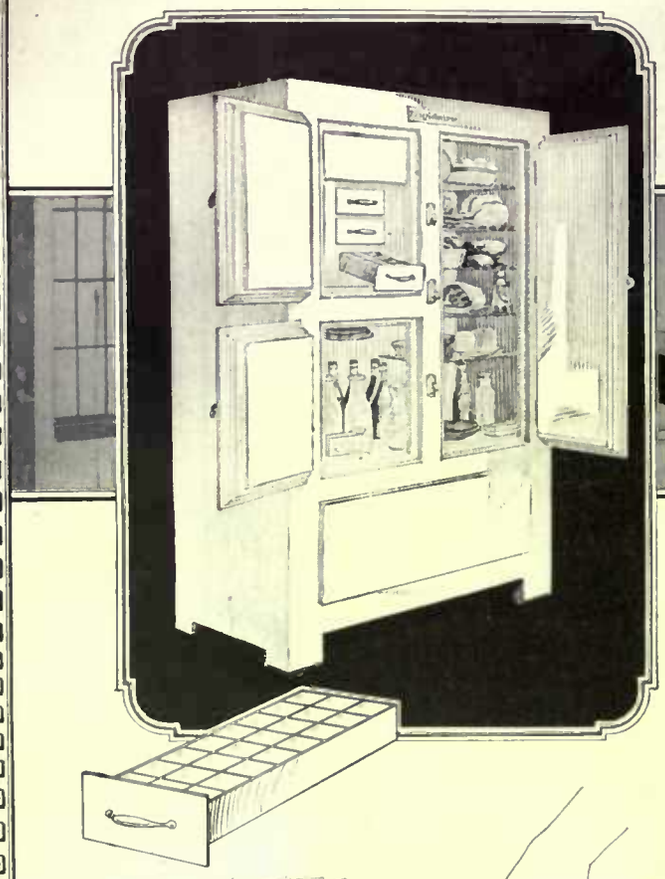
The peony will grow and even thrive in any fair garden soil, but if fancy blooms are desired, it will pay to dig out a trench or bed 2′ to 3′ in depth and fill in with good soil. This should be done some time before planting so that the soil will settle and the grade be established by the time the roots are ready to plant.

Select an open site or where the plants will get unbroken sunshine for at least a full half day, and do not place the plants near buildings or overhanging shrubbery or trees. Also, the bed should not be located on a knoll or in a hollow.

The roots should be set from 3′ to 4′ apart and so that the main eyes or fleshy buds are about 2″ to 3″ beneath the soil surface level. A deeper planting will result in weak and more or less "blind" growths.

While planting may be done as late in the fall as the ground remains unfrozen, and with absolute safety, yet it

(*Continued on page* 82)







Electrical Refrigeration for the Home

Cold, dry air, that keeps food delightfully fresh and wholesome without the use of ice—

Automatic control that maintains a constant, even temperature—

A special compartment that freezes creams and ices for dessert and your own pure drinking water into convenient cubes for table use—

That is FRIGIDAIRE—the electrical home refrigerator.

And with all its convenience, cleanliness and healthfulness, it costs less to operate than you now pay for ice.

A very interesting little booklet describing FRIGIDAIRE in detail will be mailed to you on request.

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FURNITURE made by the Early American craftsmen before the Revolution was often of pine, maple and cherry. It possesses a naïve quaintness and a mellow tone, far more beautiful in the eyes of many collectors than mahogany.

A purchaser of the Danersk Pendleton Group obtains a small collection of veritable treasures; a true butterfly centre table, a quaint tavern bed, a chintz-covered rocker, the original of which was once the property of Joel Barlow, poet of the Revolution. Each piece has a story. Our brand of a little chair is burned on the back of all true Danersk Furniture.

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When you buy a Hodgson House you have the finest portable building that you can secure. To begin with it is made of the best materials that can be had. It is constructed by men who have devoted a lifetime to making fine buildings. And the result is a house that will stand for years and years—in all kinds of weather.

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How to turn the objectional obtrusiveness of your radiators, into attractive, decorative features of your home, is what our booklet on Radiator Enclosures, both tells and shows you.

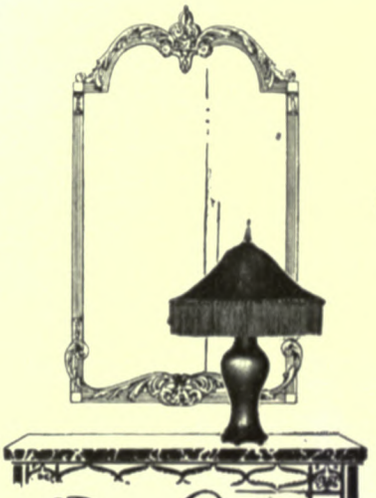
It is abundant in suggestions, alike for those who are building new, or who have established homes.

You are most welcome to the booklet.

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Factory at Milwaukee, Wisconsin



Clair Dubois. Color rich, clear, satiny pink

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The most splendid flower in cultivation. Their delicate fragrance, elegant shape and form, and the great variety of lovely shades make them favorites everywhere. Our collection is one of the largest in the world. We guarantee our peonies true to name.

The following collections we recommend; they furnish an infinite variety of type and color.

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This collection includes a list of choice varieties at popular prices.

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Canari	.50
Faust	.50
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Zoe Calot	.50
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These peonies are one and all a triumph of hybridizers' skill.

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Masterpiece	1.00
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McKinley Collection

In this collection will be found the finest of all peonies. Everyone a masterpiece.

Grandiflora	$1.25
Eugene Bigot	2.00
James Kelway	2.00
Germaine Bigot	2.00
Claire Dubois	2.50
Baroness Schroeder	2.50
	$12.25

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This collection includes some of the wonderful creations of recent introduction.

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La France	8.00
Solange	9.00
	$43.50

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A beautiful booklet "De Luxe" holds a great treat for every peony admirer. It will properly introduce you into the land of peonies, give you lots of facts, some fancies and helpful cultural notes. Send for your free copy today.

THE GOOD & REESE COMPANY

DEPARTMENT 101 SPRINGFIELD, OHIO

Largest Rose Growers in the World

If You Plant But a Dozen Peonies

(*Continued from page 78*)

is desirable to plant earlier, if at all possible, in order to achieve the maximum of success the following year. In the latitude of New York City, the best period is usually from September 10th to October 15th. South of Washington I would advise October and even November planting as the distance south increases. In a long, warm fall, the eyes will start to grow before winter comes. Hence, in the southern States, a later planting than is practiced in the north is advisable.

Soil Enrichment

The enriching of peony soil is an oft-discussed and never-settled question. I must confess that I have never settled it to my own satisfaction. I have seen stable manure (horse and cow) used liberally and no harmful results follow. On the other hand, I have seen roots literally rotted from the use of manure. If a good garden, or field soil which has been well manured of recent years, is available, it would perhaps be advisable to withhold manure and use, in the early spring, a good commercial vegetable fertilizer. Apply this on the surface after loosening the ground, and water thoroughly. If it is necessary to use manure before planting, see that it is well decomposed and mixed thoroughly through the soil.

The first winter, the roots being loose in the ground, they will need a light mulch (1″ or so) of leaves or light strawy manure to keep them from being heaved by the frost. When the ground needs enriching in later years, apply manure to the surface between the plants in the fall and dig in lightly in the early spring. Do not, however, after the first winter apply manure directly on top of where the stems grow.

In the late fall, cut the stems off close to the ground, but never do this during the summer. In cutting flowers, leave two leaf stalks at the base of each stem. A considerable amount of foliage is necessary to develop the eyes at the base of stems for next season's growths. When flower buds are sufficiently developed to take hold of, pinch off all but the terminal one.

The peony should not be removed or disturbed for from eight to twenty years after planting if continued and increasing results are desired, so select your planting site with this point in mind. As the stems become too dense and flowers in consequence become smaller, take a pair of long and sharp-pointed shears and cut off, here and there, close to the ground, some of the shoots when they are 1′ or so high. The remaining shoots will produce flowers of increased size and on length and strength of stem all in proportion to how few growths are left.

Do not worry if your temperature registers 20° to 30° below zero in the winter. Go to bed assured that the peony will be the better for it next June—or July, if you are in the far north.

Do not worry about ants which may be seen on the buds. They do absolutely no harm.

Do not, under any circumstances, plant peony roots in soil where any such have been grown before.

Procure strong, clean roots, and you will have little or no trouble from diseases which this flower is freer from than almost any other that is generally grown, and if good varieties are obtained, you will possess a flower that will pay ever-increasing dividends as the years come on, and of a quality which will delight you and amaze your less fortunate or foresighted neighbor.

The following are a few suggestions of a dozen each to meet all purses. Each collection embraces the various colors found in the peony and the varieties cover both early, late and intermediate ones.

Varieties averaging in cost from 50c *to* $1.00 *each:*

Alexander Dumas
Boule de Neige
Canari
Delachei
Duchess de Nemours
Edulis Superba
General Bertrand
Jeanne d'Arc
Mad. Calot
Mad. de Verneville
Philomele
Rubens

Varieties averaging in cost from $1.00 *to* $2.00 *each:*

Albert Crousse
Asa Gray
Avalanche
Eugene Bigot
Felix Crousse
Festiva Maxima
Mad. de Galhau
Mad. Ducel
Marie Jacquin
Marie Lemoine
Octavie Demay
Solfatare

Varieties averaging in cost from $2.00 *to* $4.00 *each:*

Adolphe Rousseau
Baroness Schroeder
Claire Dubois
Eugenie Verdier
Karl Rosenfield
Mad. Emile Lemoine
Mad. Lemonier
Milton Hill
Mons. Jules Elie
Pierre Duchartre
Reine Hortense
Sarah Bernhardt

Varieties averaging in cost $5.00 *each and upward:*

Frances Willard
Jubilee
Kelway's Glorious
Lady Alexandra Duff
Le Cygne
Mad. Jules Dessert
Martha Bulloch
Mons. Martin Cahuzac
Solange
Souv. de Louis Bigot
Therese
Tourangelle

The Intelligent Use of Flowering Shrubs

(*Continued from page 35*)

tumn is shrub planting time, and that whatever kinds you decide upon should be selected only after due thought for the particular places where they are to go and the effects they will give when well established there. Local conditions of soil, exposure, etc., must be given consideration. In all these matters the nurseryman from whom you purchase the stock can be of great help to you. Not a few nurseries offer a good landscaping service gratis to those who place orders with them, and there is a gratifying increase in the general tendency to give real service in the matter of shipping and planting advice.

And finally, buy only the best, cutting down the quantity, if need be, in the interest of quality and freedom from disease. It is poor economy to select stock just because it is cheap. In the great majority of cases where such stuff is offered, it is inferior and most unsatisfactory.

ART QUALITY

AT MODERATE COST

It is a mistake to assume that because a piece of furniture has greater art value its price must be higher.

Because, under a co-operative plan of manufacture, our craftsmen take pride in turning out beautiful pieces, they do their work more efficiently—and their very efficiency reduces the cost.

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This trademark, branded underneath every piece, is your guaranty of heirloom quality.



TYPICAL of the furniture used in the old country manor house of the early Jacobean period, but adapted to modern requirements, is our Sherwood suite. These pieces are painted a deep putty ivory color, while the ornaments, so typical of the old Jacobean crewel work and embroideries, are picked out in antique colors. The whole is covered with a beautiful overglaze.

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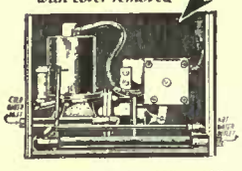
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BY ELECTRICITY
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Every Second
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is another important development in the electrical world.

By simply turning any faucet, one or more, you will get hot water instantly, where you want it, and all you want at any desired temperature. It serves you instantaneously any time, and all the time — never requiring adjusting or regulating.

A half hour job by any electrician, and you have instantaneous hot water at the turn of a faucet. **The Aqua** is truly a pronounced insurance policy which assures elimination of all **dangers** existing through other methods of obtaining hot water.

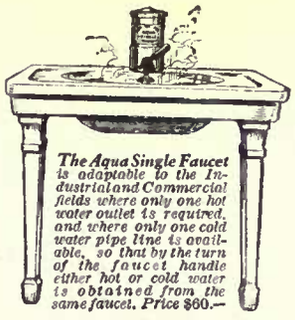
No boilers—no pilot light—no gas escape—no explosions—no odors—no vents—no suffocation.

Double safety protected; operatea automatically under any water conditions, guaranteed one year against defective material and workmanship, will last indefinitely—coata less than any other kind of Automatic Water Heater—only $175.00.

Buy the Most Efficient Water Heater With Health, Happiness and Safety

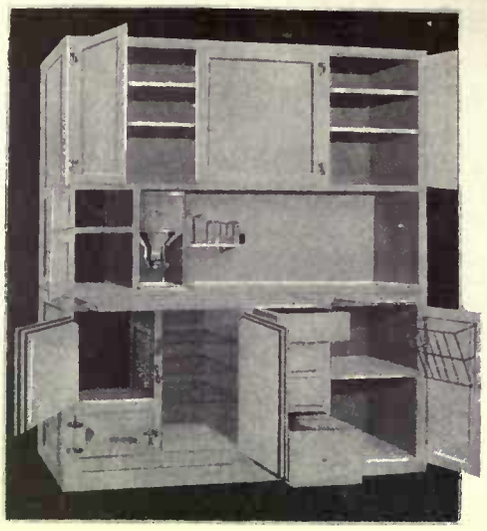
Remember The Aqua Electric Water Heater must make good in every instance, or we will, every one is sold with our binding guarantee to that effect—you take no chances whatever.

Your electric dealer or contractor will order one for you—see him today—or order direct from ua.



The Aqua Single Faucet is adaptable to the Industrial and Commercial fields where only one hot water outlet is required, and where only one cold water pipe line is available, so that by the turn of the faucet handle either hot or cold water is obtained from the same faucet. Price $60.—

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Factories: **Bridgeport, Conn., and St. Hyacinthe, Canada**



Some of the newer cabinets provide space for an electric plate, an ice box filled from outside and a parcel-delivery shelf. The Electric Kitchenette Co.

The Indispensable Kitchen Cabinet

(Continued from page 59)

choose your favorite and most appealing specialty and buy accordingly.

Some. to obviate the little back bending, have a device by which the whole shelf of the bottom of the cabinet pulls out when you open the door and enables you to see what you want without needing to peer in. This we think a delightful device. Others have gravity locks and catches which always fall in place; sanitary leg bases, high enough from the floor to sweep under; a rolling open front, which makes it simple always to keep the cabinet closed and away from cooking odors; white enamel interior; roller bearing on table so that the table rolls in and out with least possible rebellion or noise; and a drawer for kitchen linen, which is a great comfort.

Another advertises the possibility of its use with detached gas or electric range, its silver drawer, bread board, parcel service, and ice box and special flour bin. All the cabinets are proud of their flour bins and sifters. And nearly all have special construction so that they are filled and emptied with ease and dispatch.

One fine cabinet has a revolving spice container which is very convenient, of course.

The unit system is proud of the adaptability to any need, including even broom closets on the side of the cabinet, filling any wall space. These are usually made of steel and provide a cheaper method of backing up one side of the kitchen than by the use of tile or kitchen shelving.

The steel unit systems also come in special "store" sizes and are not much more expensive than the wood.

The steel are either 6" from the floor to allow for cleaning or are stationary and attached to the floor by curved constructed tile or linoleum, which gives continuity and unity, thus reducing the swabbing out of the floor to simplest terms.

The kitchen cabinet that is put in when the house is built, be it of wood

(Continued on page 86)



Rabbeted doors and outside hinges guarantee tight fit in this "Kitchen Maid". Wasmuth, Endicott Co.



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J. G. Steffens, Architect

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The subject of builder's hardware has been interestingly covered in a 75-page booklet, which also illustrates a number of distinctive Sargent Patterns. It is called the Sargent Book of Designs and a copy will be mailed to you free upon request.

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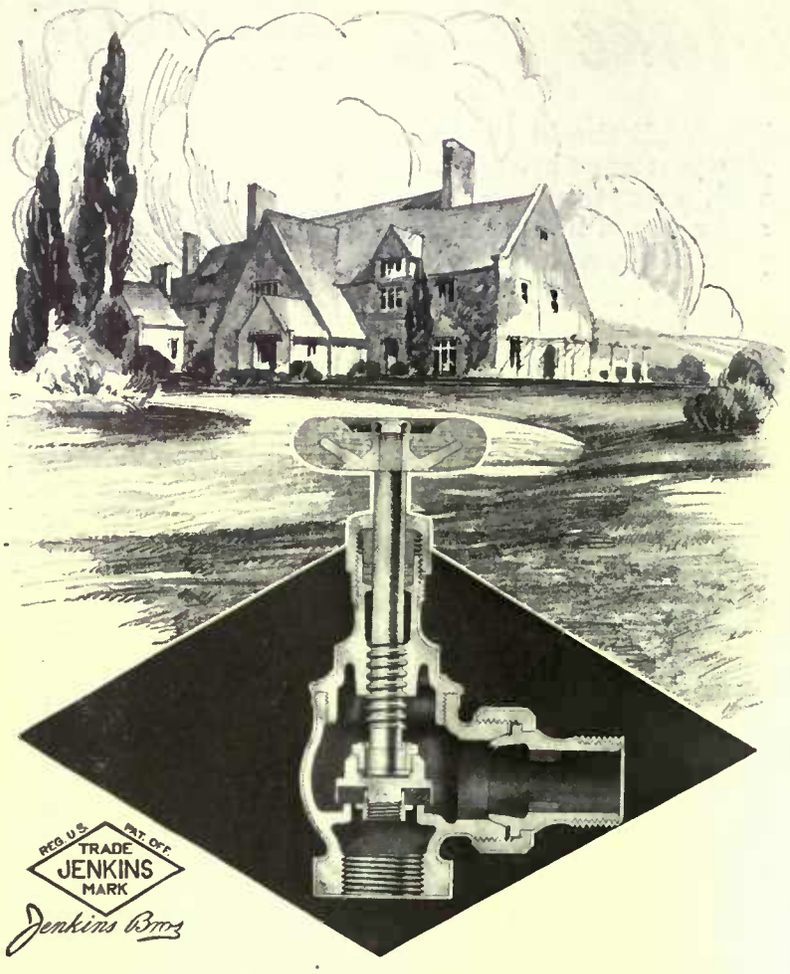
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Architects generally agree that a sturdy, serviceable valve is of utmost importance in residence work on account of the lack of "skilled" attention bestowed upon it when in service. It must be built for wear and usage.

Jenkins Valves give service without "attention". They open easily and close tightly; do not leak and facilitate the proper regulation of heat.

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Jenkins Valves
SINCE 1864

The Indispensable Kitchen Cabinet

(*Continued from page* 84)

or steel, is more convenient than any other closet, as no builder has given sufficient thought to maximum utilities. We have seen architects send their "handy man" to install closets who seemed to be absolutely unlearned in the necessities of the problems. Therefore, before and after building, the kitchen cabinet or the kitchen cabinet unit system is by far the best policy to pursue.

The Essentials of the Cabinet

The cabinet must be able to fulfill these conditions: It must be easily moved if on castors, it must be easily taken apart, drawers must run smoothly, racks to hold things must hold things, they must hold enough things, too, to prevent relay kitchen races.

The wood cabinets are excellent, the steel we think a degree more self-protecting because they cannot absorb odors, or get vermin investitures. However, the best grades of wood cabinets are so perfect that we can endorse them with real joy.

The cabinet must have: Supply closets, china (nearly every case), moulding boards, work table, cutting board, linen receptacle, pot, pan and lid holders, bread, cake, spice, sugar containers and flour and bin sifter devices.

All other departures are specialties and are more or less inviting according to the buyer.

There is a cabinet, remember, for any space as well as purse. Get the best of the best dealer and make yourself sure that the one you are getting is the least complicated and the easiest to keep clean. They range in price from around $50 up to the thousands. But no matter what they contain, or how thrilling they look, unless the cabinet itself is the acme of fine workmanship, you will be in constant irritation over warping parts, dust and uncleanable surfaces.

Walnut Furniture in the Days of Queen Anne

(*Continued from page* 47)

especially well adapted to marquetry.

Queen Mary had no little influence on the movement; her taste was admirable; she had a passion for china, and her collection of Delft and Oriental set a fashion which all the fine ladies of the day imitated till it became a perfect mania. To accommodate these collections cabinets with glazed and mullioned doors were devised, and their development in the following reign was very interesting. "Imbroidery" was another of Queen Mary's gifts, and the covers which she made for chairs at Hampton Court were miracles of her skill and patience.

The craze for Chinese lacquer, which began in Charles I's time and lasted till the time of Anne, had an influence on the walnut furniture of the period, which was sometimes painted black and gilded in order to harmonize with the Oriental lacquer work. The famous claw and ball foot was directly imitated from the Oriental device of a dragon's claw holding a pearl; this was introduced on the feet of walnut furniture early in the reign of Queen Anne. The fashion had a great vogue, and lasted in some form or other down to the days of Queen Victoria.

Probably the idea of inlaid floral marquetry came first from Italy, but the arabesques and acanthus-leaved foliage of the Italian mode soon developed, in Dutch hands, into naturalistic flowers and leaves and parrot-like birds in the gay colors of "outlandish" woods, with ivory and bone dyed green to give still more brilliancy. In conjunction with vivid fabrics and lacquer, the whole effect must have been gay and charming, if a trifle exotic.

As the Dutch workmen began to adapt themselves to English standards of taste, however, this floral marquetry began to take on a more subdued aspect. The bright flowers and birds gradually gave way to scrolls and curves cut from pale woods, such as pear, sycamore, or holly, inlaid on the walnut; and by the time of Queen Anne this development had crystallized into the minute and delicate work which is called "endive" or more popularly "seaweed" pattern.

The generic term "Queen Anne" is made to cover a great variety of furniture. All pieces which are bandy-legged, nearly all walnut and so forth are given that name, whether they fit precisely into the dozen of years between 1702 and 1714 or no. The reason of this would seem to be that certain forms which had been passing through tentative or transition stages arrived at a culmination—came to be standardized, as it were—during that reign. Foreign tendencies had been toned down; ornateness and display had been modified without loss of dignity; and comfort was gained, while superb workmanship was the rule. The result is an example of the method of assimilation and elimination that goes to produce a thoroughly English style.

The development of the cabriole leg, which is the salient feature of Queen Anne walnut, can only be touched on here. The pattern was first used in William and Mary's time, and its earliest form was a conventionalized goat's leg ending in the hoof. With the curved chair leg came the shortened and hooped back. The stretcher, which had been an integral part of the old high-back, straight-leg chair, became unnecessary, and by the time of Anne had disappeared altogether. The "hoof" was soon modified, and settled into one or other variety of the club-foot.

By this time household effects had greatly increased. The inconvenient chest was replaced by the chest of drawers; the Carolean day-bed was being superseded by the "sopha", and numbers of beautiful card-tables were produced. Half way through Queen Anne's reign a new type of settee was originated, with a back like two chairs joined, the splats and decoration being formed from a single piece of wood; the idea was well received, and the fashion lasted nearly a century. The long-case clock and grandfather chair were both made in quantities during this reign.

For all this furniture walnut was by far the most popular wood, and all was dominated by the cabriole spirit; that is to say, the curved leg or the curved surface and shape had replaced the straight line, but with such consummate skill that the resultant style was one of the utmost dignity and restraint.

The wood was used solid, or veneered on the solid walnut, pine, oak, or deal. Highly-figured wood was used for the veneer and applied with matchless skill. The famous oyster-shell veneer was cut from branches and symmetrically inlaid, and a favorite finish for simple pieces was a border of cross-cut bands or herring-boning.

The charm of the old walnut lies partly in its lovely color and luster. This was not attained by French polishing, but by a peculiar clear and enduring varnish, the secret of which has been lost.

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THOMAS JEFFERSON had this chair designed and built for his personal use. In the simple, graceful lines of this true copy you see expressed the individualism of that great American.

You, too, can enjoy a chair like this, for The Elgin A. Simonds Company is reproducing it exact in every detail. Ask your dealer to show it to you. Also ask him to explain our interior decorating service, or write direct for our booklet "H" on Home Furnishings.

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Harold MacGrath, author of "The Pagan Madonna," "The Drums of Jeopardy," and "The Man with the Three Names," in a corner of his garden at Syracuse, N. Y., with Jackie Coogan, "The Kid," of movie fame as a guest.



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THE "all white" idea in sanitary equipment, as exemplified in the Madera-Silent Closet shown above, was made possible when the Thomas Maddock interests introduced the low-pattern, all-earthenware closet tank.

In combination with the silent action feature which makes closet operation inaudible beyond bathroom walls, this construction unquestionably represents the highest ideals in beauty, refinement and sanitation.

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Thomas Maddock plumbing fixtures are used also in the Detroit Municipal Hospital Colony, Detroit, Mich., and in such well-known buildings as the home of The Saturday Evening Post, Philadelphia; Pennsylvania Hotel, New York City.



Cook County Hospital, Chicago, is equipped with Thomas Maddock plumbing fixtures

Remember the importance of the plumber in protecting the family's health

FOR THE SCRAPBOOK



Hewitt

As there is much decorative merit in this Palladian window it is given the simplest curtaining, which permits the window to be seen

EVERYONE who intends building should keep a scrapbook of houses and interiors. In that way you assemble a great many suggestions for both the inside and the out and have before you the solution for many problems. The ten illustrations here may serve in that way. Each contains a number of suggestions and each shows an interesting application of an idea.

The first illustration, for example, shows a method of curtaining a Palladian window. The window is recessed and the level of the wall marked by columns. Between these a curtain is hung, on a rod. No glass curtain is required. As the hangings are on pulleys and cords, the curtains can be drawn at night or pulled closed when the sun is too strong. The reason fo selecting such a simple hanging is tha the window trim itself has enough deco rative interest; to cover it too muc would be covering a feature of the roon

A corner fireplace, which comes nex shows an interesting wrought iron sup port. The fireplace is built out into th room, giving a wide hearth, raised abov the level of the floor. The simplicity o the lines makes such a treatment espe cially suitable for a man's study.

From time to time House & Garde has advocated the elimination of th dining room in small houses where spac is precious, and using an end of a larg living room for dining purposes. Th next illustration shows the interior of

(Continued on page 90)

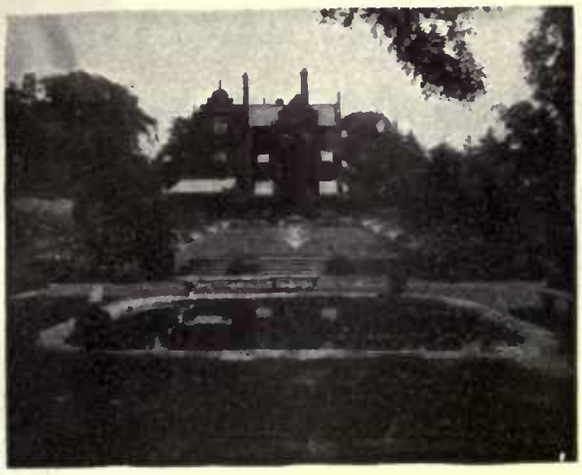


For a man's study a corner fireplace is suitable

A breakfa and dinin room a combined he



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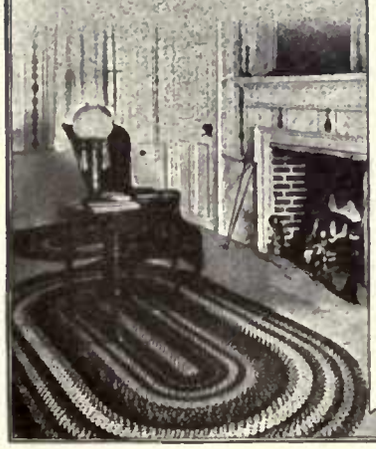
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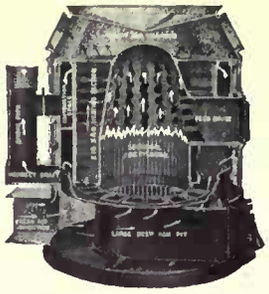
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For the Scrapbook

(*Continued from page 88*)



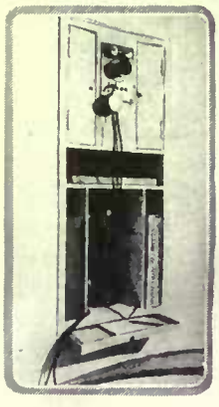
Harting

A mirror here is curtained to simulate a window



Off a pantry is this little breakfast corner

A practical, compact home telephone booth



house where space was not at a premium and one long room is set for both the dining and breakfast room. Visualize the farther end as the living end of a large room and you have House & Garden's suggestion worked out exactly. In such a room the dining table can be screened off while it is being prepared for meals.

The curtain treatment shown next found its genesis in a clever idea that Paul Poiret has worked out in Paris. On a wide stairs he wanted the effect of a window, so he placed a large mirror against the wall and curtained it as a window. This treatment is here applied to a New York apartment. The daybed beneath it completes the composi-

(*Continued from page 92*)



In this seashore home the stairs are built like the stairs on a steamer and rope has been used for the finish of the handrail above painted iron balusters

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By N. Montgomery Woods (Architectural Editor of Pictorial Review)

Refer to the above diagrams and see what useless waste may easily occur in construction. If 10,000 square feet of ground is to be enclosed one man may do the job with 400 feet of fence (Fig. 1)—while another may foolishly consume 1040 feet (Fig 2). The same principle applies to house design.

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IT may be conservatively said that 80% of the trouble experienced by the house owner with water closets lies in the faulty operation of the tank fittings. Rubber balls must be replaced. Fittings work loose, water fails to shut off, new washers, etc., are some of the troubles. Each time something goes wrong means the plumber must be called in. This is no source of gratification to the plumber because he must charge from the time his man leaves the shop until his return—and his charges may seem out of proportion for the actual repairs made.

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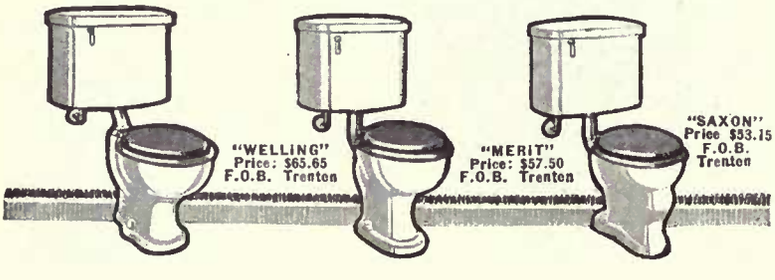
What is known as the Syphon Jet Closet is unquestionably the most sanitary, quickest operating type of closet that can be produced. Because of its complicated construction, it costs more than the simpler types known as the Syphon Action and Reverse Syphon Action. Recognizing that the best may be beyond the means of owners of modest homes, The Trenton Potteries Company has placed these Tepeco Tank Fittings in each of its leading closets of the different types. Each in its class represents the best you can buy. If you can afford a Si-wel-clo or Welling, by all means, buy it. If you must go down the scale a bit, be sure to have the plumber order you a Merit or Saxon.

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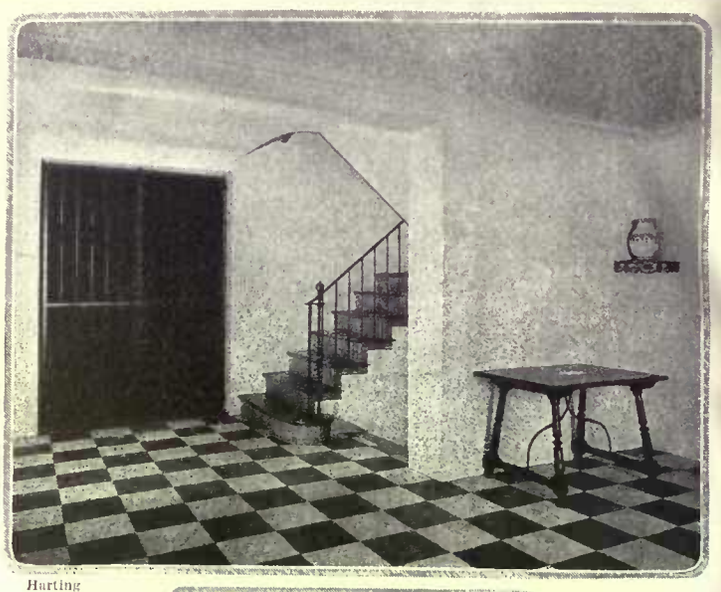


We have published a new booklet telling the difference between the types of closets. We want you to send for it, asking at the same time for our bathroom plan book—"Bathrooms of Character". Edition H.



For the Scrapbook

(Continued from page 90)



Hurting

A city hallway directly off the street has a formal treatment of marble floor and wrought iron



A delightful color scheme of yellow, black, red and blue is found in this card room. Hampton Shops, decorators

tion. The mirror, of course, gives the appearance of added size to the room. In that same apartment is a little breakfast room off the pantry with Dutch doors below and a curtain above; and a delightfully practical handling of the telephone and its accessories. The shelves for books, the compartment for the phone and the shelf to write on are all compact and useful.

Using rope for a banister cord is not unusual, although the treatment of the stairs in the next illustration is out of the ordinary run. In the more common application, the rope is looped up the wall of the stairs; in this house, a seashore cottage, the stairs are free standing and a large rope forms the rail above painted iron balustrades.

(Continued on page 94)



The design of this built-in bookcase is pleasingly dignified. Close to it are placed a comfortable chair, table and lamp convenient for reading

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For the Scrapbook

(Continued from page 92)

The hallway of a city house, when it opens directly from the street, should be given a formal treatment. That is the style chosen for the house in the next illustration. The walls are painted white. The floor is black and white tiles and the stair rail and door to a studio beyond of wrought iron. A red curtain hangs behind the fretting of the door. An accent of color is given the corner by a majolica Italian vase on a painted shelf. If marble tiling would seem too expensive one might substitute linoleum tiles or a black and white linoleum made up to simulate tiles.

An interesting decorative scheme for a card room is crystalized in the window shown next. The walls are finished in yellow lacquer with black and red outlining the paneling while the overmantel wall space as well as the pillar, which has been built in between the windows to cover the steam pipes, are decorated in the jolly little figures from the "Happy Chinaman" printed linen used for the window draperies. The window frames are painted in a Chinese design which fittingly frames this pictorial chintz with its bright blue background figured in black, white, red, purple and yellow. The little gate-legged table is painted in yellow and black lacquer and the lamp is blue.

For the last illustration we find a dignified design for a built-in bookcase to fill a corner of a room. The detail of molding conforms with that used to panel the walls. A comfortable reading group, of deep chair, table and lamp, is placed nearby.

Chrysanthemums for the Autumn Garden

(Continued from page 62)

been criticised for describing this as the best method of growing outdoor 'mums, but I am convinced it is the best for one who is looking for the largest flowers and most vigorous plants. If thinning out is not practiced it will result in a bad case of overcrowding, with the result that the flowers and sprays will not be nearly as large as they otherwise might be.

Plants can be set out 18" to 2' apart, according to variety. After they commence growing the tips may be pinched a few times to induce the plants to make a bushy growth. This is greatly to be preferred to one or two straggly shoots with the foliage all gone from the bottom, which is the kind of plant usually associated with the hardy chrysanthemum in the public mind.

By the judicious pinching of chrysanthemums they can be made into ideal bush plants. This pinching can be practiced until the middle of June, after which time the shoots should be permitted to grow up. Pinching eliminates the need of stakes on most varieties.

The question of the best place to set out 'mums is of some importance. The ideal location for whole beds of them is a southern or eastern exposure protected from the northwest winds. It is from the northwest that most of the frosts come in the early fall, and if the plants are protected from that quarter the expense of covering them on cold nights will be eliminated.

In connection with the effects of frost, it is interesting to note that if the first cold night or two happens to nip the open flowers no great harm will be done, as these flowers can be picked off and other buds will continue to develop so that in another few days the plants will be as beautiful as ever. It often happens that we have a few cold nights and then the beautiful Indian Summer weather comes on. Then the chrysanthemums are wonderful for many weeks, blending splendidly with the autumn's scarlet, gold and bronze.

Chrysanthemums prefer a well-drained location, not so much on account of the summer growth or fall blooming period as for carrying the plants over the winter. Chrysanthemums will die out if their roots stand in water during the winter months, since the thawing and freezing will cause the roots to rot out entirely.

In July, when the weather is very hot and muggy on account of the thunderstorms, septoria or leaf-spot is likely to become troublesome to the plants. When this disease shows the foliage should be kept sprayed with a solution of sulphide of potassium in the proportion of half an ounce to a gallon of water. Another remedy that is usually efficacious in treating this disease is "Fungine," which comes already prepared for use. Septoria should not be confused with the natural ripening of the leaves which takes place at the base of the plants. As the plants mature and acquire bark the bottom leaves, having fulfilled their mission, will turn yellow and drop off. However, septoria is easily distinguished from the natural ripening of the leaves by the dark spot which appears in the center of each leaf affected, the spores from this spreading readily over the whole plant if not checked.

Among the insect pests, black and green fly must be combatted with nicotine solutions sprayed on the plants in the evening. It often happens that the larvae of the common lady-bug discovers these aphides on 'mums, and a few of them will keep a batch of plants entirely free of the pests. The lady-bug is one of the gardener's best friends.

In some sections grasshoppers are troublesome pests and difficult to destroy, though if one gets up early in the morning before the sun has a chance to warm them they can be readily picked off.

Caterpillars will appear to a greater or less extent all through the season. If they are not very numerous hand-picking can be practiced, but if they are in large numbers the plants and foliage should be sprayed with a light solution of Paris Green and arsenate of lead. The caterpillar is an omnivorous feeder and easily poisoned, but care must be taken that while the solution is strong enough to kill the pest, it is not so strong as to injure the foliage.

If chrysanthemums are set out in a good rich soil, they will carry through without any great proportion of additional fertilizer, although when they commence to grow vigorously they are the grossest feeders we have among plants. A summer mulch of well decomposed cow manure is valuable. It conserves the moisture in the soil, and as the rain washes it in it carries the fertilizing element to the roots. Plants growing in greenhouses require a much greater amount of feeding than garden 'mums, and will use up much of liquid manure when the buds are swelling.

In conclusion, if you have not joined the ranks of chrysanthemum lovers, let me urge you to do so as soon as possible. Make a careful note of the varieties that appeal to you in your friends' gardens, visit the chrysanthemum exhibitions that will soon be taking place in all parts of the country, and next year plan your garden to give you flowers from April to Thanksgiving, instead of simply marking time when Jack Frost has swept through and deprived you of all your favorite summer flowers. The hardy 'mums will still bravely hold their own after all other flowers have passed on.

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YOUR DOG AND YOU

This is the first of a series of articles which will appear regularly in House & Garden, *dealing in a practical way with the selection, feeding, training and general care of the all-around dog. The second article, in November, will take up the treatment of the dog in the first few days after you get him.*—Editor.

CHOOSING a dog is not unlike selecting a suit of clothes—the fit must be good. A delicate, hothouse-atmosphere Chihuahua would be absurd for a romping, healthy boy of twelve, for instance; as absurd as a rough-and-tumble, noisy terrier would be for the dear old lady of the cap and spectacles. Reverse these matchings, and you are far more likely to achieve harmony.

Not only should the temperaments of both dog and master be considered, but the surrounding conditions as well. For the country place, with its attendant ruggedness and opportunities for open air and exercise, a terrier, collie, police dog or other hardy, active breed is a logical choice. Poms, Pekes, Japanese spaniels and such small types are more adaptable to a city environment, although it by no means follows that either of these two classes of surroundings arbitrarily determines the kind of dog you should have.

Perhaps the majority of people who plan to add a dog to the household want one which will be dependable and a good companion for children. Many believe that these qualities are entirely a matter of breed, whereas as a matter of fact the manner in which the dog is trained and treated has a great bearing on the case. Almost any breed of dog, properly brought up, can be trusted to protect and devote himself to the children of the household, putting up with all manner of tousling and annoyance from them, if they happen to be that kind. Ninety percent of the cases of treachery and snapping that one hears of can be traced directly to faulty or total lack of training, or to individual peculiarities of temperament which may appear in a dog of any breed whatsoever. It is well to remember that no blanket guarantee of dependability, guarding qualities or anything else can be issued for this, that or the other kind of dog. General tendencies only can be counted upon, and opinions about these are as various as the sands of the sea.

The question of whether to buy a puppy or a grown dog is usually next in importance to deciding upon the breed. In settling it, several considerations should be taken into account.

Young puppies of six to twelve weeks require more care than older dogs, and are more subject to ailments, most of them simple if taken in hand promptly. The training of such puppies must be undertaken from the very beginning, which means teaching them cleanliness about the house—always an annoying process. Feeding, too, must be more frequent, and in every way closer attention must be paid to the pup's welfare.

On the other hand, little puppies are undeniably fascinating, and there are obvious advantages in having them grow up in the surroundings and with the people who will be their permanent associates. From a purely financial standpoint, they cost less than grown dogs of the same quality of breeding. If you have had real experience with dog keeping, you can weigh these pros and cons wisely. But if you are somewhat of a beginner, let me urge you to think twice before you decide on a small pup.

A very satisfactory purchase for most people is a dog of from four to eight months old, as such a one has passed the age of most puppy sicknesses, is still young enough not to be "set" in his ways, has formed no associations that he cannot drop and form lasting new ones, and can stand on his own feet, figuratively and literally.

Whatever the kind or age of the prospective dog, make sure that he is healthy and at least reasonably well-bred. Not only will the quality of his breeding be an increasing satisfaction to you as time goes on, but the dog himself will be more likely to prove all that you expect of him. A good pedigree may seem a superfluity, but it actually stands for desirable things which the poorly bred dog cannot offer. It is no economy to buy a pig in a poke.

ROBERT S. LEMMON

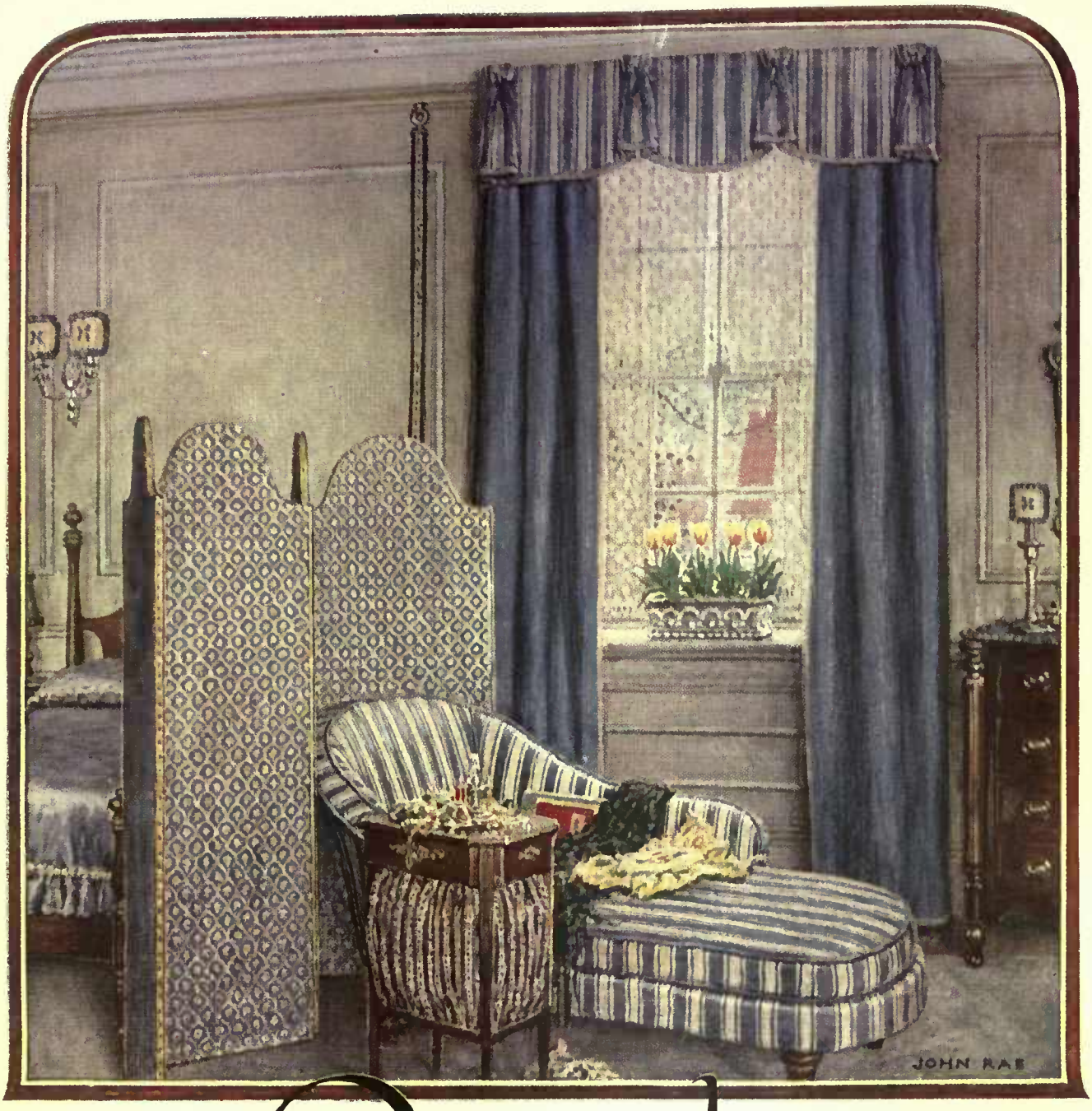


Blood will tell, whether it flows in the veins of man, horse or one of these Old English sheepdog pups. Buy the best that you can afford

House & Garden



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House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*
R. S. LEMMON, *Managing Editor*

CHRISTMAS GIFTS NEXT

IN the garden, tidal waves of cosmos are spilling over the wall. African marigolds puncture the green background of shrubbery with their brilliant yellows and golds. Helenium lifts a terra-cotta cloud. Zinnias flash and flame along the border. Far off, the hills are beginning to turn. Autumn is here—the cool, crisp mornings, the sharp nightfalls and the clear sky that give a hint of winter eventually inevitably to come. Outdoors there isn't a hint of Christmas. But inside here—!

For days and days our shoppers have been combing the wares of a hundred streets, girl shoppers and men shoppers picking out, in these autumn days, the Christmas presents for a hundred thousand readers scattered all over this country.

House & Garden's is a big family to buy for. Its stocking is enormous. All kinds of desires and needs have to be met. Think of trying to imagine the Christmas hopes and needs of a hundred thousand people! Think of the searching necessary to fill these needs



A little decoration in Grisaille, one of the illustrations in the Christmas number

the study of stocks in scores of shops!

Outside, tidal waves of cosmos spill over the garden wall. Inside, is a vast room with tables stacked high with Christmas presents.

This is the romantic contrast of one September afternoon. And it is this romance that makes editing such a great game. It is this feeling that each page, as it goes to the printer, is an anticipation of a vast number of needs and desires.

Not all of this Christmas issue can be devoted to Christmas gifts, but a large proportion is, and the range of choice is wide. There will be houses in this number, eight delightful houses including none other than Irvin Cobb's, with Mr. Cobb telling what he thinks of it. There will be color schemes for living rooms by Weymer Mills and some little French gardens designed by M. Forestier, who laid out the Bagatelle roserie in Paris, and something on decorations in Grisaille and an informative article on the quiet house. It will be a full stocking, this Christmas House & Garden, and it will be hung up early at the newsstands.

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ROMANTIC BEAUTY IN CONCRETE

There is magic in this detail of a California house, with its fine harmony of space, form and roof-line. Moorish influence is traceable in the arched windows grouped under the arched lintel. Romance lingers in the sheltered corner of the terrace with its grilled narrow window, old marble bench, and tropical planting! The shadows on the sun-drenched walls make a form of decoration which California architects develop delightfully. Old red hand-made tiles cover the lower roof-line and the terrace is tiled so that it has comfort as well as beauty for outdoor living. Stiles O. Clement, architect. Other views are shown on the opposite page



SOME MODERN CALIFORNIA ARCHITECTURE

From the Wealth of Its Spanish and Indian Legacies Architecture on The Coast Is Evolving Significant Types

ELOISE ROORBACH

FORTUNATELY for her architecture, California was reached, in the early days, by way of South America. The Spanish padres and adventurers, seeking souls and gold, arrived at this flowering land without any preconceived notion of what an early American architecture ought to be. Needing homes, and having come from a land of great beauty architecturally, they began to build with the materials at hand; the adobe brick dried in the sun met their requirements, and with it they built into the beautiful mission houses their rich memories of Spain.

They were evidently not conscious of any desire to adapt an old architecture or to create a new. And happily the vivid tiled roofs and gorgeous gardens, the grotesque stone masks set in walls, the carved water spouts, the little patios with fountains and ornamental wells, so much a part of old Spanish architecture, fitted perfectly into California's deep blue skies, purple hills and tropical foliage. And in the most modern and up-to-date architecture found on the Pacific coast today, the low roofs, flat walls, hand-made tiles and arches for swinging bells still prevail.

The freshness of spirit that has always dominated the work of the western architects is singularly interesting. Although the houses in California today carry a rich tradition of Spanish form and color, nevertheless, they are definitely original, the significant men (such men as Myron Hunt, Elmer Grey, and Richard S. Requa) vary California's architectural type to suit their own interest, imagination and the needs of their clients. And



This garden terrace view of a house at San Diego shows many Spanish and Moorish details combined effectively

Kales

Flat roofs and rectangular construction are enlivened by rich ornament in this San Diego house. Courtesy of the Frank Meline Co.



so you find a house of Moorish inspiration brought up-to-date and suited to the climate, a Spanish type developed and changed and made comfortably modern, and the bungalow from India fitted into the special needs of our western coast architecture.

To be sure, there are few of those old homesteads such as are treasured in New England and in the South, there are no picturesque or gentle ghosts that patter down the hallways at twilight, no melancholy fields telling of drudgery and failure, for California is still a young land with its vigorous romance, thrilling history and a childlike enjoyment of life.

A more definitely historic and delightfully original piece of domestic architecture than the house and detail on the first page of this article has rarely been accomplished on the Coast. The severity of its outline is Spanish and the exquisitely ornamental detail of the arched windows and doors and the splendid columned entrance to the porch are derived from the Moorish. There is not one superfluous piece of ornament on the entire house. The windows and entrance on the lower floor are protected from the sun and rain by old hand-made tiles which add a gorgeous note of color. Curiously enough, a group of windows in the second story of the house are held together with twisted Saracen columns, and all seem in perfect accord. As the architect has evidently relied on tropical vegetation for the ornamenting of the walls of the house, it is vivid and colorful to a degree.

It is interesting the way in which the roof outline of the house follows with its square forms the curving of the outline of the hills beyond, and yet how perfectly suited it is to the level stretch of land on which it is placed. How carefully each detail of the finish of the house has been considered is shown in the support used for the brilliant awning, an old Spanish spear.

To study her modern architecture is like reading the history of the country, so intimately does it speak of California's life and the quality of her people. The northern and southern sections of California both have their own variation in architectural type, developed from individual requirements, and fitted to modern needs; in the north the great red-brown sequoias have given material and suggested contours in



This water garden is in the center of a Hollywood home. A pergola surrounds the pool. Mead & Requa, architects



A verde green gate set in a biscuit-brown wall is one of the details in a home designed by Richard S. Requa

The modern interpretation of Spanish architecture takes many forms in California. This example of a San Diego home by Richard S. Requa is one of the types

The flat white walls form a perfect background for vines, trees and foundation shrubbery. Tile above the casement windows introduces a note of color





In designing this residence at Hollywood, the architect, Richard S. Requa, has broken up the ground into little gardens. Tile roofing is combined with white walls



One of the details of this house is a balcony and bay window swung out on heavy brackets. Its simplicity is startling. Below is the studded gate leading to the patio

building to a noticeable extent, in the south the intense sunshine has called for light-colored buildings that could be framed by tropic trees and take account of strong shadows.

Some of the finest houses in and around San Diego built in the perfection of the California spirit are the work of Richard S. Requa. These houses combine the romantic spirit of the past with the practical luxurious ideas of the living of today. Mr. Requa is a born landscape gardener and the spaces about his house are planted in rare sympathy with the architecture. In every little available corner he fits in a bewitching garden, sometimes the very house will encircle a garden with a pool resting in its heart. The walls of his houses sometimes seem actually to have been built as a ground for the play of tree shadows.

On one of the quiet streets at the end of Balboa Park, San Diego, is a fine example of modern development of old Spanish architecture. You can see by a glance at the illustration how carefully the exterior of this house has been considered in relation to the planting. Tall Italian cypresses make a straight dash of dark green against the house and the delicate foliage of the tree seems to bend appreciatively over the flat roof. In the summer campanulas color the low retaining wall; their place being taken by scarlet berries in the fall and winter.

A friendly use of stucco is made by Mr. Requa in his rounding of the corners of the walls and arches of this house. This soft effect is particularly noticeable in the lovely hanging bay window which rests on huge brackets of redwood and is roofed with hand-made Spanish tiles.

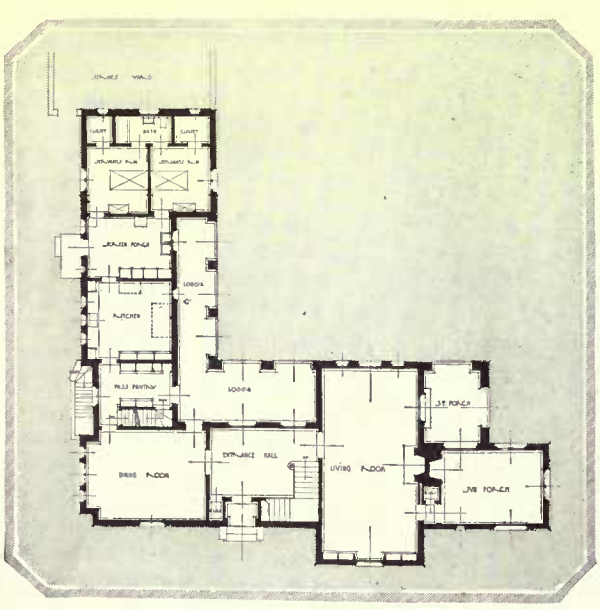
A second interesting modern California house by Mr. Requa is at Hollywood. This house rests on a low hillside and is flanked on both sides by enormous drooping pepper trees. The low-peaked roof is covered with tiles, and again the walls are absolutely devoid of ornament. This house is built on two terraces and a gracious dignified stairway leads to the second story. Mr. Requa's gift seems to be the wholly fresh and original way in which he develops variations in architecture beautifully to suit the site and the purpose of the house. In the architectural detail on page 22 one of his charming gateways is given, of biscuit-brown concrete, wood, painted verde green, with wrought-iron hinges and latches,—a gateway complete and perfect in its design. A lovely patio is also shown with its



The residence of Stafford W. Bixby, at Los Angeles, is an interesting combination of cement and tile. The arch is generously used in creating loggias. The service yard is enclosed and the garage is tied to the house by a high wall. The garden is quite separate

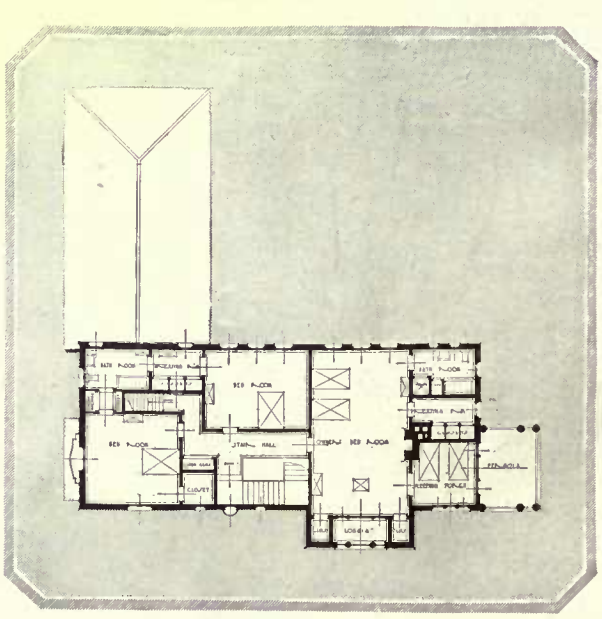


The front façade of the Bixby residence shows a variety of enrichment—the entrance pronounced by tile trim, a grill above it, wrought-iron balustrade and twisted Italian columns on the upstairs loggia and palms roofing the porch. Elmer Grey, architect



The first floor plan provides for rooms that are practically the width of the house or opening on the loggia. This gives cross ventilation and plenty of light. All service is restricted to the wing

An owner's suite occupies a generous part of the second floor, with its bath, dressing room, closets, sleeping porch, private pergola and loggia. Two other chambers with bath and dressing room are provided



deep pool in the center and pergola running close to the house to form a cloister.

In another house Mr. Requa designed he has made use of the various shades of tile, bronze, copper, red and green, to give a gorgeous color effect to the house. These tiles cap the chimneys, the wings on the house, the garden walls and the main roof. All the woodwork is verde green and wrought-iron grill is used at the windows, door and garden gates.

Another modern house shown in this article is Elmer Grey's design in concrete for Stafford W. Bixby of Los Angeles. It is placed in a hollow, below low rolling hills. The main body of the house is roofed with red tiles with a curious thatching on the second-story pergola. There are three kinds of windows in the house, square, casement deeply arched, and a group arched and separated by Italian twisted pillars. The doorway has an ornamental arched headpiece, and over it is a little square window with a projecting circular iron grill. A fine cement wall protects the service end of the house and the garden back of the house is beautifully planted close to the cloister. Mr. Grey does not connect the planting of his grounds so closely with the architecture as does Mr. Requa. Each is practical and beautiful and a little separate.

The floor plans of this house are well worth studying, as no comfort or luxury for master or maid seems to have been omitted. Especially is the service end of the house interestingly, conveniently and wisely arranged. Note the screen porch between the kitchen and the servants' bedrooms, the closets and bath with light and air from the service yard, and a butler's pantry connecting the kitchen and dining room. Then the dining room is shut away from the living room by the entrance hall in the loggia and the space of the great living room is increased by the sun porch and the recess porch which open from it.



A large stone mantel relieves the austerity of the paneled walls in the living room of the Bixby residence



Wrought iron is used for the stairs. It combines well with the period types chosen for furniture



Tiled floor, rough walls, a coved ceiling and stone mantel are elements in the creation of the sunroom

The dining room is paneled in native wood that forms a dignified background for old furniture



The second story is just as perfect in its way. The owner's bedroom is the size of the living room. It has a recessed loggia, a private bath and dressing room, a sleeping porch and pergola. The joy of living could not go further than this. The fitting and furnishing of the Bixby house is quite as beautiful as the exterior and even more picturesque. Mr. Grey has used the arch for some of the doors most beautifully. His wood paneling is simply and richly done in the living room, and the furniture combines a collection of antiques and excellent modern pieces.

Two examples of the work of Myron Hunt were shown in the September House & Garden, in which that architect has successfully applied concrete to two hilltop houses in Pasadena. It was noticeable in one of these illustrations that Mr. Hunt employed rustic work in the pergolas. We find this again in the cottage which is illustrated further along. Here an open court is created by the wings of the structure and roofed in by rustic beams. Brick steps give a pleasant approach.

Although we generally think of characteristic California architecture as being based entirely on the Spanish taste, there are some recent instances where inspiration has been taken from the native Indian styles in adobe. An example of this is the little studio—"El Dominio Dos Cumbres".

An Indian puebla out on the mesas

(*Continued on page 72*)

THE GENTLEMAN AT HOME

IN that nice old mediæval poem, "Le Roman de la Rose", are found these lines—"Whoever aims at being a gentleman must keep himself from pride and idleness."

With pride we are not concerned, for this is not to be a disquisition on ethics, but with idleness and its opposite virtue, industry, we are mightily concerned, since it has much to do with the making of a home and the acquiring of contentment from it. The happy man is the industrious one, and he is most happy whose industry is devoted to the enrichment of his home.

These are broad statements, so we must set about to explain them.

IT is generally conceded to be the better part of wisdom for a man to engage the services of an architect in the building of his house. That is what architects are for. If we didn't employ them, architects would starve. Likewise, we would make many lamentable mistakes in our designs and constructions—such as putting into that house all the delightful but incongruous little details we promised ourselves to put in when we came to build, or placing bathrooms where there was no plumbing system or making our design so out of scale that the house looked as though it suffered from dropsy. This is what invariably happens when a layman thinks he knows more than the architect—and his house looks it. There are innumerable homes scattered over this broad and pleasant land which attest to this fact.

The wise man, then, employs an architect. But the wise man does not move out and let the architect move in, nor does any sensible architect desire him to.

The successful house is the result of intelligent cooperation between the architect and the client, for the architect's business is to express, in the mundane materials of construction, the client's idea of the sort of house he wants. He crystallizes the client's dream, he precipitates the filmy substance of a desire into the concrete essence of a house.

THE architect can build you a house, but he cannot make you a home. This is the point where the gentleman enters upon the scene in the leading rôle. In common parlance he is known as a handy man about the house; in the spirit of "Le Roman de la Rose", he is the industrious gentleman.

We generally think of the handy man as one who, in his youth, manifested a penchant for playing with tools, and who, in middle age, has never entirely recovered from it. The sort of person who can drive a nail without bruising the board, who can saw in a straight line, who is ready with the glue pot, who can screw together broken chairs, mend china, hang pictures, adjust roller shades, lay carpet, put on locks and fix doorbells. These things are accounted a great virtue, and many men pride themselves on possessing it. For a matter of fact, this readiness is nothing unusual, it is quite commonplace. What is unusual is creative industry, the gift that makes it possible for a man to take the bare house that the architect hands him and, by ingenuity, incorporate those pleasant little marks of his personality and skill that will make the house his home.

During this past year I have been searching for examples of just such creative industry and I find their name is legion. Country houses especially seem to be ripe fields for this sort of endeavor. Here it is an ingle nook walled in with bookshelves, there it is an ornate shelf for china, here an unusual system of porch lighting, there a superb use of commonplace objects. One country living room had indirect lighting made possible by ordinary wooden chopping bowls suspended beneath the globes by ornate Chinese tassels. In another a sluggish stream was dammed and harnessed to furnish light and power. A third had a rough stone fireplace built by the owner's hand and equipped with an electrically-run spit for *al fresco* cooking. Each of them was an evidence of the industry of the owner, and whenever I found them, I found men proud of their homes and happy in them.

SOME wise person has said that there are two kinds of people who have homes—those who, when they arrive home, say, "Where'll we go?" and those who ask, "What'll we do?" Having a home and not living in it may help support the road house and the local country club, but it does not create contentment. Industry creates contentment, and creative industry in one's home is the finest contentment of all.

This creative industry may find expression in a dozen different ways and in each instance the expression will have some lasting effect. It may take the form of a collecting hobby—pewter or old chairs or china or coins or racing pictures or band-boxes. Or it may lead to gardening, which is a God-given hobby no one can resist once he feels the stirring of it within him. Or it may take the architectural form and be expressed, as I have said, in laying up a fireplace with one's own hands. Whatever avenue his interest chooses to pursue, it will bring a man the greatest satisfaction when it leads to the enrichment of his home.

THUS far the handy man makes an ideal picture, his contentment well nigh approaches domestic Nirvana. There is another side to the portrait, and we would not be playing fair unless we looked upon it. The handy man may overdo. He may become too handy. His hobby may ride him. He may become so interested in doing things about the house that he neglects more important affairs. It may cause him to lose his perspective. He may suffer from what "Le Roman de la Rose" warns against—pride!

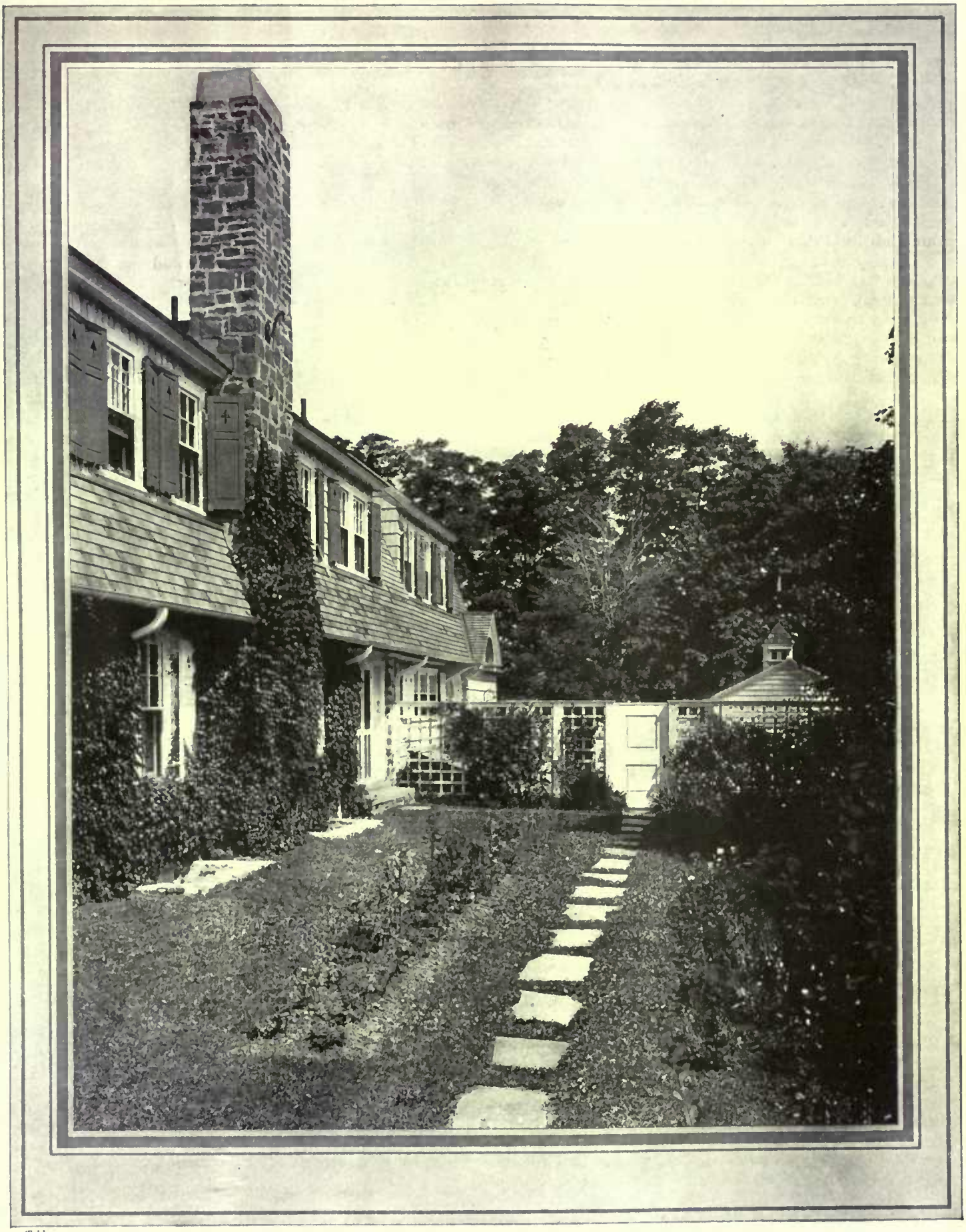
It is possible for a man to become so handy about the house that when professional and skilled talent is required, he prefers to do the work himself—and make a botch of it. He may become so wedded to his innocuous industry that he loses interest in the bigger job of the day's work, slighting that which brings in the necessary coin of the realm for that which tickles his domestic fancy. He may even get so self-centered about his hobby that he neglects to be interested in the pleasure of other people. In short, lose his balance.

It is a strange fact, but have you ever noticed that the sons of handy men make the best golfers? When a household depends upon one solitary member to do all the pleasant, little, odd chores, the other members of the family will never bother themselves to learn how. Everybody plays but father. The instinct for domestic industry does not appear to be inherited. Father gets all the contentment, and, somehow, he can't quite understand why the rest of the family does not share in his delight. It rather warps his judgment, and this is unfortunate for everyone concerned.

Like everything else in life, the most estimable hobby must be taken in moderation. One must not be handy to his own hurt. For the overdoing of a hobby leads eventually to satiety. The day can come when a man has worked on his house and in his garden to such an extent that he loathes the very sight of them.

The satisfaction of being the gentleman at home, then, should be enjoyed in small portions. This sort of contentment is too heady a wine to be drunk in large goblets. It is the liqueur of a rounded life, a sweet substance to be tasted a sip at a time—then cork the bottle.





Tebbe

THE BACK OF THE HOUSE

More and more are American houses turning their backs to the street and their faces toward the garden. This means that the garden side of life is beginning to be appreciated—the privacy of it and the quietude found among flowers, a peace not to be found on the street. It also means that we are developing the back of the house. This rear view of the home of Hilliard Smith at Hartford, Conn., illustrates a sensible and pleasing enclosure of the living room grounds by trelliage. The service is beyond. Vines will eventually enclose this garden. Smith & Basset were the architects

CUPBOARDS OF OLDEN TIMES

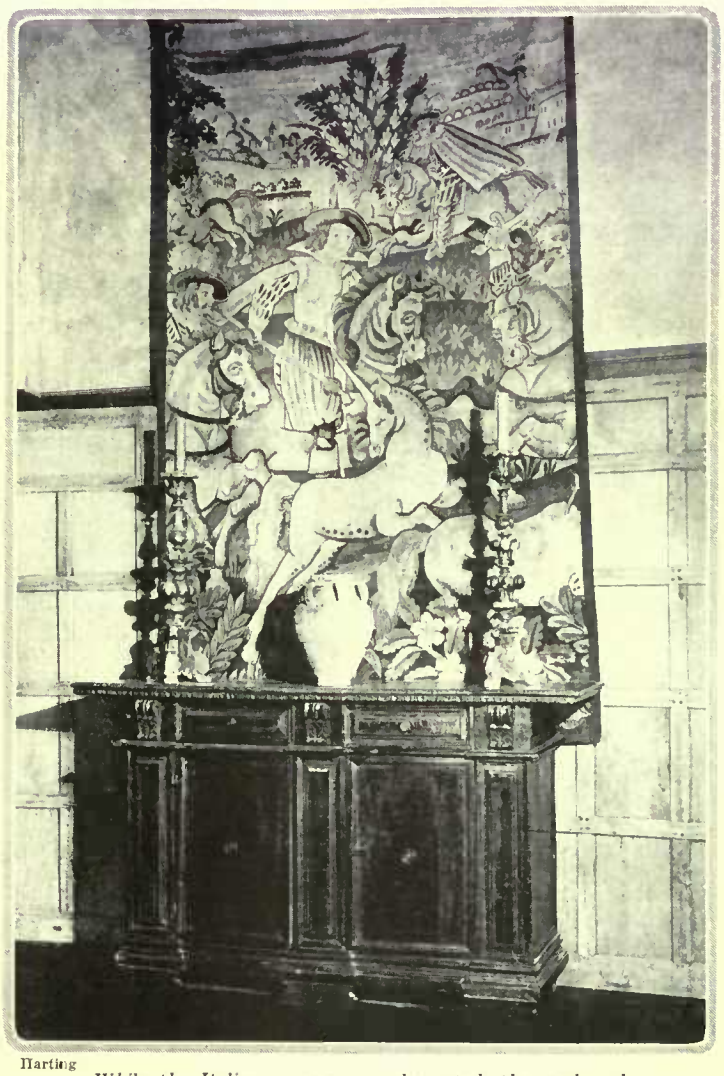
Although Mother Hubbard Lacked the Bone, She Had the Cupboard, For which Collectors Envy Her

GARDNER TEALL

WHEN old Mother Hubbard went to the cupboard to get her poor dog a bone, she was confronted, on her arrival, by a situation that has preserved the classic adventure in the annals of our deepest sympathy for all time. Outside of the metrical tragedy we know nothing of Mother Hubbard. The learned and Reverend E. Cobham Brewer, LL.D. has described her as "The old lady whose whole time seems to have been devoted to her dog, who always kept her on the trot, and always made game of her." Her temper was proof against this wilfulness on the part of her dog, and her politeness never forsook her, for when she saw Master Doggie dressed in his fine clothes—

"The dame made a curtsey,
The dog made a bow."

Sorrowful indeed it is that Mother Hubbard's little dog should have been denied the solace of a bone. I suppose recourse to dog-biscuit was not to be had in those days. I say in "those days" because I am assuming that old Mother Hubbard lived long, long ago. At least Hubbard is an ancient name. We know that Mother Shipton lived in the reign of Henry VIII and amused herself with foretelling the death of Cardinal Wolsey and with other prophecies, and we are told that Mother Goose was born in Boston and that her eldest daughter married Thomas Flint, the printer who put into type the rhymes his mother-in-law invented to amuse her grandson somewhere about the year 1719. Of Mother Hubbard, chronology gives us no hint, but we do know (and here is the interesting part of the discovery) that she could not have lived before cupboards came into use!



Harting

While the Italian cassone was decorated, the cupboard remained plain. This 17th Century example is walnut. Courtesy of the Consignment Arts, Inc.

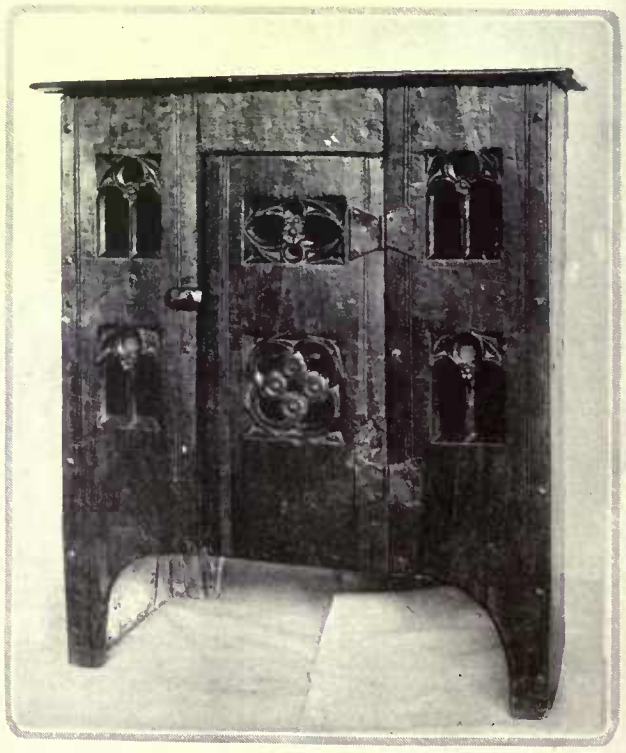
You see, dear reader, if you will turn back to the title of this little excursion in the realm of antiques, you will find in what a scholarly manner I have sought to establish the period of Mother Hubbard's activities. Is it not important that we are led to suspect that the possession of a cupboard is a very fortunate thing indeed? Even of an empty one! For the time was to come when lovers of fine old furniture would scurry around the world, seeking to find just such cupboards, the emptier the better, willing, in truth, to pay almost any price demanded for them.

Fine old cupboards do not lurk around everywhere. Collectors have discovered that. In fact, they do not lurk at all. Instead, they long ago obtruded their presence so unmistakably that they were either taken up or left where they were, and few, indeed, are the cupboards now where once they held sway.

Viollet-le-Duc defines cupboards (or *armoires*) as "places of safety for the preservation of precious ob-



(Left) Pine was a favorite wood with early American cabinetmakers, and they used it for tables, chairs and cupboards. This "press" dates about 1700



(Right) In the oak period of England her furniture was naturally made in this wood. This carved livery cupboard was made in the 1475-1500 period



Court cupboards were so called because they were short—smaller than their predecessor, the armoire. This court cupboard is English, of Queen Elizabeth's time



Another example of English oaken court cupboard shows the bulbous legs and strap carving that is characteristic of Tudor cabinet work. This example was made about 1600



jects." We are informed by those who have made original researches in the history of furniture that the earliest cupboards were probably devoted to ecclesiastical uses. Viollet-le-Duc says they were placed in churches near the altars and were repositories for sacred vessels, vestments and even of the Holy Eucharist. In small churches an *armoire,* or cupboard, often took the place of the sacristy, an apartment which in larger church edifices held several cupboards for ecclesiastical uses.

I suppose the cupboard naturally evolved from the chest. Indeed, through various phases of evolution the chest was differentiated into the linen press, the cabinet, the bookcase, the wardrobe, the sideboard, the dresser and the *sécrétaire.* But the cupboard developed a character of its own throughout the ages. In ancient times it was not met with. Then the chest sufficed, or the storage room with its shelves and its own gathering of chests, depending on the worldly goods and the importance, in consequence, of the householder.

When indoor living advanced in mediæval times, treasured objects began to require a place other than chest or storeroom. Convenience, and at the same time security, suggested the inbuilt cupboard and so it came to be placed in the paneling of the walls of the living apartment of a mediæval gentleman's home. Later, hanging and standing cupboards found their places in these living-rooms, painted as miniatures in old manuscripts show us. Just how these came to be is a simple enough matter to guess. First came the single chest. Then one chest was placed on top of another, but as the lifting off of the top chest for the purpose

(*Continued on page* 64)



An English corner cupboard of Chippendale design. Corner cupboards are found from Queen Anne's time on

(Left) The double hutch and the linen fold paneling place this English court cupboard at 1525 *to* 1625

(Right) An oak cupboard of American make after an English design. It is dated about 1700



CHEERFUL COLOR IN THE DINING ROOM

Four Color Schemes for Small Dining Rooms of Distinguished Individuality

Created by WEYMER MILLS

THE four color schemes chronicled in this article have been used with pleasing results in town and country houses. The first described as the Simple Dining Room that suggests continual sunshine and old-fashioned flowers is a charming arrangement for the furnisher of moderate means. Such a room with windows showing a garden vista becomes almost a place of enchantment. For the dining room in the middle of the apartment with no windows or sunlight this color scheme holds a faint echo of the country—a certain bucolic atmosphere that can battle with any lack or sordidness.

The Colonial Governor's Dining Room that suggests an old-world hospitality can go the length of any purse, but if one has inherited old maple furniture, or collected it in a district unknown to Fashion, it should not cost any more than the average well planned dining room. If old maple furniture is unobtainable, modern Queen Anne furniture of common wood stained an orange yellow will be found almost as effective, and not at all expensive.

The Room in Peach Color after a Whistler interpretation of a dining room makes one of the most alluring backgrounds for feminine beauty that it is possible to conceive. Such a room depends entirely on its color scheme, and although the furniture in the original creation followed Stuart models, pieces of any period, providing they harmonize, can be repainted and silvered.

The Dutch Dining Room in Blue and White is a room for gaiety. A certain cheerfulness is sure to emanate from blue and white striped curtains whether the material is expensive taffeta or the cheap fabric of the window awning, especially if they are used in conjunction with a pair of scarlet lacquer cupboards filled with blue and white Delft. The cupboards could be Oriental, Dutch, English or Italian but if old lacquer proves too rare and expensive a cupboard made after some quaint model painted with the home-grown paint brush will become a thing of beauty after a slight forced aging.

The reader who is furnishing a dining room and decides to adopt one of the suggested effects asks immediately what will such a room cost. This is a very difficult question to answer, for much depends on the strength of the artistic impulse and the careful thought and time that can be expended hunting for inexpensive labor, the furniture makers of cheap reproductions or the searching of second hand shops. The simple dining room suggesting continual sunshine and old-fashioned flowers was created originally for something like two hundred dollars. Such a small expenditure was the result of great luck and untiring effort—a process of months. The things used were all old, even the chintz. To create such a room in haste to-day would cost over seven hundred dollars. A fair estimate for any of the four rooms would be one thousand dollars—exclusive of the table silver. Beautiful examples of old furniture and exquisite detail work would double and triple this sum.

A SIMPLE DINING ROOM SUGGESTING CONTINUAL SUNSHINE AND OLD-FASHIONED FLOWERS

Walls, very pale yellow, almost cream.
Woodwork, apple green.
Table, original Sheraton or after a Sheraton design painted a deeper apple green.
Chairs, the same (Wheat Sheaf back suggested—the spirals of wheat the color of the walls).
Curtains, pale mauve glazed chintz bearing a pattern of yellow roses, white tulips and touches of pink and blue.
Table Centrepiece, a cream-colored urn holding the flowers shown in the chintz.
China, reproductions of Queen's Ware, cream Wedgwood.
Table Silver, the knives and forks have bone handles stained apple green.
In the four corners of the room are four Georgian China cabinets of very simple design holding pieces of apple green Bristol glass. If the cupboards are not obtainable, triangular shelves built after a Chippendale design are almost as charming.
Floor, stained black and covered with an old Chinese rug of varying shades of mauve.
Chimneypiece, simple Georgian, marbleized wood in green and white.
Over the chimneypiece, hangs a painting, old or modern, of old-fashioned flowers.

THE COLONIAL GOVERNOR'S DINING ROOM THAT SUGGESTS AN OLD-WORLD HOSPITALITY

Walls, hydrangea blue.
Woodwork, the same.
Table, a circular maplewood table, old or modern, with the Queen Anne leg.
Chairs, of the same (the Fiddleback suggested).
Curtains, blue unglazed chintz or blue damask the shade of the walls. Their edges are bound with red silk cord or red tape.
Table Centrepiece, a large Queen Anne punch bowl, silver or china, piled high with red apples.
China, copies of blue and white Spode Chinese taste.
The sideboard and serving tables are of maplewood of Queen Anne character.
The chairs are covered with the material of the curtains. They have scalloped valances bound with the silk cord or tape.
Floor, covered by an old Indian or Turkish carpet in faded reds and blues.
Chimneypiece, simple Queen Anne design in black marble or marbleized wood.
Over the chimneypiece hangs a portrait of a man in a red coat of the Queen Anne or Georgian period. The portrait is hung from a heavy red silk cord.
Additional interest can he obtained by a row of 18th Century portraits facing the chimneypiece.

A ROOM IN PEACH COLOR—AFTER A WHISTLER INTERPRETATION OF A DINING ROOM

Walls, color of Japanese peach blossoms.
Woodwork, the same.
Table, an oval gate-leg table lacquered a dull silver.
Chairs, high-backed Charles II, or after the Stuart model. They are the same silver tone and their covering in old velvet or modern velvet is a slightly deeper tone of the walls.
Curtains, peach-colored net in very full folds.
Serving Tables, two tables that harmonize with the other furniture and having grey marble tops of a very pale shade.
Table Centrepiece, a large flat glass dish holding water lilies.
Dinner Service is entirely of silver or silver lustre china.
Floor, covered by a heavy pile carpet in pale grey. There are no pictures in the room and no chimneypiece.
Fireplace is tiled with old Spanish tiles in black and white designs.
Further interest can be obtained by adding two tall Chinese pots with large hydrangea trees with pink and blue flowers. These can be placed effectively after serious study of the size and the shape of the room.

A DUTCH DINING ROOM TO BE DONE IN BLUE AND WHITE

Walls, white.
Woodwork, white.
Table, Louis XVI shape, square, the same color as the walls.
Chairs, Louis XVI chairs with the Dutch urn-shaped back.
Curtains, taffeta or window awning material in broad Holland blue and white stripes.
Two red lacquered Chinese cabinets or cupboards or copies of old pieces painted scarlet.
Table Centrepiece, a large Dutch silver windmill, old or modern.
China, Delft ware.
Chimneypiece, simple Louis XVI with blue and white Delft tiled hearth.
Picture over the chimneypiece, a still life (in blue and white bowls of cherries or other red fruit suggested).
Floor, painted or stained a deep blue. Before the hearth a white bearskin rug.
Narrow red serving tables after a Louis XVI model, painted red and holding rows of blue and white pots containing geranium plants with red flowers, would be an amusing feature.





In front of a forest background is a formal roserie of beds bordered with box. A lily pool marks the crossing of the axes. A broad turf walk leads to the pergola that forms the terminus of this garden—the long rose pergola and its twin summer houses

Stone lanterns mark this mound as part of the Japanese garden. It is, in reality, a well-developed rock garden in which many dwarf evergreens have been used to advantage in addition to innumerable alpine plants. The spot is admirably situated for a rockery



"Shadow Brook," the country place of the Hon. Frederic Nichols, lies some ten miles north of Toronto. The place is developed into a variety of gardens, one of the largest features being a Japanese garden, of which this view shows the brook and pool

THE GARDEN OF LT. COL., THE HON. FREDERIC NICHOLS

TORONTO, CANADA

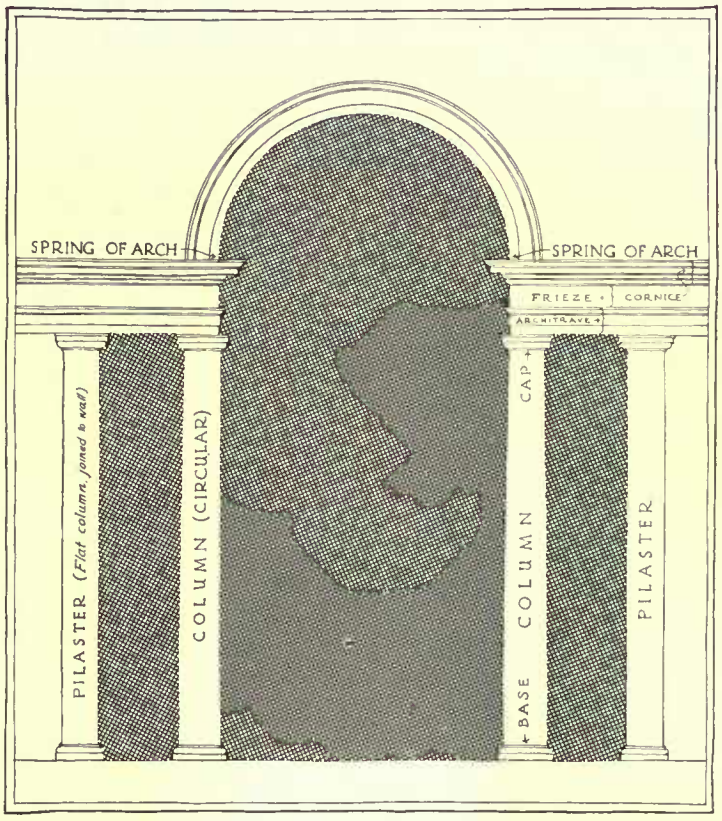
IF YOU ARE GOING TO BUILD

You Must Be Able To Read Plans and Understand Specifications To Cooperate Intelligently With Your Architect and Builder

MARY FANTON ROBERTS

THERE is a certain romance in reading architectural plans, as though you were traveling in a new country seeking a home and someone had given you a chart of the way so that you could get a real impression of the place where you intended to live. And yet many people at first hand find plans and maps a bore. They have a sort of hypnotic effect; when one attempts to fathom the strange, cabalistic signs and mystic directions sometimes the mind lapses into the mental stage one associates with slow convalescence. But once you begin to make the plans for your own home, all other floor plans take on a new and vivid interest, and reading them becomes a romantic pastime.

The illustrations for this article furnish a key for the reading of house plans, because we believe that anyone who is going to build will want to make a thorough study of the subject, and the one way to study home architecture is to read a blue print as though it were a story book. In these illustrations we are offering an explanation of some of the signs and details that usually mean mystery and irritation to the uninformed. And if you know how to read a blue print, it is as illuminating as though you had been told all the musical signs and then suddenly discovered that you could bring pleasant sounds out of a piano. You will discover yourself plunging into the reading of house plans with the utmost delight. You will find it a rare help in all the detail of planning your own home because you will see how other people have faced your problems successfully.



This single detail combines some of the most essential architectural features to be found in the modern doorway. It is a study in building phrases important to know "if you are going to build"

In this series of articles, "If You Are Going to Build," the reader will find valuable information covering all phases of his building problem. Each month House & Garden will present a different side of the operations and materials necessary for the making of a livable house. Next month—in the December issue—the subject will be the construction of cellar and foundation walls.

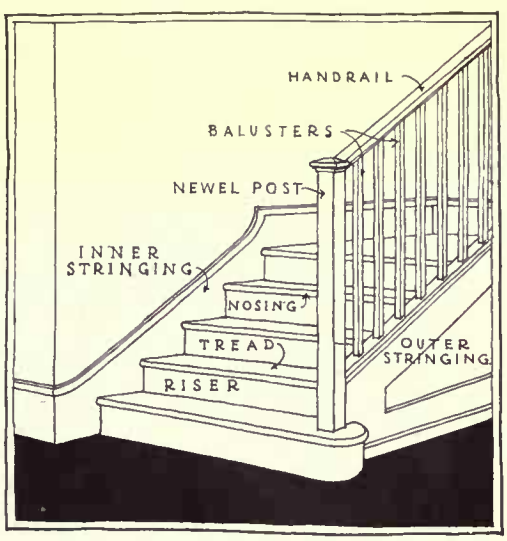
Roof Details

You have already decided the kind of house you are going to build and whether your roof is going to be tile or slate or thatch, but when you are working out your plans and specifications you have to go into a great deal more detail about the actual method of roof construction. One of our illustrations will give you the exact idea of the gable roof with its interesting lifted point at the front; the gambrel so often seen on the old Colonial houses, with its break below the ridge; the simple hipped roof, the Mansard, and almost the first roof known, the lean-to. Study this little chart very carefully so that you can talk to your builder intelligently about the "ridge" and the "valley" and the "eaves".

It is a fine idea to have a little building library while you are planning your own home. Send to the manufacturers of all building materials, of roofing and wall materials, of all kinds of floor coverings, of woods and stains, plumbing, heating and lighting systems. Then when your architect is working out your plans and specifications, you can study these catalogues and get quite a practical education.

Having looked into the type of roof that you want to have for your house covering, there are a number of details in the construction of the roof that you ought to understand, that as a matter of fact, you will thoroughly enjoy understanding because the more you work over this house, the more beautiful and comfortable it will be and the more happiness you will have in it.

So we are showing you a group of roof details well worth your attention. The largest item is the correct building of the chimney, showing the "lead apron", the "flashing", and the "counter flashing", and the "tin gutter". Then at the right you will see two detail drawings of rafters and the construction of the wooden gutter which is made from a solid piece of painted wood which is coming into vogue again, and more generally used than tin-lined gutters. You will also notice the metal leader with an ornamental cap on a simple concrete wall. This detail, which may add a great deal to the ornamental finish, can be had from the manufacturers of interesting wrought iron designs.

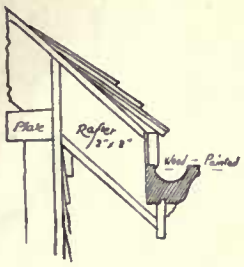


Go up and down these steps several times before building. You will learn much of the phraseology of making stairs

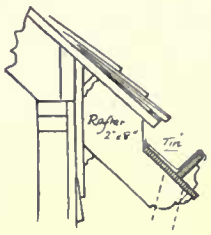
Stairs and Windows

Other illustrations that we are showing will take you with interest and intelligence up the stairway, in and out of the door, through the window, and all about it, and will show you in detail the use of the arch, its supporting columns, its beautiful spring, its pilasters and the base.

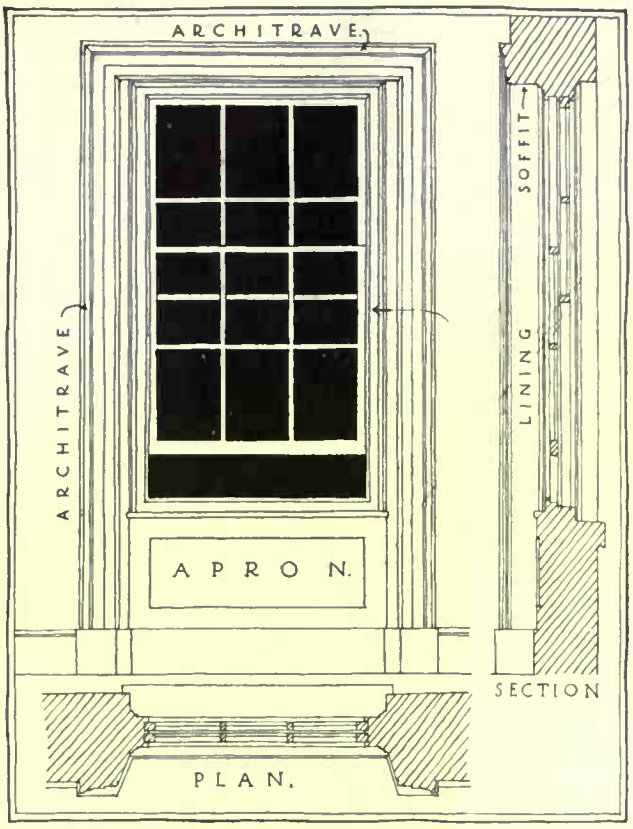
After you have studied these illustrations pretty thoroughly and have a fairly definite picture of how your house is going to look finished, begin to make some rough sketches. I never think of house plans without recalling winter evenings and a group of people about a table in a cozy room, and the long table covered with sketches and blue prints. At a casual glance the absorbed interest and suppressed excitement might have suggested a poker game well under way. As a matter of fact building a home is a bit of a gamble, and the only way to avoid uncertainties and the feeling that you haven't played the game well is to study your plans at the

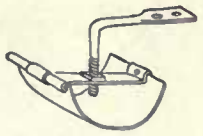


Wooden Gutter worked out of solid piece

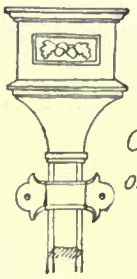


Tin-lined Gutter





Trough Gutter with Hanger



Ornamental Cap on Metal "leader"

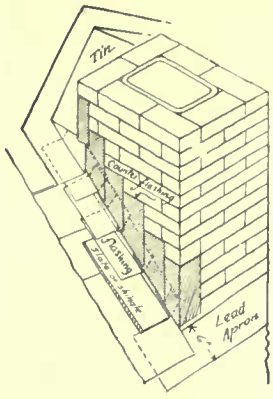
start until you know them by heart.

You never realize how many times you can change your mind, or how swiftly, or how little you know your own mind, until you begin to work over floor plans for your own home; the time to make changes is when you are making plans.

Getting Proportions

When you feel pretty confident that you are getting a satisfactory and convenient arrangement of your rooms in harmony with the style of your house, then give your drawings to your architect. Have a good talk with him and ask him to work them over a bit for you so that you get some idea of accurate proportion, not actual scale, but just accurate enough for you to see what you don't want and to make some more changes. Then with everybody who is going to have a word to say about this house gathered around the table go through every detail from garret to cellar, talk over the placing of the rooms and the constructional equipment. Plan your plumbing, heating, lighting and ventilation. Decide whether you will use electricity or gas, whether you will heat with hot air or hot water or vapor. Eventually all these details must go in your plans and specifications. The more time you give to your house now, the less time you will give to changes and repairs later on. Tell your architect, if you can, just where you will place your radiators and just where you want your lights.

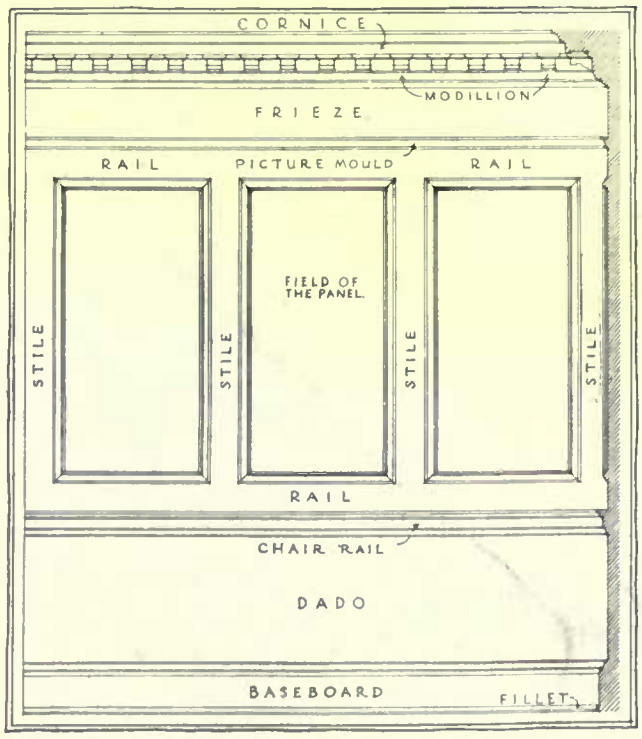
After all, very few people build more than one home in a lifetime and the only possible way to achieve this home is to work over your floor plans until they are the very essence of the house you are going to build. I do not believe that anyone is ever completely satisfied by



The method of laying up a chimney is shown, making clear that much-abused building phrase "flashing"

Chimney Flashing

This plan of a "double - hung" window will show you that an apron is not always an article of dress



This chart of a wall elevation will help you to help the builder do exactly what you want him to, because you will speak his language

turning an order for a house over to an architect and decorator. You may get something very magnificent, the chances are that you will. Your house will be in some very beautiful and definite period and your furniture will be appropriate and you will have absolutely nothing to complain of (and that is always a drawback) but it will not be your home, it will not express your idea of beauty, your hope of comfort, your love of convenience. And so I am very much in favor of working with the architect from start to finish, having your home an individual expression, even if you have some very blue days in the midst of changing plans; even in those solemn hours when the architect disagrees with you.

The Rooms

While you are working over your plans, it is an interesting idea to imagine that you are living in the house, walking about from room to room. You already know the view you wish out of your windows and you have settled the problem of the fireplaces and whether or no you are to have a sunroom or a porch, but as you move around your house you wonder whether you want a separate dining room, or whether you will have a dining corner in your living room with a screen in front of the table, or whether you will build in an alcove. It is well to consider, if you have to think of finances, that a dining room well placed and pleasantly furnished will add from $1,200 to $2,000 to the cost of your house. If you are going to have such a room you do not want it too small, and dining room furniture is always expensive.

If you keep but one maid or by any

(*Continued on page* 82)



An architectural detail has to be considered both by itself and in conjunction with other details—its individual refinement or distinctive character and its possibility for being blended suitably with details of other types. This northeast façade of a residence at Lake Forest, Ill., shows Mr. Lindeberg using white washed brick in flat surfaces and in a bay, regular brick coignings, a timber balcony, half-timber with brick nogging, long dormers, a steep slate roof and windows of various types. These are combined and yet they are never confusing or inharmonious



Gillies

One of the features of this house at Rumson, N. J., is the entrance. A repeated roof line brings it effectively into the composition. Antique slate has been used, a type suited to peaked roofs. Shallow dormers afford relief to this expanse of slate. The walls are of rough brick laid with an occasional header slightly advanced, producing a pleasantly rough surface

GOOD ARCHITECTURE IS MADE UP OF GOOD DETAILS



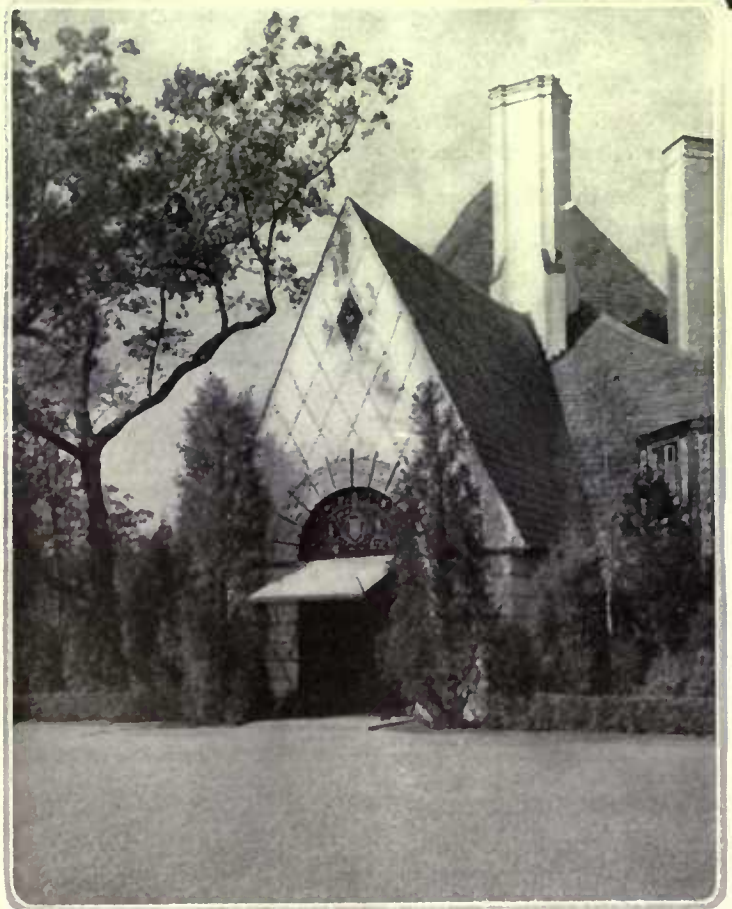
Another view of the northeast façade of this Lake Forest house shows the manner in which the balcony is placed between two chimney stacks. Here the whitewashed brick wall is reduced to the first story and half-timber appears above it. These sturdy timbers form a frame for many interesting details which are characteristic of Mr. Lindeberg's work. The overhang of the second story, the scale and position of the eaves, the contrasting white chimneys above roofs of variegated slate, the slight bend of the ridge, the high placing of the windows—all are evidences of superb architectural merit



The garden front of the house at Rumson, N. J., is flanked by a wide terrace paved with flags. Three doorways afford position for awnings that give a pleasant repetition necessary to this architectural composition. The center of interest is a wrought-iron grill of delicate design which forms the bay to a bed chamber. Sleeping loggias with Venetian screens are on either side



AS PROVEN IN TWO HOUSES BY H. T. LINDEBERG



One of the marked characteristics of Mr. Lindeberg's designs is that they give the effect of great age, of having been evolved through a long period of time, much as the manor houses of England were built and the chateaux of France. This view of the service yard of the residence at Lake Forest is a massing of details one on the other, as if from time to time generations had added to the original structure. Here again can be observed great variety of materials combined in perfect accord, a harmony made complete by the vines, trees and flowers

Returning to the entrance of the Lake Forest home we find Mr. Lindeberg again pronouncing the entrance by housing it in a separate structure with a high peaked roof of slate, a front wall of brick whitewashed and laid to form a lozenge pattern. Behind it rise the higher roofs of the main building with the huge white chimney stacks. The arched surround of this doorway is made of whitewashed brick relieved with inlaid slabs of quarry slate. The door itself is of hammered bronze. The planting about this entrance is particularly effective for this type of country residence

THE COLOR OF SUNLIGHT

How Such a Strong Color as Yellow May Be Induced To Serve the Purpose of Domestic Decoration

A WIDE field is covered by the term yellow. It is capable of many interpretations, and is habitually used in similes of most contradictory import. Cheerful as sunlight, cool as a lemon, hot as mustard, pale as a primrose, gay as daffodils—these are a few of the antitheses that come to mind.

But speaking from the decorator's standpoint, yellow is a safe and successful color, even the abhored mustard hue can be turned to gold by capable hands. Everything depends on the tone and the surroundings. No color in decoration can be judged alone and apart from another color; one helps the other, and the best laid schemes can be marred by the introduction of a false note.

There is a large range to choose from, and although sharp distinctions are difficult to make among the subtle yellows, still it is just possible to divide them into two classes—the cold yellows and the warm.

The cold yellows, which verge on pale green and have a hint of grayness in their gold, may be compared with the pale, chilly tints of early spring in which something of winter still lingers.

The warm yellows, which run through gold into the fine tawny reds and russets of autumn, would seem to have absorbed sunlight and warmth into their composition, and these sunny shades are, on the whole, the safer choice. Certain of the spring shades—invaluable as they are for strange and original schemes—still need a little finessing in order to ensure their success.

The principal yellows used for oil and water plants are the following: Naples yellow; the chromes—lemon, middle and scarlet chrome; ochre, burnt sienna and raw sienna, which strictly are not yellows but warm and cold browns of a yellowish tinge; zinc yellow and Dutch pink, although this last is but little used. Of these, zinc yellow, lemon chrome and Naples yellow are cold shades, and the remaining are the warm shades.

Naples yellow is a color without much body and more or less transparent, therefore it is a good color for glazing, which means laying a color thinly over the original paint to give it quality and tone. It is used with zinc white or as a staining tint for enamel.

Chrome has a tendency to fade and consequently is not much good for water paints, it is better for paint in connection with white lead and oil.

Ochre can be used either with oil or for water paint.

From these pigments every gradation of yellow is evolved, from cream or buff to orange, from golden brown back to primrose.

Yellow has had its ups and downs; a rage for it has been succeeded, from time to time, by neglect. In the days of our grandmothers it was counted preëminently a suitable color for the stiff and stately drawing rooms of the time. Accordingly the ottomans and sofas, chairs and footstools were upholstered and buttoned tightly into silk or satin brocade, and curtains to match completed the admired yellow drawing room. To protect this fragile elegance, holland pinafores were made for every piece of furniture and popped on and off according to the occasion.

Yellow has once more come into fashion; people who a little while back looked askance on canary and gold, now demand the brightest without a tremor. But we use our yellow with a difference. Modern woman is at once thrifty and free from petty carefulness; she refuses to sew overalls for her chairs, but, on the other hand, she will not have the furniture done up in a silk too fine to be sat upon. The yellow room of today will have the woodwork painted and the walls hung with the chosen color; a ceiling will be gilt or colored in tempera; a saffron cushion will be placed here and there. In some such way we achieve our desire, a room to live in, not a room for show. The wonderful imperial yellow of China can be imitated exactly by using zinc yellow and white, and if it is for paint, the work should be finished with a glaze of turpentine to which a small quantity of gold size has been added—say, one in twenty—and a tinge of emerald green. This gives at once a beautiful and subtle quality to the work.

For a fresh and brilliant modern color effect, zinc yellow mixed with a little white is stippled on to a ground of emerald green. White mixed with raw umber, black and a little zinc yellow, will give that deep parchment color which just borders on yellow. This is an admirable treatment for the walls of a farmhouse or cottage where there are oak beams and dark furniture. A lovely treatment for the walls of a fairly large room is to paint them with middle chrome mixed with white, and then finish with a glaze which is made of raw sienna and black mixed in the proportion of about six sienna to one black. The effect of this is a yellow glow, the color of ripe corn.

Biscuit color just verging on yellow is highly popular and makes the best of backgrounds in any form—paper, water or oil paints, for a flat paint—one with a dull finish—ochre and white are the ingredients used, with a small quantity of orange chrome.

Gold is highly valued now in the decorative scheme of things. To get a dull gold look in paint, the mixture is middle chrome with ochre and white, and a final glaze is given with raw sienna and Vandyke brown. Beautiful as this is in appropriate surroundings, it requires good light and a certain spaciousness. With these, and in capable hands, it can be perfection.

For a good and simple yellow scheme that would be successful in almost any room, yellow woodwork is suggested, with an elephant gray paper and a pale yellow wash for ceiling and cornice. This yellow is made by mixing the zinc yellow with white, and for the woodwork, glazing with a little black and raw sienna mixed. The elephant gray is made from a blend of cobalt blue, flake white and black with a touch of vermillion.

Small wonder that yellow can never be long ignored. It gives the illusion of sun and light as no other color can. In cold north rooms its glow can work miracles, and at the same time it is not a hot color like scarlet; certain of the spring yellows are particularly cool looking. There is no reason why yellow should not be used in even what is known as a sunny room.



An old parchment yellow is especially valuable in a dining room where it can take a richer hue from the sunlight. Here it has been used with a mantel of cream marble and yellow surrounds, a gold carpet and beech colored velvet curtains

A LITTLE PORTFOLIO OF GOOD INTERIORS



The New York home of Joel Rathbone is a successful interpretation of the French manner. The library walls are of green paneling that surrounds built - in shelves. Carpet is taupe and the hangings green



Harting

In the drawing room pale blue walls, ivory woodwork striped in mauve, mauve hangings and a mauve carpet make an unusual ensemble. De Suarez & Hutton, architects, M. Vornz de Vaux, interior architect

Fuerman

The Chicago apartment of Mrs. J. F. Jelke is an excellent example of refinement in decoration. For background the dining room has putty color walls, the same tone being selected for the carpet. Draperies are of blue, green and tete-de-negre damask. 17th Century needlework covers the screen and serves for hanging. Fixtures are of dull gold and amethyst. Mrs. Stembridge Smith, decorator



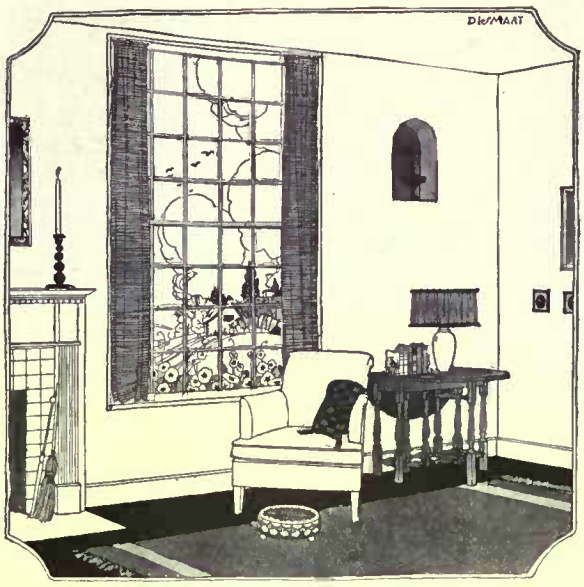
It is always a problem to give the room leading directly off the elevator distinguishing character. In the Jelke apartment a Chinese scheme was chosen. The room is circular. Chinese paper panels are set in moldings of bronze and black; the ceiling is red and the walls and woodwork are glazed down to antique yellow. Over the elevator door is a Chinese carving with old red silk curtains



One of the bedrooms is furnished in the French taste, with walls and carpet of biscuit color, a Louis XVI bed, with a canopy and curtains of light mulberry taffeta, old French satinwood commodes and some painted pieces



The spirit of Louis XVI is evident in the drawing room. It has antiqued putty colored walls and carpet. The curtains and sofas are in old blue damask with old amethyst and blue brocade pillows. Consoles are French



In the living room of what was once a box stall the owner's ingenuity created sand walls and flame colored silk curtains as a background for colorful furniture

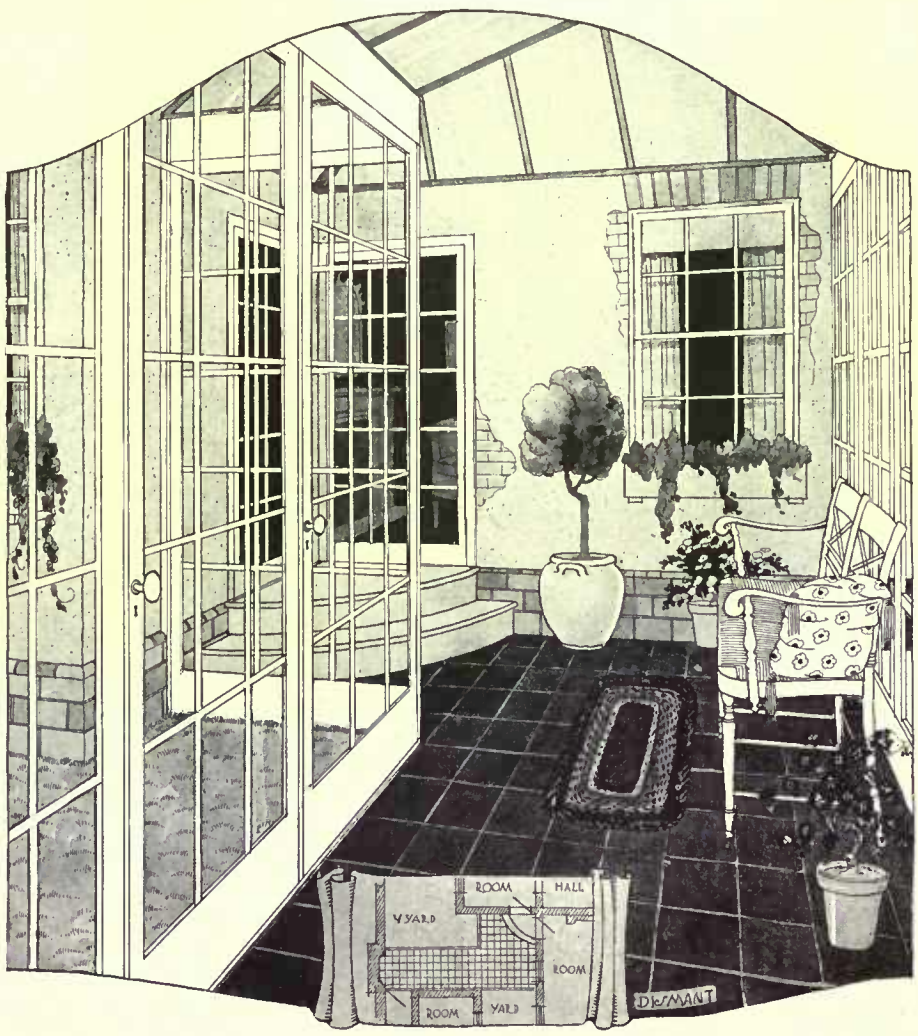
ADVENTURES IN QUAINTNESS

Which Led To a Community Country House, To a Canal-Side Cottage, To a City Courtyard and Finally To a Box Stall

ETHEL DAVIS SEAL

SOME day I look forward to my own broad portals and the eaves of a red roof low hung, tall chimneys and a row of sentinel lombardies; but before a roaming spirit has found beyond doubt its Innisfree, where peace comes dropping slow into the bee-loud glade, it has been my good fortune always to have happened to live in quaint places. Humble spots for the most part I might call them, as one counts worldly goods, but rich for me in artistry and beauty, costly in charm. No conventional, walled-in, tight apartments, no compactly built up rows, no Victorian mansions of the blessed, have seen these my gay adventures in roof-treeing, but in every one of them there has been a wall left open to imagination, a hearth fire holding dreams and visions, a road that curves from the door toward unexplored and cheerful venturings.

Anyone can share with me my penchant for unusual places; anyone can cast care aside and live the simple life where, mentally or actually, winds sweep free through open spaces, blowing away such cobwebby conventions as there must be room for the china closet, that it would never do to cut the carpets, that the garden planted by the brook would never thrive on the inexperienced tending of erstwhile city folk, that one would be forgotten of one's friends. Or, urbanly inclined, one need not fear to seize and sign the lease of the huge, balconied studio-room apartment with tall windows facing the no longer fashionable square. It is, at any rate, as beautifully open and green as it ever was, and undoubtedly more paintable, with its occasional straggling loafer and its skyward business buildings looming palely in the twilight.



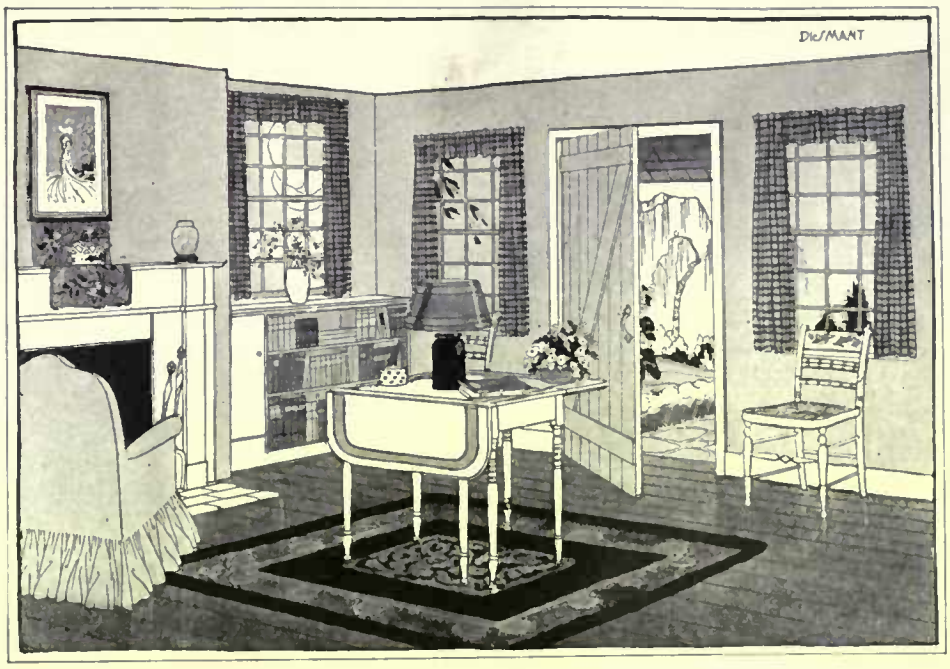
Quaintness dwells in the byways of the city—in those remodeled nooks made livable by a few changes. In this city apartment house the dwelling back of it is annexed by a clever sunroom passage

Quaintness is an asset, a distinction, even when cloaking the kind of fine economy that is a reversal to proper standards that do not allow of lavishing everything on the front doorstep, a reversal of all sorts of pretense and display. With the determination to cast these from one forever and to be systematically and beatifically quaint, there will come the knowledge that one's friends lap up quaint settings like cream, and that an awed and lamblike world will promptly follow one's leadership and camp on one's most original trails.

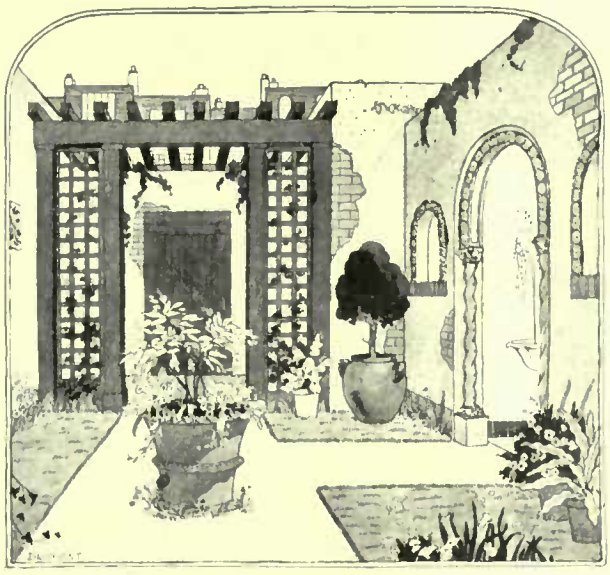
After dark one evening, while candles twinkled in the windows of a straggling New England farmhouse, I knocked on its latticed door. My bag and baggage, sufficient for four summer months, surrounded me on the stoop; perhaps I quaked a little at finding myself alone at the portal of the only spot I had been allowed to come on this first gay venture; and being im-

pressionably young and quite fresh from art school, perhaps when the door of the house was quickly opened to me, in stepping across that threshold, the twig was bent the way the tree would grow, for the quaintness of the place was wellnigh indescribable. In responding to the welcoming of my hostesses, I caught only a fleeting impression of low ceiled rooms, a fire crackling on the hearth, mull curtains, dull yellow walls, and something in fine illumined lettering on a beam of the living room facing the door.

Soon I was to learn to love the lettered rafter, with its "Peace Be Unto This House And All Who Dwell In It," the dignified yellow and cream of the Common Room as they called it, and the dear people who had worked to make it all so charming; but that night I was lost in exploring the fascinations of my own room that they had given me: the walls covered with a William Morris rose-flowered paper, the rose-sprigged screen and bedspread, the pink-posied washbowl and pitcher, the ponderous white woodwork dating well back to Seventeen-something, the paneled white wooden window blinds that slid miraculously from the wall into place before the deeply recessed windows, thus hiding the bobbing candle flames from all possibility of a prying world.



The living room of "The Ark," the abandoned canal-side cottage

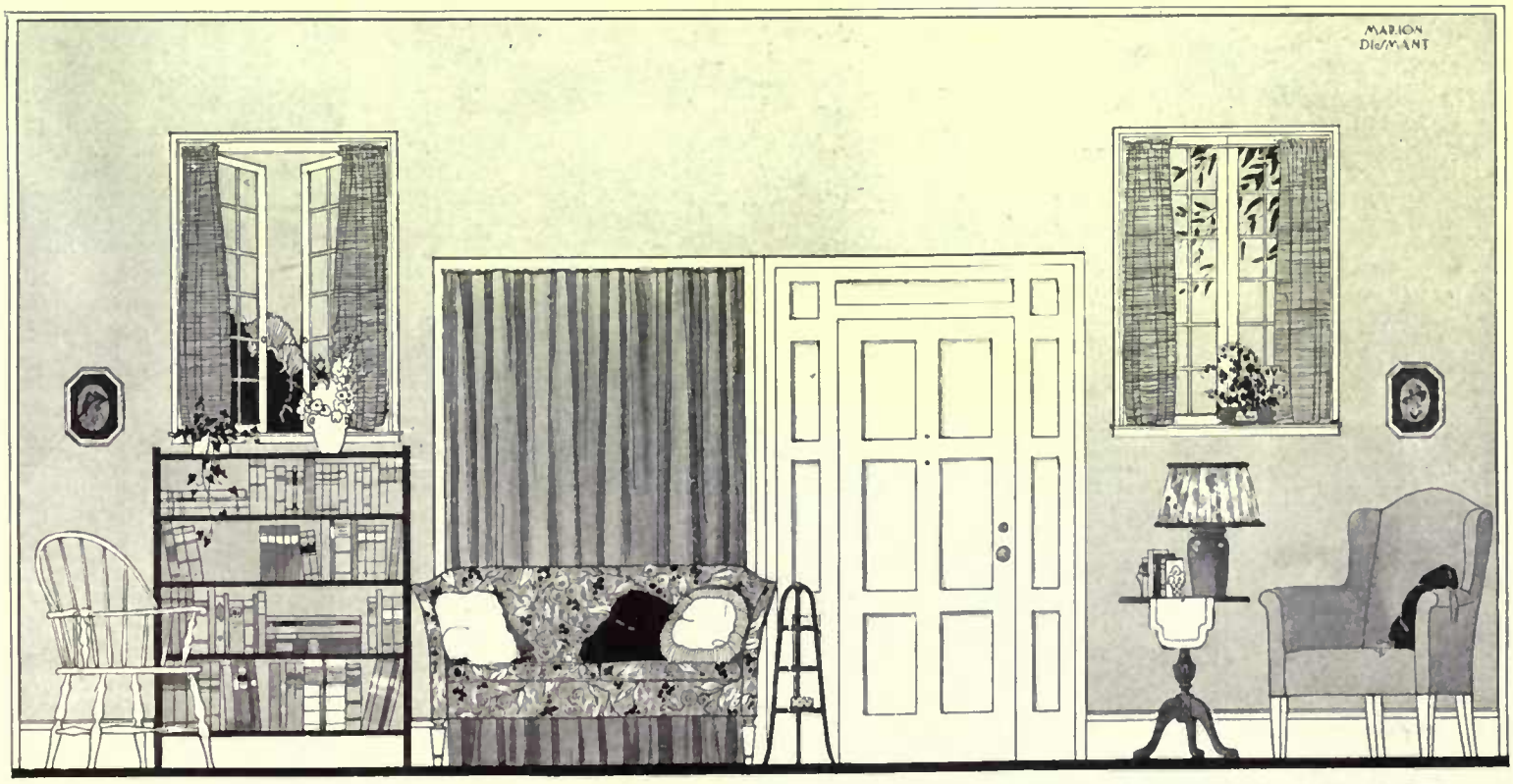


A bit of an Italian ruin is set down in a city backyard as a place for peace

In the house, which was used as a community summer home by a delightful group of women, many of whom are great in worldly fame but unpretentious in their everyday living, in this house it seemed to me there were countless bedrooms, and I find I still have a warm spot in my heart for anything akin to The Lilac Room, The Yellow Room, The Blue Room, and The Rose Room, which were some of the quaint names they called them.

The Lilac Room stands out particularly in my memory, for I "shopped" for the chintz that boasted flowering lilacs and delicious gray-green leaves on a white background. We papered the walls in a soft green and painted the furniture and woodwork white, while the floor was dull green. Such a delightfully summery place as it was! The dining room was a long and narrow room, with quaint windows touching the low ceiling, windows set generously into the two ends and one long side; there was a friendly fireplace, and a very narrow trestle table that ran quite the length of the room, with slat back chairs that pulled up to it comfortably. As I remember, blue gingham curtains were simply hung at the windows, and the

(*Continued on page* 74)



In the "Box Stall" the sliding barn doors were removed and a Colonial door put in one half, the other half being curtained in blue as a background for the sofa in figured linen. Lampshades are old rose and the pillows gold, jade green, old blue, flame, sand and orange colored. In its original state the "Box Stall" accommodated two horses. Renovated, it now makes an artist's home

FALL AND WINTER BLANKETS

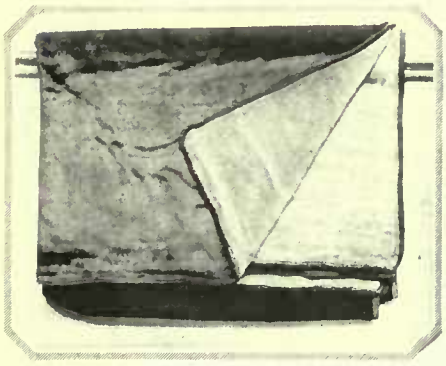
Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.



(Above) All wool blankets in plain colors or with block border, $25 each. White with colored stripes, $25 a pair



A soft, all wool robe suitable for a couch comes plain on one side and plaid on the other in different colors. Cloth bound it is $16.75; with fringe $13.75

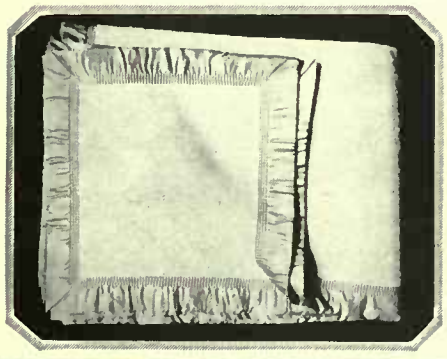


Two thicknesses of soft plush in various color combinations make truly an ideal robe for a boudoir. $42.50



Above is a homespun woolen blanket which may be had in plain colors or an all-over plaid. The couch size is $23.50. In a double bed size it is $29.

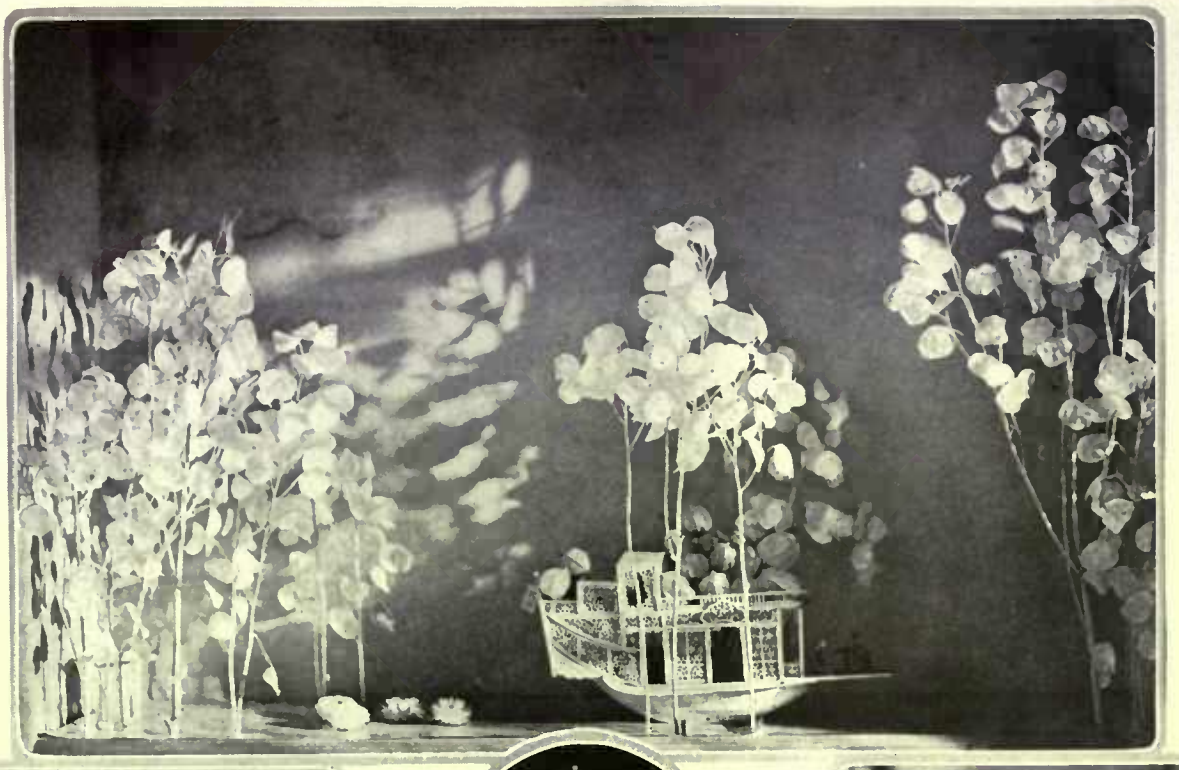
(Right) An all wool blanket bound with taffeta is pink, light blue, rose, Copenhagen, heliotrope or yellow on one side, and white on the other. 60" x 90", $18.50. 72" x 90", $21.50



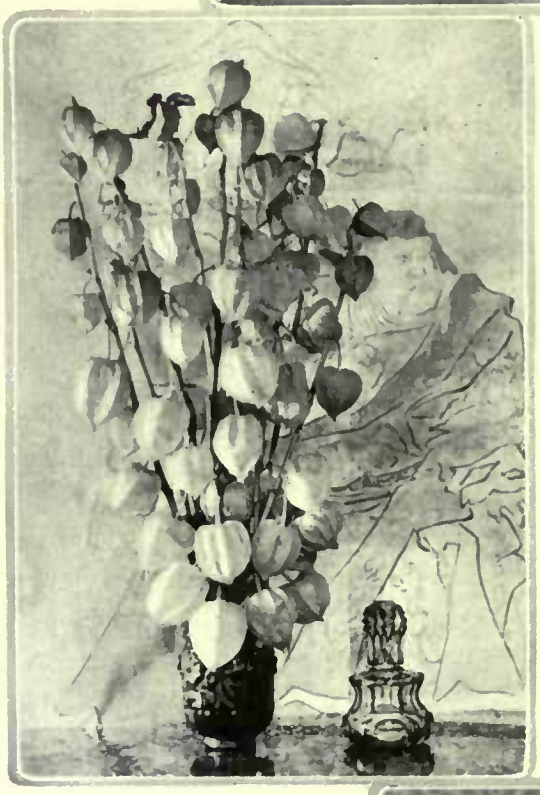
(Below) Single blanket in a cotton and wool mixture 66" x 82" in all colors, $5. Wool plaid blankets in various colors, $13.50 a pair



DRIED FLOWERS FOR WINTER DECORATION



The pale parchment moons of honesty hang from their long slender stems with a peculiar fragile grace. Place them with an isolated light striking upwards into the mass of white, dried seed cases



Among the long-stemmed dried plants the Chinese lantern is particularly suitable for winter decoration. Massed together, its fairy lanterns give vivid color to brighten a dark corner



Pampas grass has its value in a hall or other large room. Cut the stems short so as to show only the feathery tops



Of the smaller dried blooms, helichrysum is one of the most charming because of its shape and natural beauty of color. This prim arrangement would be suitable for a writing table



Mauve statice, a peculiarly graceful plant, is one of the least artificial in appearance. Place a bowl of it in a sunny window where the light can strike through the pale flowers



Hartling

In the farmhouse of Mrs. Edwin Rowland at Syosset, L. I., the living room has white walls, hydrangea chintz curtains, some Sheraton and painted pieces and plain green rugs



A chintz in rose and turquoise blue curtains one of the bedrooms. The rug is gray, the spreads yellow bound with blue and the walls and woodwork are cream

SIMPLE FURNISHINGS FOR A FARMHOUSE

MRS. EMOTT BUEL
Decorator



Against primrose yellow walls has been used dining room furniture of yellow and turquoise blue. The chintz has vivid fruits on a black ground

THE CULTURE and CARE of PALMS

Although Sturdy, the Palm Appreciates and Responds To the Niceties of Cultivation

E. BADE

THE propagation of palms from seeds is a very interesting but rather a tedious process, as they often require a year or more to germinate. Before sowing the seeds, a cut is made in the seed coat which facilitates germination. Having been treated in this manner they are placed into a light soil to a depth a little more than their own thickness and stored in a place of 75° to 80° F. The pots should be covered with glass plates and the seeds kept moist. If these rules are not rigidly followed a longer period of time will elapse before the roots make their appearance. Palm seeds must be planted as soon as they have been received from the tropics; the month or the season of the year is not a determining factor.

After germination the young plants are transplanted into small flower pots, where they are placed so that the seed coat just lies on the surface of the soil. The long roots, which are bent so that they will find sufficient room in the pot, show a predilection for forming spongy roots at this spot. Only when the roots lie against the walls of the pot where they absorb air, which is a vital necessity for them, can palms grow profusely and luxuriantly. Care must be taken not to injure the roots nor to break off the seed coat.

The seedlings are again transplanted when the rootlets have completely filled the pot. If one has used one-third lawn soil, and two-thirds of sandy humus for the first transplantation, then one uses one-half hot-bed soil to each one-quarter of lawn and humus for the next. To those palm varieties which have many root-hairs, a larger percentage of humus is given.

When the palms have passed their first year they develop, with careful and attentive cultivation, into beautiful plants. They are not friendly to continual change. In quiet places not too far from an open window they will unfold themselves, given uniform attention in regard to temperature, moisture, and cleanliness of their leaves, into admirable showy plants. They should be somewhat shaded against the burning rays of the summer sun, but the rays of the winter sun may strike them with all their force.

The majority of the palms which are kept in the living room do not stand in need of so much heat, nor are they so difficult to take care of as is commonly supposed. In spite of their warm and sunny habitat, the greater part of them become accustomed to a temperature of 60° F. During the winter months some varieties even endure lower temperatures, although palms never have a definite period of rest. When they are taken from a greenhouse and

(*Continued on page* 94)



Palms have a decided decorative value, but they should not be permitted to dominate an interior



(Left) Its fearsome botanical name—Chrysalidocarpus lutesceus—need never deter one from using this palm



(Center below) A common type of house palm, known to botanists as Diplothemium humilis



(Right) A third type, suitable for use indoors, is the Chamaerops humilis, a broad-leafed species of graceful form

GARAGES, SITES AND ENTRANCE DRIVES

This Solves The Problem of Housing The Car and Providing It With Adequate Approaches and Turn-Around

J. C. CAMPBELL

THE building of a garage these days is only second in importance to the actual building of your home. The locating of the site for this garage and the construction of garage drivers require a great deal of thought as well as some knowledge of the requirements. Most grounds have the advantage of a number of spots appropriate for the site of a garage. It is the aim of this article to point out the advantages of certain sites, how to plan the garage drive and how to design the most practical approach.

If you have not built your house, it is a fairly simple matter to place the garage in exactly the right relationship to the house, but if you are merely adding this building to grounds already planned and a house already built, much more thought must be given to the subject. The size of your lot and the topography of the land will to a certain extent, govern the selection of the site. In most cities the fire ordinance requires that a garage if not fireproof must be at least 15′ away from the house. If you are building the house, however, you will probably insist upon a fire-proof construction with a garage beneath the house, which makes for convenience and economy. The foregoing suggestions would obtain only on small places. On a large estate where separate servant quarters are provided the garage would be placed in this group which, as a rule, equals about one-fifth of the total area of the house accommodation.

When a man is driving his own car he will, of course, want it in the basement of his house if possible, if not, as near as the fire ordinance will allow. It must be placed where the grade is suitable, to avoid the expense of much grading, and where there is adequate drainage. Directness of approach and turning areas have a great bearing on the selection of a proper site and the approach from house to garage must be easy and direct as possible.

Once the garage is built, the approach from the street has to be considered. For safety there should be a right angle entrance so that the approach from both directions of the street should be equally safe. The type of street entrance will depend to a certain extent upon the character of the street and the existing gutters. Where the gutter is deep a cross-over is necessary, but where it is shallow an incline from the gutter to the sidewalk level will serve. At this point it is well to make the rise as gentle as possible as all quick rises between street to ground may mean danger. Where it can be arranged a concrete incline is perhaps the best means of approach.

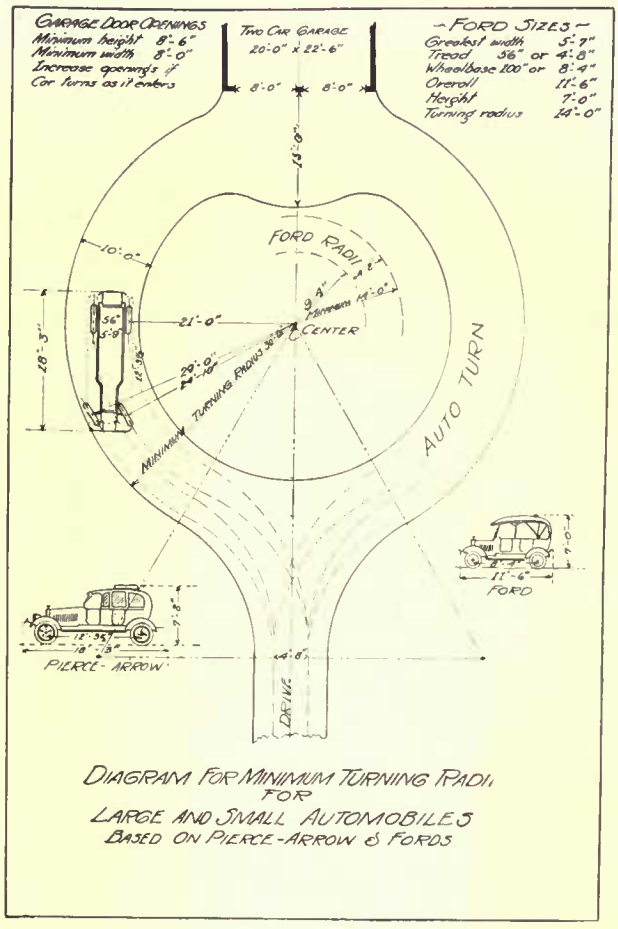


Diagram For Minimum Turning Radii For Large and Small Automobiles Based On Pierce-Arrow & Fords

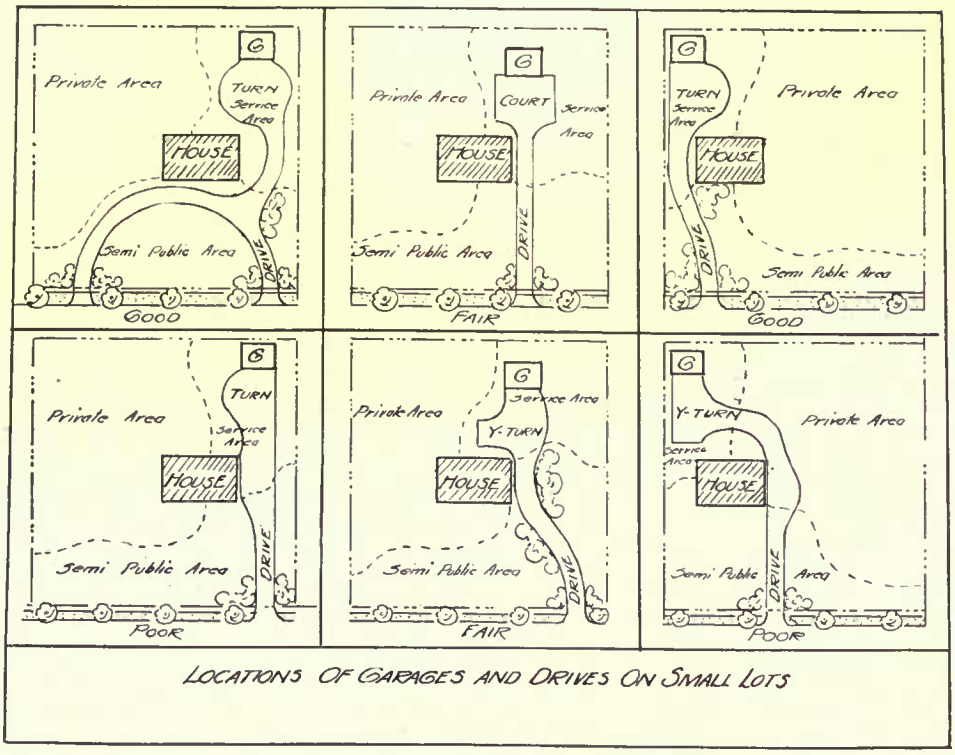
It is obvious that the size of the turn-around will depend upon the wheel base of one's car. This shows how it is calculated

So far as possible the entrance to the property should reflect the character of house and garage; formal for the great estate, informal for the little country place. Whatever treatment is used in building the entrance it should be kept appropriate in size, shape and type. Where the entrance leads to a little garden, plants can often be easily arranged to suggest a gateway and are preferable to an elaborate architectural feature.

While the entrance from the street should always be as direct as possible, it need not necessarily lead straight to the house or garage. It may pass near the front entrance, thence to the kitchen and then to the garage. The illustrations used in this article, showing the placing of garages in relation to the house and the placing of driveways with wide and narrow turnings, will prove immensely helpful to anyone's planning to build a garage on a small place.

As the drive enters the property it may be either a simple runway, or a complete surface of any of the following materials,—crushed stone, all-cinders, tarvia, oyster shell, clay, brick or concrete.

In regard to the merits of the use of these various materials for the construction of the driveway; crushed stone is serviceable, the color is excellent and it is not expensive, but it does require constant care if much used; cinders are also serviceable, the best kind are steamed, very porous and have the advantage of draining readily, but it is not easy to keep a good surface if a cinder driveway is much used; tarvia is a good surface but rather harsh in color; oyster shells are excellent when obtainable, but the color is not interesting; clay is an excellent temporary surface, rather unsatis-



Locations Of Garages And Drives On Small Lots

Each type of small lot presents a different problem in locating the garage. Do not make the approach to it too conspicuous. Where space permits, use a circular turn-around, otherwise plan for a Y-turn which necessitates backing the car

factory in bad weather; bricks of various patterns form an interesting surface, decidedly surviceable, appropriate for a formal treatment of a driveway, but rather expensive; concrete is very durable, simple to construct; it is, however, harsh to the eyes and hot in the summer time.

If there is a rather long driveway to the garage, it is an excellent idea to have it curve so as to permit planting which would partially hide the service portions of the house. In a hilly country, the laying out of the driveway must somewhat be governed by the slope of the land, and the planting, too, must meet these conditions if it is to be made effective.

The average drive should be from 9′ to 10′ wide; as it approaches the main entrance of the house it is sometimes advisable to have it flare out to a width of about 15′, this will enable an incoming car to pass the one standing at the main entrance.

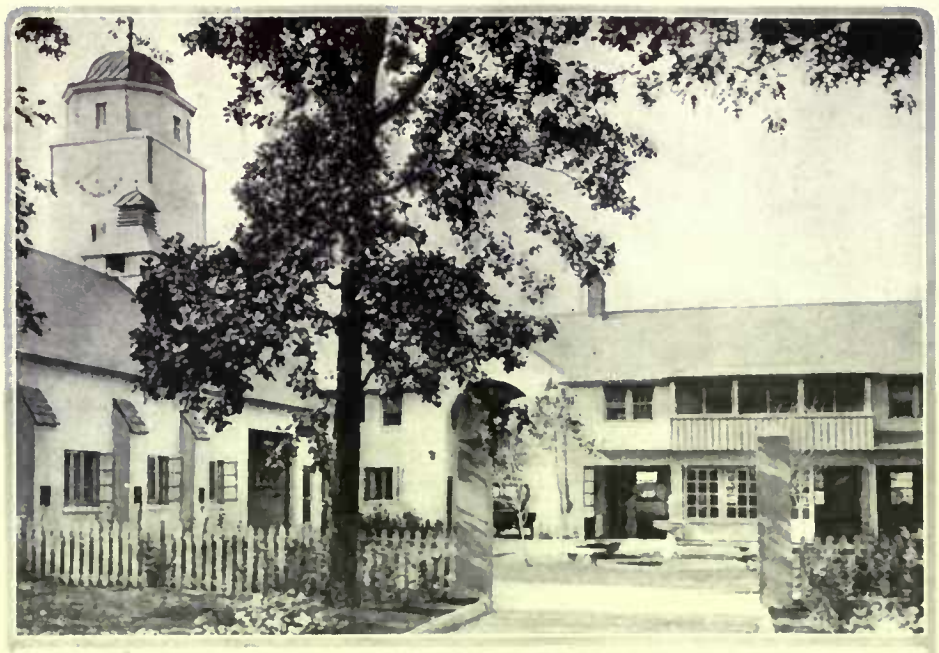
The ideal foundation for a driveway has a certain percentage of clay, but not enough to make the road dangerous in wet weather. If a drive is made on new ground where filling has been used a considerable time should be allowed for the earth to settle and become firm before the surface material is put on.

Driveways cannot be considered as an ornament to the property, hence should be made as inconspicuous as compatible with their utilitarian purpose. Once built, they cannot be easily changed without incurring considerable expense, hence it is well to have a definite plan at the outset, with all problems satisfactorily solved, to avoid mistakes which are irritating and expensive.

An important consideration in these driveways is the turning areas for large cars. Failure to arrange for these in planning drives will often lead to much trouble and expense. This difficulty is interestingly solved in one of the diagrams which illustrate this article.

Often the size and contour of a lot with the buildings located on it will not permit a circular turn; in this case, a Y-turn near the garage solves the problem. This Y-turn enables the driver to back his car around with the least amount of effort, and to bring his car into position so that it will head straight out to the driveway. The Y of the turn should be at least 15′ deep with an adequate amount of curve to give an easy swing in backing the car.

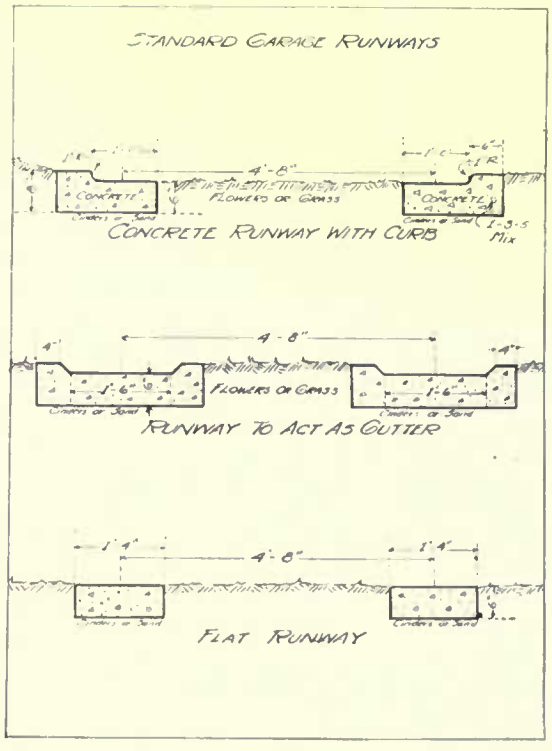
Of course the choice of material used will depend largely upon the material in house and garage. This will bring the driveway into the general building scheme and enable it to slip quietly into its place. The location of the drive, as already explained, must meet the convenience of each particular point — entrance, kitchen and garage; but with these facts faced, much help and general information can be secured from a careful study of the illustrations shown here; some very difficult problems are successfully met in these sketches and much light is thrown on the placing of graceful, practical driveways in small spaces.



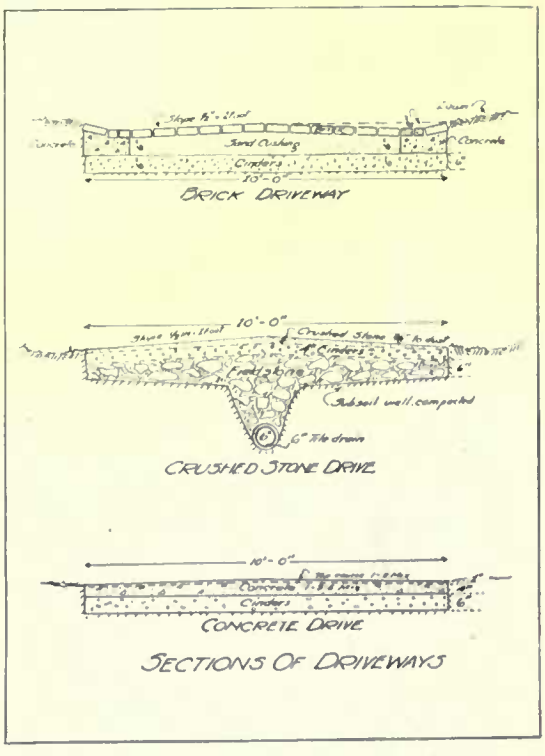
The garage and farm buildings on this country estate in Illinois provides a grassed plot encircled by the drive



Shelter is provided for four cars, with servants' living quarters above. On one side are dairy stables



Three types of garage runways are shown here, with the necessary measurements and variations in construction



Each kind of driveway has its own practical feature and the type chosen will depend on the site and one's purse

DECORATING OUR FOUR WALLS

By Filling Them with Portraits of Past Houses and Gardens They Create a Livable Atmosphere and Make Distinguished Backgrounds

MURIEL HARRIS

THE decoration of our four walls has ever been an entrancing problem, whether to the child, to whom they are clearly surfaces made for scribbling, or to the Medici, who outran the conventions of his time by placing upon his walls Botticelli's Primavera. Walls have always been decorated or deliberately not decorated, have even, in the gold-frame era, been "furnished." The difficulty now is to decide between the respective merits say, of Egyptian mural paintings and the Japanese blank walls with their removable kakemonos or, better still, to evolve something new.

Wall decoration might be divided into two main classes—the movable and the permanent, and the two schemes have alternated fairly regularly, whether in the form of the old tempera church paintings or the worst floral design beloved of the paper hanger.

The picture itself is, of course, really only wall decoration in a movable form and able to survive change or damage to the building. It is not so long ago since pictures were regarded purely as wall furniture and a blank space created horror in the mind of the beholder. Then came the reaction of the blank wall and the black-frame etching; the Morris wall paper



On a previous estate Mrs. Robert Stevens created this formal setting for a pool. She later copied it on her newer place at Bernardsville, N. Y.

Hewitt

with its fidgety designs, still a welcome relief from the old pea soup decoration or the heavy crimson, suggestive of after-dinner apoplexy; black walls and gold walls and silver walls and so on.

The change came rather gradually. There was the precedent of the Italian painted walls and ceiling, which were easily too cheruby, too blue-skyish. Also, Botticellis and Michael Angelos were not to be had for the asking.

There was the French paneling upon which Louis Quinze parrots and tulips flirted gaily. This was all very well for a boudoir or a parlor. The designs were conventionalized and so did not demand attention enough to become boring.

There was the Futurist wall painting — all lightning and

(*Continued on page* 66)



Harting

When it came to decorating her bedroom walls, Mrs. Stevens covered them with views of her former garden. The original is shown above



Tebbs

The chimney end of the attic furnishes the chance for creating a delightful guest room. Closets can be built in each side of the fireplace and the ceiling above it coved, as here

A PAGE OF THREE UNUSUAL ROOMS

Keep the nursery simple, as this one in the home of Francis Boardman, at Riverdale, N. Y. Cupboards are of rough pine painted pumpkin yellow and the floor broad oak boards pegged down. Dwight James Baum, architect



Harting

The bathroom in the New York apartment of Charles Slayter is part of a Directoire flat and is furnished in an unusual and amusing manner. It has a refreshing blue and yellow color scheme



Noticeable features of this bathroom are the figured towels by Mr. Slayter, the long mirror over the bathtub and the mirror above the washstand which is surmounted by a Delft placque



Gillies

MIDDLE PLANTS FOR THE PERENNIAL BORDER

This Backbone of Herbaceous Bloom Offers a Great Variety in Color and Form of Flower and Foliage

H. STUART ORTLOFF

THERE is such a host of possible claimants for the important position of middle foreground in the perennial border, that it is only a process of elimination to secure just the ones we desire to work out our plans, and to secure our idea of a pictorial array. It is not, however, an easy process, for there are a number of things which we have to know and take into consideration in order to secure the best results.

First, perhaps, is color. Some, like the brilliant reds and purples, will on the slightest pretext declare an open feud on certain pinks, yellows and blues. Then it is necessary to use lavishly a number of peacemakers, such as white and pale yellow flowers, or plants with much foliage and few or later blooms. Then, too, color is an important factor in working out special arrangements or ideas in gardening.

We must know the average or the ultimate height of plants in order to give them a correct location so as to obtain the best possible arrangement. It would never do to hide some short but lovely little beauty behind a tall, luxuriant plant, which will delight us with its bloom only late in the season. The smaller plants must be favored and given a place of vantage in the front, behind the edging plants.

It is easy to talk knowingly about "riots of color" and "continuous bloom," but in order to obtain such utopian perfections we must be well aware of the time and duration of each and every plant we use, and then perhaps we fail. It is a hard problem to solve. Many have divided their gardens, or their borders, up into sections, each given over to a particular period or season. Others resort to inserting potted plants, and remove the faded ones. But it is possible to get in one garden, or one border, an average amount of color at all seasons if one will not object to a few masses of foliage at times, and an oversupply of color at others. There will be gaps, that cannot be helped, unless we give the garden almost unceasing care, digging up and rearranging all summer. Who wants the labor in a garden to become such a burden as to make it cease to be a joy? Careful arrangement in the first place, with an eye to the season and duration of bloom, will go a long way in eliminating these gaps and pauses or making them few and far between.



Foliage varies with the types of delphiniums. The type of flower is distinctive

Another important consideration is prompted by the fact that many of our garden beauties flourish and then disappear, foliage and all. We must value the effect of good foliage as well as bloom in selecting plants. If a plant has a foliage which is not persistent after blooming, but which is a valuable addition for its color, then we must place beside it another plant, which has full and excellent foliage, in order that it may spread out and obliterate the unseemly gap left by its neighbor.

Many plants have stems which are so limber as to bend under the weight of bloom. Then it is necessary to plant around them lower and stiffer plants to bolster them up, or taller ones to hide unsightly but necessary stakes.

If we become acquainted with the characteristics of the flowers we use, which answer these questions or requirements, we will be able to decide what and where to plant, but we still must consider the important question of how to plant. It is hard to lay down a hard and fast rule of thumb to cover all, for each individual plant varies in many ways. One gardener says, "Allow a square foot to each plant," but when questioned he has to admit that he does not give each plant a square foot, but plants according to common sense. We all have a certain amount of this Yankee quality, but it is a hard task to apply it to planting. We are at a loss how to begin. So we just offer the old English rule of allowing one-half the ultimate height of the plant between each one. That is, if a



The day lilies have a foliage which is long, narrow and apt to droop



This border is composed of middle and back perennials—spirea and delphinium. Each presents a marked individuality in foliage and flower. Contrast the long spikes of the delphinium with the feathery character of the spirea



While the foliage of phlox is not striking, the flowers form wonderful panicles



Except in the very formal garden there should be no effort to place varieties of one size and height in a straight line. Middle plants may be occasionally advanced to the front, forming little bays in which to harbor the smaller varieties

plant when it is full grown is 4′ high, we will allow a distance of 2′ on all sides.

Now if we follow this rule you can readily see what thin and scrawny results will follow for the first year or two, or until the plants have matured. There are two remedies for this. One is to cut the rule in half, and plant thickly for immediate effect, then as the plants begin to mature, thin out. This of course means extra work and added expense. The other remedy is to follow the rule, but fill in the spaces between with annuals and potted plants. Then you have a full border, and when the first frost comes these helpful fillers gracefully disappear and leave the room to the developed plants.



Columbines are carried on long stems rising from tufted foliage

The foliage of peonies is cheerfully green most of the flower season





Japanese iris has a foliage quite distinct from that of the German. It is also taller

Some may believe that any flower will grow in any soil, but the majority will agree that a little care and attention to individual requirements will be repaid a thousand-fold by more luxuriant bloom. So it behooves those who are of this opinion to search out and to observe these requiremnts, in order that they may be repaid.

The following list of perennials is far from complete. Those which are given, however, have been selected from various sources with attention to their merits for the important location of the middle foreground. The most necessary characteristics and important cultural hints have been included for the guidance of the reader.

White Tansy (*Achillea Ptarmica fl. pl.*—The Pearl) An abundance of small white flowers in little round balls from mid-May to mid-October. The foliage is of little value, as it is so fine. Pick all flowers before they turn brown on the stalk. Any good garden soil with plenty of sun. Plant grows about 2′ high. Allow 18″ between plants.

Propagate by division in October, water well before and after the operation, and do not divide too closely.

Japanese Windflower (*Anemone Japonica*) — Beautiful large white or pale rose-colored flowers in September and October. Grows 2′-3′ high. Leaves mostly in clumps at the base, very decorative. Thrives best in rich loam, prefers slight shade, but will grow in the sun. Should be mulched in summer and kept moderately moist to obtain good flowers. Propagate by root division preferably in the early spring. Slight winter protection.

Columbine (*Aquelegia leptoceras*)—A number of species. Sky-blue (*Cærulea*) and clear-yellow (*chrysantha*) are the best ones. Leaves are large and handsome. Should be treated as a biennial. Propagate by seeds

(*Continued on page* 90)

HOW TO GROUP FURNITURE

A Room Is Successful When the Furniture Finds the Place Where It Best Affords Convenience and Comfort

RANDOLPH W. SEXTON

AN important point in the final effect of a room, although one which is not given the proper attention it deserves, either by amateurs or professionals, is the correct placing of furniture. Too often is a room of good plan and design entirely lacking in necessary sociability and informality, if not by the poor selection of the furniture, by the entirely improper placing of it. A room with properly placed furniture should give one, when entering, the effect of welcome, inviting you in and, furthermore, to sit down and be comfortable. Very often we seem to have to stand in the doorway and hesitate before finding a chair which gives this invitation.

Are there any rules and conventions which can help us to place furniture properly and overcome this failing? Yes, to a certain extent, although all rules in art have to be backed by common sense and good taste.

The best results in placing furniture in a room are obtained by considering the different "groupings" which the room requires. For instance, in a living room there is generally a "music group", consisting of piano, stool, lamp and chair; the "lounging group" with davenport, table, tabaret and lamp; the "reading group", composed of chair, lamp and bookcase; and these groups, though distinct, must be so connected that together they form a perfect ensemble.

In a Typical Room

Supposing as an illustration, we here consider the placing and selection of the furniture in a living room 15′ wide and 25′ long with fireplace, doors, and windows as shown—a typical room. (Figure 1.) The first question to settle is—are we to have a piano in the room? For there is no way of changing either the size or design of a piano, except in the choosing of a grand or an upright, and in either case there is generally only one proper place in the room for a piano when the matter of steam heat, draughts from doors, and sufficient wall space are given proper consideration. Aside from the piano and one of even more importance in proper placing, is the davenport, both on account of its size and the practicability of the piece.

A davenport is a piece of furniture designed strictly for comfort, seldom having any good features in design aside from its covering, and at the same time helping materially to accommodate more people in the room, as three or even four persons can easily be seated on it at once. For this reason the davenport should be placed as near to the center of attraction in the room—in most cases, the fireplace. From an architectural standpoint as well, is there anything in the design that plays such a prominent part in the decorations of the room as the fireplace? By giving the davenport this important place in the room, all other pieces immediately become subordinate to it and must be placed with this in mind.

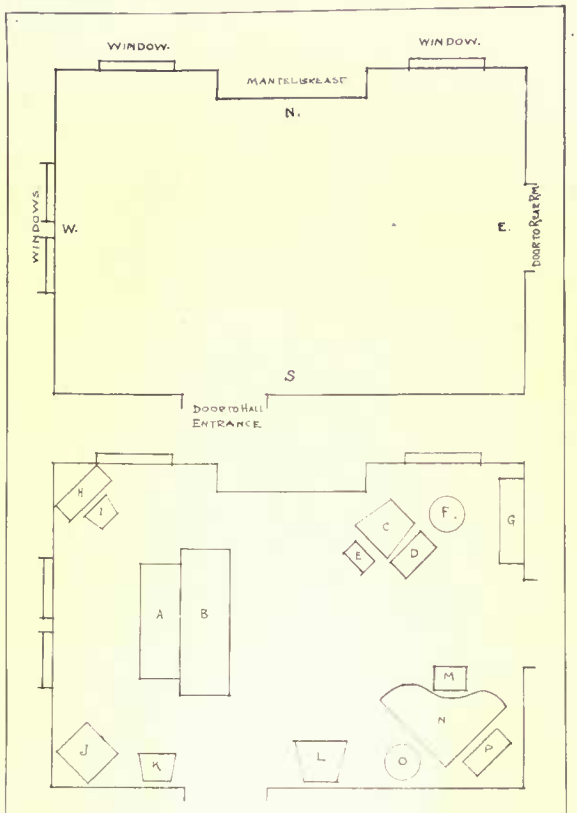


Fig. 1 & 2, A—table; B—davenport; C—easy chair; D—tabaret; E—footstool; F—lamp; G—bookcase; H—desk; I—desk chair; J—Victrola; K—side chair; L—arm-chair; M—bench; N—piano; O—floor lamp; P—piano bench

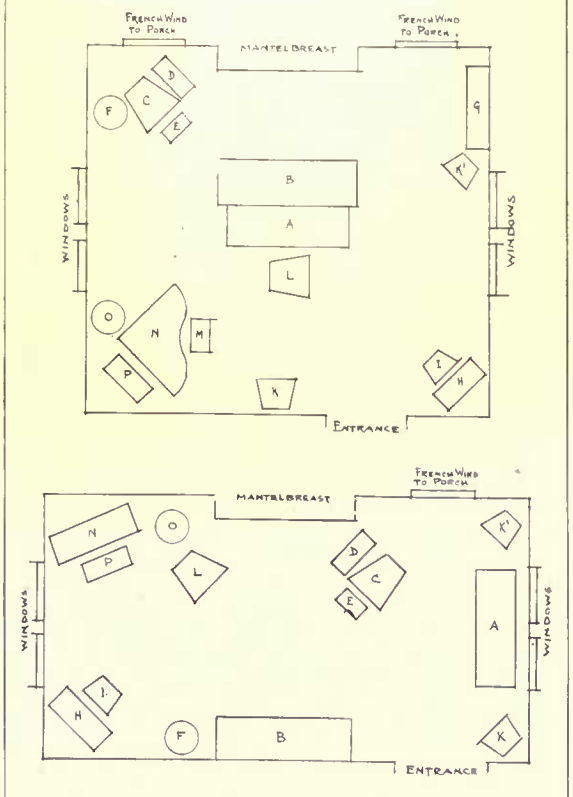


Fig. 3 & 4, showing a solution for a square type of room and for the long, narrow type. The groups are natural and easy

To return now to our typical plan—suppose that we are at once confronted with the placing of a grand piano in the room and the selection of the remaining pieces are left to our good judgment. It can easily be determined that there is only one wall of the room—the south—against which we can place the piano, as all other walls are eliminated by windows and doors. Here it seems that both the southwest and the southeast corners are available, but as it might seem that the piano were too near the entrance door in the southwest corner, besides being in direct line with the draught naturally coming through this opening, we decide to place the piano in the southeast corner with the keyboard facing the room, allowing the frame work of the instrument to take up as little room as possible. To complete this group, we will place a floor lamp by the piano stool in the corner and then take up the next important matter of placing the davenport.

The Davenport Group

Although it might seem cozy and even practical to place the davenport directly in front of the fireplace, still there are always arguments against this layout, especially if the room is narrow in proportion, and besides, many people cannot see anything sociable about a room with the back of the davenport facing you as you enter the room. So in the case of our typical room, it seems best to put the davenport at right angles to the hearth, for in this position it gives the invitation as you stand in the doorway, and at the same time is directly in front of the center of attraction of the room—the fireplace. To complete this lounging group we suggest an oblong table back of the davenport, supplying space for magazines, books, etc., and also a place for a lamp, as one often desires to sit or stretch out on the sofa to read.

A good point to add right here is that the effect from the street seen through the front windows—the table with its cheerful setting of a lamp, magazines, books, and perhaps, a vase of flowers, all adds to the proof that a table is not out of place there.

The next consideration is the reading group and we have left a very desirable place at the other end of the fireplace for it. Here we will first put a generous easy chair and beside it place a small book stand, which

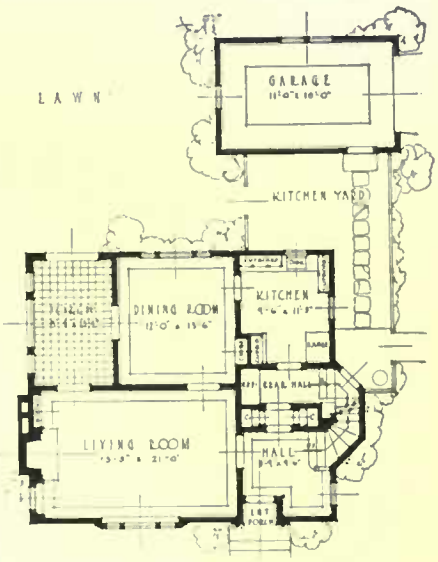
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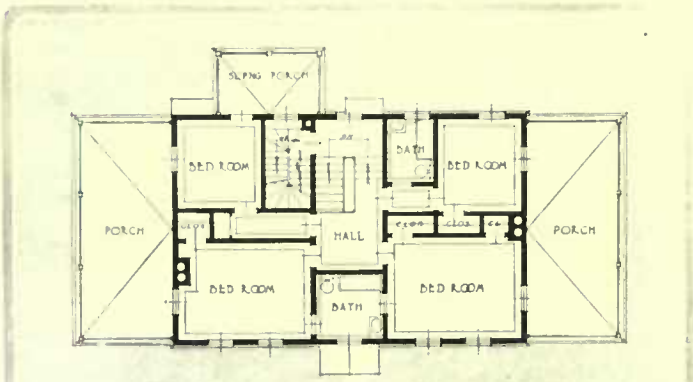
FOUR GOOD AMERICAN HOUSES

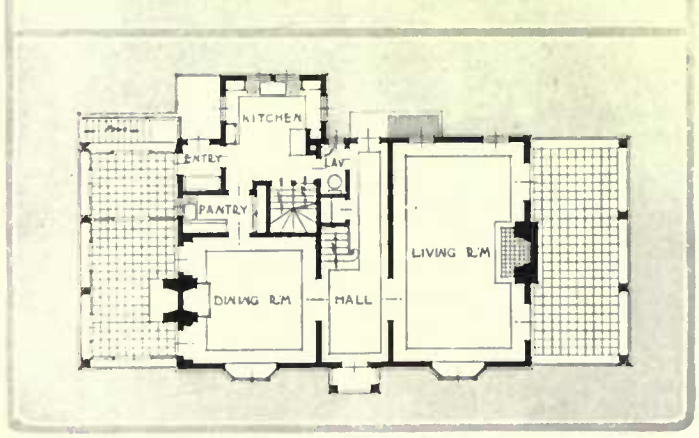


Gillies

The home of Edward P. Schell, Riverdale, N. Y., is New England Colonial with variations, the porch, of course, being a modern detail, although its balustrade is copied from an old "captain's walk." Inspiration for the bay windows was found in some old shop fronts. The walls are of "ship-lap" construction—wide boards laid on flat. These are painted white. The shutters are green. Dwight James Baum, architect



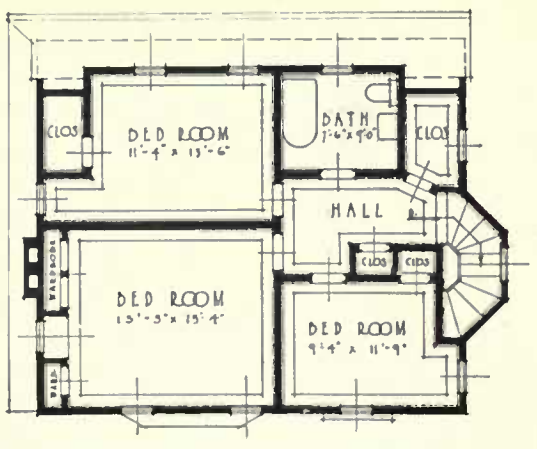




A feature of the plans of the Schell house is the double enclosed porch. The rear part is used for breakfast and the front as a supplementary living porch for cold weather, this end being furnished with a fireplace. Upstairs the hall is kept down to a minimum, giving plenty of chamber space and room for closets. A sleeping porch is an addition to this floor. The attic houses a servant's room and storage quarters



A characteristic American design has been used for the home of Frederick G. Nash, at Auburn, N. Y. The stained shingles of the front façade are pleasantly relieved by ornate door trim and the shallow bay window. At this end is an enclosed porch, with lattice on each side the door. The pent roof is an excellent detail. Carl C. Tallman, architect



The Nash plans show an unusual position for the living room. The hall and stairs are at one side, with the kitchen, dining room and porch in the rear. Upstairs are three bedrooms and a bath. Built-in wardrobes and an abundance of closet space are attractive features



Warm gray stucco walls, pea green trim and dark green shutters make the home of Frank Rollins, at Fieldstone, N. Y., a colorful ensemble. A big stair window gives the effect of a two-story hall. Dwight James Baum, architect

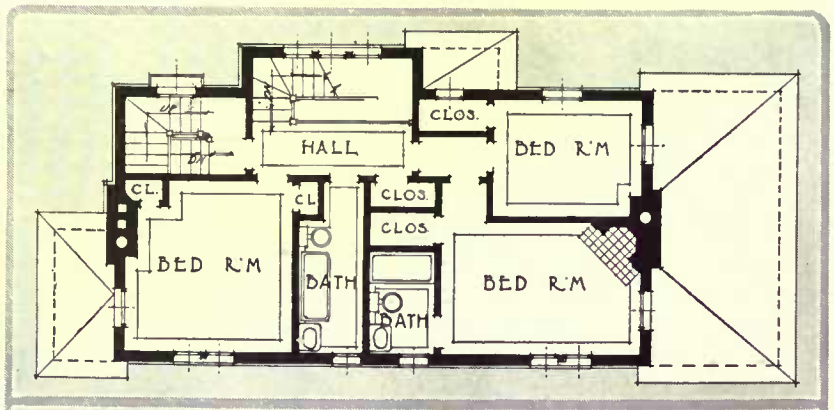


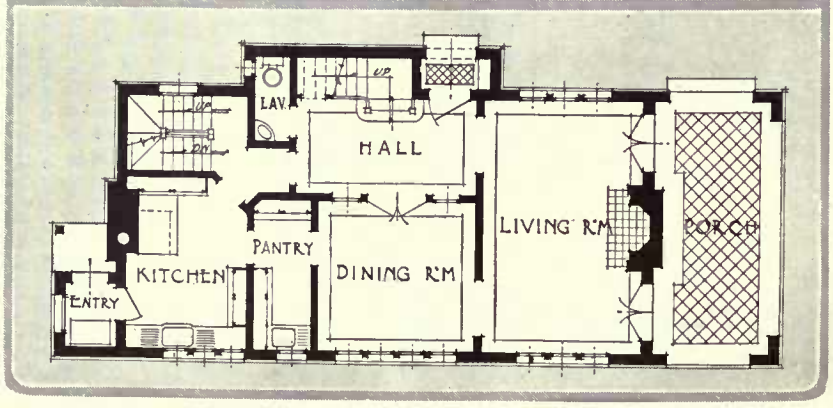
The entrance is set in a jog and the door is approached through an arch and outer vestibule. This leads on to a wide hall that opens on the main rooms of the first floor and the stairs



Gillies

As the garage was a later addition, it was tied to the property by a service gate and wall. The service entrance gives on to the kitchen. The value of the stucco wall can be seen in this illustration—the surface it presents for shadows and the background for vines





As the house faces north, the stairs and hall were put on the north side so that all the rooms could have southern exposure, save one which faces east. The service stairs are quite separate and afford privacy to the rest of the house. The two masters' bedrooms are furnished with fireplaces



Gillies

While English in origin this interpretation of half-timber is amply American. It is used on the home of Rodney Hitt at Rye, N. Y., of which Edson Gage was architect. The entrance is in the rear court close to the garage. The window arrangement here is quite unusual



Genuine half-timber, of which this is a good example, consists of the exposed beam frame with brick or cement nogging. The brick can be laid in different designs that give an amusing variation to the wall surface. Instead of the usual casements double sash windows are used

House and garage are built as one unit on an L plan. The front of the house is given to the main rooms and their attendant porches. A dressing room close to the entry is a feature. The stairs, which are quite compact, come down in a corner of the living hall

One entire end of the second floor is occupied by the owner's suite, consisting of a large house-width chamber, bath, dressing room and sleeping porch. This group is distinct from the others. All chambers are arranged in suite, with baths, dressing rooms and sleeping porches





An interesting variation is found in the lower wall, where brick headers, occasionally broken, are advanced, making a roughish surface



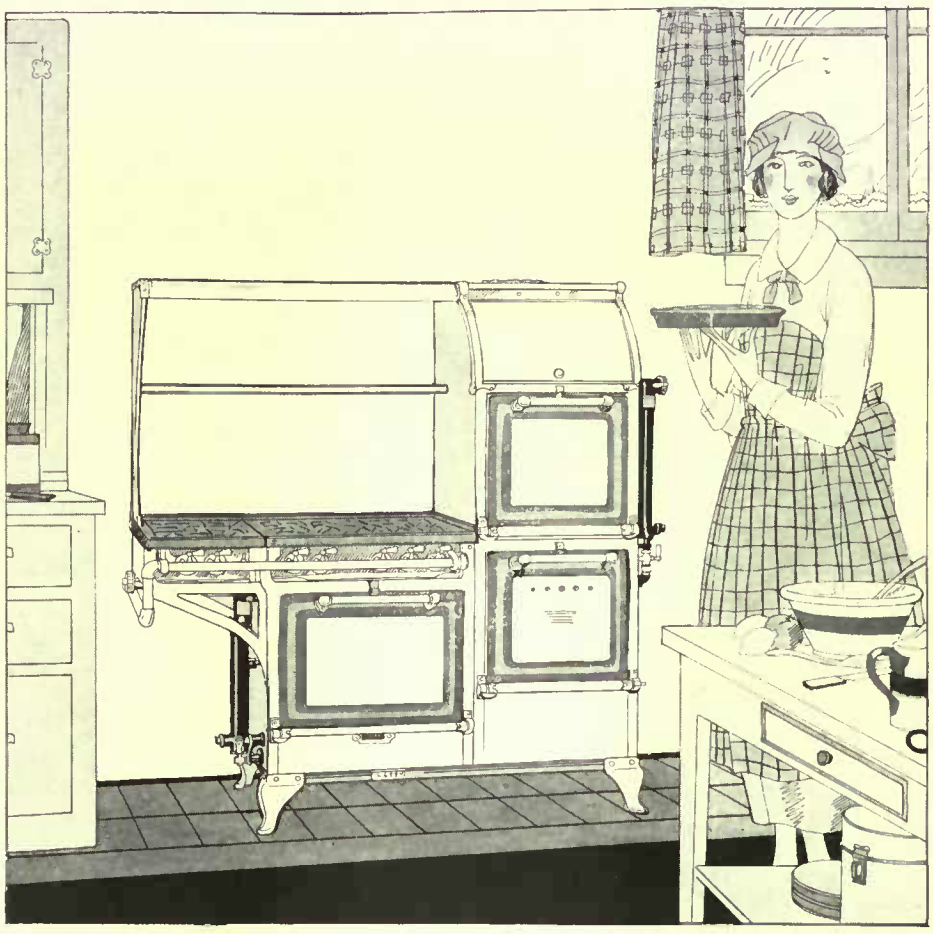
TAKING GUESSWORK OUT OF GAS COOKERY

Which Is Accomplished by Purchasing a Good Stove With Modern Heat Regulating Devices

ETHEL R. PEYSER

THE points in buying a gas range are for the most part the same as in purchasing an electric range. It must be of the best material, cast iron or sheet iron or a combination of the two, the ovens usually lined with steel, upon which is baked aluminum or a vitreous enamel. Enamels are more expensive but their sanitary value is great. Everything must be of the best quality, no seams or roughness can be allowed to catch food or odors, and the stove manufacturers must give you a guarantee of almost everlasting life.

Stoves today are made with and without shelves, some have the ovens above, some below. But where the oven is below it is a great boon to have the top at least 32″ high—38″ from the floor is better, so that the oven is sufficiently high to obviate back breaking, and the cooking surface high enough to eliminate the back bend for the ordinary cooking processes. Ranges today are built so that there is absolutely no guess work either in management or accomplishment.



Among the all-enamel ranges is this type, equipped with heat regulator. Food can be boiled or cooked in the oven, without using the surface burners, even when baking is going on. Courtesy of the Clark Jewell Stove Co.

New Devices

A recent improvement is a stove with an oven heat-regulating device, absolutely controlling the temperature. This device is used by domestic science cooking schools, as it proves that cooking must be an exact science. No especial training is required to handle this device, and it has no working parts to get out of order; the temperature is simply controlled and maintained by the turn of a wheel.

This enables one to bake without opening the oven door. A chart is supplied by which you can cook any kind of dish, the time, the temperature and the necessary decreasing or increasing of the temperature being given clearly.

One new type of stove has the smooth top. It looks not unlike a coal stove. It has no aching voids for things to spill into, nor can pots tip over into yawning chasms. This saves a lot of needless irritation, which is important with the present high temperaments of cooks and housemaids. This stove stands 38″ from the ground.



Features of this range are the flue connection and enamel splasher. Courtesy of the Michigan Stove Co.

The Top

An interesting feature is that the whole top becomes heated and is usable, whereas in the ordinary four-burner top only four utensils can be used at once. This top is connected with a flue which draws the heat, so that there is no waste of gas. If necessary, the lids can be raised and the flame from the burner will just tip the utensil, the proper position for flames. The oven in this range is so planned that it can be opened from the bottom with either hand. Another stove has a top that is semi-smooth and semi-spider, allowing you both systems.

Should a vessel spill over in the "smooth top", the top catches the overflow and it is simply washed off instead of the usual pulling out of the tray and the messed-up burner plate, which must be scraped and cleaned. This range is made tall and narrow, ready for the small as well as the large kitchen.

All gas stoves today have the automatic lighter, which gives one freedom from the use of matches and makes gas nearly as convenient as electricity. Of course, gas is hotter in summer than electricity, and to obviate this many of the stove makers produce marvelously contrived combination ranges of gas and electricity.

Some stoves have plate warmers above and some have a shelf open and available on which to warm dishes, which also makes a convenient rack for dishes while the rest of the meal is cooking.

Nearly all stoves are equipped with broiling chamber, baking oven and wire shelves. One, particularly convenient, has, instead of the two full-sized shelves in the large oven, one shelf divided into two pieces, allowing for more elasticity in plac-

ing different dishes in the oven.

In the stove which has the oven heat-regulating device, there are many of the fireless cooker features with some of its drawbacks eliminated. For example, it has no thick walls which eventually become impregnated with odors of past meals; the time in pot watching is eliminated; you can do other work and yet be sure that your cooking is being done well. So much of the cooking can be done in the oven that fewer burners are necessary. This type is made in sizes varying from 35" wide and upward.

Regulating Heat

When you are ready to put the whole meal in the oven, your instruction card will tell you the correct temperature to set the thermostat. You can then leave the oven unwatched for a period of three to four hours. No preliminary cooking is necessary; in fact, the things can be put on in cold water if necessary; furthermore, the cost of cooking is no more, and sometimes less, than with the old-fashioned hit or miss method.

Canning with this oven is simplicity itself, as there is no need to lift the big containers to the cooking surface.

Many people prefer the fireless-cooking, oven gas stoves. These are excellent when made by the best manufacturers and certainly help the servantless house greatly. But keep your ovens more than spotless.

The old-fashioned methods of finding out if your oven is hot are as follows: Poking your head into the oven, perilous; thrusting an unoffending hand therein; browning pieces of paper or a bit of flour; burning the gas and letting it go at that; gauging the size of the flame: but these are unreliable, for everyone feels the heat differently and the quality of paper varies and atmospheric conditions differ. How many times have you cooked the same thing the same way, and have had success one day and failure the next. What waste—and how discouraging!

With the particular stove in question, the novice soon becomes an expert. As much of the cooking can be done in the oven, not so large a surface stove need be bought; a small family can actually use a two-burner surface.

Burners

The burners on all the best stoves are regulated by the gas companies, from whom it is wise to buy, unless one is purchasing the installed, made-to-order stove.

One firm emphasizes its burner because it spreads well; it claims there is a saving of gas, which is quite true. This stove also stresses its glass oven door. Now the glass oven door is a fine thing, but when meats are being cooked, the glass becomes greased, and unless cleaned off at once may leave furrows.

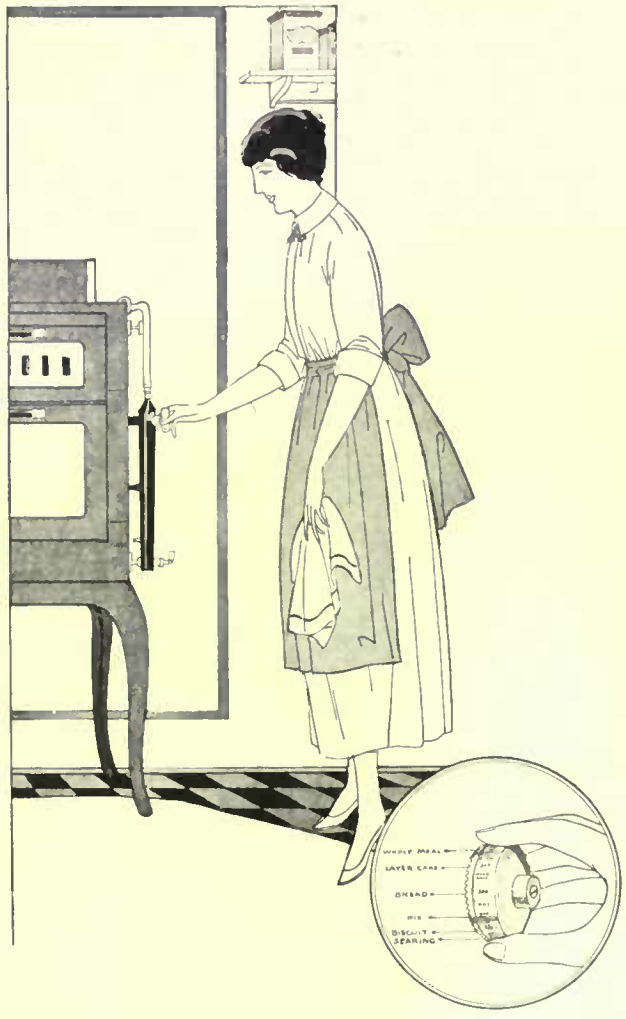
The cabinet stove is the type used practically all over this country. It sets on high legs and has the oven (top or bottom), warmers and shelves. The stove without shelves is not called the cabinet style. Usually the cabinet has the ovens to right or left or below the cooking top. Some of these stoves have a separate splasher on the side of the back wall or the side wall; this is not absolutely necessary if the stove is so finished that the splashing will wash off easily. Some stoves are completely enamelled, including splasher; others are just blue iron or polished steel. Of course, there are the expensive enamelled stoves which only have to be washed for the dirt and dust to slide off.

The vital thing in the gas stove is the burner and its regulation. Nothing will compensate for poor burners, poor insulation, poor heating. Some stoves are so made that the linings come out and can be easily washed and greased with kerosene thus keeping them in excellent condition.

The gas supply pipe when installed with a stove should be not less than ¾" bore. Some companies advise making an iron pipe connection with a union coupling.

The best results for the gas range would be had if connected by a stove pipe to a chimney but great care should be taken to avoid a down shaft. Much moisture in a stove, which will slowly destroy it, denotes this down draft presence. Yet sometimes the flue connection is a nuisance, as it is at other times a necessity. In some districts the flue is necessary by ordinance.

Top burners must be frequently cleaned and when they are removed the drip pan can be cleaned too and the space in which the drip pan rests. Wipe off dust from the air mixer, that is, where the air enters the burner to make the flame cook. Grease your oven linings occasionally and your stove will wear longer. If your stove happens to have a porcelain enamelled broiler pan, take it out when not broiling in that oven.



The heat regulator is a simple device placed on the side of gas ranges whereby the housewife can control the temperature for various dishes. Courtesy of American Stove Co.



The advantage of this type is the smooth top. It also stands 32" high. Courtesy of the Wm. Crane Co.

Range Facts

Don't use a big flame when food or water is boiling. Nearly all the good stoves have air

(*Continued on page* 94)

SNAPDRAGONS FOR BEDS AND BORDERS

Planted In Masses The Newer Varieties of Antirrhinums Give Broad Effects of Color

A. H. COLTART

THE present popularity of the old-fashioned snapdragon is undoubtedly derived from the profuse blooming of the new and improved varieties. Though the scent is scarcely noticeable, the antirrhinum is greatly favored by bees, and although this causes a great difficulty in securing tree seed from one's own garden, it has contributed to the variation of color now obtainable. Moreover, by careful planting many of the subtlest tints have now become fixed in the skilled hands of the seedsmen.

Since such variety is offered in seed with so many improvements in type and color, it is without doubt advantageous to obtain fresh stock annually. At the same time until a standardization of names and colors is accepted by the growers, the confusion of choosing from a descriptive catalogue can only be avoided by noting the exhibits of seedsmen during the season at the horticultural shows, and making up a list to one's own choice.

A few years ago the colors offered were limited to white, yellow and red, together with mixed variations of the stripe and spot kind—now, happily, rarely seen. Innumerable new shades are, however, now available, and will remain true to color. The chief development has been in pink and coral, and the shades from buff to orange. Some of these have become very popular, such as "Nelrose" (which is described as "old rose, shaded blush, with a small lemon blotch on lip") and "Bonfire" (intense apricot, shaded old gold, with deep golden lip). The blending of pink, apricot and orange snapdragons is extremely effective when they are planted in isolated borders, while the yellow and white varieties are admirable in the main flower border in conjunction with blue perennials and silver foliage.

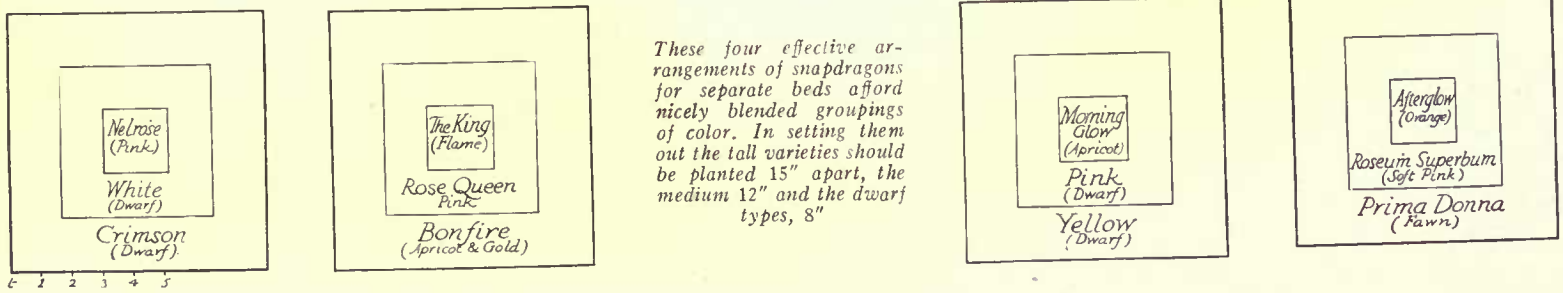


"The Queen of The North" is a beautiful white variety and is remarkable for its prolific flowering. This and the other newer colors promise to give us a revival in antirrhinum popularity

The latest development is an effort to produce a mauve shade, which in time will, no doubt, be called "blue" by the seedsmen. Recently a variety of this has been offered under the titles of "Mauve Beauty" and "Lilac Queen", but the shade is somewhat unsatisfactory as yet, and lacks the brilliancy of the other varieties of snapdragon.

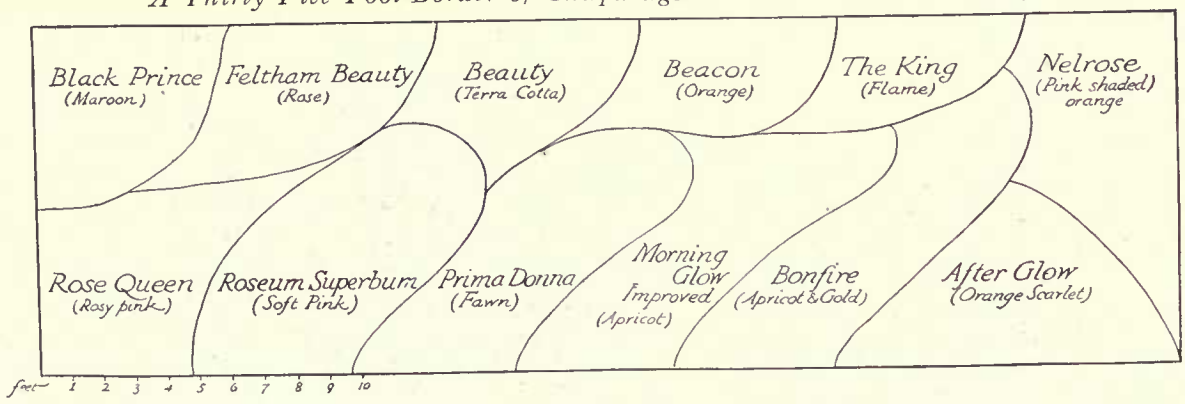
Antirrhinums are still classified in three sections—tall (2′ to 3′); medium (12″ to 18″) and dwarf (under 12″). In planting out, the question of height must be considered with the object of getting the taller varieties to the back of the border. In the foreground, or in beds near a path, the dwarf type is very effective with its close set mass of blossom, and it deserves to be more popular, although some years ago this type was pilloried in a popular book on gardening as "an

(*Continued on page* 88)



These four effective arrangements of snapdragons for separate beds afford nicely blended groupings of color. In setting them out the tall varieties should be planted 15″ apart, the medium 12″ and the dwarf types, 8″

A Thirty-Five Foot Border of Snapdragons—Rose shaded to Orange



This bed will make a subtle variation from full pink to flame. Taller varieties are set at the back

About twenty-five plants of each variety are required on the scale shown in this plan for a 35′ bed

THE ANCESTOR OF THE SKYLIGHT

STRANGE as it may seem, both the skylight and the chimney are lineally descended from the same ancestor. It is apparently a far cry from either the skylight or the chimney, as we now know them, back to a common parent, and yet both had the same beginning. Although that single parent stock, judging from the present utter diversity between the two lines of its offshoots, might well be supposed to have sunk into the obscurity of a remote past, such is not the case. The original ancestor is still distinctly in evidence and actively functioning architecturally. With the lapse of time it has taken on a somewhat more flexible character than it formerly possessed and assumed a more pronounced decorative emphasis without, however, losing its clearly utilitarian capacity. This common ancestor of skylight and chimney is the louver.

In order to understand fully the value of the louver to us and to grasp the manner in which we may advantageously turn it to our own ends, we must glance for a moment at the facts of its development. Its original historic duty was to afford an outlet for smoke, before fireplaces, in the familiar form which we know them, were constructed and when the fire was kindled upon an open hearth in the middle of the great hall. Thence the smoke rose to the ceiling and passed out through the opening in the roof. The derivation of the word, from the Norman French *l'ouvert,* the open place (anglicised as louver, and in several other forms as well), thus plainly indicates the primary purpose—ventilation and the exit of smoke.

The lighting function of the louver, by the introduction of glass into the openings, was a later development, after fireplaces with flues were constructed against the walls and chimneys were built. Hence the louver became a lantern. First the progenitor of the chimney and next, by a transference of function, the immediate antecedent of the glazed cupola and the skylight, the conversion was easily and quite naturally effected merely by removing the louver boards or slats, that kept out the rain but allowed the smoke to escape, and replacing them with glass. Today the (*Continued on page* 68)



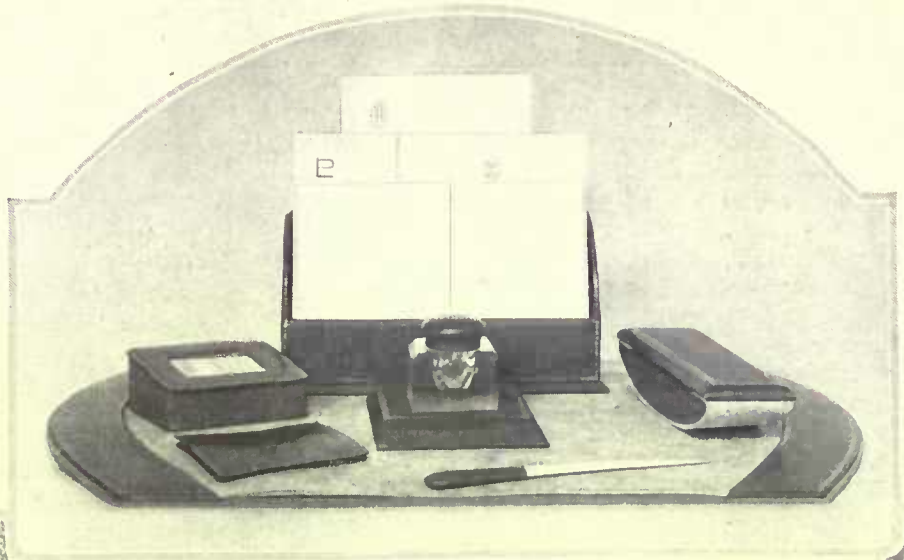
An excellent design of louver is found in a barn in Broadway, Worcestershire, England. Top and base are sheathed in lead. The lower portion is open for ventilation and the top glazed to admit light



The louver is really an architectural crown, and is as becoming to small buildings as to large. Thus, it has been used on an architect's studio in Philadelphia. Mellor & Meigs, architects



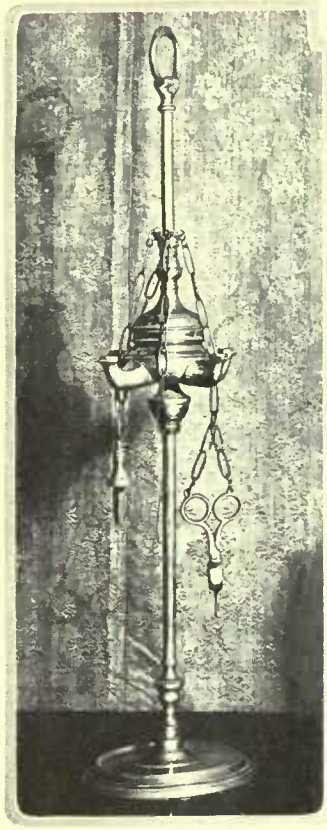
The bell-topped open louver of the Moravian Sisters' House in Bethlehem, Pa., is surrounded by a balustraded platform. In New England houses this platform extended along the entire ridge forming the "captain's walk"



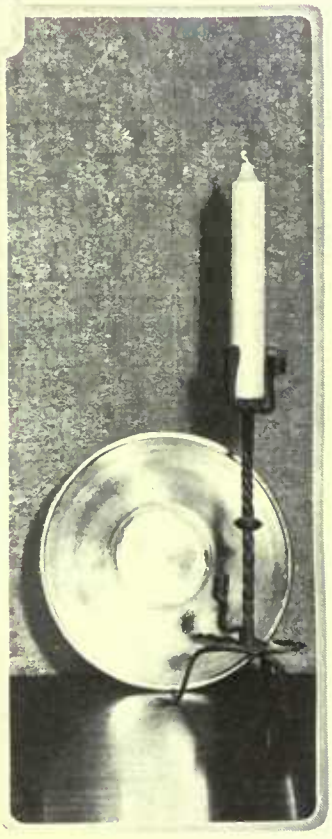
2001. *Since the usefulness of one's desk depends upon a good writing set, this suggestion will be welcomed. The pad measures* 19″ *by* 13″. *The set comes in either old rose or French blue leather.* $21 *complete*



2002. *On a bedside stand, an occasional table or a desk this lamp with a French figure base would be in good taste.* 16″ *high over all. Shade* 10″ *wide. Complete, silk shade, any color,* $45.30, *which includes tax*



2003. *The decorative value of an old Roman lamp can best be appreciated when it is silhouetted against the chimney breast and used as a mantel decoration. This reproduction in brass,* 24″ *high comes at* $12



2004. *Reproducing the lines of an old Spanish candlestick, this wrought-iron light has unique charm.* 15″ *high.* $15 *each.* 2005. *Colored candles to pt,* $1 *each.* 2006. *Behind it is a pewter bowl,* 15″ *in diameter,* $15



Those desirous of obtaining period silver will find a tempting suggestion in this Georgian silver tea set. It is fluted and has ivory knobs. 2007. *The tea pot,* $165. 2008. *The creamer,* $95. 2009. *The sugar bowl,* $105. 2010. *The silver vase,* $37

FOR EARLY CHRISTMAS SHOPPERS

GIFTS TO DECORATE THE HOUSE

These may be purchased through the House & Garden Shopping Service, 19 West 44th St., New York City. Kindly order by number.



2011. *This odd-shaped linen pillow to fit in back of chair comes in many designs and colors,* $40



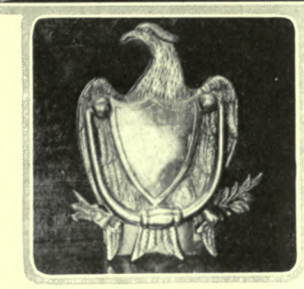
The combination of this bowl and candlesticks suggests a table decoration in a country house



2015. *Round linen pillows in different colors and designs, such as this, are to be had for* $38

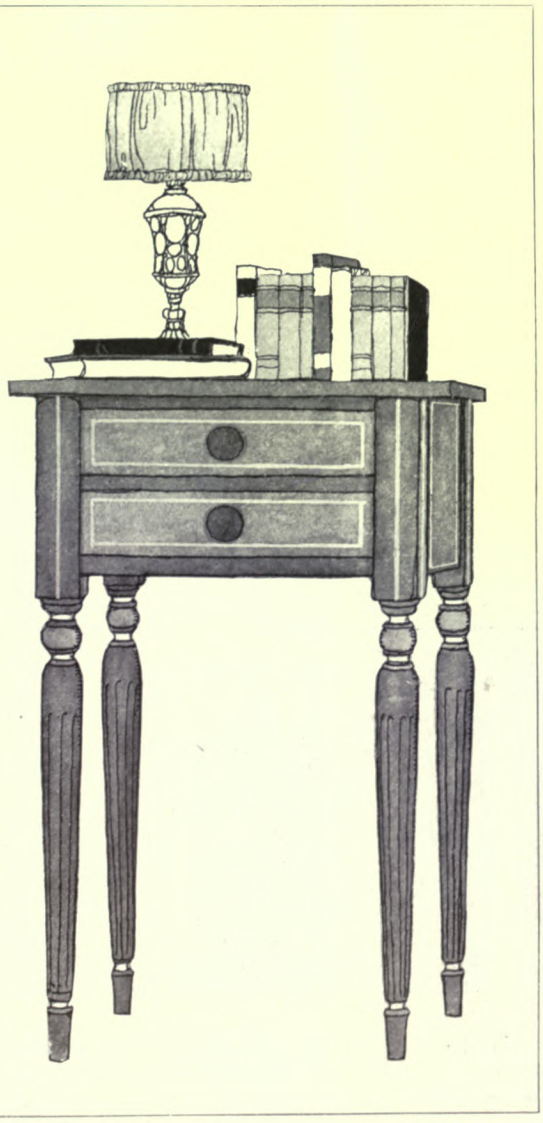
(*Below*) 2012. *The bedside table can be finished to match any color scheme. The top measures* 18″ *by* 18″, *stained,* $15.40. *In gloss enamel, it is* $16.90. *Rubbed enamel,* $18.40

2013. *Italian pottery candlesticks in blue or yellow,* $13 *the pair.* 2014. *The bowl is* $18



2017. *Suitable for a Colonial type of house comes this eagle brass door knocker. 7″ wide,* $5

(*Below*) 2016. *The butterfly table is a design well known in early American furniture. It is now available in reproduction, 25″ high. Top* 24″ *by* 30″. *Gloss enamel finish,* $32.25

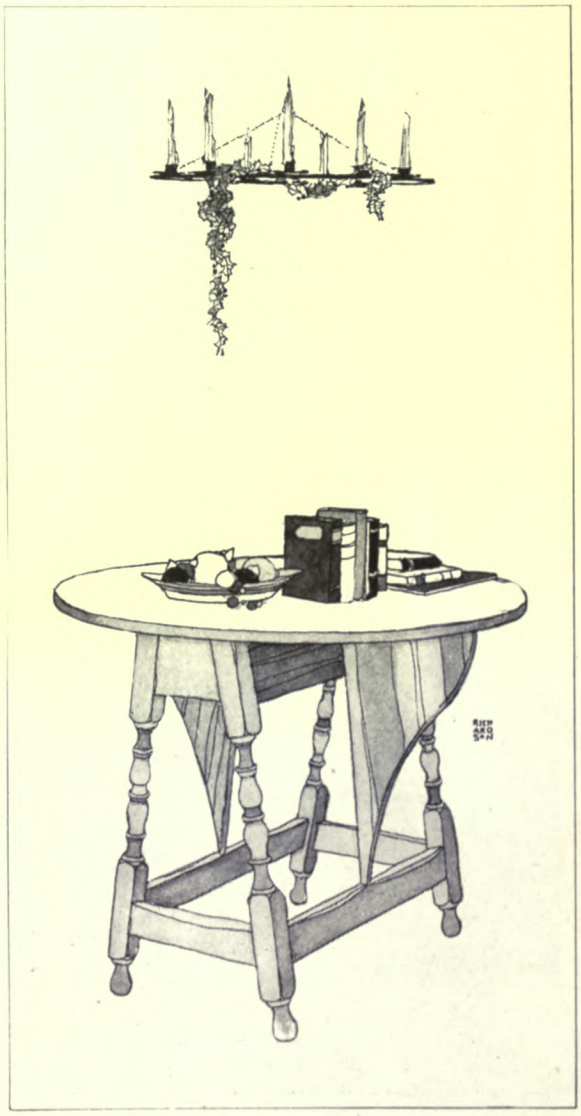




2018. *An individual baking dish in oven-proof ware of cream crackle with brown decorations is to be found at* $1.50



2019. *One of our insular possessions—Porto Rico—sends up this scrap basket for Christmas. It is of natural colored straw trimmed with deep tan straw.* $3.75



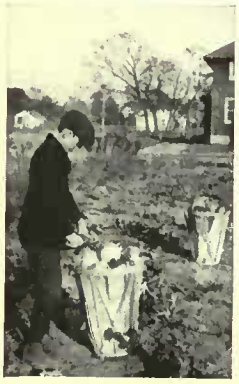
November — THE GARDENER'S CALENDAR — Eleventh Month



Winter mulching of the cane fruits and shrubbery borders is an advisable precaution



Dig a good deep trench where the root crops can be stored in straw or dead leaves



Gather all the pumpkins, late squashes and other vine crops before hard freezing

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
A haze on the far horizon, The infinite tender sky, The ripe, rich tints of the cornfields, And the wild geese sailing high; And ever on upland and lowland, The charm of the goldenrod— Some of us call it Autumn, And others call it God. —W. H. Carruth.		1. It is not too late to start seeds of some of the more rapid-growing annuals in the greenhouse for winter flowers. Of these may be mentioned calliopsis, candytuft, ragged sailor and the ever popular mignonette.	2. It is now time for all fall bulb plantings to be completed. Always plant four times as deep as the diameter of the bulb, mound the earth up so as to shed water, and mulch the surface well with manure.	3. Garden changes should be made now before the ground is frozen, to prevent settling and other irregularities in the spring. Plants disturbed now are more likely to live than those moved in midwinter.	4. Do not neglect to make successional sowings in the greenhouse of vegetable crops such as beans, cauliflower, beets, carrots, lettuce, etc. The secret of success is sowing in small quantities and frequently.	5. Ill-kept gardens breed diseases and insects. Clean up all refuse and burn the stalks and other material likely to decay. Thoroughly sterilize the ground by the application of lime or deep, consistent treaching.
6. Poinsettia, limes and other heat-loving crops intended for Christmas bloom must be forced rapidly. A temperature of 75° or even 80° when plenty of moisture is available, will be beneficial to them.	7. It is perfectly safe to plant asparagus in the fall provided you make some effort to protect it during the winter. Pull plenty of earth up over the plants and cover them well with decayed manure.	8. The strawberry bed should be mulched with well-rotted manure; this not only protects the plants but prevents the deterioration of the soil. Straw to protect them from the sun should be added.	9. Carnation plants should be kept supported and properly disbudded. Never allow the beeches to accumulate green mould. The surface of the ground should be kept stirred. Top-dress with sheep manure.	10. Sweet peas sown now and properly protected over the winter will give quality flowers next year. A frame made of boards and covered with manure after it is put in place will be an excellent protection.	11. If you have not already stored your root crops for the winter, they should be attended to at once. Burying them in trenches outdoors with the proper kind of protecting material is the ideal storage.	12. There are a number of popular perennials which force well. Clumps of coreopsis, bleeding heart, Shasta daisy, dicentra, etc., may be lifted, potted, and then stored outside to ripen properly before forcing.
13. One of the hardest plants to protect during cold weather is the French Globe artichoke. If covered too much it decays, so use a frame to prevent the covering material from actually resting on the plants.	14. Celery must be kept banked properly to protect the hearts of the plants from damage by severe frost. In fact, it can be stored in trenches any time now for use during the late fall and winter months.	15. Tender roses and all tea roses should be strawed up now to protect them. Putting earth around the bases of the plants helps shed water and will serve to protect the lower part of the plant from damage.	16. Gooseberries, currants, raspberries and blackberries are surface rooters. A heavy winter mulch of manure will build up the fertility of the soil and help to protect the roots from damage by the frost.	17. Standard roses are among the hardest garden subjects to protect. If strawed in they must have heavy stakes or they will become top-heavy. Laying the stems down and covering with earth is the best.	18. Primula, cyclamen, cineraria and other potted plants that are customarily grown in frames may be brought inside now. Frequent feeding with liquid manure is very helpful to their continued success indoors.	19. House plants of all kinds should be given a little extra care at this time. Sponge the foliage with soap solution, scrub the green scum off the pots and top-dress the soil in them with sheep maoure.
20. Manure for the garden should be purchased now. For garden purposes it improves greatly with age and handling, and it is always possible to get manure in the fall, while next spring is uncertain.	21. Apples, pears and other stored fruit should be looked over occasionally for any decayed ones which would soon destroy others. When the fruit is wrapped separately in soft paper this danger is lessened.	22. Freesias, French grown narcissus, early lillies and all bulbs of this type can be brought into a higher temperature now. After the buds show, free applications of liquid manure will benefit the roots.	23. Young fruit trees had better be protected now from the attacks of field-mice, rabbits and other rodents which girdle the trunks. Tarred burlap or paper collars placed above ground will help.	24. Sweet peas in the greenhouse should be fed freely with liquid manures. The first flowers to appear should be pinched off to conserve the plants' strength. Keep the atmosphere dry at night.	25. Low spots in the lawn or irregularities in the surface may be top-dressed now to overcome these troubles. Use good soil, and when not more than 2 inches of it is applied the grass will come through all right.	26. At this time all hardwooded forcing plants such as lilacs, cherries, deutzia, wistaria, etc., should be lifted from their places about the grounds and placed in tubs or boxes for winter foreing.
27. Most smooth-barked trees and practically all fruit trees are subject to the attacks of San Jose scale. These trees should be sprayed with one of the soluble oil mixtures which can be purchased.	28. Boxwood and other tender evergreens should have their winter protections applied now. Burlap covers that are supported so as not to come in actual contact with the plants are the best material for this.	29. All ornamented garden furniture, settees, etc., and all melon frames, bean poles, tomato trellises and such planting accessories, should now be stored away for winter. Paint those that require it.	30. Rhododendrons should have their roots protected by a heavy mulch of leaves or litter. Some branches of pines or other evergreens thrust into the ground between the plants will prevent sun-scald.			

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 gardener knows only one law—discipline. For something of the painful discipline that makes saints and martyrs makes the exquisite flower and the sturdy plant. He cuts off twenty blossoms to give perfection to one. He trims back the vine that it will bear abundantly. The humble celery he makes to suffer entombment in the earth that it may become white against the day of its harvest resurrection. Lashed to a stake like Joan of Arc, the consuming spirit of the rose blossoms into unforgetable loveliness, and the gladiolus strains flaming arms to the sky.

"From start to finish he must impose discipline—but also he, himself, is subject unto it. Patiently he watches the metamorphosis of seed to flower. Vigilantly he protects it against pests and the fury of the elements. The first frost reduces most of these to a chaos of withered stalk and blackened blossom. The second, the third annihilate them altogether. He who has disciplined the soil and lain obedience on Nature that his endeavor bear greater fruit, lo, he, himself, then knows the discipline of winter!"

—Henri Cachon—"De Sept Champs."



Bulbs for forcing indoors should be started outdoors in sunken pots for six weeks



Light, friable soil is good for bulbs intended for forcing. Start several batches at intervals



Peppers can be cut and hung upside down in a dry place for ripening



The fallen leaves are an invaluable mulching or compost heap material. Store them out of the rain and wind



Late autumn or winter is one of the best times for moving large trees or making new plantings. Keep the roots intact



The salt hay mulch is valuable for strawberry beds and other plantings that need protection from winter soil heaving

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The Aristocrat of American Wiltons

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With Monarch Strips, windows, doors and transoms are made to open and close without the slightest sticking or binding. The metal tube within a metal tube, a further distinction from strips which fit in a wooden groove, makes double-hung windows slide like they had ball bearings.

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Monarch Strips are easily, quickly and economically installed, because they are fitted in the factory ready for attachment.

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Look up Monarch in the telephone book. If you shouldn't find it, write direct to the factory, and we'll mail you full information.

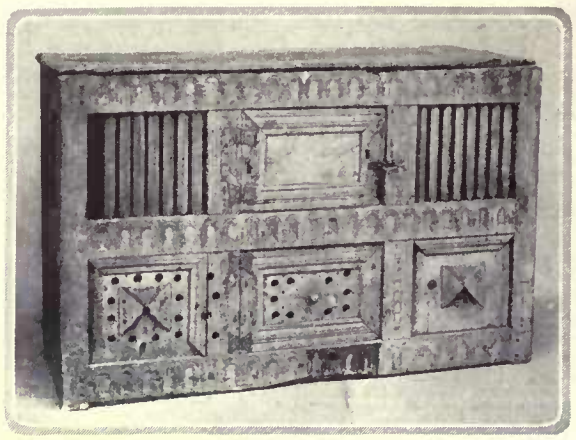
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MONARCH

METAL WEATHER STRIPS



The livery cupboard was really used to store bread and wines for immediate consumption. This example is English oak from about 1600

Cupboards of Olden Times

(*Continued from page* 29)

of gaining access to the under chest was inconvenient, doors common to both compartments suggested themselves. At first the woodwork was severely plain and without ornament. Locks and iron clasps secured the contents. Such cupboards maintained through the 14th Century.

While the chest, from which the cupboard evolved, was decoratively treated by the Italians, as their painted *cassones* show, Italian cupboards remained undecorated through the same period that found the Italian chest receiving elaboration. In the Northern country, however, cupboards as well as chests received painted decoration.

Throughout the history of the evolution of the cupboard it has exhibited the influence of the architectural styles and taste contemporary with its production. But one must note this fact: that cupboards for domestic use were made by secular craftsmen, while monastic craftsmen probably produced all the early ecclesiastical cupboards, wherefore there is evident two somewhat distinct sorts through the earlier periods.

One authority tells us that a cupboard is a "fixed or movable closet usually with shelves, a descendant of the credence, or buffet, whose characteristic was a series of open shelves for reception of drinking vessels and table requisites." The mediæval credence was a combination of table and cupboard. In the 15th Century it was an article of domestic furniture and not for ecclesiastical use as many suppose. Probably not a single 15th Century English-made credence has survived Time's vicissitudes. These early credences were, undoubtedly, the forebears of the buffet and the sideboard, both of which articles must therefore be regarded as cousins to the cupboard.

Those mediæval cupboards of Gothic design having pierced woodwork traceries, were used for the storage of food and were called Almeries or Dole Cupboards. In Mallory's "Morte d'Arthur" we are told of books being placed in the Almeries at Salisbury and here we discover the bookcase's debt to the cupboard.

In reference to the use of the word *armoire* to designate cupboards, it is reasonable to suppose that in the days of old when knights were bold, their beautifully wrought suits of armour and harness were required to be near at hand. There was no relegating them to dingy attics when not in use, for there was no telling when a knight might be called upon to don his armour and sally forth. Again the armour and harness did not lend itself to being hung upon a peg, and it required protection from dampness in order that it might be kept from rusting. So it is that a cupboard was devised for the armour and harness and naturally the name *armoire* was given to such a cupboard, a name which, in France, clung to all sorts of cupboards afterwards. These 15th Century *armoires* are rarely to be seen although a number of them are to be found in the great museums of the world, notably those in the Victoria and Albert Museum in London, the Louvre, at Bayeux, at Noyon, at Munich and in the choir stalls of Amiens Cathedral the carving shows such armoires in miniature.

In the time of Queen Elizabeth there came a modification of the *armoire*, which was called a court cupboard. This was not a cupboard for hanging, as was the armoire. The word *court* was equivalent to "short," and was so used up to the Stuart period. The court cup-

(*Continued on page* 66)



An oak cupboard from 17th Century England. This and the other photographs are by courtesy of the Metropolitan Museum



The Galleries of Suggestion

THOSE to whom Furniture means more than merely an article of utility, will find this establishment an inexhaustible source of inspiration in planning the furnishment of either an entire house or a single room, however simple or elaborate the requirements.

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Cupboards of Olden Times

(*Continued from page* 64)

board was, in reality, a sort of sideboard with a superstructure of recesses resting on a substructure closed in with two square doors. Examples of these court cupboards are illustrated here.

Then came what were known as livery cupboards, not, as one might imagine from the name, cupboards in which to hang up livery. Instead we are told by Spencer's "Account of the State of Ireland," "What livery is were by common use in England know well enough, namely, that it is an allowance of horse-meat, as they commonly use the word stabling, as to keep horses at livery; the which word I guess is derived from livering or delivering forth this nightly food; so in great houses the livery is said to be served up for all night—that is, their evening allowance for drink." Sometimes very small livery cupboards (of a size that would stand on a sideboard or a cabinet) were placed in the sleeping chamber. In the Abbey of St. Albans, England, is to be found a livery cupboard for holding loaves of bread doled out in ancient charity.

The 18th Century has been called the "Golden Age of Cupboards" and so it was. Corner cupboards do not seem to have been devised until Queen Anne's reign, nor glass doors to have come in until the latter part of the 18th Century. The cupboard follows, of course, the materials used in all furniture from period to period, oak, walnut, mahogany and other woods. As with cabinets, cupboards of the close of the 16th Century were elaborately inlaid with colored woods, marbles, agate, lapis lazuli, ivory, metal and tortoise-shell. The elegance acquired by the 16th Century cupboards met with deterioration in the 17th, when cupboards became, for the most part, exceedingly clumsy affairs.

The first quarter of the 18th Century found built-in cupboards greatly in vogue. In America the built-in cupboard was likewise popular. Here, too, were to be found many Dutch cupboards brought over by the Hollanders in the New Amsterdam period. Maple, elm, poplar, pine, walnut, cherry and red cedar were the woods most used in early American cupboards. Oak, and later mahogany, were, of course, also employed. For inlaying various woods such as tulip, yew and maple were used. Before the year 1700 I suppose Boston boasted of at least thirty cabinetmakers while every town probably had its furniture maker and so American cupboards received ample attention in the Colonial period. America has, in consequence, proved a somewhat happy hunting-ground for the cupboard collector, who well knows (having a house in which to put them) that the joy of acquiring cupboards is only to be equaled by the pastime of filling them when once they are acquired, the one deserving a "curtsey," the other a "bow"!

Decorating Our Four Walls

(*Continued from page* 48)

rockets. It is told of Berenson, the famous art critic, that he agreed to have his villa in Italy Futuristically decorated and when he came home and saw it he merely exclaimed, "My God!" and had the whole thing canvassed over. Modified Futurism, however, made some good decoration in London drawing rooms, in that the color was amusing—and the rest didn't matter.

It still remained to find something that satisfied the Anglo-Saxon as well as Latin tendency. The problem has been solved in a rather interesting fashion.

In the house of Mrs. H. O. Wittpenn at Jersey City, the walls of the dining room have been painted in low tones with studies of houses that have belonged to the family in the past. In the home of her sister-in-law, Mrs. Robert Stevens at Bernardsville, N. J., the walls of one of the bedrooms are covered with views of a former garden made by Mrs. Stevens on another estate and now copied on her Bernardsville place.

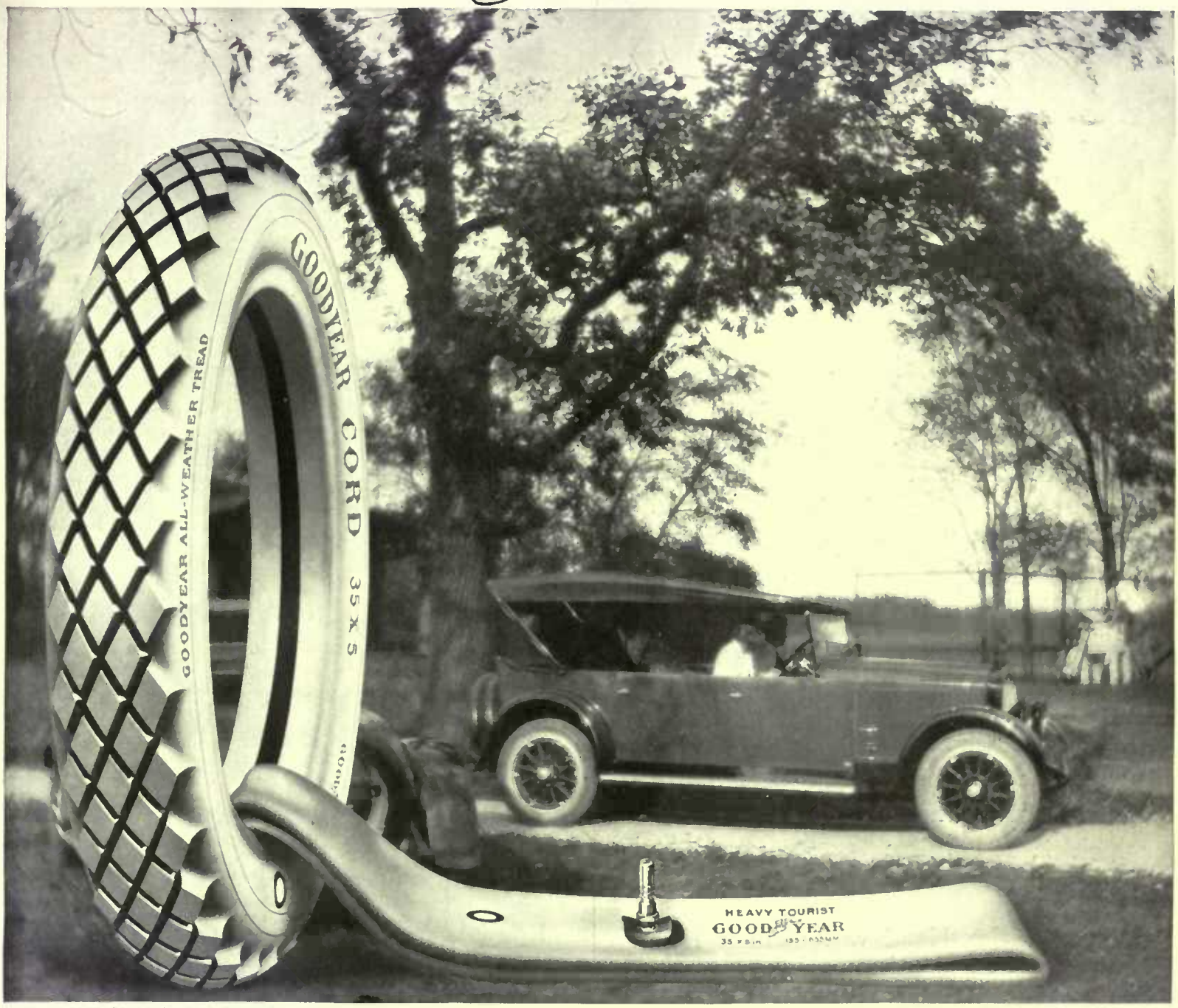
The low tones of these paintings make them entirely unobtrusive and the whole effect is that of pleasant coloring at which you have to look twice in order to make out the design, and against which dark furniture stands out in relief. These same low tones also allow for plenty of color elsewhere, whether in the form of flowers, hangings, rugs or pictures.

This is really one of the most satisfying of wall decorations. The coloring can be adapted to individual taste, and the houses and garden painted can be conventionalized sufficiently to be restful. There is a sense of permanence in the subject itself, which is quite pleasing. It is, as it were, a summary of the house and garden and the part they played in family history, which can never fail to be of interest to the owner. On the whole, it solves the problem of color and design and of interest respectively. It is a picture without too markedly commanding the eye to the exclusion of any general decorative scheme. It is a vehicle for color which has none of the aimlessness of the plain wall. In a sense it most resembles the Egyptian mural paintings.

For homes, the Egyptians substituted pictures of daily life, when daily life consisted of well-marked routine that everyone could understand. To paint persons on one's wall today would be to compel too much choice of the insignificant. To paint places, places rich with the remembrance of having been inhabited by you, puts the matter on a much broader basis and, besides being artistically pleasing, has all the interest of a story with an absorbing plot, which you can take up at almost any point and recapture its first fine flavor.



GOODYEAR



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Watch Making

ALMOST excellent example of hand-work was the early art of watch-making. The artisan would toil alone, an entire year or more to complete one watch, forging every gear, tempering the springs and finally engraving the finished time-piece. Despite their clumsy tools, their mechanisms were finely wrought and delicately adjusted.

Their zeal in creation is found to-day among the linen weavers. Ireland Brothers hand-woven Fleur-de-Lis Irish linen is a product of the hand-looms, and as such is the ultimate in exquisiteness and durability. For it is the skill of the hand-weaver which is responsible for it's unmatched quality.

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Louver in barn of Lower Slaughter Manor in Gloucestershire, England, used also as a clock tower

The Ancestor of the Skylight

(*Continued from page 59*)

domestic louver has two functions—to furnish ventilation and to admit light, or oftentimes both together.

What we are here concerned with is the architectural function of the louver; architectural, that is to say, with respect to the art of architecture as distinguished from the mechanics. Considered solely from this point of view, its purpose is to contribute emphasis and finish. By examining first some specific examples which embody this purpose, we shall gain a much clearer conception of the values, or rather the kinds of value, with which the louver is potentially invested, than we could by merely tabulating characteristics.

Let us take first the graceful little hexagonal louver upon a barn in Worcestershire which, be it noted, fulfills the double function of providing ventilation and admitting light. The lower part of each side, protected by a flaring leaden projection, is open for the circulation of air; the upper part of each side is so glazed that a maximum of light may enter. The leaden cap, terminating in a ball, is appropriately surmounted by a wrought iron weathervane, and the utilitarian flare protecting the air apertures is also an essential part of a very satisfying design. As one looks at this delicately fashioned little louver, so eminently in keeping with its surroundings, one is involuntarily put in mind of a painful contrast—the all too familiar galvanized iron ventilator with a tumid circular top, like a chimney pot with the mumps. The latter contrivance is a bit of wholly unnecessary ugliness.

Closely akin to the barn louver, just mentioned, is the louver, upon the house at Lugger's Hill, with a lead-sheathed top and base. While serving as a skylight it also gives a highly agreeable note of architectural emphasis and interest. Its value in this respect may be judged by visualizing the house without it. The octagonal ventilating louver, also containing a clock, on the barn at Lower Slaughter Manor, gives appreciable vivacity to the composition without disturbing its dignity.

At the Moravian Sisters' House, in

(*Continued on page 70*)



An example of the louver used on a residence is found at Lugger's Hill, Worcestershire. It is topped and sided with lead, and serves as a skylight. Andrew N. Prentice, architect



This Company has been engaged in the making of Architectural woodwork for more than half a century. The illustration shows a part of the Hall in the Worthington residence, Pittsburgh. Louis Stevens, Architect.

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The Ancestor of the Skylight

(*Continued from page* 68)

Bethlehem, Pa., the bell-topped open louver, surmounted by a wrought iron Agnus Dei weathervane, not only protects a bell but also gives access to the balustraded deck which is not far removed in form from the "captain's walks" to be seen atop many old Salem houses. The intimate connection between the louver and the ventilator-skylight-lookout, that made the central feature of the "captain's walk," can easily be traced.

How much of the total of its pleasing finish the architects' office illustrated here owes to the exceedingly well-designed octagonal louver, with copper-covered top and base, set at the junction of the roof ridges, the reader can readily determine without much effort of the imagination. Incidentally, this louver acts as a ventilator and an auxiliary skylight for the firm's private draughting-room, which extends upward the full height of the building.

There is nothing to be gained by multiplying instances. The examples shown, and those that one may see from time to time, are quite sufficient for illustrative purposes. The gist of the whole matter is this. Ventilators and skylights are just as necessary now as they ever were. There is no good reason why these utilitarian features should be unmitigatedly ugly, as they too often are, when by the exercise of a little imagination and thought they can be made effective items of architectural charm and distinction. Derived as both of them are from one source, that source—the louver—furnishes a wide diversity of forms in which they can be appropriately embodied without suffering any diminution of utility. As a detail of architecture it would be absurd if not useful.

Furthermore, the louver is not peculiar to any one architectural style. It was freely employed in Gothic times; some of its most graceful developments occurred during the English Renaissance; it was in common use all through the Georgian period in both England and America; and it was a well recognized practice in the late 18th and early 19th Centuries, to place skylights, in the form of louvers, above the stair wells of city houses, a use still in vogue where there is no other means of lighting.

Last of all, the louver is equally as pertinent and becoming upon small buildings as upon large. It is really an architectural crown, and as a finishing point of composition, to which the gaze is naturally and irresistibly led, it provides an admirable and legitimate opportunity for such treatment that the eye of the beholder may be gratified and the building upon which it is set properly graced by its presence.

COSTEN FITZ-GIBBON

How To Group Furniture

(*Continued from page* 52)

serves all purposes of a table, but being smaller and lower. We might in certain cases add a footstool in front of the chair. Directly in back of this group and in fact forming part of the group we have a good space for a fair-sized bookcase and the effect of a heavy piece there will be pleasing as it will balance the piano in the opposite corner.

We still have the two corners of the west wall on each side to take care of and, as a suggestion we would show a desk and desk chair or a cabinet in one side and a chair and tabaret in the other. If we had a victrola, this corner would make a good place for it with a chair close by. This still leaves a bare wall space on the south just to the right of the entrance door. A chair here will fill the space, will balance the chair on the other side of the doorway, and it is near enough to the center of attraction to complete the circle around the fireplace. It also adds to the music group by becoming part of that group.

Permanent Pieces

Since we are quite satisfied that we have determined what pieces of furniture we need to set off our room, a brief description of the several pieces will help us in making the selection. The davenport and table are to be, we might say, permanently fixed, that is, they are not to be moved about the room under ordinary circumstances, and therefore may be heavy pieces, the davenport preferably being an overstuffed model. The easy chair of the reading group would be well to be of the same design as the davenport, its position also being nearly permanent. The chair to the right of the door, in the music group would be well to be of lighter type, say upholstered seat and back, perhaps high back, and wood arms. And the chair at the other side of doorway to be a side chair, perhaps of same design as the one used for desk chair. No room is complete without one chair of this style, as we often want to draw an extra chair up to enlarge a group, for conversation or cards.

For Square and Narrow Rooms

Figure 3 demonstrates a good arrangement of furniture in a room 18′ x 20′—the square type. Notice the position of the davenport directly in front of fireplace and the table in back. Chair (L) takes its place with the lounging group, extending welcome to come in and sit down as you enter the door, without which the first impression might seem cold, as the back of the davenport faces the door. The victrola is omitted.

Figure 4 demonstrates a good arrangement of furniture in a room 13′ x 24′—the long, narrow type. The davenport is placed against the wall opposite the mantel, as, in such a narrow room, it is near enough to the fireplace. With the two easy chairs beside the hearth it completes the circle around the fire. Here we have omitted the victrola and bench. Notice the arrangement of furniture along the wall to the right of the entrance door, with the table in the center, in front of the windows, and the side chair at each end. (One side chair added K′) This setting is separate from the groups in the rest of the room, as the passage from the entrance door to the enclosed porch is an important one and must not be blocked. Nor would it be proper to have any group, such as a reading group, at this end, which would necessarily be disturbed by frequent passage. An upright piano is shown here instead of a grand.

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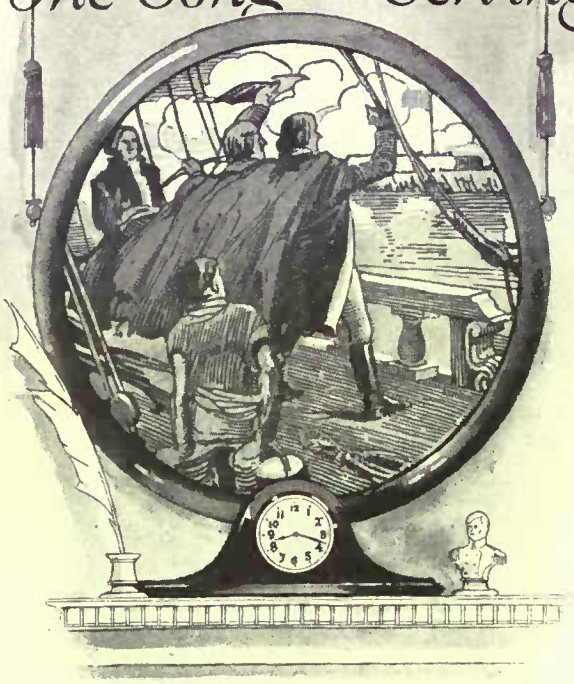
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Rough rustic pergolas roof in the courtyard of this California courtyard. It contrasts with the more formal brick paving. Myron Hunt, architect

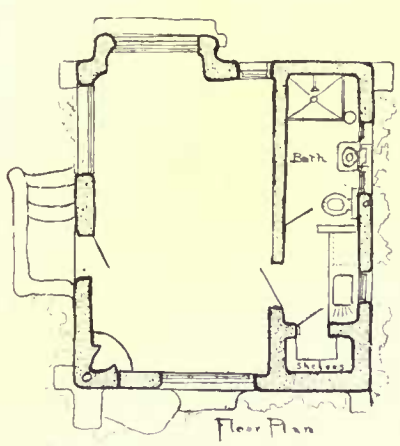
Some Modern California Architecture

(*Continued from page 25*)

built of the very earth it stands upon can show no finer example of protective coloring than this workshop built by a modern architect. In form it is like a Hopi house, square, shaped to a savage's stern needs of comfort and strength. But within it conforms to the luxurious ideal of a modern man; lounge chairs, book shelves, electric heaters, center and adjustable lights over a complete work desk with typewriter and reference stands are close at hand.

Though the general form of this adobe studio is square, the corners are rounded as though the rains had moulded them and the roof-line flows softly, following the contours of the ledge it rests upon. The walls are thick, of huge brick made of adobe mixed with straw, warm in winter and cool in summer. These thick walls are buttressed to give effect of stability and covered with concrete tinted to match the rocks upon which they stand and which form their imposing background. The door and window frames are the shade of blue seen in a clear sunset, thus aiding the little house to blend harmoniously with earth and sky. This same shade of blue is used in the grills at the windows, the design of Thunder Bird over the door, and within the house. The beams which project beyond the walls really support the roof, and are not stuck on, as occasionally may be seen when some people attempt to imitate an Indian type of house. There is a parapet all around the roof upon which one

(*Continued on page 74*)



This Indian adobe studio grows naturally out of its site on the mesas

The studio plans afford a large living room, bath and kitchenette



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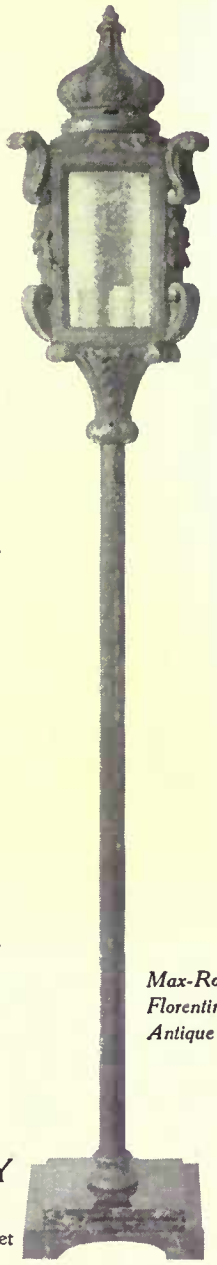
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Some Modern California Architecture

(*Continued from page 72*)

may sit and which forms a wind shield when the roof is used for sleeping, as is often the case. There are supports for the orange and blue umbrellas, raised when the sun is warm, and on one corner of the roof is an Indian jar. Such jars, placed in this way, are always to be seen on Hopi Indian house-tops and contain an offering of food to the Great Spirit. Some people think the jars, with the bottoms knocked out, are set over the chimney to give better draft, but the truer, and more poetical, interpretation is that they hold sacrificial food.

The garden about Dos Cumbres, of course, will be, as it should be, natural, wild, with a touch of the desert in the cacti. Poppies and sand verbenas, white sage, yellow flowering palo verde, blue dalea and beautiful buckwheat will be planted among the chamiso, encelias and eucalyptus which the birds have already planted. The architect, William C. Tanner, as well as the owner, knows through travel and study the lives of the Indians and the country in which they live. They sympathize with the Indian ideals and love of protective coloring, and have made the house beautiful to modern Californians, a pleasant memory of the first men who roamed its wild mesas and deserts.

Adventures In Quaintness

(*Continued from page 41*)

Canton dishes echoed this same color.

The living room, which seemed to be built around its cosy center table, enveloped in a cretonne cover of gold, upholding a practical lamp that invited real reading, laden with books,—this living room was an adorable place. Low bookshelves were fitted below the deeply recessed windows, more flanked the one end of the fireplace, which was breasted into the room at one corner; in between the windows and doors the walls were wainscoted in delightfully paneled ivory wood; above, the wall was a soft yellow, and at the mull curtained windows there were side drapes of old yellow chintz patterned closely with freesias in cream. On the walls there were a few original pictures signed by artists of note; through the windows there were, I think, the most beautiful views I have ever seen. I have stood at one of these windows at evening, with the room black behind me except for the fire on the hearth, with the moon high in the sky shedding magic on the length and the breadth of the marvelous marshes that had, before the full moon, been threaded by silver loops of broad tidal rivers, but which had now become one broad sheet of luminous silver, all the rivers in one, tiny hayricks caught and mirrored in the glory as they seemed to bob on the breadth of the waters. It was here that I read the "Marshes" of Sidney Lanier. It was here that I vowed to wait for my Innisfree.

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(*Continued on page 76*)



Outside stairs give access to the roof. The windows on this side are filled with a simple wooden grill. The rounding of the wall corners is an Indian style. William C. Tanner, architect



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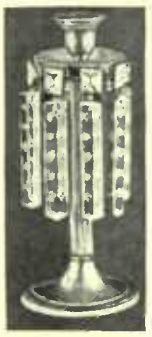


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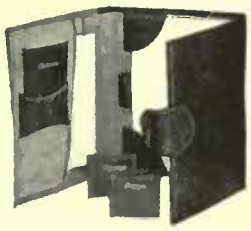
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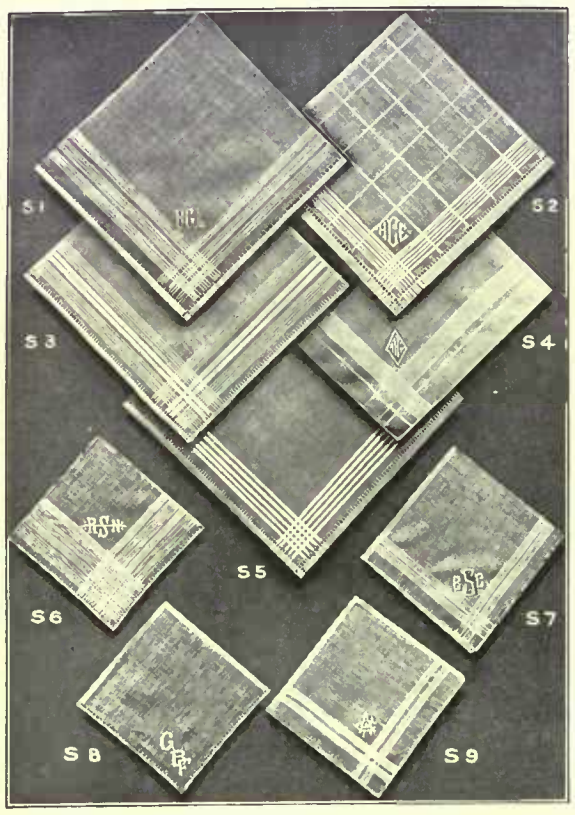
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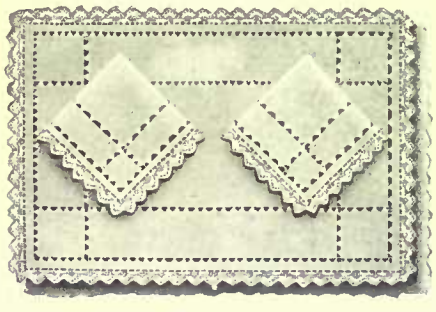
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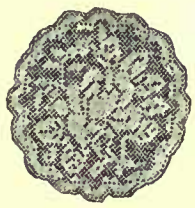
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Adventures In Quaintness

(*Continued from page 74*)

gleaming pewter, peacock pottery, tall candlesticks, stuffs handspun, cases of chains, rings, bracelets and pins, the product of craft jewelers; copper and brass, Spodeware, luster, hand-decorated furniture, and color, luscious color, everywhere! For years I walked through this inspiring spot, where one always lingered and bought something, to the Italian court beyond, and after walking down a path that turned through an arch I reached the green door beyond which a spiral stairway led at last to my studio. This garden was only a tiny city backyard under its mosaics and stucco, but during any long summer it was like stepping into a bit of your dream of Italy, with its plots of green grass, its pebbled walks, its urns of flowers, its pools of golden fish, white pigeons winging about or cooing in their quaint white house high on a wall, mosaic archways and wall fountains; its tiny pergola in the back . . . Just a city backyard, the tiniest place you can think of, but an artist got hold of it, and after you had left the street with its heat waves and clanging cars, if you had a moment you sank into a reclining chair and the soft peace of this garden, and wondered why people always have to go away to be happy and cool in the summer.

However, some days the lure of remote places will get into your blood willy-nilly, and even white pigeons fail to intrigue save as to their wings; and you dream of quaint houses perched perhaps on the bank of some river, with a nearby glade happy with violets, a hammock, and the most thrilling book the gods may send. Primitively lugging your jugful of water up the winding stair from the court fails to satisfy the call of the wild, your fireplace is too easy a thing to light, with neat rows of logs in the wood-box right at your elbow; your walls, albeit the misty gray of illusion, press close on your spirit, and even the orange of your silk curtains fails to arouse: you long for the open road. . . .

"The Ark"

And one day you find yourself trudging an unknown path by a river, with a silver canal at your right flowing by in quiet mystery, blue hills before you, field-patched hills at your back, and in the distance the tinkle of mule bells, the siren-like call of the canal boatman's horn of sea-shell. The moment approaches when you are to come upon the quaint house on the road: you have crossed the canal bridge and rounded the curve. There it is, a long white empty hulk of a thing gazing out at you from between three naïve lombardies, a house as wild and free as a city body could wish for, and you know the minute you see it that it is yours if money will rent it. You nod to it gaily as you pause at its gate.

That was the happiest of summers spent on the canal and the river, and the house was promptly dubbed "The Ark", for not only was its shape almost exactly that of the one owned by Noah, but as his also, it seemed equally at home on water and land. For while there was garden to north and to south of it, and the road on the east, the remaining entire long side of it was built on the wall that formed the wall of the canal, with nary a blade of grass between it and the deep moving water. Sometimes at twilight we would hear the mule bells, and feel the rub of the boat on the side of the house as it was steered round the curve. In the daytime the laden boats, floating deep in the water, would sidle softly by, the sunlight catching the line of drying clothes on the deck and the big red and yellow umbrella over the blue-garbed woman at the tiller. Sometimes a small barefoot boy would be steering the boat, and a man or a woman would be busy in preparing the simple meal over the coals in the stove; at night these coals glowed red in the dark, and the lantern sent beams across the towpath to the trees on the river. From every window in the house except those in the front there were views of wide waters, for the canal and the river were nearly one save for the narrow path trod by the mules and their driver.

Blue waters, blue hills, lordly trees, red earth that was pink in the sun, green fields that turned to burnt orange as the season advanced, white fields and yellow fields, the purple of wild iris that fringed the canal; and as a final glory, the harvest moon that sailed majestically from behind the hill over the river, making a path of moonlight and mystery across the breast of the river and across the canal to our very feet as we sat in the garden.

Cool Quaintness

Every moment that we did not spend in the open we spent in beautifying the inside of "The Ark". I am sure the wives of Shem and Ham did the same. From frightful ogee paper in sad brown and tan our living room walls became satisfyingly ivory, our woodwork we painted gray, our floors the brown of dark walnut. At sales we bought quaint chairs and tables, an old corner cupboard, some wooden beds; such busy days as we had painting and decorating our finds! Should we have yellow chairs, or should we have green? And what kind of curtains?

One year we had English chintz in a small figured design of pink and white at our living room windows. Delightfully quaint were these curtains, happy and cool. The furniture was painted soft leaf green, decorated with wide bands of gray with bright colored posies; we usually found plenty of pink flowers for our bowls; and at mealtime our table was laid with gray crêpe tasseled in green and set with ivory and green Japanese china resembling pottery, while a green pot of roses took the place of the lamp. The living room served for a dining room as well, and pleasant and convenient we found it, with some built-in cupboards on the wall opposite the fireplace, the cool color scheme, and the refreshing views from the windows. When the pink curtains grew shabby, we replaced them with black grounded ones combining blue birds and green leaves with the shaggy pink peonies; and still later with rose, green, black and cream plaid linen. Visitors always remarked on the cool quaintness of the room.

At the top of two gray steps in the living room there was a gray door with an old-fashioned latch that led to the low and wide staircase ascending to the sleeping floor. The bedrooms were large and airy and furnished in the simplest sort of way, with attractive and colorful cretonnes at the windows. The guest room was entirely in white with a black floor and black latches, the curtains were of rose and blue on a white ground. The windows looked straight down on the canal and out over the width of the river: in fact all the windows upstairs gave one the feeling of being on shipboard, except for the luscious green of growing things and the bright clumps of flowers.

Such are the things that may only be found in quaint places. The beaten track is bristling with conveniences, the paved way is full of hustling crowds that commercialize quaintness until it becomes the most blatant sophistication. It is only in the bypaths of the world

(*Continued on page 78*)



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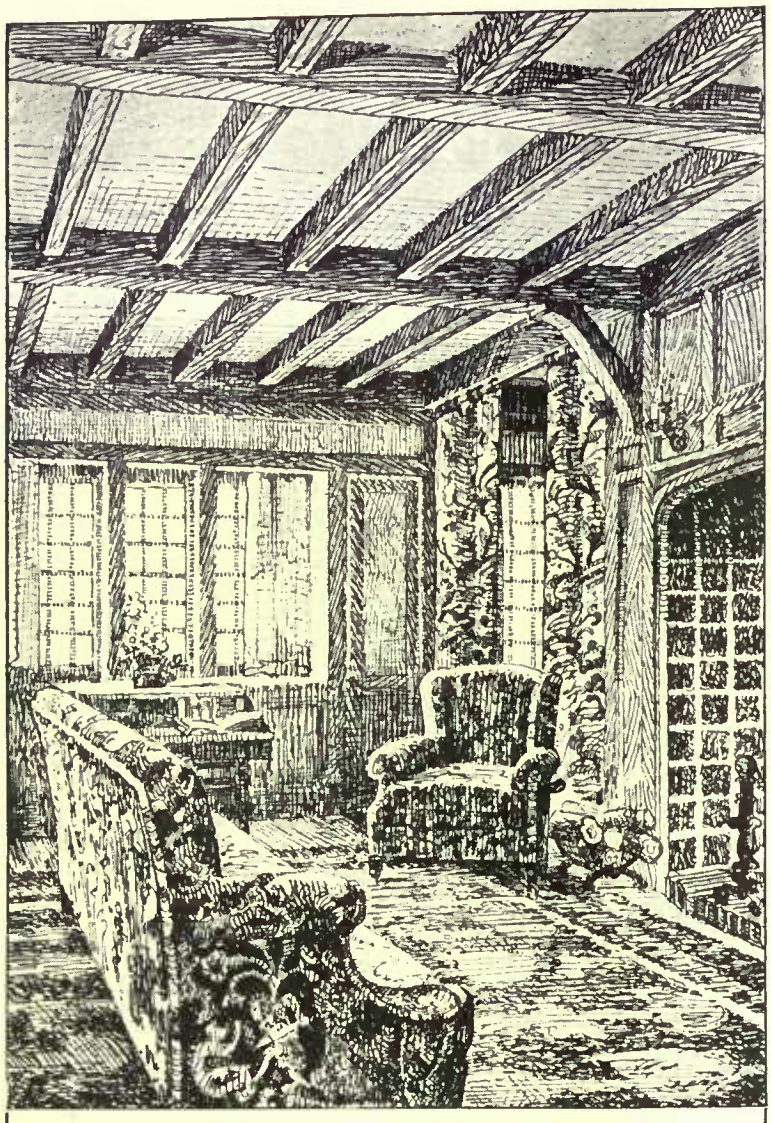
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Adventures In Quaintness

(*Continued from page* 76)

that you find mule bells tinkling musically through the night, spring water sparkling from a pump at the end of your garden, and a swim awaiting you at your kitchen door.

However, the business of life will call, and bypaths may be only refreshing interludes that fit for the following months of stirring endeavor. But one fares forth into the world with a more original viewpoint, a happier mind. Tired after a strenuous day in the marts of the city, one may find rest in remembering so vividly, that almost it seems a new and renewing experience, the sun beating down on one stretched under a green parasol along the sweet warm deck of a slow gliding boat; in feeling again the dark fragrance up the hollow between cool, high, rhododendron hills; in floating luxuriously with the current of the canal past quaint whitewashed houses, rose gardens, and banks of wild buttercups glittering under blue skies.

In City Nooks

In every city, if sought diligently, one is rewarded by finding something odd and worthwhile . . . A low, squat, rough-hewn gray brick building on a narrow bystreet just off the teeming shopping district, designed by an architect to house his own offices, but with the major part divided into complete apartments reached by passing through a gray-walled lobby paneled with French mirrors and leading to the quiet gray elevator at its far side. An exclusive little apartment house, artistic as well as modernly convenient, appealing to those seeking the unusual rather than the sumptious. Many of these folk there be, proved by a five-foot waiting list. Or perhaps one is rewarded by stumbling across a love of a four-story dwelling house in a tiny old street that looks as though it had popped out of a book or a dream: a dwelling long since turned into a semi-apartment place so quaintly artistic and desirable looking that the dwelling back of it has been annexed by a clever sunroom passageway affair shown in one of the drawings. There are all sorts of ideas teaming about that are warranted to make life a gayer business, and none more potent than those providing romance in the otherwise humdrum settings of everyday living.

As one advances in these experiences of quaintness new vistas are opened. Not only do piquant old streets long outgrown call to us with the lure of remodeling, not only does the far summer world beckon us to adventure in homemaking for our weekending husbands and kinfolk; but as we start to travel the road that curves from the door of convention toward all sorts of unexplored venturings, our minds are suddenly opened wide to possibilities we would never have seen before. A way of using the old ivy-grown mill for a fine mansion; transforming the architecturally beautiful barn into a castle in Spain; rehabilitating the bungalow by the brook into our ideal of what a home may well be; building wings, trellises, sinking ponds and laying out the colorful lines and masses of flower gardens.

"The Box Stall"

By all that is enchanting in quaintness, I am now thrilled with the adventure of living in what was once a box stall, so I may constitute a fair judge of what things can be after transition. Few houses could be found nestling among the trees so snugly as mine, for branches literally reach over its roof in protection; apple trees and lilacs peer into my bedroom windows, deliciously purple and pink in blossoming time; cherries bob at the back door; and in winter from every casement Japanesque tracery may be seen thrown against the sky by the bare black limbs of the trees. Approaching the house down the path under the spruce trees, one would scarcely think this tiny place designed for any but casual occupation, so small does it seem in the midst of its guardian foliage; stepping upon the brick-floored portico, one might feel sure that one was experiencing the largest portion of a small abode, for the porch-place, set firmly upon the ground, high-ceilinged and columned, reaches across the entire front of the house. So, we anticipate with glee the effect of our living room upon the stranger within our gates: we always hear in tones of surprise, "Why, I had no idea your house was so large!" as they step over our household.

For inside, the house is planned very commodiously. The living room measures 12′ by 22′, running, as the portico does, across the width of the house, except for a small dining room that is built on at one end. This living room was the original box stall and housed two coal-black steeds; one may still trace the sliding barn doors, one of which is filled in by the Colonial doorway that leads to the porch, the other walled up, though slightly recessed, and could be used for shallow bookshelves, or curtained as a background for a sofa. This last I have done, since from this vantage point one obtains a pleasant view of the large fireplace and the great north-light studio window directly opposite. The windows are a delightful feature in the design of the living room, and are made possible by three sides of the room being detached: high casements are set into the porch side, low casements into the end, and the studio window in the center of the other long wall; a wide doorway into the dining room is cut into the other narrow end of the room.

The Living Room

This living room, beautifully proportioned with its high ceiling, with sand plastered walls, and much ivory woodwork, is distinctive, quite barren of furniture. From the beginning I have had a definite feeling that it should be uncrowded, and as far as actual pieces of furniture go, it is finished. As I desire, I shall replace a few of the things by finer pieces, transferring upstairs those I discard. Charm has grown with the fire on the hearth, sending ruddy reflections onto the ivory Colonial overmantel; with the built-in shelves filled with colorful books, with the flame silk draw curtains at the windows peeping from behind the side drapes of sand colored cloth; with the figured linen on the sofa backgrounded against hanging folds of King's blue; with the soft rose of the lampshades, with the gold, jade green, old blue, flame, sand and orange of squashy pillows placed in the chairs; on the walls with the few paintings, with the Chinese red tones glowing on the inside of the desk.

Don't be afraid to adventure in quaintness: 'tis a satisfying game of the gods, and fits one at last for the fine culmination . . . a dream house come true that has grown with the years. For one day you will find yourself walking with glad footsteps down your own lane of lombardies, lifting the quaint latch of your own door under low eaves. Then be sure that the world will come thundering to your gate and you'll hear the thud of your knocker of brass. For you will have captured that illusive thing which we have come to know as Charm.

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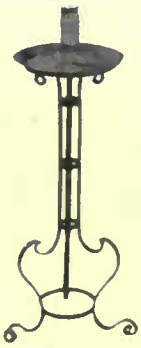
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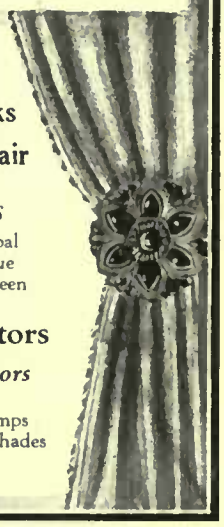
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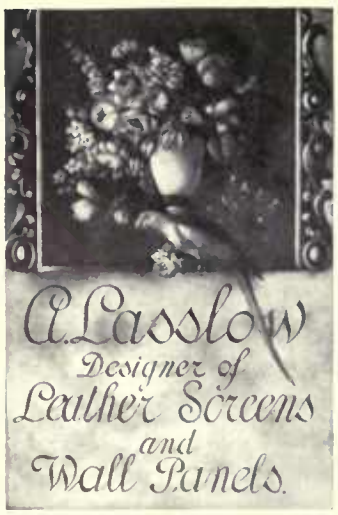
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YOUR DOG AND YOU

This is the second of a series of articles designed to set forth the common-sense principles of dog keeping and training, to the end that dog owners may get their full measure of satisfaction and pleasure from their ownership. The first article, in October, dealt with the selecting and purchasing of a dog.

WHEN your dog arrives, whether he be a puppy or fully grown, he will naturally feel strange in his new surroundings. Likewise he will be particularly sensitive to impressions, doubtless because his nervous system is more or less on edge. The first thing for you to do, therefore, is to make him feel at home and establish a basis of confidence as soon as may be. Also, begin at once to show him that one particular person in the household is to look after him and be looked up to by him as a sort of supreme counsellor and friend.

Now, the quickest way to a dog's heart is through his stomach, idealists to the contrary notwithstanding. So feed the new dog yourself, and feed him at regular intervals four times a day if he is less than four months old, three times if he is between four and twelve, and twice in case he is older than a year. In all cases the heaviest meal should be at night. Clean, fresh, cool water should be freely accessible to him at all times, preferably in a china or other non-metal bowl set in a regular place to which he will quickly become accustomed to go.

A mistake often made is to assume that any old thing is good enough for a dog to eat. As a matter of cold fact, a dog's digestive system is just as delicately adjusted as a human being's, and only a wholesome, well-balanced diet will keep it in proper working order. Where the family is large enough and the dog sufficiently small, nothing is better than table (not kitchen) scraps—steak and chop bones, bits of meat, soup, green vegetables, scraps of bread, gravy, etc.

Never, however, give him potatoes in any form, nor chicken, turkey or other bones which are likely to splinter—the first because they are indigestible, and the second because their sharp points after he has crunched and swallowed them may cause serious injury to his stomach or intestines. These table leavings should be well mixed together, else you may find the dog daintily picking out the meat and leaving the rest.

If for any reason there is not enough of this sort of food, then special plans should be made for the dog's meals. Well-boiled green vegetables, ditto rice, and lean meat he should have even if you have to buy them especially for him. Also a good big bone twice a week, that he may gnaw and so keep his teeth in proper condition. For young puppies, good broth, some bread and milk, a little lean meat, perhaps cooked cereal now and then and puppy biscuits are good. In case an older dog's digestion goes back on him at any time, put him on a diet of finely chopped, raw, lean meat, fed sparingly. In this connection, it is interesting to remember that a dog is by nature carnivorous, and that his wild ancestors lived almost exclusively upon flesh. Finally, keep a supply of standard dog biscuits or cakes on hand, and see that at least one is eaten every day.

The meal hours, place and food being thus disposed of, see that the new dog's sleeping quarters be outside, let them be dry, thoroughly protected from the weather and just large enough for him to be comfortable—this last for the sake of bodily warmth conservation during cold weather. In any case the dog's bed should be free of draughts under all conditions.

For outdoor bedding, clean straw is unsurpassed. It must be completely changed at least once a week, and the box, kennel or other shelter thoroughly cleaned and aired. If fleas become troublesome, sprinkle all the woodwork with kerosene. A coat of whitewash with a few drops of carbolic added two or three times a year will do much to ward off disease germs which might otherwise harbor in the wood.

For at least the first few days after your dog arrives, do not attempt any training, or more discipline than is absolutely necessary. Give him time to become thoroughly accustomed to you, the family, and his new surroundings. Be with him as much as possible, keep him out of mischief by prevention rather than cure, and study his personality so that you will understand all the peculiarities of his individual make-up.

Finally, let me emphasize again the strong advisability—the necessity almost—of his learning to look upon some one particular person as master or mistress. With such a beginning, he will be more easily trained and managed, without in any degree sacrificing his worth as an all-around family pet and companion.

R. S. LEMMON

NOTES *of the* GARDEN CLUBS

THE Summit Garden Club will hold a Chrysanthemum Show in the auditorium of the Young Men's Christian Association, Summit, N. J., during the latter part of October. The schedule will also include flowers other than chrysanthemums which may be in bloom outdoors at that time as well as those grown under glass.

Amateurs residing in New Jersey are invited to exhibit. They can secure a copy of the schedule of exhibits from Mrs. John R. Todd, Chairman of Exhibits, 208 Summit Avenue, Summit, N. J.

All of the garden clubs of New Jersey have been invited to cooperate, and their members will be entertained by the Summit Garden Club during the Show.

The proceeds of the Show will be donated to the "Lest We Forget Committee."

The Chairmen of the various committees are: Mrs. Carroll P. Bassett, Show; Mrs. John R. Todd, Exhibits; Mrs. Allen B. Wallace, Decorations; Mrs. Parker D. Page, Floor; Mrs. William Hyde Wheeler, Publicity; Mrs. Nathaniel B. Day, "Lest We Forget" Booth.

The officers of the Summit Garden Club are: Miss Kate Somers, President; Mrs. Nathaniel B. Day, Treasurer; Mrs. R. A. Wodell, Secretary.

THE Garden Club of Washington, Conn., is one of the younger and smaller Clubs. Mrs. Arthur Shipman is the President. The list of honorary members includes a number of well-known architects and artists, and Mr. Herbert W. Faulkner, author of "The Mysteries of the Flowers." The program for the summer of 1920 consisted in part of an experience meeting; a tour of the garden of one member and discussion of individual problems; a talk on Western wild flowers and our own (with photographs), by Charles E. Holmes; the small garden, by Walter Pritchard Eaton; rock gardens, by Clarence Town; a lecture by Dr. Robert Marius and a talk by Miss Ruth Nichols. The Club is located in a wild, lovely country and the members of the summer colony have mostly small gardens in which they work.

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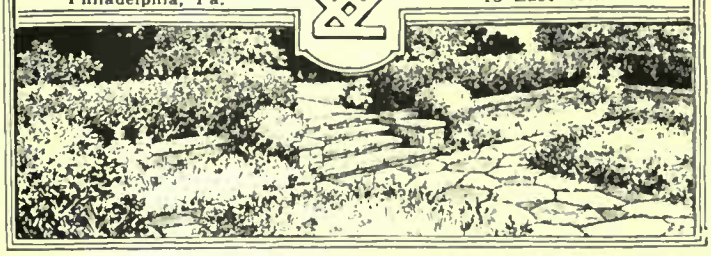
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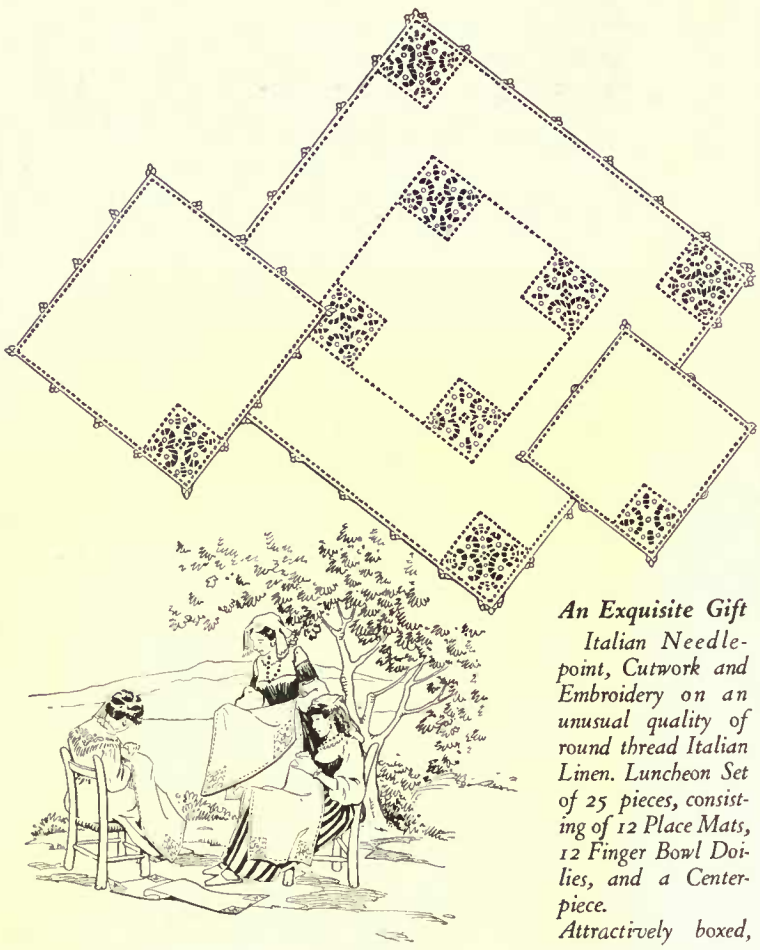


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If You Are Going To Build

(*Continued from page 33*)

chance are your own housewife, you would be delighted to give up the dining room and either save money or use it to better advantage. You will, of course, make the dining corner of your living room close to the kitchen, but you will separate it from the kitchen by a pantry. There will be a door from the kitchen into the pantry and a window from the pantry into the dining corner. This pantry arrangement will keep cooking odors out of the living room, it will also save the houseworker many steps. Wasting steps in any woman's life who is doing housework has come to be regarded as an absurdity, whether that woman is mistress or maid. If you do not intend to do the housework yourself, and the appeal is not a burning one to most women, the more comfortable you make your housemaids, the more you consider their health and strength, the more peaceful and delightful your own life will be, and you will have that pleasant feeling of playing fair.

The Front and Back

As you move from room to room in imagination, you will find it an important matter to decide whether you wish your living rooms at the front or at the back of your house. Many people who have gardens prefer living rooms at the back, with kitchen and house service arrangement at the front. This simplifies the delivery service and the front of the house can be made as architecturally beautiful as though you looked out of the windows from the reception room. Many people in New York are planning their houses this way, for the sake of quiet and pleasure in the garden. In the Turtle Bay section, a place that covers nearly two blocks in New York with a wonderful garden running between the backs of the houses, practically all the homes front at the back, which sounds a little contradictory. The dining rooms and living rooms look out on picturesque spaces, and you enter the garden through Italian pergolas, down graceful concrete stairways and vine-hung porches. There is no way of entering this enchanted place except through the houses, so that it becomes an intimate gathering place for all these garden lovers. The maids' rooms are in the front basement and the kitchens in the center. The whole service of the house is very much simplified by this arrangement, and the maids seem to prefer it to the old way.

The English cottage type of house lends itself to this idea extremely well. The Colonial, with its low casement windows, is not quite so suited to it. In a bungalow the plan is equally feasible. Of course, in a country house with wide entrance halls, where you expect your reception room to open from the hall, the idea becomes impracticable.

Many houses do not have real halls nowadays, merely alcoves, which contain coat rooms. But in certain types of houses, a hall has its genuine use; it makes for privacy in the living room, it brings the stairs down away from the sitting room so that children can have access to the upper floor without going through the rooms where people are living, and if the hall is kept wide and not too long, and has a fireplace at the end, or a window looking out into the garden, and is pleasantly furnished, it can be made a very attractive feature.

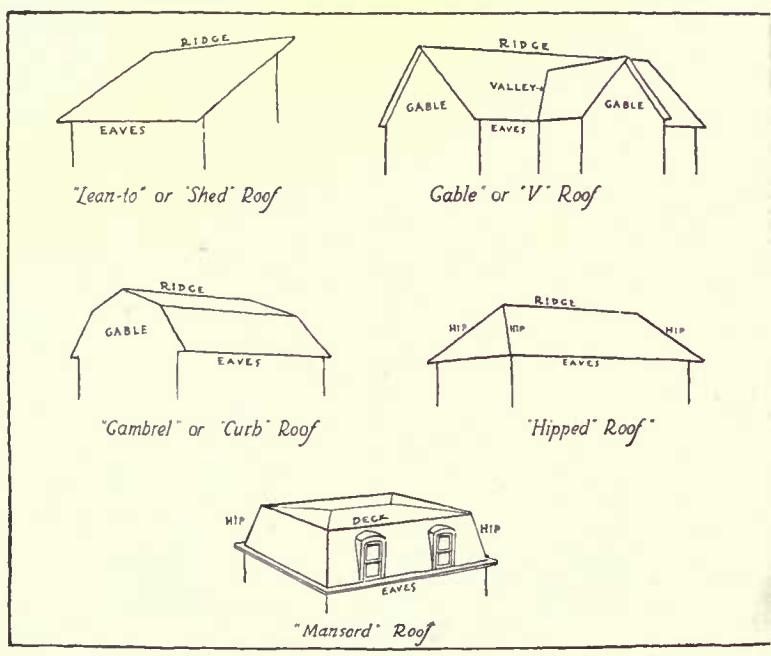
Kitchen Plans

Once you wander into your kitchen you will find it hard to consider other parts of the house. It goes without saying that you will want a modern kitchen, a miracle in sweetness and light, with at least one charming window from which the houseworker can look out into the world, and there must be a floor that will keep clean with the least possible effort, and bright cheerful furniture. You will probably decide on highly enameled woodwork, easy to clean. I am sure you will not want an all-white kitchen, it is so unfriendly. Perhaps you will have corn colored curtains and blue linoleum, and I hope a garden where through the window you can get occasionally "a green thought in a green shade."

The real way to solve the servant problem is to make the kitchen so cheerful and friendly and convenient that neither the mistress nor maid will dislike working in it. The "efficiency of the kitchen" sounds a little appalling, because you can become so terribly efficient that you are worn out managing the system, but no household can be really convenient and hospitable that isn't planned with a kind of efficiency, a system so simple and intelligent that homemaking becomes a pleasure.

It is hopeless to expect men to make

(*Continued on page 84*)



Select your roof as soon as you begin to plan a house. In this drawing you have the five types of roofs most generally used in this country



Sollie Arronson, Owner
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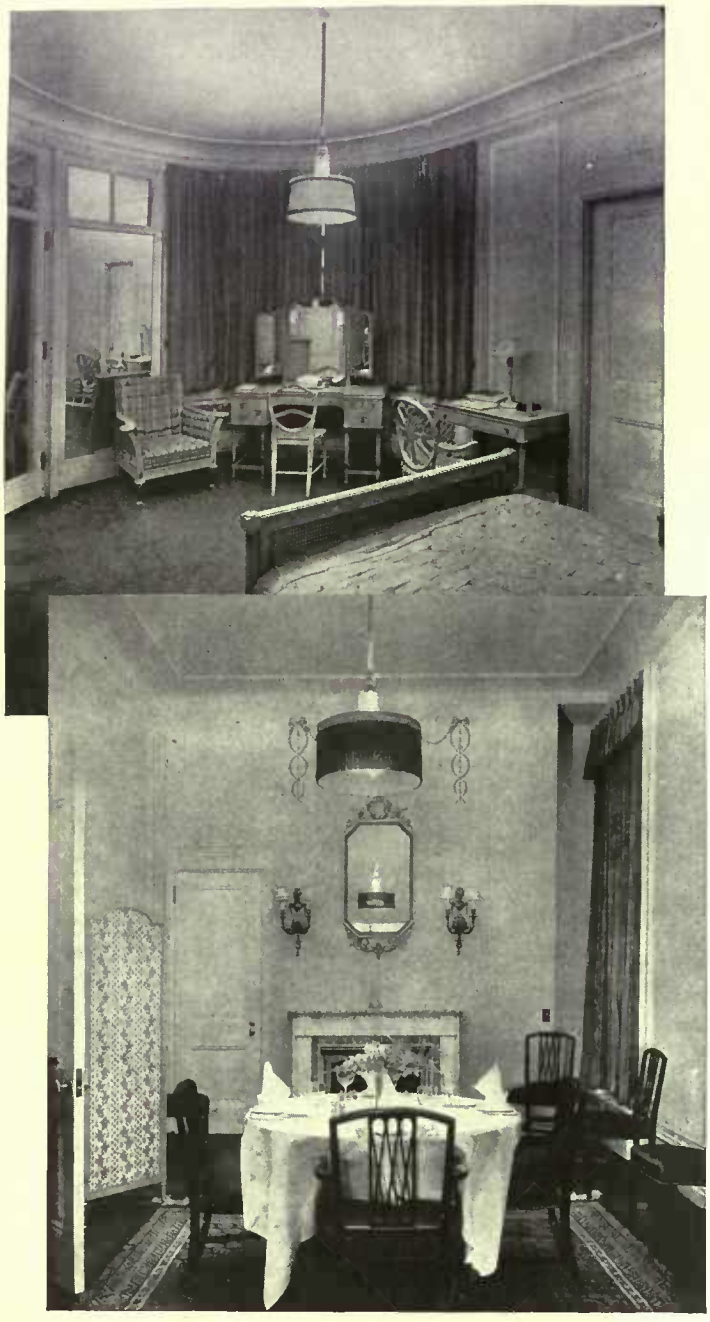
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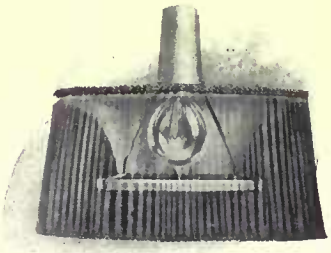




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If You Are Going To Build

(*Continued from page* 82)

a convenient kitchen, the most sympathetic architect is a little bored with this detail. How can he think the height of the sink vital, the nearness of sink to cupboard important, the work table near the refrigerator, an ash chute to the cellar, all a part of the progress of civilization? England has had some bitter lessons to learn because of the strange old idea that the people in the kitchen were automatons, and we in America will have a servant problem until we begin to live democracy as well as play at it. Women have grown justly to detest housework because it took no cognizance of them as potentially happy human beings. With the kitchen properly fitted with electrical or gas devices, with the laundry work done in a cool, dry cellar, with every convenience that Yankee ingenuity has devised for simplifying housework (and what a quaint idea that most of these labor-saving devices should have been created in New England, where a certain average of housewives go every year from kitchen to insane asylum), housework takes on entirely a new aspect. No matter how large your home or how many servants you intend to have, plan your kitchen as though you and your children were intending to work in it, and you will have happy, contented servants.

If your house is even medium-sized you will want a hand elevator which will run from garret to cellar, adding immensely to the convenience of housekeeping. Of course, this is a luxury, but you would not plan a house without some luxuries.

In arranging the upper rooms, once you are upstairs you will think of your own bedroom. The owner of the house should have the best room in it, with possibly a sleeping porch, and certainly a private bath. You will want a good outlook to a lake or a river or the hilltops, and you will want it quiet.

The Bedroom

Do not give the best room in the house to children. It should, of course, be the suniest, and a cozy room with sanitary modern fittings. But I do not think that the spirits of little children are vastly uplifted by looking out over a valley at sunset or a mauve mountain peak at daybreak.

If possible there should be a special bathroom for children, plenty of windows in the nursery and everything as wholesome as can be without the hospital atmosphere. To make sure of sunlight and air in the nursery, you must plan it at the very beginning. The fittings should be simple and gay. A certain emptiness is a good thing for children, a room without much furniture or many playthings. Many children are born with a touch of actual genius and could do interesting and lively things if we would let them, but we prefer to satisfy our own vanity by giving them presents.

If there is a governess or nurse maid, it is wise to have the children's room well away from the homemaker's room, but if there is only one maid in family she must sleep at night, and then the nursery should open off the main sleeping room. Children are apt to be easily disturbed at night, before their confidence in the material and spiritual worlds is established.

Of course there must be a guest room, which can be quite small, as it will be the least occupied of any, but it should be a room with real possibilities of comfort, with a fresh, not too vivid color scheme, a private bath if possible, with ample closet room, and a great many coat hangers in the closet and a good hand mirror on the dressing table. There is no reason why this room should not be on the third floor if that fits into your scheme better, the guests will find more quiet there and you could probably arrange a better outlook from the windows. It is a cruel mistake to have a sad and dingy guest room, your friends come to you either with a great love for you or a great need of you and a bleak, unfriendly, damp guest room is always a blow.

The question of servants' rooms is of real significance. They must be near the kitchen, well lighted and well ventilated, warm in winter, with the kind of furniture that is comfortable for tired women.

Your house must be built with an air chamber over the top floor, if this space is to be used for anything besides an attic or storeroom. No amount of open door and windows or cross draughts will cool off the top floor that is directly under the roof. The expense of an air chamber is not particularly great, and it always makes a safe storeroom.

Window Problems

As you are metaphorically walking about your house, you will decide about your windows, the type that will suit your house, the fittings for them and, if possible, you will arrange for storm windows and doors, because of the great saving it will afford in coal. Before the final plans are made your architect will want your decision about all this architectural detail, not only the type and number of your doors and windows, but the color of paint to be used and the amount and kind of hardware.

I cannot imagine a conveniently planned home without a sewing room. There are times in every home when a seamstress is essential, for the making of simple clothes, the doing over of last year's supply, the making or re-modeling of curtains and draperies, the care of children's garments and for generally keeping things in order. If you attempt to sew in a room that is otherwise occupied, the comfort of that room completely vanishes. A machine must be there, a form for fitting and work tables, and frequently the seamstress may leave an untidy place that cannot be put in order until the next day. If a woman does much of her own sewing, she will all the more need a room that does not demand much housekeeping. Almost every house in the process of designing has some waste space that can be utilized for a sewing room at a trifling expense. However small this room, it must be well lighted, and warm in winter.

Then, The Architect

After all these rooms so necessary for your comfort have been arranged on the different floors and you have decided their relative size, where the stairs are to come down, about the entrance, the fireplace in the living room, ample closet room, etc., your architect will then make you see things more clearly with his own plans drawn to scale and later he will furnish the exteriors and specifications. Read through the specifications most carefully in connection with building catalogues, so that you will know the extent to which the architect has caught your ideas, and can begin to ascertain what it will cost to carry them out. When the building begins, if the architect is away at any time, it will be quite easy for you to oversee some of the details of construction, and you will know with certainty whether the specified materials are being used by the builder. It is a wise thing to have the architect's drawings,

(*Continued on page* 86)



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If You Are Going To Build

(*Continued from page* 84)

a set of blue prints and your building catalogues always at hand in case of any argument about the construction.

It is poor policy to cut the cost of building too much, it is like having a poor surgeon for a difficult operation. You cannot hope for a good house, satisfactory in all its details, unless you have an accomplished architect, a skillful builder and the best building materials. This need of good material extends through the equipment of your house. Your home will never be truly comfortable unless the heating, lighting and plumbing systems are of the best. In practically nine cases out of ten you can save money by having an excellent architect from the beginning; the one time when this may not be necessary is if you can get guaranteed stock plans and turn them over with specifications to a builder with a reputation. One of the sure ways of economizing in building is the use of stock materials, of stock windows, and doors, woodwork and trims. Of course your whole house can be built of stock lumber, but the result is sometimes lacking in a certain distinguished individuality.

It is almost superfluous these days to suggest simplicity in design and construction as well as interior finish and furnishing. Futile ornament is no longer good taste or in style. We build our houses for comfort and convenience, and their beauty must grow out of the right design and the best construction.

OPPORTUNITIES FOR HOUSE PLANS

RESIDENTIAL building continues to lead all others. Of the sum total of all new building done in one month recently, 34% was the construction of homes. Already $450,000,000 worth of homes were reported under way for one single month. It has been estimated that we require at least five million new small houses in this country, houses that are comfortable and practical, well planned and well built. If this is true, a great many thousands of people are going to build in the immediate future. They will want to know all about small houses and about building materials. One way to find out is through the practical, interesting, and often beautiful booklets and catalogues that are being published today, not only the books of house plans but all of the details of building construction. The pamphlets listed here by no means exhaust the list. From time to time these will be reviewed in the columns of House & Garden. The amazing amount of money American manufacturers are investing in service of this kind for home builders furnishes an opportunity for education that has never before been offered the public.

A very practical book for people who are going to build is "*House & Garden's Book of Houses*"—Condé Nast & Co., New York City, publishers. There are over 300 illustrations in this book of houses and plans, garages and interesting architectural detail. All of these houses have been built and many of them by famous architects, so that this book really gives you a survey of domestic architectural progress in this country, as well as inspiration for building.

"*How to Plan, Finance, and Build Your Home*"—This essential book for the person who is going to build is published by the Architects' Small House Service Bureau of Minnesota. If you are planning a home of from three to six rooms which you want to make economical and comfortable, and if you want to know all about building materials and floor plans, and your garden and kitchen equipment, you will find invaluable help in this book. It also gives elevations and descriptions of every kind of material and in immense variety. It is possible to secure working drawings and specifications of any house in this book at a moderate cost.

"*Home Builder's Plan Book*"—This is a new book of plans for small houses published by Rogers & Manson Company of Boston. Fifty designs are shown including prize drawings, and these designs cover frame, brick and stucco construction of four-, five- and six-room houses. The houses are all practical, modern dwellings. It is a significant volume to study if you are planning a house of your own.

Two books of real value to those who are about to build are "*Colonial Houses, 25 Designs,*" "*Stucco Houses, 21 Designs.*" These books contain not only the elevations of houses but floor plans, prospectuses and descriptions. They are published by Henry T. Child, New York City. Very practical houses are shown.

"*Keith's Magazine*" of Minneapolis, Minn., is making a very interesting offer of three books of house plans showing 100 designs, of bungalows, cottages and two-story houses. These houses are all the small, modern designs, and the pictures in most instances show something of the garden planting. Floor plans also are given.

Two books published by Yokot Merritt, Seattle, Wash., are extremely interesting in their illustrations and material. "*Craftsman Bungalows*" is 112 pages of practical, distinctive types of bungalow costing from $1,000 to $10,000. "*Colonial Homes,*" of course, features the old and new Colonial type of architecture. The book is well illustrated and of practical interest to the would-be homemaker.

"*A Group of Small Houses*" published by The House Beautiful Publishing Company, Boston, Mass., gives you an interesting variety of modern houses to select from. A group of four designs has been made to order by a firm of well-known Boston architects and these houses are shown. Working drawings and specifications are available.

If you are thinking only of building a summer camp and yet want it comfortable, screened from insects, and an ideal sleeping place, you should send for "*Away from City Cares.*" This catalogue, published by Togan-Stiles, Grand Rapids, Mich., shows a variety of camps and cottages, delightful for a summer rest, for vacation trips, for week-ends. These little buildings, ready to put up, can be delivered to your lot, any place in the woods, or to a responsible dealer. They save you time and money, and bring comfort and peace.

An interesting pamphlet of houses and house plans is published by the Indiana Limestone Quarrymen's Association, Bedford, Ind. This book shows designs submitted for a competition for detached homes faced with Indiana limestone, and not only are the floor plans given of each house but different elevations and details of construction, which would be helpful to a degree to any builder who wants to carry out an architect's plan conscientiously. The designs of the houses are immensely picturesque, carefully thought out, and the plans comfortable and exceedingly practical.

"*A Portfolio of Face Brick Bungalows and Cottages*" is being published

(*Continued on page* 88)



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We also still have in stock for this fall's trade, in an almost unbroken list of varieties, the largest stock of Brand Varieties in the World and the largest stock in America of the World's Best French, English, and other American sorts.

Peonies can be safely planted until the ground freezes. If you have not placed your order, do so now for you still have plenty of time in which to plant.

A. M. BRAND

FARIBAULT MINNESOTA

Opportunities For House Plans

(*Continued from page* 86)

by the American Face Brick Association, Chicago, Ill. The plans for these cottages have been prepared by competent architects, after careful study into the housekeeping problems of the day. The interior arrangements of all the cottages are not only convenient but exceedingly economical. The houses run in size from three to eight rooms. Complete working plans and specifications for these houses are on sale.

Many problems for the builder and housekeeper have been simplified in *"Building with Assurance"* published by Morgan Sash and Door Co., Chicago, Ill. You will find in this book not only scores of modern bungalows, cottages, Colonial houses and garages, but some extremely valuable material about the arrangement of the different rooms of the house, about various woodworks and stains, about floor coverings, lighting, plumbing and heating—a book you must study if you are going to build.

"The Home You Long For" is the interesting title of a delightful booklet on different types of wooden houses published by the Arkansas Soft Pine Bureau, Little Rock, Ark. This pamphlet is really a series of pages of houses, and with each house is shown the floor plans, and there is an interesting little talk about the finish of the woodwork. These designs are particularly good, showing really fine styles of architecture, with unusually livable detail. And with every set of plans a mill bill is given which will help to get at the cost of your house and assist your builder in making his specifications.

If you are interested in building your house of redwood you should send to the Pacific Lumber Company, Chicago, Ill., for their Information Sheet No. 11 on residential building. This tells the story of redwood in relation to house building. It will incidentally also show you some interesting designs of houses suited to this building material.

"Plans for Minter Homes"—Published by Minter Homes Corporation, Huntington, W. Va., is a pamphlet showing that not only can you find houses and plans ready to use, but the house itself all prepared for your builder to set up. This system of home-getting promises to be labor-saving and time-saving. There is a variety of these houses with practical plans which suit different sites and plans.

"Hy-Tex House of Moderate Cost"—Published by the Hydraulic-Press Brick Company, St. Louis, Mo. This book will bring you a large variety of well-designed small and medium houses. The front elevation is shown in every instance with floor plans and detail drawings, also the cubical contents. The architects who design these houses work with a definite problem, to plan a detached house faced with Hy-Tex brick to build complete at a cost not to exceed $7,500 (pre-war price). The prize houses designed for this competition are shown in this pamphlet.

"Brick for the Average Man's Home"—Published by the Common Brick Manufacturers Association of America, Cleveland, Ohio. This pamphlet contains 34 designs for practical and artistic homes as well as two-apartment houses; one or two garages are also shown. Every house is designed to be built of common brick. Working drawings and specifications available.

"Own Your Home"—National Lumber Manufacturing Association of Chicago, Chicago, Ill. This pamphlet contains a series of designs for wooden houses of the cottage and small Colonial type. Floor plans are shown of each house and in some instances interiors are given. There is much practical information about the starting of a house that would be of value to those who contemplate home building.

A series of pamphlets called *"Better Built Homes"* published by the Curtis Service Bureau, Clinton, Iowa, gives in all 200 houses designed to meet the needs of American people who want practical, comfortable, beautiful small houses. There are four different types of architecture shown: Colonial, English, Southern and Western. Floor plans are given with every exterior, one exterior and interesting detail, also suggestions for the finishing and fitting of the house.

"56 *Touchstone Houses,*" designed by George E. Fowler (5 West 47th Street, New York City) is an interesting collection of modern houses, large and small, that are comfortable, economical and attractive. These houses are planned to help solve the servant problem, hence every step is considered, and space is utilized not for beauty, but for convenience. Plans are for sale, and specifications can be written.

Snapdragons for Beds and Borders

(*Continued from page* 58)

example of how utterly all natural beauty may be driven from a flower by artificial means."

Any open part of the garden is suitable, for snapdragons do not like shade. The soil needs no special attention beyond being ordinarily dug and manured. If planted in a wall, either in the coping or a joint where the mortar is loose, they will grow if the seed is inserted with a little damp soil. When pricking out, remove the leading shoot to make the plants more bushy. If planted in their flowering positions in April they will flower early in June.

Seed sown under glass in March or April will flower the same year from July to October. Because it is usually treated as a half-hardy annual one is apt to forget that the antirrhinum, like the wallflower, is a true hardy perennial, and will grow on for several seasons.

In the garden, on cultivated land, it is necessary to cut them back after flowering, to force the blooms to develop on the young growth and lengthen the period of flowering, and, if the plants are left for more than a couple of seasons, they get over-rooted, and the top growth becomes heavy and untidy, as well as hard wooded. The result is that rough winds and snow often cause the plant to split and lose much of its shapeliness. For front rank beds it is, therefore, advisable to replace them each season. In the North snapdragons require a thorough winter covering.

Allow plenty of room in bedding out, the tall varieties at least 15″ apart, the medium 12″, and the dwarf 8″. This will then permit of side development, and give a much finer effect of color.

While seed from a garden-grown specimen will usually not be found to come true the following season, if it is desired to increase the stock of a particular favorite it is quite simple to grow cuttings. For this purpose young unflowered shoots should be pinched off the selected plants in August, inserted firmly in a box of sand, and kept in a cool place for a couple of weeks; they will form sturdy plants for next season.

The plans give a suggestion for schemes of border and beds in a medium-sized garden. They are arranged to give a subtle variation of colors.



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Middle Plants for the Perennial Border

(*Continued from page* 51)

sown in early spring. Easily cross-fertilized, so does not always come true to seed. Bloom from mid-May until mid-June and grows from 1′ to 1½′.

Butterfly Weed (*Asclepias tuberosa*)—Large fragrant and showy clusters of orange-yellow flowers in July and August. Grows 2′ high, and has many light green leaves which are not very noticeable. Plant should be cut down after blooming and place hidden by other things. May be collected, but plants raised from seed bloom longer.

Canterbury Bells (*Campanula medium*)—Really a biennial and seed should be sown as soon as ripe in order to assure bloom the next year. Good stiff plant with fair foliage. The flowers are bell shaped, about 2″ long, and of colors varying from white, pink and blue. It grows from 1′ to 3′ high. Plant about 18″ apart. Slight winter protection.

Peach-Leaved Bellflower (*Campanula persicifolia*)—Blooms in June and July. About 2½′ high. Graceful stalks covered with cup-shaped flowers which are purplish-blue. Leaves resemble those of the peach tree, very effective. After first period of bloom cut back and it will bloom again in the fall. Propagate by seed, or by division after the flowering season. Plant 14″ apart.

Turtle Head (*Chelone Lyonii*)—Flowers a showy rosy-purple in terminal clusters. Leaves handsome, and plant makes an effective mass about 2′ high. It is best suited to moist places, and prefers partial shade. A heavy mulch of rotted manure will add to the growth and number of blossoms. Propagate by seed, cuttings, or by division in the spring. Can be collected.

Shrubby Clematis (*Clematis recta*)—Broad terminal clusters of fragrant white flowers in great number in June and until mid-July on bushy plant which grow from 2′ to 3′ high. They need a deep rich soil and will be improved by a slight amount of lime. Susceptible to drought. Propagate by seeds sown as soon as gathered, or by division of the crowns. It is also possible to grow cuttings if they are taken before it comes into bloom.

Sweet William (*Dianthus barbatus*)—Flat terminal clusters of small flowers in shades of white, pink and crimson, borne on leafy stems about 2′ high in late May and lasting until July. Should be planted about 6′ apart and is best treated as a biennial because they become scraggly after blooming and wintering. The single white, true pinks, and deep red make vivid color notes, but the parti-colored varieties should be avoided as they are often ugly. Select one or two good clusters and protect them with a paper bag until seeds are ripe. Then sow in July for next year's blooms. Cut down after blooming.

Bleeding Heart (*Dicentra formosa eximia*)—Not as large as *spectablis* and will not die down after blooming but will develop handsome foliage. Grows about 1′ high and has many pendant, heart-shaped flowers of a pleasing pink color. Propagate by division of the crown, allowing a bud to each division. A good plant to hide a spot left by an early blooming one.

Gas Plant (*Dictamnus fraxinella alba*)—An old-fashioned plant which improves with age and develops into a fine bushy plant covered with many fragrant white flowers in June and July. It grows about 3′ high. Prefers rather heavy soil and will do well either in full sun or partial shade. Clumps should not be disturbed often. Propagate by seed or by division, with difficulty. Plant 2½′ apart to allow for growth.

Yellow Foxglove (*Digitalis grandiflora*)—Golden bell-like flowers on spikes which are often 2′ long, rising from a heavy tuft of handsome leaves in June and July. It is a true perennial and blooms more or less constantly all summer if the withered flower stalks are cut. Prefers a rather moist soil and will thrive either in the sun or in partial shade. Plant 18″ apart. Propagate by seed and by division after blooming.

White Day Lily (*Funkia subcordata*)—Large clumps of heart-shaped, glossy green leaves which will hide many ugly bare spots. In mid-August and until mid-September, large, fragrant, white, lily-like flowers are borne in loose spikes from 1′ to 2′ high. Good also for edging down shrubs. Prefers deep, moist soil and partial shade. It also needs plenty of water in the summer or the leaves are apt to wither. Propagate by division in the fall. Plant about 2′ apart for development.

Blanket Flower (*Gaillardia grandiflora*)—One of the most brilliant flowers of the border. It lasts from June through October. Large daisy-like flowers with yellow tipped rays shading to a deep maroon center. Grows to about 3′ high, but is apt to fall over and sprawl. If pegged down will spread rapidly and send up erect flower stalks. Needs foliage of other plants. Color not easily adapted to others in the border. Propagate from cuttings or by division in August and September. Seeds also possible, but does not always come true.

Baby's Breath (*Gypsophila paniculata*)—One of the best plants to fill in gaps. It has a mist-like wealth of white bloom in July and August. The foliage is rather inconspicuous. Grows about 3′ high and spreading. Is excellent for cutting. Any soil in the open sun and air. Propagate by division or by seeds sown where they can get the best possible light to avoid weakness.

Lemon Lily (*Hemerocallis flava*)—In late May and through June the large, fragrant, yellow, lily-like flowers are borne on stiff stems from 2′ to 3′ high, above the slender, grass-like foliage. Any soil and in partial shade or full sun. Likes moisture and is excellent for waterside plantings, or before shrubs. Propagate by division in the fall.

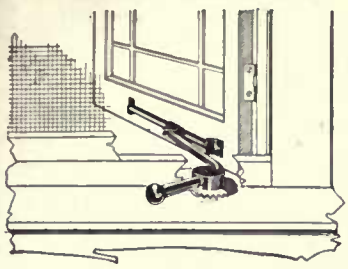
Alum Root (*Heuchera sanguinea*)—One of the most ornamental late spring blooming perennials. Long panicles of dazzling crimson flowers on graceful stems 1½′ high. The leaves are very decorative and form thick, persistent clumps of rich green. Large plants which show signs of weakness should be lifted and given new location, as it does not like to remain more than two years in the same place. Any garden soil and even partial shade are acceptable. Propagate by seeds sown in the greenhouse in March, or by root division in October. Many varieties and colors.

Var. *splendens*—dark crimson—good.
Var. *Pluie de Feu*—free blooming scarlet—good.

St. John's Wort (*Hypericum Moserianum*)—Large yellow single flowers, resembling a rose, in July and through until October, on long, slender, drooping stems 1′ to 1½′ high. Few blossoms at a time, so plant in clumps 18″ apart. Leaves dark green and persistent. Not reliable in New England. Needs winter covering. Any soil, sun or half shade. Propagate by seed or suckers.

German Iris (*Iris germanica*)—Blooms

(*Continued on page* 92)



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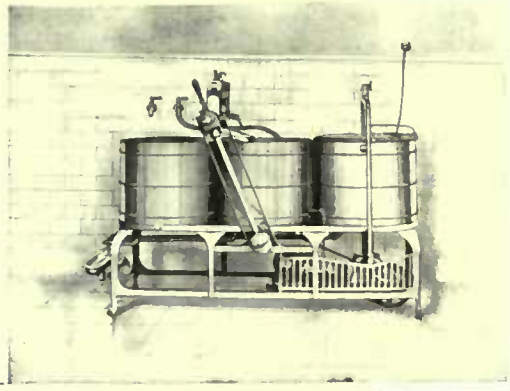
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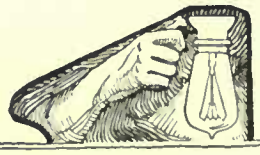
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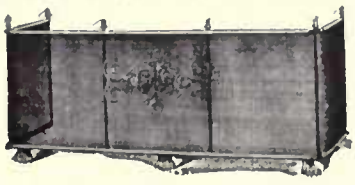
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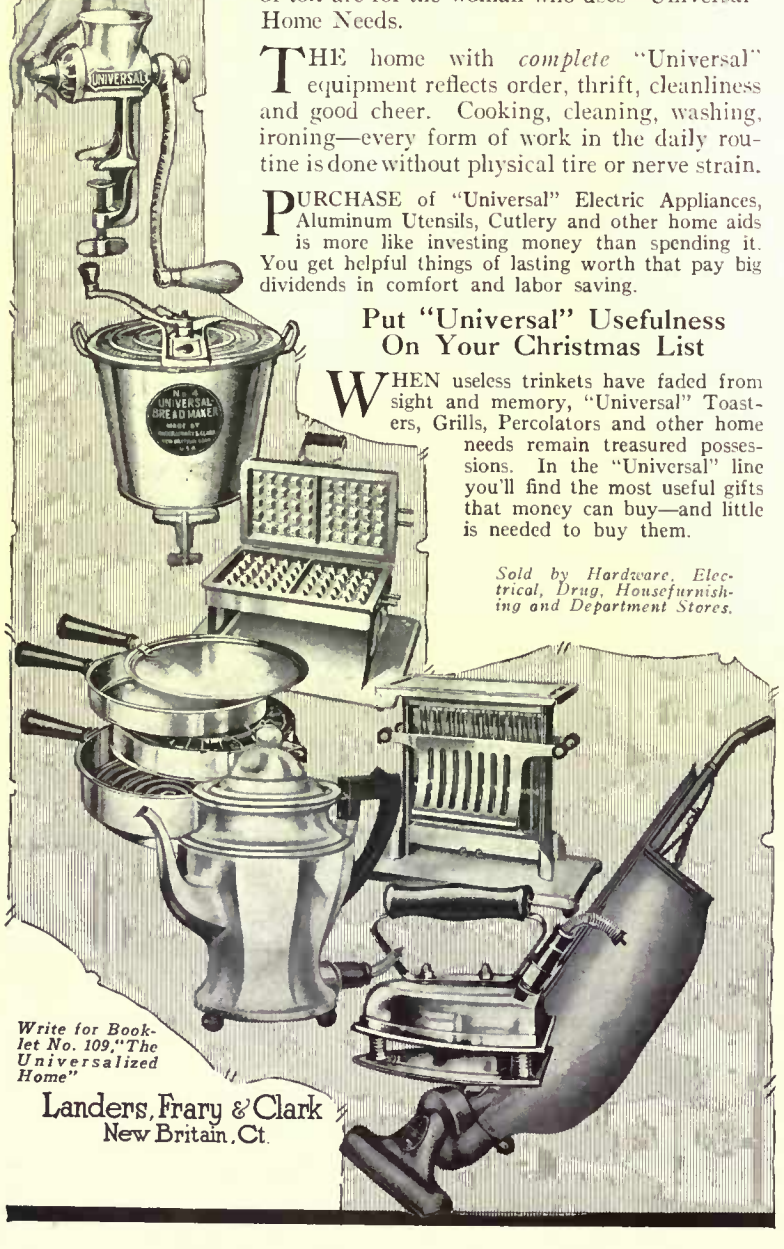
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Landers, Frary & Clark
New Britain, Ct.

Middle Plants for the Perennial Border

(*Continued from page* 90)

in early May and until early June in self colors and combinations of white, yellow, bronze, purple-blues, and lavender almost to rose. Flowers large and borne at the ends of stiff stalks 1½′ high in clusters of four or more. Leaves blue-gray green and rather coarse. Effective for texture, but are apt to burn at the ends after blooming. Then cut back. Any moist soil, sun or partial shade. Propagate by division after blooming. Increases rapidly. Fertilize in fall.

JAPANESE IRIS (*Iris Kaempferi*)—Large showy flowers often 10″ across at the end of stalks 2′ to 3′ high, borne in clusters of two or three. Colors white, blue, and deep purple, sometimes mottled and deep veined. Leaves narrow and grass-like, light green, graceful, and persistent. Late blooming, mid-June to mid-July. Plant needs moisture and sun. Do not disturb often. Propagate by division and plant in early spring or fall. Many named varieties.

SIBERIAN IRIS (*Iris sibirica acuta*)—This iris is valuable in the border because it tides over the early German iris until the late Japanese iris, for it comes the latter part of May and blooms until mid-June. It is a very well formed plant, with a fine foliage, which is 2′ to 3½′ high, persistent, and forms heavy clumps. The flowers are a deep blue and are borne in clusters of three or four at the ends of long, slender stems. Also white variety. Rich soil and full amount of sun required. Plenty of water, especially in blooming time. Propagate by division.

FLAX (*Linum perenne*)—Masses of brilliant sky-blue flowers on a bushy plant about 2′ high in early May and lasting until August. The dainty but very showy flowers are short lived but almost continuously borne. Leaves of little value. Plant needs propping sometimes after rains. Prefers an open situation and rich, light soil. Propagate by seed and division.

LUPIN (*Lupinus polyphyllus*)—Long spikes thickly set with deep indigo-blue flowers from mid-May until mid-June on stalks which rise from 1′ to 1½′ above heavy clumps of handsome dark green foliage. Grows in any soil, even very dry places, except where there is lime. Prefers sun. When once established should not be moved. Propagate by seed and division.

DOUBLE CATCHFLY (*Lychnis viscaria splendens fl. pl.*)—An erect growing plant about 1′ high with scarlet-crimson flowers in short stalked clusters which form tufted heads at the ends of upright stems 6″ to 18″ high. The leaves are grass-like and form good clumps. Resists dry periods. Prefers full sun, and any soil. Propagate by division in early spring. Many other varieties which have different blooming seasons and colors.

LOOSESTRIFE (*Lysimachia clethroides*)—A handsome plant growing about 2′ high and covered in July and August with long terminal spikes of white flowers. Leaves are large and attractive. Remain in good condition long after blooming season. Any good soil and in full sun. Readily propagated by division.

PEONIES (*Pæonia*)—Old garden favorites and numberless in varieties as well as a number of species which have different characteristics and times of bloom. They all do well in the sun, but blooms last longer in partially shaded places. Persistent, handsome foliage, but they have a tendency to have bare feet and should be edged down with smaller perennials. Greatly appreciate well dug-in rotted manure in the late spring, or watering with liquid manure, especially just before time of bloom. Like leaf mould and other fine mulches. Propagated by division after bloom. Set roots 2″ to 3″ below ground rather carefully, and be sure they do not come in contact with fertilizer. Usually requires two or three years to become established. Best time to divide is September or October. It is inadvisable to move them in spring.

ORIENTAL POPPY (*Papaver orientale*)—Gorgeous deep orange flowers in June at the ends of long hairy stems, and above coarse but decorative foliage. Stems 2′ to 3′ high. Foliage forms thick tuft, but as soon as the plant is through blooming it disappears until the cool nights of early fall. Space left should be covered with some spreading plant. Prefers the sun, and any soil. Do not disturb after it is established. Propagate by division or seeds sown as soon as ripe. Plant about 18″ apart.

BALLOON FLOWER (*Platycodon grandiflorum*)—From July until September this plant has many large blue flowers and is covered with curious inflated buds. It grows about 3′ high, and is inclined to flop over unless staked or held in place by other stiff plants. Leaves are good looking and persistent. If the dead blossoms are picked it will continue in bloom. Light winter protection. Propagate by seed or division with difficulty in spring.

Var. *album*. Also a blue and a white dwarf variety.

BLUE BONNET (*Scabiosa caucasica*)—From June through September large light blue flowers at the terminals of stems 2′ to 2½′ high, rising from masses of gray-green leaves which are insignificant and should be reenforced with heavy foliaged neighbors. The excellent color will last as long as seeds are not allowed to form. Any soil, and full sun with a slight protection in winter should secure success. Propagate by seeds, or division. Variety *alba* is also good for white color masses.

MEADOWSWEET (*Spiræa astilboides var. floribunda*)—There are many astilbes on the market and all of them are lovely additions, but this old one with its large, graceful terminal plumes of small white flowers in June rising to the height of 2′ is the best of the smaller varieties. The foliage is dark green, persistent, and very decorative. Plant prefers moist soil and will thrive in sun or partial shade. Propagate by division either in the fall or early spring.

SPEEDWELL (*Veronica longifolia var. subsessilis*)—A fine blue flower, blooming in mid-June and lasting until mid-September. Numerous slender spikes 6″ to 10″ long and rising from a fine bushy plant with narrow green leaves which are persistent. It grows from 2′ to 3′ high. Prefers rich loam and open situation. Propagate by seed or division.





Colonial Butterfly Table

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Leavens Colonial Furniture represents the true furniture of our ancestors. Distinguished by that simplicity of line that has kept the real colonial pieces so well loved throughout generations.

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A double hung window, with any degree of ventilation up to 100% of frame opening. **Zero tight** when closed due to copper weatherstripping.

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Delivered from Factory Complete—glazed, fitted, screened, hung, weatherstripped, tested and guaranteed—ready to set in wall.

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Salt Mackerel

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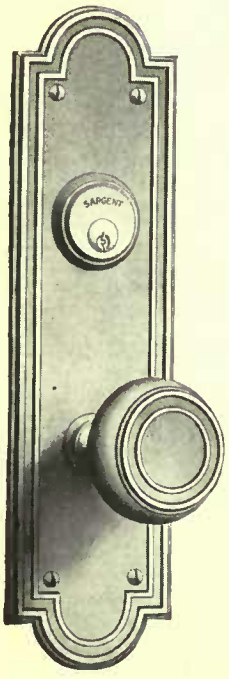
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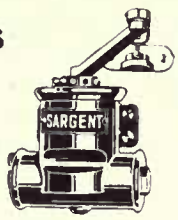
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Doors that stand ajar or doors that slam are equally objectionable. Sargent Door Closers keep doors closed surely but silently. There are closers for light inside use as well as the type for heavier doors.



SARGENT
LOCKS AND HARDWARE

The Culture and Care of Palms

(*Continued from page* 45)

placed in the room, they are very sensitive and delicate. Then they need the warmest (but not the driest) place in the house, as well as continual watering. Very seldom do full-grown hothouse palms become accustomed to the room in which they are placed without injury. They are best fitted to withstand hardships and recover from them more easily if they are brought into the house in the early stages of growth, when they have only developed two or three of their characteristic leaves.

With proper care the fanlike leaves last from four to five years before they begin to die. Should the tips of the leaves become yellow, the yellow parts should be carefully cut off with a sharp pair of shears. If the entire fan dies, it is removed, with the exception of part of the leaf stalk, which still serves the plant as a store room. The outer fans should only die of old age. If the inner leaves die prematurely, then the plant should be taken to a gardener in whose greenhouse they can be reinvigorated. They require expert care and treatment and, while in this state, should not be kept as a house plant.

Fans should only unfold themselves when one leaf surface has completely lifted itself from the sheath of the last leaf. If they unfold prematurely they suffer from either lack of food or decaying roots which have become sick because they have stood in a place unsuited for them.

It is important to keep the leaves damp and free from dust. To do this well they are often sprayed and washed with a soft sponge.

Since the fans give off much moisture the plants should be well supplied with tepid water. This must run quickly through the root balls. The surplus water must not remain standing in the saucer for, as has been said, no other plant root requires so much air as the palm root. Those palms which have the strongest armament of thorns and needles require the largest amount of moisture. Every week, during the time of the greatest growth, which begins with April and ends in August, all healthy palms are given some fertilizer dissolved in water.

Young palms are transplanted every spring, and the older plants only when absolutely necessary. It often happens that the older plants die after they have been repotted. To avoid this mishap they should be taken to a gardener who will do the work. In transplanting, special care must be taken of the roots when removing the plant from the pot. The long, brittle, fleshy roots should never be cut back, since they have difficulty in replacing their root caps when injured. Only when it is absolutely necessary are the injured or decaying roots to be removed. Transplanting is materially aided if the root balls are somewhat dry. Then the roots are less brittle and they will also imbed themselves quicker in the soil. If it becomes necessary to remove the soil between roots and rootlets it should be carefully pushed from them with a small, round piece of wood.

The vent of an ordinary fire-baked porous flower pot receives a good foundation of broken potsherds before the soil is placed into it. This will aid in removing the surplus water from the pot. The soil for the older plants should consist of equal parts of humus and hot bed soil together with a little clay. After this has been brought into the pot the plant is watered until the soil has become soaked and the surplus water flows from the vent. With this arrangement, the soil will keep healthy.

Taking Guesswork Out of Gas Cookery

(*Continued from page* 57)

and gas regulating devices and with each stove the method is explained to the purchaser. Remember that you want a blue flame, that the tip only should touch the utensil and that the yellow flame may mean too much gas and cause smoking or it may mean too little air. Keep your flame so that it is blue, with no yellow or white tip.

Before lighting any burner, try all the gas valves to be sure that they are closed and that there is no gas in the range. If burners pop out close partly the air mixers.

The simmering burner on the new stoves is a great convenience and economy, if the burner is perfectly regulated. In most cases the air mixer must be nearly closed.

Cakes bake unevenly perhaps if they are set too near the front of the oven. Be sure to put them at least in the center or better near the back.

To prevent fish from burning while broiling or baking, grease the gridiron. In broiling steak, if it is thick, place it 1″ from the flame. If not thick, 2″ or 3″. Keep the broiler door open while broiling. Heat the oven for ten or fifteen minutes with the door shut before putting the meat or fish in to boil.

Remember the tip of the blue flame is sufficient to cook; any other flame condition spells waste.

When your burners do not light, they are probably grease clogged. Remove them and boil in a solution of washing soda.

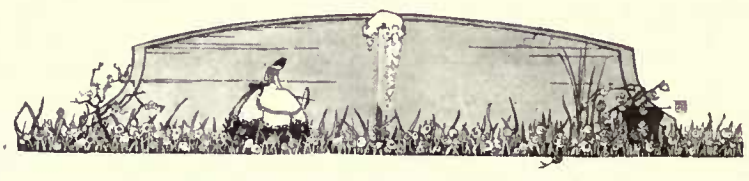
Turn down flame when the substance begins to boil.

Unusual cooking capacity in a small space is really one of the great advantages of the new stoves. Know your space, your family needs and then buy your stove from one of the best makers or order it through your gas company.

Manufacturers have tried to beautify their stoves, but when you buy see to it that you buy comfort first.

A gas range should keep in first class condition for at least fifteen years—that is, if you buy the best and take reasonable care of it.

All kinds of stove combinations can be had: gas and coal, gas, coal and electricity, electricity and gas, oil and electricity, etc. So every taste, every necessity can be met in stoves today. There is but one rule—buy what you need and the best of its kind.





RUBINSTEIN Plays for the Czar

painted for the **STEINWAY COLLECTION** *by F. Louis Mora*

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

HE who owns a Steinway is in the company of the great. Rubinstein, who charmed care from the heart of the Czar of all the Russias; Liszt, to whose home in Weimar came emperors and kings and prelates of the church to steep their souls in the solace of his art; Wagner, the giant of modern music, dreamer of tone visions that are among the most precious inheritances of man; Paderewski, loved as an artist, revered as a man, who played his way across a continent to save his country! These are but a few of the towering figures of music to whom the Steinway has been "not alone an instrument, but an inspiration." In homes of culture the world over; in European palaces of royalty and nobility; in great conservatories of music everywhere, the Steinway is the chosen piano. "There are many good pianos," said a famous critic, "but only one Steinway." And the reason for this is simple—the materials which go into a Steinway are available to the whole world, but the genius which transmutes them into Steinway tone begins and ends with Steinway.

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The humming bird's characteristic feeding habit is to hover before a flower and thrust his bill deep into it in search of insects and honey. So rapid is the wing action that the camera cannot catch it

RUBY-THROATED HUMMING BIRD

MR. WILLIAM L. and Mrs. Irene Finley of the National Association of Audubon Societies for the Protection of Wild Birds and Animals have obtained motion pictures of humming birds in flight, at home and in the act of rearing their offspring. These pictures were made under the auspices of the Goldwyn-Bray studios.

The ruby-throated humming bird is distinctly American. As its name implies, its throat has a metallic ruby sheen, tinted occasionally with green-gold. Its back and wings are a bronzed blue or green and gold.

The humming bird does not subsist on honey, as is popularly supposed. True, he extracts honey from the flowers he visits; but the insertion of his long, sharp bill into the deep chalices of lilies and trumpet vines is rather to find insects which elude other searchers than to obtain honey.

So well armed is the humming bird with his long, rapier-like bill, and so well adapted for swift flight are the feathery wings which move so rapidly that their movement hums a tune, that this little pilot of the skies is unafraid of man or beast or bird. He is no longer than a woman's thumb, but so swift is his attack and so elusive his flight that even the speedy hawk avoids him.

The humming bird builds his nest in the crutch of two branches. His home is made of vegetable down, mullein leaves, or thistle down, all carefully bound together with spider webs and plastered with green-grey lichens to blend the nest's coloring with the limb of the tree to which it is attached. When it is finished, it looks exactly like a small knob on the branch of the tree.

Humming birds add as much to the beauty of a garden as butterflies do, and are also good insect policemen.



(Upper) *The young are fed by regurgitation, the old bird thrusting her bill far down the youngsters' throats.* (Lower) © *H. T. Bahlman. A female ruby-throat brooding. Two eggs are the number ordinarily laid*

House & Garden



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Christmas Gifts Number

BEETHOVEN and Nature

Painted for the Steinway Collection by N. C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! De Pachmann once said: "If Beethoven could hear his compositions played upon a Steinway, he would not know such beauty for his own. Tears of joy would flow from his eyes and run down his cheeks." Though the Steinway was denied Beethoven, it was here in time for Liszt, for Wagner, for Rubinstein. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewski, Rachmaninoff, Hofmann, and their brilliant contemporaries. Such, in fact, are the fortunes of time, that today this Instrument of the Immortals, this piano more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway.
Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York



Residence—Wm. C. Loiblin, Congress Lake, Ohio. Architect—Chas. E. Firestone, Canton, Ohio
Bishopric Stucco Base used on all exteriors

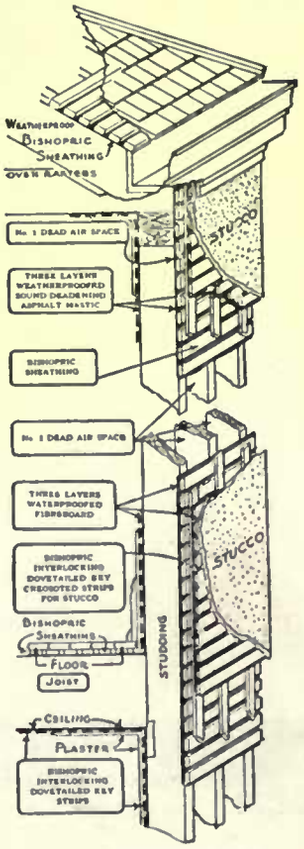
The Stucco House of Superior Quality is Built Throughout of BISHOPRIC

STUCCO is smartest in style and unquestionably the most satisfactory type of house to build today. Stucco lends itself to artistic architectural effects in greater variety than any other form of building construction. The Stucco house is a practical success, also, even when built by old-fashioned methods. Since the invention of BISHOPRIC, however, the stucco house has truly become the house de luxe in every quality that goes to make the ideal home.

A stucco house built of BISHOPRIC is enduring. It will last for generations with no "cost of upkeep." It has extraordinary strength and is impregnable against that insidious yet most dangerous foe to good housing—moisture. Moisture shortens the life of most buildings and imperils the health of the occupants.

A home is a place in which to live—to be comfortable, to sleep and rest and entertain—in which to raise children in health and happiness.

A stucco house, built throughout of BISHOPRIC, as illustrated in sketch at the side, provides the utmost maximum, within practical limits, of comfort. A study of this drawing, showing the *three* layers of asphalt mastic in the walls and the *two* layers of dead air space (the best method of insulation known to builders) and the super-excellent combination of asphalt and dead air space insulation of the floors and ceilings indicates how impossible it is for moisture to circulate. There is no danger of dampness causing plaster to fall, nor is there any annoyance from the transmission of noise from street to house, floor to floor, room to room. Warmth is kept inside in winter and heat outside in summer by reason of those double walls of dead air space and those triple walls of sound-deadening, weatherproof asphalt mastic.



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572 Este Avenue (New York City Office: 2848 Grand Central Terminal) Cincinnati, Ohio

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This is an appealing example of the beauty of the Brick home. In this case, value is more than skin deep. Back of the beautiful face brick are common brick, making a wall of integrity unchanging through centuries—comfortable and fire-safe always. The best value that dollars can buy

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THE COMMON BRICK INDUSTRY OF AMERICA
1303 SCHOFIELD BUILDING, CLEVELAND, OHIO

The Ideal Brick Hollow Wall

An Attractive Brick Home for the Price of Frame

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The 8-inch Ideal Brick Hollow Wall is just as substantial as it is attractive

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If you are thinking of building a home, don't fail to secure "Brick for the Average Man's Home." This is a book of new and original designs for two-story houses, story and a half houses, bungalows, cottages, and two-apartment buildings. Exterior view, floor plans, and description of each design given. *Working drawings are available for each design.* 72 pages, beautifully illustrated, $1.00 prepaid.

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You can secure both these books from The Common Brick Industry of America, 1303 Schofield Building, Cleveland, by whom they are published. The nominal price asked is to cover printing and distribution cost only. The best plan is to enclose $1.25 and get both books.



The Cheyenne, one of the 35 small house designs shown in that most interesting volume, "Brick for the Average Man's Home".



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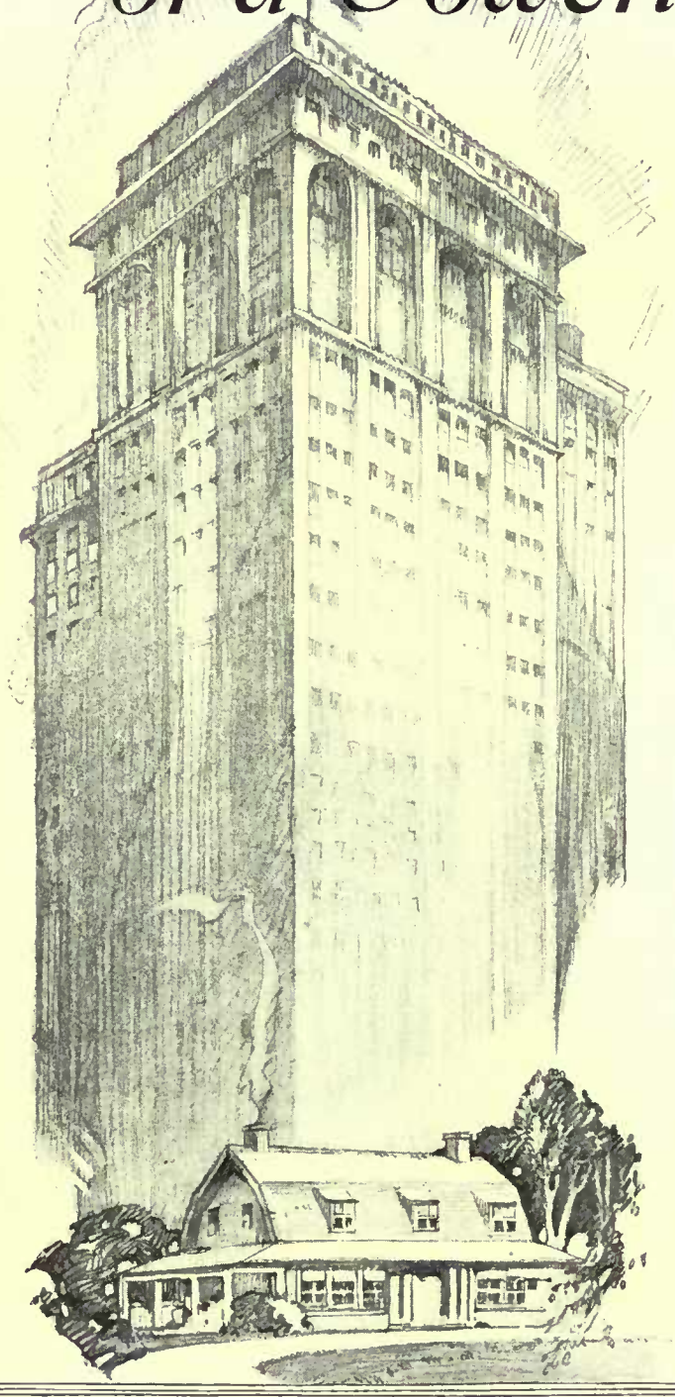
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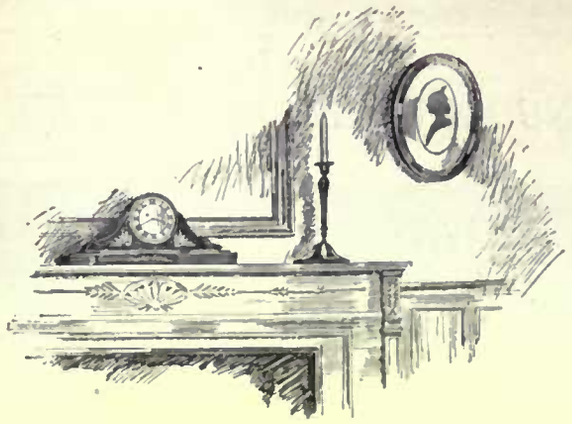
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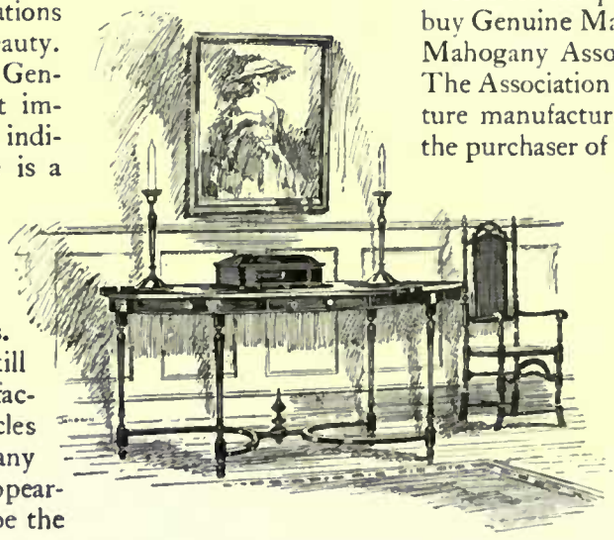
YOU have seen quaint Mahogany tea-tables and writing desks at which Beaux in small-clothes and Belles in brocade have played their parts. The polished surface of the Mahogany has reflected powdered hair and patches. The legs, maybe, are scratched by the spurs of men who rode their last thoroughbred two hundred years ago. And have you ever thought that the children of your children's children may, sometime, reflect that you, too, enjoyed the beauty of the Genuine Mahogany furniture you are buying today?

* * * *

The pleasure of owning Genuine Mahogany furniture is not yours alone. Like sterling silver and old lace, its presence bespeaks refinement and good taste and it is admired by your friends. But, after it has served *your* purposes, future generations will still admire its beauty. That is the wonder of Genuine Mahogany. It improves with age. It indicates that good taste is a precious jewel, good at any time or place.

Another charm of Genuine Mahogany is in its distinctiveness. It lies beyond the skill of any furniture manufacturer to make two articles of Genuine Mahogany furniture alike in appearance. The form may be the same, the design may be the same, the wood may have been taken from the same log, but the wonderful diversity of grain is such that no two tables, chairs or desks ever look quite alike.

No other wood possesses the individuality of Genuine Mahogany. It is the aristocrat of all woods. Styles may come and go, fashions may change, but Genuine Mahogany furniture is always in fashion and never out of style. But, just as an imitation diamond is inferior to the real gem, so is imitation Mahogany. It may resemble the Genuine for a time but the deep mellowness, characteristic of Genuine Mahogany will never appear; neither can inferior furniture withstand atmospheric changes or the hard usage that the most carefully kept furniture must undergo.



It is for the purpose of enabling you to buy Genuine Mahogany furniture that the Mahogany Association has been formed. The Association will co-operate with furniture manufacturers and dealers to insure the purchaser of furniture getting a square deal. Good furniture can be made of other woods but—when you ask for Genuine Mahogany and pay for Genuine Mahogany, you should get Genuine Mahogany.

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For whatever purpose used, whether fine interior woodwork or "worth-while furniture," American Walnut combines inborn beauty with *permanence,* infinite variety of grain, rich *natural* color tones which harmonize with all decorative schemes, and age-old resistance to warping, shrinking, swelling, etc. "The Cabinet-wood Superlative" is no idle phrase.

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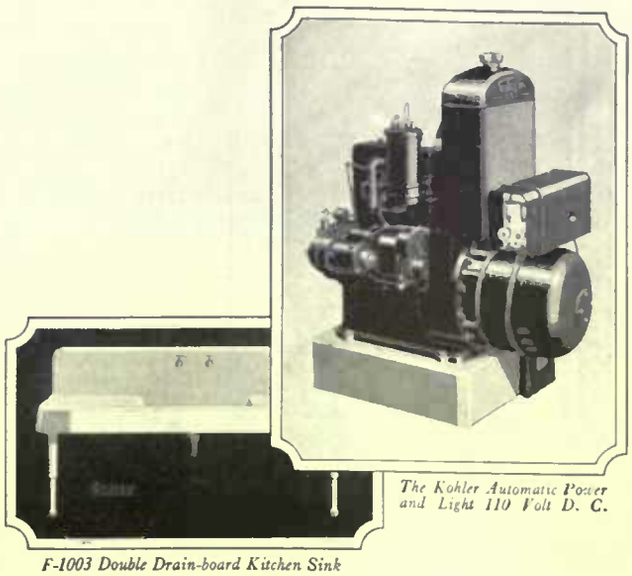
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WHAT YOU CAN DO IN DECEMBER

A Personal Message from Henry Hicks

THE approach of Christmas awakens memories that hark back to our tender years. Not for much fine gold would we part with these memories nor the picture we have of happy hours spent around our family Christmas tree, amid the warm glow of the Christmas spirit alive in the hearts of all humans on Christmas morning.

A living tree, like a human being, develops character and associations that grow with the years. It always made us feel sad to think of folks burning the tree hallowed by Christmas associations.

My father and grandfather were nurserymen. We had a *living* Christmas tree in our home each year. I want to tell you how you can have a living Christmas tree in *your* home, and what joy it will create increasingly, year after year.

Evergreens are wide-awake all winter in our nursery and I will ship you one or more with ball of earth burlapped to the roots to protect in shipping and assist them in their growth after transplanting to their new home with you. A Douglas Spruce three feet high will cost you $3.00. One four feet high, three-foot spread, costs $5.00. Five feet high, three-foot spread, $8.00. Six to eight feet high, four-foot spread, $15.00. A Nikko Fir, pure dark green with spaces between the branches just right to hang the Christmas tree decorations on, is another choice evergreen for this purpose. One foot high, $1.75; 3 feet high, $6.00; 5 feet high, $10.00.

Pick out the size you want, send your check, and I will ship to you so as to reach you in time for Christmas. After the Christmas holidays are over, take the tree, tub and all, and plant it with due ceremony from the children there on the lawn where it will serve to remind them every day of the year of the Christmas spirit. Next year you can dig it up—tub and all—and bring it indoors for the Christmas season in each year thereafter. Its associations will increase and the "family Christmas tree" produce joy far beyond its cost.

Just about now, you'll be making plans for your gardens and grounds for this winter. You need a copy of my book "Home Landscapes"—commuter's edition, to help you. I've just published a new edition with charming pastel illustrations in color of some of our fine Long Island gardens; Miss Mary Helen Carlisle is the artist, and she has true garden feeling in her work. Let me send you a copy.

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(Signed) HENRY HICKS

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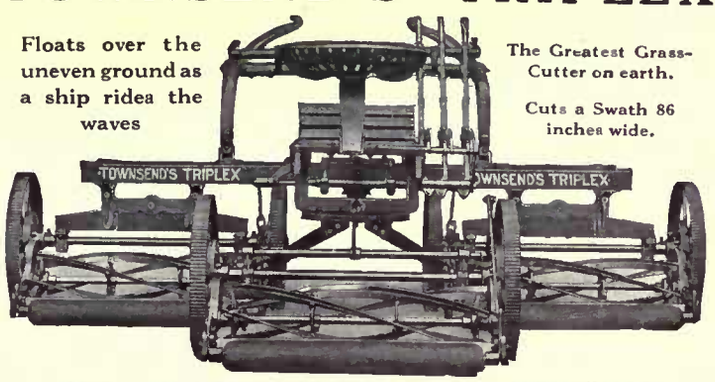
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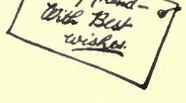
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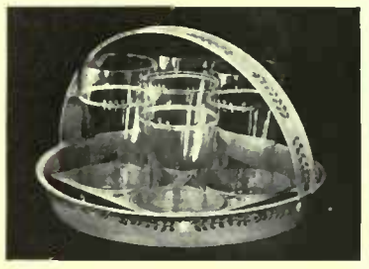
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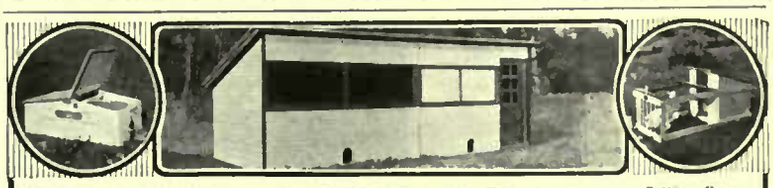
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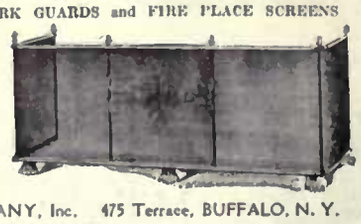
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House & Garden

THE JANUARY BUILDING NUMBER

AT an exhibition held in New York last year an association of French chefs made a remarkable display of their culinary genius. There were dishes garnished with roses made from beets and crouching stags carved out of lard and a bewildering array of dishes so beautifully arranged as to make a gourmet out of a hardened dyspeptic. But the greatest show of all was the pastry—a long table a hundred feet long, with plate after plate of little cakes, each plateful different in color and shape and decoration. Standing before that table one wondered what would ever happen if he ever really got his fill of French pastry! He'd probably never eat it again.

That's just the trouble with getting one's fill of anything: the appetite for it disappears. That would be just the trouble if House & Garden could print in one issue every conceivable kind of house and room and garden that its hundred thousand readers could desire.

But we do manage, by careful selection, to present quite a variety in each number, and judicious readers, not desiring everything at once, enjoy the pleasant experience of having their appetites constantly whetted.

The January Building Number, with which the printers will be struggling whilst you read this December issue, contains a great variety of houses for a great variety of people. For those who dream of a country place remodeled from an old farm, there are pages on precisely this subject. For those who desire a stone house in the newest architectural style, there is a remarkable design by Mr. Bertram Goodhue. In the Group of Houses are small and medium size structures of stucco and brick and shingle. The prospective builder will be delighted by the article on windows and the display of unusual examples, by the clever arrangement of china closets and by the designs for kitchen entrance rooms.

Decoration and gardening are equally necessary to the completed house and one should make plans for them at the same time the house is being planned. If your purse affords it, stretch the string to include a greenhouse so that your gardening need not stop with October frosts. Learn where your seeds come from, read up on flower and other planting novelties, study the small city garden plan for a hotbed, design that shrubbery border. All of these topics are considered in next month's pages.

Ideas for decoration are equally abundant—color schemes, and a study of the use of black and a Little Portfolio of five charming rooms.



This is a picturesque corner of one of the houses shown in the January issue

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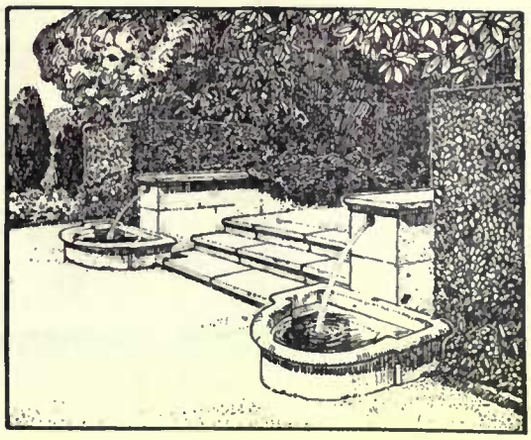
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Tebbs

A HOUSE SET IN THE WOODS

Next in loveliness to a city set on a hill is a house set in the woods, a house that one comes to through a shadowy avenue of tall trees, a long, low house of formal lines contrasted with the informality of the forest about it. This is the peculiar charm of the home of Mrs. Flora C. Zinn, at Gordonsville, Va. The estate itself consists of about forty acres. All save the clearing for the house is left undeveloped. Here stands the house, with its garage and service quarters set in close proximity. These various elements are united into an architectural composition by brick walls, terraces and treillage. Although the house is newly finished, its planting—as will be seen by other views on pages 22 and 23—gives it an appearance of age. Griffin & Wyncoop, architects



LITTLE FRENCH GARDENS

The Formality That La Notre Gave Gallic Garden Design Is Still Evident In These Modern Schemes For Small Places

HENRI CANCALE

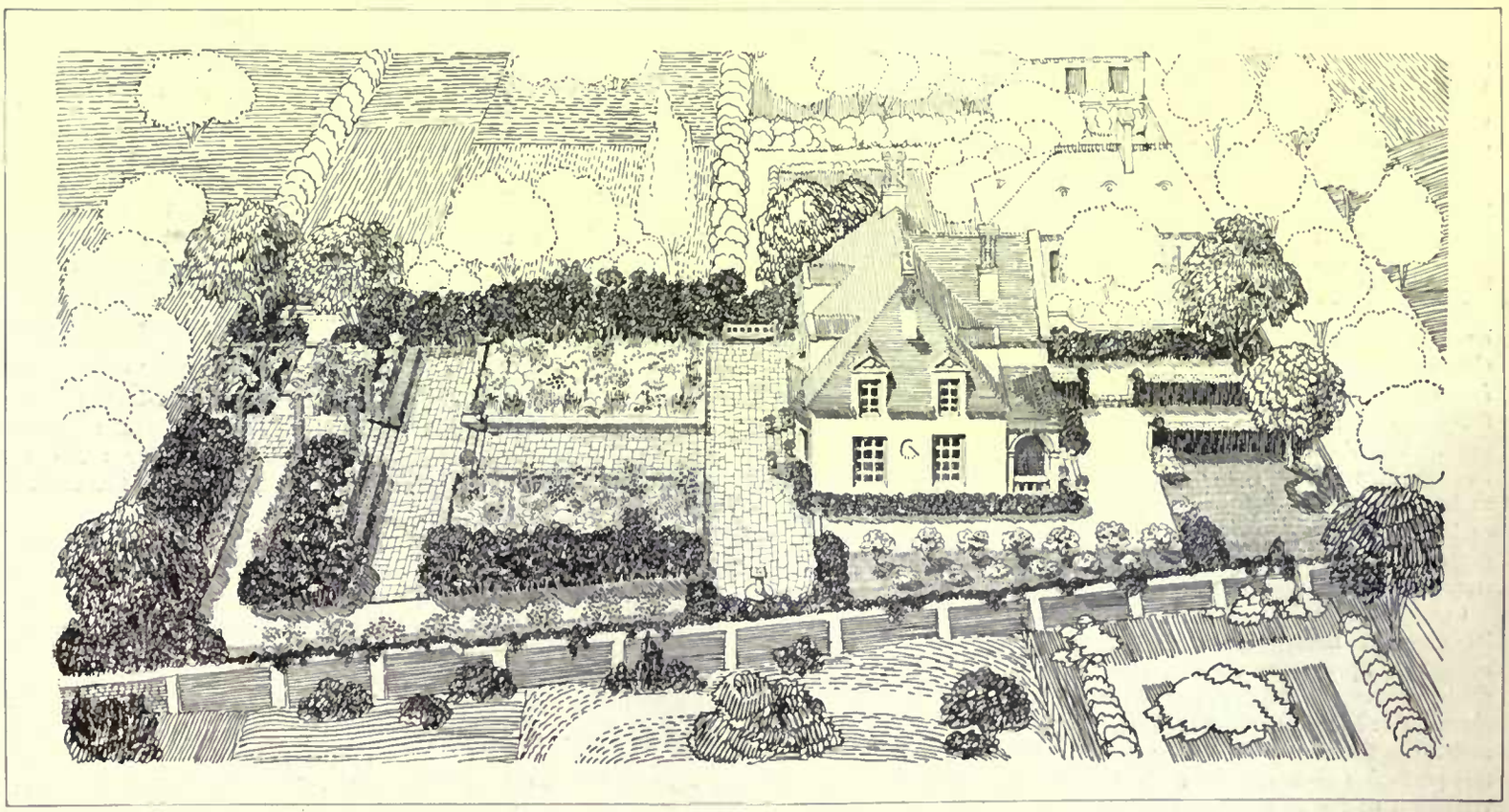
ALTHOUGH there are fashions in gardens—just as there are fashions in clothes and the manner of serving dinner—each nation would seem to have developed its own individual expression of these styles. English gardens are quite distinct from those made in America and the gardens of Holland and Germany are equally distinct from those in England. Each may copy salient points from the others, but the general atmosphere will not, cannot be entirely genuine and native even though the design be faithfully copied.

Thus far American garden lovers have been more interested in flowers than in garden design, and, save for a few rare instances, the American people have not yet produced a landscape architect who would set a definite style that could be called American. The nearest we approach to it is in our naturalistic planting which is, in a way, a second cousin to what the British call wild gardening. Naturalistic planting is enjoying a great vogue at present and it doubtless will leave a definite mark on American gardens. But no permanent mark can ever be left until lovers of gardening in America extend their interest to include garden design.

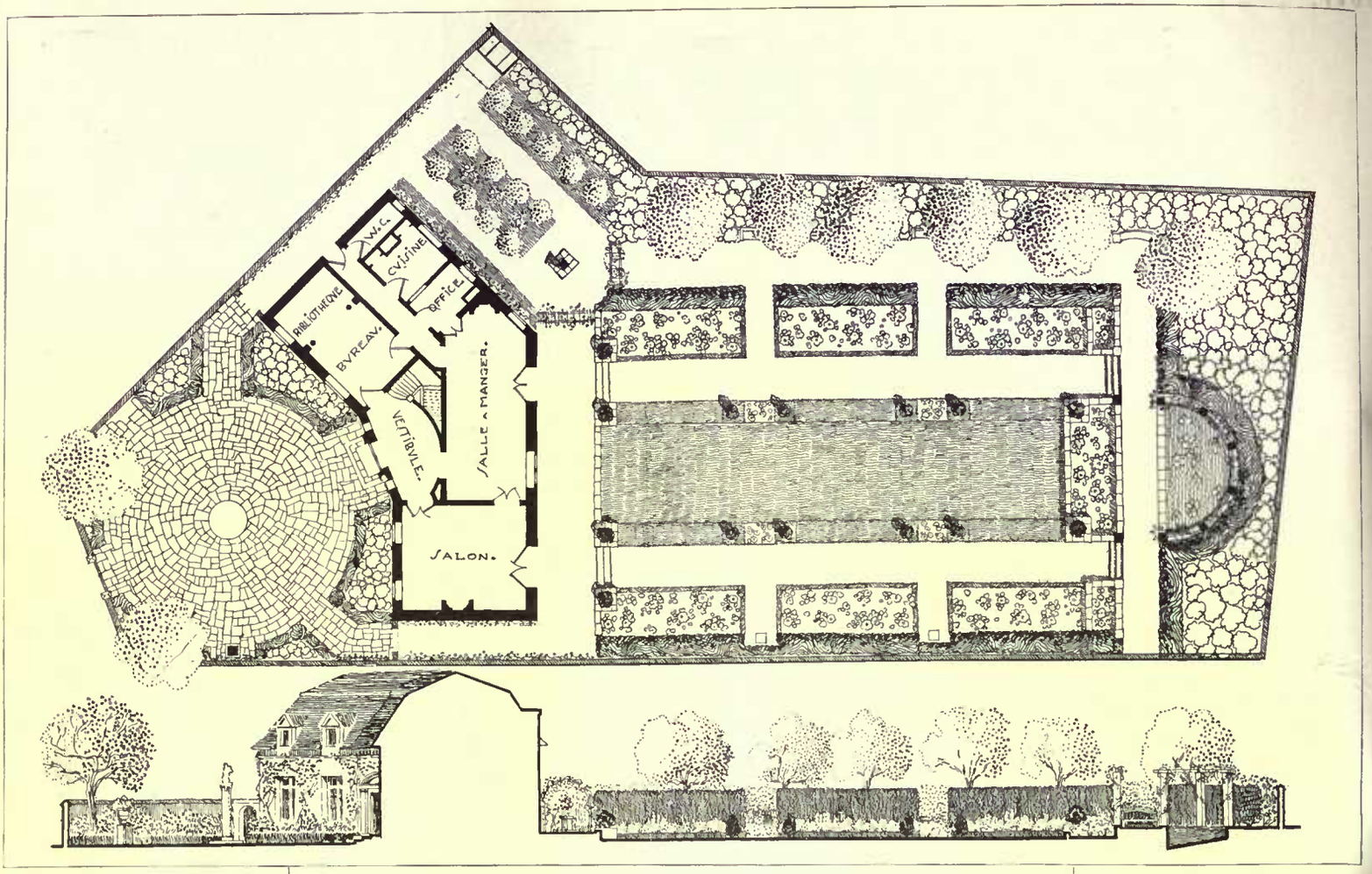
It is one thing to be interested in the cultivation of flowers, trees and shrubs and quite a different thing to study out the manner in which these elements can be so disposed about a place as to form agreeable compositions.

Our heritage being too new, we still borrow our compositions from the experience of older peoples. We have taken the herbaceous border from England, architectural garden features from Italy, but as yet there is little evidence of our having drawn on the inspiration of the French.

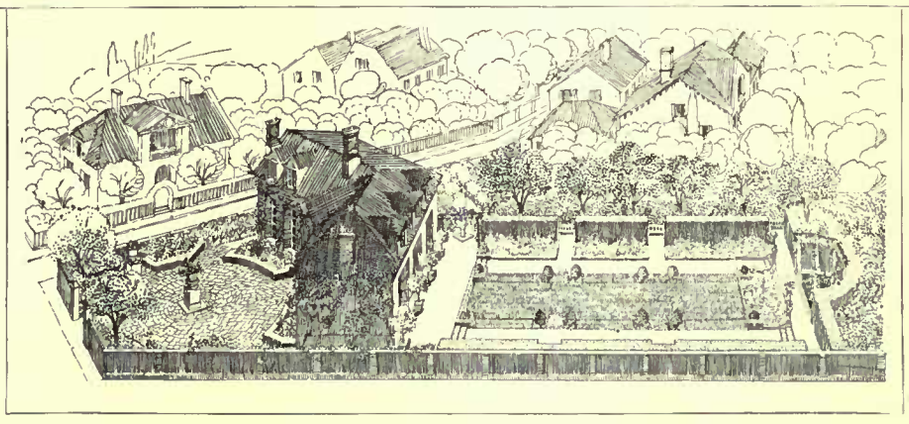
The standard for French gardens was set when La Notre laid out Versaille. Gallic garden design has ever since manifested that influence to a greater or less degree. It is formal, to begin with; it is a garden that needs to be enclosed; it is, above all, a garden to walk in rather than one in which to live. It still has about it the atmosphere of fine folk in fine costumes, which is simply another way of saying



This plan for a suburban property, designed by J. C. N. Forestier, provides a series of three terraces in the rear. The first contains broad flower beds, which form the immediate view from the living room windows. Thence, along the broad pavement up the steps to the pergola at the rear wall set in a background of massed shrubbery. A high wall encloses the garden, giving perfect seclusion



Two gardens are developed on this irregular property—a forecourt and a formal garden in the rear



A formal garden in such a small space is wholly desirable and possible for suburban development in America

that it is French, since the French are a people who mentally and spiritually are constantly in costume. Whether it is the small garden of today or the classic examples of the past, the French is a fastidious garden laid out with a fine economy of space and a rare appreciation of vistas. It is, in short, an elegant extension of their homes.

The strange ideas of democracy that we harbor in America do not as yet permit us to enclose our gardens. We rather enjoy gardening *in coram populo*. We make our gardens for the passer-by as well as for our own enjoyment. The French, on the other hand, make their gardens for the owner and such friends as he may invite to inspect that garden. He encloses it with a clipped hedge or a wall that gives it a definite boundary and sets it apart from the surrounding world.

Once a garden is enclosed, the problem of its design becomes a serious study in the values of space. Spendthrift American notions are doubtless responsible for our disregard of space. The French have set themselves a limit and make the most of it. In accomplishing this perfection their gardens are a logical development of the architecture of their houses. Each window has its definite, studied view. A seat or pergola stands at the end of that view not because it affords a place where one may sit but because it terminates the view.

Although some of the subtlest blending of flower colors have been created by the French, the popular taste is for flowers bold in tone. Those delicate shades we know as pastel do not find as much favor among average French gardeners as they do in America. The fundamental beauty of their gardens lies in the design; the mere form of it is beautiful in itself —beautiful in its paved walks, its arbors, its enclosing wall or hedges. The space reserved for colorful flowers is a minor part of the general layout. Color is concentrated in small areas. Consequently strong color is used. It is not unusual to find scarlet salvia and purple ageratum massed side by side in French gardens—a combination that would throw many an otherwise sane American gardener into paroxysms of horticultural anguish.

The three little French gardens illustrated here are designs by J. C. N. Forestier who, it will be remembered, laid out the famous roserie of the Bagatelle and is now in charge of the park system of Paris. M. Forestier is eminent in his profession. His recent volume *Jardins*, from which these three examples are chosen, show creations of his in various parts of France and Spain. His solution of these three small problems offers an excellent opportunity to study modern French garden design. They contain, moreover, many suggestions that might well be adapted in laying out American gardens of this general character.

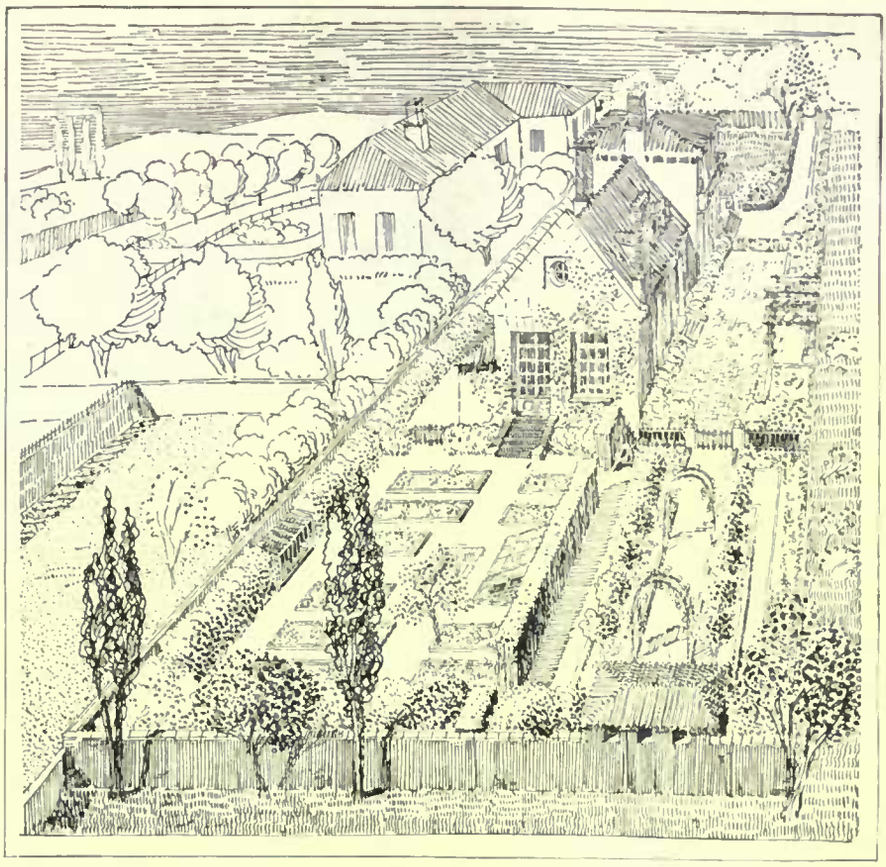
The first is a garden obviously for the suburbs, with the house set well back from the road, giving it a front yard and assuring a certain amount of privacy for the owner. Flowers in masses here afford the relief of color.

The main garden lies behind the house. It is developed on an axis extending from the living-room to a middle point in the rear wall, where there is an arbor. This wide central alley has two changes in grade, making the garden a series of three terraces. On each side are wide beds for flowers, with low edgings of clipped box. The immediate outlook from the windows of the living-room is this mass of color, with two rising terraces behind it formed of shrubbery. The house terrace terminates at one end in a curved bench and at the other in a sun dial. Save for a small space in front

of the house there is no lawn. Pavements and steps are of broken stone slabs. The garden is enclosed by a high wall over which vines are trained.

While the initial cost of such a garden would be appreciable, its upkeep would not be expensive. If the land at the rear of the property is flat, one might use the earth taken from the house excavation to form the basis of these terraces.

The second garden is for an irregular lot situated at the meeting of two roads or streets. Here again the house is set well back from the street line, with a forecourt. The main front axis runs from the vestibule to the front gate, with a piece of statuary or specimen plant forming the center of the circle. A wide pavement runs around this, and there are formal beds filling the outer rim. The house is so shaped as to enclose one side of this forecourt. A high wall fences in the entirety of the lot.



The various divisions in this narrow plot are characteristic of the French economy of space. Vegetables in beds are an attractive feature

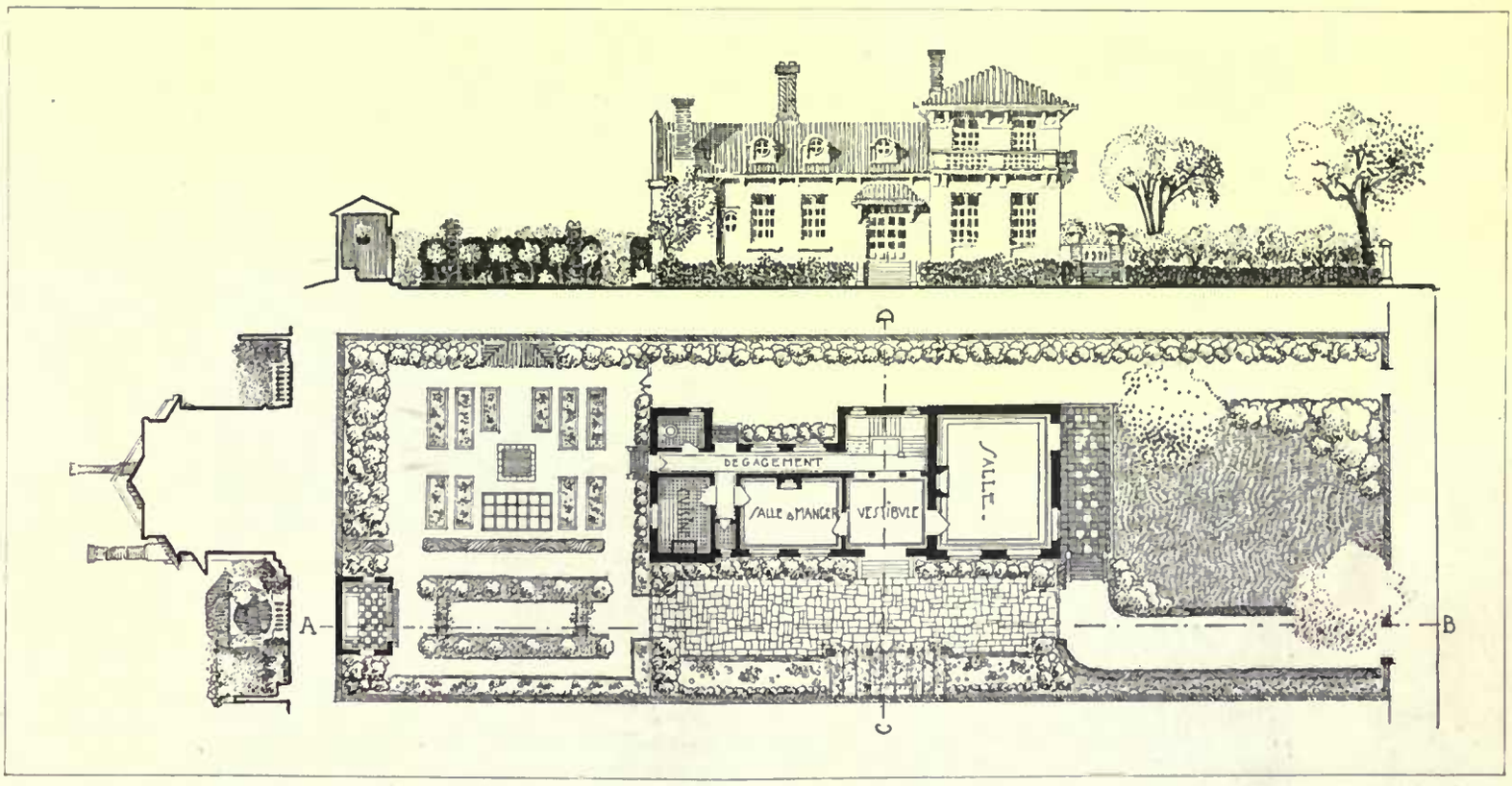
At the rear the garden is laid out on the axes of the dining and living-room windows. A flat terrace faces the rear. Two steps down lead to a broad, middle stretch of lawn with paths on each side bordered by oblong flower beds. A high clipped hedge surrounds this rear garden and, with the lawn, gives the impressions of great length. The terminus of the main axis is a semi-circular pergola built around a little lily pool. The rear of the property is massed with trees or shrubbery. The high clipped hedges afford the perfect background for flowers. Specimen evergreens are placed at regular accent points.

For the greater part of the day much of this garden is in half shadow, which adds materially to its sense of depth and size, so that its hedges and walls are really not limitations.

This type of garden cannot be recommended for every kind of house; it requires the background of fairly formal architecture and it would need to be kept in perfect condition. On the other hand, our American suburbs are sadly in need of just this sort of garden formality. One or two gardens of this kind in a community would set the standard for the development of other properties.

The third garden is a perfect example of the French economy of space. It is a limited plot of rectangular form. The house is placed in the center with the service entrance at one end and the principle entrance at the other. This gives a wide lawn on the street end of the house and a broad paved terrace and pergola along the front, together with flower borders.

The main axis runs from the front gate to a shelter against the rear wall, passing en route under two rose arches. The beds on each side of this can be given to roses. The front line of the house is continued on by a tall hedge which separates the flower from the kitchen garden. Shrubbery is planted along the outer wall. The setting of vegetables into definite beds is a custom that might well be tried by suburban gardeners in America. It makes for greater neatness and pride in appearance so important in vegetable gardening.



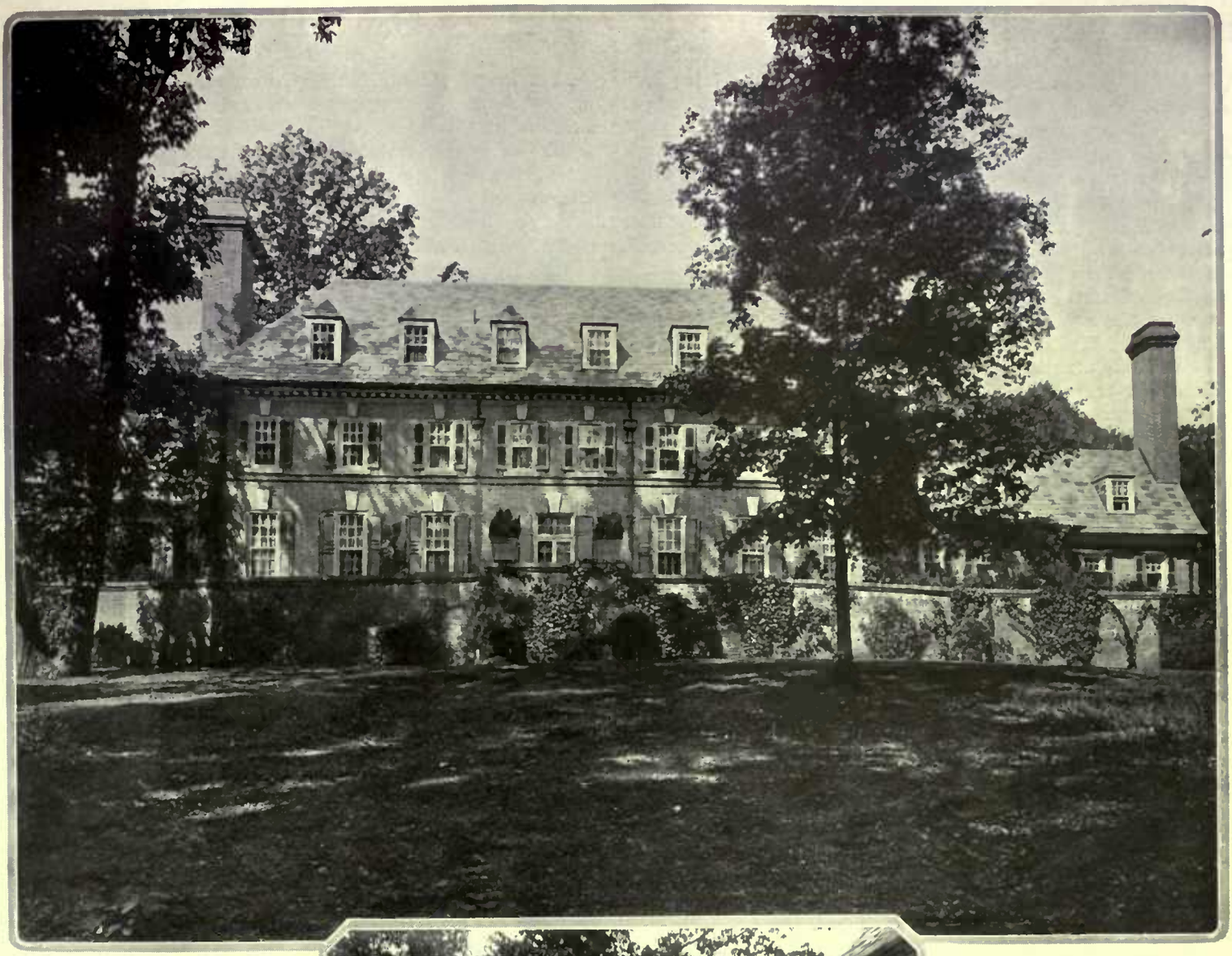
The main axis of this garden runs from the front gate, across the paved terrace before the house and through two rose arches to a shelter built against the rear wall. A high hedge marks this off from the kitchen garden behind the house. A wall encloses the property, with shrubbery planted in front of it, affording the garden privacy, protection and a background of living green

Tebbs

The house is clearly Georgian as the Georgian style was developed in Virginia. Large keystones, flat top dormers and immense chimneys are all typical of Virginia. Arches and band courses are of red pressed brick and the wall surfaces of multi - colored old-fashioned brick



Examples of similar doorways exist at Shirley, York Hall and other old Virginia places, which almost invariably had doors of solid paneling without any lights or glass. This paneling is blue green. The same color is used on the shutters. Window trim is mauve gray



Because the house is narrow, running along a natural ridge, its garden side, terrace and forecourt give it the appearance of great size. This narrow shape provides rooms with cross drafts, so desirable in the Virginia summers. The balanced design finds the service in one wing and a large living porch in the other. Charles F. Gillette, landscape architect



THE HOME *of* MRS. FLORA C. ZINN, GORDONSVILLE, VA.

GRIFFIN & WYNCOOP,
Architects

As the place is largely a summer home, the terrace and porch are designed for outdoor living. The brick of the walls is used for the terrace pavement. The heavy slate house roof, purple and green in color, is repeated on the living porch. Copper rain pipes lend their air of permanence. The terrace commands a view of some thirty miles

EMPTY HOUSES

YOU associate them with winter, with leaden skies that bring down night speedily, with biting dusk wind and the ghostly creaking of bare branches overhead. Autumn is past. Summer only a memory. In the cities schools and theatres and shops have opened up and all the activity of winter life in town is going full swing. The country is forgotten. It is better to forget unpleasant things. Here the noble trees and lines of shrubbery, which in summer give houses intimate contact with earth, stand gaunt in the fading light. The houses rise barrenly from their lawns—houses boarded up and closed for the winter. Empty houses.

A melancholy prospect, this countryside from which most of its people have fled. Even the abandoned farmhouses along the grass-grown side roads up in the hills seem more desolate, emptier.

Empty houses are terrible things to look upon.

And yet, there are no empty houses. There can never be an empty house. Once a house has been lived in, once its walls have echoed the human voice and its threshold known the human football, once its roof has sheltered humankind and its window panes reflected the human countenance, ever afterward it is peopled. It may stand idle, it may even be abandoned, but its walls still hold that presence of men and women and children. You can, if you know how to listen, hear the ripple of their laughter and the tread of their feet upon the stairs.

FOR eighty years this house has stood upon its Connecticut hilltop, looking eastward over the valley. A carpenter built it for his bride. They chose the plans together out of an old book. That was before books of bad architecture were printed. He fashioned it after a Greek temple, with pillars before and behind, and many windows facing southward. In front of the house he planted the bride and groom elms, and their branches still shadow the house. His son, now ninety or more, told me these things.

Then came a farmer who accumulated here an abundant family. For years he wrested a living from the unkindly soil of these seven acres more or less. It was he who built the red barn on the hill behind the house. Then came an architect, who saw beauty in its neglected lines and restored it. Next an artist, who hallowed it on many a canvas and laid out pleasant gardens. Then we came.

Eighty years of sheltering humankind. Eighty years of withholding the elements from old folks and young. Eighty years of having its door swing back to greet friends. Eighty years have its chimneys curled up the smoke of cheerful fires.

We may lock the door and leave it unoccupied for many months, abandoning it to the rats that gnaw the old beams and the frost that grips its walls, and still there will be people here.

It has been a happy place to live in because so many people before us have been happy here, so many before us have looked out through the tiny panes of this very window to watch Spring come down the valley, to marvel at the purple summer dusks, to see the hills yonder flaming with autumn's tints, to rest secure inside when the meadows lay hidden in snow.

THIS materialistic age in which we live is rather apt to set down such thoughts as crass sentimentality. And yet it is a fact—those of us who wish to can be keenly aware of it—that people do have an effect on things. We leave our impression on inanimate objects. We endow them with some of our own personality. We give them a legend and enrich their atmosphere. For good or evil, for pleasant memory or for bad, each person who has lived in a house leaves something of himself behind in that house. It is his intangible legacy to the four walls that sheltered him, his unseen reflection on the windows that gave him light, his ghostly impress on the stairs that took him up to rest.

We are somewhat awed by the chair that Dickens sat in to write his novels. We are aware, when we visit Mount Vernon, that the genius of the first country gentleman who laid out that place is still evident in its pleasant gardens. The devout among us revere things that saints have touched and used. Why isn't it just as natural to feel the presence of former occupants in empty houses?

And if we do, what then? Well, those houses will mean much more to us and we can never be entirely alone in them.

One can rarely feel the same about an apartment as one does about a house. Our habit of annually migrating from one apartment to another gives it the same transitory atmosphere as a hotel bedroom. It is an expedient, a temporary necessity, a fleeting presence. One can scarcely feel that apartments are dedicated to full living. But a house with an upstairs and a down, a house with a garden around it and a view to look upon, a house with a furnace that you have to stoke and with plumbing that gets out of order—ah, that's a different matter. In a house, in even the best staffed house, one has to do some of the work himself—and he can't leave an impression on it unless he does. His labor marks it just as much as the potter's thumb marks the vessel.

IT is at Christmas time, more than any other, that you can feel the presence of erstwhile dwellers in a house. They seem to come back to it instinctively. They see the holly wreath upon the door and catch the glimpse of merriment within.

We all go back to places where we have been happy, and we remember them for their happy hours. Time has a kindly way of erasing remembrance of those days that were hard to live through. We go back to old gardens that we have known in the first warmth of spring and the burgeoning of summer. We go back to old houses when the fire is lighted on the hearth and the candles blaze upon the Christmas tree.

IF it were possible, I would like to give a Christmas party to all the people who ever lived in this house. I'd have dinner at midday, instead of at a fashionable three o'clock. And there would be toddy for the older ones and toys for the young. And those who came back would return in that period when they were most happy here. The young carpenter would come with his bride, and the farmer with his first born before the other seven boys and girls made life hard for him, and the architect would be quite young and debonair and the artist brisk of step. Each would see the place as they knew it—where their labors left off. If, perchance, they saw it as it is today, let us hope that to them it will be the sort of place they dreamed eventually to make it. Let the elms spread giant branches for the carpenter, and the barn be fresh and new for the farmer, let our terrace be well laid for the architect and the shadows clear and colorful as the artist set them down on his canvases.

After all, it is their house more than it is ours. They have graciously permitted us to share their companionship here. They have willed to us, as heirs, the legacy of their dreams. It is for them we hang the holly on the door and set the lighted candles in the window.





IN A NARROW UPPER HALL

It is rather difficult to solve the decoration of a narrow upper hall. A passage from one part of the house to another, it cannot be blocked by too much furniture and yet it should contain some furniture lest it have the barren appearance of an office building corridor. Here an air of dignity is created by high oak paneling. The coved cream ceiling is enriched with gilded sprays of willow leaves. A little dressing table and a commode, set at one side of the passageway, furnish proof of habitation. The rug lends its color notes



The porringer was a favorite design with old pewter makers. This example is Flemish, of the late 17th Century

PEWTER AS DECORATION

Both Old and New Pewter Have Decided Decorative Qualities That Are Appreciated by the Collector

EMILY BURBANK

THOSE who own a Tudor house, a Jacobean room, Colonial mansion or rejuvenated farmhouse of the Colonial period have experimented with the decorative value of pewter. They know that if allowed to make its own effect, in an appropriate setting, nothing is more attractive than the soft gleaming gray color of old tankards, plaques, candlesticks and the innumerable objects to be had in this semi-precious metal. The finest quality of pewter is pure tin alloyed with copper or a very small amount of lead or other substance to make it possible to work with. The French word for both pewter and tin is *étain*.



Whale oil lamps, often made in pewter, were household necessities in American homes of the 18th and early 19th Centuries





(Left and Right) Two excellent examples of the pewter maker's art are found in these German plates of the 17th Century

Pewter cannot be successfully employed as a note of interest in periods other than its own, nor does it combine with objects of art less substantial in type. It is assumed that the amateur goes in for pewter because attracted by the artistic beauty of line—it reflects all styles—color and quality of quaintness; the historical story, its "marks" and the meaning of decorative emblems, is usually the affair of the professional.

The writer had the privilege of living in the midst of an interesting collection of old pewter recently in quaint Chelsea, London. The owners had arranged a Jacobean dining room to frame their pewter, and because allowed to serve as the only decoration of the room, the lines, color and "texture" counted to great advantage. In looking from the frieze of large plaques on a narrow ledge at the top of dull brownish-gray walls to the rows and rows of plates in a big plate-rack over the low Jacobean sideboard, and then at suspended tankards of varying shapes and sizes, this pewter took on the air of a necessary part of the room furnished with sturdy old black oak.

Books on pewter are easily obtainable, but one fact seems not to be generally known, even by collectors of fine pieces of the pewterer's art: that today, in a very few corners of the old world, artist-pewterers still design, mould, and sit at their wheels to trim and polish, exactly in the manner of the 17th and 18th Centuries; except that the wheel may now be turned by electrical power instead of the foot.

It was the writer's good fortune to meet many times in his shop and home one of these few remaining artists,



Even the tobacco box was executed in pewter, as witness this 18th Century English example



Few master-workers in pewter are left today. This little foundry of C. Moriggi in Vevey, Switzerland, still continues and represents the fourth generation to carry on the classic traditions of the art



A water pitcher of Britannia ware, which is modern pewter. Courtesy of Reed & Barton



This antique cold water urn is set on a red marble base. From the collection of M. Kunckler of Geneva



M. Moriggi at his wheel. Behind him are shelves lined with examples of his work in pewter. Those on the right are "measures"



A tea urn of pewter. Made in England about 1825 and bearing the mark of James Dixon & Son



(Left) An antique pewter sugar sifter covered with gold plate. From the collection of L. O. Martel, Geneva, Switzerland

the only one of which Switzerland can boast, Monsieur Charles Moriggi of Vevey, Lake Geneva.

The present Moriggi (his family originated in the Italian part of Switzerland) is the fourth generation to carry on the classic traditions of his art. He adds his "mark" to those of his forebears on each piece he makes and, as is still required by the government, adds also the hall mark to indicate the quality of the pewter. On Swiss pewter a large *F* indicates fine and a large *C* common quality.

The continental specimens we show are of special interest because many were chosen with the enthusiastic aid of M. Moriggi. Most were at one time in the Moriggi collection, but some have since been sold to other collectors. Moriggi is one of the leading experts in old pewter, and constantly called upon to give an opinion for museums and private collectors. His confrères insist he has that extra sense—perhaps it is "inherited knowledge"—belonging to some with a special flair for certain lines of art and not to be achieved by mere study or traffic in the art.

The master pewterer has no assistants, his ancestors had none, except as they trained their own sons to succeed them. The next Moriggi is a school boy of ten. Will he be an artist at the wheel in this age of vanishing hand-work and standards for production? One wonders!

While naturally Moriggi's chief interest is in the pewter of Switzerland, he does not hesitate to give credit to Germany and Flanders for having developed his art long before Switzerland. *Etain,* he said, "was with the Swiss an aristocratic possession until the 16th Century. It has with us, as with the people of other countries, served the prosperous bourgeoisie in the place of silver for generations; silver, then handmade, was the property of kings and the nobility."

He called our attention to the simplicity of the Swiss pewter saying "It has always been simple with us, like the life of our people".

It is true that the ancient Greeks and Romans used a kind of pewter, an alloy of tin with brass. Pewter such as we are familiar with came into general use for household purposes in the Middle Ages, and during the 14th and 15th Centuries France led the pewter world. It was the famous Paris Guild of Pewterers that set the standards and laid down the laws for the Guilds of England, beginning with that of London, then York and Edinburgh. France produced the giant artist-pewterer of all pewter periods—François Briot (16th Century). He was employed as "die sinker" and stone-cutter by a silversmith, and his moulds were marvels of perfection.

All the guilds had high standards of quality and workmanship and enforced them with specially appointed wardens who inspected the pewter output of the Guild before it could be offered for sale. In the London Pewterer's Guild no more than 20% of lead was allowed to be used. English pewter ranked very high for quality, perhaps first. The rose stamped on it once indicated the London Guild, but later came to mean "made in England."

In different countries, to give pewter the desired consistency or effect, the pure tin was alloyed with copper or bronze, bismuth, iron, antimony, and occasionally silver. In oriental

(*Continued on page* 78)



(Above) A pair of pewter urns of early 19th Century English make



(Left) A coffee set in Britannia ware. From Reed & Barton



Modern pewter is generally machine-made and is known as Britannia ware. It is largely tin with a small percentage of antimony and copper. These pieces from a dinner set are modern reproductions of old designs. From Reed & Barton



Gillies

In creating this design the architect depended upon the beauty of the materials, rather than ornament, for his effects. The walls are of a local sandstone in tones of grays, buffs and blue. Vines will eventually mellow these colors. The roof is of slate in a variety of greens, mauves and purples. Such woodwork as appears—the clapboard gable ends and trim—is painted white. The chimneys have plain stone caps. The house stands on the top of the hill and commands a view across its broad lawns down the Hackensack Valley on one side and on the other to the densely wooded slopes of the Palisades, stretching north and south for twenty miles



THE HOME OF MALCOLM S. MACKAY

TENAFLY, NEW JERSEY

As the owner's hobby is ranching in Montana he has decorated his study in the style of a ranch log cabin. The walls are of split logs with wide chinks. Rough stone, brick and logs make the fireplace. The Montana atmosphere is further established by ranching scenes, Indian rugs and heads of game, and blue doors



The long, low lines of the house give it intimate contact with its site. In the large middle unit are the main rooms. An enclosed loggia opens on the rear terrace—a turf terrace with stepping stones. One wing houses the service and the other is a glassed-in porch. The ranch cabin room is in the extension on this side. The gardens are being developed along the house terrace and extending down on each side so that they form an entrance to the lawns and a gradual approach to the house. The trees, which are elms, were all transplanted

A DUTCH COLONIAL DESIGN

By Frank J. Forster

Architect.



In the dining room a Chinese paper is used in tones of yellow and green. The woodwork is glazed green to harmonize with it. A deep taupe rug and a teakwood floor give foundation to the room. The furniture is Sheraton in mahogany, curtains are of green taffeta and the fixtures silver. Decorations by Julia F. Siedler



English cottage rooms have a distinct atmosphere of comfort and of having been lived in by people who chose a simple life. In many instances the beams are exposed both on the ceiling and on the walls. The furniture has the charming crudity of old crafts work



Often there is no separate dining room in English cottages, the one large living room serving both purposes. This end of the cottage rooms has its Welsh dresser for china, its linen cupboard and grandfather's clock. Windsor chairs, peculiarly suitable for cottages, are used



Since old English cottages rarely have heating plants, the occupants are obliged to depend upon open fires. Consequently the fireplace and its surrounding ingle nook occupy an important place in the room. Here it has a wide brick hearth raised above the level of the floor

The INTERIOR *of* ENGLISH COTTAGES

THE BAROMETER IN THE HOUSE

Not Only Does the Barometer Help One to Predict the Weather, but It Can Also Serve as a Real Factor in Decoration

B. FRANCIS DASHIELL

THE barometer as an aid in the predicting of weather conditions is unexcelled, and with its aid the prediction of forthcoming weather can be made with reasonable accuracy. Weather predicting may seem to be a complicated task, and so it is if one follows the intricate methods of the Weather Bureau. But for all practical purposes, rough predictions can be made on the basis of a little understanding and some serious study of the barometer, the sky and the winds.

The first barometer was devised by an Italian scientist in Italy in 1643. It has taken the name Torricellian Tube after the discoverer of the hydrostatic principle, the Italian Torricelli. It is a long column of mercury in a glass tube sustained and exactly balanced by the weight of the air. He demonstrated that this atmospheric pressure varies from day to day according to local weather changes. At sea level the air pressure is 14.7 pounds to the square inch, and as such will just balance a column of mercury 30″ high. From this fact is derived the 30″ mark which is taken as normal on the scale of the barometer, either of the mercuric or aneroid type. The height of the mercury, therefore, becomes a measure of the external air pressure, and any changes in the pressure are instantly noted in the barometer.

The aneroid barometer is of the metallic type and is the best type for the average home use. While it is not as sensitive as the mercury tube, it is neater and more convenient, as it can be placed anywhere in the house that a clock would be placed and will look as neat and attractive. Its location will make no difference, but it should not be exposed to unnecessary heat or closeness.

The barometer indicates the coming weather because it registers the pressure of the air. When the pressure is low or falling the scale reads under the 30″ mark, and when it is rising or high the scale will read over the mark. These changes of the reading are termed the "highs" and "lows" of the atmospheric pressure and can be seen printed on any weather map in concentric contours called isobars.

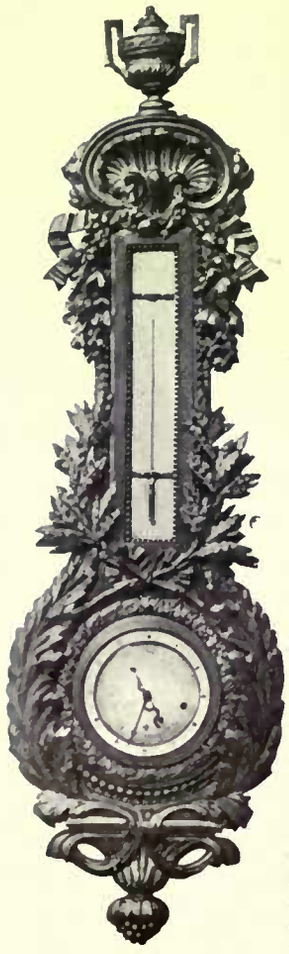
Generally speaking, a low pressure area spread out over a certain section of the country is indicative of a storm, as storms are disturbances with a center of low pressure in the atmosphere. According to the season of the year a falling barometer indicates a storm with rain or snow within a short time. Its approaching speed is given by the barometer.

The rapidity of the fall or rise of the barometer indicates several things. If it falls rapidly, the storm center is close by and will soon pass the point of observation with high winds or gales. This sudden drop in the

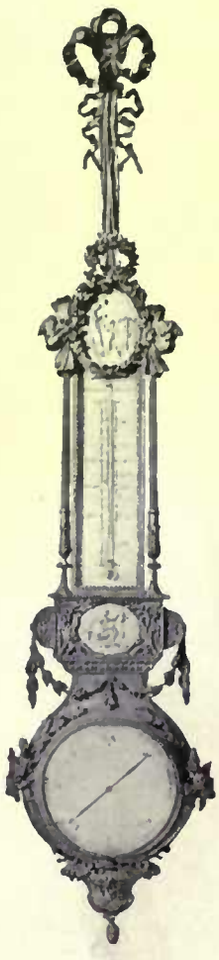
(*Continued on page* 78)



An old French barometer that serves an important purpose in a furniture grouping, besides indicating what the weather will be hours, or even days, in advance. Courtesy of Mrs. Emott Buel



From the period of Louis XV comes this mercury barometer in carved and gilded wood. It is from the collection of the South Kensington Museum. Courtesy of B. Altman & Co.

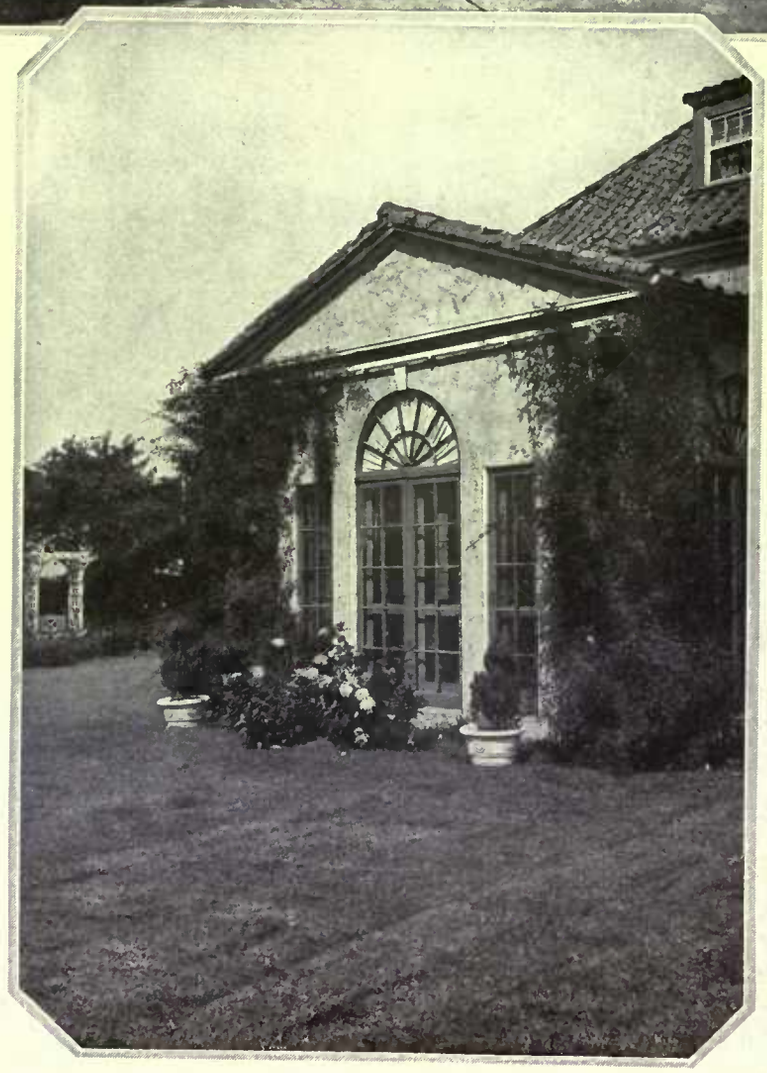


In the form of a clock pendulum, this Louis XVI barometer is richly ornamented. It is of chased and gilded brass. From a collection in the Louvre. Courtesy of B. Altman & Co.



Gillies

The residence of H. W. Hardinge, Forest Hills, L. I., is reminiscent of an Italian farmhouse. The roof is of old Italian tiles, varying in color from browns to red. It is heavily pointed up in cement in the European manner, which gives a rough texture. Walls are of a rather strongly troweled stucco of a faded yellow tone. The shutters are painted bluish green



A living porch extends from one side of the house, identical in treatment, with the same rough plastered yellow walls and red Italian tile roof. The window trim is painted a clear cerulean blue. This use of color on the outside of the house is very desirable. We need more of it in our American houses. Planting always finds it an effective foil and background

TWO SUBURBAN HOUSES BY W. LAURENCE BOTTOMLEY,

Architect



Elements in the home of J. A. Kienle, Forest Hills, L. I., were drawn from smaller English manor houses. Brick walls are painted a warm gray with the corners laid up in natural colored brick projecting slightly from the main face of the wall. The roof is red tile, surmounted by chimney tops and a dove-cote placed at the intersection of the wings



While the doorway is classic in appearance, it is not entirely classic in its details, as can be seen in the molded corners behind the pilasters and the flattened lines of the consoles above. It harmonizes well with its simple environment, however. Plain casement windows set in deeply and a bay window with a bright blue roof are other features of this façade

VARIATIONS OF ITALIAN AND ENGLISH ARCHITECTURAL THEMES

IF YOU ARE GOING TO BUILD

The Problem of Localities and Sites Must Be Studied and After That Cellar Walls and Foundations

MARY FANTON ROBERTS

IF you have to buy property on which you are going to build your home, there are many things to think into before closing the deal,—the location, the view, the place where you can swim or sail or paddle, a guarantee of some sunlight and yet trees for landscape gardening, and a location that will be not too difficult to drain. The quick buying of a building site in an unknown locality is like love at first sight, "interesting but lacking in assurance". We take time to select a car, even a new book, why should we be swept away by a bright-voiced orator into a land lacking milk and honey, also plumbing and electricity?

When you seem to have solved every problem and are ready to sign the deed, you will hear some say, "What about your roads? Is there a school nearby? Are you near the railroad station? Where will you market?" And then you investigate all these dreary questions and return home light-hearted with their solution, only to discover that you have not found out if there is a sewerage connection close to your lot, if the water and light from the adjacent town reach your property and if you can easily get telephone communication. Cheap property becomes very expensive indeed if you have to pipe your own road for light and water and wire for a telephone and light.

And do you want to be near a large city or in the suburbs of a village? You may not go to church, but all your maids will want to. And unless the children of the family are to be sent away to school you cannot afford to build your home without adjacent educational opportunities.

Tracing Titles

And even these are not all your preliminary problems. Perhaps the most exciting thing about buying real estate is tracing the title of the property. You are never safe until you have gone back of the third and fourth generation. The vagaries of the average real estate title can carry you out over the country far and wide, and you will know more of the local history of the town and the life of neighboring families than you ever dreamed of as a mere dweller in rented spaces. It is a safe proposition not to stop tracing a title until every path traveled by the original settler has been gone over. And if the property is a part of an old estate you will not only go through many records but you will face strange groups of suspicious elderly ladies and you will meet in the offices of stern, irritable, elderly lawyers. But in the main you will find that all the old ladies are in Europe and the old lawyers on a vacation.

In time the title deed will be established. You must, however, be very patient and sometimes young.

You will be very fortunate indeed if you have money to buy your lot and start building without entering into the complications of borrowing from banks and building loan associations. For the object of most associations seems to be to make it impossible to build within an average lifetime. Yet all these bridges may be, and are, crossed daily.

Having purchased your site (and sometimes it is really the easiest thing in the world) you breathe more freely and turn your attention to the study of cellars and foundations. The foundation of a home is really the burden bearer. It is hidden away obscurely, obvious beauty is denied it, and sometimes the very force of its usefulness is unappreciated. And yet it bears the whole structure of your home on its shoulders, and the well-springs of most of our home comfort are hidden in its cool and, nowadays, sweet and sanitary depths.

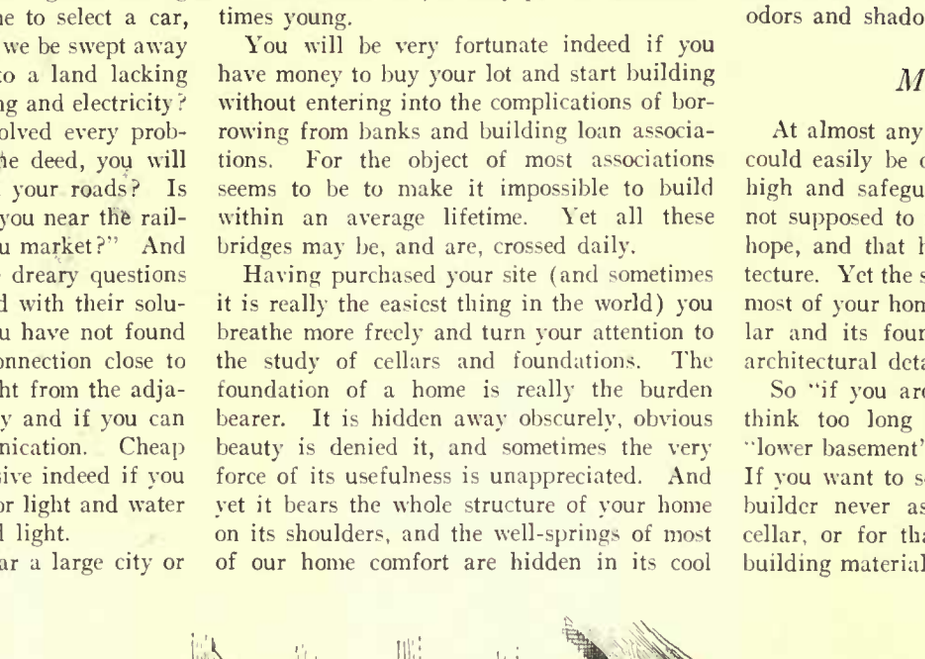
Of course in the ultra-modern home, the cellar, like the kitchen, receives its share of consideration and praise. It is made white and dry. Its windows must open to daylight and, if possible, sun. Its stairways must have head room. Its floor must be damp proof and sanitary. In other words, it has become a neat, practical working room for the whole house instead of an inaccessible recess full of dank odors and shadowy pitfalls.

Modern Cellars

At almost any time an ode to your roof tree could easily be composed, or a sonnet to your high and safeguarding walls; but a cellar is not supposed to inspire any emotion but faint hope, and that has nothing to do with architecture. Yet the safety, health and enjoyment of most of your home depends more upon the cellar and its foundation than upon any other architectural detail.

So "if you are going to build" you cannot think too long and intelligently about the "lower basement", as the cellar today is called. If you want to seem surprisingly wise to your builder never ask him to economize on the cellar, or for that matter on the roof or the building material or the plumbing. There are possible only a few right economies in good building—fundamental ones like the size of your house, the number of rooms, the grouping of your plumbing, the selection of the wood trim, for many of the most durable and beautiful woods are the least expensive. But the actual structure cannot be too good, from the bottom of the wall "footing" to the highest peak of your chimney. No man wants the burden of building a home unless it is going to be beautiful, durable, and a really good real estate proposition. The very rich and very poor are the people most apt to sell their homes; the former because they have spent too much money, the latter because they cannot spend enough. In either case, a well-built house is its own financial reward. Think of your house building as a romance, but also consider it as a real estate investment.

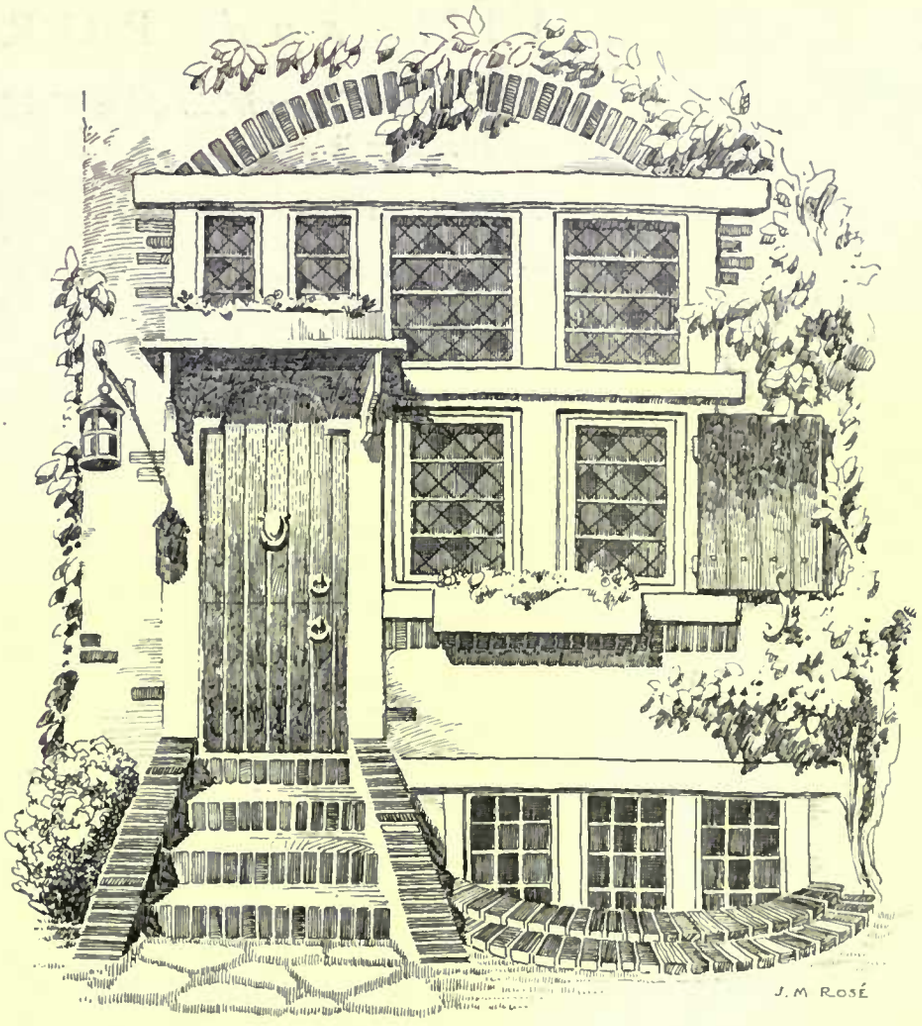
Unless you can afford a superintending architect do not start a home without



Rarely is the cellar door a thing of beauty. Yet it can be made both interesting and useful if the cellar areaway is developed into a little greenhouse below the level of the living room windows. This is especially practical when the location faces south. Heat can be piped in from the cellar

guaranteeing yourself that you will oversee the process of construction. It is comparatively easy to gain information about the walls and the roof and to oversee something of their development, but that is not enough. You will require, in addition, a knowledge of the soil, drainage, how to make your cellar safe for occupancy and how to build the foundation; for the heat and burden of summer will come down upon these walls as well as the storm and stress of winter. The best building materials and the most picturesque roofing, and the richest color scheme and the best selected house fittings will not avail against tottering walls and a leaky, damp cellar. Thus the beginning of building is a formidable matter, unless the architect or yourself is on the job.

Of course a good architect at a fair percentage of the cost can take over all your burdens. So can a good contractor. The latter, however, sometimes adds to them. But somebody has got to "bring up" the house. In the old days when there were no unions and no graft in building materials a house could more or less grow up wild because a workman was not "called down" for thinking well of himself and his job. But today, when money is the lode star of most enterprises, when men do the least for the most, and personal pride does not often enter into day labor, you cannot hope for the creation of your home without putting into it some thinking and energy of your own.



In a great many houses the top of the cellar window is on a level with the surface of the ground and requires a bricked-in well or areaway. By raising these windows the cellar will have more light. This design, taken from an 18th Century work on architecture, suggests a treatment that might be applied to cellar laundry windows

Every good architect tries, so far as it is possible and wise, to hide the presence of the foundation walls and cellar. The effect of a house about to hurry away on stilts, so common a few years ago in our transient, ready-made villages, is regarded today with horror. We want our home now to belong to the landscape, to sink deep down into the earth. One reason why we so often smile at Charlie Chaplin is, I think, because he wears a little hat too high on his head; and a house with foundation walls built too high above the earth has much the same humorous aspect. Friendly association between house and ground is most perfectly achieved, I think, in the old peasant houses of Bavaria, that have the effect, with their soft brown thatch roof, of relaxing upon the earth for rest and peace. These houses do not seem ever to have been actually in the process of construction. It is as though they had crawled quietly to some shady spot which suited them and spread over the ground with a sense of pleasure and permanence.

The higher the exposed foundation of a house, the more difficult it is for Nature to gather it down into her arms, and yet this contact can be managed if you will decide to have a deep excavation, and if you will plan the planting about your house so that it can be made the moment the house is finished. I know house lovers who had their vines and shrubs ready to transplant about their walls as the last workmen strode heavily away from the wreckage about the grounds. Consider well the knitting together of house and earth if you wish your home to look picturesque from the beginning. An illustration on this page gives an excellent idea for bringing together house and garden by effective planting.

The first thing to think about before starting a cellar is drainage; and here architects and builders disagree very considerably. One man will say "Do not use a drain pipe unless it is absolutely necessary, and then it may be dangerous". Another will say "Now, while it is possible to waterproof a cel-

(*Continued on page* 70)



To prevent rain water from seeping down to the foundations, the Italians lay a narrow paving against the wall. This treatment might well be applied to some American houses



The purpose of foundation planting is to give the house the appearance of growing naturally from its site. In this residence, by W. G. Massarene, architect, evergreens are used

GARDENS of SPAIN and PORTUGAL

Where Are Lessons of Freshness and Informal Charm Which May Well Be Studied by Garden Designers in America

THOMAS WALSH

"LORD, I ask a garden in a quiet place
Where there may be a brook with a good flow,
An humble little house covered with bell-flowers—"

—thus sings the poet of Honduras, Guillén Zelaya, in echo with every heart in which there is a drop of southern blood, of Spanish or Portuguese origin, of Moorish or Oriental descent. For it is in the gardens of Spain and Portugal that the ancient East left its most definite touch and, in tracing the history of gardens, our steps go straight back to the slopes of Damascus and the Persian Valley of Cashmere among the Himalayas.

The Spanish Moor, who has been so industriously praised by tourists largely because he was not Spanish, and because they did not know how much he borrowed from the civilizations he had overcome with arms, has, in his gardens at least, one indisputable claim. His house was the first place where the garden entered, so that it might be said to be half house, half garden. The streams and fountains ran in and out of their apartments, down through patios and courtyards where gorgeous lines of flowers redoubled their splendors in the reflection of tanks and pools, mirroring beauty to the sky and shedding coolness and perfume on the air. The Moors had learnt from the Persians that a garden must always have fruit trees and running water; the trees denoting the fact and spirit of fertility and the running water to signify the fugitive nature of all life.

PERHAPS the least altered of these old Moorish house-gardens are those of the Alhambra and Generalife. They clearly display their intimate character, the exclusive nature of their masters, in the many small courts and cypress plots, such as the Patio of Lindaraja and the Plaza of the Generalife.

The Moor understood thoroughly the impressiveness of a great courtyard and an official apartment, but, as with the modern Spaniard and Portuguese, he held a personal preference for the ease and indecorum of private gardens where he actually made his home. This appears in the informal arrangements of his gardeners' craft, where the flowers were ranged in unordered profusion and the water glistened and murmured, never scattered as in the Renaissance fountains, but remained simply restful and soothing. The modern visitor along the garden terraces of the Alhambra with its rose-bowered bastions and ramparts, once ornamented with the rare vases and rare flowers brought from North and South by Carlos V.'s gardeners, may fancy that he is seeing a Moorish scene, but as a matter of fact it is Northern Europe that has given him these exquisite vistas and perfumed resting places.

When he reaches Sevilla and enters the old palace of the Alcazar, he finds the work of the Moor overlaid in the apartments with the designs of the Renaissance restorer; he discovers that the gardeners of Pedro the Cruel and Carlos V. have wrought extravagant splendors, the formalities of Renaissance gardening predominating over the unaffected Moorish motives, almost in the fashion of Italy and France. For here amid the *quincunxes* of the North, the trimmed boxwood, restrained and yet elaborate, the mazes and surprise fountains derived from Italy, he notes the abundance of water in pools and runnels, the colored *azulejos* or tiles in the channels and basins, the oriental kiosks, the memorial cypresses and palm trees rising over the tangled bowers of roses.

MIGUEL UNAMUNO in his *Paisajes* observes that the sentiment of nature, comparatively of modern development elsewhere, is in Spain still more recent; because, shut up within cities and walls, her people came, perforce, to regard the country as a place of labor and exposure to enemies, and for eight centuries of conflict had found little leisure to regard nature with eyes of peace and calmness. Therefore, it is only in the ardors of old Spanish literature and in the background of her art, that we can catch any sense of primitive landscape until the days of Fray Luis de León (1528-1591). It was the great Socrates who said that "country places and trees could teach him nothing"; but Fray Luis at Salamanca, feeling the touch of the divine in nature, held that "It may be that in the cities one learns to speak better: but delicacy of feeling belongs to the country and the silent places."

Throughout Spain and Portugal in the 15th and 16th Centuries the task of preserving whatever had survived of the Latin-Iberian and Arab traditions of irrigation, fertilizing and husbandry in general was left to the monasteries. From more primitive times, crops and livestock had been the special care of hermits, and many of the animals of pagan civilization that had reverted to wildness were re-domesticated through the patience and training of these hidden benefactors of society. We know that in the far Island of Iona Saint Columcille in the 6th Century had tended the bitter appletrees until they became sweet and had shown how barley sowed in June might be ripe in August. In war-racked Spain of the Reconquest there were no other organizations to undertake such works except the religious orders. *Cruce et aratro* they advanced across the wilderness, constructing roads and bridges for their missionaries. To guide their earliest efforts in husbandry and gardening they had the writings of Cato and Varro as developed in the 1st Century by Columella (*Scriptores rei rusticae*. Schneider, 1794) and in the 3rd Century by the Moor, Ibn-al-Awam of Seville (Kitab al felalah—Book of Agriculture. Translated by J. V. Clement-Walker, Paris, 1864). They were thus the connecting link between pre-Renaissance Europe and the gardens of the Persians and Levantines, who had preserved some relics of the vanished civilization of Byzantium.

EACH monastic house possessed its own processes of husbandry, and not only were they depositaries of the past, but we find that they were pioneers of future centuries. J. K. Huysman in his curious work *La Cathedrale* devotes some pages to the story of their herbaries; and in the accounts of the explorers and missionaries we learn of their new activities. Great abbeys like Guadalupe, Poblet and Las Huelgas found their *boticas* or herb-gardens swollen enormously by the medicinal plants that were brought home by returning missionaries and discoverers, specimen growths of the Carribean seas, of Mexico, Peru and the fertile expanses of Brazil, new products to be tested and adapted to new soils and climates. To the alfalfa, which had found its last refuge in the Spanish monasteries, was now added the little root from which was developed the modern potato. Through Lisbon in 1547 first came the acrid fruit from China that was rapidly trained into sweet orange of today. The Guinea fowl, whose flesh had been the food of Roman Cæsars, was again discovered on the Cape of Good Hope and brought back to delight a hungry Europe. Out of China or India, to the added joy of the poultry-lover, had recently come the Black Zamorana. Garden, barnyard and orchard were conterminous. The tuberose was carried from Spain into France by a Franciscan friar, and Carlos V., on his way from Flanders to be crowned, brought to the Spanish gardens the carnations for which they became famous. The iris seems to be indigenous to Europe, yet we know that the white iris was brought into Spain by the Moors and planted on the graves to mark the burial place of the heroes of the Faithful.

Today in the sunshine of Sevillan mornings one can find in the flower-booths carnations from the plains of Valencia of almost unbelievable beauty, and there is also the little dark rose, the *terciopela*, about which one can but thrill in silence.

A great lover of gardens, the Venetian aristocrat Andrea Navagero, came early in the 16th Century on an embassy to Carlos V. He had reluctantly left behind his lovely garden on the island of Murano, which was described by Christopher Longueil in 1520 as "a very pleasant sight, since all the trees in the orchard and plantation are laid out in the form of a *quincunx*,"—the lozenge form which consisted in setting trees in a square with a fifth in the center and repeating this device again and again. The learned Bembo in a letter rejoices

(*Continued on page 72*)

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A LITTLE PORTFOLIO OF GOOD INTERIORS



Harting

In the home of George H. Doran at Ossining, N. Y., the first floor is simplified by using one large room for living and dining purposes. The woodwork paneling is walnut, above which is rough plaster with the old, hand-adzed ceiling beams exposed



Opposite to the living end is the dining table with its built-in Welsh dresser and comfortable Windsor chairs. One little table of Chinese lacquer bears a turquoise blue lamp. The chintz is in rose, taupe and blue. The Arden Studios, decorators



The spirit of the 18th Century has been revived in this drawing-room of a New York apartment. Mulberry and soft green—colors taken from the Aubusson rug—form the color scheme. Mrs. Emott Buel, decorator



In the same New York apartment the dining-room is decorated in a yellow and green scheme—green walls and furniture covers, with touches of yellow here and there. The furniture is mainly walnut and gold



An interesting use of old sporting prints is found in this paneling of them into the door of a trophy room. This affords a marked transition between the more formal room and that beyond



A bathroom converted into an inside conservatory serves as passage between two New York apartments. Walls and lattice are painted soft Italian green. J. C. Demarest & Co., decorators



A French 18th Century over-door panel painted in camaïeu, to represent sculpture. It is a portrait of Henri Quatre in an oval

DECORATIONS IN CAMAÏEU AND GRISAILLE

Two Ancient Methods of Wall Enrichment Which Promise to Find a Place In The Modern House

GARDNER TEALL

THOSE old monochrome Colonial wall papers that we have always felt belonged so essentially to the early Colonial days are really nothing more or less than an adaptation of the camaïeu and grisaille decorations so fashionable in France in the showy days of Louis XVI. Of course, the original camaïeu and grisaille were paintings actually done on the wall surface; nevertheless, it was through this form of wall finish that our gray-tone and brown-tone wall papers came into vogue.

These papers that you see even now on the walls of old houses in New England are much nearer in form to the decoration known as grisaille than to the delicate and more subtle work of camaïeu; because, although these two mediums are very closely identified in most people's minds, there is a little difference in these two methods of elaborate wall ornamentation. It is interesting to note the impress of the 18th Century camaïeu and grisaille on not only the wall paper but the decorated fabrics. Hangings and coverings with these paintings for models were made at the factory of Oberkampf at Jouey, and there was even a hint of what we think of the essentially Colonial wall papers made by Révillon in the 18th Century in France. It is well worth knowing that today these fascinating papers, in landscapes, hunting scenes and suggestions of Watteau groups, are being interestingly and successfully imitated, so that if you are building a modern Colonial house you can secure the true Colonial wall paper.

The camaïeu form of wall painting has very much the effect of a large cameo, in fact, is the French word for cameo, and in the old Louis XVI rooms had the effect of a huge cameo suspended by ribbons on a wall elaborately painted in vines and wreaths and flowers. Sometimes an over-door panel in a room of this period would be an elaborate treatment of a gorgeous flower scene and in the center painted a little oval of cameo of cherubs. Always your first impression of camaïeu brings back the Italian art of cameo carving, and so skillfully is the painting done that at a distance you would think these oval decorations were actual great cameos hung in frames on the showy walls and splendidly effective.



"Cupid and the Birds", a French over-door in camaïeu. From the second half of the 18th Century

Grisaille is, on the other hand, not so often combined with color painting, though you do see combinations of grisaille and camaïeu. Much of it is done in the spirit of the Boucher paintings of Louis XVI time. It is always in delicate gray tones, with the closest possible resemblance to sculpture. Of course, in the elaborately decorated rooms at Fontainebleau, as, for instance, the music room of Marie Antoinette, you find combined, and quite harmoniously adjusted, every variety of wall decoration of that period—carved oak panels painted white, elaborate flower decorations in color, grisaille over the door-heads, and camaïeu combined with the brilliant painting.

Where this form of decoration has been imitated in beautiful rooms in America, grisaille almost wholly has been used as the model and seldom combined with any other form of ornament. We simply use interesting designs in gray tones, either purely landscape or architectural, or suggesting sculpture. As a rule these decorations are painted on a prepared surface, either in separated panels or covering the entire wall. The result is immensely effective and elegant. But it has this disadvantage from the American point of view, it does away entirely with the possibility of using any kind of picture on a wall. It is impossible to imagine an etching or a water color or a family portrait resting effectively on a surface painted *en grisaille*.



A camaïeu was so called because it represented the carving of a cameo. It was often cameo in shape—round or oval, and was set in an ornate form surrounded by decorative painting. This French 18th Century example shows the circular camaïeu. It is an over-door for a music room

In some of the finest examples of the old camaïeu decoration, the little figures are painted against a single delicate toned background, blue, green or rose. The effect is delightful, especially where these notes of color are brought out again in the ornamental painting of the wall. There is no doubt that these curiously elegant and delicate forms of wall



Grisaille is painted in one tone. Often a picture is both grisaille and camaïeu, as seen in this 18th Century Dutch square panel

famous painting, "Ilioupersis," by the Greek artist, Polygnotus, who flourished 500-425 B. C. In this picture but four colors were used, white, yellow, red and black. Blue and green were absent from painters' palettes in Polygnotus' day. Then, as Ch. Moreau-Vauthier remarks, "Design was supreme, color remained an accessory; and this manner, flat pale, proud, nervous and passionate, was, it would seem, the characteristic style of antique painting at its finest." But before long the Athenian Apollodorus came to devote himself to the production of works displaying attempts at light and shade, while his famous follower Zeuxis mainly confined himself to monochrome paintings—monochrome, the Greeks called them—that displayed modeling in their design. It is thus we may look upon Zeuxis as the Father, or perhaps more properly as the Grandfather, of the art of painting in camaïeu and grisaille, since ancient writers hint that true relief in painting was not reached before Parrhasius, who thus paved the way for the most celebrated Greek painter of all, Apelles.



A French 18th Century over-door panel in grisaille, in the one-color and camaïeu form, depicting the "Triumph of Bacchus"



In this French 18th Century oval panel the inner oval is in camaïeu surrounded by cupids in color holding the frame

decorations will be subjected to many kinds of adaptation in their use for American walls. Very few people will be satisfied with an entire monochrome wall decoration, however fine the design and interesting the form, and unquestionably in many instances the walls will be brought more closely to furniture and draperies by the introduction of rose or green or blue. Grisaille will probably be more often used in the form of separate panels with intervening flat surfaces than as an entire covering for a wall, as this leaves a variation in the wall surface, gives a more interesting background for furniture, and also gives wall spaces for occasional pictures.

Already the interest in camaïeu and grisaille for music rooms, banquet halls, drawing rooms has reached sufficient proportion in this country to awaken in our minds a desire to know something of its history, because as a matter of fact it did not originate in France, it was used in Holland in the 17th Century and in Brittany in the 15th, and then you go back through different countries and centuries until you reach Greece nearly a thousand years before Christ. It is a fascinating and romantic story that involves something of the art history of many countries.

The ancient Greeks bestowed brilliant polychrome on their sculpture and their architecture, but appear, at least in the earlier periods, to have rejected its color influence in their painting and to have confined this last art to linear beauty, nobility of design, and to have sought both in a definite sobriety of treatment. In the Temple of Apollo at Delphi was exhibited the

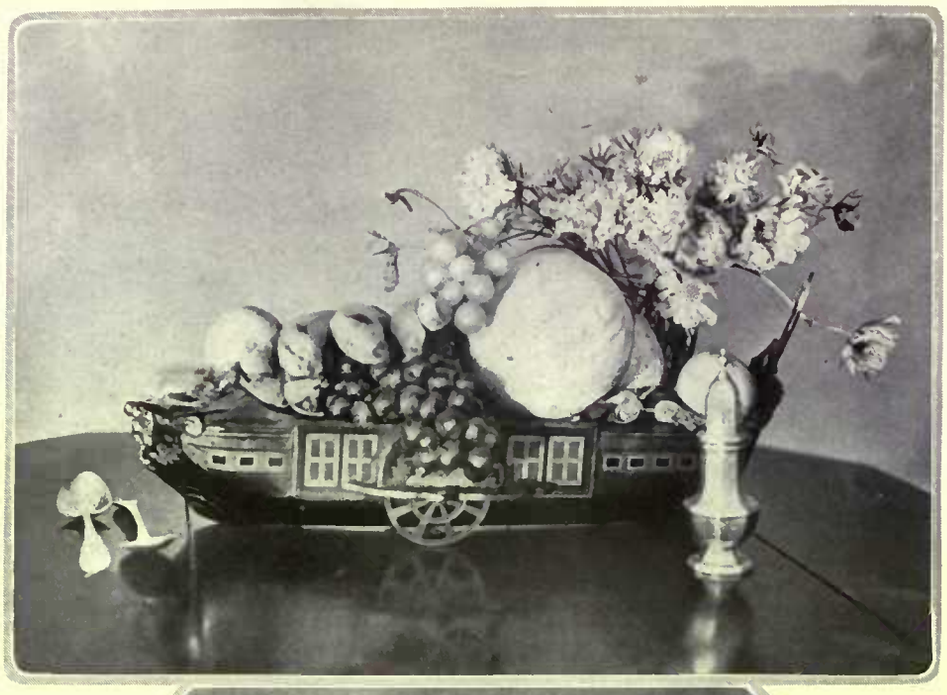
As the old Greek artists painted on panels of wood, the Romans of the conquest found their pictures convenient spoil for easily transporting to Italy. "How many things," wrote Cicero, "invisible to us, are seen by painters in shadows and projections!" Was he thinking of some treasured grisaille or panel in camaïeu from the hand of Zeuxis, or Parrhasius, or perhaps of Apelles, fetched to grace a Roman cabinet? Perhaps! The Rome of Cicero's time was already beginning to take on the aspect of a shrine of dilettantism. Certain it is that the art of painting as practised by the Greeks was not allowed to die out. Roman artists were taught its secrets by their Greek brethren in the craft, and Greek painters found Rome appreciative of their masterpieces. So it was that in 63 A. D., a century after Cicero's death, when a terrific earthquake destroyed the ancient city of Pompeii, well-trained and well-equipped painters were at hand to lend their art to the adornment of the new city which the Romans immediately re-erected on the site. In 1719 Prince Elbeuf had accidentally discovered the site of Hercula-

(*Continued on page* 82)



The cameo form is readily seen in this French 18th Century over-door panel of "Nymph and Putties." The architectural background was not uncommon. This and the other illustrations are by courtesy of the Metropolitan Museum of Art

TABLE ARRANGEMENTS FOR FRUIT



This vessel of fruit should be placed in the center of the table. It can be wheeled about from place to place



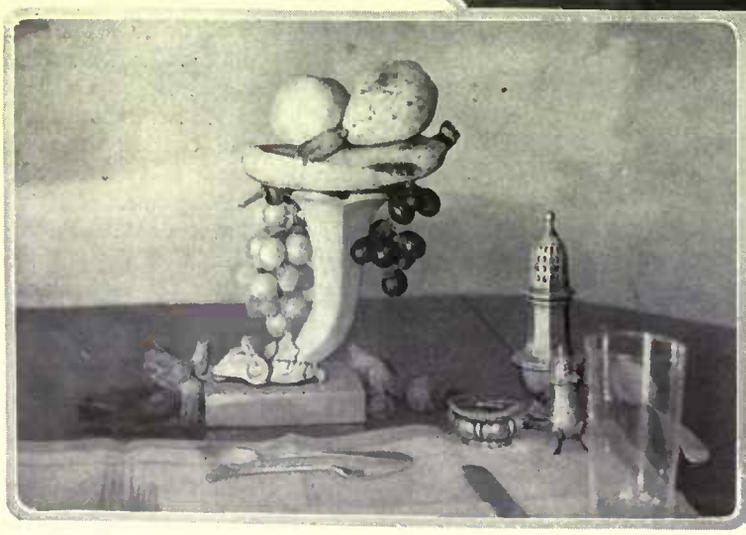
A towering centerpiece can be arranged on a high alabaster tripod, the grapes spilling over the edges



(Right center) For a single cover a delightful group can be made with fruit arranged in a flat Wedgwood dish



A simple centerpiece for a breakfast table consists of fruit arranged in a white ground glass dish



The association of fruit with a cornucopia is very old and suggests this modern arrangement for a single diner. The plain texture of the Wedgwood is enriched by the fruit



On a side table for breakfast can be made a grouping such as this—a simple, cool green bowl filled to a tempting capacity with seasonable fruits and with sugar close at hand

A GROUP OF FOUR HOUSES

Different Types for Different Localities



An interesting detail of the Birdsall bungalow is the connection of house and garage. The plan responds to the demands of a deep, narrow lot. Heacock & Hokanson, architects

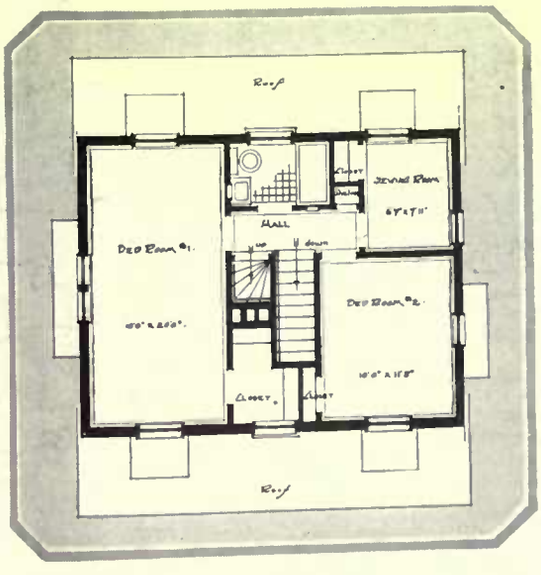


For a site that is flat the bungalow is a logical choice. It especially lends itself to summer living. An example is found in the summer home of Amos Birdsall, Jr., at Toms River, N. J. The walls are white stucco over frame. The wood trim is stained a reddish brown and the roof a light brown



An unusual variation of Dutch Colonial, suitable for the suburbs, is found in the home of Donald Folsom at Sharon Hill, Pa. White walls and trim with blinds painted bottle green give it a cheerful aspect. The weathered shingle roof is broken by a central chimney. Folsom & Stanton, architects





By recessing the fireplace and projecting the bay window directly opposite, the living room has been given greater width. A similar expedient has been used in the dining room where buffet and china closet occupy niches

On the upper floor not an inch of space has been wasted. The owner's room is commodious, with light on three sides. Each of the bedrooms has excellent wall spaces for the large pieces of furniture



Tebbs

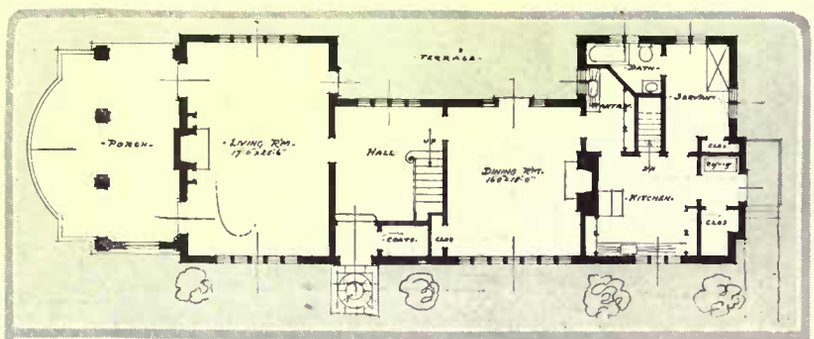
The home of William Gillette at Richmond, Va., shows a colorful use of rough, variegated red brick with soft yellow stucco. The windows have molded brick frames and mullions. Variegated red tile is used on the roof and gable ends

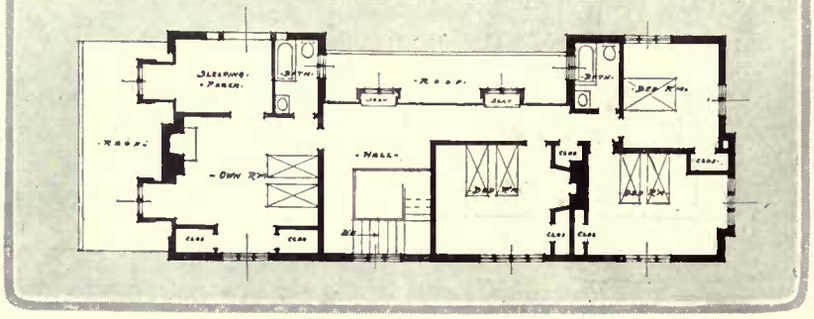


The entrance is pronounced by brick surrounding the door frame and by a platform made of an old millstone set in brick. Foundation planting gives the house an intimate relationship with its site. This closer view shows how effectively the brick relieves the flat surface of the plaster walls, producing a façade that is variegated in texture and color and play of shadows. W. D. Blair, architect

The servant's bath and bedroom have been located on the first floor adjacent to the kitchen, so that the entire second floor is used exclusively by the owner and the service stairs are eliminated

A chamber, sleeping porch and bath comprise the owner's suite which occupies one end of the house. Generous space is given the stairs. Three other bedrooms and a bath complete the floor





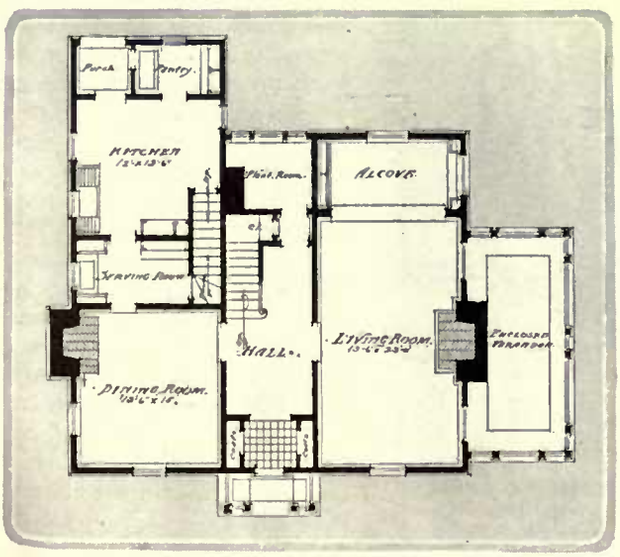


Tebbs

The overhanging second story with decorative pendant finials is a type to be found in very early New England houses. It accords harmoniously with this modern interpretation, a house found at Hartford, Conn., a type suitable for the suburbs or restricted country districts

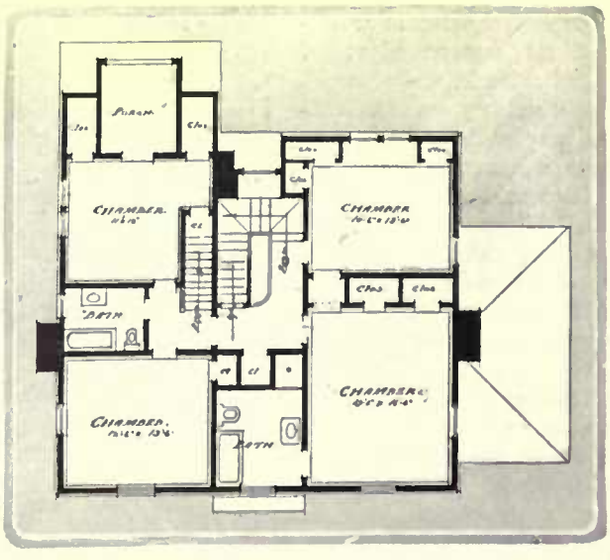


Without the decorative latticed entrance portico the front façade would be unpleasantly austere. Its projection from the house creates desirable shadows and its arched top is a relief to the otherwise straight lines of the house. Smith & Bassette, architects



At the rear of the living room is an alcove, giving added space, and at the end of the hall a plant room, both unusual features for a small house

Four bedrooms and two baths are provided on the second floor. The plan is balanced. A servants' stairs leads up conveniently from the serving room



THE DISPUTE OVER WALL PAPERS

Today We Use Them as Decorations, but an Earlier Generation Considered Them Merely as Backgrounds

WALL papers may be regarded from two opposite points of view. They may be allowed a positive value of their own as decorations, or a merely negative value as a background, which should be as unobtrusive as possible, for furniture and pictures.

The history of the subject shows that, while there has probably never been an absolute consensus of opinion on the subject, one or other of these views has usually been predominant. From the first use of wall papers, which seems to have been in the 16th Century, until well on towards the end of the 18th Century, they were treated as substitutes. Flock papers were made in imitation of velvets; painted papers mimicked marble, the grain of wood or tiles; and they were only seen in the less important rooms of the house.

There was, however, a notable exception to this rule. About the time of the Restoration papers began to be imported from China, where they were specially manufactured for the European market, hand-painted papers of bold design and brilliant coloring representing birds and plant growths. They were sometimes called India papers because they were brought to England by the East India merchantmen, and they were in high favor for more than a hundred years, being largely used in rooms furnished with lacquer.

About the middle of the 18th Century a certain John Baptist Jackson set up a factory near London where he printed from wood blocks papers in chiaroscuro, an art which he had studied in Italy. He wrote a pamphlet to advertise his wares and to discredit the Chinese papers with their gay "glaring colors . . . which delight the eye that has no true judgment belonging to it." His own aim was to produce "colors softening into one another, with harmony and repose, and true imitations of nature." His designs consisted of would-be realistic representations of birds and animals, and of copies of antique statuary or of the landscapes "surrounded with a mosaic work, in imitation of frames, or with festoons and garlands of flowers, with great elegance and taste." They met with little success, and the specimens given at the end of the pamphlet show them to have deserved none.

It was not until near the end of the century that the Oriental papers met with serious competition. Then came the rather pompous Directoire designs, with their elaborate borders, and, of greater interest, the landscapes and figure papers which with their freedom and brightness are of extraordinary decorative value. The period during which these latter were in vogue may be regarded as the golden age of European wall paper design. There was no question, then, of wall papers being considered as merely a neutral background for more important objects.

That, however, was the official Victorian attitude, as voiced in 1850 by Richard Redgrove, the Academician. "Paper-hanging," he said, "has to form the background to all the furniture, the objects of taste and vertu, the pictures, and whatever else rare and valuable is contained in the apartment; nay, more, to enhance and support the fair faces that congregate there, or to enable us to study in the human face the intellect of the assembled guests." Naturally, therefore, he deprecated the use of vivid colors and violent contrasts. A critic in the "Journal of Design" pointed out that, though this was one perfectly legitimate point of view, wall paper might also be regarded as a decoration in itself and "so treated as to call attention more strongly to its own ornamentation." However, the various patterns shown in that journal suggest that the less attention the average papers of the time called to themselves the better.

Twenty years later Charles Lock Eastlake, in his "Hints on Household Taste," which for a good while held the field as the amateur decorator's most popular vade-mecum, was still advocating timidity, and pleading for small and simple patterns on light grounds. But William Morris and Walter Crane were already at work, preaching the gospel of good design and practising what they preached.

Morris's influence was undeniably salutary, but he had a weakness which in the hands of followers of lesser talent became a vice. This was the tendency to overwork a good idea. One can have too much of even the best designs. Hence the reaction towards unpatterned papers or plain painted walls.

That reaction is working itself out. Patterned wall paper is coming into fashion again. New patterns are being designed and old ones revived. Both the Chinese papers of the 18th Century and the landscapes of the early 19th are being imitated. Old wood blocks are being rescued and brought back into use.

There is no question, nowadays, of the papers being given a merely negative function. A characteristic of the present time is its cult of the positive, of the bold and bright and amusing. Such papers as it will use must have some quality of their own.

Nevertheless, however high their intrinsic quality, wall papers have to be considered in relation to the objects in contact with them. It is a problem for which there are many solutions, but perhaps certain general rules may be laid down. For instance, an assertive wall paper should not inhabit the same room as furniture covered in an assertive fabric of a totally different nature. There must either be harmony or a pleasant, not belligerent, contrast. Patterned fabrics and plain walls, or vice versa, are safe and usual; but there is no reason why patterns should not be used, if used discriminately, in both places.

As a rule, plain walls are the best backgrounds for pictures. If unobtrusiveness is aimed at, however, a small all-over pattern in quiet shades is more effective than a single unbroken color.



Chinese papers are so beautiful in design and coloring that it is curious so little of our modern work is inspired by them. They are both decorative in themselves and serve as an amicable background for furniture

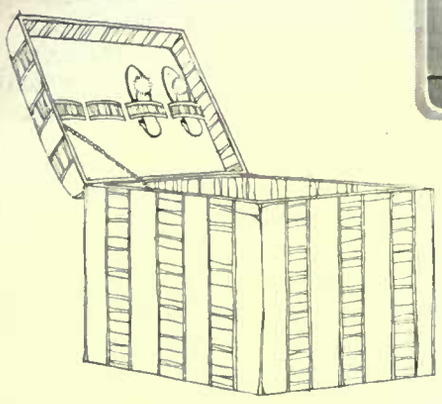
USES FOR GLAZED CHINTZ

Designed by Agnes Foster Wright



Harting

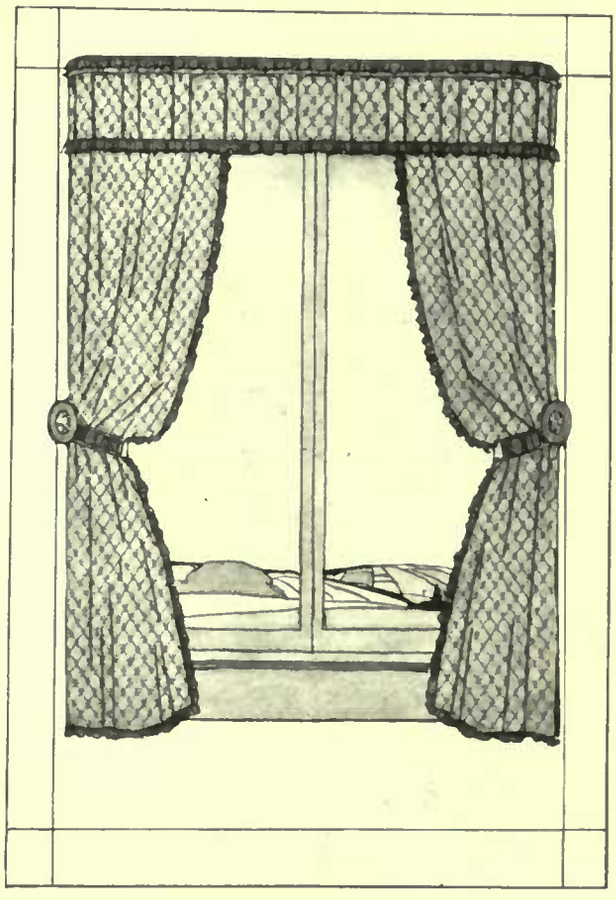
For a supper table in the country place doilies may be made of glazed chintz cut to conform with the pattern and bound with washable silk. The same chintz can be used for the lampshade above the table

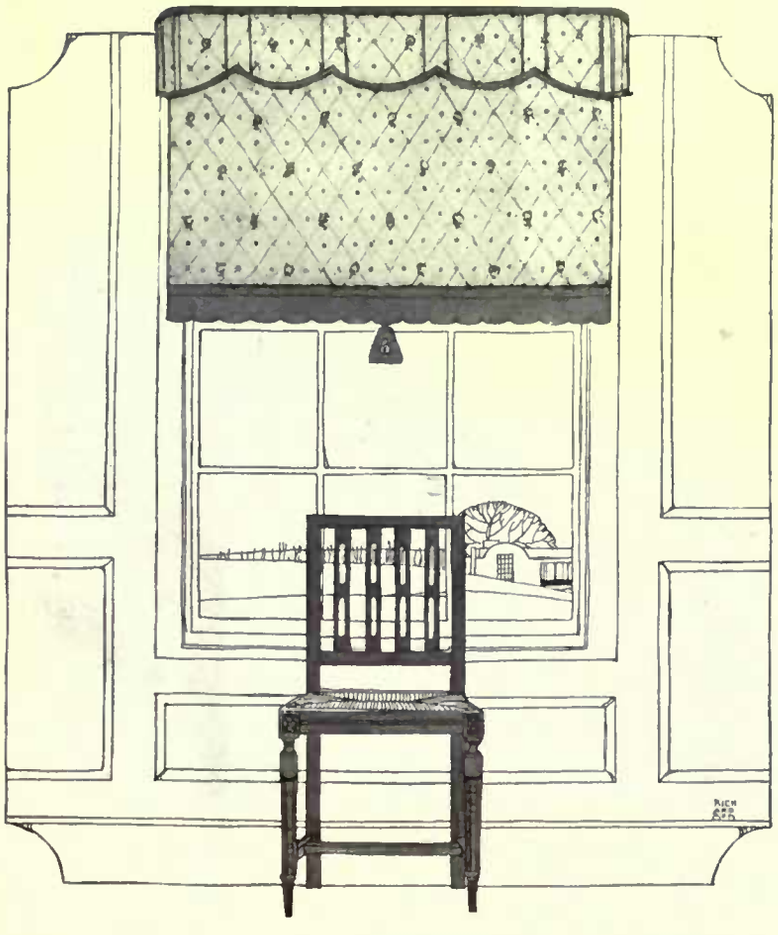


A shoe box, covered inside and out with glazed chintz, has a tray for stockings. Closed, it serves for a dressing table seat. The table will be draped in the same chintz



The scrap basket is of plain glazed chintz with a flap in figured chintz bordered with a narrow box pleating of the plain fabric. Bureau boxes are made to match





A shallow scalloped valance conceals the roller of the shade. Both are in green, small patterned chintz. Edges are plain dark blue. A weighted pull serves for tassel



The curtains are of a blue criss-cross pattern with orchid and blue changeable taffeta picoted ruffles. Mauve wooden tie-backs have Dresden inserts

This deep rose lamp base supports a pleated Toil de Jouy shade in tones of red. It is bound top and bottom with plain chintz. Shades are made to match color schemes

PERENNIALS FOR THE BACK OF THE BORDER

A Résumé of the Tall Growing Sorts Which Form the Background Planting and Complete the Scheme

H. STUART ORTLOFF

EVERY garden, to conform to the true traditional meaning of the word, should be enclosed. It is not necessary to have an elaborate wall of brick or stone, for heavy masses of graceful shrubs or hedges will serve the purpose of shutting out some of the far-reaching vistas, or outside detractions, and allow the eye to be concentrated on the more intimate sights within the garden.

When one has become a conformist in this respect in garden design, one will discover that in front of the enclosing element, be it wall of stone, shrubs or hedge, is an admirable location for the many tall growing perennials, which if given places among the smaller plants in the foreground would crowd them and almost put them in a total eclipse. In fact, this back edge may well be considered the source of surprises. All summer the gay inhabitants of the front of the border have been blooming their heads off in competition, but their neighbors in the back rows have been sending all their energy into sturdy plants, and have been content to serve as foliage foils to their colorful companions. But now when summer is beginning to wane they stay her faltering feet until long after the first frosts, by unfolding beauties in color and form of flower.

In selecting plants for this place, height is the first essential to consider. Plants 3′ to 4′ or more high are best suited, although there are a few shorter ones, like coreopsis, which may be placed in the front of the back rows, because it would be monotonous to have too straight a line of height. Foliage should be considered from the viewpoint of texture and color. Nearly all foliage is persistent until after the blooming season, so this is not such an important item as it is for foreground plants, because there are plenty of others to hide unsightly feet. Color must be watched for its effect in combinations. There are many pale colors, like that of physostegia, which need contrast, and other colors, like that of liatris, which need to be toned down with a lavish use of white or green foliage.

In planting, more interesting results will be obtained if we do not adhere to straight lines or geometrical patterns. Grouping of three, five, or nine or ten plants will insure us interesting masses of color, and prove far more effective in the fall days when most of the perennials in the back border are holding forth. The average back border plant requires 8″ between its fellows, but there are exceptions, like the phlox, which develop into strong spreading clumps. These should be given 1′ or 2′ for future development.

Many of these plants require staking, for they grow so high that they are apt to be the sport of every wind that blows, and come to grief. The best stakes are bamboo, but any will do provided it is strong and unbending, yet thin enough to be hidden by the foliage and not prove unsightly. Plenty of room should be left in tying in order that the plants may grow and move without chafing. Pieces of cloth are the best material for strings.

The following is a partial list of plants



Variety is as desirable at the back of the perennial barder as it is in the middle and fareground. Tall growing flowers such as the hollyhocks, delphiniums and mallaws shawn here should be so disposed that their colors and forms will be brought out to the best advantage by the lawer growers immediately in front of them. Uniformity in height should be avoided, however, lest it become monotonous



The border planting should be graded upward from the front, particularly where it flanks a walk or is otherwise so located that it is viewed from one side only. Such a sloping effect is produced not by grading the earth, but by planting flowers of different growing heights. Here delphiniums form the mass of the background flowers and show clearly their value as a setting for the rest of the bed

which are suitable for the back edge of the border, or for the middle ground of beds which are viewed from all sides:

AUTUMN MONKSHOOD (*Aconitum autumnale*): A narrow upright plant with deep blue flowers in July and lasting until September. It grows to a height of from 4′ to 5′. Propagate by seed or by division.

MONKSHOOD (*Aconitum napellus pyramidale*): An erect plant 3′ to 5′ high with deep purple flowers in August and September, in loose spikes. Leaves finely divided and very handsome. Thrives in rich moist soil and will stand the full sun, although it lasts longer in partial shade. Propagate by division. Mulch in spring to retain the moisture. This plant is poisonous if taken internally, so should be used where children will not pick it. Also variety *album*.

HOLLYHOCK (*Althea rosea*): Narrow upright biennials, which seed themselves and can easily be treated as perennials. They range in colors from yellow and white through pink and deep red. The single varieties are the most interesting. The spire-like stem with its rough leaves mostly at the base makes an excellent accent plant, and is good against walls and fences. Blooms in July and August and is subject to a fungus disease, which attacks the leaves and buds. Spraying with Bordeaux mixture or a solution of ammoniacal carbonate of copper is effective. Grows 5′ to 7′ tall, and should be cut down immediately after blooming. Prefers sunny situation and good soil. Cover with manure in winter. Water freely in summer. Propagate by seed, or healthy offshoots.

ALKANET (DROPMORE) (*Anchusa Italica*): Grows 3 to 5′ high. Each branch terminated with a large pyramidal spike of gentian blue flowers in May and June. If not allowed to seed it will continue to blossom. Leaves unsightly after blooming. If it crowds other plants pick off the lower leaves. Good garden soil and a sunny position preferred. Mulch in winter. Propagate by division or root cuttings which should be started in a frame in October.

NEW ENGLAND ASTER (*Aster Novæ-angliæ*): Bushy, well formed plant which grows 3′ to 4′ high and is covered in September and October with myriads of small violet blue flowers with yellow centers. Leaves are inconspicuous. Should be planted in groups 4″ apart in front of shrubbery or taller perennials. Propagate by seed or division. Any soil, but it responds to good soil and moisture. The best varieties are White Queen; *Novæ-angliæ*, purple; *Novæ-angliæ, rosea* and also *rubra;* William Bowman, rose; and Lil Fardell, also rose.

NEW YORK ASTER (*Aster Novi-Belgii*): Light pinkish lavender flowers with yellow centers, 3′ to 4′ high. Foliage better than the *Novæ-angliæ* species. Prefers sun, responds to good soil and moisture. Many horticultural varieties.

CHINESE ASTILBE (*Astilbe Davidii*): Plant with dark green handsome foliage, which grows 5′ to 6′ high. Flowers are in very showy clusters sometimes 2′ long in July and August. Excellent for cutting. Propagate by division. Prefers any soil, and half sun.

FALSE INDIGO (*Baptisia australis exaltata*): Pea-shaped blue flowers in long terminal spikes in June. Grows 3′ to 5′ high. Foliage sea green and in good condition until August when it blackens, so it should not be given too conspicuous a place. Free exposure to the sun. Propagate by seed or by division.

PLUME POPPY (*Bocconia cordata*): White flowers in terminal clusters in July and August. Plant grows 6′ to 8′ tall. Has very handsome but coarse foliage which is persistent. The seeds in large clusters are very decorative. Spreads rapidly. Good for among shrubs and in the center of beds. Any soil, prefers sun. Propagate by seed or suckers.

FALSE CHAMOMILE (*Boltonia asteroides*): Masses of white to lavender flowers which resemble the asters. Blooms in September and October. Grows 5′ to 7′ tall. Any soil,

(*Continued on page* 80)

THE CHARM OF THE QUIET HOUSE

Proper Construction and Good Equipment Well Placed Will Reduce the Nuisance of Noise

ETHEL R. PEYSER

THE entrance to a house is like the tonic chord of a sonata. It gives one the key, the introduction to the atmosphere of the home. One really gets an impression of a home immediately upon entering the hallway. It is also true that on entering a house we are lured or repelled by the sounds in it, whether from the house itself or the people living there. If we are greeted by loud voices, slamming doors, creaking stairs, there is immediately the impression that this particular home is not well ordered and that the people in it are not at peace. But if we are at once enveloped by quiet and loveliness, a feeling of peace is suggested and involuntarily we expect to meet a charming family.

The good architect always gives the builder a set of plans that should make a satisfactory house, but, as an eminent architect recently said, "It seems to be the aim of most builders to change every detail of the architect's plan." So it is a wise idea to watch the construction of your home so that when the house is actually built you will find it not only attractive to look at but so well constructed in every detail that there are no complaints to make as to leaks or noise or cold. If a house is built of good materials, is well planned, is well put together, a sense of peace is apt to be the result. In order to accomplish this, every detail of the house must be considered, the windows and the doors, the stairs and floors.

DUE to the high cost of building, heavy masonry is no longer always used in the division of rooms and the separating of stairs from rooms. Where a slight partition only is required, there are on the market today asbestos, felt, and composition "boards" which render excellent service, and are often fireproof and soundproof.

To shut away a nursery, these light weight, soundproof partitions are admirable. They not only leave a nursery perfectly quiet at night, shut away from all the disturbances of the house, but during the daytime they keep the family from hearing the play, the romping, or the unhappy times in the nursery. Of course, the arrangement of rooms, such as the relation of the nursery and kitchen to other parts of the house, has much to do with the peace of the home. The service end of the house should, so far as possible, be shut away by halls and doors, from too close communication with the living part of the house. Think of this when you are planning your home.

All uncovered floors are apt to be noisy no matter how well they are laid or how nicely they are finished. Whatever your floor, it should be well constructed, over an adequate sub-floor; if of wood, it should be put down so compactly that there is never a sound from it. But when it comes to quiet you must have carpets or rugs. Bare floor never produces it, under any conditions.

METAL weather strips! So important are they in relation to comfort and peace in the house that they should really be included in the specifications for the building of a home. Besides keeping out wintry blasts, they contribute much to a quiet atmosphere. In the first place, they help to keep the din of the street from indoors; also when they are applied to the interior doors, the noise from one room does not easily reach another. Windows that carry weather strips slide up and down easily. And a good word can be said of the weather-stripped door. A door with this silencer about it closes quietly and surely; even if one is in a hurry, the door does not show it. Another device for lessening the sound of doors shutting is a piston noise retarder. It has an air cushion which is attached to the frame of the door and the piston is fixed to the door. This keeps the door from slamming. Screen doors, which are of no use unless they shut quite tightly, should be fitted with this device. Children will bless it and so will the servants in the house. All these things should be considered both as to price and comfort when you are planning your house, so that when you first begin to live in it you find peace and quiet, instead of a succession of irritating worries.

A small device but one not to be regarded lightly, is a set of rubber or glass furniture protectors which, when affixed to the legs of any piece of furniture, makes it possible to move it about without noise and without any especial effort. These protectors also save the floor and keep the carpets from being worn and torn. They are easily attached and not expensive.

The "silence cloth" on the dining table, whether made of cloth or asbestos, is another means of lessening disturbing sounds in a house.

And in some homes I have known it to be a rule that all the servants should wear rubber heels. This not only lessens the noise in the house, but it mitigates, to a very great extent, the weariness felt by busy maids who are on their feet practically all day long.

A great deal of the clattering sound in a kitchen can be avoided by lining the cutlery drawers with felt, so that when silver and knives are put away the clashing of pieces together is avoided. Pantries should be lined in the same way. This lining felt can easily be installed by pasting or tacking, and it is not expensive.

A place for everything and everything in its place is an especially good idea in connection with the pots and pans in a kitchen. Much of the annoying sound from this source can be obviated by hanging the utensils, because most of the sound is due to the falling together of pots and pans as they are piled on top of each other when being put away on the shelves after use.

ONE of the chief offenders against the charm of the home in the matter of noise is cheaply constructed plumbing. This is not only unsanitary, but at times deeply embarrassing. Good plumbing is an absolute essential in the well-constructed house. Nothing will betray your economy so promptly as plumbing that is not of good materials and well placed. It is necessary to get all your fixtures from the most reputable dealer, and have the best workman to put them in, and then you will save money in the long run and charm and peace will envelope the plumbing side of life.

The bathtub with a water inlet so fixed that there is only a little noise for a few seconds or none at all is a point of perfection that manufacturers are making every effort to attain. Perhaps the nearest to it is a device hung very low in the tub so that after the first few inches of water the faucet is covered, and the noise from the inflowing water is smothered.

People who will not endure the slightest rattle or creaking in an automobile will live for months with a squeaking, leaking faucet. A slight adjustment will usually remedy the difficulty; sometimes only a washer is needed. And even an entirely new faucet is not a purchase with very serious consequences.

As yet no way has been found to modify the noise of the telephone without lessening its effectiveness. The telephone is rung to catch your attention and if we muffle the bell too completely we are liable to lose an important call. If you have a very noisy telephone bell in an apartment where every sound is heard, you can muffle it slightly with a little pad of absorbent cotton. This is an especially good thing to try where the sound of the bell disturbs an invalid or little children.

RUGS are a delightful way to reduce noise in the hall. A long runner that goes the whole length of the hall and about half its width will keep your hall quiet for your own house and prevent its disturbing your neighbors. Of course, in a house where the hall is large and capacious, the surface is much more interesting covered with groups of rugs; a runner spoils its symmetry and a carpet is less interesting.

Quiet is one of the most difficult things to find these days in the city, and also one of the most essential things for one's work and happiness and health. There is only one way to acquire it in the modern home and that is to look after every detail of your house at the very beginning.

After all, the things that make for quiet are in the main little things. Yet it takes thought, some experience and a good deal of attention to detail at the beginning of making a home to insure in it that pervasive charm which must have for its foundation quiet throughout the house.

HOUSE & GARDEN'S CHRISTMAS GIFTS

2020. *Flower paintings framed in gray-blue wood range in price from* $25 *to* $150. *The* 26″ *x* 36″ *size is* $50. 2021. *Chinese "Ho Ho" birds,* 14″ *high in vari-colored pottery are* $30 *the pair*

These may be purchased through the House & Garden Shopping Service, 19 *West* 44*th Street, New York City. Kindly order by number. Cheque must accompany order*





2022. *This purple and yellow pottery figurine may be made into a lamp or used as a table ornament. It is* 10″ *high.* $7

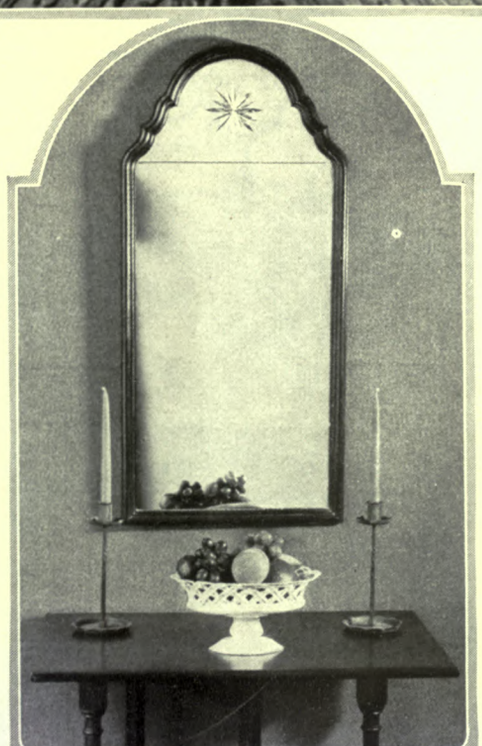


2024. *Blue, cream, yellow and henna are the colors in this attractive, odd-shaped Italian pottery candlestick.* 5″ *high.* $3.50

2023. *Below is shown a vase of clear green glass with handle and trimming in topaz color. It is* 9″ *high. and especially suitable for long-stemmed flowers.* $9

(*Below*) 2025. *An Italian pottery dish in white, canary yellow or turquoise blue is* 14″ *wide and* 5″ *high, including iron stand. Complete.* $10.50







(*Right*) 2026. *A Queen Anne mahogany mirror* 36″ *high and* 18″ *wide,* $35. 2027. *The wrought iron candlesticks* 11″ *high are* $6 *the pair.* 2028. *Pottery fruit dish* 6″ *high.* $15

Door-stops (*left to right*) 2029. *A baby's room,* $3. 2030. *Door sentinel,* $4. 2031. *Basket of tulips,* $6. 2032. *Basket of flowers,* $6. 2033. *Victorian lady,* $4.50. 2034. *Flower basket,* $3.50



PRESENTS *for the* DINING ROOM



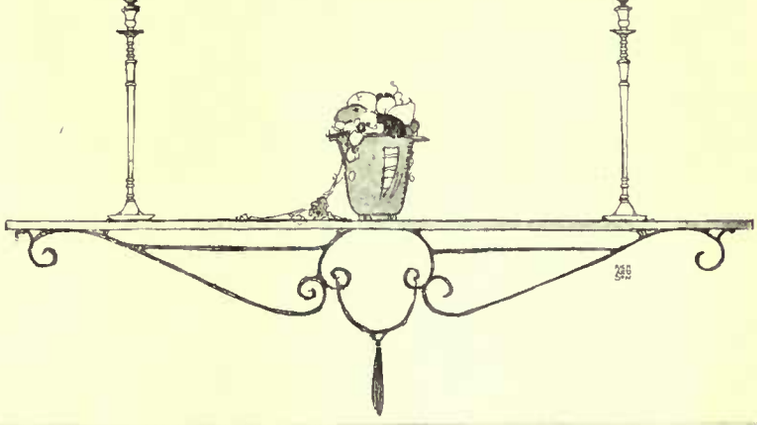
Delicate Venetian glass that comes in amber or sapphire blue makes the set shown above. 2035. *The candlesticks have colored glass flower decorations* 9" *high,* $15 *the pair.* 2036. *The* 9" *bowl is* $20



2037. *A mayonnaise dish of hand-hammered silver is* $16. *It measures* 6" *in diameter.* 2038. *The* 6" *ladle is* $5



2039. *From Brittany comes this gaily colored pottery dish that can be used for either cheese or butter balls.* $4.75



2040. *Graceful candlesticks of polished brass, fitted for electricity, are* 18" *high and* $6.50 *each.* 2041. *Lustre bowl in blue, marigold or orchid,* 7" *high.* $8. 5½" *high* $5



2042. *A silver-plated water pitcher, Colonial in design, may be had for* $12. *It is* 7" *high*





2043. *The syrup jug above is of hand-hammered silver. It is* 4" *high and comes at* $45

2044. *A mahogany gate-leg table of unusual value would be equally serviceable in dining room or living room. It is* 28" *high and the top measures* 26" *x* 30". *It is priced at* $45

POTTERY, SILVER *and* GLASS



2045. *Purple Venetian glass finger bowl and plate,* $5. 2046. *Wine glass, 6" high,* $3.50 *each.* 2047. *Water glasses* $4 *each*



2048. *A bowl of heavy orange toned pottery 4½" high and 8" across,* $3. 2049. *Spanish pottery pitcher, 6" high, has brilliant colors on a buff ground.* $1.75



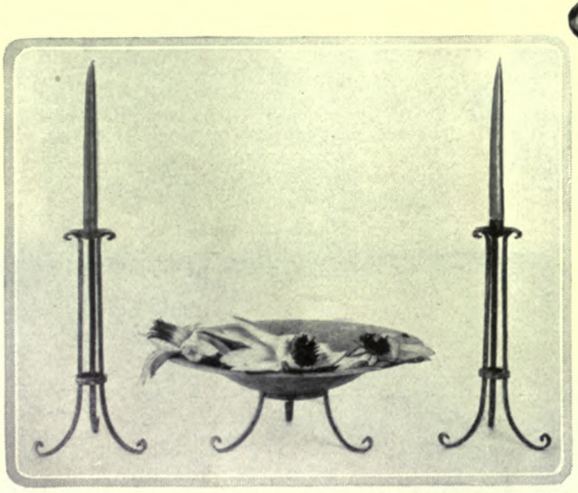
2050. *Imperial Chinese Jasmine tea is packed in attractive half-pound, lead-lined baskets.* $1.25



2051. *A breakfast table decoration, 5½" high, is of majolica ware. There are twelve white geese with yellow feet and bills. The base is green.* $10



2052. *Above is a sapphire blue glass bowl for flowers or fruit, 3" high, 10" wide,* $7.50. 2053. *The artificial fruit is* $2 *each*



2054. *The set above is of copper in a jade green finish. Candlesticks 14" high, bowl 6" high, including stand. The set complete is* $25

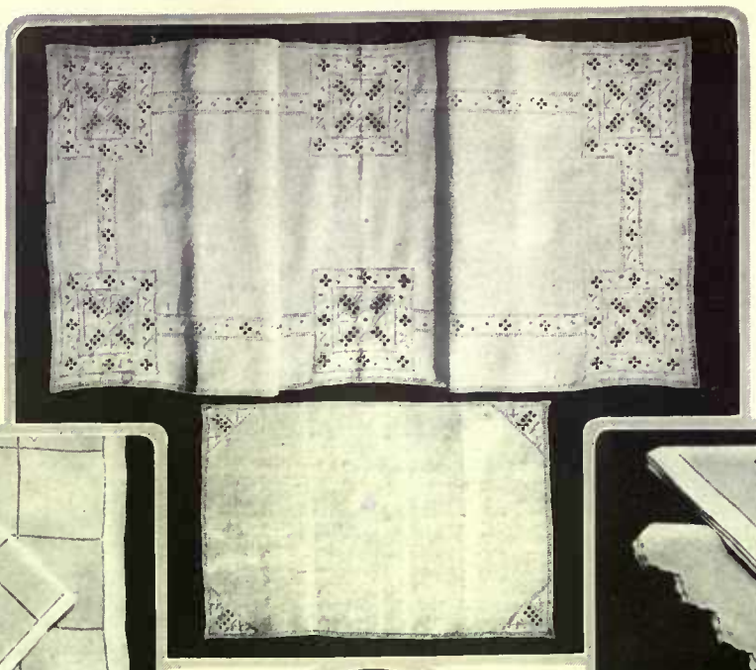


2055. *A plated silver, four-piece after-dinner coffee set of excellent design is* $30. 2056. *The 12" x 9" tray may be bought separately,* $10



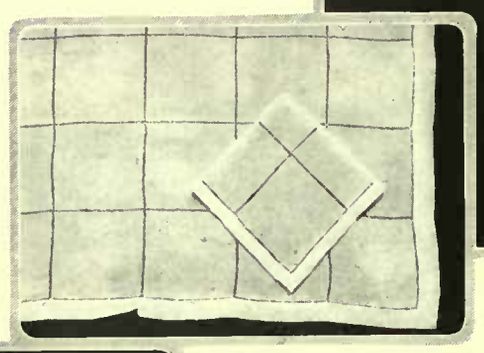
Rich amber colored glass. 2057. *Per dozen, finger bowls,* $15. 2058. *Plates,* $15. 2059. *Liqueur,* $7. 2060. *Champagne,* $8.50. 2061. *Cocktail,* $8. 2062. *Goblet,* $10

LINEN FOR THE HOSTESS

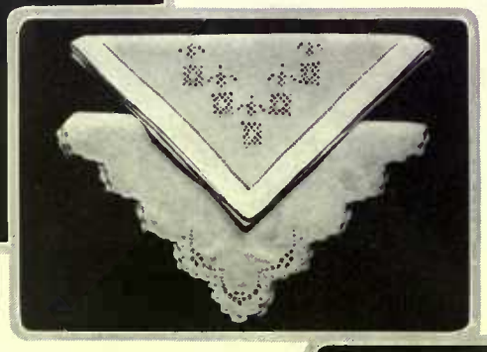


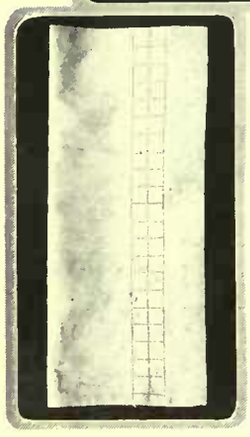
2063. *For a refectory table comes a luncheon set in natural color linen and Italian cut work. Runner 20″ x 54″, twelve mats, 12″ x 18″, $47.50*

2064. *A tea cloth, 34″ square, and six napkins, 11″ square, are made of fine linen, hand-hemstitched, $24 the set*



2065. *Linen tea napkins with mosaic work are $12.50 a dozen.* 2066. *Of Madeira work, $16.50. They are 14″ square*

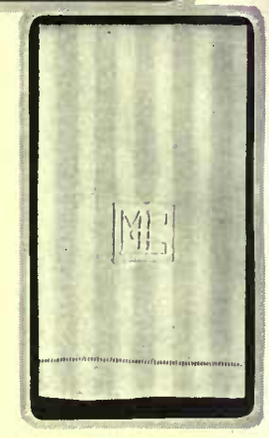






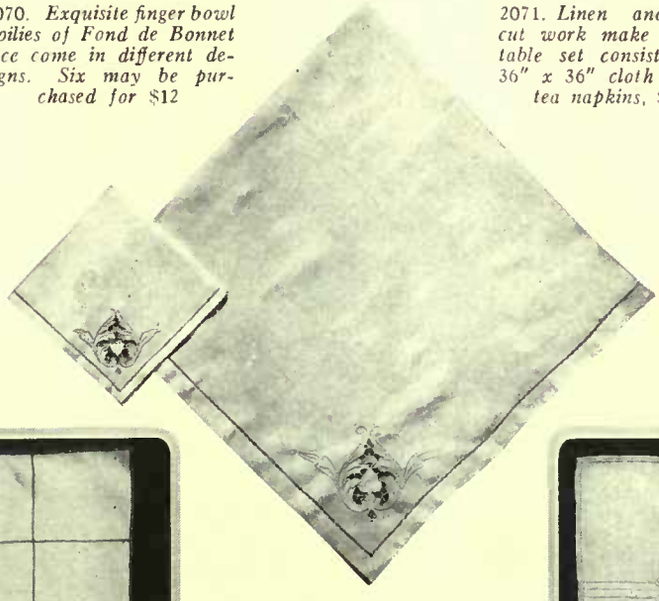
2067. *Imported cotton pillow cases, 22″ x 36″, with hand-hemstitching in squares, are $3.50 each.* 2068. *Sheets to match, 72″ x 108″, $14*

2069. *An effective towel, 20″ x 36″, is of natural color linen in a smart striped design with a three-letter monogram, $5.50 each*



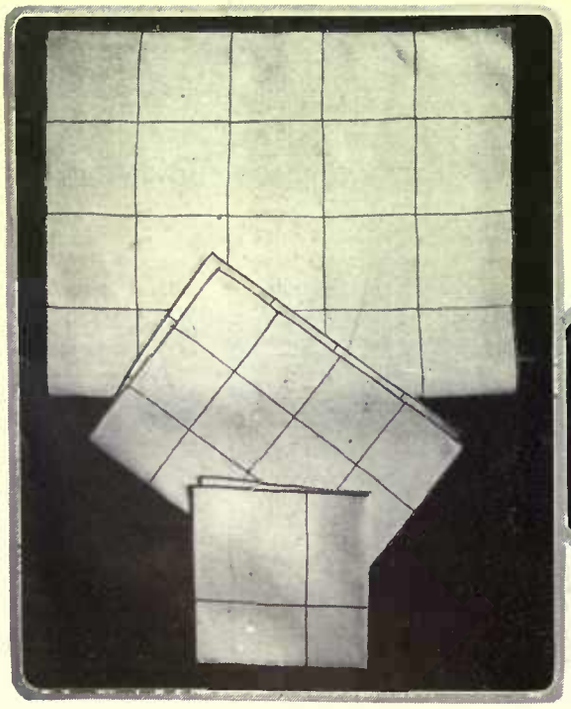
2070. *Exquisite finger bowl doilies of Fond de Bonnet lace come in different designs. Six may be purchased for $12*

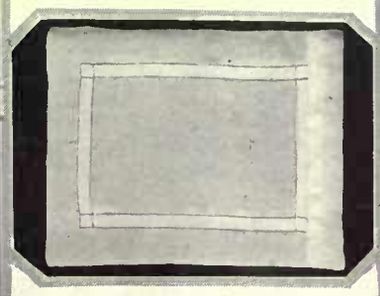
2071. *Linen and Italian cut work make this card table set consisting of a 36″ x 36″ cloth and four tea napkins, $18.50*

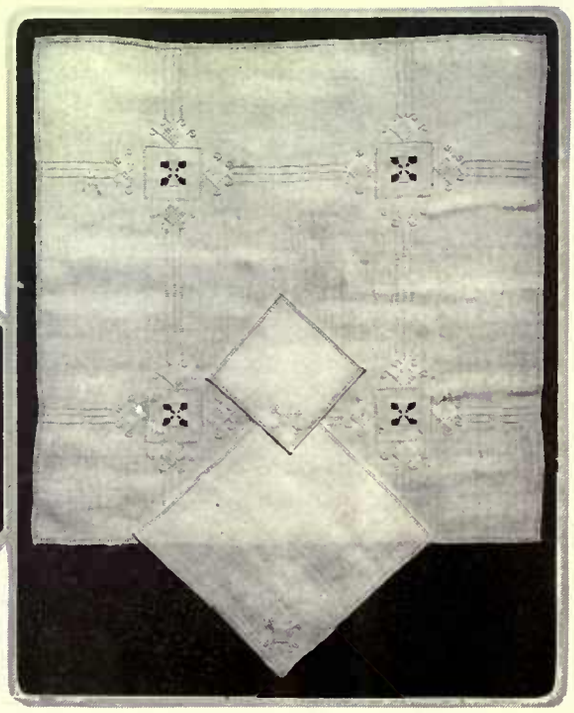


2072. *A luncheon set of Scotch linen crash embroidered in orange or blue has an 18″ x 54″ runner, six 12″ x 18″ mats and six napkins 14″ square. It is $18.50 complete*

2073. *A beautiful twenty-five-piece luncheon set on natural color linen with Italian cut work is $34.50. The centerpiece is 24″ square and the doilies 10″ and 6″ square*

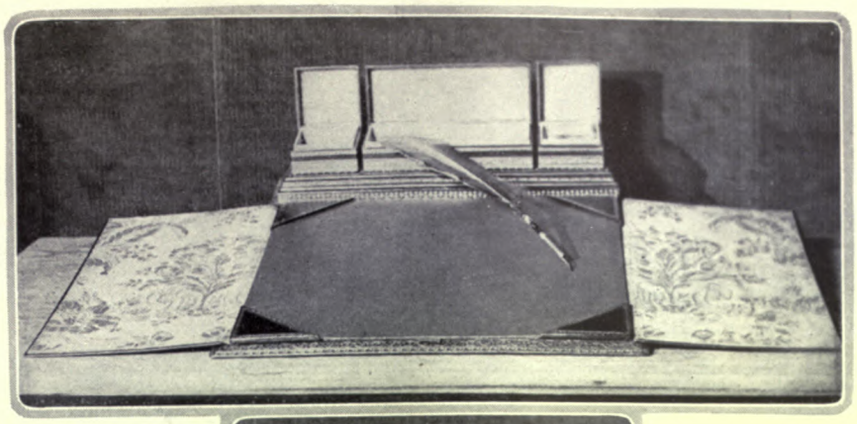






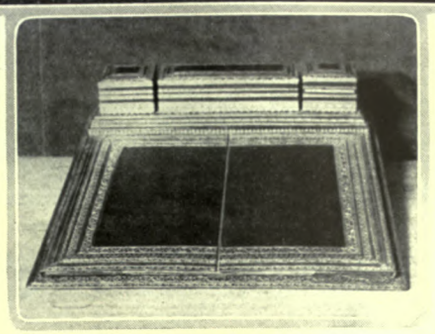
2074. *A dainty pillow slip, 14″ x 18″, is made of fine linen and hand-hemstitched. It may be had for $5*

TO PUT IN HER ROOM





2075. *A desk set of tooled English morocco in brown, maroon or dark blue is* $75



2075. *Tan moiré lines the covers. The three compartments are for pens, stamps and ink*



2076. *Charming scent bottles, 7¾" high, come in delicate Venetian glass for* $12 *the pair*

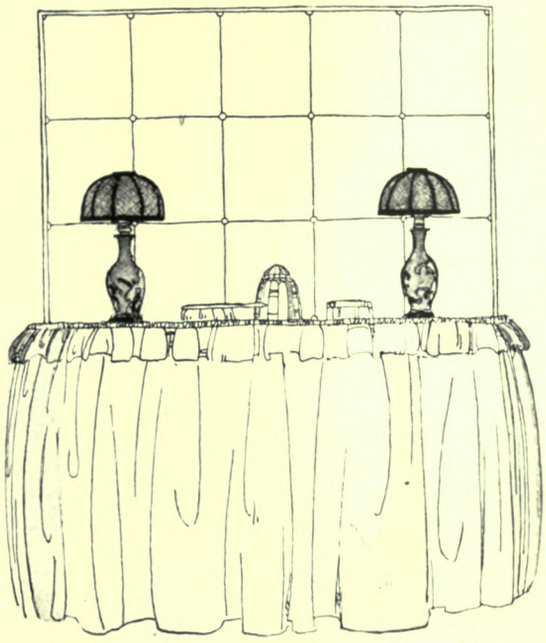


2076. *The bottle above comes in blue, amber or amethyst with colored glass flower top*

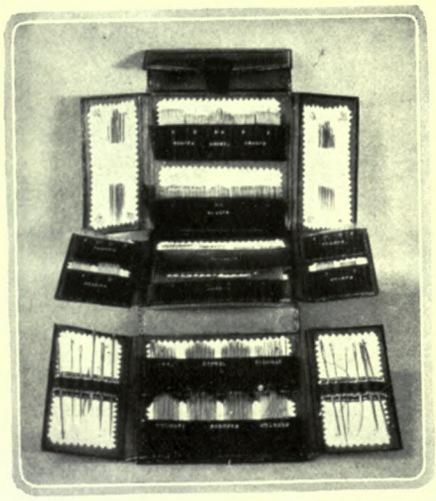


2077. *A china boudoir lamp 6" high may be used also as a perfume burner* $12.50

2078. *Tin jardinière flower lamp 21" high,* $35. *The 11" x 8" georgette shade is* $17



2080. *Yellow lustre lamps have a design of rose, green and lavender. The lacquer shades are filled with Italian paper in harmony, 16" high,* $10 *each*



2079. *The attractive leather needlecase shown above can be obtained in all colors for* $10. *It holds an assortment of one thousand needles*



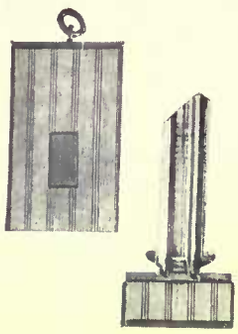
2081. *A soft, wool filled comforter 69" x 75" is covered in satin and may be had in Copenhagen or light blue, old rose, pink or gold for* $37.50



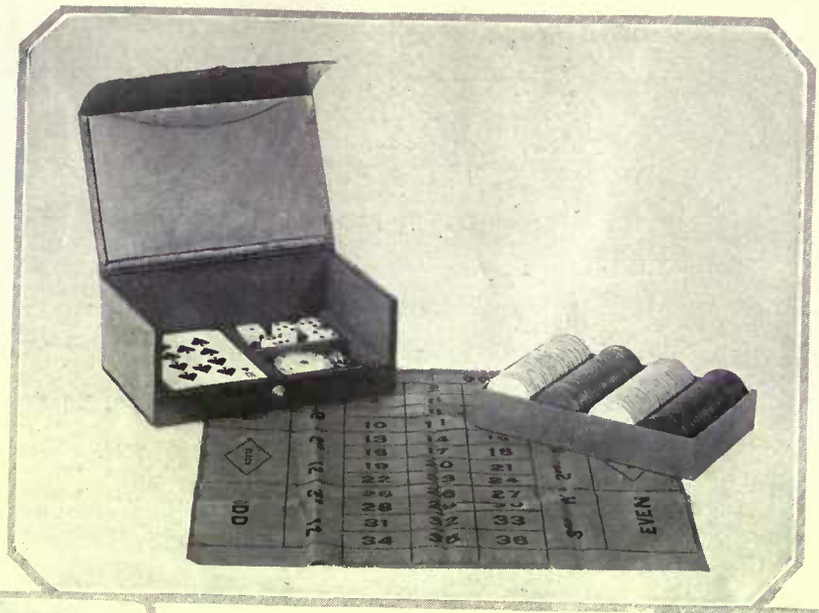
2082. *A composition ivory toilet set of twelve pieces is attractively priced at* $23.48. *It would be effective monogrammed in dark blue*

GIFTS *for a* MAN

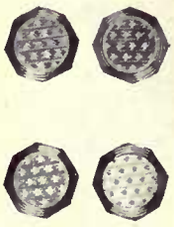
Please Order by Number



2083. *An unusual gift for a man is this flat gold key case. It is 1½" long.* $36



2086. *Poker chips, dice, playing cards, a roulette watch and cloth fit into an attractive blue leather case only 5" long.* $20



2084. *Attractive 14 kt. gold octagonal shaped cuff links are attractively priced at* $15 *the pair*



2085. *This quaint Dutch silver box might be used for cigarettes. It is 4½" high.* $5



2087. *A flask for an overcoat pocket holds one quart and is sterling silver.* $120



2088. *Watch of green and white gold, 19 jewel Waltham movement,* $263

2089. *White gold chain,* $32



2090. *A practical gift for a man is this leather collar case that can be opened out flat. It is lined with moiré.* $5



2091. *An attractive tobacco pouch of dark English cowhide is lined with rubber. It is priced at* $5



2094. *A small vacuum pitcher keeps one cup of coffee hot. In nickel,* $16; *in pink, blue or black enamel,* $17.50



2092. *For a man's room comes an unusual little smoking table of walnut, hand carved. It is 24" high.* $21



2093. *A comfortable chair with a down filled cushion is covered in a small pattern denim in rose, blue or brown.* $49

REMEMBRANCES FOR THE GARDEN LOVER

Kindly Order by Number



2095. *Colored lights shaped like tiny Christmas trees can be attached to any base outlet. Set of 8, $4.75. As many as 10 sets of 8 can be joined*



2096. *A beautiful rose to arrive on Christmas day with a card announcing that six bushes of ever-blooming hybrid tea roses will be sent in the spring.* $10



Three books that cover every phase of home making are 2097, *House & Garden's Book of Houses,* $3. 2098. *Interiors,* $4. 2099. *Gardens,* $5



2100. *Old flower studies make brilliant patches of color against neutral walls, 14"x16", framed in natural wood,* $10



2101. *Nothing so adds to the charm of a house as window boxes filled with varied greens. The one above is 3' long, filled with 8 white spruce and ground juniper,* $8 (2101-A) *or 6 spruce for* $5



2102. *6" Lustre bowls, blue, yellow, green or orchid,* $4. 2103. *5" Pottery bowls,* $1.25. 2104. *Narcissus bulbs* $2 *a doz.*





On a bleak December day it is good to think of a garden in full bloom and flower seeds make an unusual and welcome gift. 2105. *One may have twenty varieties of annuals for* $3 *or* (2106) *thirty for* $5. 2107. *Or if one prefers perennials a selection of twenty comes for* $3 *and* (2108) *thirty for* $5

2109. *Flowers make a delightful gift, especially when they arrive on Christmas morning. This box of assorted flowers, available at Christmas time, solves the problem for the last-minute shopper, as it can be telegraphed to any place in the United States. Just send a check or money order for* $5 *and House & Garden will do the rest*



This table and chairs are painted medium blue. 2110. The table is 18" high, $11. 2111. Windsor chairs, $15 each. Pewter is effective and practical in a nursery. 2112. Mugs $6 each. 2113. Bowl and plate, $7.50



2114. *An adorable Dutch doll 12" high is dressed in blue and white with quaint straw sabots.* $15



2115. *A child's white enamel sewing stand holds a 5" doll, materials, patterns, beads and all sewing things,* $8

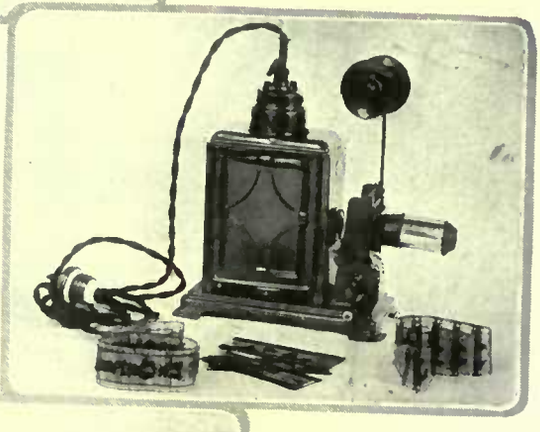




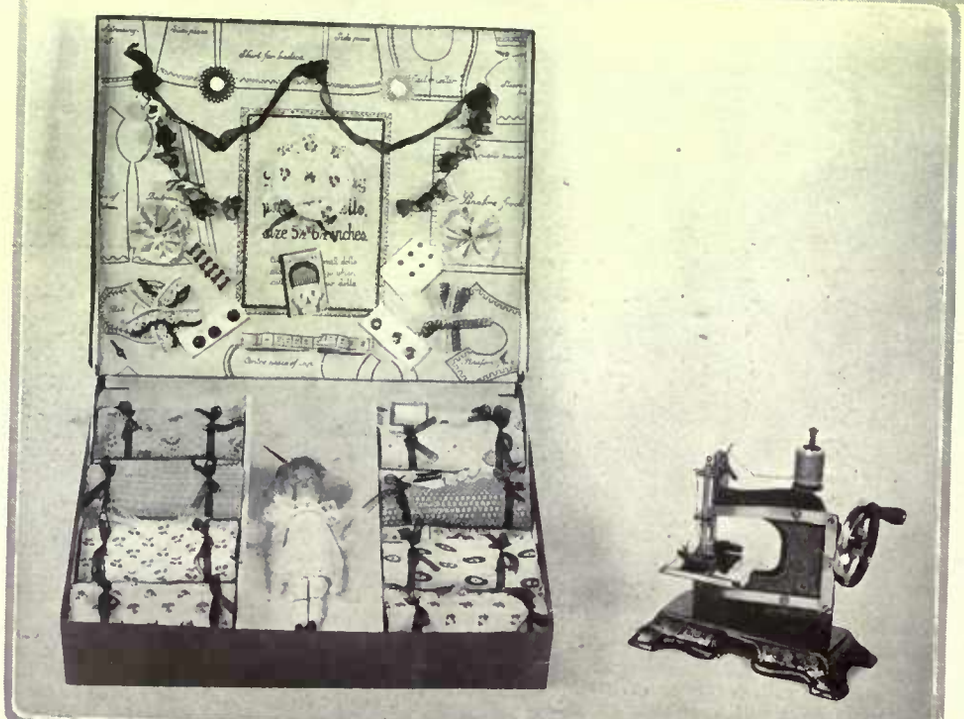
2116. *Six 6" tin milk cans, a cup and dipper fit into this gaily painted wagon. The length over all is 30" and the price* $6.50

TO PUT UNDER THE STOCKING

Kindly Order by Number



2117. *This woolly, friendly gray-brown dog stands so proudly erect because he has been called "Laddie Boy" after the President's Airedale. He is 7" high and may be purchased for* $2.34

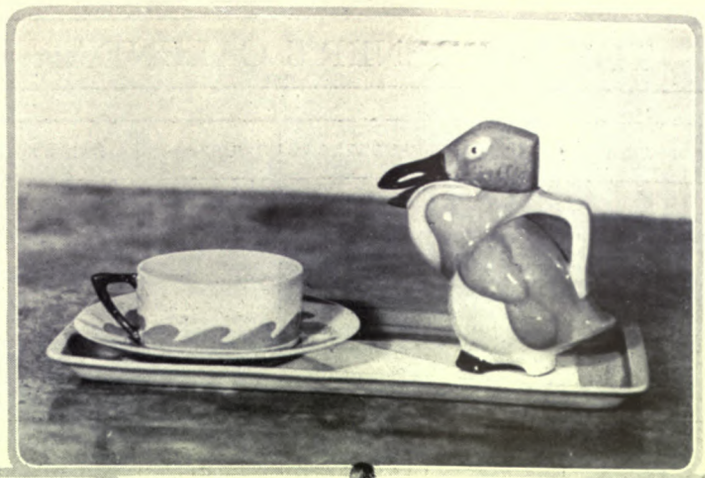


2118. *A small moving picture machine that can be attached to any base outlet and easily operated makes an excellent toy for all ages. Films and full directions come with it. The price is* $5

A gift to delight the heart of any child is this miniature machine that really sews and a dressmaking box containing a doll, bits of material, ribbon, lace and all sewing equipment. 2119. *Machine* $2.50. 2120. *Sewing set* $3

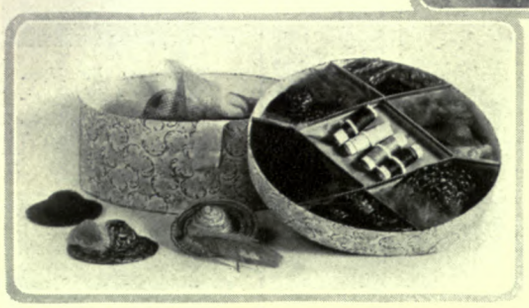
TOYS THAT ARE MORE THAN AMUSING

The House & Garden Shopping Service will be glad to purchase these for you. Please order by number.

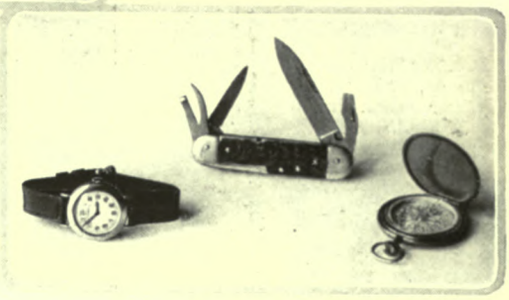


2121. *This imposing, pink and white china duck holds a cup of milk; the set complete with the tray is* $8.50

2122. *Silver wrist watch with radium dial and hands,* $20. 2123. *Sportsmen's kit knife,* $7. 2124. *Thin, gun-metal compass,* $7.50







2125. *As all dolls must have bonnets, this tiny box contains dolls' hats, straw and bits of tulle and feathers for trimming. It is* $3

2126. *A charming Della Robbia plaque for a nursery in old blue, cream white, rose and green, 6" across.* $3



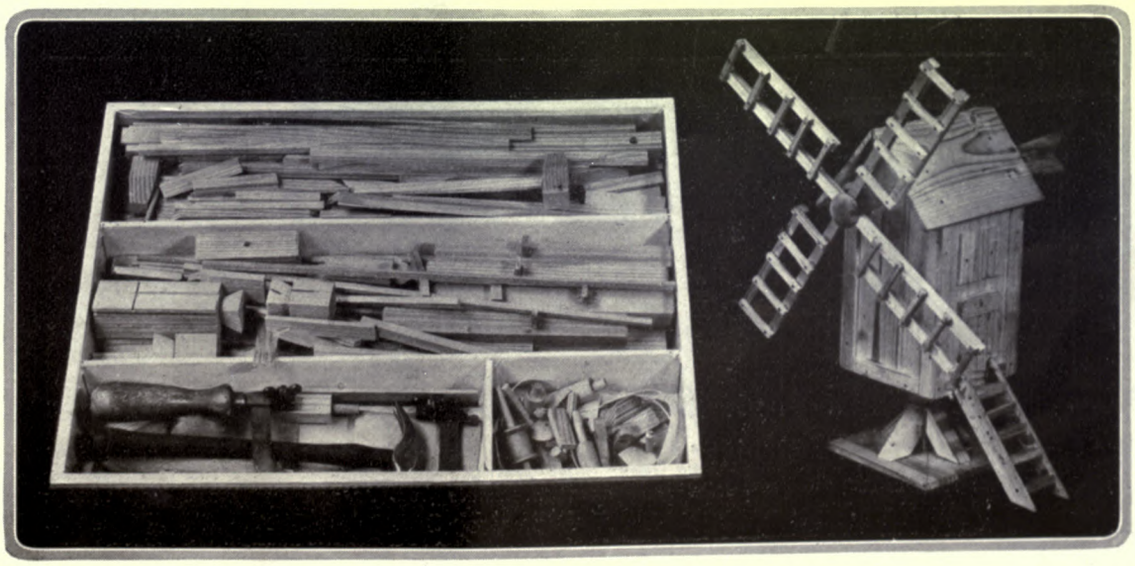




2127. *Many gay horse reins may be made with this old-fashioned knitting spool and the different colored worsteds.* $1

2128. *The Windsor type of chair can be used effectively in every room in the house. Nowhere is it more charming than in a child's nursery. The one shown here is of mahogany and only 23" high. It is a good investment for* $20

2129. *A small golf bag 20" long—holds the necessary three clubs. It may be had for the extremely low price of* $5.94



2130. *A windmill is only one of the things that can be made with the pieces of wood and tools in this carpenter box.* $5

December — THE GARDENER'S CALENDAR — Twelfth Month



Dorothy Flint, a new salmon, pink and yellow dahlia. From J. K. Alexander



Trenches for the outdoor storage of root crops should be in dry ground



It is a good plan to examine greenhouse plants frequently for aphis and red spider

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.				1. All tender evergreens that require protecting should be attended to at once. Pine boughs, cornstalks and other coarse material can be used to prevent sun scald. Manure mulches are best for the soil.	2. All the various types of bulbs for winter bloom may be forced in the greenhouse now. It is best to bring the bulbs into the heat in small quantities so as to keep a continuous supply of blossoms coming along.	3. Hyacinths, Chinese sacred lilies, paperwhite narcissus Soleil d'Or, etc., may now be forced in bowls of water for the house. Place the bulbs in the cellar for about two weeks after planting so as to form roots.
4. All new plantings should be heavily mulched with manure. This not only serves to protect the plants by reducing the penetration of the frost, but increases the fertility and productiveness of the soil as well.	5. Do not neglect to provide for those friends of the garden, our birds. Feeding boxes may be placed where the birds will be out of the reach of cats. Suet tied to the branches is attractive to several species.	6. Low spots in walks and drives that are invariably wet should be raised to shed water; or if the earth is taken out and the roadbed filled with cinders it will help to make them dry and passable in bad weather.	7. Trees that are subject to scale insects of various kinds should be sprayed with one of the soluble oil mixtures. Fruit trees of all kinds, roses, evonymus, and all smooth-barked trees are susceptible.	8. All the garden tools and implements should be thoroughly cleaned, coated with a cheap oil and put away for the winter. Those that are in need of repair should be attended to now while outdoor work is slack.	9. Grapecanes can be cleaned up and pruned at any time now. It is a good practice to remove all the loose bark and wash the canes with a good strong soap insecticide or spray them with an oil spray to destroy larvae.	10. If cold weather prevails it is well to look over the vegetable trenches to make sure that the frost is not getting in and injuring the roots. Plenty of leaves piled on top is the best protection for the winter.
11. Frames in which semi-hardy plants are being wintered, or frames that are used as growing mediums should have some kind of covering. Loose hay may be used, but the best covering is jute mats.	12. Look over the tender bulbs that are stored for the winter, such as dahlias, cannas, gladioli, etc. Frost will surely destroy them, while too much heat or moisture will start them into growth before planting time returns.	13. Do not scrape the bark on trees to destroy insect pests—it is impossible to get into the crevices where insects hibernate, and in many cases the tree is injured by removing the green outer bark. Use stiff brush.	14. Asbestos torches, or torches made of burlap and soaked in kerosene to make them inflammable, should be used to go over all the trees and destroy wintering over nests of caterpillars and other pests.	15. Successional sowings of those crops in the greenhouse that require it, such as lettuce, beans, cauliflower, spinach and radishes, should be made. Rhubarb and endive may be started under the benches.	16. Rhubarb may be forced in the cellar or attic of the dwelling by planting good-sized clumps in barrels or boxes and placing them beside the furnace or chimney. The soil should be kept moderately moist.	17. Nectarines, peaches and grapes which are forced under glass should be pruned and cleaned by washing them with strong insecticides. Remove some of the top soil afterward and replace it with fresh earth.
18. Plants that are growing in benches, such as carnations, roses, antirrhinum, etc., should be mulched with cow manure or soil made of equal parts of top soil and well-rotted manure with a little bone meal added.	19. Boxwood must be protected, else it is very apt to winter-kill. Burlap covers, cornstalks, pine boughs or any material that will keep out the sun but admit air may be used for this purpose. Apply it now.	20. At this season of the year it is necessary to fertilize indoor cucumbers and tomatoes to assure fruit. Collect the pollen in a spoon and distribute it to the other blossoms with a camel's-hair brush.	21. Melon frames, tomato trellises, garden seats and other wooden garden material should be painted. Use good paint, and where necessary apply two coats. This is considerably cheaper than constant renewals.	22. Ferns, palms and other house plants should be top-dressed occasionally with some of the concentrated plant foods sold for the purpose. Keep the surface of the soil loosened so that no green scum forms.	23. The foliage of house plants must be kept free of insects. Sponging the leaves with a soap solution to which a good tobacco extract has been added will destroy white scale, red spider, mealy bug and green fly.	24. Chicory is one of the best winter salad plants. It can be forced in any ordinary cellar by planting the roots in boxes and keeping them dark. They can also be grown outside in trenches filled with hot manure.
25. This is the time to plan and even instal some sort of irrigating system in your garden. Don't wait until summer for dry weather is just as sure as taxes and you had best be ready for it well in advance of its arrival.	26. Fruit trees, and especially small ones, should be protected from rats, rabbits and other rodents. Ordinary tar paper wrapped around the stem from the ground to a height of 15 inches is sufficient.	27. The value of the landscaping departments maintained by the big nurserymen should not be overlooked. They are prepared to plan all sorts of plantings for you and submit figures of costs, etc.	28. Poor lawns should be top-dressed, using a compost made of screened top soil with about 20 per cent bone meal and wood ashes added. This may be applied to the lawn liberally now, with some grass seed.	29. Vegetables of all kinds that are stored in cellars should be looked over with the purpose of removing any decayed tubers there may be. A few bad ones will soon cause considerable damage to the rest.	30. Mushrooms may be grown in any ordinary cellar; the important point is fresh stable droppings for the bed. Don't let them ever get really dry. Use new culture spawn, as it is more certain than the old kind.	31. The planting of deciduous trees and shrubs may be continued just as long as the weather permits. Mulching heavily immediately after planting will prevent the penetration of frost if it should come soon.

"A'L, I reckon we'll be gittin' snowed in ag'in purty soon. Already they's been a couple o' flurries, scuddin' across the thin black ice on the millpond an' rustlin' dry-like through the oak leaves on the far shore. I'm lookin' any day to see the sky hazin' up to the north'ard the way she does when a real storm's a-comin'.

City folks seem to think us farmers is cut off from ev'rythin' soon as snow sets in. They don't figger on our porty telyphone lines, an' how they keeps us posted on what all the neighbors are doin' an' sayin'.

Ye see, it's thisoway: Lem Hawkins he wants Zeb Cuddeback to pay that note o' his'n, so he rings Lem up—three long an' two short turns o' the crank on the telyphone box. Right oway all the seven other phones on the line rings three long an' two short, an' seven of us takes down our receivers quiet-like to hear what Lem's a-goin' to do 'bout it. Er our bells ring one short an' three long, an' we find out what Doc Shinhopple thinks is the matter with Mrs. Carberry's newest twins. Er four shorts, an' we hear they's a new set o' harness down to the railroad station fer Jake Hopper, an' when's he goin' to come git it?

Yep, the porty line's a great thing fer us farmers, 'specially after snow flies.

—Old Doc Lemmon.



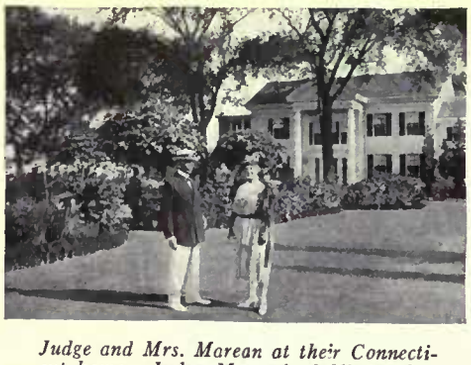
The new Le Normand is golden yellow striped scarlet. J. K. Alexander



Winter pruning of the fruit trees can be done from now until March



After the ground has frozen, apply a mulch of salt hay to the strawberries



Judge and Mrs. Marean at their Connecticut home. Judge Marean's dahlia garden, at the left, is famous for its remarkable beauty



At the American Dahlia Society's 1921 Show in New York Judge Marean's display attracted much attention. Photo from John Scheepers, Inc.



Winter protection for newly set evergreens can sometimes be afforded by board fencing. Both wind and sun should be guarded against



Suggestions

Prints
Mirrors
Foot Rests
Small Tables
Oriental Rugs
Occasional Chairs

THE PRACTICAL GIFT NEVER SEEMED MORE SENSIBLE, NOR MODERATE COST MORE INTERESTING, THAN AT THIS CHRISTMAS SEASON. SUCH GIFTS RECEIVE A SPECIAL WELCOME, FOR THEY ARE BOTH USEFUL AND BEAUTIFUL, RESPECTED AS WELL AS ADMIRED

W & J SLOANE

FIFTH AVENUE & 47TH STREET, NEW YORK
SAN FRANCISCO WASHINGTON

Suggestions

Lamps
Desk Sets
Porcelains
Book Ends
Smoking Stands
Vacuum Cleaners



Your Casement Windows as They Should Be

You can make your outswung casements all that you have imagined they should be—beautiful windows that can be opened and closed without the least awkwardness. Think of being able to handle them without interfering with flowers, screens or draperies, of locking them so they will not bang in the wind. These and all the familiar troubles that come from old-fashioned hardware are ended once and for all with—

Monarch Control-Locks

With an ornamental little handle you do it all. Screen or curtains are not disturbed in the least. Raise the handle, and you can lightly swing the casement to any angle you desire. Turn the handle down, and you firmly lock the casement at just the point you wish.

The Monarch Control-Lock is as practical and convenient as an electric light switch. It is as durable as though it were a solid piece of steel.

See operating models in your hardware dealer's display room. Write for our booklet—"Casement Windows."

Made by MONARCH METAL PRODUCTS COMPANY

Manufacturers also of Monarch Metal Weather Strips

5000 Penrose Street, St. Louis, U. S. A.

Canadian Branch: King Construction Company, Ltd., 40 Dover Court Road, Toronto, Canada.

MONARCH

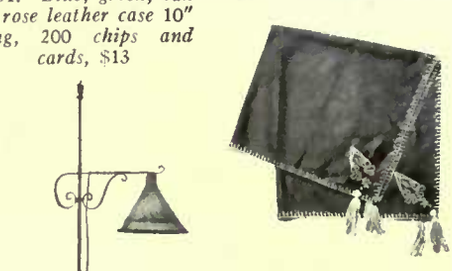
CASEMENT WINDOW HARDWARE

TO PUT IN THE CARD ROOM

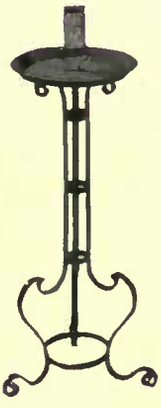


2131. *Blue, green, tan or rose leather case 10" long, 200 chips and cards,* $13

2132. *Black sateen card table cover edged with blue and green wool and tassels,* $6.50









2134. *Six good bridge score pads are* $1.20

2133. *A wrought iron bridge lamp has a paper shade parchment colored. 64" high.* $8



2134-A. *A graceful smoker's stand in wrought iron with an antique or green finish is* $8.75

2135. *A set of four glass ash trays packed in an attractive box is* $2.50. *The colors are green, blue or yellow*



2136. *A black lacquer card table decorated with a gold line is covered in black sateen,* $10.75. 2137. *The little hammered silver-plated clip-on ash trays and glass holders are* $3.15 *each, including the* 15c *tax*



This Company has been engaged in the making of Architectural woodwork for more than half a century. The illustration shows President's room, Phoenix Mutual Life Insurance Co. Building, Hartford, Conn. Benjamin Wistar Morris, Architect.

MATTHEWS BROTHERS MANUFACTURING COMPANY
ARCHITECTURAL WOODWORK

52 VANDERBILT AVENUE
NEW YORK

ESTABLISHED 1867

MILWAUKEE
WISCONSIN



This Book on Home Beautifying—Free

This book contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically refinish and keep furniture, woodwork, floors and linoleum in perfect condition.

This book is the work of experts—illustrated in color. Tells just what materials to use and how to apply them—includes color card, covering capacities, etc.

JOHNSON'S
Paste - Liquid - Powdered
PREPARED WAX

Johnson's Prepared Wax comes in three convenient forms—***Paste Wax*** for polishing floors and linoleum—***Liquid Wax*** the ***dust-proof*** polish for furniture, woodwork and automobiles—***Powdered Wax*** for dancing floors.

$3.85 Floor Polishing Outfit for $3.00

With this outfit you can easily keep your floors and linoleum like new. The brush will last for years and save many times its cost. The outfit includes:

1—Weighted Johnson's Floor Polishing Brush	**$3.00**
1—Pint Can of Johnson's Prepared Wax	**.85**
(For $3.00—See Your Dealer)	**$3.85**



This special offer is good through dealers—or send $3.00 direct to us. (Send $3.50 if beyond the Ohio or Missouri.)

Mail attached coupon for Home Beautifying Book—free and postpaid.

S. C. JOHNSON & SON, Dept. HG 12, Racine, Wis. (Canadian Factory—Brantford)
Please send me, free and postpaid, your book on Home Beautifying, "The Proper Treatment for Floors, Woodwork and Furniture."

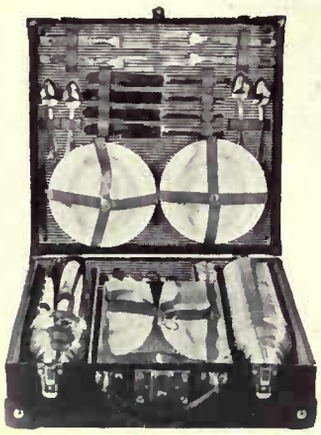
My Paint Dealer is.....

My Name.....

My Address.....

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FOR THE TRAVELER



2138. *A black enamel luncheon case is equipped for four people. $23. Vacuum bottles extra*



2139. *Utility case of black cowhide or patent leather lined with colored moiré. 9" long.* $8

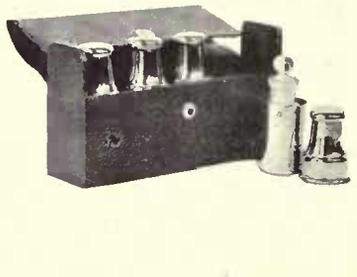


2140. *Memorandum book in blue, rose, black or tan leather.* $2.50



2141. *Leather case 5" high holds bottle and cup,* $5





2142. *Black cowhide bag 15" long, fitted with shell,* $63, *including* $3.50 *tax*

2143. *Leather case 7" long, holding 4 nickel topped bottles, is* $7.50

GOODYEAR



A view of Grant Park, a popular parking place in Chicago, where, as in other parts of America, "more people ride on Goodyear Tires than on any other kind"

Copyright 1921, by The Goodyear Tire & Rubber Co.

THE very evident preference of the people of America for Goodyear Tires for passenger cars has been openly and honorably earned. Year after year, without interruption or exception, Goodyear Tires have given them good service. They have delivered great mileages, of a peculiarly satisfying kind, distinguished by an unusual freedom from trouble. Their quality today is higher than ever before, and public preference for them is greater than at any previous time. To be sure of economical tire equipment on your car—make certain you get Goodyear Tires. More people ride on Goodyear Tires than on any other kind.



Fashion has recognized the charm of candle-light

In contrast to the glare of electricity or gas, candle-light casts a magic glamour of romance and beauty over everything it touches. Its soft radiance and restful, kindly glow form a perfect background for all tender sentiments which we associate with Home.

Leaders in the world of fashion recognize the charm and kindliness of candle-light in making everything and everyone appear to the very best advantage. That is why they pronounce candles an illuminating and decorative necessity in boudoir, dining-room, reception hall and living-room.

For quality of materials and superiority of art and craftsmanship, Atlantic Candles stand alone. They give an especially soft, steady, smokeless, odorless light and burn down evenly with a perfect "cup."

There is an Atlantic Candle for every purpose and occasion—in a variety of sizes, styles and colors. You should find them at your dealer's. Atlantic Candles are easily identified by the label on the box or the band on the candle.

THE ATLANTIC REFINING COMPANY
Philadelphia



ATLANTIC CANDLES

WHEN YOU GO MOTORING

Kindly Order by Number



2144. *A motor robe of brown, blue, or maroon broadcloth is lined with matching plush.* $20



2145. *Three bottles 7" long topped with nickel corks fit into a flat black leather case, metal lined.* $10



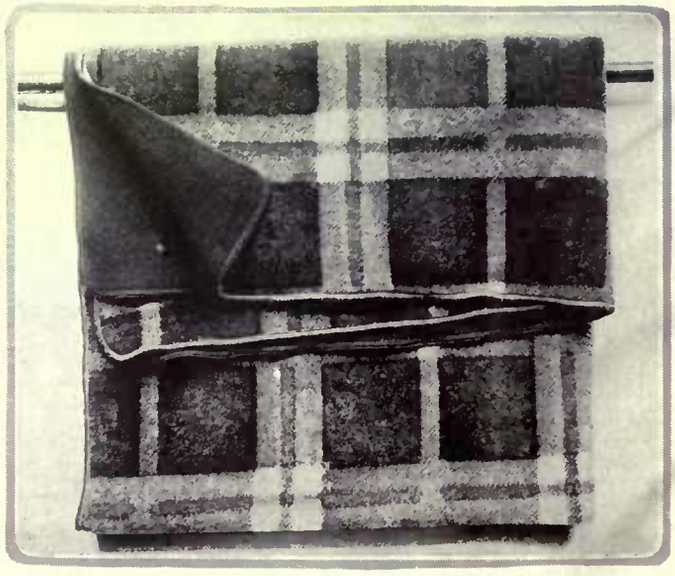
2149. *A warm wool scarf measuring 60" may be had in all heather mixtures for* $4



2146. *For the woman who drives comes a pair of tan leather gloves, wool lined.* $6.50



2147. *Non-breakable one-quart vacuum bottle,* $10. 2148. *Tan calfskin case* $4.50



2150. *An unusual plush motor robe comes in warm "clan" plaids—red and green, blue and green, gray and yellow, gray and red, brown and yellow or black and white. It is remarkably priced at* $14.74

TRIANON
DESIGN
Wrought from Solid Silver



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Masterpieces of the Classics



IN the world of homes, International Sterling is the symbol of fine living. In the realm of wealth, it is the most useful and permanent form of property. In the sphere of family, it is the heirloom enduring.

In International Sterling, classic beauty, the eternal, has been wrought into solid silver, the imperishable.

Trianon, massive yet chaste and graceful, is a new masterpiece of the classics. Your jeweler has it in complete table service.

A Book of Silver on Request

Write for Book 154, the Trianon brochure. International Silver Co. Meriden, Conn.

This craftsman's mark identifies the genuine

1847 ROGERS BROS. STERLING
TRADE MARK

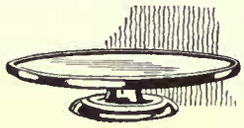
INTERNATIONAL SILVER CO.

CHRISTMAS GIFTS CHERISHED ALL YEAR 'ROUND

SOMETIMES gifts are chosen hastily at the last moment. Often there is insufficient time to weigh and consider.

This year if you are pressed for time — and of course, if you have plenty of time as well—if you appreciate that gifts for the home must be useful and durable, if you wish to be sure that your gifts will be correct, come to Lewis & Conger's.

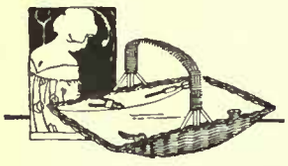
For useful and durable and correct gifts are the only kind of gifts you can buy at Lewis & Conger's.



Mahogany Lazy Susan revolves, passing this or that to everyone at the table. $15



Fireplace goods of every description and every size. Fire lighter with tray. $4.63. Bellows, natural oak, $9.50; dark oak, $10.50.



This garden basket brings happy thoughts of Springtime. With nickel plated tools. $16



Hot water plate of fine china and nickel base keeps food savory for late comers. $5. Cover $2.



A smoke stand for his den or cozy corner. All metal, in dark bronze and old brass, or silver gray and gilt finish. $13.75



Rollicking friends from Mother Goose adorn the children's china. Other patterns, Mother Goose, Old King Cole and Old Woman in Shoe. Set $4.50



Electric percolator with silver plated lining to grace the table and make good coffee. Six cup size $12.34, including tax.

THESE illustrations merely suggest the type of things you will find in this store. Order by mail if you cannot come here in person.

Forty-Fifth St. and Sixth Avenue



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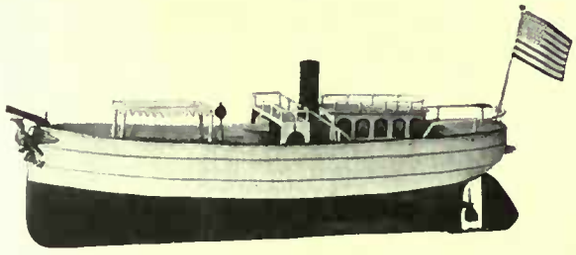
LEWIS & CONGER

NEW YORK CITY

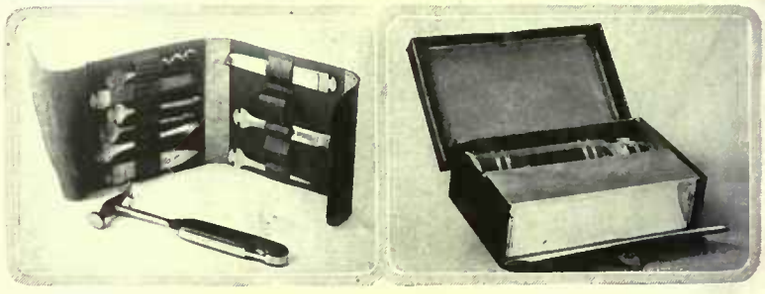
FOR A RAINY AFTERNOON



2151. *Above is shown a complete telephone outfit that can be easily adjusted. It comes with full directions for* $5.75



2152. *A motor scout patrol, gaily painted red and white, measures* 10" *long. It may be had for* $4.49



2153. *A leather case holding ten practical tools which fit into one handle is* $10

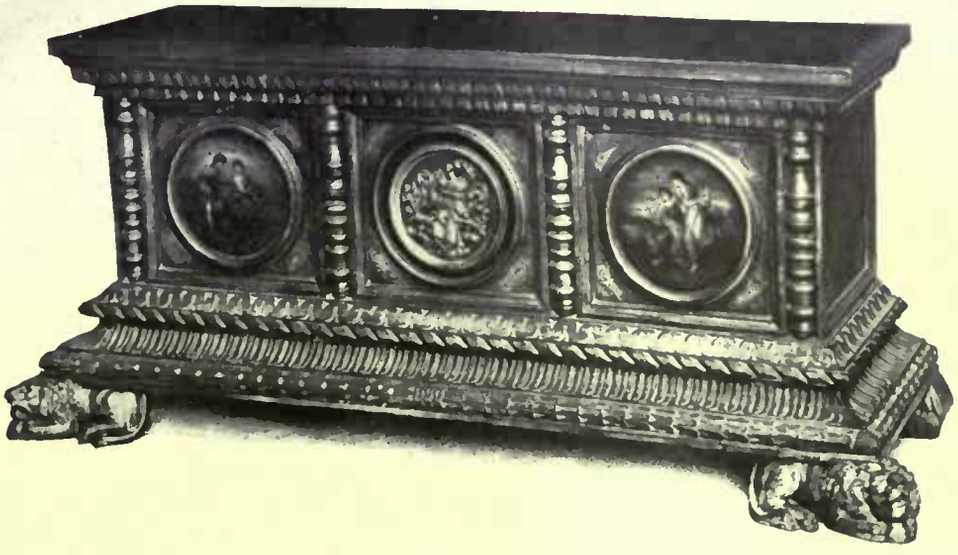
2154. *This school kit holds a half pint vacuum bottle and a metal lunch box.* $6.25



2155. *Paints, pastels, an easel and pictures to color are packed in an attractive box which may be purchased for* $2.75

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In Old Hampshire Stationery, the effect of excellent and modish letter paper is never spoiled by the envelope. We have free samples of both at your service, on application.

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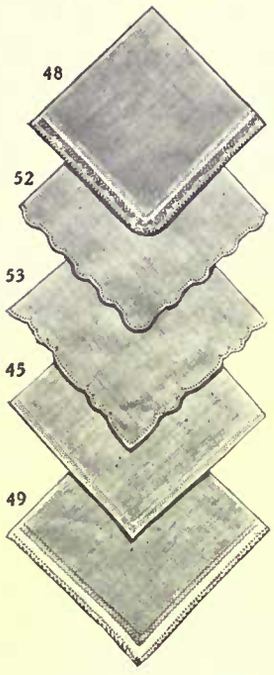
Rookwood makes many distinctive and beautiful small things for the home, such as bowls, vases and candlesticks.

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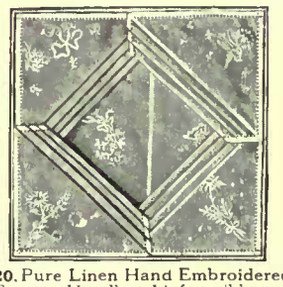
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48. Real Val Lace, 6 for $21.00
52. Swiss Openstitch edge, 6 for $21.00
53. Swiss Openstitch edge, 6 for $24.00
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139. "Marjorie" Set in Real Irish Lace, for wearing with Dresses or Sweaters, $8.50 set
140. Hand made Organdie Set trimmed Real Val, $10.50 set
141. Beautiful Modiste Veste Collar and Cuffs, made of Carrick ma Cross Lace and Net, $28.00 set

WALPOLE BROS. INC.

Fifth Ave. cor. 35th St. New York

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If You Are Going to Build

(*Continued from page 35*)

lar, it is expensive if properly done, and a very dubious process if not well done, so that the best way to guard against the entrance of water is to lead it away from the house by a drain around the foundation before it has a chance to work through the cellar walls or up through the cellar bottoms. The drain must, of course, have an outlet lower than the cellar of the house itself, a thing easily provided in a hilly community where the lot is higher than the street, but in a flat country a way to dispose of it is often not so readily to be found". But I think the consensus of opinion seems to be that it is better to waterproof cellar and walls than to drain, because a drain pipe must connect with the sewerage system and in case anything happens in the way of a stoppage, no matter how far removed from the house the sewage is, it is bound to back up through the drain and thus out into the cellar. Of course it is possible to drain through what is called a "dry well", but if your cellar excavation is below the water line your "dry well" will become water soaked in case of severe storms, and the drainage will return to the cellar. In this case there would not be the danger of sewage but it would mean dampness and disintegration.

But the surest method of obtaining the absolutely dry cellar is to make your foundation walls and cellar floor waterproof. This is more expensive than draining with pipes, but there are very good architects and builders who feel that it is the only sure way to build for health, and that is, in the long run of course, economy.

Cellar Walls

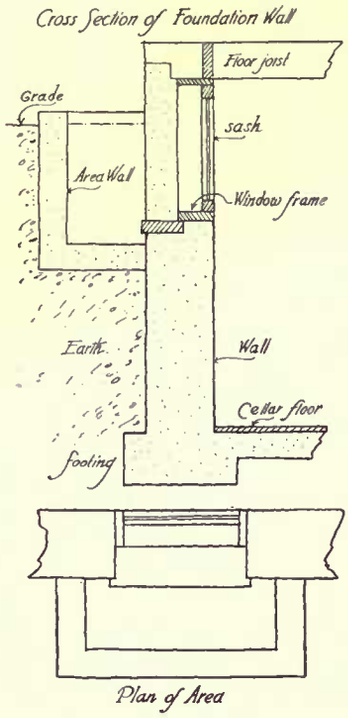
Unless you want an exceptional amount of light in your cellar do not have the foundation wall over 6″ above the ground, and even with 6″ a good deal of light can be furnished by building areas in the wall at certain intervals. The amount of excavation for the cellar will depend upon the space needed. If you wish a laundry, preserve closet, heating equipment and storage for coal, vegetables, etc., you will need a good deal of space, and you must dig deep enough to have ample head room for safety and comfort. Also your lighting and plumbing equipment must all start in the cellar, and the ash chutes coming from the kitchen stove and your open fires must have a dumping place in the cellar.

To insure complete insulation against a damp cellar first lay cinders 6″ or 8″ deep and let this project either side of the foundation wall about 6″. In the case of any danger from the seeping in of water a concrete floor should be laid over this and then a waterproof surface which consists of layers of tarred felt and between each layer a coat of tar pitch. The first layer of felt is mopped to the concrete floor and side walls with tar pitch. All of this is finished with a course of cement completely covering the floor and curving up on the walls as high as there is any danger of water seeping through.

Your foundation wall must also be laid on a 1′ footing. This footing is usually of stone laid up with mortar joints or a trench perhaps dug and slushed solid with concrete. The concrete must be thoroughly rammed in the trench to avoid water seeping in around the gravel and making the walls porous. If the walls are of stone or brick they must be so bonded that the joints do not come together and allow the footing to crack under the strain of the weight which it supports. If the various courses of brick or stone are not bonded together properly the walls will split vertically and not only permit dampness to enter, but there is danger of the walls settling. Of course the thickness of your foundation wall must depend upon the weight it is to carry, and this the builder can decide with mathematical certainty. Brick or stone are equally satisfactory on the ground that has been properly drained. If brick, it should be of the well burnt variety.

If the walls are brick, two coats of whitewash will give you a clean fresh surface; if stone, it is better to cover with cement, pure white—and, of course, the ceiling would be white cement—for hygienic as well as æsthetic reasons.

(*Continued on page 74*)



Cross-section and plan of foundation wall and area, showing how the footing is laid

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ON one day in the year all Christendom pauses in the pursuit of gain and dedicates itself to the idea that giving is better than getting.

Since the tide of time first broke, in ripples now too faint to be heard, experience has proved that to receive one must serve and Service is the giving of one's self.

FOR one hundred and eight years Seth Thomas Clocks, with faces wreathed in smiles and holly, have watched the spark of the Christmas spirit as it has lit candle after candle in the homes and hearts of America's millions.

Ticking the midnight hour, they watched our great grandmothers slip silver buckles and snuff boxes into our great grandfathers' hose. Their muffled voices said, "Good, good" when grandfather smuggled a cashmere shawl into grandmother's fireside chair.

And, as regularly as Christmas has come, innumerable Seth Thomases have beamed at the smiling faces that have peered into theirs answering the exclamation, "Oh! A Seth Thomas for me. How beautiful! How wonderful!" with the friendly greeting—"I'm glad to be here. Start my pendulum and let's make this a regular home."

The business of making Seth Thomas Clocks has survived the years, not because they represent so much fine mahogany, so many wheels of brass, such beautifully chaste dials—but because they are the sum and substance of millions of moments of the lives of men and women who have given all of themselves to their tasks.

SETH THOMAS CLOCK COMPANY



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From thousands of reels of the world's best Dramas, Comedies, Animated Cartoons, Scientific, Travel, Educational and War pictures you can make up your own programs to thrill, entertain, amuse or educate every individual.

The New Premier Pathéscope is the ideal Christmas gift. It will start a forever-interesting, forever-new series of enjoyable evenings, that will bind your family group together, keep the young people home and afford delightful recreation for years.

The Pathéscope is *so exquisitely built* that its large, brilliant, flickerless pictures amaze expert critics. But best of all, the Pathéscope is *safe*. Ordinary inflammable film is dangerous, and State, Municipal and Insurance restrictions prohibit its use without a fire-proof enclosing booth. But the Pathéscope uses only "Safety Standard" film approved by the Underwriters' Laboratories, Inc., for use without a booth, by anyone, anywhere, anytime.



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The Brambach Baby Grand

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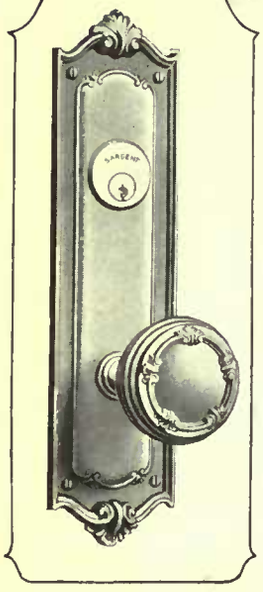
The Gift for all the family, for all the year. The Brambach Baby Grand is beautiful in style, compact in size and exceptionally reasonable in cost. Send for Paper Pattern and Catalog.

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Consider the hardware when planning your home

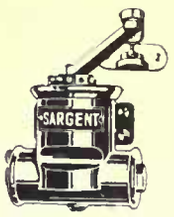
A CAREFUL selection of Sargent Hardware will add unusual distinction to your home—now, and in the years to come. The choosing will be a pleasure, for there are Sargent designs to harmonize with every architectural or decorative scheme. Your hardware dealer will be pleased to show you samples.

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Sargent Door Closers keep the doors closed that should be closed, surely but silently. There are heavy models for outside doors and a light model for inside doors.

SARGENT & COMPANY
Hardware Manufacturers
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SARGENT
LOCKS AND HARDWARE

If You Are Going to Build

(*Continued from page* 70)

The most important furnishing in the cellar is the heating plant (details of which we will give in a later article). Naturally it must be placed where it will economically and adequately heat the house. To avoid the escape of heat into the cellar, the furnace pipes, and the boiler in case of steam heat, should be completely encased in asbestos covering. You will save the expense of this in lower coal bills the first year.

Ash Disposal

There are new and excellent methods for the disposal of ashes worth studying, because it is impossible to keep an immaculate cellar if ashes are taken out of the furnace in the old way, in an ash can and wheeled away. A practical ash-receiving device consists of a turn-table carrying a half dozen or more cans, shaped so as to fit together somewhat like the sections of an orange, each holding as much as an ordinary garbage can. The table swings under the front part of the furnace, beneath which the ashes are dropped without bringing them into contact with the cellar air. When one receptacle is filled, the table is turned and another can brought into place. By means of a simple hoist the cans are easily brought to the floor and carried outside when desired.

If your garbage cans are kept in the cellar because there is no place back of the house, no small outside closet or room, then the most practical method is to install one of the new small incinerators. The cost is not heavy and the danger from garbage in or about the house is avoided, also the possibility of odor, if refuse is burned in the furnace. These incinerators do not involve a large outlay of money, and soon pay for themselves, not only in the matter of the saving of bills for city garbage service, but also in the increased assurance which they render against disease.

One of the new inventions for the convenience and health of a household is a combination hot water heater and incinerator. This economical contrivance is arranged so that the heating plant is partly fed by the garbage from the house. The saving on this is of course twofold. After the heater is installed there is only a small expense for fuel and no expense for the removing of garbage.

The coal bins will be placed very close to the heating plant. The enclosure for coal should be shut in tightly with manufactured boards or wooden walls which reach without fail, from floor to ceiling, and the door to the bin must be kept closed, for this modern white cellar would soon lose its reputation if smudges of coal dust appeared on its immaculate surface. The only way to avoid dust in the cellar is to have the coal put in the bin through a covered chute which will connect directly with the delivery wagon.

You will want electric lights in your cellar for twilight, night and stormy days, also unless a cellar is light you may rest assured it will not be clean. It would be against human nature.

Naturally the laundry should be placed as far as possible from coal and furnace, and for economy's sake the electric or gas meter should be nearby, as this laundry will be fitted with electric or gas washing machines, driers, and, of course, irons. Laundry work done by these almost miraculous mechanical appliances loses much of its old horrors, and the clothes come out sweeter and cleaner.

Storage Equipment

It is possible to secure preserve cabinets, convenient and pure white, for this cellar equipment, but many very good housekeepers are satisfied with white enameled shelves hung from the ceiling at a convenient height and well away from the furnace. Sets of shelves, if there is room, are also provided for fruits and vegetables. These should be hung low, the idea being to get good ventilation and fresh cool air, in which all edibles will last longer than shut away in a closet. If, in spite of precautions in the way of screens in the little windows, insects should penetrate this spotless place, hang full curtains of mosquito netting about the vegetable and fruit shelves. These will let in air and keep out insects, though of course we do not like to believe that there lives an insect with soul so dead that he would trouble this immaculate place.

Where it is practicable there should be a flight of steps leading outdoors as well as one direct to the kitchen or back hall. Then all vegetables, laundry work, etc., can be taken directly to the cellar without passing through the kitchen. And the entrance to this flight of steps can be made quite a picturesque detail of the basement wall if well planned.

If for any reason white is not desired in the cellar the only really satisfactory substitute is a warm yellow, a good, ripe pumpkin color. This will give you the effect of sunlight and is perhaps more lastingly clean than pure white. But whether white or yellow is used, the cellar must be done over at least once a year. You will find that this perfection of convenience and exquisite cleanliness in the cellar will set a sanitary standard for the whole service end of the house. In all details of home building there is probably no appointment that in the long run brings you greater satisfaction than a cellar that has been made to realize your ideal of convenience and sanitation.

Gardens of Spain and Portugal

(*Continued from page* 36)

that Navagero had reached Spain in safety, adding, "I see that this pilgrimage will be pleasant to him, if only it will enable him to discover new plants and other rare things and, as he says himself, I am sure he will return home laden with them."

Navagero's own letters abound in praises of the gardens of Spain, which he declares more beautiful than those of Italy. The Moorish Alcazar of Sevilla, with its exquisite *patios* planted with shady orange and lemon trees, was the fairest place he had ever seen. He visited the old Carthusian gardens on the plains of Sevilla along the Guadalquivir and lingered where even today one may find heavy bowers of roses and fragrant myrtle groves. He praised the vast garden of the Monastery of Guadalupe, delighted in the Alhambra and climbed the heights of the Moorish pleasure palace of Generalife where, he wrote, "nothing is lacking to complete the charm and perfection of this spot save the presence of a scholar to enjoy its beauty." Fram Barcelona he sent home to Venice some *caronba* trees; from Sevilla he dispatched the seeds of the sweet orange as well as some curious roots that he called *batate*, lately come from the Indies and tasting like a chestnut (was this our modern sweet potato?). He sent also a flowery shrub called *ladano* with a blossom between

(*Continued on page* 76)

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1336—Old English log tongs 44½" with hanger $30.00. 1704—Quaint old hand forged poker 44½" long $5.00. 1309—Hearth brush, pol. steel, brass handle $13.00. 1516—Antique brass hook, $2.00. 1313—Brass wood tongs, 13" long $8.00, 17" $10.00. 1346—Iron shovel. Copy of Cape Cod peel, 35" $12.00. 1317—Firetools, antique finish brass knobs 29". Set of 3 pcs. $35.00. 1409—Toolrests to match, pr. $25.00. 2206—Wrought wood holder, brass knobs $55.00. 2010—Br. coal hod $25.00. 1327—Br. coal scoop $9.50. 1502—Iron jamb hook for tools, black or burnished $3.50. 410—Early English andirons, br. knobs 18½" $45.00. 1705—Bellows, attractively decorated in the old manner 17½" long $15.00. 2302—Old meat fork 30", for toaster or poker, brassed handle $4.50. 2701—Br. chestnut toaster $15.00. 1805—Trivet, with fretted brass top $15.00. 6306—Br. sconce from Deerfield $10.00. Wired $12.00. 3511—Unusually interesting eagle knocker in brass 6" wide $12.00.

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DECORATIVE INTERIORS

Italian Oak Chair, no cushion . .	25.00
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Gardens of Spain and Portugal

(*Continued from page* 74)

a white rose and a cistus. He sends a gift of the new fruit called banana, which he describes as having a flavor between a quince and a peach. His gardener Frate Francesco is directed to put plenty of roses in between his groves and the boundary walls and to see that they are trained to grow on a trellis, after the fashion practised in Spain.

Famous among these older gardens were the Cigarralas of Toledo where Cardinal Quiroja and his canons took their ease under the ripening apricot trees, where at evening time the great El Greco came out to walk up and down the terraced mountain decked with the marble urns brought from Rome by Cardinal Gil de Albornoz in company with his dear Fray Hortensio and Covarrubias, discussing passages from Homer and Aristotle, Petrarch and Ariosto, or hearing their friend Josef de Valdivielso read from his *Romancero Espiritual,* and the roguish Tirso de Molina rattling off snatches of the novels, poems and plays that were later published under the title of *Cigarrales de Toledo* (1616-1635).

All nature seems to unite to display her universal products in the central regions of Portugal. Nowhere else can be seen such contrasts; for here on one side are chestnuts, and beside them great camelias under their heavy weight of crimson and pink blossoms. Mighty oaks mingle their branches with lofty magnolias; cedars cast dark shadows over Brazilian ferns; araucarias, enormous pines, mingle on the slopes with elms; date palms interlace with enormous hortensias; strangely shaped geraniums, all kinds of roses, all the flowers that grow in the Russian springtimes, on the Norwegian fjords, on the Himalayan steeps, blooms of different epochs and different climes, unite to form wonderful haunts of beauty through which we can catch glimpses of palaces, castles and monasteries with ghostly presences of many centuries and the whispers of the joys and sorrows of a vanished world.

Around the old Alcazar in Cintra the gardens have disappeared, but under the Castello de Pena there are lovely relics of oldtime gardening, beautiful waterruns and artfully placed pools under the shadows of heavy forests filled with nightingales. The French influences, always powerful in all that concerns Portugal, have laid a distinctive mark upon the surviving gardens, but we have in the writings of Sa de Miranda (1489-1558) plentiful details of his Quinta da Tapada, the fertile valley of Minho on the banks of the Neiva. This garden-loving poet and philosopher sings ceaselessly of his orchards and farms, his flowers and fruits. He traces the life of a scholar in the country among his books with his pastoral friends and hunting hounds. The picture speaks of comfort, and pleasant occupations rather than of formal art or a life of prescribed convention.

Royal Gardens at Cintra

There still exists at Cintra the royal domain of Ramalhao, built by King Diniz (1279-1325) for his wife Saint Isabel of Portugal, a curious melancholy garden. Near Cintra is also the old park of Regaleira, as well as the estate of Monserrate, dating from 1580, the home of the eccentric author Beckford who restored it with the aid of the English architect Burnett and the gardener Burt, making a marvellous combination of northern and southern beauties. Most interesting, however, of the Cintra gardens is Penha Verde, the retreat of the great Indian Viceroy João de Castro (1500-1548) for which he sighed in the midst of his victories of Cambaya and Diu. "Here", says one of his early biographers, "he amused himself with a new and strange kind of agriculture, for he cut down fruit-bearing trees and planted wildwoods, perhaps to show that he was so disinterested that not even from the earth would he expect reward." He decked his lands with stones bearing ancient Sanscrit inscriptions, constructed lovely staircases of brick faced with Dutch *azulejos* or tiles, now half buried in the moss. When bidden to ask favor from the King, he craved only "a chestnut grove which you have in the Serra of Cintra, by the King's Fountain, bordering on my quinta, that my servants having chestnuts to eat on my estate may not go plundering what does not belong to them." Hither he begged to return from India a few days before he died in the arms of Saint Francis Xavier at Goa.

Near Coimbra there still exists the Quinta das Lagrimas, with its Fonte dos Amores, where the fair Inez de Castro was murdered in 1355, as Camoens so tragically relates. It is a melancholy stretch of boxwood paths, some broken arches with rocks and trees, an arrangement interesting to the student of old Portuguese gardening. Close at hand, at Bussaco, is the ancient Monastery of the Carmelites dating from 1268. Its cells are lined with cork and it still can boast of its matchless cypresses, gigantic oaks and chestnuts, which a papal bull of Urban VIII in 1643 protected with a threat of excommunication on anyone who should dare to injure this "sacred forest".

Near Madrid

Along the Manzanares near Madrid we come upon gardens created nearer to our own days, such as the Villa del Campo of the King and the neighboring estates of the families of Vargas, Lujanes and Coellos, that were the original settings for the dramas of Lope de Vega and Calderon, and are to be seen in the background of Goya's tapestries in 1777. There was also Goya's little house and garden, the Villa del Sordo, with its view of the plain of Madrid and the Guadarramas, like, as he said himself, the Roman Campagna and the Alban Hills.

A typical 18th Century garden may be seen in the Parque María Luisa, which will be remembered by visitors to Sevilla. It stretches along the Guadalquivir on so low a level that it suffers from the winter inundations of the stream. Originally part of the gardens of the Palacio San Elmo erected in 1734, it displays in its numerous pebbly paths, trimmed boxwood and florid statuary the Franco-Spanish taste of its century.

This sums up the story, untreated as yet by any exhaustive author in Spain or elsewhere, of the informal charms and romantic personal character of Peninsular gardens. It would be a real refreshment of spirit to find their peculiarities studied and copied by our own landscape artists so busy at present in transferring the sentimental qualities of English vistas and the stiffness of French theorists to our home parks and gardens. More careful study of Moorish motives and old Spanish monastic retreats would surely result in greater variety in our gardens.

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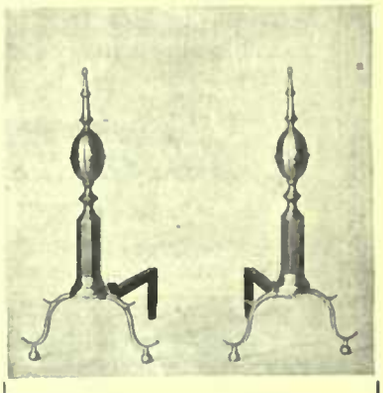
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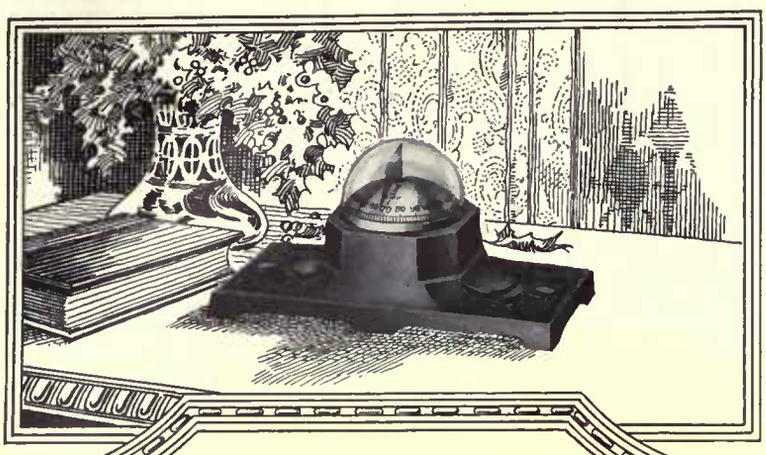


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The Barometer in the House

(*Continued from page* 31)

barometer is commonly noted in summer during the thunderstorm season when an abrupt drop is almost immediately followed by the storm, and even while the storm is at its height the barometer may commence to rise, thus showing that the storm will soon cease and clearing weather will follow. The rapidity of the rise or fall is indicative of the shortness of duration of the storm. But when the barometer falls slowly and steadily for several days during clear, fine weather, then a prolonged spell of bad weather can be expected within a short while. When the barometer remains low with clearing weather, the clearing is only temporary and the bad weather will set in again within a short time. During a long, heavy spell of weather and when the barometer rises slowly, the clearing weather will slowly come on within twenty-four hours or perhaps less.

It is easy to remember that a low barometer indicates storms, and a high one, fair weather. While these signs are to be held true, there is another sign to be taken into consideration, and that is the winds.

Winds are always associated with storms and the various kinds of weather. Wind is merely air in motion and caused by a movement of air from a "high" to a "low." The wind always blows toward the storm center or area of low pressure, sucked in, as it were, by the partial vacuum in the storm center. Hence, winds always blow towards a storm from all points—against the storm, to and with it, from behind the storm after it has passed. As all of our storms practically move from west to east it can be seen why we nearly always have winds from an easterly point before a storm and from a westerly point after the storm has passed, associated with clearing weather. So, east winds with a falling barometer are a sure sign of rain within twelve or eighteen hours. A rising barometer with shifting winds means the storm will pass and the wind set in from the west or allied point. During dry weather a southwest wind with falling barometer is an exception to the rule, as it may mean continued dry, clear weather or drought.

Clouds are more difficult to understand, as there are so many types associated with so many kinds of weather. The most common kinds and their meanings may not be amiss in this article.

The most interesting are the clear weather or cumulus clouds, those small snowy banks or lazily floating clouds, brilliant white against a blue sky. They should not be mistaken for storm clouds, as they usually disperse late in the afternoon.

The cirrus clouds are the real storm warnings and often appear far in advance of the storm. They seem to be in long, thin streaks and curled bunches, often making what is called "mackeral sky." They are thin and not dense. They are very high and while not seeming to travel fast often move in excess of 200 miles per hour. These clouds associated with a falling barometer indicate a storm within twenty-four hours.

Following the cirrus clouds are the cirro-cumulus clouds at a lower level, darker, denser and of a wet appearance. They are cirrus clouds gathering lower and matting together. They indicate that the storm is not far off.

Lastly come the low-hanging, dark stratus clouds, followed immediately by rain or snow. If the temperature is above freezing in winter and the wind is to the west, it will snow; if the wind is east, rain.

Pewter As Decoration

(*Continued from page* 27)

collections one sees Chinese and Japanese pewter inlaid with other metals, engraved, lacquered, painted and even set with jewels.

It is fascinating to see the pewterer cast his parts, then weld them together and finally trim and polish them at his wheel! We often watched Moriggi doing this. He is an accomplished "hammerer," too, that is, he can take a flat sheet of pewter and hammer it into a plate, plaque or beautiful bowl to be used for flowers or for serving fruit or salads. Pewter is non-toxic.

One day when Moriggi was working on a communion service for a church in one of the Swiss Cantons,—each Canton has its own church design,—he mentioned that pewter had been used by the church in different countries for one thousand years, pewter as well as gold and silver. He loves to make these services, copying or creating new designs, and when so absorbed he suffers if obliged to let his wheel slow down; gradually changing from dreaming artist, he rises to his feet and becomes salesman! He hopes some day to give up his shop and work at home for the church and collectors only.

That pewter shows plainly how the homes of men have developed through the centuries, was impressed upon us when recently examining a collection of family pewter in an old Colonial home near Boston, the center of the pewter industry during the pre-Revolutionary American Pewter Period. We first saw the interesting old pieces by modern electric lighting, and as we examined the once important whale oil lamps and candlesticks for burning "spermaceti" candles made from the sediment of the spermaceti whale oil, we speculated on the consternation of the original owner of the house could he see by what leaps and bounds the lighting of homes has developed since his day of careful, simple living! The moulds for candles were there, too, in which the old-time housekeeper had two, four, six or eight, spermaceti or bayberry usually, made at one time. In the same family were treasured tankards, syrup jugs, pitchers, porringers (patterned after their Dutch progenitors), tea and coffee sets and plates, all in shining order. Note, however, that the shine was not modern plate polishes. In this case the owner has her maids go over each piece with an oiled rag twice a year and in the meantime they are merely dusted in the ordinary way.

The owners of valuable old pewter always go about the cleaning of it with greatest care not to remove the lovely finish that Time alone can give to it. It is wise to get advice as to the removing of stains if a very old and neglected treasure is unearthed.

Hand-made pewter went out of fashion here, as in England, in the early 19th Century when Britannia ware was introduced. It is correct to describe this machine-made tableware as a variety of pewter, and therefore having an honest right to the name, but its makers are the first to explain that as to method of making it is a very distant cousin of the ancient, hand-made variety turned out by the guilds. It won popularity because harder and more durable than the old alloy.

(*Continued on page* 80)



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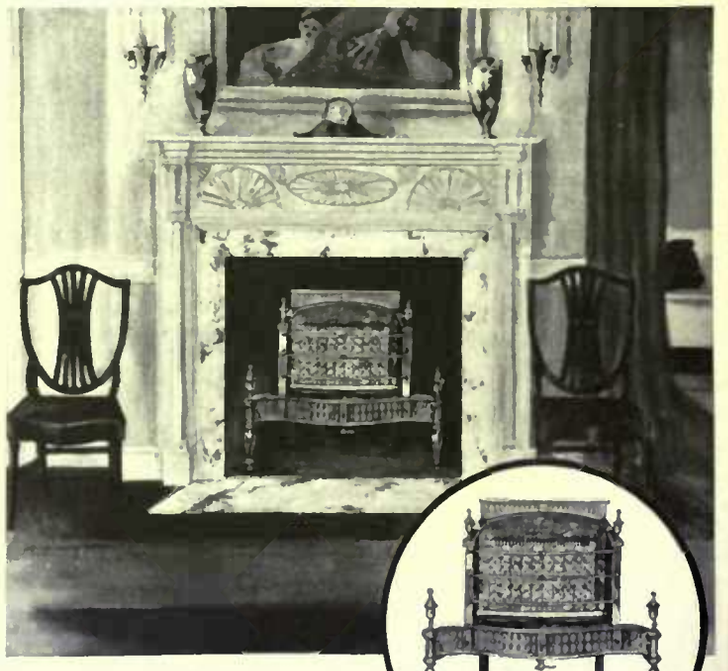
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Pewter As Decoration

(*Continued from page* 78)

In 1824 the firm of Reed and Barton was established at Taunton, Mass., for the manufacturing of Britannia. Thirty years later the invention of electroplating silver turned the tide of fashion from the former metal and this firm subsequently made a great reputation for plate. Next came the demand for solid silver by the now prosperous "man in the street." Not the hand-made variety of the old days, but machine-made silver, and the factory added this to its output. Today we find the wheel of custom revolving back to pewter to meet a demand for the inexpensive and durable, coupled with beauty, so Reed and Barton have revived their "pewter" or Britannia, and are using the lovely old models of their first period.

In England Britannia has also taken the place of pewter and only an occasional piece of the old alloy is ever made now, even beer mug tops are of an inferior quality. It is a matter of record that in 1902 the Pewterers Guild of London numbered only two members and the old Guild Hall in the city was long since turned over to other uses.

In summing up, we would say that Britannia ware or pewter as made today is in composition a variety of so-called pewter, though most dictionaries define the word pewter as an alloy of tin and lead. As a matter of fact, the best pewter was made without lead. The more lead the poorer the pewter. Britannia is an alloy of tin and a very small percentage of antimony (a triad metallic element) and of copper.

It must be borne in mind that tin is the foundation of all "pewter," and when we say tin we mean the metal as mined in England, Germany, Russia, Hungary, Spain, Portugal, Siberia, China, parts of South America and California. A very fine variety of tin is mined in crystals (unique) at Petai, Malacca, between the Indian ocean and the Chinese sea.

We saw cases full of squares of tin with bricks, in Moriggi's foundry, and he said much of it came from England, but the Swiss use German tin as well. There is no tin mined in Switzerland, so all of it that is used there must be imported from other countries.

Perennials for the Back of the Border

(*Continued from page* 49)

but responds to sun and moisture. Propagate by division.

False Chamomile (*Boltonia latisquama*): Large pink flowers which appear from July through September. Grows 5′ to 6′ high. Much branched stems. Spreads rapidly. Propagate by division. Any soil, but prefers moisture and sun.

Chimney Plant (*Campanula pyramidalis*): A narrow, upright plant 4′ to 6′ high with blue or white flowers in July and August. Should be treated as a biennial. Any good soil in the full sun. If not allowed to seed will bloom until late.

Garden varieties of Hardy Chrysanthemums (*Chrysanthemum indicum* and *morifolium*): Single, semi-double or double flowers ranging from pure white, pale yellow and pink through orange and red to bronze and deep crimson. They grow on bushy plant with handsome persistent foliage. 2′ to 4′ tall. Mid-September through October, blooming period. Should be planted 8″ apart in groups. Groups of single colors more effective. Light covering of straw in winter. Propagate by seeds and cuttings, also division. Prince of Wales, white; Globe d'Or, yellow; Patterson, old gold shaded; The Czar, golden bronze; Julia Lagravre, red-crimson; Daybreak, pink; and many other horticultural varieties, including the button or small pompoms.

Giant Daisy (*Chrysanthemum uliginosum*): Daisy-like flowers 2″ to 3″ across, profusely borne in dense clusters on leafy upright stems 4′ to 5′ high. Plant very bushy and foliage light green and persistent. Blooms in August and September. Good in the border or for naturalization near water. Do not allow to seed for continuous blooming period. Rich, heavy loam in a sunny position best suited. Propagate by seed, suckers or division.

Tickseed (*Coreopsis lanceolata*): Masses of golden yellow flowers in midsummer. Grows from 3′ to 4′ high. Leaves not conspicuous and should be planted near plants with heavy foliage. Excellent with blue flowers in combinations. Do not allow to seed to insure continued bloom. Naturalizes easily. Propagate by seed or division. Any soil in full sun.

Bee Larkspur (*Delphinium elatum*): Tall growing variety 4′ to 8′ tall. Flowers range in color from light blue almost to purple, with blue, black, gray or white centers. Blooms in graceful spikes sometimes 2′ long. Foliage abundant, finely cut and very decorative. Blooms June to September. Magnificent habit. Always should have a background to show off flowers. Any soil, but best in deep, rich, sandy loam in full sun or partial shade. Plant with plenty of manure about 3′ apart. Water freely. Divide every three or four years. After blooming cut down, manure well, and water, and it will bloom again in fall. Subject to blight. Spray often with a solution of Bordeaux mixture. Also dig it in dry around the roots. Ashes scattered on the crowns in the fall will protect it against grubs and an over-supply of moisture. Propagate by seed or by division. Many named varieties.

Foxglove (*Digitalis purpurea*): Terminal spires 1½′ long, hung thick with bell-like flowers in rose-pink and white spotted with purple. Coarse leaves in thick clumps at the base of the stems which rise to from 2′ to 4′ high. Needs slight winter protection and should be replaced after the third year, for the flower stalks become thin. Not good looking if allowed to seed; cut off stalk after blooming. Remove some of the lower leaves if they crowd. Excellent for planting at the edge of the woods, or in clearings. Prefers light rather moist soil, either in sun or partial shade. Propagate by seed.

Joe Pye Weed (*Eupatorium purpureum*): A native of the marsh which has been brought to the garden to give it an added touch of color. Grows 4′ to 6′ high. Foliage coarse but pleasing and persistent. Flowers in flat clusters of a rosy purple color and blooms in August and in September. Prefers rich, moist, and sunny location. Propagate by seed and division. A rank grower.

Sneezeweed (*Helenium autumnale* var. *superbum*): Lemon yellow daisy-like flowers in abundance in August and September. Grows 4′ to 6′ high. Flowers on leafy stems in large heads and make gorgeous masses of color. Sometimes the roots are attacked by

(*Continued on page* 82)



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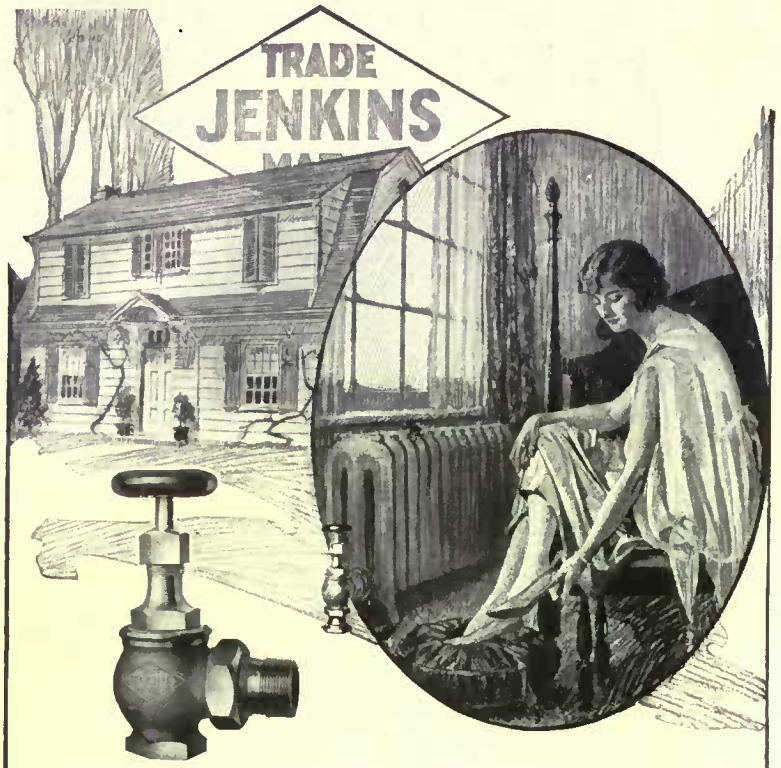
"CREO-DIPT Stained Shingles used on roof and side walls on home of Lewis J. Sharpe, Manhasset, L. I., N. Y. by Architect Arthur W. Coote of Tooker & Marsh, New York City.





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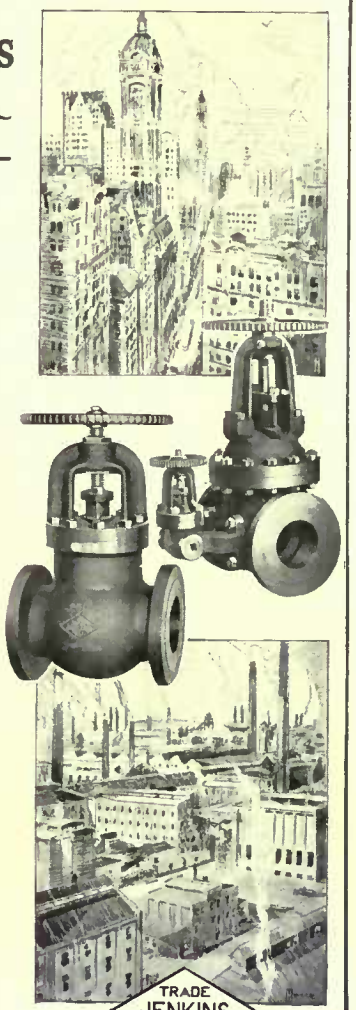
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SINCE 1864

Perennials for the Back of the Border

(*Continued from page* 80)

aphis. If plant looks sick, dig up and treat with insecticide and replant in new location. Moist soil, in full sun. Propagate by seed, cuttings, or division.

HAIRY SUNFLOWER (*Helianthus mollis*): The best of the perennial sunflowers. Large daisy-like flowers 3″ across, borne singly on sturdy leafy stems. Leaves a grayish, downy green. Plant is very trim and decorative. Good for naturalization in waste places. Propagate by seed or division. Prefers southern exposure, and any soil in full sun.

ROSE MALLOW (*Hibiscus* var. *Meehan's Marvel*): (Derived from *H. moscheutos,* a native plant.) Single hollyhock-like flowers 5″ to 8″ in diameter, borne close on vigorous, graceful stems 4′ to 5′ high. The foliage is very attractive and is grayish green, persistent. Colors are rose pink and white. Blooms from early August to October. Thrives in either moist or dry soil, sun or partial shade, although it is originally a marsh plant. Propagate by seed, which does not always come true, or by division. Light winter mulch.

RED-HOT-POKER PLANT (*Kniphofia triotoma*): Spires of rich orange-scarlet shading to salmon rose in August and lasting through October. Grows 2′ to 4′ high. Leaves are very long and grass-like, persistent. Prefers well drained, light, sandy soil with plenty of water in the summer. Propagate by division.

BLAZING STAR (*Liatris pycnostachya*): Tall, dense spike of purple flowers 5″ to 18″ long. Grows 4′ to 5′ high. Leaves slender and grass-like. Blooms in July and August. Color is rather crude and will not go with many things. Tone down with white and foliage. Any soil and sun, but prefers moist soil and partial shade. Propagate by seed sown in autumn or by division.

PURPLE LOOSESTRIFE (*Lythrum salicaria* var. *roseum superbum*): Rosy-purple spikes of bloom on tall graceful stems 5′ to 7′ tall. Leaves are willow-like and persistent. Blooms in July and August. Excellent waterside plant or for naturalizing. Prefers moist places and partial shade. Propagate by division.

OSWEGO TEA OR BEE BALM (*Monarda didyma*): Brilliant scarlet flower heads of minty fragrance, borne on coarse stems 2′ to 4′ long. Foliage insignificant. Blooms from mid-June through August. It is fine near water, but will thrive in any soil, and in sun or shade. There is a new white variety. Should be frequently divided. Propagate by division in the spring.

HARDY PHLOX (*Phlox paniculata*): This phlox blooms in late June and lasts until September. Grows 2′ to 4′ high and has a wide range of color, almost all colors, in fact, except yellow. Flowers, which are fragrant, are borne in close elongated heads 1′ long. Leaves are narrow and handsome until after blooming time. Divide every three or four years, in late fall. Propagate by division or seed, not always true. Prefers rich, rather moist soil in the sun. Many horticultural varieties. Baron Von Dedem, scarlet-red; Mrs. Jenkins, white; Elizabeth Campbell, pink; Europea, white, with red center; Von Lassburg, white; Peachblow, pink; Widar, lavender, with white center; and others.

EARLY BLOOMING PHLOX (*Phlox suffruticosa*): Blooms in June and lasts until mid-July. Grows 2′ to 4′ high. Colors are flesh pink, purple or white. Flowers are profusely borne in close elongated heads. Leaves glossy green, handsome and persistent. If not allowed to seed will bloom again in the fall. Should not be crowded—allow 2′ at least for growth. Divide every three years in the fall. Does best in rather moist rich soil in the sun. Miss Lingard is the best variety, white shaded to pale pink. Other varieties are questionable as to color.

FALSE DRAGON'S HEAD (*Physostegia virginiana*): Rosy-pink flowers; also white. Rather pale, needs contrasting colors to bring it out. Blooms in July and August. Grows 3′ to 4′ high. Spreads very rapidly. Plant has fine foliage and flowers are in graceful terminal spikes. If not allowed to seed will continue to bloom. Propagate by division in the spring. Prefers rather moist soil in the sun or shade.

BLUE SALVIA (*Salvia azurea* var. *grandiflora*): Sky-blue flowers varying to white, borne on terminal spikes on erect leafy stems 2′ to 5′ long. Blooms in August and September. Leaves small and narrow, slightly downy and persistent. Prefers a sunny location, and needs winter protection. Propagate by seed or division.

GOLDEN ROD (*Solidago altissima*): One of the many golden rods which can be used very effectively in the garden. Grows from 2′ to 8′ high. Has a wealth of persistent leaves and large heads of deep yellow flowers. Blooms in September and October. Propagate by division. Any soil, even very dry places, but needs full sun.

GARDEN HELIOTROPE (*Valeriana officinalis*): Rose-pink varying to white or lavender. Blooms from June to July and grows from 3′ to 4′ high. Borne in loose heads on branching stems. Leaves showy and persistent. Spreads rapidly and forms large clumps. Any soil, even waste places, in full sun. Propagate by seed or division.

This is the third and last article of Mr. Ortloff's series on border arrangement. The first, in the October issue, dealt with the plants for the foreground. In November the second article appeared, taking up the middle-ground flowers.

EDITOR.

Decorations in Camaieu and Grisaille

(*Continued from page* 41)

neum. On the uncovered walls were found many remarkable painted decorations, paintings in camaïeu and grisaille among them.

While such camaïeu and grisaille paintings of antiquity as survived destruction lay buried throughout the Middle Ages, the traditions of the art had survived, although instead of their application to wall painting they became the secrets of the mediæval illuminators of missals. Many are the wonderful examples of these illuminators in monochrome, whose art had reached its culmination with the advent of the Renaissance, and which finally produced such marvels as the grisailles of Giulio Clovio (1498-1578).

The Renaissance and its feverish interest in the antique found the art of camaïeu and grisaille painting advancing. The discovery at Rome of the so-called Terme di Tito, whose buildings incorporated in the foundations of the Thermæ of Trajan, and which may date back to the time of Nero, presented painted walls which Giovanni da Udine

(*Continued on page* 84)



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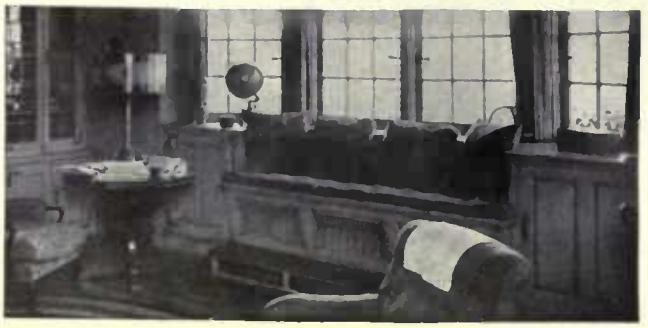
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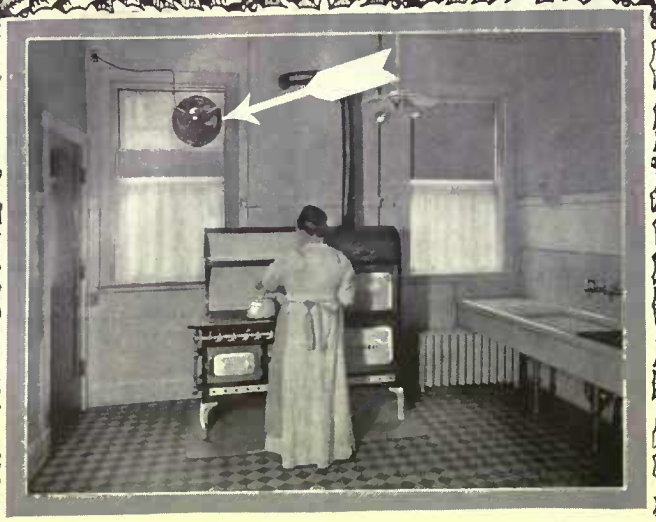
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Decorations in Camaieu and Grisaille

(*Continued from page 82*)

and Raphael took as models for their Vatican logge decorations, both introducing camaïeu and grisaille. Thence onward such decorative painting became popular with the Italian painters. Andrea de Sarto (1488-1530) was, perhaps, the peer of his contemporaries in this style of work, having won renown in his youth with a "Baptism of Christ" in grisaille. Old Giorgio Vasari relates in his "Lives" that Andrea painted scenes in grisaille on the wooden façade designed by Sansovino for the Church of S. Maria del Fiore on the occasion of the visit of Pope Leo X to Florence. In Rome Polidore Caldara Caravaggio (1495-1543) had surpassed all others before him in grisaille painting. In Flanders and in Germany painting in camaïeu and in grisaille took strong root. Indeed, early painting in color had come to employ, more often than not, a careful working out of the subject in grisaille over which the color was applied in transparent glazes.

Naturally, the French Renaissance introduced Italian camaïeu and grisaille work to France. It found place in Fontainebleau and elsewhere. When the pompous walls of the period of Louis XIV made way for the more intimate necessities of the Louis XVI style, there seemed less opportunity than ever for the imitations of the antique; the fêtes gallant held sway and also those decorations of which Voltaire hints in his verse,

"J'ai vu ce salon magnifique
Moitié turc et moitié chinois
Où le gout moderne et l'antique
Sans se nuire, ont suivi leurs Lois."

But soon French taste began to tire of pastorals; and needed only the work of the discoveries at Pompeii to fire the return to the antique. From Naples to London Pompeii was on the lips of everyone with pretensions to culture and art appreciation.

The Louis XV style could not hold out long against this new invasion of the antique. Indeed, the Louis XVI style anticipated by some twelve years the accession of Louis XVI to the throne. The grisaille by Le Sueur in the 17th Century Hôtel Lambert in the Rue St. Louis, Paris, were now to have younger confrères in the Palace at Fontainebleau and elsewhere. The decorated walls of the apartments of Marie Antoinette at Fontainebleau stand forth as perfect examples of the camaïeu and grisaille painting of the Louis XVI Period. While the Empire Period employed wall panels painted in camaïeu, the art of camaïeu and grisaille painting lost its importance by the dawn of the 19th Century. Delacroix's grisaille paintings in the Palais Bourbon (Chambre des Deputes) and the grisailles by Abel de Pujol and Meynier in the Paris Bourse are about the only important works of this genre that were to appear in the 19th Century, although passing mention may be made of the grisailles by 19th Century painters in the Louvre.

ON HOUSE & GARDEN'S BOOK SHELF

DR. G. GRIFFITH LEWIS, whose new and fifth edition of "The Practical Book of Oriental Rugs" (J. B. Lippincott Company, Philadelphia, Pa.) has appeared, has long been recognized as an authority on the subject. Never has public interest in fine rugs been greater than at the present day. Good oriental rugs are, indeed, scarce enough. Dr. Lewis remarks that most of the rug-making people of the Orient have been annihilated or transported, and those left after the war's ravages have eaten their sheep and made their wool into clothing. Says he:

"The family looms of the East are silent and broken and there will be little or no weaving in the future. It is one of the pitiful results of the war, for truly there is a wealth of beauty and world of sentiment in these magic carpets of the Orient."

This present-day scarcity of oriental rugs has whetted interest in everything that concerns them, and Dr. Lewis's new edition of "The Practical Book of Oriental Rugs" is a most opportune addition to the lore of the subject. Twenty plates now take the place of the ten plates of the earlier issue, while a chapter on Chinese rugs —one of the best in the book—has now been inserted. The systematized and tabulated information regarding each class of oriental rugs in the market makes this volume an invaluable reference work.

Home makers will find absolutely dependable hints in Dr. Lewis's book on selecting, purchasing, the care and cleaning of rugs as well as for the detection of faked "antique" specimens. The book is prolific in full-page color plates and double tones, while numerous line drawings are included as well as a chart showing the distinguishing features of the different varieties of oriental rugs and a map of the Orient drawn with special reference to the rug-producing centers. An extended glossary, bibliography and index complete this handsome and invaluable book, a work that ought to find its way into every home that can boast of a collection, large or small, of oriental floor coverings.

WITHOUT question "French Furniture Under Louis XV" (Frederick A. Stokes Co., New York) by the eminent French authority, Roger de Félice, translated by Florence Simmonds, is the best introduction to the subject we have in an English text. This volume is issued at so moderate a price that it is within the reach of everyone and should be on the bookshelves of everyone interested in decoration.

While this is high praise, it is not misplaced enthusiasm, Too few books on the subject of furniture combine the admirable qualities of style in writing and historic accompaniment as endowments of fact. "French Furniture Under Louis XV" is delightful reading as well as authoritatively informative, and the translator has maintained the standard of the French original as few could.

"Many persons," says the author, "are inclined to see in the Louis XV style only a very sumptuous and profusely ornamented elegance more in keeping with the pleasures of *roués* than with the simple family life of sober business folks like the majority of us. . . It is, however, hardly necessary to point out that these examples no more represent the sum of Louis XV furniture than the King, his favorites, and his boon companions represent the sum of French society, or Van Loo, Boucher and Nattier the sum of French painting."

M. de Félice makes clear to the reader just what forms of furniture are characteristic of this period which fell in what has been called "at once the most frivolous and the most serious of centuries."

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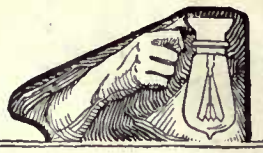
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(Seal) Florence T. Nilsson, Notary Public. Queens County No. 400. New York County No. 32. New York Register No. 2026. My commission expires March 30, 1922.

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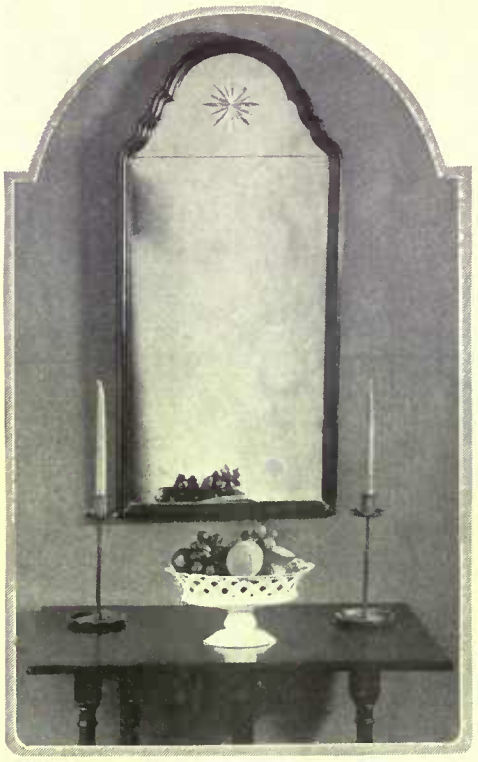
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These are a few of the lovely Christmas gifts shown in this issue . . . . gifts that range in price from 90 cents to $263. The mirror costs $35; the cream coloured pottery dish, $15. The gate-legged table has a top 20" by 30" which folds flat against the wall; price $25.

150 CHRISTMAS GIFTS

for the family · · · for the house · · · for a friend's house

ARE you doing your Christmas shopping in New York? If you are, you will realize that in the Shopping pages of this issue House & Garden shows the most attractive of all the lovely things that may be had in the New York shops at this Christmas season, and you'll use the Shopping Service to save your own time.

It has made its choice from big shops and little shops, from department stores and specialty shops. And it has used its long experience in all kinds of shops to get the best values that can be found, and shows them in this number.

IF you won't be in New York before the holidays, you'll be especially glad to use the Shopping Service to help you with your Christmas list. The shops pages of this issue show you the unusual, lovely, and practical things that are to be had only in the New York shops. And they give you all the advantages of shopping in New York with none of the disadvantages of crowds and hurry.

Send your order in early, so that you can be sure of getting your packages in time. Remember those resolutions you made last year!

If you want a gift that has originality and charm and an unmistakable air of New York's wonderful shops about it, make your choice from the Shopping Pages in this issue.

House & Garden

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